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ENTERTAINMENT TODAY

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SINCE 1967



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MOVIE EVER
MADE?** Maybe not,
but *TENACIOUS D IN THE
PICK OF DESTINY* is still
pretty gosh-darned funny

Review by Joseph Trinh



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INSIDE:
South Park gets philosophized

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DAVID TAGARDA

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OFFICE ASSISTANT
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CONTRIBUTING WRITERS
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BRAD AUERBACH
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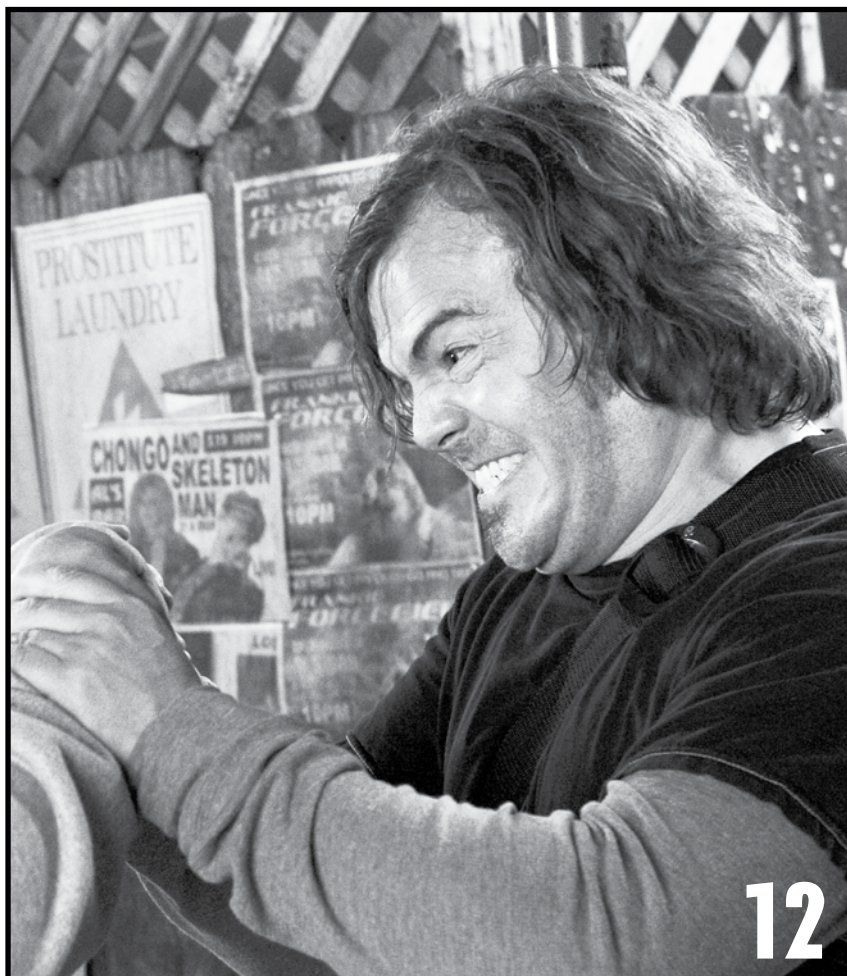
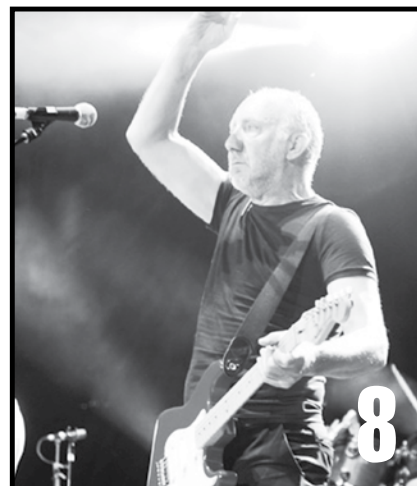
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LETTERS TO THE EDITOR to:
Mathew Klickstein,
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4 THEATER

How very American: **Travis Michael Holder** makes sure that there's nothing un-American about *The America Play*; Simply irresistible: **Bertolt Brecht's** *The Resistible Rise of Arturo Ui* lampoons everyone's favorite sadistic despot, and **Holder** (who stars in the play, as well) gives us an, er, unbiased review.

6 FASHION

Sheela-Na-Gig: **Valentina Silva** finds out what's so great about old clothes, when she explores Los Angeles' top vintage stores.

6 ART

Straight outta Compton: **Billie Stone** puts another shrimp on the barbie, when she peeks into *Movement: Los Angeles Hip Hop-1980's to NOW*, the first national celebration of the Los Angeles Hip Hop scene.

7 BOOK

Lezzing out with the boys from *South Park*: **Sean Reynolds** gets into the new book *South Park and Philosophy: You Know, I Learned Something Today*. Edited by **Robert Arp**, the book collects intellectual essays about the show and its association with political, sociological, and, of course, philosophical issues; ALSO: Gossip Guy **Erik Davis'** week in scandal, heartbreak, and celebrity melodrama.

8 MUSIC

Who stole the cookies from the cookie jar?: Proving that there's such a thing as an old rock star (not counting the **Rolling Stones**: they *never* get old), the **Who** rock out at the Indian Wells Tennis Center, and **Brad Auerbach** gets the goods on the scene; A little help from your friends: **Brad Auerbach** tells you how to keep your X-Mas shopping Beatle-tastic this year.

10 MOVIES

Have it your way: **Richard Linklater** co-writes and directs *Fast Food Nation*, an exposé on fast food, based on the eponymous book by **Eric Schlosser**; One considerable satire: **Jonathan Hickman** has a laugh at Hollywood and the Internet when he watches **Christopher Guest's** *For Your Consideration*; PLUS: **Mike Restaino's** DVD Reviews, and Art Film of the Week with **Aaron Sheley**.

16 MOVIE TIMES & EVENT LISTINGS

12 GET DOWN WITH THE D

Joseph Trinh gets a chance to walk with rock gods when he reviews **Jack Black** and **Kyle Gass** as the underground hitmakers **Tenacious D** in their first feature film: aptly titled *Tenacious D in the Pick of Destiny*.

22-23 FROLICSOME FUN

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



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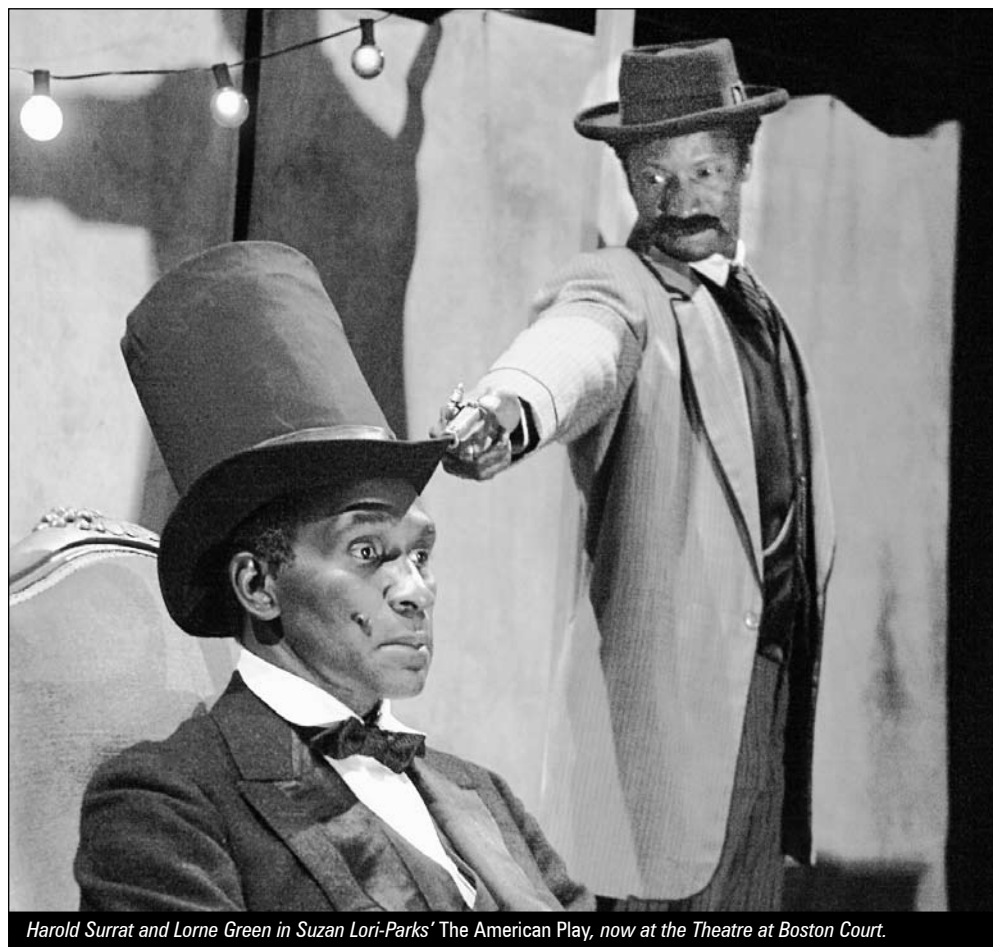
THEATER

A-MERICA?

BY TRAVIS MICHAEL HOLDER

THE-MERICA!

THE AMERICA PLAY AT THEATRE AT BOSTON COURT



Harold Surratt and Lorne Green in Suzan Lori-Parks' *The American Play*, now at the Theatre at Boston Court.

In Suzan-Lori Parks' *The American Play*, now in its LA premiere at the unstoppable Theatre @ Boston Court, an Afro-American sideshow performer spends his days seated in a plush chair behind a curtain strung with lights at an amusement arcade located somewhere in a "great hole in the middle of nowhere." There the Foundling Father, as he's known, sits patiently until a patron puts a penny into a slot in the top of a bust of Abraham Lincoln, at which time the performer dons a stovepipe hat and fake beard to take on the persona of our 16th President himself—sitting in a reconstructed box of the Ford Theatre as customers line up to shoot him right above his left ear while he laughs through *Our American Cousin* in perpetua.

It's a jarring image, but certainly not a new one for Parks, who also reprised this continuous loop of a carnival attraction in her Pulitzer-winning *Topdog/Underdog*. There is a lot of focus here on recreating Lincoln's final utterances and those of John Wilkes Booth accurately, as though this repetitious depiction of the infamous event will somehow define the men themselves, as though we as a people must explain history again and again to assure ourselves we deserve a future. "I'm trying to follow in the Great Man's footsteps," says the Foundling Father (Harold Surratt), "but his footsteps were always behind him."

It's a starkly surreal history told by a writer who questions whether that history applies to her and her people, something intensified by the huge blank stage designed by visionary director Nancy Keystone, covered in pulverized tire rubber where various artifacts—military medals, human

bones, battered trumpets that once played "Taps" at Lincoln's funeral, are buried and just waiting to be unearthed.

By Act Two, this faux Lincoln is dead, but Keystone's great hole is now inhabited by his widow and son (J. Nicole Brooks and Darius Truly), who endlessly dig to find out more about the man and why he spent his life reenacting the assassination. In doing so, they keep coming up with historical early Americana dating back to long before daddy's sideshow interpretation, giving Parks an amazing opportunity to poetically take on our country's dubious political legacy.

Keystone and her ferociously committed cast join Parks' disturbingly strident but hauntingly lyrical vision to boldly sabotage our easy contentment with the myths of America's past as they have been fed to us for at least a century, symbols that are meant to help us legitimize our past and our present, whether accurate or not. It is a harsh but often humorous vision, made all the more disturbing by the frequent use of Ebonics to speak a brazen new eloquence.

Opening night, there were some glitches in performance, especially from the sometimes uncomfortable-looking Surratt, who had issues with disengaging fake beards and badly adhering birthmarks falling into them, but the electrifying performance of Truly, landing smackdab somewhere between Stephen Fetchet and Sammy Davis Jr., vibrantly epitomizes Parks' whole point here: that for the still often curiously displaced and disenfranchised race of Afro-Americans,

there is no real recorded history that has not, if you'll excuse the expression, been whitewashed into oblivion.

In the recent West End and Broadway hit *The History Boys*, the great Alan Bennett observes: "History nowadays is not a matter of conviction. It's a performance. It's entertaining. And if it isn't, make it so." With *The America Play*, either Suzan-Lori Parks teleported into the future to be inspired by this notion or Bennett is offering a subtle, if unconscious, tribute to her genius. *FB*

The Boston Court is located at 70 N. Mentor Av., Pasadena; for tickets, call (626) 683-6883.



J. N. Brooks and Darius Trully as historical sleuths..

CAULIFLOWER BY TRAVIS MICHAEL HOLDER OF THE THIRD REICH

THE RESISTIBLE RISE OF ARTURO UI AT CLASSICAL THEATRE LAB AT LAAVAA

Conceived by über-talented LA director Gregory Von Dare, the Classical Theatre Lab's new musical staging of Bertolt Brecht's controversial parable *The Resistible Rise of Arturo Ui* features an indelible score never before heard in the US by Dutch composer Willem Breuker. Now in a limited run at an incredible new performing space located within the Los Angeles Area Veterans Artists Alliance (LAAVAA) in Culver City, *Ui* was originally written in 1941 in Helsinki while the fleeing master German playwright awaited a visa to enter the US.

In this thinly veiled indictment of the Nazi regime, Brecht created the highly satirical parallel story of a smalltime Chicago mobster who attempts to control the Cauliflower Trust racket by systematically eliminating members of the opposition.

Not produced on any stage until 1958, nor translated into English by George Tabori until 1961, the characters depicted in *Ui* have direct counterparts to real life, and every scene is based on actual events—with the play's pivotal warehouse fire mirroring the infamous conflagration at the Reichstag. *Ui* (here played by local theatre treasure Nick Salamone) represents the Fuhrer himself, Emanuele Giri (Joe Hulser) is a dead ringer for his second in command Hermann Goring, *Ui*'s henchman Ernesto Roma (Gregory G. Giles) personifies S.S. chief of staff Ernst Rohm, "shop soiled" party boss Dogsborough and her sexually ambiguous son (Mary Cobb and Brian Weir) are stand-ins for ailing German president Paul von Hindenberg and his ultimately Long Knifed-son Oskar, that not so benign florist Guisepppe Givola (played by yours truly) is meant to embody Nazi propaganda minister Joseph Goebbels, and the Cauliflower Trust "chorus" symbolizes the Prussian Junkers.

And although my character might be originally a depiction of Mr. Goebbels, my inspiration remains none other than Karl Rove—further evinced in my irreverent Act One closing number, "The Song of the Whitewash."

Ui has been criticized over the years for trivializing the rise of the Nazis, but it's more importantly an attack on the complacency of the people who allowed Hitler to gain power, making it a timely celebration of our own country's recent political revolution. But as Salamone removes his *Ui* moustache and addresses the audience at the end of the play, he warns: "This was the thing that nearly had us mastered / Don't yet rejoice in his defeat yet, you men! / Although the world stood up and stopped the bastard / The bitch is in heat again!" I'd like to think, at least this time out, the testosterone-fueled good ol' boys have been properly neutered, thanks to an uncharacteristically conscious and diligent populace.

Classical Theatre Lab's mounting of the seldom-attempted *Resistible Rise of Arturo Ui* is further energized by the amazing Tom Beyer as musical director, Paul Reid as choreographer, and a knockout supporting cast featuring some of LA's most high profile theatre artists playing multiple roles: Julie Alexander, Luke Bailey, Wayne Baldwin, Barbara Bragg, Annunziata Gianzero, Victoria Hoffman, Franceska Lynne, Steve Moramarco, Fred Ornstein, Jason Parsons, Barry Saltzman, Maria Spasoff, and Denise Tarr. It's an experience you won't soon forget or my name's not Guisepppe Givola, that "silken, sly insinuating" scoundrel who "could sell an icebox to an Eskimo." Typecasting? *FB*

LAAVAA is located at 10858 Culver Bl., Culver City; for ticket information, call (323) 960-5691.

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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KEEPING IT REAL...OLD

THE BEST OF LA VINTAGE SHOPPING BY VALENTINA

Every vintage hawk knows that the once fruitful thrift stores of LA, yielding such coups as authentic mod sweaters and hardly-worn Levis flares, are now picked-over wastelands whose sales people hawk little more than faded Bart Simpson tees and really bad jeans. Sadly, the likes of CHOC and the Salvation Army were ravaged by the 1990's in all of their grungy, second-hand glory, when one-of-a-kind pieces from previous decades could be purchased for single-digit sums.

Exacerbating this pillaging craze was the onslaught of vintage stores capitalizing on the high demand for used clothes and marking up prices exponentially. And while it's true that paying big money for a dream purchase that would've once cost you pennies in a thrift store is irritating, vintage stores offer a valuable service, allowing you to sift through the good stuff without having to touch old Miller's Outpost offal.

What's more is that today's vintage stores are better than ever, specializing in various eras to satisfy LA shoppers' eclectic tastes. Many vintage retailers also carry designer fare and re-worked apparel, using old fabrics to create current designs. It's easy, if not addicting, to mix such pieces into your wardrobe to amp up your individual style. Plus, they just don't make clothes like they used to, so many times the old stuff, which was probably sewn by an actual human, will outlive something you bought last week. Go back with these vintage favorites:

SNAP Vintage Clothing

(3211 Pico Blvd., www.snapvintage.com, 310-453-4177)

For the last ten years, owners Rosemarie Murphy and David Meno, who once sold exclusively to the Japanese market, have kept this West LA store meticulously organized and easy to navigate. Unlike so many other vintage shops, there are no jam-packed racks that only those who regularly weight train have the strength to comb. Instead, SNAP has rows and rows of well-spaced pieces with tags displaying the size of each garment as well as the era from which it came (not to mention the promise that "every garment is sanitized"). You'll be hard-pressed to peruse the store without happening onto a must-have, such as a 60's airline bag or a pair of Sta-pressed Levis. The low prices and wide range of sizes for men and women make it easy to binge shop here, and you'll have to restrain yourself once you get a look at the good-as-new bevy of handbags that line the walls at SNAP (think: multi-colored leather, patent-leather, and basket-weaved handbags).

They also have 80's dresses, belted leather jackets from the 70's, corduroy blazers, track suits, concert shirts (from Jerry Lee Lewis to Dokken), and dreamy cashmere beaded 50's sweaters. And if you find yourself overextended, SNAP offers a 30-day layaway plan.

Shareen Downtown

(350 North Avenue 21, 323-276-6226)

This minimalist warehouse boutique, located in the heart of downtown LA, has had three homes in the last two years, but that hasn't deterred die-hard regulars from flooding Shareen Downtown's sales floor every weekend to pick through a stellar 200 to 300 piece collection of dresses, shoes, skirts, and coats. And it is clear from the way the store's namesake owner lights up when she talks about her "vintage girl" clients that the dedication is mutual. "The girls who come in here don't just want to wear old clothes, they're actually more modern. They're trendsetters who want to create new looks inexpensively," says Shareen. This store owner finds the idea of exorbitantly high-priced vintage distasteful and aims to keep her prices affordable (the average price point is about \$30) for her young clientele, to whom she offers the kind of customer service you'd expect to see only in high-end boutiques. At Shareen Downtown, you can expect to find lots of mini-dresses as well as classic, lady-like silhouettes, reworked pieces that have been reincarnated as halter dresses and jumpers, as well as fantastic belts.

The Way We Wore

(334 S. La Brea, 323-937-0878)

Have you ever fantasized about rigging a time machine simply for the purpose of shopping in previous eras? Well, if so, then your dreams are about to be realized, and you have Doris Raymond to thank. Raymond, guided by her love of vintage since the age of 15 and an appreciation for recycling, stocks The Way We Wore with treasures from the Victorian era to the 1980's. The prices can be steep, but most pieces are in mint-condition, and some carry names like Valentino, Dior, Halston, Versace, and Hermes. A trademark knit from Missoni was spotted, as was a black Therry Mugler cocktail dress with a keyhole opening. The shoe selection is equally dazzling, and you may find yourself caressing a pair or two by Salvatore Ferragamo, Escada, or Joseph Magnin. The staff is extremely knowledgeable, friendly, and poised to help you find the right look. Pop in soon, because The Way We Wore recently acquired a massive estate, and it won't last forever. *R*

HIPPER HIP HOP

BY BILLIE STONE

MOVEMENT: HIP HOP IN LA—1980'S TO NOW



The nation's first organized celebration of Los Angeles Hip Hop culture, presented by the LADCA.

We Angelinos now have the opportunity to celebrate and explore the History of the West Coast's identity in the global phenomenon of Hip Hop culture, with *Movement: LA Hip Hop—1980's to NOW*. Presented by the Los Angeles Department of Cultural Affairs, the exhibition is comprised of an archival trove of photographs, video, Hip Hop relics and graffiti art by some bona fide LA legends. And if that isn't enough for the heads, an extensive program of free workshops, demonstrations, panel discussion, and an urban film festival are also offered, in conjunction with the 2006 Art Matters conference.

Movement: Hip Hop in LA—1980's to NOW is surprisingly the Nation's first examination and celebration of the culture, or, more specifically, its contribution to the cultural fabric of Los Angeles. It's a real achievement for the Hip Hop community that the Department of Cultural Affairs has recognized and acknowledged the prominence and innovation of this movement. The opening reception at KGB Gallery was definitely befitting.

On linen-covered tables sit candles and a collection of handmade Hip Hop chocolates (lil' sneakers, mics, turntables, and spraycans). A DJ spins records as the crowd mingles under space heaters. With great catering and free goodie

bags and T-shirts the night, was a roaring success. The exhibition—curated by Dr. Raymond Codrington—presented a wide variety of pieces, from photographs to graffiti art. The show is a dream for enthusiasts, but equally impressive for the common layman.

Graffiti has been a part of LA's visual landscape long before the influence of Hip Hop culture. Back in the 1950's and 60's, "Cholo" gangs marked their new territory and, as it was most often painted with brushes, it displayed a distinct calligraphic style. It was fitting, then, to see a piece by Chaz Bojorquez, an established artist and LA legend. Often featuring his trademark mustachioed skull, "Senor Suerte," his work utilizes the distinctive calligraphy techniques of the *real old skool*, G.

Without the advantage of NYC's subway carriages, acting as personal billboards as they carried a writer's name all over the city, LA writers had to adapt to their environment. The freeway overpasses and roadside billboards were the areas with optimum exposure, being seen by heavy traffic. Spots were highly prized and sought after, pushing artists to seek out increasingly dangerous and difficult places to paint. Scaling bridges and hanging from railings over lanes of speeding cars, getting to and from the spot was often the most difficult task. Once there, the artist was able to spend a considerable amount of uninterrupted time and effort on each piece, quite different to the condensed cities of NYC or Europe. As some artists were undeniably influenced by the elaborate style of gang graffiti in their neighborhoods, LA graffiti developed a singular and extant style.

The exhibition also displays an impressive collection of photographs and video that documents Hip Hop in effect. From historic rap battles to a baby-faced NWA, and some amazing Hip Hop "relics"—flyers to 80's dance battles and LA's first graffiti mag from '87 (*Ghetto Art*)—being personal highlights. For some, the show is a walk down memory lane, for enthusiasts, it will be the Holy Grail. And for the new school, it's an ideal field trip.

Peace out, and remember: the West is the Best. California Love. *R*



The show invitation boasts some bling-bling.

ENTERTAINMENT TODAY

FED-UP KEVIN SHAKES SPEARS

BY ERIK DAVIS

Britney Spears K-Fed in the Heart!

Britney Spears and Kevin Federline are getting a divorce. Seriously. Wait, we're not joking. Stop laughing for a minute. Yes, we know she just had two kids and is only three years away from a career in raising cattle on a farm in a state no one knows exists—but at least she can still lip-sync. Now that this waste of a relationship appears to be over, let's get to the real juicy gossip: That pretty little pre-nup. Word on the street says Federline is going to pretend as though he's interested in custody of their two children in order to bump up the small fortune he's already legally guaranteed. You know what would be rad? How about Britney and Kevin each take a kid and a reality film crew follows both of them around for the next twenty years to see which one turns out to be the most screwed-up? Heck, a show like this could *definitely* save all those big networks out there currently in the throes of imminent (ha, ha) and total bankruptcy.



Spears: Public farting no longer a laughing matter.

Look Out, It's a Bird, It's a Plane—It's Denise Richards!

Denise Richards proved just how much of a *Wild Thing* she really is after the actress "accidentally" threw two laptops (belonging to photographers) off a hotel balcony in Canada. Richards was in the midst of shooting *Blonde and Blonder* (alongside Pamela Anderson) when it finally hit her: This is going to be a horrible, horrible film. Dazed and confused, the *Starship Troopers* star snatched up the computer equipment and tossed it, hitting an 80-year-old woman in a wheelchair. It was then that a group of teenagers shouted out, "Yeah, 100 points goes to the chick on the balcony!"

Daniel Baldwin Drives Straight to Prison!

Right about now, brother Alec is looking like the only sane one in the Baldwin family. Ain't that scary? However, Daniel Baldwin continues to get in trouble with the law—this time being caught driving a stolen vehicle. That's right, the dude allegedly stole a car. It's gotten that bad. Oh, and then the cops found a bunch of illegal narcotics on the guy, which, honestly, should

come as no surprise. Danny boy carries around crack as though it were the morning newspaper. Not that there's anything wrong with that. And, hey, larceny helped to knock Winona Ryder back into the Public Eye (if only for a moment), so why not for Danny B.?

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

...K-Fad (*sic.* or possibly even *sicker*) for turning our beloved Britney into an overweight single mother of two, then pretending as though he has enough talent to entertain us for more than 30 seconds. Also, for being stupid enough to waste his one and only meal ticket out of the nasty rat-infested gutter he'll soon be renting for a little less than those child support payments. So, for being the kind of poor schmuck who gets the boot via text message, K-Fad is this week's biggest ass.

That Thing Called Love

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

Britney and K-Fed fell out of a very large, annoying tree. See above.

Ryan Phillippe has spoken out for the first time following his split from Reese Witherspoon claiming he's not guilty of all those nasty rumors (ahem, cheating bastard) currently being spread around. He also stated that he's "not a perfect person." Heck, Ryan, you're not a perfect actor (far from it) either, but did you really have to go shack up with another actress behind you wife's back? Oh sorry, that's not true, right? See, even *I'm* not a perfect person.

Tom Cruise and Katie Holmes' wedding plans hit a snag recently, as a Catholic priest has refused to marry them because Cruise has been divorced twice. And he's also been in three *Mission: Impossible* films. The couple would like to exchange vows inside a medieval castle in Rome. However, they might have to settle for a Denny's outside of Vegas. C'mon, which one is cooler? (Say Denny's, say Denny's.)

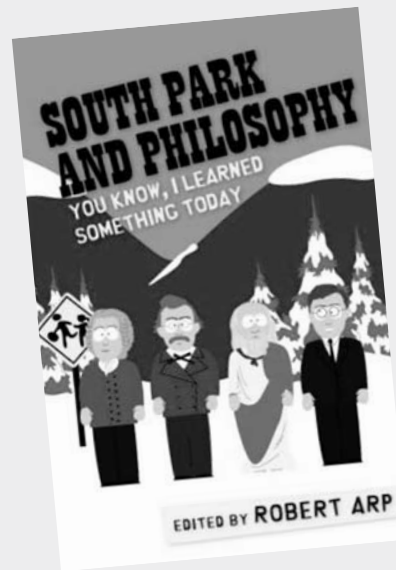
David (er, sorry) Brian Austin Green, whose long career on the hit show *Beverly Hills 90210* turned into absolutely nothing, has proposed to his girlfriend Megan Fox. Awww. The two have been dating for two years, and currently don't have a wedding date set. Green has one child with his previous fiancé, Vanessa Marcil.

Quote of the Week: Anna Nicole Smith on giving birth: "I had an epidural, but it did not kick in, so I felt everything, and it was freaky...I actually thought I was dying. It felt like God and Jesus were, like, ripping my insides out of my body, and, like, the Devil was, like, yanking my insides from my legs, and they were playing tug of war." *✍*

THEY KILLED SOUTH PARK! YOU BASTARDS!

BY SEAN REYNOLDS

SOUTH PARK AND PHILOSOPHY... EDITED BY ROBERT ARP



I thought of the boys dropping a cow on Stan's grandpa to euthanize him, or the advertising campaign promoting Paris Hilton's "Stupid Spoiled Whore Video Playset"—complete with webcam and night vision capability—and I said to myself, You know, the professor's right: *South Park* is obscene and vulgar; and... maybe there is a philosophical message in each show.

Then I thought about what Trey Parker had said when asked if old people should legally be allowed to die at the hand of a loved one. "Matt and I are both firm believers in euthanasia. We think that once you get to be a certain age, things just get to be too boring and painful, and you should be able to, well... you know, by people you love. That's why I've asked my family to put a bullet in my head when I turn 30."

South Park and Philosophy: You Know, I Learned Something Today is a collection of essays by bookish intellectuals from universities across the nation. Edited by Assistant Professor of Philosophy at Southwest Minnesota State University, Robert Arp, the collection of articles authored by professors, PhD's, and other erudites seeks to interpret—within the limits of a philosophical dialectic—Trey Parker's and Matt Stone's morally corrupt and idiotically humorous portrayal of the adolescent psyche at ground zero.

But for ardent fans of the show, this might seem something akin to their mothers pulling out a copy of *Playboy* from under the mattress and saying, "Miss June sure is pretty. Do you think her breasts are real? Does she give you an erection? What's *that* like?"

Part of the appeal of *South Park* is that polite society can't stand it, parents are repulsed by it, and dowdy schoolmarmers such as, well, Ms. Garrison, condemn the show as foul, potty-mouthed treacle. But what do *they* know? So I asked Rob Arp, "What the hell were you thinking?"

"The show pokes fun at radical moral, religious, and political views, and gets the viewer to think and re-think those views. I believe philosophy and philosophers do the same kind of thing. We pride ourselves as being non-fanatical about any view," said Arp.

He then explained that the first step in producing the book was to send out a general call for papers on "philosophy e-lists" and decide which submitted essays would be included in the final book. What followed were thoughtful, idealistic dissertations such as: *Flatulence and Philosophy: A Lot of Hot Air or the Corruption of the Youth?*

At the moment, Arp is a visiting professor at Florida State University. As he navigated the highways of gator country, he told me that *South Park* holds no view as sacred.

Back to Professor Arp and his book. I asked the professor if he thought *South Park* has a message aside from "Suck my balls, Kyle." Arp answered, "The United States of America for years has been under the grips of pietistic Christianity whereby certain things, especially sexual things, are viewed as evil and taboo. I think a show like *South Park* is in the vein of a kind of movement that realizes this kind of Christian pietism is ultimately unhealthy. The more you put this vulgarity out there, the more you get desensitized to it and the more you realize it's not as big of a deal as people in the past have made it out to be."

"*South Park*, to a certain extent, is about moderation and balance by poking fun at the extremes," Arp tells me. I have to agree with him. After watching the gender-bending insanity of Mr./Ms. Garrison, Mr. Slave, and Big Gay Al, the San Francisco street scene looks like Mayberry. And—oh—is the legendary town so deviously lampooned in the *South Park* "Smug Alert" episode...

The 20-plus contributors hail from prestigious institutions across America: William Devlin from Boston University, Paul Cantor from the University of Virginia, and Pennsylvania State Philosophy Professor, Dale Jacquette whose essay is titled *Satan, Lord of Darkness, in South Park Cosmology*. He reminds us that Satan is depicted as Saddam Hussein's manipulative prison bitch presiding over an astonishing collection of dead celebrities including: Mahatma Gandhi, Ho Chi Minh, John F. Kennedy, and Michael Landon. Of the Morning Star, Jacquette writes, "His vicious but human (all-too-human) machinations complete the picture of the cosmos seen through the eyes of iconic post-industrial American youngsters." *✍*

WAIT, WAIT, WAIT: THE WHO?! BY BRAD AUERBACH

THE WHO AT INDIAN WELLS TENNIS CENTER

Pete Townshend has been referring to the current permutation of his band as Who 2.0. Confirming their status as the most accomplished elder statesmen of rock and roll, Townshend and Roger Daltrey delivered a blistering recent performance in the desert. They also proved that the concept of "an old rock star" is not an oxymoron. Opening with a pair of vintage mod tracks ("I Can't Explain" and "The Seeker"), the band spent the next two hours easily convincing the audience that a pair of sixty-year-old Brits can keep it up after all their trials and tribulations.

Famous for penning ambitious rock operas, a few of which no longer see the light of day, Townshend

introduced an abbreviated version of his current opera *Wire and Glass*. He now spends far less time onstage explaining the themes of his operas, and in this instance proclaimed that the band would only play six songs from his new opera because "the primitive savages in the United States could not stand for more...actually it's all we know how to play."

Undoubtedly, the question about a band at this advanced stage of their career is how much success in concert is based on past history and how much is truly current prowess. Fortunately, for those of us who approached the current tour with trepidation, the Who displayed both elements. After the *Wire and Glass*

medley, the band roared into "Baba O'Riley." The anthemic opening track from *Who's Next* is always a stunner in concert, and was delivered solidly as one of the evening's highlights.

For both Daltrey and Townshend, there was no pulling of punches in their singing; they stretched their vocal cords in a surprising way. Townshend's ascot kept him warm; he noted early in the show, "I always wondered what it's like in the desert. It's fuckin' cold and dark. But not as cold and dark as London." His trademark windmill power chords were still commanding. Overall, there was less twirling of the microphone by Daltrey, until the *Tommy* medley late in the show.

Daltrey was in fine form throughout the evening. He has had an intriguing career path: from sheet metal worker to gentleman farmer, with golden rock star god status along the way.

The crowd was mostly male, generally thinner of hair and thicker of waist, except for the newer generation sprinkled throughout the audience. The Indian Wells venue near Palm Desert is likely the smallest arena the band will play on this tour, except for the double secret "Attic" shows Townshend schedules at clubs along the way. Before bidding a good night to the crowd, Townshend said, "Thank you for coming out, and thank you for shelling out." *R*

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SUN 11.19

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ARTIMUS PYLEDRIVER
VAINS OF JENNA

MON 11.20

heavy low

PSYOPUS

TUES 11.21

Sierra Leone's

REFUGEE

ALL STARS

WED 11.22

al borde presents

LOS TRES

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THE CREEPSHOW (Canada) The Aistro Zombies (France)
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12.7...STORM & THE BALLS	1.4...GABBA GABBA HEY'S + BLACK FAG
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12.10...SOME GIRLS + MIKA MIKO	1.13...VOLTO!
12.13...THE HANKS + BRIERTONE	1.25...AVAIL + THE DRAFT
12.14...SMILE EMPTY SOUL + BRAZIL	1.26...P.O.S.
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THE PRISTINES / CATCH THE FALLEN

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| 8 |

THE BEATLES BY BRAD AUERBACH SAVE CHRISTMAS

Each year, the Beatles creep further into the collective consciousness with reminders of their seminal role in shaping our cultural landscape. Holiday gift giving is a fine time to survey the recent offerings.

Perhaps the most extravagant gift you could give is a ticket to see *LOVE* in Las Vegas. This production melds Cirque du Soleil's otherworldly sensibility with the music of the Beatles in a stunning aural and theatrical display. In the specially constructed venue for *LOVE* at

the Mirage in Vegas, a cast of dozens provides a spectacular interpretation of the most celebrated songbook in modern music. George Martin and his son Giles were asked to rework the original recordings, and the result is fabulous.

If a ticket to see *LOVE* is overly extravagant, stuff a deserving stocking with the new album of the same name. This is the first Beatles album released in 5.1, and it is a worthy companion to the stage production. As the perfect gift to discerning music lovers, Apple and the Beatles offer the 5.1 disc as a DVD-Audio/DVD-Video hybrid. Music geeks love this stuff. Aficionados will appreciate the sparkling sonics of the DVD-Audio format, a rare and wan-

ing format sought by music purists. Of course, *anyone* on your list with a home theatre system will be grateful.

Speaking of things old and new, the remastered version of George Harrison's *Living in the Material World* would be a welcome addition to any music collection. The album was the follow-up to the smashing success of his solo debut (*All Things Must Pass*). The lush packaging contains the remastered CD and a DVD with some lighthearted videos.



Sean Lennon has had rather large shoes to fill; many people have expected and invited him to churn out huge pop records. Instead, he has finally released his sophomore album, nearly a decade after his indie debut.

Over the course of ten songs (and a surprisingly short 37 minutes), *Friendly Fire* tells the true tale of Sean's best friend sleeping with his girlfriend, and about how the friend died in a motorcycle accident before Sean could make amends. Invariably, Sean's vocal inflections echo his father, but the instrumentation is generally gentler. Sean has talked recently about how losing his friend of 14 years has tested his earlier ability to process the death of his father, whom he only knew for five years. The new disc is accompanied




"We're bigger than Santa Claus," said a flummoxed John Lennon after an early 1960's press junket.

by a DVD of ten short film interpretations of the songs.

To get back to the source of at least half of Sean's inspiration, the soundtrack to *The US vs. John Lennon* is a fine start. This soundtrack to one of the more stunning documentaries of the last year compiles 21 of John's most political songs. Two previously unreleased tracks are also lovingly included.

For the book readers on your list, several new titles will go well with a hot toddy by the winter fireplace. *Read the Beatles*, edited by June Skinner Sawyers, is touted as "the only comprehensive collection of journalism" about everyone's favorite Liverpudlians. The fifty pieces range from essays to interviews, and do a fine job of conveying the broad swath cut by the Fab Four. Perhaps most prescient is the 1963 piece by William Mann in the *Times* of London. The article articulates the eventual timelessness of their universal music with brilliant prophetism.

For those interested in the allegedly "Quiet Beatle," *Here Comes The Sun: The Spiritual and Music Journey of George Harrison* by Joshua M. Greene covers lots of ground, and does a solid job of tracing the source of George's depth. Particularly telling is George's reaction to meeting Elvis in 1965, a rather formative "Is that all there is?" revelation that did much to inform George's worldview.

Geoff Emerick's autobiographical *Here, There, and Everywhere: My Life Recording the Music of the Beatles* describes the fruitful two year period between *Rubber Soul* and *The White Album* from the perspective of a fresh-faced engineer. Emerick was cherry-picked by George Martin to help spin the reels at Abbey Road Studios, but soon Emmerick joined the recording pranks being pulled by the Beatles—reversing the tapes, creating loops, and generally helping to preserve some of the most creative music ever recorded. 

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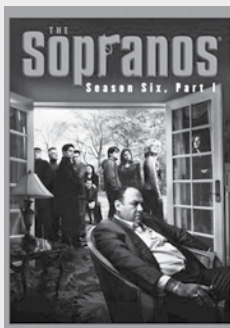
THIS WEEK IN DVD'S

BY MIKE RESTAINO

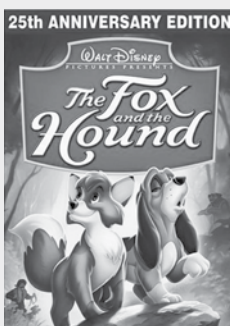


All right: the **Too Cool For School: John Hughes Collection** (Paramount). *Ferris Bueller's Day Off* is a bona-fide classic and belongs on everyone's shelf. That's enough about that one. And while *Pretty in Pink* isn't without its problems—a little Duckie goes a long way, no?—the way Molly Ringwald and Andrew McCarthy hook up at film's end is worth the price of admission (as is the killer record-store owner performance from future *Designing Women* star Annie Potts). *Some Kind of Wonderful*, though—not as strong. Better than *Weird Science*, but nowhere near as fun as *She's Having a Baby* (two movies that would have been more appropriate here), *Some Kind of Wonderful* is defiantly uneven, but not without its charms. And when I say "charms," I mean, of course, "Eric Stoltz." Bonuses, though—not so good. The John

Hughes commentary recorded for *Ferris* was dropped by Paramount at the last minute, and where there are a handful of featurettes included on the other two films here, there's nothing definitive on this set. I blame Duckie.



HBO on DVD is a beautiful thing. Fusing edgy entertainment with top-notch technical presentation—HBO DVD's always look and sound better than most TV-on-DVD titles—the now-mainstream cable powerhouse is an undeniably savvy home entertainment behemoth. Of the studio's new releases, only a few are of real note. **Oz: The Complete Sixth Season** and **Big Love: The Complete First Season** have lovely transfers and mixes (as well as a handful of ho-hum bonuses), but neither has much staying power aesthetically. *Oz* limps through its drugs, gay sex, and prison shanking with groaning redundancy, and Bill Paxton's stoic presence as the frontman in *Big Love* can't save the series from being little more than an R-rated 7th Heaven (with polygamous sex scenes in place of Jesus-y sermonizing). So it comes as no surprise that nothing stands up to **The Sopranos: Season Six, Part 1**. Groan if you must—this perennially lauded series definitely seems ripe for a backlash—but this first half of the show's last season has more narrative ambition, character curveballs, and exceptionally fertile dream sequences than anything else on TV. And it should be physically impossible for James Gandolfini and Edie Falco to keep giving the kind of earth-shattering performances they deliver on *The Sopranos*, but it's true: they're better here than they've ever been (and they've been good in years past). Yeah, the commentaries included here aren't mind-blowing, but it doesn't matter: You'll be riveted from frame one.



The saddest movie of all time turns 25, and this writer is both emotionally devastated and hungry for more. **The Fox and the Hound** (Buena Vista), an artifact from Disney's pre-*Little Mermaid* doldrums, is not only a damned fine film, it's a gorgeous one. The brand-spanking-new transfer given the film on this release is almost shocking in its presentation of delicious contrast and rock-solid black levels. Of course, this writer's analysis of these levels cannot be trusted since he watched the film wiping the tears out of his eyes the whole time. God damn, I hate it when that little fox and that adorable hound say they're going to be "best friends forever" and then end up having to be enemies because that's just the way the world is. It gets me every time. The bonuses here are almost as impressive as the stunning video transfer given

to *The Fox and the Hound*. The set-top games are just for the kids—which is fine—but the *Passing the Baton* featurette documenting the film's production is surprisingly involving and informative. But screw the "Best of Friends" karaoke sing-along. Are they trying to break my heart? ☹️

BAD FOOD TASTES SO GOOD

BY JONATHAN W. HICKMAN



Luiz Guzman in Richard Linklater's *Fast Food Nation*, co-written and based on the book by Eric Schlosser.

FAST FOOD NATION



(3 out of 4 stars)

DIRECTED BY RICHARD LINKLATER

STARRING: GREG KINNEAR,

BRUCE WILLIS,

CATALINA SANDINO MORERO,

WILMER VALDERRAMA

114 MINUTES, RATED R

Early in *Fast Food Nation*, there is a close-up of a hamburger patty. It looks remarkably like a cow pie. The resemblance here is intended.

Richard Linklater's narrative feature film based on the best-selling non-fiction book of the same name by Eric Schlosser is an interesting episodic piece of satire. Schlosser's work of investigative journalism has been compared to Upton Sinclair's groundbreaking novel *The Jungle* published a hundred years ago. Sinclair's fictionalized account

CONSIDERING CHRISTOPHER GUEST

BY JONATHAN W. HICKMAN

FOR YOUR CONSIDERATION



(3 out of 4 stars)

DIRECTED BY CHRISTOPHER GUEST

STARRING: CARRIE AIZLEY, BOB BALABAN,

ED BEGLEY, JR., JENIFER COOLIDGE,

PAUL DOOLEY, RICKY GERVAIS,

CHRISTOPHER GUEST,

RAHAEL HARRIS, JOHN MICHAEL HIGGINS,

MICHAEL HITCHCOCK, DON LAKE,

EUGENE LEVY, JANE LYNCH,

MICHAEL MCKEAN, LARRY MILLER,

CHRISTOPHER MOYNIHAN, PARKER POSEY,

86 MINUTES, RATED PG-13

For Your Consideration is a funny entry in the career of satirist filmmaker Christopher Guest, whose previous film, *A Mighty Wind*, was sporadically entertaining. *Consideration* finds Guest's usual assortment of actors playing not so far off parodies of Hollywood paradigms.

In *Consideration*, Marilyn Hack (Catherine O'Hara) is an aging actress whose last critical success was something like 20 years ago. Hack's latest role, that of a dying family matriarch in the terrible titled soap *Home For Purim* proves to be just another dead-end until one day something pops up about the film on the Internet. Yes, an Internet rumor that Hack might be considered for an Oscar causes a buzz on the set that quickly bleeds into the mainstream. This rumor proves infectious as soon other members of the cast find themselves in the spotlight. Hack's co-star, Victor Allen Miller (Harry Shearer), is then also rumored to be up for a nomination. And this all before *Purim* is even in the can. *For Your Consideration* comically follows the rumor mill as the characters and their publicists, directors, producers, and assorted entourage hastily await the announcement of the nominations.

The power of Internet buzz has been tested more than ever this year. *Snakes on a Plane* arrived with less than the expected bite at the box office after months of über blogging. This caused Fox to cut back on a wide release of *Borat*—which has quickly proven to be the wrong decision. When it comes to the Awards Season and the coveted Oscars in particular, Christopher Guest's new comedy takes the position that the Web rumor mill might have greater impact than we already think. What starts as a blurb might just become the next big headline.

The result is funny but also a little sad. There is a scene in which Miller and Hack go on a morning talk show, and Miller is forced to answer questions about his former persona as a foot-long wiener in a series of popular commercials. Shearer plays Miller well in this telling scene, as

was heralded for bringing attention to the plight of Lithuanian immigrants working in Chicago's Union Stock Yards and the lack of hygiene associated with the meat packing industry. And Schlosser's non-fiction book, the first edition of which appeared in 2001, has made people all over the world more aware of the practices of one of America's largest global exports—fast food.

Fast Food Nation the movie doesn't cover as much ground as its source material. Schlosser's book has been updated since its first publication to include additional material particularly with regard to the globalization of the fast food industry. And because the book was a piece of journalism, first serialized in *Rolling Stone* in 1999, the names of the various companies profiled were not concealed. In the book, McDonalds was McDonalds, but in the movie, a fictitious fast food corporation is created to tell the story.

We are thus introduced to an executive for a burger chain called Mickey's. The executive, Don Anderson (Greg Kinnear), is responsible for a burger subtly called "The Big One" that has boosted company sales significantly. When Anderson learns that there might be something awful in the meat that makes up his masterpiece, he takes off to investigate. This leads Anderson to a meat packing plant and ultimately out on the range itself in order to get to the bottom of rumors that The Big One might contain more than just ground beef. "There's shit in the meat," will roll off the lips of more than one character in this dramatization. Anderson's trip to the range places him in the home of crusty rancher Rudy Martin (Kris Kristofferson).

This scene sadly lacks punch if for no other reason than how similar it is to a scene in *Thank You For Smoking* released earlier this year. In *Smoking*, Aaron Eckhart's slick character visits former Marlboro man copy Lorne Lutch (played by Sam Elliot). Whereas the scene was a turning point in *Smoking*, in *Nation*, the revelation seems too mundane and really not that controversial. And where *Smoking* punched up the story with a lot of satiric energy, *Nation* never jumps out of slice-of-life reality mode.

Kinnear is really good as Anderson, and the script ambles languidly along in its early attempt at getting us to become emotionally involved. But just when I began to care about Anderson's investigation, he exits the film, I suppose stage right. This leaves us with another subplot dealing with the employees at the plant. We follow sisters Sylvia (Catalina Sandino Moreno) and Coco (Ana Claudia

Talancon), and Sylvia's boyfriend Raul (Wilmer Valderrama) as they cross the desert and enter the United States illegally. They leave their Coyote and are then driven cross-country where they join other immigrants in a run-down hotel. This will be the base camp from which they will be funneled into various jobs, including working in the meat packing plant. Not only are living conditions horrible, but conditions at the plant are very dangerous.

As I engaged with the immigrant workers, the film diverts our attention away from that story and concentrates on one of the other subplots—the teen-age Mickey's employees. Chief among the teenagers profiled is Amber (Ashley Johnson). She's a bright youngster raised by a single mom (played trashy but enlightened by Patricia Arquette). One of Amber's co-workers, Brian (Paul Dano), has a crush on her and contemplates robbing the Mickey's in which they work. Such *Clerks*-esque banter provides fertile ground for discussion of robbery statistics (something talked about in Schlosser's book). In time, Amber will quit her job and masquerade as a college student participating in an act of rebellion partially led by Che lookalike Paco (*Thumbsucker*'s Lou Taylor Pucci). The kids' rebellious act involves traveling to the meat packing plant and freeing the cows that await slaughter. What they learn is funny and kind of profound.

Other characters float in and of this rambling cinematic tale that revels in its unstructured format, at times reminding us of Linklater's earlier work (see *Slacker* and *Dazed and Confused*). Therefore, Linklater diehards will be satisfied while the rest of us might be frustrated by the endless story threads that go largely unresolved. The adaptation into a screenplay is nevertheless credited in part to Schlosser who shared writing duties with director Linklater.

And the truth is that this multi-storied splatter-painting approach might be uniquely appropriate for the subject matter. Regardless how much we learn about the unhealthy nature of the business, fast food continues to dominate American diets and expand globally. If this movie feels incomplete, it is because the ending, possibly involving the end or evolution of the fast food industry, has yet to be written. *R*



Christopher Moynihan, Harry Shearer, Catherine O'Hara, and Parker Posey in *For Your Consideration*.

he manages to retain a sense of humility while admitting that his prior acting career was certainly not Oscar-worthy.

But *For Your Consideration* never quite makes the jump from light humor to hilarious social commentary (a la *Best in Show* or even *Waiting for Guffman*). The digs on Hollywood make you laugh but don't make you think about the issues very deeply. Maybe this kind of light-hearted fun is exactly what Guest wants, but some of the jokes seem a little cheap and forced, especially when Hack apparently has some kind of plastic surgery (or incredible botox) and has an expression of such joy permanently engrained on her face that it's not funny to watch—rather, it's kind of painful.

Director Guest's consistency has become a kind of brand of sorts in the area of satiric spoof. And the cast he often uses gives into the comic goofiness enough to sell most any subject matter. *Consideration* is a jab at the industry of which he is a part. This "insider" kind of thing has been done before both as comedy and drama. Robert Altman's *The Player*, a classic, is a notable example. The danger is that in re-treading such familiar ground, the edge on some of the jokes comes off a little dull. But to Guest's credit, and to the credit of his talented cast, *Consideration* works mostly for laughs, whereas the social importance of the spoof is lacking. *R*

ART FILM OF THE WEEK BY AARON SHELEY **SHOCK CORRIDOR**

In a vie to win a Pulitzer Prize, a journalist named Johnny goes undercover in an asylum to write about the system and to attempt to solve a lingering murder mystery. In this fantastic Samuel Fuller outing, the protagonist himself—after successfully getting thrown into the psycho ward—loses his own mind little by little in an awesomely subtle descent into madness.

With an Afro-American Klansman as a roommate, Johnny spirals further into the nightmare of his own psychosis. His girlfriend, a dancer who disapproves of his dubious project, keeps tabs on Johnny's "progress," but finds that the deeper he goes into investigating his story, the harder it is to communicate with him, and—as she soon discovers—the harder it will be to get him out.

The film self-consciously explores Man in the grips of a subconscious take-over when enveloped by aberrant minds. Much as in Terry Gilliam's immortal *12 Monkeys*, the question of the contagious aspects of mental illness is probed and perhaps answered in a most frightening manner. Fuller—a young journalist himself once—employed a stark noir style in *Shock Corridor* to capture his singular vision of a shadowy hospital full of expressions of modern psychotic disorders.

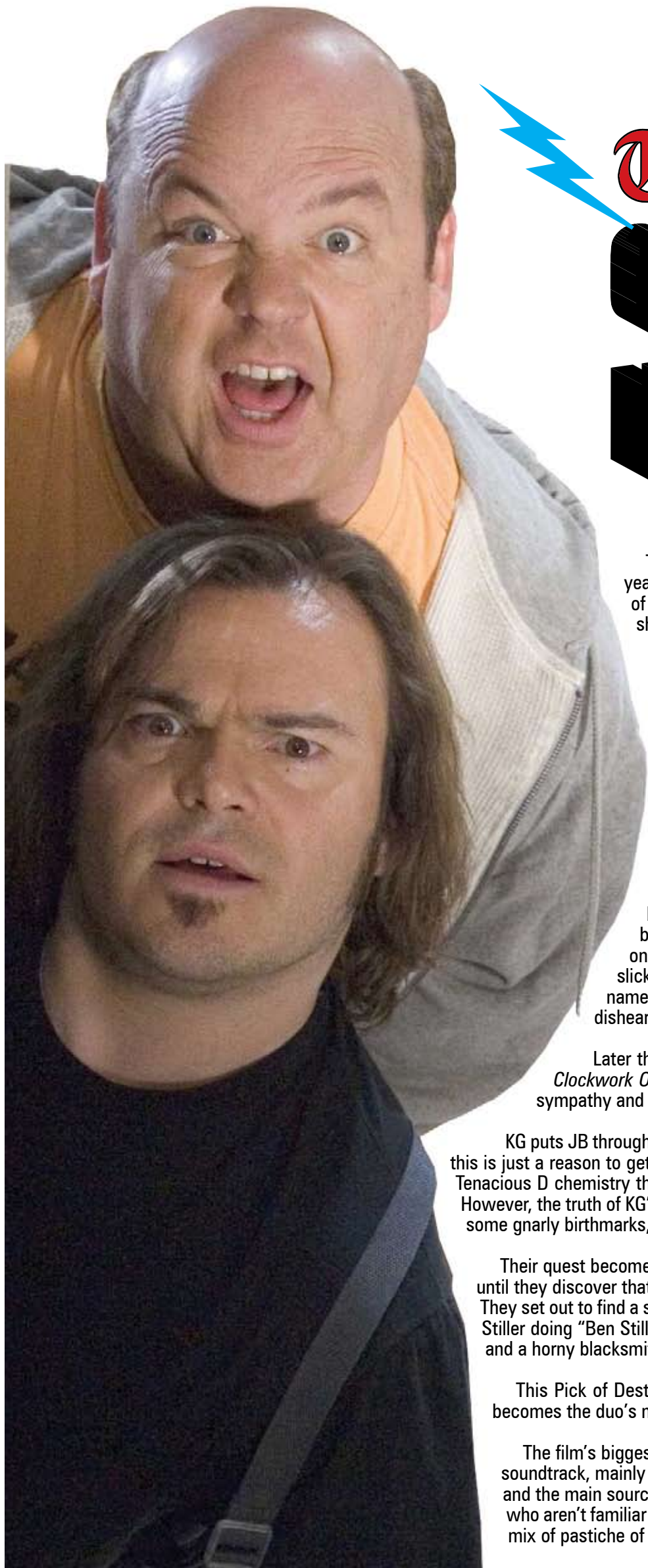
Fuller is a maverick outlaw of a director who entered the cult film domain over the duration of his multifarious career. Here his exploitation style and independence of sensibilities allows for a film that has not dated a bit. The exotic dancing of Johnny's girlfriend is a fine juxtaposition to his own internal and

external imprisonment. Audible mind-screens narrate the twists and turns of a mind in torment and agony. Johnny's quickly deteriorating mental state is presented subjectively, as the film's fragmented narrative follows his quest to discover a hospital mystery, only to become part of that mystery.

Along the way, Johnny hits his breaking point and snaps, regressing into a disabled state of being. The film never wavers from its conviction depicting the fine line between sanity and insanity. Johnny's encounters with dementia continue even after his own breakdown and subsequent shock therapy treatment. In an interesting turn of formal strategy, Technicolor scenes are spliced into the black-and-white to create a haunting and eerie effect that well represents Johnny's progressive loss of sanity.

The unpredictability of *Shock Corridor* in a contemporaneously relevant theme places it among the greater masterpieces ever made. Simple, stark, brilliant. *R*





Tribute To The GREATEST BAND IN THE WORLD

BY JOSEPH TRINH

Tenacious D, the rock duo of Jack Black and Kyle Gass, has been around for quite a few years, forming a cult following among the kids today. Utilizing a singular concept—the pursuit of creating the greatest rock song ever—the “band” has spawned two albums, a series of shorts for HBO, and now a feature film: *Tenacious D in “The Pick of Destiny.”*

The movie starts in grand style. We see a young JB (Troy Gentile; yes, that’s his real name) belting out a song on his guitar for his overtly religious and conservative family with lyrics that cannot be repeated in print here. His father (Meatloaf) unleashes his anger and his belt in response to such a blasphemous performance, tearing down all of JB’s rock posters, all but one; that of Ronnie James Dio. JB prays to his rock God, who tells the young lad to run off to Hollywood to fulfill his musical destiny. To watch Meatloaf, Dio, and young Gentile work off of one another is a sight to be seen...and heard. The sheer energy of this opening, especially Gentile’s incredible impersonation of Jack Black, sets the tone and catapults the audience into the rest of the story without apologies.

Years go by as JB tries to find Hollywood (the one in California, not in Florida and the Carolinas; you know, the real one). JB, now as Jack Black, finally reaches his destination, but the question is now: What does he need to do to become the rock God he set out to be? First step is meeting KG (Kyle Gass), who is found by JB at the beach, belting out Bach on his acoustic guitar. JB then jumps in, and lays down some improvised vocals over KG’s slick guitar work. Lee (JR Reed), a slacker pizza delivery man, asks them what their band’s name, which sets off KG, who notes that the “Kyle Gass Solo Project” was to remain so, which disheartens JB.

Later that night, JB becomes victim of a beating at the hands of some wannabe droogs, a la *A Clockwork Orange*. After witnessing this atrocity (oh yeah, JB was hurt, too), KG feels just a bit of sympathy and decides to take the aspiring musician under his wing.

KG puts JB through a series of tests and lessons that are meant to prepare him for rock stardom, but in reality this is just a reason to get high and slack off...and for KG to spin lies and deception to impress the young JB. The Tenacious D chemistry that sets this act apart from others is in top form here, as they play off one another well. However, the truth of KG’s situation come out, and the “band” nearly falls apart; with the help of a gift from KG and some gnarly birthmarks, the duo sets off to meet their destiny.

Their quest becomes frustrating, especially after a slightly disappointing performance at an Open Mic Night, until they discover that the greatest of the greats in rock have all had one thing in common; a green guitar pick. They set out to find a similar pick at a Guitar Center, where they meet an eccentric store manager played by Ben Stiller doing “Ben Stiller Character #3,” who tells the duo the origins of the pick—involving the Devil, a tooth, and a horny blacksmith.

This Pick of Destiny’s last known whereabouts is the Rock and Roll History Museum, which of course becomes the duo’s mission to find...and the rest of the film’s plot.

The film’s biggest strength is, of course, Tenacious D and their music that dominates the whole film. The soundtrack, mainly Tenacious D’s music—new and old—and sprinkled with some Who and Dio, is very loud and the main source of energy for the movie. The reaction to the film as a whole from those in the audience who aren’t familiar with the D will probably hinge on their ability to understand and appreciate their inimitable mix of pastiche of and sincere admiration of hair metal.



**TENACIOUS D:
PICK OF DESTINY**



(2 1/2 out of 4 stars)

DIRECTED BY LIAM LYNCH

STARRING: JACK BLACK, KYLE GASS,
J.R. REED, TROY GENTILE,
PAUL F. TOMPLINS, TIM ROBBINS,
DAVE GROHL

97 MINUTES, RATED PG-13

Those who are familiar with Tenacious D will appreciate the inclusion of some past D collaborators: Paul F. Tompkins, JR Reed, Kirk Ward, and of course, Sasquatch and the Devil. Also making cameos are: the aforementioned Stiller, Amy Poehler and Fred Armisen from *Saturday Night Live*, and Tim Robbins in a great turn as a very creepy and very large tatterdemalion who, like our heroes, is after the Pick of Destiny. It was actually Robbins who helped get Jack Black and Kyle Gass together—both, years ago, part of Robbins' acting troupe, the Actor's Gang (remember the duo in Robbins' polemic feature film *Cradle Will Rock?*).

Though the storyline is one that has been through the ringers many times, and some of the scenes are very generic (read: typical car chase scene), the energy and chemistry of Tenacious D more than makes up for the basic plot, which of course leaves room for a potential sequel, which, of course, means another soundtrack by the D. Not a bad deal. *B*



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Daniel Craig as James Bond, aka Agent 007 in *Casino Royale*, a film that takes us back to the agent's first-ever mission.

The Abandoned

Not Yet Reviewed (R)

Horror film from Latkavlablatastan about an adopted woman who returns to her native hometown of Glabavablata to find a hidden mystery that she must now uncover. (MK)

The Aura

Not Yet Reviewed (Not Rated)

Sundance Grand Jury Prize nominee *El Aura* (Argentina's official submission to the 2006 Academy Awards for Best Foreign Language Film) is a nourish tale of a taxidermist who thinks he's planned the perfect crime... (MK)

Babel

★ ★ (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

★ ★ ★ 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)

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 Stephn 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)

Bobby

Not Yet Reviewed (R)

Emilio Estevez writes and directs this film that centers around 22 people involved with and surrounding the 1968 assassination of Robert Kennedy. (MK)

Candy

Not Yet Reviewed (R)

Based on Luke Davies' novel, movie stars Heath Ledger and Abbie "I Love Ryan" Cornish in a story about two young paramours who love each other *almost* as much as the heroin that galvanizes their bohemian lifestyle. (MK)

Casino Royale

Not Yet Reviewed (PG-13)

Layer Cake's Daniel Craig as the toe-headed Bond '06 in a dramatic re-telling of the famed "first 007 installment." (MK)

Come Early Morning

Not Yet Reviewed (R)

Kevin Smith habitue Joey Lauren Adams writes and directs this semi-autobiographical homespun dramedy that has Ashley Judd playing a coquettish ne'er-do-well in the South. (MK)

The Departed

★ ★ ★ ★ (R)

The film is a tough, hard-edged, and decidedly adult wonder that respects the conventions of gangster 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. (PS)

Fast Food Nation

★ ★ ★ (R)

Please see our review on page 10.

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 well-made, well-intentioned, and ambitious film that—because of the way in which it is told—somehow never connects with us on any kind of genuine emotional level. I don't want to say that you shouldn't see the film, but those hoping for a film that matches the in-your-face emotionalism of *Saving Private Ryan* or the haunting lyrical beauty of *The Thin Red Line* are likely to come away somewhat disappointed by Eastwood's strained attempts to make a Great Movie instead of a good one. (PS)

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? (MK)

For Your Consideration

★ ★ ★ (PG-13)

Please see our review on page 10.

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 Carey, Chuck D., Janeane Garofalo, Ice-T, Ron Jeremy, Hunter S. Thompson, Kevin Smith, Tera Patrick, Alanis Morissette, Bill Maher, and Alan Keyes. Fun sidenote: the word "fuck" is used over 800 times throughout the ninety-minute film (which, by the way, includes animation by renown, Academy Award-nominated animator Bill 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)

Secretary director Steven Shainberg gives us Nicole Kidman as the inimitable

photographer Diane Arbus in this not-so-truthful biopic of the young photographer in her heyday as she photographs freaks (one of whom is played by Robert Downey Jr.). (MK)

A Good Year

★ ★ ★ (PG-13)

Russell Crowe is awfully good in a youthful role that permits him to not have to deal with really dark issues. In Sir Ridley Scott's *Year*, he's not a captain of an embattled warship, a sword-wielding warrior from yesteryear, or a down on 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 a rich playboy, or (2) Stay in the French countryside, romance a woman, and make wine. (JW)

Happy Feet

★ ★ ★ 1/2 (PG)

Though I don't recall hearing mention of it during all that sub-Hallmark hooey that Morgan Freeman was spewing throughout *March of the Penguins*, it seems that each penguin has his very own "heart song" that he sings in order to express who he is and to attract a mate. In theory, that may be wonderful, but what if you are a penguin that simply cannot sing and whose manner of personal expression appears to be tap-dancing? Will you be doomed to be ostracized forever from your flock, family, and the cute penguin you've been crushing on, or will your unique abilities somehow allow you to save the flock, reconcile with the family, and finally hook up with the cutie? These are some of the penetrating question at the heart of *Happy Feet*, a decidedly odd and not-entirely-un-endearing animated film that plays like a peculiar mash-up of *Rudolph the Red-Nosed Reindeer* and *Moulin Rouge*. (PS)

The Hamiltons

Not Yet Reviewed (R)

Yawwwwwwww. OK, er, let's see: *The Hamiltons*. Uh, it's directed and written by a duo who call themselves—hmm—the Butcher Brothers. And—yawwwwn—it's another horror film that purposely utilizes the esteemed qualities of those great horror flicks from, yes, once again: the 1970's. Geez, you know what would be *really* interesting? Seeing a horror film that, you know, tries to be a movie from 2006. Is that too much to ask?! (MK)

Harsh Times

★ ★ ★ (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 eyes from the screen for even an instant. Film

stars Christian Bale, Freddy Rodriguez, and Eva Longoria. (WC)

Hood of Horror

Not Yet Reviewed (R)

Stacy Title (*The Last Supper*) directs a very *Tales from the Hood*-esque three-part film involving three deviously horrific stories all taking place in the Hood (of course). Stories are told by—OK, don't laugh—the “Cribkeeper,” played by—who else?—da boss himself, Snoop. (MK)

Iraq in Fragments

★ ★ 1/2 (Not Rated)

Throughout the film, the viewer is treated with some beautiful photography of Iraq, from the grand displays of religious fervor with the Shiites to the intimate quiet that Mohammed and the Kurds in the north exist in. The film's editing and music complements these shots appropriately, creating a good pace for this set of stories, all involving some complex social issues that are sometimes ignored by Western, especially American, viewers. The film comes off less of an indictment of the war and more of a sympathetic view of a country whose very social fabric is threatened to be fragmented by sociopolitical differences, an issue that starts at and goes beyond the fall of Saddam Hussein. (JT)

Let's Go to Prison

Not Yet Reviewed (R)

Bob Odenkirk gives us Dax Shepard as the son of a career criminal who, along with daddy, must now contend with life behind bars in this comedic romp through the stripey hole. (MK)

Marie Antoinette

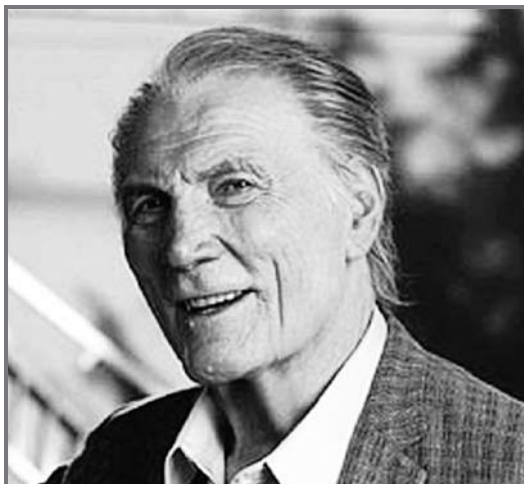
★ ★ ★ ★ (PG-13)

In *Marie Antoinette*, writer/director Sofia Coppola expands on her particular approach to filmmaking to the point where the mood she creates is literally everything, and traditional storytelling is treated as an afterthought. Whether this approach works or not will depend on what kind of movie you are looking to see. If you are craving a straightforward biopic that chronicles the who's, what's, where's, why's, and how's of the life and death of one of the most (in)famous names in French history, you are likely to walk away from the film feeling that it is the most shallow and one-dimensional 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 gate—must have been like for Marie Antoinette, which is pretty much Coppola's intent, then you are likely to find it a visually dazzling and surprisingly powerful work that is more about the pleasures of perils of superficiality than merely a superficial film. (PS)

Penny Dreadful

Not Yet Reviewed (R)

Rachel Miner and Mimi Rogers star in this horror that seems to be a kind of *Final*



JACK PALANCE

Died Nov. 10, 2006

Oscar-winning actor Jack Palance died of natural causes at age 87. Palance's performance as the gunslinger Wilson in George Steven's classic Western, “Shane,” cemented his reputation as one of the screen's great heavies. Though the actor made a career of playing the villain, he ironically won his Oscar for the 1991 comedy “City Slickers.” In a refreshing moment of madness, the then 72-year-old actor accepted his Best Supporting Actor Oscar by doing a set of one-armed pushups. He was previously nominated twice for Best Supporting Oscars for his work in “Shane” and the Joan Crawford film “Sudden Fear.”

Destination meets *Nightmare on Elm Street* in which a young girl goes on a car ride with her psychologist in order to overcome her profound fear of, you guessed it, cars. Director Richard Brandes also helmed *Devil in the Flesh* with Rose McGowan, so you might get a peek at Miner's mcguppies. Then again, why waste your time and \$14: if you're really desperate, just rent Larry Clark's *Bully*, and—trust o' Uncle Matt on this one—you'll get everything you deserve. (MK)

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)

Reincarnation

Not Yet Reviewed (R)

And talking about posters that all look the same, can you tell apart any of the films part of this deluge of Asian horror flicks coming through the pipes? Yowzah! They really *do* all look the same, it turns out, as we see in yet another offering from our cousins to the Far East. What is it about? Who cares: ghouls, ghosts, girls who are all goth/FrenchNewWaved-out with that greasy *Klute* haircut. You know the drill, friends. Yes. Peanut. (MK)

The Return

1/2 (PG-13)

The Return may not necessarily be the worst supernatural thriller ever made—though I wouldn't exactly launch a passionate defense if someone were to make such an argument—but there is a very good chance that it could well be the single most boring film that I have ever seen. Imagine a below-average episode of *The Twilight Zone* that has been stretched nearly four times its normal length, directed by someone with no feeling for the genre, and performed by virtually comatose actors, and you'll begin to grasp the utter lethargy that surrounds this project. I'm not surprised that the studio declined to screen it in advance for critics—what surprises me is that editor Claire Simpson was able to stay awake while wading through the lethargic footage long enough to piece it together into something resembling a feature film. (PS)

ENTERTAINMENT INSIDERS

OBITUARIES

By Rusty White

Other awards he earned over his illustrious career include an Emmy for the Playhouse 90 production of “Requiem for a Heavyweight” and a Golden Globe for “City Slickers.”

Jack Palance made his film debut starring opposite Richard Widmark in Elia Kazan's 1950 Film Noir, “Panic in the Streets.” Mr. Palance came to Elia Kazan's attention when he was Marlon Brando's understudy in the play “A Streetcar Named Desire.” His second film was the ensemble cast WWII film, “Halls of Montezuma,” that also starred Richard Widmark. Mr. Palance's third film garnered him his first Oscar nomination. In “Sudden Fear,” he played Joan Crawford's homicidal husband. Jack Palance became one of the few actors in Hollywood to receive back-to-back Oscar nods when he followed “Sudden Fear” with “Shane.”

The 1950's was a busy time for Jack Palance. He worked steady in both film and on TV. Mr. Palance appeared in more European films during the 1960's than American ones. He starred in the TV police series

“Bronk” in 1975 and 1976, then continued to work both in the USA and overseas in film. Stanley Kramer cast Palance opposite George C. Scott and Faye Dunaway in “Oklahoma Crude.” Jack Palance appeared in fewer films during the 1980's. Among his more memorable credits are: “Young Guns,” “Batman,” “Without Warning,” and “Tango & Cash.” His push-up acceptance speech at the 1991 Academy Awards became a classic Hollywood moment. Mr. Palance then appeared in the sequel “City Slickers 2: The Legend of Curly's Gold” in which he played the twin brother of his character in the first film. His final film and TV credits include: “The Swan Princess,” as Long John Silver in “Treasure Island,” and “Sarah, Plain and Tall: Winter's End.”

Jack Palance served his country in the US Army-Air Corp during WWII.

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 Jesus. 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

★ ★ ★ 1/2 (PG-13)

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 America's over-caFFEINATED movie-goers feel awfully good this Holiday season. While not directly a Thanksgiving- or Christmas-themed film, *Stranger Than Fiction* is awfully good stuff, perfect viewing, as turkeys get nervous and obnoxiously enormous brightly lit trees are erected in capital cities around the country. (JW)

Tenacious D in the Pick of Destiny

★ ★ 1/2 (R)

Please see our interview on page 12.

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)

Unrest

Not Yet Reviewed (R)

Another post-teen horror flick involving a coterie of young med students who find that the cost of *this* medical school...might just be their *lives*!! Muhahahahaha. Funny sidenote: Jason Todd Ipson was a general resident surgeon or something doing plastic surgery stuff before deciding to drop out and then go into the allegedly prestigious Peter Stark Program at USC. (MK)

Volver

★ ★ ★ ★ (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) ☞

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri-Sat, 11:50 a.m., 12:40, 2, 3:10, 4:15, 5:25, 6:35, 7:40, 8:55, 10, 11:20 p.m., 12:15 a.m.; Sun., 11:50 a.m., 12:40, 2, 3:10, 4:15, 5:25, 6:35, 7:40, 8:55, 10 p.m.; Mon.-Tues., 2, 3:10, 4:15, 5:25, 6:35, 7:40, 8:55, 10 p.m.

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Casino Royale Fri-Sat, 1:05, 4:10, 7:15, 10:20 p.m.; Sun., 1:05, 4:10, 7:15 p.m.; Mon.-Tues., 2:30, 7 p.m. Harsh Times Fri-Sat, 1:30, 4:10, 7, 9:45 p.m.; Sun., 1:30, 4:10, 7 p.m.; Mon.-Tues., 1:45, 4:25, 7:15 p.m.

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

Casino Royale Fri-Sun., 10, 11:15 a.m., 1:15, 2:40, 4:35, 6:10, 8, 10, 11:15 p.m.; Mon.-Tues., 1:15, 2:40, 4:35, 6:10, 8, 9:55 p.m. Fast Food Nation Fri-Sun., 10:55 a.m., 1:40, 4:30, 7:25, 10:15 p.m.; Mon.-Tues., 1:40, 4:30, 7:25, 10:15 p.m.

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

Casino Royale Fri-Sat, 10 a.m., 12:15, 1:20, 3:40, 4:45, 7:10, 8:15, 10:40, 11:45 p.m.; Sun., 10 a.m., 12:15, 1:20, 3:40, 4:45, 7:10, 8:15, 10:40 p.m.; Mon.-Tues., 12:15, 1:20, 3:40, 4:45, 7:10, 8:15, 10:40 p.m.

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262

Casino Royale Fri-Sun., 11:20 a.m., 2:50, 6:20, 9:45 p.m.; Mon.-Tues., 2:50, 6:20, 9:45 p.m. Fast Food Nation Fri-Sun., 11 a.m., 1:50, 4:40, 7:50, 10:45 p.m.; Mon.-Tues., 1:50, 4:40, 7:50, 10:10 p.m.

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

HorrorFest - 8 Films To Die For - Snoop Dogg's Hood of Horror Sun., 9:30 p.m. HorrorFest - 8 Films To Die For - The Hamiltons Sun., 7 p.m.

PACIFIC WINNETKA ALL STADIUM 11 9201 Winnetka Avenue at Prairie (818)501-5121

HorrorFest - 8 Films To Die For - Snoop Dogg's Hood of Horror Sun., 10:30 p.m. HorrorFest - 8 Films To Die For - The Hamiltons Sun., 2:40, 7:50 p.m.

p.m.; Sun., 11:30 a.m., 12:25, 2:10, 3:15, 4:45, 5:45, 7:20, 8:20, 10:10 p.m.; Mon.-Tues., 12:25, 2:10, 3:15, 4:45, 5:45, 7:20, 8:30, 10:10 p.m. Flushed Away Fri-Sun., 11:35 a.m., 12:10, 1:55, 2:30, 4:50, 7:30, 9:55 p.m.; Mon.-Tues., 12:05, 1, 2:15, 4:50, 7:30, 9:55 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 Fri-Sat, 10 a.m., 12:15, 1:20, 3:40, 4:45, 7:10, 8:15, 10:40, 11:45 p.m.; Sun., 10 a.m., 12:15, 1:20, 3:40, 4:45, 7:10, 8:15, 10:40 p.m.; Mon.-Tues., 12:15, 1:20, 3:40, 4:45, 7:10, 8:15, 10:40 p.m.

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262

Casino Royale Fri-Sun., 11:20 a.m., 2:50, 6:20, 9:45 p.m.; Mon.-Tues., 2:50, 6:20, 9:45 p.m. Fast Food Nation Fri-Sun., 11 a.m., 1:50, 4:40, 7:50, 10:45 p.m.; Mon.-Tues., 1:50, 4:40, 7:50, 10:10 p.m.

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

HorrorFest - 8 Films To Die For - Snoop Dogg's Hood of Horror Sun., 9:30 p.m. HorrorFest - 8 Films To Die For - The Hamiltons Sun., 7 p.m.

GLENDALE HIGHLAND PARK

HIGHLAND THEATER 5604 North Figueroa Street (323)256-6383

Deja Vu Wed.-Thurs., 12:10, 2:40, 5:10, 7:40, 10:05 p.m. Happy Feet 12:30, 2:45, 5, 7:15, 9:30 p.m.

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

Deja Vu Wed.-Thurs., 11 a.m., 1:50, 4:50, 8, 11 p.m. Casino Royale Fri-Sat, 1:10, 4:30, 7:50, 11:15 p.m.; Sun.-Tues., 1:10, 4:30, 7:50 p.m.

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

Casino Royale Fri-Tues., 10:15 a.m., 1:25, 4:35, 7:45, 10:55 p.m. Happy Feet Fri-Tues., 11 a.m., 1:40, 4:20, 7:20, 10 p.m.

PASADENA & VICINITY

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

Casino Royale Fri-Tues., 1:25, 4:40, 8 p.m. Cave of the Yellow Dog (Die Hohle des gelben Hundes) Fri-Tues., 1:15, 3:30, 5:45, 8, 10:15 p.m.

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

Happy Feet Fri-Sat, 1:35, 4:25, 7:05, 9:55 p.m.; Sun.-Tues., 1:35, 4:25, 7:05 p.m. Flushed Away Fri-Sat, 1:20, 3:25, 5:40, 8:15, 10:20 p.m.

PACIFIC PASEO STADIUM 14 336 East Colorado Boulevard (626)568-8888

Casino Royale Fri-Sat, 12:10, 1:10, 3:35, 4:35, 7, 8, 10:25, 11:25 p.m.; Sun., 12:10, 1:10, 3:35, 4:35, 7, 8, 10:25 p.m.; Mon., 11 a.m., 1:10, 3:35, 4:35, 7, 8, 10:15 p.m.

REGENCY ACADEMY CINEMAS 1003 East Colorado Boulevard (626)229-9400

Conversations With God Fri-Tues., 2:50, 7:15 p.m. Flags of Our Fathers Fri., 3:50, 6:45, 9:25 p.m.; Sat.-Sun., 1, 3:50, 6:45, 9:25 p.m.; Mon.-Tues., 3:50, 6:45, 9:25 p.m.

STAR TREK II: THE WRATH OF KHAN Sat., 11:55 p.m.

Music

Marty and Elayne (Jazz,Live Music in Bar/Club)
The venerable Marty and Elayne have been performing their jazz-oriented lounge act at the Dresden Room for 18 years.
Dresden Room
1760 N. Vermont Ave.
323-665-4294
Ticket info: 323-665-4294
Two drink minimum - Cash
11/17/06 - 11/18/06: 9 p.m. till 1:15 a.m.
11/20/06 - 11/23/06: 9 p.m. till 1:15 a.m.

Bill Clark and Mighty Balls of Fire (Blues,Live Music in Bar/Club)
Saxophone great Bill Clark and the Mighty Balls of Fire play what critics call "real blues."
Babe's and Ricky's Inn
4339 Leimert Blvd.
323-295-9112
Ticket info: 323-295-9112
\$8; \$15 per couple
11/17/06: 8 p.m.

Bossa:Nova (Dance Club,Dance/House,Electronic,Jazz,R&B/Soul,Rap/Hip Hop)
House, Trip Hop, Downtempo, Electronica, Breaks
Zanzibar
1301 Fifth St.
310-451-2221
\$10-\$15 - Cash
11/17/06: 10 p.m.

Can of Jam Fridays (Live Music in Bar/Club)
Can of Jam productions presents a lineup of talented artists including Kristie De Luca, Glass-band, Alana Sweetwater and more.
Fold (Derby), The
4500 Los Feliz Blvd.
323-663-8979
Ticket info: 323-663-8979
\$15 - Cash,Master Card,Visa,American Express
11/17/06: 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
11/17/06: 9:30 and 11 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
\$6 - Cash
11/17/06: 7 p.m.

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
11/17/06: 10 p.m. till 3 a.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
2609 Hyperion Ave.
323-805-0168
Ticket info: 323-665-2929
11/17/06: 9 p.m.

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
\$15; \$20 after 10pm - Cash,Master Card,Visa,American Express
11/17/06: 8 p.m. till 2 a.m.

Sonny Landreth (Blues)
Sonny Landreth is considered a slide-guitar legend.
Canyon Club Dinner Theatre
28912 Roadside Dr.
818-879-5016
Ticket info: 818-879-5016; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$19.50 - American Express, Cash, Master Card, Visa
11/17/06: 9 p.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
11/17/06: 9 p.m.

Viernes Caliente (Dance Club,Latin/Salsa,Live Music in Bar/Club,Rap/Hip Hop,Rock)
Viernes 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
11/17/06: 8 p.m.

Bolero Festival (Museum,Ballroom,Swing,Festival)
Enjoy an unforgettable evening of romance with the music and the feeling of Boleros performed by Gil Moret and his two live orchestras.
Museum of Latin American Art
628 Alamos Ave.
562-437-1689
Ticket info: 562-437-1689
\$40-\$60; \$30-\$50 members - Cash
11/18/06: 5 p.m.

Benise (Latin/Salsa,World)
Benise's fiery Spanish guitar melodies and high-energy rhythms weave a stunning tapestry of emotions from deep within.
Thousand Oaks Civic Arts Plaza (Fred Kavli Theatre/Scherr Forum)
2100 Thousand Oaks Blvd.
805-449-2787
Ticket info: 805-449-2787; Ticketmaster: 805-583-8700, http://www.ticketmaster.com/
\$35-\$100 - Cash,Master Card,Visa
11/18/06: 8 p.m.

Bill Clark and Mighty Balls of Fire (Blues,Live Music in Bar/Club)
Saxophone great Bill Clark and the Mighty Balls of Fire play what critics call "real blues."
Babe's and Ricky's Inn
4339 Leimert Blvd.
323-295-9112
Ticket info: 323-295-9112
\$8; \$15 per couple
11/18/06: 8 p.m.

Aurelio (Dance Club,Latin/Salsa)
'Aurelio' features the sophisticated Latin sounds of Brazil and South America.
Here Lounge
696 N Robertson Blvd.
310-360-8455
11/22/06: 9:30 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
11/18/06: 8 p.m.

Pink Floyd Laser Spectacular (Multimedia,Rock)
Enjoy this laser spectacular while listening to the rock band Pink Floyd! After playing theaters throughout North America since 1986, it has become not only the world's longest touring laser show, but the longest touring theater show in history. Each year the show is updated with technical and creative changes that keep the audience coming back for more.
California State University, Long Beach - Carpenter Performing Arts Center
6200 Atherton St.
562-985-7000
Ticket info: Box Office: 562-985-7000; http://www.seatadvisor.com/
\$24; \$18 students - Master Card,Visa,American Express
11/18/06: 8 p.m.

Chicago (Live Music in Bar/Club,Pop,Rock)
In 1967, seven Chicago musicians set out to create a new sound...a rock band with horns. Their dream turned into 20 Top-10 singles and 12 Top-10 albums. Among their hits are 'If You Leave Me Now,' 'Hard To Say I'm Sorry' and 'Here In My Heart.' After touring this summer with Huey Lewis and the News, they're off on their own for the fall.
Fantasy Springs Casino
84245 Indio Springs Dr.
760-342-5000
Ticket info: Reservations required: 800-827-2946 x3091
\$49-\$69 - American Express, Cash, Master Card, Checks, Visa
11/19/06: 6 p.m.

Randy Newman (Pop)
Randy Newman is a multi-talented pop music composer, singer and writer whose credits include 'I Love L.A.' and 'Short People.' He has also composed the scores for such films as 'Toy Story,' 'The Natural' and 'Pleasantville.' Newman won an Oscar in 2002 for 'If I Didn't Have You' from 'Monsters, Inc.'
Walt Disney Concert Hall
135 N. Grand Ave.
213-625-0594
Ticket info: 323-850-2000; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$28-\$87
11/19/06: 7:30 p.m.

Toledo Show, The (Jazz,Live Music in Bar/Club,Swing)
The Toledo Show is an experience of pure, unadulterated jazz, soul and burlesque.
Harvelle's
1432 Fourth St.

310-395-1676
Ticket info: 310-395-1676
\$10 - Cash
11/19/06: 9:30 p.m.

Cool Jazz on the Patio (Jazz,Live Music in Bar/Club)
Enjoy a cool evening of smooth jazz music on the patio at The Cat and The Fiddle.
Cat and the Fiddle, The
6530 Sunset Blvd.
323-468-3800
Ticket info: 323-468-3800
11/19/06: 7 till 11 p.m.

Club London (Dance/House)
Club London features Dark Wave and 80's Flashback with weekly Guest DJ's and In House Residents.
Boardner's
1652 N. Cherokee Ave.
323-462-9621
\$5
11/19/06: 8 p.m.

Bohemian Sundays (Live Music in Bar/Club,World)
'Bohemian Sundays' is a weekly live world (and out of this world) music and dance DJ event benefiting international non-profit, Empowerment Works!
Fais Do-Do
5257 W. Adams Blvd.
323-954-8080
Ticket info: 323-954-8080; Musictoday: 800-594-8499 (TIXX)
\$5 minimum donation - Cash
11/19/06: 7 p.m.

18 and Over Sundays (Dance Club,Dance/House,Gay and Lesbian)
Enjoy everything Oasis has to offer with specials, music and more.
Oasis Nightclub
1386 E. Foothill Blvd.
909-920-9590
Ticket info: 909-920-9590
\$10; \$6 over 21 - Cash
11/19/06: 7 p.m.

Sisters of Jazz (Jazz)
Sisters of Jazz celebrates the music, celebrating women, with an open jam session.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation
11/19/06: 7:30 p.m. till 12 a.m.

Swinging Sundays (Live Music in Bar/Club,Swing)
Enjoy an evening of swing dance at The Fold (Derby)!
Fold (Derby), The
4500 Los Feliz Blvd.
323-663-8979
Ticket info: 323-663-8979
\$10 - Cash,Master Card,Visa,American Express
11/19/06: 6:30 p.m.

Sean Howard's Songwriters Open Mike (Bluegrass,Folk,Live Music in Bar/Club)
This folk and bluegrass evening features music from various songwriters every Sunday.
Kibitz Room (at Canter's)
419 N. Fairfax Ave.
323-651-2030
Cash
11/19/06: 8 p.m.

Mama's Boys (Blues,Live Music in Bar/Club)
The Mama's Boys have a basic hard-rock foundation along with blues and boogie melodies mixed with thunderous drums, giving it a hard edge with lighter tones.
Blue Cafe
210 The Promenade North
562-983-7111
Ticket info: 562-983-7111; http://www.thebluecafe.com/
Cash
11/19/06: 12 p.m. till 5 p.m.

One Way (Dance Club)
One Way features Garth Trinidad and Mr. French. This party features dancing to classics in hip hop, R&B, soul, funk, reggae, dancehall, and house, to the most unique of world rhythms - afrobeat, samba, bhangra - as long as it keeps everyone happy. Live acts may occasionally appear.
Zanzibar
1301 Fifth St.
310-451-2221
\$5 - Cash
11/19/06: 9 p.m.

Red Chord, The (Live Music in Bar/Club,Metal,Rock)
GWAR stands for God What an Awful Racket. You have to see this theatrical metal band to believe it.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$18-\$20 - Cash,All Major Credit Cards
11/20/06: 7:30 p.m.

Open Mic Nite (Live Music in Bar/Club,Open Mic/Music,Special Event)

Each week showcases local talent.
Molly Malone's
575 S. Fairfax Ave.
310-578-5591
Ticket info: 323-935-1577
\$5
11/20/06: 8 p.m.

Barbra Streisand With II Divo (Classical,Opera,Pop,Special Event)
Barbra Streisand is the music industry's #1 best-selling female artist with 50 Gold, 30 Platinum and 13 Multi-Platinum albums to her credit. She is second in the all-time charts, ahead of The Beatles and The Rolling Stones, exceeded only by Elvis. She continues to be the highest-selling female recording artist ever. Streisand remains the only artist to receive Oscar, Tony, Emmy, Grammy, Golden Globe,
Tree of Liberty, Blood of Patriots: American Founders (History/Science,Museum)
Learn more about the founders of our nation and their struggles that make American what it is today. Ventura County Museum of History and Art
100 E. Main St.
805-653-0323
Included in admission - Cash,Checks,Master Card,Visa
11/24/06 - 11/26/06: 10 a.m. till 5 p.m.

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
11/24/06 - 11/25/06: 10 till 4 p.m.

Theater

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.'
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
11/17/06: 8 p.m.
11/18/06: 2 and 8 p.m.
11/19/06: 1 and 6:30 p.m.
11/21/06: 8 p.m.
11/22/06: 2 and 8 p.m.

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 revelations.
Kirk Douglas Theatre
9820 Washington Blvd.
213-628-2772
Ticket info: Reservations required: 213-628-2772
\$20-\$40
11/17/06: 8 p.m.
11/18/06: 8 p.m.
11/19/06: 4 p.m.
11/21/06 - 11/22/06: 8 p.m.

Camelot: National Tour (Musical)
Journey back in time to the glorious reign of King Arthur, Merlin and the Knights of the Round Table. This magnificent Lerner and Lowe musical, featuring venerable star Michael York, features numbers like 'Camelot,' 'The Lusty Month of May' and 'If Ever I Would Leave You.'
Lancaster Performing Arts Center
750 W. Lancaster Blvd.
661-723-5950
Ticket info: Box Office: 661-723-5950, http://www.lpac.org/
\$35-\$40 - Visa,Master Card,Discover,American Express
11/19/06: 7 p.m.

Something to Crow About (Children's Theatre)
Bob Baker's marionettes bring this delightful tale to life.
Bob Baker Marionette Theatre
1345 W. First St.
213-250-9995
Ticket info: Reservations required: 213-250-9995
\$12; free for children under 2 - Cash,Visa,American Express
11/24/06: 10:30 a.m.

Death of a Salesman (Drama,Performance)
This story presents the final days of a failing salesman, who seeks to find out, by a tragic series of soul-searching revelations of the past life he has lived with his wife, his sons and his business associates, just where and how he

has failed to win success and happiness. 'Death of a Salesman' is a thrilling work of deep and revealing beauty.
Odyssey Theatre
2055 S. Sepulveda Blvd.
310-477-2055
Ticket info: Reservations required: 310-477-2055, http://www.odysseytheatre.com
\$22-\$26
11/24/06 - 11/25/06: 8 p.m.

Comedy

Jim Gaffigan (Stand Up Comedy)
Jim Gaffigan's whimsical humor and familiarity with TV audiences, from commercials to appearances on 'Sex and the City' and 'That '70s Show,' will make you laugh for all the right reasons.
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/
\$29.75 - Cash,Master Card,Visa
11/18/06: 8 p.m.

Continuous Comedy (Stand Up Comedy)
Enjoy the funniest in live stand-up and sketch comedy. The performers are always changing and you never know what may happen next.
Comedy Store - West Hollywood, The
8433 Sunset Blvd.
323-656-6225
Ticket info: Box Office: 323-650-6268
\$15-\$20 - Cash
11/24/06: 9 p.m.

Special Event

Last Call With Carson Daly (TV Show Taping)
MTV personality Carson Daly hosts this nightly, pop-culture talk show.
El Capitan Entertainment Center
6840 Hollywood Blvd.
323-468-8262
Ticket info: Reservations required: 866-546-6984 (JIMMY-TIX)
11/21/06: 5:30 p.m.
11/23/06: 5:30 p.m.

Downtown On Ice (General)
Bring your coats, mittens, and scarves 'cause L.A.'s gonna get cold when "Downtown On Ice" hits town!
Pershing Square Park
532 S. Olive St.
213-847-4970
Included in admission - Cash
11/24/06: 9 a.m. till 5:30 p.m.

Hollyhock House Tours (History/Science,General)
Tour historic Hollyhock House.
Barnsdall Art Park
4800 Hollywood Blvd.
323-644-6269
Donations accepted
11/24/06 - 11/26/06: 12:30, 1:30 p.m., 2:30 and 3:30 p.m.

Reindeer Romp (Children's Arts/Crafts,Animals,Holiday)
Santa's reindeer will be housed in their special Santa's Workshop area inside the Zoo. Kids of all ages can get close to these beautiful creatures, talk to the reindeer interpreters, and make their own reindeer antlers to take home.
Los Angeles Zoo
5333 Zoo Dr.
323-644-6400
Ticket info: Registration required: 323-644-4211
Included in admission
11/24/06 - 11/30/06: 10 a.m. till 5 p.m.

Tonight Show With Jay Leno, The (TV Show Taping)
Jay Leno, host of NBC's 'The Tonight Show,' has created his own unique 'late-night style' with humor, talk and entertainment. One of the country's premier comedians, Leno is a passionate live performer who loves his audiences.
NBC Studios
3000 W. Alameda Ave.
818-840-4444
Cash
11/24/06: 2:30 p.m.

Talks & Readings

World Stage Stories (Talk/Lecture,Jazz,General)
As a vital part of the World Stage's educational component, these intimate portraits of legendary artists are designed to enlighten as well as entertain. Guests will reflect on their careers and the history of jazz.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
Donation suggested: \$10
11/17/06: 8 p.m.



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photo by Lee Tanner

WALKING THE BEAT LOCAL CRIMES IN THE LOS ANGELES AREA

The Los Angeles Sheriff's Department is offering rewards ranging from \$5,000-\$30,000 for information leading to the conviction or apprehension of the person or party responsible for certain crimes in the LA area.

Providing Information:

1. Any valuable information must be directed to the law enforcement agency within 90 days following the reward offer date.
2. Review the information provided to make sure you contact the correct agency or officer and know the facts.
3. File a claim within 60 days of the information deadline.

Rules to Filing a Claim:

1. Claims must be submitted to:
Executive Officer of the Board of Supervisors
500 West Temple Street, Room 383
Kenneth Hahn Hall of Administration
Los Angeles, CA 90012
2. The claim must be in writing and clearly provide information on how you can be contacted.
3. Whether or not the crime has been solved or perpetrator has been convicted, you must submit the claim within the claim deadline.
4. In order to receive payment, the perpetrator must be convicted.
5. All information is confidential and you may remain anonymous.

Recent Crimes:

38 year-old Johnny H. Brown II, a Special Code Enforcement and Mobile Assistance Officer in Inglewood, was shot and killed at his home driveway on 1024 W. 106th Street. Mr. Brown was struck at approximately 2:15 in the morning. The deadline to file information is December 16, 2006 with a reward amount of \$10,000.

On April 29, 2002 at 10:30am, Deputy David March, from the Los Angeles County Sheriff's Department, was shot and killed during a traffic stop at Live Oak Avenue in the City of Irwindale. A reward of \$10,000 is offered to anyone with information leading to the apprehension of suspect Armando Garcia, nicknamed "Chato" and also known as Daniel Garcia. This offer is extended indefinitely.

On June 20, 2004, Richard and William Betts were shot and killed in Hacienda Heights at 3200 block of White Cloud Drive. A reward of \$10,000 is offered to anyone with information regarding this double homicide. The offer expires on November 30, 2006.

Deputy Michael Schaap was shot and injured in an unincorporated area in Whittier at the intersection of Mulberry and Gunn. On September 5th, 2000, Deputy Schaap and his partner Deputy Timberlake were trying to "stop a van for vehicle code violations" when the suspect, who has been identified as Emigdio Preciado, shot at the police officers and injured Deputy Schaap. The reward is \$10,000 and the deadline to submit information is December 4, 2006.

Jose Isabel Murillo was shot to death at an unincorporated area of Los Angeles County, 110 block of West 89th St. in his driveway while returning home from work, where is employed as a security guard. The reward is \$10,000 and deadline for information is Dec. 7, 2006.

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.

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8 MOVIES

Movie maker needs 4000 sq ft building for studio/actors workshop for all wannabe actors, camera people, editors, writers to rehearse and be in them. Predict blockbuster 300 million true/court/prison drama, sequel also. All interested in joining Richard Tasse, general delivery, Long Beach, CA 90801 562-394-7914.



INDUSTRY JOBS

AVID EDITOR WANTED BY TELEVISION PRODUCTION COMPANY

We are a Direct Response television production company that specializes in long form infomercials for national broadcast. Our shows require creative talent with a solid marketing sense, savvy with cutting testimonial interviews, product dems, CTA's, and other components of our high end infomercials.

You will need to be able to work at an expert level on current Avid Media Composer systems. A working knowledge of Adobe Photoshop, AdvantEdge Ultimatte, GenArts Sapphire FX, and Avid color correction is a must. Editors on Alchemy shows are responsible for story editing, multi-cam cutting, extensive titling, excessive DVE, layering, compositing, and final finishing. It is essential for you to have a creative eye for graphics and broadcast design. Familiarity with motion graphics and Adobe After Effects is a huge advantage.

This position is freelance, and our projects range from a few days to several months of work.

TO SUBMIT:

You must provide either an online link to your reel or a DVD of your reel via mail. Please email your resume and online reel link to

Brad at:

bhaley@alchemyllc.com

OR

Or mail your DVD reel and resume to: Alchemy Worldwide, c/o Brad Haley, 15250 Ventura Blvd, Third Floor, Sherman Oaks, CA 91403.

No phone calls please.

SCRIPT WANTED ABOUT SIGMUND FREUD

Bioscope Inc – Freud Biopic

We are looking for any existing material, including feature scripts, plays or novels, which can be used for a biopic on Sigmund Freud. We are looking for a more alternative, exploratory angle that may use elements of comedy and drama.

Budget will not exceed \$5 million. WGA and non-WGA writers may submit.

I am a highly awarded Australian commercial director who just moved to the US to start a feature production company, and am repped here by Partizan.

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: kg95q6ywy5
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. Please email any questions to:

jerrol@inktip.com

ASSISTANT TO DIRECTOR/ PRODUCER

The COMPANY: Storytellerz is a commercial production company. We also have two sister companies; Marker Entertainment which specializes in feature film production, and HD Studios which specializes in high definition editorial and camera rental. We are located in Marina Del Ray, California. We are currently have various television and film projects in development, production and post.

DUTIES:

Duties include phones, project coordinating, research, filing, managing calendar, managing phone-log, setting meetings and conference calls, daily accounting/expense reports, managing interns, scheduling editors, making travel arrangements and script coverage.

QUALIFICATIONS:

Must be familiar with MS Word/Excel/ Entourage/Outlook, Final Draft, Now Contact, QuickBooks.

Ideal candidate is a college grad with any degree, no entertainment experience is necessary, great communication skills a must, "Can do" attitude a must, good on phone, good with client interaction. This position will give you great potential to move up within the company.

Pay \$500/week
Hours 9:30 – 6:00. M-F
E.O.E.

TO APPLY:

Email letter of interest and resume to: Paul@Storytellerz.tv

HIRING EDITOR, STORYBOARD ARTIST, & CREW - SUNDANCE GRAND JURY PRIZE WINNING

PRODUCER

Sundance Grand Jury Prize Producer seeks crew for next indie film... Coming of age/ family drama about a young gay artist, set in a SURF COMMUNITY. Written and Directed by Jonah Markowitz Produced by Anne Clements (Quinceanera) and JD Disalvatore (Eating Out II).

Seeking talented indie spirited crew for December shoot.

Seeking:

Editor
Assistant Editors (FCP)
Storyboard Artist

Director of Photography/Camera Operator/
DP for Surf Footage
Location Manager
1st Assistant Director
Production Coordinator
Production Accountant
Wardrobe
Sound Recordists
Grips/Gaffers
1st and 2nd Assistant Camera

Rates range from \$125-\$250 a day. Low budget film, so only low budget spirit - good attitude, creative thinkers, solution finders, innovative.

TO SUBMIT:

Email your resume and link to reel if applicable to: Shelterthefilm@aol.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@upstageschools.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

CASTING

CASTING ABC'S NEWEST PRIMETIME GAME SHOW "EASY MONEY"

Do your family and friends consider you the life of the party? Are you ready to have a great time on stage in front of America?

We are CASTING NOW and looking for enthusiastic people and colorful characters who are ready to win a lot of cash and prizes. You don't need the physical endurance of an Olympian or the IQ of a genius to win cash and prizes on this exciting new game show. All you need is lady luck. If you get a thrill out of coin tosses, roulette or any game of chance this is your opportunity to have some fun and win big!

The rules are simple, no tricks and anyone can play. Apply now or nominate someone you think is a great character or the life of the party! Get ready for a game the entire family will LOVE and all of America will ADORE!

TO AUDITION:

Please e-mail a picture and all contact info to: ABCgameshow@yahoo.com
OR
Call (323) 845-3003 for more info!

Participants must be legal US resident and at least 21 years of age.

IF YOU LIVE OUTSIDE OF LOS ANGELES:

If you live outside of LA you can send in a video taped audition. To audition via video, please send us the following 3 items in your audition packet:
1. Application 2. Videotaped audition
3. Photos

APPLICATION

Please download an application at abc.com. You can do this by going to abc.com and clicking on casting at the bottom of the page. On the casting page, click on the download application link under the Easy Money

posting. Complete this application and include it in your packet.

VIDEOTAPE AUDITION

This is the fun part! Please send us a creative five-minute VHS or mini DV tape telling us who you are. Make sure we can see and hear you clearly. Don't stand in front of a window and make sure you have a close up shot! Make sure you look your best and dress nice, remember its PRIMETIME TV! Please introduce yourself at the beginning of your audition, and state the following: Name, age, hometown, occupation, and marital status/children. In your audition, please answer a few of these questions: • Tell us something interesting about yourself and why you should be on our game show. • Do you consider yourself "lucky" when you play games? How so? • Are you a risk-taker? If given the chance, would you most likely go with a "sure thing" or chance it to "win big"? • What would you do with an extra \$10,000? \$50,000? \$100,000? • How do other people describe you? Are you the "life of the party" or "voice of reason"? Why? • How do you react when you are excited? Do you scream, dance, jump up-and-down, or snort? • Why would America fall in love with you and root for you to win? Remember to cue your videotape to the beginning and label it with your name, address and phone number. We can only accept VHS tapes (The ones that fit in your VCR) or mini-DV tapes. Transferring your camcorder tape to VHS can be accomplished easily. Use the red, white, and yellow cables that come with your camera to connect it to your VCR. Push play on your camera, and record on your VCR. Please run a test and make sure your transfer worked properly.

PHOTOS

Send us 2 recent photos (full body and close up) with your name and phone number labeled on the back of each one.

Please send your audition tape package to: Bryan Stinson, Easy Money Casting, 3800 Barham Blvd., Suite 403, Los Angeles, CA 90068

Remember to be creative with your tape. We want to see your personality jump out of the screen! Energy is a great thing!

Thank you!

Bryan Stinson
Supervising Casting Producer

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)

Even though this is LA, it's still a bit weird to see him more interested in dating your wardrobe than, well, you. Next time he asks you out, try throwing on that outfit from the Gap. We know it's tough, but you need to get to the bottom of this before he shows up with a nicer bag than you.

Aquarius (January 21 to February 18)

Someone is going to invite you to an aquarium real soon, and you might think this is a good idea since you're an Aquarius. However, once there, you will run into a pack of wild school kids, hell-bent on burping and spitting all over your new shoes. Oh, and the new snake exhibit will bring back awful ex-boyfriend memories. Yes, stay far, far away.

Pisces (February 19 to March 19)

You really think that it's a good idea to purchase a customized license plate that reads "Hole-In-One," when the last time you had sex, it was more like "Quadruple Bogey Man?"

Aries (March 20 to April 19)

Contrary to what your friends tell you, scars and bruises aren't sexy...especially when you blame them on your crippled cat who's blind.

Taurus (April 20 to May 19)

Biting nails is a bad habit, especially when they're not yours. There's an apropos epigram for people who do that, you know, and we believe it goes something like, "Stay away from that wackjob who runs around biting other people's nails."

Gemini (May 21 to June 20)

Lately, you've been having a hard time making decisions. If you want some advice, whenever a confusing situation presents itself, try asking yourself this question: "Would I want this to show up in my obituary?" If the answer is yes, then feel free to dive into those month-old leftovers. No, they're not rotten, they're "exotic." Keep telling yourself that, and things will be swell.

Cancer (June 21 to July 20)

Regardless of what you want to believe, you have no shot with the girl from the tanning salon. Trust us, we see the future...and that real burn does not look good against your fake tan.

Leo (July 21 to August 20)

It's not a successful lie if you laugh and high-five your friends as soon as she turns her back. Well, we guess it's better than what she does behind *your* back, but still...

Virgo (August 21 to September 20)

Just so you know, they're not planning a surprise birthday party for you. In fact, the biggest surprise will come when you realize that no one has remembered your big day, and those that actually do acknowledge it will do so through email two months after the fact. Sorry. But, Happy birthday!

Libra (September 21 to October 22)

While you're a bit depressed over the Election results, think of it this way: If the world were to somehow be taken over by killer robots and/or a bunch of rowdy Kindergarten students, our Governor will make it so California is forever protected. Unless a pack of pretty girls in bikinis shows up, because then we're all screwed. No, not literally.

Scorpio (October 23 to November 21)

It's always been his dream to go on a safari in Africa, so we say you should suck it up and go along for the ride. After all, it's not much different from going to his parents' house, only Africa smells better and the food is actually edible.

Sagittarius (November 22 to December 21)

Unfortunately, they don't have a reality show called *Boyfriend Swap*. And even if they did, you wouldn't get to choose who you'd swap with. Plus, your best friend wouldn't like the idea of you wanting to live with her boyfriend for a week. Yeah, so you may as well tell her you're screwing him and get it over with. Stop beating around the bush, it's bad for your health. Just like smoking, only without the cough.

Progressive
TALK
AM 1150

HOLLYWOOD

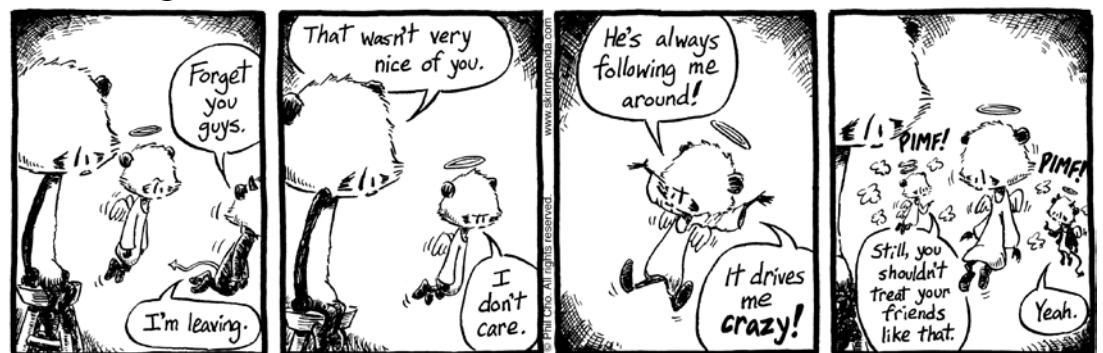
Astrological Forecasts by Lady Katsura and Suki Yaki are now on the radio! Tune in to "Harrison on the Edge" on **KTLK AM 1150** Mondays at midnight for the new Psychic Astrology talk segment with host Cary Harrison. "Harrison on the Edge" airs weekdays from 10 PM to 1 AM and Saturdays from 2 PM to 5 PM • www.goHarrison.com

Comics

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



The Hot Zone by Mark Darcourt

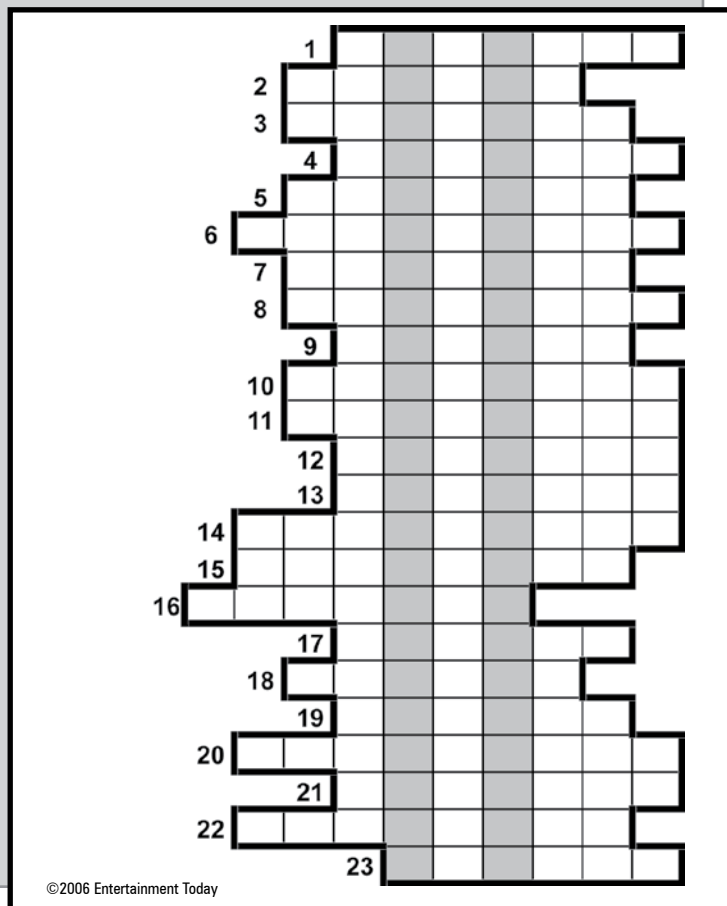


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POPGRIDDLE CROSSWORD PUZZLE



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Find the answers to read a quote from *Top Secret* on the grey columns.
Created by G. Gillen

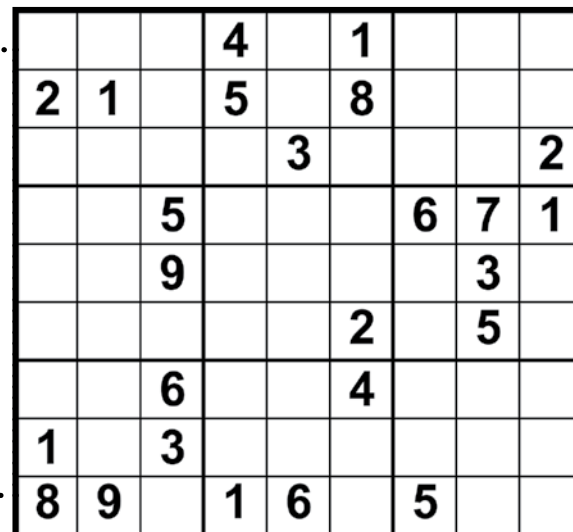
1. Stage name of Alexander Zivojinovich, Canadian musician, better known as the guitarist of Rush
2. Record label, played a major role in the racial integration of popular music in the 1960's, primarily featured Afro-American artists
3. Actress, "Pam Beesly" in *The Office*; also starred in 2006's *Slither*
4. Influential rock band considered to be the first punk rock group; its members names were inspired by the pseudonym Paul McCartney used when he checked into hotels
5. Celebrity chef, writer and TV host, briefly starred in his own sitcom on NBC in 2001, but it was canceled after a few episodes
6. Comedian, had her own sitcom on ABC from 1994 to 1998; lent her voice to *Finding Nemo's* Dory, a fish suffering from short-term memory loss
7. Writer, he adapted 1935's film *The Bride of Frankenstein* from an incident in Mary Shelley's novel in which the creature demands a mate
8. Country in Southeast Asia, setting for 1984's *The Killing Fields*, where an American journalist is engulfed in the horrors of a civil war
9. Actor, Mr. Blonde in *Reservoir Dogs*, was presented with the inaugural Rebel Award at Rebeffest 2005 in Toronto
10. Magazine that specializes in the genres of horror, slasher, splatter, and exploitation films, in regular publication since 1979
11. Drummer of the Doors, he's acted in numerous TV shows and films, most memorably as himself in *Square Pegs*
12. British musician, engineer, and producer, best known as founder of a progressive rock band of the 1970's and 1980's; he also engineered Pink Floyd's *Dark Side of the Moon*
13. 1984's biopic based on a stage play; mediocre court composer Antonio Salieri tells the story of his rivalry with other famous composer whose genius he resents
14. Rock band fronted by John Fogerty; heavily influenced by the swamp blues genre that came out of South Louisiana in the late 1950's
15. Actress, had her TV debut in 1979 on the short-lived ABC sitcom *Delta House*; starred in many films, such as: *The Witches of Eastwick*, *Dangerous Minds*, and *Batman Returns*
16. Russian writer and philosopher, his work *The Kingdom of God is Within You* influenced 20th century figures such as Mahatma Gandhi and Martin Luther King Jr.
17. 1986 film, three unemployed actors are enlisted to help a damsel in distress in a Mexican village, with Steve Martin, Chevy Chase, and Martin Short
18. TV host and journalist, winner of six Grammy Awards, hosted *Who Wants to be a Millionaire* since 1999, recently replaced Katie Couric on NBC's *Today*
19. Fictional state of newspaper magnate Charles Foster Kane, described as the world's largest private state and located on the "desert coast" of Florida
20. 2003-05 TV series created by Daniel Knauf; a young man with a mysterious past takes a job at a road show circus during the Great Depression era
21. British actor, won an Academy Award for *Spartacus* and *Topkapi*; he was knighted Sir in 1990
22. Pioneering director, his 1988 film *Tin Toy* was the first computer-animated film to win an Oscar; also directed Pixar's *Toy Story*, *A Bug's Life*, and *Cars*
23. Writer, director, received an Oscar and a Golden Globe nomination for Best Screenplay for *Far from Heaven*; also directed 1998's *Velvet Goldmine*

SUDOKU

The ultimate logic puzzle

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

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



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SUDOKU CONTEST!

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

Send correct answers to:
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Answers to last weeks puzzle:

4	2	7	1	9	6	8	3	5
6	9	8	5	3	4	1	2	7
3	5	1	2	7	8	4	9	6
2	8	5	9	6	3	7	4	1
1	6	9	7	4	2	5	8	3
7	4	3	8	5	1	9	6	2
5	7	4	6	2	9	3	1	8
9	1	6	3	8	7	2	5	4
8	3	2	4	1	5	6	7	9

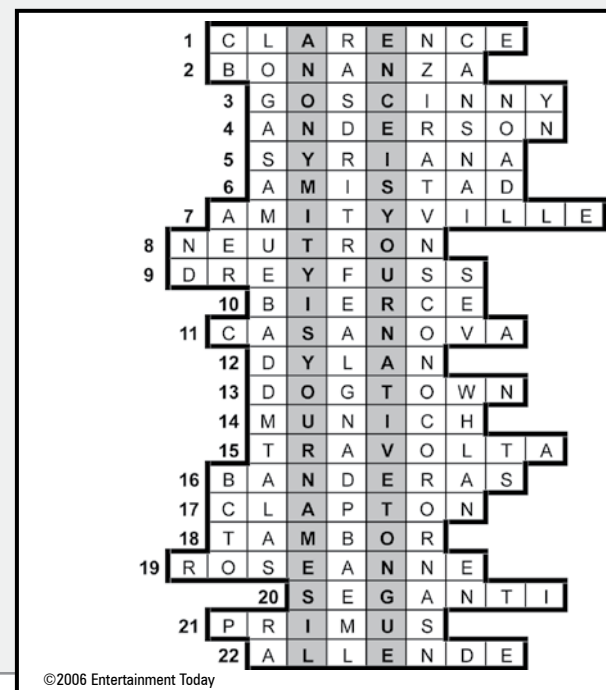
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Answers to last weeks puzzle:



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* **BEVERLY HILLS** Beverly Center 13
Cinemas 310/652-7760

* **SANTA MONICA**
AMC Loews Broadway 4
800/FANDANGO #706

▲ **WEST LOS ANGELES**
The Bridge
Cinema De Lux
310/568-3375

◆ **AGOURA HILLS** Mann THEATRE
Agoura Hills 8 818/707-9966

◆ **ALHAMBRA** Edwards
Atlantic Palace 10
800/FANDANGO #115

◆ **ALISO VIEJO** Edwards
Aliso Viejo Stadium 20
800/FANDANGO #116

* **ANAHEIM AMC THEATRE**
at Downtown Disney®
District 714/769-4AMC

* **ANAHEIM HILLS** Cinema City
Theatres 714/970-6700

◆ **ANAHEIM HILLS** Edwards
Anaheim Hills Festival
800/FANDANGO #1702

* **ANTELOPE VALLEY**
Cinemark Movies 10
800/FANDANGO #1192

* **ARCADIA** AMC Santa
Anita 16 626/321-4AMC

* **ARROYO GRANDE**
Regal Cinemas Festival 10
Cinemas 800/FANDANGO #1702

* **AZUSA** Foothill Cinema 10
626/334-6007

◆ **BAKERSFIELD** Edwards
Bakersfield Stadium 14
800/FANDANGO #119

▲ **BAKERSFIELD** Pacific's
Valley Plaza Stadium 16
661/833-2200 #124

* **BAKERSFIELD**
United Artists East Hills Mall
800/FANDANGO #497

▲ **BALDWIN HILLS** AMC Magic
Johnson Crenshaw 15
800/FANDANGO #703

◆ **BREA** Edwards
Brea Stadium 22 Cinemas
800/FANDANGO #120

* **BUENA PARK**
Krikorian's Metroplex 18
714/826-7469

* **BURBANK** AMC
Burbank 16 818/953-9800

◆ **CAMARILLO** Edwards
Camarillo Palace 12 Cinemas
800/FANDANGO #123

▲ **CATHEDRAL CITY** Mary
Pickford 14 760/328-7100

◆ **CERRITOS** Edwards
Cerritos Stadium 10
800/FANDANGO #125

◆ **CERRITOS** United Artists
at Los Cerritos Center
800/FANDANGO #499

▲ **CHATSWORTH** Pacific's
Winnika Stadium 21
818/501-5121 #095

* **CHINO** Cinemark Movies 8
800/FANDANGO #1403

▲ **CHINO HILLS** Harkins Chino
Hills 18 714/996-HARK #121

▲ **CITY OF COMMERCE**
Pacific's Commerce
323/726-8022 #036

◆ **CORONA** Edwards
Corona 15 Cinemas
800/FANDANGO #127

◆ **CORONA** Edwards Corona
Crossings Stadium 18
800/FANDANGO #1723

◆ **COSTA MESA** Edwards
Metro Pointe Stadium 12
800/FANDANGO #128

◆ **COSTA MESA**
Edwards Triangle Square 8
800/FANDANGO #129

* **COVINA** AMC
Covina 30 626/974-8600

* **CULVER CITY**
Mann Culver Plaza 6
310/248-MANN #376

* **DOWNNEY** Krikorian's Downey
Cinema 10 562/622-3999

◆ **EL MONTE** Edwards
El Monte 8 Cinemas
800/FANDANGO #133

* **FONTANA** UltraStar
Fontana 8 909/341-5720

▲ **FOOTHILL RANCH**
Regal Cinemas Foothill
Towne Center Stadium 22
800/FANDANGO #135

* **FULLERTON** AMC
Fullerton 20 714/992-6000

▲ **GARDEN GROVE**
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Garden Grove Stadium 16
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◆ **HEMET**
Regal Cinemas Hemet 12
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◆ **HUNTINGTON BEACH**
Century 20 Bella Terra
714/895-3456 THEATRE

* **HUNTINGTON BEACH** The
Movie Experience PierSide
SurfCity 6 714/969-3151

* **INDIO**
Regal Cinemas Metro 8
800/FANDANGO #695

◆ **IRVINE** Edwards
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800/FANDANGO #140

◆ **IRVINE** Edwards
Westpark Cinema 8
800/FANDANGO #144

◆ **JURUPA VALLEY** Edwards
Jurupa Stadium 14 Cinemas
800/FANDANGO #157

▲ **LA HABRA** Regal Cinemas
La Habra Marketplace
Stadium 16
800/FANDANGO #145

◆ **LAKE ELSINORE** Diamond
Cinemas 951/245-4298

▲ **LAKEWOOD**
Pacific's Lakewood Center
Stadium 16
562/531-9580 #046

* **LANCASTER** Cinemark 22
800/FANDANGO #1103

* **LONG BEACH** AMC Marina
Pacific 12 562/435-4AMC

* **LONG BEACH** AMC Pine
Square 16 562/435-4AMC

◆ **LONG BEACH** Cinemark @ The Pike
800/FANDANGO #1181

◆ **LONG BEACH** Edwards Long
Beach Stadium 26 Cinemas
800/FANDANGO #148

◆ **MARINA DEL REY**
AMC Loews Marina 6
800/FANDANGO #704

◆ **MONROVIA** Krikorian's
Monrovia Cinema 12
626/305-7469

* **MONTEBELLO** AMC
Montebello 10 310/289-4AMC

◆ **MORENO VALLEY**
UltraStar Towngate
Cinema 8 951/653-1000

* **MURRIETA** The Movie
Experience 17 At California
Oaks 951/698-7800

◆ **NEWPORT BEACH**
Edwards the Island Cinemas
800/FANDANGO #151

◆ **NORTH HOLLYWOOD**
Century 8 818/508-6004

* **NORWALK** AMC
Norwalk 20 562/864-5678

◆ **ONTARIO** AMC Ontario
Mills 30 909/484-3000

◆ **ONTARIO**
Edwards Mountain Village
Stadium 14 Cinemas
800/FANDANGO #154

◆ **ONTARIO** Edwards
Ontario Palace Stadium 22
800/FANDANGO #153

* **ORANGE** AMC 30 At The
Block 714/769-4AMC

◆ **ORANGE** Century THEATRE
Stadium 25 714/532-9533

▲ **OXNARD** Plaza Stadium 14
805/487-8380

◆ **PARAMOUNT** Bianchi Theatres
Paramount Stadium 11
562/630-SHOW

◆ **PASADENA** Pacific's Hastings
626/568-8888 #043

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Ultraplex™ 10 at Perris Plaza
951/943-6425

* **PUEBLO HILLS** AMC Pueblo
Hills 20 626/810-5566

* **RANCHO CUCAMONGA**
AMC Victoria Gardens
Mall 12 909/484-3000

▲ **RANCHO MIRAGE**
Century 15 @ The River
760/862-9997

* **RANCHO MIRAGE**
Regal Cinemas Rancho 16
800/FANDANGO #693

* **REDLANDS** Krikorian's
Redlands Cinema 14
909/793-6393

◆ **REDONDO BEACH** AMC
Galleria at South Bay 16
310/289-4262

* **RIALTO**
Regency Theatres Rialto
Stadium 8 909/877-3456

◆ **RIVERSIDE** CinemaStar
Ultraplex™ 18 at Mission
Grove 951/789-8483

▲ **RIVERSIDE** Metropolitan's
University Village Cinemas
951/784-4342

▲ **RIVERSIDE** Signature
Riverside Plaza Stadium 16
800/FANDANGO #1722

* **ROLLING HILLS** AMC
Rolling Hills 310/289-4262

◆ **SAN BERNARDINO**
CinemaStar Empire 20
Theatres 909/386-7050

* **SAN BERNARDINO** Sterling
Cinema 6 909/425-8888

* **SAN JACINTO**
Regal Cinemas Metro 12
800/FANDANGO #696

◆ **SAN LUIS OBISPO** Fremont
805/541-2141

◆ **SAN PEDRO**
Regal Cinemas Terrace 6
800/FANDANGO #155

* **SANTA BARBARA** Metro 4
805/963-9503

◆ **SANTA CLARITA**
Edwards Canyon Country
Stadium 10 Cinemas
800/FANDANGO #124

* **SANTA PAULA** Santa Paula
7 Theatres 805/833-6707

▲ **SHERMAN OAKS** Pacific's
Galleria Stadium 16
818/501-5121 #037

◆ **SIMI VALLEY**
Edwards Simi Valley Plaza
10 Cinemas
800/FANDANGO #165

◆ **SIMI VALLEY** Regal Cinemas
Civic Center Stadium 16
800/FANDANGO #164

◆ **SOUTH BAY** Pacific's
Beach Cities Stadium 16
310/607-0007 #028

◆ **SOUTH GATE** Edwards South
Gate Stadium 20 Cinemas
800/FANDANGO #166

* **TORRANCE** AMC
Del Amo 18 310/921-2046

◆ **TUSTIN** Edwards
Tustin Marketplace Cinema
800/FANDANGO #169

◆ **VAN NUYS** Mann Plant 16
818/779-0323

◆ **VENTURA** Century
Stadium 16 805/644-5666

* **VICTORVILLE**
Cinemark Movies 10
800/FANDANGO #1182

◆ **WEST COVINA** Edwards
West Covina Stadium 18
800/FANDANGO #171

◆ **WESTMINSTER**
Edwards Westminster 10
800/FANDANGO #172

◆ **WOODLAND HILLS**
AMC Promenade 16
818/883-2AMC

SARAH MICHELLE GELLAR

THE RETURN

ROGUE PICTURES AND INTREPID PICTURES PRESENT A RAYGUN AND BISCAYNE PICTURES PRODUCTION SARAH MICHELLE GELLAR "THE RETURN"
PETER O'BRIEN ADAM SCOTT KATE BEAHAN AND SAM SHEPARD CASTING BY AVY KAUFMAN, C.S.A. COSTUME DESIGNER JOHN DUNN MUSIC COMPOSED BY DARIO MARIANELLI EDITOR CLAIRE SIMPSON
PRODUCTION DESIGNER THERESE DEPREZ DIRECTOR OF PHOTOGRAPHY ROMAN OSIN, B.S.C. CO-PRODUCER RON SCHMIDT EXECUTIVE PRODUCERS TREVOR MACY MARC D. EVANS PRODUCED BY AARON RYDER JEFFREY SILVER
INTREPID PICTURES PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13. Violence, Terror And Disturbing Images. WRITTEN BY ADAM SUSSMAN DIRECTED BY ASIF KAPADIA
www.thereturnmovie.net

SO sorry, NO PASSES ACCEPTED FOR THIS ENGAGEMENT. CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES.

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