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# ENTERTAINMENT TODAY

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## ***FAST FOOD NATION'S***

Eric Schlosser tells us why  
the fast food industry  
is full of crap.

Interview by Kim Voynar





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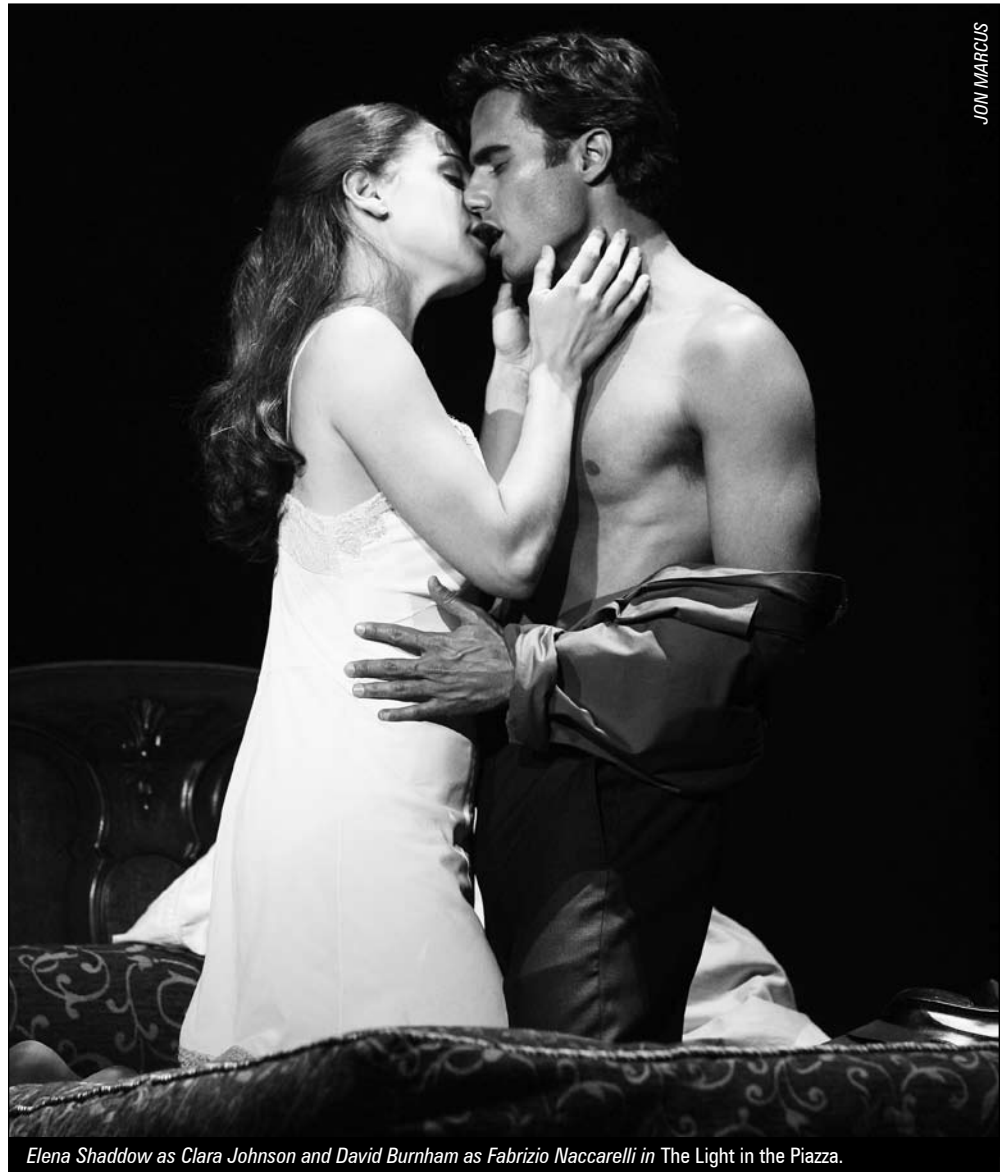
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## THEATER

# SCREW SENTIMENTALITY

THE LIGHT IN THE PIAZZA AT AHMANSON THEATRE BY TRAVIS MICHAEL HOLDER



Elena Shaddow as Clara Johnson and David Burnham as Fabrizio Naccarelli in *The Light in the Piazza*.

JON MARCUS

Anyone who might be a regular reader of my column—I know of at least three, all related, of course—probably knows I am not the biggest fan of sentimental American musicals, where corn is as high as an elephant's eye and real good clambakes supersede problems with Maria. *Misters Rodgers and Hammerstein* might have had many "O, What a Beautiful Morning"-s, thanks to their successful careers based on creating innocuous goo by the assemblyline-ful, but, personally, I'll take demon barbers, towns where people must pay to pee, or dying Fantines any day.

Keeping that in mind, can you imagine anything that would fill me with more dread than sitting through a musical with score and lyrics by Richard Rodgers' grandson, book written by the guy responsible for sap-a-thon *Prelude to a Kiss* based on a Elizabeth Spencer's 1950's romance novella that became a chickflick starring Olivia deHavilland, Yvette Mimieux, and George Hamilton in 1962? Show me those exit signs, house manager; it's a law these days.

But here's the *real* deal: the Ahmanson Theatre's current tenant *The Light in the Piazza* features an intelligent, charming book by Lucas; a lushly operatic score by Rodgers heir Adam Guettel; and the most elegant production values and designs offered in a musical in decades. Add in exceptionally well-staged direction from Bartlett Sher, who so stunningly helmed *Nickel and Dimed* at the Taper a few seasons back, and you have a wonderful new American musical that's the new millennium's equivalent to Sondheim's gossamer *A Little Night Music* some 24 years ago, an easy rival

to that piece's enduring classiness and hauntingly lyrical style.

Winner of six 2005 Tony Awards, *Piazza* is set in 1953, as an overly protective and unhappily married Southern matron (Christine Andreas) travels with her daughter (Elena Shaddow) to ever-romantic Italy. When the young girl's hormones go gaga over a dashing Florentine heartthrob played by LA transplant David Burnham—who's simply swell as the lovable kid who can barely speak English but sure knows how to win hearts, onstage *and* off—the matron's Mother Antenna go into high gear. It seems poor Clara got kicked in the head by a horse as a young girl, leaving her inability to handle a relationship with Fabrizio more about her 10-year-old mentality than how the language barrier conceals this fact. See, the young man and his family haven't picked up the girl's disability yet, as they nervously thumb through their English-Italian dictionaries.


Ironically, this touring version of the original has aged and mellowed nicely since it debuted on Broadway last year. Michael Yeargan's gorgeously sweeping classical set design that, at times, recalls a grand European art museum, works even better on the Ahmanson stage than it did in New York—a rarity since this particular stage can sometimes overpower some productions—accentuating Bart Sher's exquisitely staged masterpiece that has achieved a more cerebral bent as it's aged and succeeded, as though the need to be flashy enough to wow New York wasn't as vitally important anymore. Andreas is equally as



award-worthy as the Tony-winning Victoria Clark was as Margaret, as is Shaddow, who even surpasses Kelli O'Hara vocally, making Clara's simplicity segue into lyric soprano mode without sounding forced and stagy. And talking about breakout performances, LA-transplant David Burnham's turn (our loss) as the sweet and testosterone-heavy Fabrizio is the heart of this production, a definite step up again from the work of the role's talented originator Matthew Morrison who ain't chopped liver either.

Diane Sutherland and David Ledingham are wonderfully cast as Fabrizio's endearing and very Italian parents, and Laura Griffith and Jonathan Hammond are superb as his brother and sister-in-law—two clever, appealing second-banana roles that quickly recall the heyday of Fellini; picture Alain Cuny's character married to Anita Ekberg in *La Dolce Vita*, and the

relationship between Franca and Giuseppe should be clear.

Still, the night belongs to Burnham who, aside from having a knockout voice and exuding about a ton of charisma with every breath, will woo anyone in the *Light in the Piazza* audience who might not already be a fan of his work. Burnham, who will surely win awards for his magical Fabrizio, has actually already won a special honor in my annual TicketHolder Theatre Awards two years ago in this very publication when he starred in *Hot Mikado* for Musical Theatre West in Long Beach, receiving my first ever special award for Best Teeth of 2004. 

**The Ahmanson is located at 135 N. Grand Av. in the LA Music Center; for tickets, call (213) 628-2772.**

## SOME SWEET STRAWBERRIES

BY TRAVIS MICHAEL HOLDER

CONJUNTO AT PLAYWRIGHTS' ARENA AT STUDIO/STAGE

The most fascinating thing about LA playwright Oliver Mayer's newest play is what it brings together, surely for the first time: the ongoing oppression of Mexican and Filipino migrant farmworkers and the mistreatment of Japanese-Americans during World War II. Toiling side-by-side on a strawberry farm in Burbank, the three disparate cultures meld surprisingly well, unified (or "conjoined," as the title translates) in their collective desire to better their lives, to be treated with respect and appreciation for how hard they work to assimilate into the American dream.


When the American-born owner named Min (Michael David Cheng) becomes one of the 120,000 Japanese-Americans evicted from their homes to be interred in government-run camps, he sells his beloved handed-down farm to his foreman Genovevo (Gil Bernardi) for a dollar, figuring even a Mexican immigrant will get better treatment than he ever will in the paranoid world of 1942 war-fueled hysteria against his race, even though he feels it's preposterous to be thought of as the enemy—a guy who not that long before scored the winning touchdown for Burbank High in the Finals.

In return, the overwhelmed Genovevo agrees to watch over Min's traditional mail order bride from the Old Country, Shoko (Annie Katshura Rollins), who has been disguised as a male Latino fieldhand to keep her from the treatment anyone "that Japanese-y" would have gotten in the camps. "My dream has come true," the stunned Genovevo admits, "but what am I supposed to dream of now?"

A lot has changed when Min returns to his former home after the War, and here Mayer explores his indelible play's biggest question: Can these people, who have so strongly professed their desire to be treated as respectful and respected citizens of their adopted country, continue to work together to make a better life for everyone?

Jon Lawrence Rivera's prolific Playwrights' Arena is the perfect choice of a fervently committed and gifted company to present the southern California premiere of *Conjunto*, and Rivera directs and stages with his signature passionately visionary style. The

performances of the actors mentioned above who form the play's tense triangular relationship are golden, but the supporting cast, though generally good, is occasionally inconsistent and, at least on opening night, slow on cue pick-ups.

Kathi O'Donohue's moody lighting and Shon LeBlanc's period costuming contrast beautifully on John H. Binkley's starkly angular set that sadly also presents the one maddening problem here. It's frustrating to miss so much of Mayer's urban poetry and so many important plotpoints, but Binkley's design is too airy to accommodate studio/stage's high ceilings and open space, causing too much explanatory dialogue, especially from Rollins' suitably soft-spoken character, to be swallowed into the rafters and lost to the audience. 

**studio/stage is located at 520 N. Western Av., Hollywood; for tickets, call (213) 627-4473.**

*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.*



Annie Katshura Rollins and Michael David Cheng.

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# A TRIP TO LENOLAND

BY FRANK BARRON



The King of Late Night, comedian Jay Leno.

Over a long Hollywood career, we've been to hundreds of television shows and movie soundstages. But it wasn't until relatives came to town that a trip to a taping of *The Tonight Show with Jay Leno* was arranged through an old friend. Oh, joy.

Off to Burbank. We had to be there by 3:30 pm to pick up the tickets at the Guest Relations window. Thank goodness we had connections, because the NBC Audience Services start handing out tickets at 8 am. And the show doesn't actually begin taping (for same night airing) until 4:30 pm. Fortunately, it runs straight through. No delays, no second takes, no pickups, etc. Like a well-oiled machine, the one-hour show takes 60 minutes to tape.

As we approached "beautiful downtown Burbank" (at the corner of Alameda and Olive, not exactly the hub of the universe, but close enough for our star-struck out-of-towners), NBC Studios loomed over the horizon. But we weren't home free yet. Finding parking is a problem, as we discovered driving around the neighborhood, carefully looking at the parking signs.

Guest Relations is located in the NBC gift shop, where we met up with an eager studio page who escorted us to the front entrance of the building,

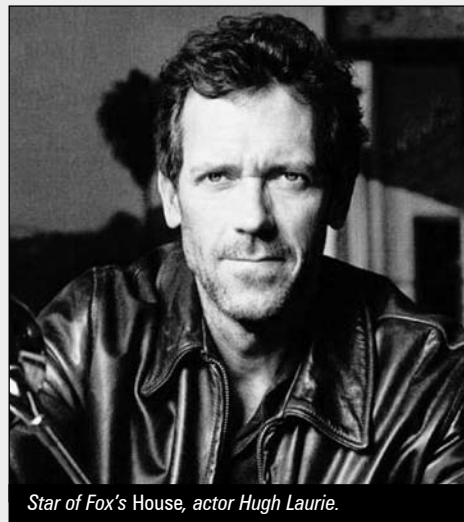


Film actress America Ferrera goes television.

where hundreds of tourists had been waiting for hours. Most said they were hoping to shake hands with the ratings-king of late night talk shows, Jay Leno. A lofty goal indeed. Everyone had to first pass through a security search and inspection of handbags that rivaled a walk through LAX. At least we didn't have to take off our shoes.

When word got out that Hugh Laurie—star of *House*—and America Ferrera—the talented cutie from the hit new show *Ugly Betty*—were the guests, along with a performance by the ever-popular Cheech Girls, the patient crowd cheered. It was going to be a good show, something for everyone.

Warming up the audience before the actual show was Leno himself. All the reports of his being a warm and friendly, ego-free guy was confirmed when he held a little chit-chat with the crowd, answered questions, signed autographs, and even posed for a few pictures. Casually dressed in a denim shirt and jeans, the big star excused himself, saying he had to go get into one of his "ill-fitting suits." When he disappeared behind the curtain, "What a nice guy!" was the omnipresent buzz throughout the bleachers.



Star of Fox's *House*, actor Hugh Laurie.

Kevin Eubanks and his great band played during the commercial breaks, as Leno shared stories—without the microphone on—with his celebrity guests. Occasionally, the stars waved to the fans in the stands. So, the experience is certainly worth the wait in line for visitors who want to see famous folks up close.

Minimum age for an audience member is 16, because the late night chat show tends to present more adult humor. No backpacks, cameras, or cell phones are allowed in the studio that seats about 533 people. And the free tickets to the tapings are "sold out" five nights a week.

Now, if you want to see *The Tonight Show*, and you don't have a well-connected friend, here's how you do it. Tickets are on a first-come first-served basis, and you can find out what's available by calling 818-840-3537. You may have to stand in line for hours, and there's no guarantee that you'll get in, but odds are you will, and that'll be one memorable evening...whether you're an out-of-towner or an LA native. *FB*

# OJ SIMPSON REALLY IS EVIL!

BY ERIK DAVIS



Cochran ponders OJ's grin at the mentioning of a kitty-cat being run-over outside the courthouse.

## OJ Simpson Admits Murder for Three Million Bucks!

Whether it's about the money, about getting his name back in the papers or, simply, about being the world's biggest asshole, **OJ Simpson** has written a new book detailing how he *would* have murdered his ex-wife **Nicole Brown Simpson** and **Ronald Goldman** if he, ya know, really did it. *If I Did It* is due in bookstores (pending alleged halts by **Rupert Murdoch** himself) at the end of the month, and it will surely go down as one of the lowest levels a human being has ever stooped to in order to get a little money and notoriety. So, when do we get to vote to bring back the public hangings?

## George Clooney is the Sexiest Man Alive...Again!

For a second time, **George Clooney** was named *People Magazine's* sexiest man alive, barely nudging yours truly from the top spot. **Richard Gere** and **Brad Pitt** have also taken home the sexy honor twice before, proving that there are only three really sexy men alive on this planet. Says Clooney about taking home the award for a second time, "This one's going to be hard for Brad [Pitt] since he's been Sexiest Man Alive twice. He's enjoyed that mantle. I'd say 'Sexiest Man Alive' to him, and he'd go, 'Two-time.'" Bragging about the honor—now *that's* sexy!

## Lohan Booped at Music Awards in London!

**Lindsay Lohan** had to cease hosting the *World Music Awards* in London recently after she was booed off stage by audience members. Wait, it gets better—supposedly, she then fell down a flight of stairs backstage and subsequently had to sit out the rest of the show. Okay, something sounds a bit fishy here. Have you noticed that every time Lohan doesn't feel like doing something (be it showing up on set or hosting an awards show), she conveniently hurts herself somehow? Imagine what she'll do to get out of an eventual divorce once she's married. Will the girl throw herself off of a roof? Honestly, we wouldn't be surprised.

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

...**Angelina Jolie's** bodyguards for reportedly roughing-up a group of parents and students at a school where Jolie is currently shooting her latest film, *A Mighty Heart*. Well, these guys didn't have the heart to approach the situation peacefully, as they were arrested for their brutality, as well as spewing racist slurs, call-

ing the citizens of India "bloody Indians" and "bloody Muslims." If convicted, the guards could receive up to three years in prison, and you can bet Angelina won't be there to bail them out. Throughout filming, these same guards were also accused of choking photographers and threatening the paparazzi with guns. So, for acting like complete heartless animals, Angelina Jolie's bodyguards are this week's biggest asses. (And don't worry, we hear that if the guards do in fact go to prison, Jolie will be adopting their orphaned kids.)

## 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...

Well folks, the most anticipated event in the past 100 years has finally come and gone. That's right, **Tom Cruise** and **Katie Holmes** are officially husband and wife—and this affects our lives *how*, exactly? Well, it means we can start talking about how long it is before they get divorced. At last count, the general consensus was that they would last about three years...or until it's time for Tom to promote another really big film. The two were married in Rome amongst some of Hollywood's biggest and brightest stars (yes, that includes **J-Lo**). Mazel Tov, Cruise/Holmes!

Is **Chris Rock** getting a divorce? Even though the comedian-turned-actor supposedly began divorce proceedings against wife **Malaak Compton-Rock** back in early November, the two have been seen together all over town—their latest stop being the Comedy Festival in Las Vegas this past weekend. Looks as though these two are in for one helluva roller-coaster ride. Hmm, the whole thing kind of reminds us of Rock's last HBO special in that there's nothing funny about either scenario.

Sorry ladies, it looks like Yankees shortstop **Derek Jeter** has a new woman in his life...hottie **Jessica Biel**. The two were spotted "hanging out" at the LA hotspot Hyde where they were reportedly spotted leaving together. Was Jeter getting ready to show her just how strong that throwing arm really is? We think so.

**Quote of the Week: Sacha Baron Cohen** (as himself) speaking about *Borat*: "The joke is not on Kazakhstan. I think the joke is on people who can believe that the Kazakhstan that I describe can exist, who believe that there's a country where homosexuals wear blue hats and the women live in cages and they drink fermented horse urine." *FB*



## RESTAURANT

# THE CAMDEN HOUSE: A WORK IN PROGRESS

BY JOSEPH N. FEINSTEIN

The efforts and attention brought by the owners, managers, and staff these past months to the Camden House in Beverly Hills has resulted in a most important place for your patronage.

In addition, Chef Olivier Rousselle—born and raised in France, with four years services at Michaels in Santa Monica—heads up the kitchen, and his food is very, very good. Felipe, the General Manager, is hyped with all kinds of possibilities in creating a restaurant that serves great food, has serious forms of entertainment and festive nights planned around exceptional wines and spirits. All in all, the Camden House is a work in progress and, at this moment, a place where you can enjoy very good food in a quiet ambience with servers anxious to please.

It was fairly quiet the Thursday evening we paid them a visit. The simple but elegant menu lists ten "Starters" in the \$8-14 range; seven "East Appetizers" in the soy-ginger family, most around \$14; and ten mouth-watering "Main Courses," (\$23-35), with "Sides" at \$3-4.

I chose the Louisiana Blue Crab Cakes: two large cakes topped with avocado-corn relish and very delicate Yuzu dressing. The cakes were excellent. Fran's Ahi Tuna Tartar was, in her words, "a most delicious beginning!" We shared the baked lobster on fried tofu, and I'd suggest you do this, too; they're small, meaty pieces

of lobster in a warm soy-hoisin sauce over tofu—most unusual, most different, most good!

Fran is helping me think "low-cal," and toward that end, I chose the Grilled Whole Loup de Mer Branzino from Italy. This fish makes the rounds of many restaurants these days. Chef Olivier cooked and filleted this most tasty sea bass dish to absolute perfection. Fran selected the pan-roasted halibut with lemon caper noisette accompanied by lentils and a pancetta casserole. When she was asked, Fran stated, "This is definitely Two Thumbs Up!"

We were pleased with the food, the mindful but not cloying service, and the timing of the dinner that helps aid digestion when properly implemented. At the Camden House, this is done well.

A cup of not-hot-enough coffee concluded what I felt was a very nice dinner. I was a bit saddened that the restaurant was not very crowded, but with all the new openings occurring in Beverly Hills and surrounding cities, it takes time for a place to be known. *R*

### The Camden House

430 N. Camden Drive, Beverly Hills, 90210.

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I was perusing a recent issue of *Variety*, and on page 19—upper right—there she was: Ann Rutherford, as she looks today! A very lovely-looking lady with white hair. It seems as though she pops up in my mind just about every year, for some reason or another. As the years have progressed, since our chance meeting many years ago, I've wondered what she looks like today. I know I've certainly changed.

It all began many years ago when my Attachment and I came to Southern California with our two very closest friends, Carl and Jan, "to make our fortune." We all got day jobs. Carl was a graduate veterinarian who had a job waiting for him. Jan was a blonde beauty and became an Earl Carroll girl. This led her into a Western movie with Ben Johnson.

My Attachment went to work as a Class A secretary for Republic Studios when their offices were down on Vermont. Me? I worked as a gag writer for *The Hank McCune Show* along with Al Gordon and Barry Ziff. Al finally became a regular on the *Jack Benny* writing staff.

Back in about 1947, I was involved in delivering



WITH ORMLY GUMFUDDIN

something to Jan at the Earl Carroll Showplace, and as I was walking out, here was this young, beautiful Ann Rutherford, with her big eyes, standing there, staring at me...like she should know me and she's trying to establish some kind of rapport.

And here I am, a kind of a new guy in town, a semi-tourist, staring right back at her! After all, she was my First Authentic Celebrity! I could have talked to her right there, but I chickened out! I turned and went on my way. It was a bit unnerving for this big kid. But I never forgot those eyes of hers. And looking at her picture today, the face may have changed—along with the color of her hair—but those eyes are still big and bright!

So I did enjoy the memory of Ann Rutherford, which led me to thinking about my Attachment, who's been married to me for over 60 years, and Jan, the former Earl Carroll girl, who's still a knockout!

In retrospect, I'm a very lucky man to be surrounded by such wonderful women. Wait 'til I tell you about my young exercise trainer, Karla!

But that's another column. *R*

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# IS EVANESCENCE FADING AWAY?

BY TIM HODGSON



Goth rocker Amy Lee and her band release their sophomore album, *The Open Door* for Wind-up Records.

What do you get when you combine a break-up with a professionally produced album? Haunting female vocals singing tortured lyrics? Check. Digitally processed guitars? Check. Goth choirs? Check. Piano ballads? You'd better believe that's a check. And so, after three and a half years, Evanescence returns with *The Open Door*.

Much has happened in the time between rise to superstardom and sophomore album release, with the departure of founding member and guitarist Ben Moody, the departure of a bassist, and the addition

of former Cold riffer Terry Balsamo. In fact, so much has changed, it might make more sense to refer to the band by a different name altogether—the Amy Lee Experience.

There's no mistaking or even denying it now—this is *her* band. And what *her* band is going to do is provide a sonic landscape behind her in order to lash out, take revenge, and reflect upon *her* loss(es).

Opener "Sweet Sacrifice" is a bitter kiss-off to Moody, while second track "Call Me When You're

Sober" is a blunt, cynically snide sendoff of ex-boyfriend Shaun Morgan (of Seether fame).

After hearing the next two tracks, "Weight of the World" and "Lithium," (not to be mistaken as a cover of the famed Nirvana song), the listener gets the distinct feeling of déjà vu—you've heard this before, somehow.

Wait! That's it! Evanescence pulled a Linkin Park and put out a carbon copy of the first release, re-titled and repackaged it, and now pretends it's something new. "Sweet Sacrifice" is exactly like "Going Under," a mid-tempo dark rocker that sets the tone for the CD. "Call Me When You're Sober" is *Open Door's* "Bring Me to Life," except boring and not nearly as solid. "Weight of the World" lines up third and parallels "Everybody's Fool," with the "Lithium" and "My Immortal" twins rounding out the opening quarter of cuts.

From there, *The Open Door* follows in the footsteps of its predecessor *Fallen* with doses of mostly slower ballad-type songs, with the occasional guitar solo or rock coda for a paltry semblance of variety.

*The Open Door* is far more subdued than *Fallen*, instead showcasing Ms. Lee's singing abilities that are, as ever, quite spectacular. But getting deeper and deeper into the album (particularly on songs such as "Lacrymosa" and "Your Star"), it's hard not to think of the famous *Saturday Night Live* sketch with Christopher Walken and cowbells—Wind-up record execs probably repeated the scene almost verbatim ("Amy, listen

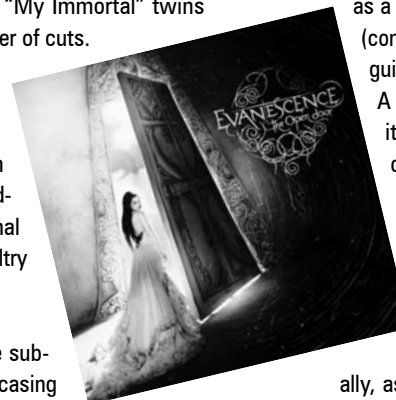
babe—I got a fever. And the only prescription... is more piano!").

Lyrical, nothing is groundbreaking here. You could probably go to any high school in the country and find a senior's diary/journal to discover similar themes, and even the same lyrical fragments ("Don't cry to me/ if you loved me/you would be here with me"). This is Lee showcasing not one, but *two* messy break-ups (both personal, one professional). The words themselves aren't bad per se, but eight tracks in and you might find yourself shouting, "Enough already! I get it!"

Nevertheless, *The Open Door* is not without its charms. The musicianship is competent and even shines through in places ("Lacrymosa") with Lee's piano playing and Balsamo's guitar licks, but the record suffers as a whole from overly slick production (complete with computerized drums and guitars that sound entirely too digital). A pretty solid soundscape, but overall it lacks the "oomph" factor we've come to expect from this band.

Ultimately, *The Open Door* is neither a bad album nor a phenomenal one—not a step backward nor a step forward for Evanescence, but a step laterally, as many songs have trouble finding an identity for themselves.

Unfortunately for the band and Lee, *The Open Door*, is in the end, a forgettable moment in the modern rock continuum. Perhaps Lee prophesized this herself on the opening track: "One day, I'm gonna forget your name." *EW*



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## THIS WEEK IN DVD'S

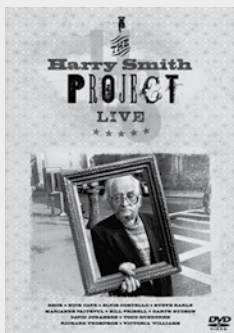
BY MIKE RESTAINO



Despite having the most ridiculously unappealing and unsatisfying ending in mainstream movie history (okay, maybe that's a bit of an overstatement, but it still *sucked*), **The Break-Up (Universal)** is—believe it or not—one of the more biting and mean-spirited romantic catfight comedies of recent years. However, *The Break-Up's* DVD is full of hot air. The film looks gorgeous (the audio mix is a bit flat, but what're you gonna do?), and despite a fine quantity of extras, nothing here is worth perusing. The deleted scenes are yuck-o, and as odious as the ending of the film was, the alternative finale included here is even *worse*. Even the Vaughniston commentary is a bust—Jen says something coy and cute, Vince responds with a snappy witticism, they both giggle (lather, rinse, repeat).



Yeah, screw you right back, buddy: I don't care how many people say *Seinfeld* is the best show ever—I simply *don't get it*. People do *not* really talk like this, unless they're delusional manic-depressives. But hey, there's good news for the suckers who love it: **Seinfeld: Season Seven (Sony)** contains simply gorgeous transfers and an absolute shitload of bonus features. It's far more than the show deserves.



**The Harry Smith Project Live (Shout! Factory)** almost works. First and foremost, the *Anthology of American Folk Anthology* that Harry Smith compiled for release in 1952 is absolutely essential listening (many believe it helped trigger the American Folk craze of the 1960's that, in turn, led to music like, you know, the Doors, Janis Joplin, and some of those other lesser-known musicians of rock history). Run (don't walk) to your local record store and drop the \$100 on it *now* (and tell 'em the Cramp sent ya). This new tribute to the original AAFA—featuring such modern luminaries as Elvis Costello, Nick Cave, and Richard Thompson—is loving and earnest in theory, but with the exception of Sonic Youth and Roswell Rudd's searing post-pop rendition of "Dry Bones," nothing does justice to the source material. Nick Cave's "John the Revelator" is downright atonal and unappealingly shaky, and even Steve Earle's "Prison Cell Blues" doesn't have the bite it should offer. Moral of the story: Just let SY play the whole time, guys. You won't be sorry.



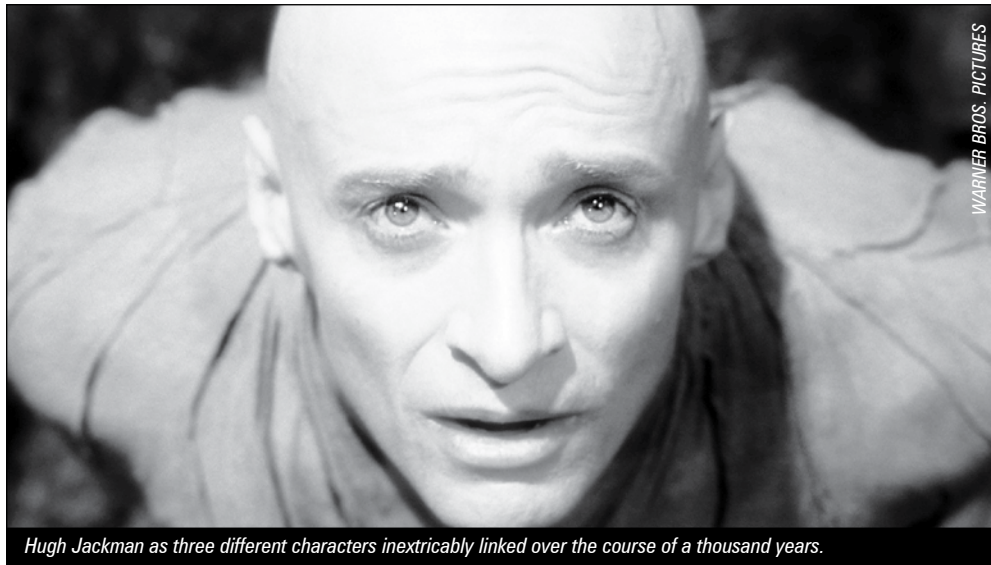
*Omen IV: The Awakening* is the kind of horror sequel that will get mega-nerds *pissed off* if you talk about liking it. Akin to calling *Psycho: The Beginning* as good as Hitch's original, giving accolades to *Omen IV*—the kind of odiously ponderous horror movie Elvira herself would cover her macro-boobs in an attempt to avoid—might very well force that guy in your office who dresses up like a vampire in his spare time to spray-paint "666" on your car door if you talk about its assets. **The Complete Omen Collection (Fox)** comes crammed with all four original *Omens* (including number four! YAY!), as well as the limp 2006 remake. The original film and the remake come with the most bonuses: *Omen III: The Final Conflict* (what exactly was "final" about this one, guys?) houses a director commentary and little else, and—shock of shocks—nobody dared to contribute to *Omen IV* (Jesus—the more I land blast that movie, the more I want to watch it again). This writer thinks you're better off just picking up the first film and renting the others as you might like, but for die-hard *Omen* lovers, this box set is just about the bee's knees. Satan will be very happy if you buy it.



Oh, and don't forget **MacGyver: The Complete Final Season (Paramount)**, in which Richard Dean Anderson gets the bad guys by making Molotov cocktails out of Reese's pieces, hand lotion, and old copies of *Entertainment Today* magazine. The best part of this ridiculous season: The fact that it's the end of season-by-season *MacGyver* releases (when show creators decide to send MacGyver back in time to Camelot, it's time to pull the plug). But no special features? It makes Hulk *angry* when a DVD box set comes without any bonuses at all... ♫

GETTING COLDER  
EVERY DAY

BY JONATHAN W. HICKMAN



Hugh Jackman as three different characters inextricably linked over the course of a thousand years.

## THE FOUNTAIN



(2 1/2 out of 4 stars)

DIRECTED BY DARREN ARONOFSKY

STARRING: HUGH JACKMAN,

RACHEL WEISZ, ELLEN BURSTYN

96 MINUTES, RATED PG-13

Originally, *The Fountain* was meant to be a bigger film, at least a far more expensive production. Fresh from the critical success of *Requiem For A Dream*, writer/director Darren Aronofsky was set to make this new project with a reported budget of some \$75 million. The film was also to star Brad Pitt and Cate Blanchett. Subsequent to these initial conditions, "creative differences" resulted in significant casting

## A FILM TO FORGET

BY JONATHAN W. HICKMAN

Denzel Washington as a renegade investigator with nothing to lose in Tony Scott's *Deja Vu*.

## DÉJÀ VU



(1 1/2 out of 4 stars)

DIRECTED BY TONY SCOTT

STARRING: DENZEL WASHINGTON,

PAULA PATTON, JAMES CAVIEZEL,

VAL KILMER, ADAM GOLDBERG

128 MINUTES, RATED PG-13

action chase story? Probably never, I would guess. Tony Scott's latest, the \$80 million *Déjà Vu*, uses the concept of an intra-universe wormhole to give us an endless series of car chases and crashes. It is a film that cruises on a goofy, dumb energy and treads heavily on the charisma of its star. Absent Washington's presence, no one would even bother to see this movie. Certainly no one would take it the least bit seriously.

When will Hollywood stop using science-fiction merely as a device to tell just another average

Here's the story: A river boat in New Orleans loaded with US sailors, women, and children is



and script changes. So, with a whole lot less money for the finished product, Aronofsky completed the movie his way, and his fans will not be disappointed.

For me, *The Fountain* is disappointing on an emotional level. Visually, it is a terrific accomplishment, but I never connected to the story. The narrative is a little confusing—with three storylines utilizing the same actors who occupy similar roles in each vignette. Naturally, the three tales are linked and told in interlacing fashion, thus making you believe that one influences the outcome of the other.

Story one finds Hugh Jackman playing Thomas, a sixteenth-century Spanish conquistador on a quest somewhere in South America. Story two occurs in the present and involves Jackman who this time portrays Tommy, a scientist desperately searching for a cure for brain tumors—a disease that just happens to threaten the life of his dear wife, Izzy (Rachel Weisz). Finally, the third story vaguely deals with what is supposed to be some kind of twenty-sixth century astronaut—again played by Jackman and now named “Tom”—who grapples with the problems of his other personas as he trips (I suppose that’s the right way to put it) through Space.

As the stories unfold in no linear or even, at times, decipherable narrative format, Rachel Weisz appears to the conquistador as the Queen of Spain (Isabel, of course), and later as an Izzy-like apparition to the astronaut as he nibbles on a hairy tree located within his liquid space ship. Of course, while watching this odd and interesting film, I personally thought that the astronaut was the conquistador who had successfully completed his quest and had ascended to some kind of astral plane. But who knows, much is left for interpretation.

For literalists, the only story that’s concretely defined is the one that takes place in today’s time. Because it involves Jackman and Weisz involved in a tragic relationship, this is the string that is meant to be the most romantic. Weisz is beautifully frail as the dying wife who just wants to spend her last days with the man she loves. And Jackman is driven as her husband and a brilliant scientist who believes that he alone can find a cure to save his beloved. But all of the stories feel as though they could change on a dime; something viewers might either find this fascinating or completely unnerving. I was somewhere in between.

The prospect of living forever is intriguing, and the science part of this story is handled in a surprisingly credible manner. But the coldness of the entire production doesn’t lend itself well to a moving love story. It feels very similar to Steven Soderbergh’s *Solaris*; the characters all look like they love one another and feel very sad about the prospect of losing that one true love, but when the love is lost, the feelings of loss don’t translate

well to those of us in the audience. I felt nothing for the characters in *The Fountain*, and I felt strangely guilty about it.

No doubt that Jackman and Weisz are trying hard to convince us of their love for one another, but the film is so darned peculiar, that such conventional feelings seem a little foreign. *The Fountain* is the kind of film director Darren Aronofsky might understand, but there are few Aronofsky’s in the world. I wouldn’t want to tame him, lest we kill this creative mind before he brings us another truly amazing film experience (the magic of *Requiem for a Dream* being hard repeat on the very next try). *✎*



A rather hirsute Darren Aronofsky directs *Fountain* stars Rachel Weisz and Hugh Jackman.

blown-up in what appears to be a terrorist attack. ATF agent Doug Carlin (Denzel Washington) arrives on the scene and begins to brilliantly investigate. He quickly finds pieces of the bomb, and makes his presence known to the law enforcement types who seem to be all thumbs.

Carlin is cocky and intelligent, but, like most all characters played by Washington, a little off-kilter emotionally. When Carlin gets a call about a woman found burned and dead near the bomb site at a time earlier than the explosion, he decides to take his investigation in that direction. After some impressive detective work, Carlin reports his findings to the FBI who decide to bring the brilliant Carlin into their fold.

Now, up to this point, *Déjà Vu* is pretty good, but once Carlin becomes privy to the FBI’s plans, things get *dumb*. The Bureau’s team is led by Agent Pryzwara (Val Kilmer) and a scientist simply named “Denny,” played by ultra cool Adam Goldberg (yes, *The Hebrew Hammer* himself). Denny and his prototypically hip/young technical clique have constructed near the bomb site a large device that appears to take all the available video surveillance, and amazingly synthesizes such data into one continuous video stream.

A super-duper mega-computer of some sort reconstructs moving images into one stream complete with audio to boot. Sound farfetched? Well, that’s because it is, something even more farfetched is afoot, and it has to do with that wormhole theory I mentioned earlier.

Anyway, after a million lines of completely indecipherable dialogue explaining one fictitious process, Carlin, who comes in and takes over, figures out that the first story is some kind of cover, and that’s when things get really messy. Here’s where you might want to pop a few Tylenols and—while you’re at it—even a couple Dramamines.

Instead of taking an intriguing science-fiction premise and building upon it credibly, *Déjà Vu* uses this fantastical platform as a staging ground for an endless series of completely pointless car chases and even more ridiculous car crashes that hardly justify the end result.

Sadly, Tony Scott, whose work I’ve admired, takes producer Jerry Bruckheimer’s lead with *Déjà Vu* and, apparently, believes that most audiences don’t care about science or believability, just want to see things blow-up and Denzel Washington use horse-sense to figure out what the MIT boys cannot. Oh, yeah, and he must get the girl, too. This kind of shameless filmmaking ought to be banned or chalked-up as an aggregate relic of the 1980’s.

And sadder still is that a film as silly as this one serves only to further erode Washington’s star radiance. At almost 52-years-old, Denzel needs to move onto projects that are worthy of his talents. Yes, he makes a great action hero, but he’s won two Oscars! Hopefully, his upcoming role as Frank Lucas in the “other” Scott’s film, *American Gangster*, will make up for this misstep. *✎*

Art Film of the Week BY AARON SHELEY

*The Tin Drum*

Volker Schlöndorff employs the youthful narration of protagonist Oskar in an exceptional epic of over two hours. The whole film is an experimental period piece set in Germany during the Second World War. With an elliptical—yet linear—narrative, the tale begins before Oskar is born. Schlöndorff envisions the early pieces of the tale with an opening and closing iris, beginning and ending the early chapters. The first poetic moments of the film portray the narrator’s grandpa hiding under his future lover’s skirt to avoid soldiers in hot pursuit.

The prologue unravels as a pseudo-fairytale until a highly artistic POV shot reveals Oskar in his mother’s womb, born into Germany, unsure of which man is his father. At age three, around the time he is given his first toy tin drum, Oskar decides to never grow up. He’s so determined in this vain that, though a three-year-old infant (peculiarly wise beyond his years), he nevertheless hurls himself off the stairs in an attempt to find an alibi for ceasing any further aging in the eyes of his family. The trick works; Oskar never grows (physically) a day older than three, and his family (and doctor) all believe that this is attributed to his falling down the stairs on the fateful day.

Oskar uses his inseparable drum mainly as a form of communication. In addition to the rat-tat-tat of the tin drum, Oskar is gifted with a fantastic trait that is consequence of a strange medical malady in his vocal cards in which, by merely shrieking at the top of his lungs, his voice is capable of shattering

any and all glass in the nearby vicinity. Only when it comes time to buy a new drum, does he part with the broken toy. His mother ritualizes buying him a new drum (every Thursday), giving her the chance for infidelity with her true love, her cousin—the man who may also be Oskar’s real father.

Dwarf clowns perform in a circus to the boy’s liking and they beckon him to join their troupe—as he, like them, is a “chosen freak” with a special talent—before fascists take over Germany. Nazi rallies are depicted by Schlöndorff in a Leni Riefenstahl-esque documentary feel. Often Oskar views this world as a hidden voyeur, given away by his non-stop drumming. He knows that the drum drives people mad, but it is his compulsion to continue. He even breaks up a Catholic confessional by banging the drum, and fantasizes about altering the entire musical nature of a Nuremberg rally he hears on the radio, as—in an absolutely ambrosial sequence of epic balletic proportions—the entire crowd and troupe of Hitler Youth suddenly break out of their rock-hard indoctrination and into a beautiful dance. Even though Oskar grows into a teenager, most of his later actions illustrate his insuperable child-like nature.

Maurice Jarre’s beautiful musical score emanates with resonance throughout Schlöndorff’s masterfully-crafted surreal and yet so earnest adaptation of Nobel Prize-winning author Günter Grass’ vivacious novel about war, love, growing up, and being special in world of conformity. *✎*





AN INTERVIEW WITH WRITER ERIC SCHLOSSER



# ABOUT THIS MEAL

BY KIM VOYNAR

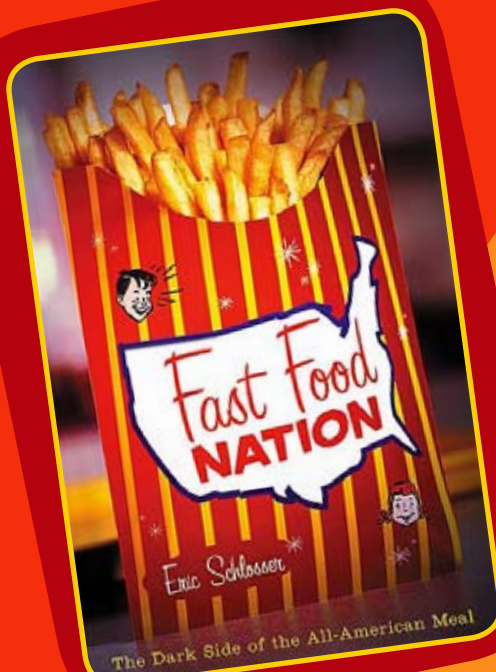


**"I hope the film moves people and makes them think and opens their eyes to what's happening in this country right now."**



Author Eric Schlosser initially wrote *Fast Food Nation* as an exposé for *Rolling Stone Magazine*.

When Eric Schlosser accepted an assignment from *Rolling Stone* over ten years ago to research and write an article on the fast food industry, he never imagined that the project would lead to a best-selling book and a movie directed and co-written by indie guru Richard Linklater (*Slacker*, *Before Sunset*). *Fast Food Nation*, Schlosser's painstakingly researched book, has become a classic work for its analysis of the history of fast food and the industry's impact on everything from our health to immigrant labor. Schlosser was in Seattle recently, and graciously sat down for a chat about his book, the movie, and the impact of a fast food culture.



Writer/director Richard Linklater, a long-time vegetarian, helmed the project and co-wrote the script with Schlosser.





Among other narratives, the film follows the exploits of a group of illegal aliens.



Greg Kinnear as a naive marketing guru.



Ashley Johnson portrays a cashier.

**KIM VOYNAR:** What inspired the idea of the book to begin with, and what drew you to doing the enormous amount of research that went into the project?

**ERIC SCHLOSSER:** Well, the book started out as an assignment from *Rolling Stone*. I'd spent about a year with migrant farm workers in California, following the harvest, and I wrote a really complex piece for the *Atlantic* on immigration and the history of farm workers in California; the agricultural economics.


**KV:** Let's talk about the adaptation of the film and why you chose to do it as a narrative film rather than as a documentary.

**ES:** When the book first came out, I was approached by a number of documentary filmmakers who wanted to make a documentary about it. And it seemed totally logical to me; I'd seen things with my own eyes, and maybe words don't come across the same way that visual images do. I spent about a year-and-a-half trying to get it made as a documentary, but none of the filmmakers I met with were quite right. This was before *Bowling for Columbine*, which showed that documentaries actually could have a life in the theaters. The filmmakers I was meeting with were often wonderful, but the networks behind them made me uneasy. Many of them had relationships with fast food—and I didn't want to sign over rights and then see a film made that was really a watered-down version of it, that wasn't hard in the places that it should be hard. I thought it would be better to have no movie at all than to have a movie that was a compromise, a sell-out.

**KV:** The book delves into multiple facets of life—the endangered species that is the American rancher, suburban sprawl, the shift in the meat-packing industry from a skilled labor force to the exploitation of illegal immigrant labor, teens in the workforce, marketing to kids. Can you talk about the challenges of trying to weave all those threads into a cohesive screenplay?

**ES:** During our first meeting, Rick [Linklater] and I agreed that the only way to create a drama based on the book was to put aside the book. It seemed the only way a fictional version could work would be to keep the title and the spirit, but not attempt any literal adaptation. The decision to set the story in a small town in Colorado ultimately determined which themes from the book would wind up in the film. We didn't want anything to feel forced or contrived. The bigger issues needed to arise truthfully from the lives of the characters in the town. If someone gives a speech or a political rant, it has to be the sort of thing that character would actually say—not the authors cramming words into their mouth. By trying to depict these lives honestly, we felt the film could reflect what's happening in the United States right now.

**KV:** What do you want people to take away from the movie and/or book? Is it enough to just inform, or do you also seek to inspire activism and change?

**ES:** I hope the film moves people and makes them think and opens their eyes to what's happening in this country right now. The next step is up to them. The film doesn't try to solve or resolve any of these problems. That's the audience's job. 

**For more information about Fast Food Nation and other movies that deal with important contemporary issues, or how you can get involved, go to [www.Participate.net](http://www.Participate.net).**





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Emilio Estevez directs a sprawling ensemble cast of dozens in *Bobby*, a film that chronicles the tempestuous scene surrounding the death of RFK.

**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)

**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 multi-national *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**

★ ★ ★ (R)

At first glance, the *Nashville*-esque storyline of *Bobby*'s 22 main characters might as well instead be called *Ambassador*, after the Ambassador Hotel where the film is set and where Robert Kennedy was assassinated on June 4, 1968. The characters in Emilio Estevez's *Bobby* form a microcosm of 1968 America as they amble through the famous hotel the day of RFK's assassination. The film indistinctly draws parallels between Vietnam and Iraq, but is relatively free of a proselytizing point of view. Film clips of RFK on the campaign trail are interspersed with the character's scenarios, giving a sense of Bobby's rock star charisma. (MM)

**Candy**

★ ★ ★ (R)

Candy, also known as Charley, Smack, Junk and Brown Sugar, is a nickname for a dangerous substance. Candy is heroin. In fact, Candy is also the name of the film's heroine (get it?) with whom our hero falls in love with. The clever title says it all: this is a tragic love story about heroin. Heroin acts as the third element in a love triangle—a force which initially acts as the glue that fuses the lovers together, but ultimately rips them apart. Based on the thinly veiled autobiographic novel by Luke Davies, we follow the lives of Dan and Candy whose romance begins in an intoxicated whirlwind of highs. Like many artists before them, this poet and this painter are drawn to the drug and aren't responsible enough to consider the conse-

quences. And though you don't condone their dangerous habit, you can't help but be intrigued by the characters, even enamored by their young love, thanks to the magical chemistry between Heath Ledger and Abbie Cornish. (CR)

**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 mainstay 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)

**Deck the Halls**

Not Yet Reviewed (PG)

TV (the instantly cancelled but absolutely delicious *Clarissa*—the follow-up to *Clarissa Explains it All*) and film (*Big Momma's House 2*) director John Whitesell gives us this season's prototypical "silly Christians fighting over silly Christmas stuff because they're neighbors and have to compete with each other for who can be more obnoxious during Christmas" holiday movie. Danny DeVito and Matthew Broderick star as the dads in contention whose kids—over the course of the film—will definitely more than once go, "Daaaadddd!" and then run up to their respective rooms to blast Marilyn Manson or whomever the studios think kids listen to today when they're angry. You know, one of those movies. (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)

**Deja Vu**

★ 1/2 (PG-13)

Please see our review on page 11.

**Fast Food Nation**

★ ★ ★ (R)

Please see our interview on page 12.

**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)

**Flannel Pajamas**

Not Yet Reviewed (R)

Nominated for the Grand Jury Prize at this year's Sundance Film Festival, libidinous story gives us a young couple in the throes of a tumultuous relationship through the eyes of director Jeff Lipsky's naturalist and Cassavetes-esque perspective. (MK)

**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)

*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.

The result is funny but also a little sad. 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. Whereas the social importance of the spoof itself is lacking in this one, Guest and his talented cast create a film of laughs. (JW)

**The Fountain**

★ ★ 1/2 (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 photographing freaks (one of whom is played in the film 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 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 hokey 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)

Yawwwwwwwn. OK, er, let's see: *The Hamiltons*. Uh, it's directed and written by a duo who call themselves—hmm—the Butcher Brothers. And—yawwwwwn—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)

### The History Boys

Not Yet Reviewed (R)

Theater maven Nicholas Hytner (who, even when he *does* make a film, usually bases it on theater or theater aspects, such as *The Crucible* remake with Daniel Day-Lewis and *Center Stage*) directs the Broadway smash-hit play as a film (adapted by, not surprisingly, the writer of the play, Alan Bennett...and starring the original cast, as well). The play has garnered an impressive spate of Tony Awards in the past and seems to be a kind of British version of *Dead Poet's Society*. Check out what Alan Bennett looks like on Internet Movie Database... *positively delightful!* (MK)

### Iraq in Fragments

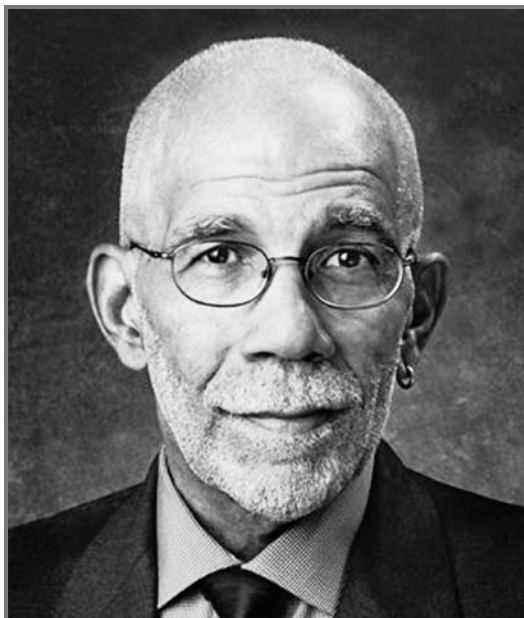
★ ★ 1/2 (Not Rated)

Throughout the film, the viewer is treated with some beautiful photography of Iraq, from the grand displays of religious fervor with the Shites 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 consistent theme that connects these stories is the sentiment of America's inherent "evilness" for taking on the role as Occupier in their country. However, 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)



**ED BRADLEY**

Died Nov. 9, 2006

## ENTERTAINMENT INSIDERS

# OBITUARIES

By Rusty White

Emmy-winning TV news journalist Ed Bradley died of leukemia at age 65.

Ed Bradley won 19 Emmy Awards over his impressive career. At the time of his passing, he was a 25-year-veteran of the CBS news magazine *60 Minutes*. A true class act, Mr. Bradley's style and demeanor on TV never sank below the highest levels of professionalism.

Throughout the decades of his dedicated reporting, Ed Bradley tried to make the world a better place by exposing injustice and highlighting those things that are of great significance in the world.

In addition to his many years with *60 Minutes*, Mr. Bradley also hosted the 1992 CBS documentary news series *Street Stories*. The newsmen also made appearances as himself on such TV shows as *Murphy Brown* and *The Chris Rock Show*.

He covered the Vietnam War for CBS news, and was also wounded in the back and arm by shrapnel from a mortar round while working in Cambodia during the spring of 1973. He recovered and volunteered to return to Vietnam.

Such was his dedication to news reporting.

### 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 after thought. 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)

### Opal Dream

Not Yet Reviewed (PG)

A dramatic family/fantasy film written and directed by *The Full Monty* helmer Peter Cattaneo, this one takes us to the Australian outback where a young girl's strange relationship with her imaginary friend begins to have an even stranger effect on the community in which she lives. (MK)

### Penny Dreadful

Not Yet Reviewed (R)

Rachel Miner and Mimi Rogers star in this horror that seems to be a kind of *Final 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 ol' Uncle Matt on this one—you'll get everything you deserve. (MK)

### The Queen

★ ★ ★ 1/2 (PG-13)

Ablely 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 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 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. (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 example 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 some-

one 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)

### 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)

Tenacious D, the rock duo of Jack Black and Kyle Gass, has been around for quite a few years. The movie gives us slacker rockers KG and JB as they work together to both try to put together the World's Greatest Band while at the

same time hunting down the prophetic "Pick of Destiny," a green pick that supposedly brought fame and glory to past rock gods. Along the way, the boys contend with Satan, Sasquatch, and a number of other hilarious characters played by the likes of Ben Stiller and Tim Robbins. (JT)

### 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!* Muhahahaha. Funny sidenote: Jason Todd Ipson was a general resident surgeon or something doing plastic surgery stuffs before deciding to drop out and then go into the allegedly prestigious Peter Stark Program at USC. Man, it must be nice to be young, good-looking, and rich. Muhahahahaa. (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)

**SEE PAGE 16-17  
FOR MOVIE GUIDES**



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

## HOLLYWOOD & VICINITY

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

**Bobby** 11:15 a.m., 1:55, 5:05, 7:55, 10:45 p.m.  
**Deja Vu** Fri.-Sun., 11:30 a.m., 1:15, 2:10, 4:15, 5:10, 7:15, 8:20, 10:05, 11 p.m.; Mon., 1:15, 4:15, 7:15, 10:05 p.m.; Tues., 12:50, 1:15, 3:30, 4:15, 7:15, 10:05 p.m.; Wed., 1:15, 4:15, 7:15, 10:05 p.m.; Thurs., 11:30 a.m., 1:15, 2:10, 4:15, 5:10, 7:15, 8:20, 10:05, 11 p.m.  
**The Fountain** 12 noon, 2:30, 4:50, 7:30, 9:50 p.m.  
**Tenacious D in the Pick of Destiny** 11:35 a.m., 2:15, 5:15, 8:05, 10:25 p.m.  
**The History Boys** 11:10 a.m., 1:50, 4:30, 7:40, 10:20 p.m.  
**Fast Food Nation** 1:05, 4:05, 7:25, 10:55 p.m.  
**For Your Consideration** 11:20 a.m., 1:20, 3:20, 5:20, 7:50, 10 p.m.  
**Happy Feet** Fri.-Sun., 11:45 a.m., 12:30, 2:05, 3, 4:25, 5:30, 7:05, 8, 9:25, 10:30 p.m.; Mon., 11:45 a.m., 12:30, 2:05, 3, 4:25, 5:30, 8, 10:30 p.m.; Tues., 12:30, 3, 5:30, 8, 10:30 p.m.; Wed., 11:45 a.m., 12:30, 2:05, 3, 4:25, 5:30, 8, 10:30 p.m.; Thurs., 12:30, 3, 5:30, 8, 10:30 p.m.  
**Babel** Fri.-Wed., 11 a.m., 2, 5, 8:10, 11:10 p.m.; Thurs., 1, 4 p.m.  
**Stranger Than Fiction** 11:55 a.m., 2:25, 4:55, 7:35, 10:15 p.m.  
**Volver** 11:05 a.m., 1:45, 4:35, 7:45, 10:35 p.m.  
**The Prestige** Fri.-Mon., 1:30, 4:20, 7:10, 10:10 p.m.; Tues., 1:05, 4:05, 7:05, 9:55 p.m.; Wed., 12:45, 3:35 p.m.; Thurs., 1:30, 4:20, 7:10, 10:10 p.m.  
**The Queen** Fri.-Wed., 11:40 a.m., 2:20, 4:40, 7, 9:20 p.m.; Thurs., 11:40 a.m., 2:20, 4:40 p.m.

### LOS FELIZ 3 1822 Vermont Avenue (323)664-2169

**Bobby** 1:40, 4:20, 7, 9:40 p.m.  
**Tenacious D in the Pick of Destiny** 1:40, 4:20, 7, 9:40 p.m.  
**For Your Consideration** 1:40, 4:20, 7, 9:40 p.m.  
**PACIFIC EL CAPITAN** Hollywood Blvd, West of Highland (323)467-7674

**The Santa Clause 3: The Escape Clause** 10 a.m., 12:30, 3, 5:30, 8 p.m.  
**Tim Burton's The Nightmare Before Christmas in Disney Digital 3D** 10:30 p.m., 12:15 a.m.

### PACIFIC'S THE GROVE STADIUM 14 189 The Grove Drive, 3rd & Fairfax (323)692-0829

**Bobby** 11:30 a.m., 2:25, 5:20, 8:10, 11:05 p.m.  
**Deck the Halls** Fri.-Sat., 10:05 a.m., 12:55, 4:10, 7:10, 9:40 p.m.; 12:05 a.m.; Sun., 10:05 a.m., 12:55, 4:10, 7:10, 9:40 p.m.; Mon.-Thurs., 10:25 a.m., 12:55, 4:10, 7:10, 9:40 p.m.  
**Deja Vu** Fri.-Sat., 10:40 a.m., 1:55, 5:25, 7:55, 8:45, 11:10, 11:50 p.m.; Sun., 10:40 a.m., 1:55, 5:25, 7:55, 8:45, 11 p.m.; Mon., 11 a.m., 2:10, 5:25, 7:55, 8:45, 11 p.m.; Tues., 10:40 a.m., 1:40, 7:05, 7:55, 10:15, 11 p.m.; Wed.-Thurs., 10:40 a.m., 1:55, 5:25, 7:55, 8:45, 11 p.m.  
**The Fountain** Fri.-Sat., 10:10 a.m., 12:40, 3:10, 5:45, 8:20, 11:05 p.m.; Sun., 10:10 a.m., 12:40, 3:10, 5:45, 8:20, 10:55 p.m.; Mon.-Thurs., 10:20 a.m., 12:45, 3:15, 5:45, 8:20, 10:55 p.m.  
**Tenacious D in the Pick of Destiny** Fri.-Sat., 11 a.m., 1:40, 4:25, 7:20, 9:55 p.m., 12:20 a.m.; Sun.-Thurs., 11 a.m., 1:40, 4:25, 7:20, 9:55 p.m.

**Casino Royale** Fri.-Sat., 10 a.m., 1:15, 4:40, 7:05, 8:05, 10:30, 11:30 p.m.; Sun., 10 a.m., 1:15, 4:40, 7:05, 8:05, 10:30, 11:20 p.m.; Mon.-Thurs., 10:30 a.m., 1:45, 5:05, 7:05, 8:30, 10:30 p.m.

**Happy Feet** Fri.-Sat., 10:15, 11:15 a.m., 1:05, 2:05, 4:05, 5:05, 7:50, 10:50 p.m.; Sun., 10:15, 11:15 a.m., 1:05, 2:05, 4:05, 5:05, 7:50, 10:35 p.m.; Mon.-Thurs., 10:20, 11:15 a.m., 1:05, 2:05, 4:05, 5:05, 7:50, 10:35 p.m.

**Babel** Fri.-Sat., 10:30 a.m., 1:45, 5, 8:35, 11:55 p.m.; Sun.-Thurs., 10:30 a.m., 1:45, 5, 8:35 p.m.  
**Stranger Than Fiction** Fri.-Sat., 10:45 a.m., 1:50, 4:55, 8, 10:55 p.m.; Sun.-Thurs., 10:45 a.m., 1:50, 4:55, 8, 10:50 p.m.

**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sat., 10:35 a.m., 1, 3:20, 5:45, 8:25, 11 p.m.; Sun.-Thurs., 10:35 a.m., 1, 3:20, 5:45, 8:25, 10:45 p.m.

**Flushed Away** Fri.-Sun., 10:10 a.m., 12:30, 2:50, 5:10, 7:35 p.m.; Mon.-Thurs., 10:40 a.m., 12:50, 3:10, 5:25, 7:35 p.m.

**The Queen** 10:15 a.m., 12:35, 3, 5:30, 9:50 p.m.  
**The Departed** Fri.-Sat., 12:35, 4:15, 7:45, 11:10 p.m.; Sun.-Thurs., 12:35, 4:15, 7:45, 11:05 p.m.

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

**Come Early Morning** 2:30 p.m.  
**Cocaine Cowboys** 9:55 p.m.  
**Infamous** Fri.-Sun., 12 noon, 4:45, 7:20 p.m.; Mon.-Thurs., 4:45, 7:20 p.m.  
**A Guide to Recognizing Your Saints** 3 p.m.  
**Open Season** Fri.-Sun., 12:45, 2:45, 5, 7 p.m.; Mon.-Thurs., 2:45, 5, 7 p.m.  
**Jackass: Number Two** 9:15 p.m.  
**The Science of Sleep** Fri.-Sun., 12:30, 5:15, 7:40, 10 p.m.; Mon.-Thurs., 5:15, 7:40, 10 p.m.

### REGENT SHOWCASE 614 North LaBrea and Melrose (323)934-2944

**Waltzing Anna** Fri.-Sun., 3:30, 5:30, 7:30, 9:30 p.m.; Mon.-Thurs., 5:30, 7:30, 9:30 p.m.

### VINE 6321 Hollywood Blvd. (323)463-6819

**Jackass: Number Two** 6, 9:45 p.m.  
**The Illusionist** 4, 7:45 p.m.  
**VISTA 4473** Sunset Boulevard at Hollywood (323)660-6639

**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 7, 9:30 p.m.

## DOWNTOWN, S. LOS ANGELES

### AMC MAGIC JOHNSON CRENSHAW 15 4020 Marlton Ave. (323)290-5900 703

**Bobby** Fri.-Sun., 11:30 a.m., 2:10, 4:50, 7:45, 10:30 p.m.; Mon.-Thurs., 2:10, 4:50, 7:45, 10:30 p.m.  
**Deck the Halls** Fri.-Sun., 10:25 a.m., 12:35, 3, 5:25, 7:40, 10:05 p.m.; Mon.-Thurs., 12:35, 3, 5:25, 7:40, 10:05 p.m.  
**Deja Vu** Fri.-Sat., 10:30, 11:15 a.m., 1:15, 2, 4:15, 5, 7:15, 8, 10:15, 10:45 p.m.; Sun., 10:30, 11:15 a.m., 1:15, 2, 4:15, 5, 7:15, 8, 10:15 p.m.; Mon.-Thurs., 1:15, 2, 4:15, 5, 7:15, 8, 10:15 p.m.  
**Tenacious D in the Pick of Destiny** Fri.-Sun., 10:40 a.m., 12:55, 3:20, 5:50, 8:15, 10:45 p.m.; Mon.-Thurs., 12:55, 3:20, 5:50, 8:15, 10:45 p.m.

**Casino Royale** Fri.-Sat., 11:50 a.m., 1:05, 3:30, 4:30, 6:45, 7:50, 10, 11 p.m.; Sun., 11:50 a.m., 1:05, 3:30, 4:30, 6:45, 7:50, 10 p.m.; Mon.-Thurs., 1:05, 3:30, 4:30, 6:45, 7:50, 10 p.m.

**Happy Feet** Fri.-Sun., 11 a.m., 12:10, 1:50, 2:45, 4:45, 5:30, 7:30, 8:10, 10:10, 10:40 p.m.; Mon.-Thurs., 12:10, 1:50, 2:45, 4:45, 5:30, 7:30, 8:10, 10:10, 10:40 p.m.

**Let's Go to Prison** Fri.-Sun., 11:45 a.m., 2:30, 4:40, 7:10, 9:25 p.m.; Mon.-Thurs., 2:30, 4:40, 7:10, 9:25 p.m.  
**Harsh Times** Fri.-Sun., 11:10 a.m., 4:25, 9:30 p.m.; Mon.-Thurs., 4:25, 9:30 p.m.

**Stranger Than Fiction** Fri.-Sun., 11:20 a.m., 2:25, 5:15, 7:55, 10:35 p.m.; Mon.-Thurs., 2:25, 5:15, 7:55, 10:35 p.m.

**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sun., 10:50 a.m., 1, 3:10, 5:20, 7:35, 9:45 p.m.; Mon.-Thurs., 1, 3:10, 5:20, 7:35, 9:45 p.m.

**Flushed Away** Fri.-Sun., 11:55 a.m., 2:20, 4:35, 7:05 p.m.; Mon.-Thurs., 2:20, 4:35, 7:05 p.m.

**The Santa Clause 3: The Escape Clause** 12:15, 2:35, 4:55, 7:20, 9:40 p.m.  
**Catch a Fire** 1:45, 7 p.m.  
**Saw III** 9:15 p.m.

### LAEMMLE'S GRANDE 4-PLEX 345 South Figueroa Street (213)617-0268

**Deck the Halls** Fri.-Sun., 1, 3:15, 5:30, 7:45, 9:55 p.m.; Mon.-Thurs., 5:30, 7:45 p.m.  
**Deja Vu** Fri.-Sun., 1:55, 5, 7:40, 10:15 p.m.; Mon.-Thurs., 5, 7:40 p.m.

**Casino Royale** Fri.-Sun., 1:45, 5:15, 8:20 p.m.; Mon.-Thurs., 5:15, 8:20 p.m.

**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sun., 1:30, 3:30, 5:30, 7:30, 9:30 p.m.; Mon.-Thurs., 5:30, 7:30 p.m.

**Paprika** Fri.-Sun., 10 a.m.  
**MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760 -**

**Let's Go to Prison** 1:10, 3:10, 5:20, 7:20, 9:20 p.m.  
**Coffee Date** 1:40, 7:20 p.m.  
**Fur: An Imaginary Portrait of Diane Arbus** 1, 4, 7, 9:40 p.m.

**A Good Year** 12:40, 3:30, 6:40, 9:10 p.m.  
**Harsh Times** 1:30, 4:20, 7:10, 10 p.m.  
**Conversations With God** 1:30, 4:10, 6:50, 9:20 p.m.  
**Saw III** 12:20, 2:40, 5, 7:30, 9:50 p.m.

**Flags of Our Fathers** 12:50, 3:40, 6:40, 9:30 p.m.  
**The Prestige** 12:50, 1:20, 3:30, 4:10, 6:30, 7:10, 9:10, 9:50 p.m.

**Running With Scissors** 1, 4, 7, 9:40 p.m.  
**One Night With the King** 1:20, 3:50, 6:30, 9 p.m.  
**The Illusionist** 4:20, 9:30 p.m.

**Little Miss Sunshine** 12:30, 2:50, 5:10, 7:40, 10 p.m.  
**UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321**

**Deja Vu** Fri.-Sat., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m., 12:45 a.m.; Sun.-Thurs., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.

**Happy Feet** Fri.-Sat., 11:30 a.m., 2:05, 4:40, 7:15, 9:45 p.m., 12:10 a.m.; Sun.-Thurs., 11:30 a.m., 2:05, 4:40, 7:15, 9:45 p.m.

**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sat., 11:40 a.m., 1:50, 4, 6:10, 8:20, 10:30 p.m.; 12:30 a.m.; Sun.-Thurs., 11:40 a.m., 1:50, 4, 6:10, 8:20, 10:30 p.m.

## WEST HOLLYWOOD BEVERLY HILLS

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

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

**Sweet Land** Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m.

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

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

**Living the Dream** 1, 3:15, 5:30, 7:45, 10 p.m.  
**Marie Antoinette** 1:30, 4:30, 7:30, 10:15 p.m.  
**Little Children** 12:45, 3:45, 7, 9:55 p.m.  
**Shortbus** 11:45 a.m., 4:40, 9:35 p.m.

**Broken Sky (El Cielo dividido)** 12:30, 3:45, 7, 10 p.m.  
**The Room** Sat., 12 mid.  
**Short Film** Fri.-Sun., 12:50, 1 p.m.  
**Shut Up and Sing** 2:15, 7:15 p.m.

## WESTWOOD WEST L.A.

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

**Deck the Halls** Fri.-Sat., 10:15 a.m., 12:30, 3, 5:30, 8:15, 10:30 p.m.; Sun., 10:15 a.m., 12:30, 3, 5:30, 8:15, 10:25 p.m.; Mon.-Thurs., 12:55, 3:15, 5:25, 7:35, 9:50 p.m.

**Deja Vu** Fri.-Sat., 9:45 a.m., 12:45, 4:05, 7:30, 10:45 p.m.; Sun., 9:45 a.m., 12:45, 4:05, 7:30, 10:30 p.m.; Mon.-Wed., 1:15, 4:15, 7:30, 10:20 p.m.

**Casino Royale** Fri.-Sat., 10 a.m., 1:15, 4:30, 8, 11:15 p.m.; Sun., 10 a.m., 1:15, 4:30, 8, 11 p.m.; Mon.-Thurs., 1, 4, 7:15, 10:30 p.m.

**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sat., 11 a.m., 1:30, 3:45, 5:55, 8:30, 11 p.m.; Sun., 11 a.m., 1:30, 3:45, 5:55, 8:30, 10:45 p.m.; Mon.-Tues., 1:05, 3:10, 5:20, 7:45, 10:10 p.m.; Wed., 1:05, 3:10, 5:20 p.m.; Thurs., 1:05, 3:10, 5:20, 7:45, 10:10 p.m.

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

**Bobby** Fri.-Sun., 10 a.m., 12:50, 4, 7, 10:15 p.m.  
**Deck the Halls** Fri.-Sun., 11:05 a.m., 1:50, 4:45, 7:35, 9:40 p.m.

**Deja Vu** Fri.-Sat., 10:05 a.m., 1:10, 4:30, 7:50, 10:25, 11:05 p.m., 12:55 a.m.; Sun., 10:05 a.m., 1:10, 4:30, 7:50, 10:05, 10:45 p.m.

**The Fountain** Fri.-Sat., 11:40 a.m., 2:30, 5:15, 8, 10:50 p.m.; Sun., 11:40 a.m., 2:30, 5:15, 8, 10:30 p.m.

**Tenacious D in the Pick of Destiny** Fri.-Sat., 11:45 a.m., 2:25, 5:10, 7:55, 10:30 p.m.; Sun., 11:45 a.m., 2:25, 5:10, 7:55, 10:25 p.m.

**Casino Royale** Fri.-Sat., 9:55 a.m., 12:10, 3:50, 7:25, 9:55, 10:55 p.m., 12:40 a.m.; Sun., 9:55 a.m., 12:10, 3:50, 7:25, 9:55, 10:45 p.m.

**Fast Food Nation** Fri.-Sun., 2:05, 7:45 p.m.  
**For Your Consideration** Fri.-Sun., 9:55 a.m., 2:20, 4:55, 7:40, 10:10 p.m.

**Happy Feet** Fri.-Sun., 10:10, 11:30 a.m., 12:55, 4:05, 7:05, 10:20 p.m.

**Let's Go to Prison** Fri.-Sun., 11:25 a.m., 5:05, 10:35 p.m.  
**Babel** Fri.-Sun., 12:05, 3:40, 7:20, 10:35 p.m.

**Stranger Than Fiction** Fri.-Sun., 10:50 a.m., 1:40, 4:40, 7:30, 10:20 p.m.

**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sun., 10:25 a.m., 1, 3:20, 5:40, 8:05, 10:40 p.m.

**Flushed Away** Fri.-Sun., 9:50 a.m., 12 noon, 2:15, 4:35, 6:50 p.m.  
**The Prestige** Fri.-Sun., 12:45, 3:55, 7:10 p.m.

**The Departed** Fri.-Sat., 12:15, 3:45, 7:15, 10:45 p.m.; Sun., 12:15, 3:45, 7:15, 10:30 p.m.  
**Mon., 8 p.m.**

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

**Volver** 1:20, 4:10, 7, 9:50 p.m.  
**LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223**

**The Prestige** 1:30, 4:30, 7:30, 10:30 p.m.  
**MANN FESTIVAL 1 10887 Lindbrook Avenue (310)208-2765**

**Bobby** 12:50, 4, 7, 10:10 p.m.  
**MANN NATIONAL 10925 Lindbrook Drive (310)208-4366**

**Tenacious D in the Pick of Destiny** 12:10, 2:40, 5:10, 7:40, 10:20 p.m.  
**NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223**

**Flannel Pajamas** Fri.-Sun., 1, 4, 7, 9:55 p.m.; Mon.-Thurs., 4, 7, 9:55 p.m.

**Serenity** Fri., 11:55 p.m.  
**The Rocky Horror Picture Show** Sat., 11:55 p.m.

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

**Opal Dream** 11 a.m., 1:30, 4, 7:15, 9:30 p.m.  
**Cave of the Yellow Dog (Die Hohle des gelben Hundes)** 11:45 a.m., 4:45 p.m.

**Marie Antoinette** 2, 7, 9:50 p.m.  
**The Queen** 11:15 a.m., 1:45, 4:15, 6:45, 9:20 p.m.

**Little Miss Sunshine** 11:30 a.m., 2:15, 4:50, 7:30, 9:45 p.m.

## CULVER CITY, LAX, MARINA DEL REY

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

**Bobby** Fri., 1:30, 4:30, 7:30, 10:35 p.m.; Sat.-Sun., 10:30 a.m., 1:30, 4:30, 7:30, 10:35 p.m.; Mon.-Thurs., 1:30, 4:30, 7:30, 10:35 p.m.

**Deja Vu** Fri., 1:15, 4:25, 7:40, 10:40 p.m.; Sat.-Sun., 10:05 a.m., 1:15, 4:25, 7:40, 10:40 p.m.; Mon.-Thurs., 1:15, 4:25, 7:40, 10:40 p.m.

**Tenacious D in the Pick of Destiny** Fri., 1:25, 4:15, 7:15, 10 p.m.; Sat., 10:40 a.m., 1:25, 4:15, 7:15, 10 p.m.; Sun.-Thurs., 1:25, 4:15, 7:15, 10 p.m.

**Casino Royale** Fri., 12:15, 3:40, 7, 10:30 p.m.; Sat.-Sun., 10 a.m., 12:15, 3:40, 7, 10:30 p.m.; Mon.-Thurs.,



**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Tues., 11:50 a.m., 2, 4:15, 6:25, 8:30, 10:40 p.m.  
**Flushed Away** Fri.-Tues., 11:20 a.m., 1:40, 3:40, 5:40, 7:45, 9:55 p.m.  
**The Santa Clause 3: The Escape Clause** Fri.-Tues., 12:10, 2:40, 5:10, 7:35, 10 p.m.

**UNIVERSAL CITY 18 100 Universal City Plaza (818)508-0588 707**

**Bobby** Fri.-Sun., 11:15 a.m., 2:05, 4:45, 7:35, 10:35 p.m.; Mon.-Thurs., 2:05, 4:45, 7:35, 10:35 p.m.  
**Deck the Halls** Fri.-Sun., 12:05, 2:30, 5:10, 7:40, 10:10 p.m.; Mon.-Thurs., 2:30, 5:10, 7:40, 10:10 p.m.  
**Deja Vu** Fri.-Sat., 11:45 a.m., 12:50, 2:45, 4, 6, 7, 9:10, 10:20 p.m., 12:15 a.m.; Sun., 11:45 a.m., 12:50, 2:45, 4, 6, 7, 9:10, 10:20 p.m.; Mon.-Thurs., 1:05, 2:45, 4, 6, 7, 9:10, 10:20 p.m.  
**The Fountain** Fri.-Sat., 12:45, 3:20, 5:45, 8:15, 11 p.m.; Sun., 12:45, 3:20, 5:45, 8:15 p.m.; Mon.-Thurs., 12:55, 3:20, 5:45, 8:15 p.m.  
**Tenacious D in the Pick of Destiny** Fri.-Sat., 11:10 a.m., 12:10, 1:35, 2:55, 4:05, 5:25, 6:30, 8, 9, 10:40, 11:50 p.m.; Sun., 11:10 a.m., 12:10, 1:35, 2:55, 4:05, 5:25, 6:30, 8, 9, 10:30 p.m.; Mon.-Thurs., 1:35, 2:55, 4:05, 5:25, 6:30, 8, 9, 10:30 p.m.  
**Casino Royale** Fri.-Sat., 11:20 a.m., 12:40, 4:10, 6:10, 7:20, 8:10, 9:30, 10:45, 11:30 p.m.; Sun., 11:20 a.m., 12:40, 2:40, 4:10, 6:10, 7:20, 8:10, 9:30, 10:30 p.m.; Mon.-Thurs., 1:05, 2:40, 4:10, 6:10, 7:20, 8:10, 9:30, 10:30 p.m.  
**For Your Consideration** Fri.-Sun., 12:30, 3, 5:20, 7:50, 10 p.m.; Mon.-Thurs., 12:55, 3, 5:20, 7:50, 10 p.m.  
**Happy Feet** Fri.-Sun., 12 noon, 1, 2:50, 3:45, 5:30, 6:40, 9:20 p.m.; Mon.-Thurs., 1, 2:50, 3:45, 5:30, 6:40, 9:20 p.m.  
**Happy Feet: The IMAX Experience** Fri.-Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:15 p.m.; Mon.-Thurs., 2:10, 4:50, 7:30, 10:15 p.m.  
**Let's Go to Prison** Fri.-Sat., 1:10, 3:30, 5:50, 8:20, 10:50 p.m.; Sun.-Thurs., 1:10, 3:30, 5:50, 8:20, 10:35 p.m.  
**Babel** Fri.-Sun., 12:20, 3:40, 7:05, 10:25 p.m.; Mon.-Thurs., 3:40, 7:05, 10:25 p.m.  
**Stranger Than Fiction** 1:30, 4:20, 7:15, 9:55 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sat., 11:40 a.m., 2, 4:40, 7:10, 9:40 p.m., 12 mid.; Sun., 11:40 a.m., 2, 4:40, 7:10, 9:40 p.m.; Mon.-Thurs., 2, 4:40, 7:10, 9:40 p.m.  
**Flushed Away** Fri.-Sat., 11:35 a.m., 2, 4:30, 6:50, 9:05, 11:20 p.m.; Sun., 11:35 a.m., 2, 4:30, 6:50, 9:05 p.m.; Mon.-Thurs., 2, 4:30, 6:50, 9:05 p.m.  
**Saw III** Fri.-Sat., 12:05 a.m.  
**Tim Burton's The Nightmare Before Christmas in Disney Digital 3D** Fri.-Sun., 12:15, 3:10, 5:40, 7:45, 9:50 p.m.; Mon.-Thurs., 3:10, 5:40, 7:45, 9:50 p.m.

**PANORAMA CITY SHERMAN OAKS, ENCINO**

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

**Fast Food Nation** 1:40, 4:25, 7:20, 9:55 p.m.  
**Volver** 1, 4, 7, 9:45 p.m.  
**Sweet Land** 1:30, 4:15, 7, 9:40 p.m.  
**Little Children** 12:45, 3:45, 7:10, 10 p.m.  
**Shut Up and Sing** 12:30, 2:50, 5:15, 7:40, 10 p.m.  
**MANN PLANT 16 7876 Van Nuys Boulevard (818)779-0323**  
**Deck the Halls** 11:10, 11:50 a.m., 1:40, 2:20, 4:10, 4:50, 6:40, 7:20, 9:10, 10 p.m.  
**Deja Vu** 12:40, 1:20, 3:50, 4:20, 6:50, 7:30, 9:50, 10:30 p.m.  
**The Fountain** 11:30 a.m., 2, 4:30, 7, 9:30 p.m.  
**Tenacious D in the Pick of Destiny** 12:20, 2:50, 5:20, 7:50, 10:20 p.m.  
**Casino Royale** 12:30, 1:10, 3:50, 4:30, 7:10, 7:50, 10:30 p.m.  
**Happy Feet** 1, 3:40, 6:30 p.m.; 11:20 a.m., 1:30, 2, 4:10, 4:40, 7, 7:30, 9:50, 10:20 p.m.  
**Let's Go to Prison** 12:20, 2:50, 5:20, 7:40, 10:10 p.m.  
**Babel** 12 noon, 3:15, 6:30, 9:45 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** 12:10, 2:40, 5:10, 7:40, 9:50 p.m.  
**Flushed Away** 11:20 a.m., 1:50, 4:20, 6:40, 9:10 p.m.  
**The Santa Clause 3: The Escape Clause** 11:30 a.m., 1:50, 4:15, 6:50, 9:20 p.m.  
**Saw III** 9 p.m.

**PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121**

**Bobby** Fri., 1, 4:05, 7:25, 10:25 p.m.; Sat., 1, 4:05, 7:25, 10:30 p.m.; Sun., 1, 4:05, 7:25, 10:25 p.m.; Mon., 1, 4:05, 7:20, 10:10 p.m.  
**Deck the Halls** Fri.-Sun., 11:45 a.m., 2:20, 4:55, 7:30, 10:05 p.m.; Mon.-Thurs., 12:35, 3, 5:20, 7:45, 10:10 p.m.  
**Deja Vu** Fri.-Sun., 11:50 a.m., 1, 2:55, 4:10, 7:20, 8:25, 10:25, 11:30 p.m.; Mon.-Thurs., 1, 2:30, 4:10, 7:15, 8:25, 10:10 p.m.  
**The Fountain** Fri.-Sun., 11:45 a.m., 2:20, 4:55, 7:30, 10:05 p.m.; Mon.-Thurs., 1:30, 4:20, 7:10, 9:40 p.m.  
**Casino Royale** Fri.-Sat., 11:55 a.m., 3:20, 5:05, 7, 7:45, 8:30, 10:25, 11:15 p.m.; Sun., 11:55 a.m., 3:20, 5:05, 7, 7:45, 8:30, 10:20 p.m.; Mon.-Thurs., 12:50, 4:10, 5:10, 7, 7:45, 8:30, 10:15 p.m.  
**For Your Consideration** Fri.-Sun., 12:05, 2:30, 4:55, 7:20, 9:45 p.m.; Mon.-Thurs., 1:55, 4:30, 7:25, 9:45 p.m.  
**Happy Feet** Fri.-Sat., 11:35 a.m., 12:35, 1:25, 2:25, 3:25, 4:15, 5:15, 7:05, 8:05, 10:55 p.m.; Sun., 11:35 a.m., 12:35, 1:25, 2:25, 3:25, 4:15, 5:15, 7:05, 7:55, 10:30 p.m.; Mon.-Thurs., 12:45, 1:25, 2:25, 3:30, 4:15, 5, 7, 7:40, 9:50 p.m.  
**Babel** Fri.-Sat., 12:55, 4:15, 7:35, 10:55 p.m.; Sun., 12:25, 3:45, 7:05, 10:15 p.m.; Mon.-Thurs., 12:30, 3:45, 7:05, 10:15 p.m.  
**A Good Year** Fri.-Sun., 9:55 p.m.; Mon.-Thurs., 10:15 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sun., 12:15, 2:35, 4:55, 7:15, 9:35 p.m.; Mon.-Thurs., 12:30, 2:45, 4:20, 5, 7:10, 7:15, 9:35, 9:40 p.m.  
**Flushed Away** Fri.-Sun., 12:25, 2:45, 6 p.m.; Mon.-Thurs., 12:40, 2:50, 6 p.m.  
**PACIFIC SHERMAN OAKS 5** Corner of Van Nuys Blvd and Milbank (818)501-5121  
**Casino Royale** Fri.-Sat., 1:05, 4:10, 7:15, 10:25 p.m.; Sun., 1,

4:05, 7:10 p.m.; Mon.-Thurs., 2:15, 7:20 p.m.  
**Let's Go to Prison** Fri.-Sat., 1:45, 4, 7:45, 9:55 p.m.; Sun., 1:55, 5, 7:25 p.m.; Mon.-Thurs., 2:45, 5, 7:40 p.m.  
**Flags of Our Fathers** Fri.-Sat., 4:25, 7:25 p.m.; Sun., 4:25 p.m.; Mon.-Thurs., 4:45 p.m.  
**Marie Antoinette** Fri.-Sat., 1:30, 10:20 p.m.; Sun., 1:30, 7:30 p.m.; Mon.-Thurs., 2:05, 7:35 p.m.  
**The Prestige** Fri.-Sat., 1:55, 4:45, 7:35, 10:35 p.m.; Sun., 1:20, 4:15, 7:15 p.m.; Mon.-Thurs., 2, 4:45, 7:30 p.m.  
**The Departed** Fri.-Sat., 2:45, 7, 10:10 p.m.; Sun., 2:20, 7 p.m.; Mon.-Thurs., 2:35, 7:05 p.m.

**WODDLAND HILLS WEST HILLS, TARZANA**

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

**Bobby** Fri.-Sun., 10:30 a.m., 1:35, 4:35, 7:45, 10:40 p.m.; Mon.-Thurs., 1:05, 4:05, 7:15, 10:10 p.m.  
**Deck the Halls** Fri.-Sun., 11:40 a.m., 2:10, 4:40, 7:15, 9:50 p.m.; Mon.-Thurs., 1:30, 4:20, 7:05, 9:30 p.m.  
**Deja Vu** Fri.-Sat., 10:35 a.m., 1:40, 4:45, 7:50, 11 p.m.; Sun., 10:35 a.m., 1:40, 4:45, 7:50, 10:50 p.m.; Mon.-Thurs., 1, 4:10, 7:15, 10:15 p.m.  
**The Fountain** Fri.-Sun., 10:05 a.m., 12:25, 2:50, 5:25, 8, 10:30 p.m.; Mon.-Thurs., 12:35, 2:55, 5:25, 7:55, 10:25 p.m.  
**Tenacious D in the Pick of Destiny** Fri.-Sat., 12 noon, 3, 5:30, 8:10, 11:15 p.m.; Sun., 12 noon, 3, 5:30, 8, 10:25 p.m.; Mon.-Thurs., 1:55, 4:50, 7:45, 10:25 p.m.  
**Casino Royale** Fri.-Sun., 12:10, 3:35, 7, 8, 10:20, 11:15 p.m.; Mon.-Thurs., 1:15, 4:35, 6:40, 8:05, 10 p.m.  
**Fast Food Nation** Fri.-Sun., 9:45 p.m.; Mon.-Thurs., 9:40 p.m.  
**For Your Consideration** Fri.-Sun., 10:15 a.m., 12:35, 2:55, 5:15, 7:40, 10 p.m.; Mon.-Thurs., 12:30, 2:45, 5:05, 7:25, 9:45 p.m.  
**Happy Feet** Fri.-Sun., 10:40, 11:35 a.m., 1:40, 2:30, 4:30, 5:15, 7:25, 10:10 p.m.; Mon.-Thurs., 12:50, 1:50, 3:40, 4:40, 7:30, 10:20 p.m.  
**Let's Go to Prison** Fri.-Sat., 10:20 a.m., 12:40, 5:35, 10:35 p.m.; Sun., 10:20 a.m., 12:40, 5:35, 8:05, 10:35 p.m.; Mon., 12:35, 2:50, 5:05 p.m.; Tues.-Thurs., 12:35, 2:50, 5:05, 7:40, 9:55 p.m.  
**Babel** Fri.-Sun., 12:15, 3:30, 6:45, 9:55 p.m.; Mon.-Thurs., 12:45, 4, 7:20, 10:30 p.m.  
**Stranger Than Fiction** Fri.-Sun., 10:40 a.m., 1:30, 4:25, 7:30, 10:25 p.m.; Mon.-Thurs., 1:20, 4:15, 7:10, 10:05 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sun., 10:25 a.m., 12:45, 3:05, 5:20, 8:15, 10:35 p.m.; Mon.-Thurs., 12:40, 3:05, 5:20, 8:10, 10:20 p.m.  
**Flushed Away** Fri.-Sun., 10 a.m., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Mon.-Thurs., 1:10, 3:30, 5:50, 8:20, 10:30 p.m.  
**The Santa Clause 3: The Escape Clause** Fri.-Sun., 11:10 a.m., 1:50, 4:20, 7:10 p.m.; Mon.-Thurs., 1:45, 4:15, 7 p.m.  
**The Prestige** Fri.-Sun., 12:35, 7:05 p.m.; Mon.-Thurs., 12:30, 7 p.m.  
**The Departed** Fri.-Sun., 3:40, 10:15 p.m.; Mon.-Thurs., 3:35, 10 p.m.  
**Dane Cook: Vicious Circle Comedy Special (NCM Event)** Mon., 8 p.m.  
**LAEMMLE'S FALLBROOK** Fallbrook Mall (818)340-8710  
**Bobby** Fri.-Sun., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 2:30, 5:20, 8:10 p.m.  
**Dhoom 2** Fri.-Sun., 12 noon, 3, 6:15, 9:45 p.m.; Mon.-Thurs., 2:30, 5:45, 9 p.m.  
**The Fountain** Fri.-Sun., 12:10, 2:40, 5:10, 7:50, 10:10 p.m.; Mon.-Thurs., 1:10, 3:40, 6:10, 8:50 p.m.  
**For Your Consideration** Fri.-Sun., 12:40, 3, 5:20, 7:40, 10 p.m.; Mon.-Thurs., 1:40, 4, 6:20, 8:40 p.m.  
**Babel** Fri.-Sun., 12:30, 3:45, 7, 10:10 p.m.; Mon.-Thurs., 1:30, 4:45, 8 p.m.  
**Stranger Than Fiction** Fri.-Sun., 11:30 a.m., 2, 4:45, 7:30, 10:15 p.m.; Mon.-Thurs., 12:30, 3, 5:45, 8:30 p.m.  
**The Queen** Fri.-Sun., 11:30 a.m., 2:10, 4:45, 7:20, 9:55 p.m.; Mon.-Thurs., 12:30, 3:10, 5:45, 8:20 p.m.

**NORTHRIDGE, CHATSWORTH, GRANADA HILLS**

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

**Deck the Halls** 11:50 a.m., 2:10, 4:40, 7:10, 9:30 p.m.  
**Deja Vu** 12:50, 3:50, 7, 10 p.m.  
**Tenacious D in the Pick of Destiny** 12:10, 2:30, 5, 7:30, 10:10 p.m.  
**Casino Royale** 12:20, 3:30, 6:50, 9:50, 10:30 p.m.  
**Happy Feet** Fri.-Wed., 11:30 a.m., 1, 2, 3:40, 4:30, 6:20, 7:20, 9:10 p.m.; Thurs., 11 a.m., 1, 2, 3:40, 4:30, 6:20, 7:20, 9:10 p.m.  
**Babel** Fri.-Tues., 12 noon, 3:20, 6:40, 9:40 p.m.; Wed., 12 noon, 3:20 p.m.; Thurs., 12 noon, 3:20, 6:40, 9:40 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** 12:30, 2:50, 5:10, 7:40, 10:20 p.m.  
**Flushed Away** 11:40 a.m., 1:50, 4:20, 6:30, 9 p.m.  
**PACIFIC NORTHRIDGE FASHION CENTER ALL STADIUM 10 9400 North Shirley Avenue at Plummer (818)501-5121**  
**Deck the Halls** Fri.-Sat., 11:40 a.m., 2:05, 4:45, 7:30, 10:20 p.m.; Sun., 11:40 a.m., 2:05, 4:45, 7:30, 10:25 p.m.; Mon.-Thurs., 1:15, 3:30, 5:50, 8:30 p.m.  
**Deja Vu** Fri.-Sat., 1, 4:15, 7:20, 10:35 p.m.; Sun., 1, 4:15, 7:15, 10:15 p.m.; Mon.-Thurs., 2, 5:10, 8:15 p.m.  
**Tenacious D in the Pick of Destiny** Fri.-Sun., 11:50 a.m., 2:30, 5:15, 8:05, 10:30 p.m.; Mon.-Thurs., 1:15, 3:35, 5:55, 8:40 p.m.  
**Casino Royale** Fri.-Sat., 12:15, 3:40, 7:10, 10:20 p.m.; Sun., 12:15, 3:40, 7, 10:05 p.m.; Mon.-Thurs., 1:30, 5:15, 8:25 p.m.  
**For Your Consideration** Fri.-Sun., 11:45 a.m., 2:25, 4:50, 7:55, 10:15 p.m.; Mon.-Thurs., 2:15, 5:05, 7:50 p.m.  
**Happy Feet** Fri.-Sun., 12:35, 4:05, 7, 9:45 p.m.; Mon.-Thurs., 1:45, 5:15, 7:45 p.m.  
**Stranger Than Fiction** Fri.-Sun., 12:45, 3:50, 7:05, 9:55 p.m.; Mon.-Thurs., 2:05, 5:40, 8:30 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious**

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

**BURBANK & VICINITY**

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

**Bobby** Fri.-Sun., 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Mon.-Thurs., 1:30, 4:30, 7:30, 10:15 p.m.  
**Deck the Halls** Fri.-Sun., 10:45 a.m., 1:25, 4:05, 6:45, 9:25 p.m.; Mon.-Thurs., 1:25, 4:05, 6:45, 9:25 p.m.  
**Deja Vu** Fri.-Sat., 10:30 a.m., 1:40, 4:50, 8, 11:15 p.m., 12 mid.; Sun., 10:30 a.m., 1:40, 4:50, 8 p.m.; Mon.-Thurs., 1:40, 4:50, 8 p.m.  
**The Fountain** Fri.-Sun., 11:50 a.m., 2:25, 5:05, 7:45, 10:25 p.m.; Mon.-Thurs., 2:25, 5:05, 7:45, 10:05 p.m.  
**Tenacious D in the Pick of Destiny** Fri.-Sat., 10:05 a.m., 12:35, 3:10, 5:50, 8:30, 11:10 p.m.; Sun., 10:05 a.m., 12:35, 3:10, 5:50, 8:20, 10:45 p.m.; Mon.-Thurs., 1:55, 4:25, 7:05, 9:40 p.m.  
**Casino Royale** Fri.-Sat., 10, 10:40 a.m., 1:20, 2:05, 4:45, 5:30, 8:15, 9, 11:45 p.m.; Sun., 10, 10:40 a.m., 1:20, 2:05, 4:45, 5:30, 8:15, 9 p.m.; Mon.-Thurs., 1:20, 2:05, 4:45, 5:30, 8:15, 9 p.m.  
**For Your Consideration** Fri.-Sun., 10:10 a.m., 12:30, 2:50, 5:10, 7:35, 10 p.m.; Mon.-Thurs., 2:30, 5:10, 7:35, 9:55 p.m.  
**Happy Feet** Fri.-Sat., 10:15 a.m., 1:10, 4, 6:55, 9:50, 11:35 p.m.; Sun., 10:15 a.m., 1:10, 4, 6:55, 9:50 p.m.; Mon.-Thurs., 1:10, 4, 6:55, 9:50 p.m.  
**Let's Go to Prison** Fri.-Sun., 11:15 a.m., 1:50, 4:15, 6:40, 9:10 p.m.; Mon., 1:50, 4:15 p.m.; Tues.-Wed., 1:50, 4:15, 6:40, 9:10 p.m.  
**Babel** Fri.-Sat., 10:20 a.m., 1:35, 5, 8:25, 11:50 p.m.; Sun., 10:20 a.m., 1:35, 5, 8:25 p.m.; Mon.-Thurs., 1:35, 5, 8:25 p.m.  
**Stranger Than Fiction** Fri.-Sun., 10:55 a.m., 1:45, 4:35, 7:25, 10:15 p.m.; Mon.-Thurs., 1:45, 4:35, 7:25, 10 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sat., 12 noon, 2:20, 4:40, 7, 9:20, 11:40 p.m.; Sun., 12 noon, 2:20, 4:40, 7, 9:20 p.m.; Mon.-Thurs., 2:10, 4:40, 7, 9:20 p.m.  
**Flushed Away** Fri.-Sun., 11:55 a.m., 2:15, 4:55, 7:20, 9:45 p.m.; Mon.-Thurs., 2:15, 4:55, 7:20, 9:45 p.m.  
**The Prestige** Fri.-Sun., 10 a.m., 1:05, 4:10, 7:15, 10:20 p.m.; Mon.-Thurs., 1:05, 4:10, 7:15, 10:10 p.m.  
**Dane Cook: Vicious Circle Comedy Special (NCM Event)** Mon., 8 p.m.

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

**Deck the Halls** Fri.-Sat., 12:15, 3:05, 5:50, 8:30, 11:05 p.m.; Sun., 12:15, 3:05, 5:50, 8:30 p.m.; Mon.-Thurs., 12:35, 3:05, 5:50, 8:30 p.m.  
**Deja Vu** Fri.-Sun., 12:30, 3:40, 6:50, 10 p.m.; Mon.-Thurs., 12:45, 3:40, 6:50, 9:55 p.m.  
**Casino Royale** Fri.-Sun., 11:20 a.m., 2:50, 6:20, 9:45 p.m.; Mon.-Wed., 2:50, 6:20, 9:45 p.m.; Thurs., 2:50 p.m.  
**Happy Feet** Fri.-Sat., 11:30 a.m., 2:20, 5:15, 8:05, 10:50 p.m.; Sun., 11:30 a.m., 2:20, 5:15, 7:50 p.m.; Mon.-Thurs., 2:10, 5:05, 7:45 p.m.  
**Babel** Fri.-Sat., 12 noon, 3:30, 7 p.m.; Sun., 12 noon, 3:30, 7, 10:10 p.m.; Mon.-Thurs., 12:30, 3:50, 7, 10:10 p.m.  
**Saw III** Fri.-Sun., 10:20 p.m.; Mon.-Wed., 10:15 p.m.  
**The Queen** Fri.-Sun., 11:20 a.m., 2, 4:45, 7:30, 10:15 p.m.; Mon.-Thurs., 2, 4:45, 7:30, 10:05 p.m.

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

**Deck the Halls** Fri.-Sun., 11:20 a.m., 2:10, 4:50, 7:30, 10:05 p.m.; Mon.-Thurs., 2:10, 4:50, 7:30, 10:05 p.m.  
**Deja Vu** Fri.-Sun., 11:30 a.m., 2:40, 5:50, 9:05 p.m.; Mon.-Thurs., 12:15, 3:10, 6:05, 9:05 p.m.  
**Casino Royale** Fri.-Sat., 12 noon, 3:35, 7:05, 10:35 p.m.; Sun., 12 noon, 3:35, 7:05, 10:20 p.m.; Mon.-Thurs., 12:40, 3:50, 7:05, 10:20 p.m.  
**Fast Food Nation** Fri.-Sun., 7:20, 10:10 p.m.; Mon.-Thurs., 7:20, 10 p.m.  
**Happy Feet** Fri.-Sun., 10:45 a.m., 12:15, 1:40, 3:10, 4:35, 6:05, 8:55 p.m.; Mon.-Thurs., 12:35, 1:40, 3:10, 4:35, 6:05, 8:55 p.m.  
**Let's Go to Prison** 5:55 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** Fri.-Sat., 11 a.m., 1:20, 3:40, 8:30, 10:50 p.m.; Sun., 11 a.m., 1:20, 3:40, 8:30 p.m.; Mon.-Thurs., 1:20, 3:40, 8:30 p.m.  
**The Santa Clause 3: The Escape Clause** Fri.-Sat., 11:45 a.m., 2:20, 5, 7:40, 10:20 p.m.; Sun., 11:45 a.m., 2:20, 5, 7:40, 10:15 p.m.; Mon.-Thurs., 2:20, 5, 7:40, 10:10 p.m.  
**The Departed** Fri.-Sat., 11:55 a.m., 3:30, 7, 10:25 p.m.; Sun., 11:55 a.m., 3:30, 7, 10:15 p.m.; Mon.-Thurs., 12:30, 3:45, 7, 10:15 p.m.

**GLENDALE HIGHLAND PARK**

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

**Deja Vu** 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.  
**Flushed Away** 12:10, 2:05, 4, 5:55, 7:50, 9:35 p.m.  
**MANN EXCHANGE 10 128 North Maryland Avenue (818)549-0045**  
 Call theater for schedule.  
**MANN MARKETPLACE 4** 144 South Brand Blvd, Suite P (818)547-3352  
**Deja Vu** 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.-Thurs., 1:10, 4:30, 7:50 p.m.  
**Happy Feet** 11:20 a.m., 2, 4:40, 7:30, 10:20 p.m.  
**Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** 12:30, 3, 5:20, 7:40, 10 p.m.

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

**Deck the Halls** 11:15 a.m., 1:55, 4:45, 7:10, 9:45 p.m.  
**Deja Vu** 10:10 a.m., 1:10, 4:10, 7:30,



## 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; 11/24/06 - 11/25/06: 9 p.m. till 1:15 a.m.; 11/27/06 - 11/30/06: 9 p.m. till 1:15 a.m.

### **Asobi Seksu (Alternative,Live Music in Bar/Club,Pop,Rock)**

Starting in 1997, the duo relocated from the midwest to San Francisco, playing everywhere from Oakland parties to venues up and down the west coast. EL REY, 5515 Wilshire Blvd., 323-936-4790, Box Office: 323-936-6400; Ticketmaster: 213-480-3232; \$15 – Cash; 11/24/06: 8 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; Box Office: 213-239-0799; Ticketmaster: 714-740-2000; \$15; \$8 before 10:30; 11/24/06: 9 p.m.

### **Lionel Richie (Pop)**

After some low-profile recordings during the late 90s and 2001, Richie returns 'Coming Home,' featuring the single 'I Call It Love,' which recently earned Richie a No. 1 hit on Billboard's Adult R&B chart. KODAK THEATRE, 6801 Hollywood Blvd., 323-308-6363; Box Office: 323-308-6363; Ticketmaster: 213-480-3232; \$40.50-\$70.50; 11/24/06: 8 p.m.

### **Dixie Chicks (Country,Pop)**

Dixie Chicks became one of the most popular acts in contemporary country music after the release of their breakthrough album, 'Wide Open Spaces.' The group has gone on to sell millions of records and win both Grammy and CMA awards. STAPLES CENTER, 1111 S. Figueroa St., 213-624-3100; Box Office: 213-742-7340; Ticketmaster: 213-4803232; \$49.50-\$85; 11/24/06: 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; 11/24/06: 10 p.m.

### **Cheap and Easy Fridays (Dance Club)**

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; 11/24/06: 7 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, Glassband, Alana Sweetwater and more. THE FOLD, 4500 Los Feliz Blvd., 323-663-8979; Ticket info: 323-663-8979; \$15; 11/24/06: 7 p.m.

### **Royal Crown Revue (Live Music in Bar/Club,Swing)**

With its debut album in 1991, Royal Crown Revue was one of the first acts to benefit from the late '90s swing revival. THE VIPER ROOM, 8852 Sunset Blvd., 310-358-1880; Ticket info: 310-358-1880; \$25 – Cash; 11/24/06

### **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; 11/24/06-11/25/06: 8 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. THE HIGHLANDS, 6801 Hollywood Blvd., 323-461-9800; Ticket info: 323-461-9800; \$20; 11/24/06: 10 p.m. till 3 a.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; 11/24/06: 9:30 and 11 p.m.

### **Red Lounge (Dance Club,Dance/House,Rap/Hip Hop,Rock)**

'Red Lounge' features the best in '80s, indie, spanish rock, house and R&B. ZEN SUSHI, 2609 Hyperion Ave., 323-805-0168; Ticket info: 323-665-2929; 11/24/06: 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; 11/24/06: 8 p.m. till 2 a.m.

### **Viernes Caliente (Dance Club)**

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; 11/24/06: 8 p.m.

### **Saturday Nights at the Grand (Dance Club,Rap/Hip Hop)**

Every Saturday Night, The Grand gets crackling as L.A.'s finest Hip Hop club. GRAND AVENUE, 1024 S. Grand Ave., 213-747-0999; Cash; 11/25/06: 9 p.m.

### **Tropical Saturday Nights (Dance Club,Latin/Salsa)**

'Tropical Saturday Nights' features live salsa orchestras along with DJs spinning salsa, merengue, latin house and rock en espanol. MAYAN THEATRE, 1038 S. Hill St., 213-746-4674, Box Office: 213-239-0799; Ticketmaster: 714-740-2000; \$16; 11/25/06: 9 p.m.

### **Soundlessons (Dance Club)**

Soundlessons is hosted by DJ J-Logic. THE ECHO, 1822 W. Sunset Blvd., 213-413-8200; Ticket info: 213-413-8200; 11/25/06: 9 p.m.

### **Saturdays at the Oasis (Dance Club,Gay and Lesbian)**

Get the weekend going at Oasis with music, specials and more. OASIS NIGHTCLUB, 1386 E. Foothill Blvd., 909-920-9590; Ticket info: 909-920-9590; \$6 – Cash; 11/25/06: 7 p.m.

### **Escape (Dance Club)**

Escape is L.A.'s hottest after hours dance club. GRAND AVENUE, 1024 S. Grand Ave., 213-747-0999; Cash; 11/25/06: 2 till 9 a.m.

### **Sabado Picante (Dance Club)**

DJs will be spinning camacho, Francesco salsa, merengue, cha-cha, reggaeton, cumbia, punta, reggae, croa, '80s and hip hop music. MEXICAN VILLAGE RESTAURANT, 3668 Beverly Blvd., 213-385-0479; Ticket info: 213-385-0479; \$10; 11/25/06: 8 p.m.

### **Al Di Meola (Jazz,Live Music in Bar/Club)**

Combining lightning fast rock and jazz technique, guitarist Al Di Meola has crafted blazing neo-flamenco, recently adding South American, Middle Eastern and Spanish flavors to his blistering guitar work. HOUSE OF BLUES - Sunset Strip, 8430 Sunset Blvd. 323-848-5100; Box Office: 323-848-5100; Ticketmaster: 213-480-3232, \$20-\$30, 11/25/06: 8 p.m.

### **Quality (Dance Club)**

Quality is a weekly dance club event at Zanzibar. ZANZIBAR, 1301 Fifth St., 310-451-2221; \$10 – Cash; 11/25/06: 9 p.m.

### **Bar Sinister (Gothic/Industrial,Live Music in Bar/Club)**

Bar Sinister is a dark Goth club night. BOARDNER'S, 1652 N. Cherokee Ave., 323-462-9621; \$10; 11/25/06: 8 p.m.

### **Boys Night Out (Dance Club)**

Your host Alex Lopez invites you to party with us every Saturday. ARENA, 6655 Santa Monica Blvd., 323-462-0714; \$12; 11/25/06: 9 p.m.

### **MTV2 \$2Bill Series (Alternative,Metal,Rock)**

Cheap, loud and fun! Headlined by 30 Seconds To Mars, the \$2Bill Series shows make their way through 30 cities, with Head Automatica and Cobra Starship opening all dates. THE WILTERN, 3790 Wilshire Blvd., 213-380-5005; Box Office: 213-380-5005; Ticketmaster: 213-380-5005; \$23.50; 11/25/06: 6:30 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. THOUSAND OAKS CIVIC ARTS PLAZA, 2100 Thousand Oaks Blvd., 805-449-2787; Ticket info: 805-449-2787; Ticketmaster: 805-583-8700; 11/25/06: 8 p.m.

### **Talib Kweli (Live Music in Bar/Club,Rap/Hip Hop)**

A manifesto of creative energy (political,

cultural and spiritual), Talib's lyrical dexterity (both in style and content) is remarkable because he drops lines with such conviction and confidence. HOUSE OF BLUES - Sunset Strip, 8430 Sunset Blvd., 323-848-5100; Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232; \$25.50; 11/26/06: 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; 11/26/06: 9:30 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, 11/26/06: 8 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; 11/26/06: 7 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; 11/26/06: 7 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. THE CAT AND THE FIDDLE, 6530 Sunset Blvd., 323-468-3800; Ticket info: 323-468-3800, 11/26/06: 7 till 11 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; Cash; 11/26/06: 12 p.m. till 5 p.m.

### **Swinging Sundays (Live Music in Bar/Club,Swing)**

Enjoy an evening of swing dance at The Fold (Derby)! THE FOLD, 4500 Los Feliz Blvd., 323-663-8979; Ticket info: 323-663-8979; \$10; 11/26/06: 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, 419 N. Fairfax Ave., 323-651-2030; Cash; 11/26/06: 8 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; 11/26/06: 7:30 p.m. till 12 a.m.

### **One Way (Dance Club)**

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. ZANZIBAR, 1301 Fifth St., 310-451-2221; \$5 – Cash; 11/26/06: 9 p.m.

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

Each week showcases local talent. MOLLY MALONE'S, 575 S. Fairfax Ave., 310-578-5591; Ticket info: 323-935-1577; \$5; 11/27/06: 8 p.m.

### **Monday Night Jammz (Jazz,Live Music in Bar/Club)**

Features Jamie Kime (guitar), Bernie (drums), Chris Roy (bass), John Ziegler (guitar) and Mitch Manker (trumpet). THE BAKED POTATO, 3787 Cahuenga Blvd., 818-980-1615; Ticket info: 818-980-1615; \$10 – Cash; 11/27/06: 9:30 and 11:30 p.m.

### **Blue Mondays (Dance Club)**

Blue Mondays features all the very best in 80's music. BOARDNER'S, 1652 N. Cherokee Ave., 323-462-9621; Free before 10pm; 11/27/06: 8 p.m.

### **Drum Workshop (World,Class/Workshop)**

Participants learn to play the trap drum set and gain an intimate understanding of rhythm and percussion. The focus is on its roots and the rudiments. WORLD STAGE, 4344 Degnan Blvd., 323-293-2451; Ticket info: 323-293-2451; \$5 donation; 11/27/06: 7 till 11:30 p.m.

### **Harvelle's All-Star Pro Jam (Blues,Live Music in Bar/Club)**

Walter Davis hosts this evening of jamming musicians. HARVELLE'S, 1432 Fourth St., 310-395-1676; Ticket info: 310-395-1676; \$5 – Cash; 11/27/06: 9 p.m.

### **Jam Night with Mickey Champion (Blues,Jazz,Live Music in Bar/Club)**

Mickey Champion was discovered in Los Angeles by the great bandleader Johnny Otis, and went on to work with such great performers as T-Bone Walker, Little Esther Phillips, Roy Milton, Billy Holliday and many others. BABE'S AND RICKY'S INN, 4339 Leimert Blvd., 323-295-9112; Ticket info: 323-295-9112; \$8; 11/27/06: 7 p.m.

### **Alice in Chains (Metal,Rock)**

Unlike many of their peers, Alice in Chains owed more to heavy metal than to punk or '70s rock, but the group became closely associated with grunge due to their Seattle roots, the image they often presented by their attire, as well as with their introspective and sometimes morbid lyrics. THE WILTERN, 3790 Wilshire Blvd., 213-380-5005; Box Office: 213-380-5005; Ticketmaster: 213-380-5005; \$39.50; 11/27/06 - 11/28/06: 9 p.m.

### **Groove Factory (Dance Club,Funk,R&B/Soul,Rap/Hip Hop,Reggae)**

'Groove Factory' features live performances and release parties. ZANZIBAR, 1301 Fifth St., 310-451-2221; \$10 – Cash; 11/28/06: 9 p.m.

### **Minor Canon (Live Music in Bar/Club,Rock)**

Characteristic of The Hidden Cameras are their surging melodic hooks amid waves of euphoric intensity and their literate, humorous and often fearlessly explicit lyrics. It is perhaps these qualities which make the band truly unique. THE ECHO, 1822 W. Sunset Blvd., 213-413-8200; Ticket info: 213-413-8200; \$12; 11/28/06: 8:30 p.m.

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

Hellcat Records hosts this night at The Echo. THE ECHO, 1822 W. Sunset Blvd., 213-413-8200; Ticket info: 213-413-8200; \$5; 11/28/06: 7 p.m.

### **Rasselmania (Dance Club,Dance/House)**

Enjoy the hottest dance and electronic music there is with four dueling guest DJs. KIBITZ ROOM, 419 N. Fairfax Ave., 323-651-2030; Cash; 11/28/06: 9 p.m.

### **Blackest of the Black Tour Featuring Danzig (Alternative,Metal,Rock)**

Through the legendary punk charge of his pre-Danzig outfits, Misfits and Samhain, Danzig formed the backbone of today's mosh movement. THE WILTERN, 3790 Wilshire Blvd., 213-380-5005; Office: 213-380-5005; Ticketmaster: 213-380-5005; \$35; 11/29/06: 7 p.m.

### **Tina Stevens (Jazz,Live Music in Bar/Club)**

Tina Stevens is a cabaret and jazz chanteuse. KIBITZ ROOM, 419 N. Fairfax Ave., 323-651-2030; Cash; 11/29/06: 9 p.m.

### **Deep Eddy (Electronic,Live Music in Bar/Club,Rock)**

Deep Eddy performs edgy, psychedelic, musical theatre. HARVELLE'S, 1432 Fourth St., 310-395-1676; Ticket info: 310-395-1676; \$5 – Cash; 11/29/06: 9 p.m.

### **Dub Club (Dance Club,Dance/House,Reggae)**

Resident djs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony will be spinning the best in classic reggae, dub and dancehall. THE ECHO, 1822 W. Sunset Blvd., 213-413-8200; Ticket info: 213-413-8200; \$5; 11/29/06: 9 p.m.

### **Delicious (Dance Club,Rap/Hip Hop)**

Delicious at the Hollywood Arena has become one of the hottest hip-hop spots in the club scene. ARENA, 6655 Santa Monica Blvd., 323-462-0714; \$10; 11/29/06: 9:30 p.m. till 2 a.m.

### **Mike Doughty (Pop,Rock)**

Barenaked Ladies were founded in 1988 by singer-guitarists Steven Page and Ed Robertson. The group has a reputation as one of the best live acts out there with their genre-hopping style. GIBSON AMPHITHEATRE at Universal CityWalk, 100 Universal City Plaza, 818-622-

4440; Box Office: 818-777-3931; Ticketmaster: 213-480-3232; \$35-\$60; 11/29/06: 8:15 p.m.

### **Trans-Siberian Orchestra (Alternative,Classical,Holiday (Pop/Jazz))**

A blending of classical, rock and operatic elements into a seasonal production that has thrilled audiences all over. THE FORUM, 3900 W. Manchester Blvd., 310-330-7300; Ticket info: 310-419-3100; Ticketmaster: 213-480-3232; \$24; 11/29/06: 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; 11/29/06: 9:30 p.m.

### **Mandala (Dance Club)**

In-house DJs with various styles will spin tunes. AMOEBA MUSIC, 6400 Sunset Blvd., 323-245-6400; Ticket info: 323-245-6400; 11/29/06: 7 till 10 p.m.

### **Alison Krauss and Union Station (Bluegrass,Country,Live Music in Bar/Club)**

Along with her band, Union Station, featuring Jerry Douglas, Alison Krauss is among the premier bluegrass artists working today. FANTASY SPRINGS CASINO, 84245 Indio Springs Dr., 760-342-5000; Reservations required: 800-827-2946 x3091; \$49-\$99; 11/30/06: 8 p.m.

### **Respect (Dance Club,Electronic)**

This is the lace for drum and bass. Resident DJs from the Junglist Platoon plus special guests will spin tunes. THE LARCHMONT, 5657 Melrose Ave., 323-467-4068; \$10 – Cash; 11/30/06: 10 p.m. till 2 a.m.

### **TigerHeat (Dance Club,Pop)**

TigerHeat mixes your weekly dose of hot pop music with DJ Ray Rhodes plus enjoy the hot, young Boy University Student Body dancers. ARENA, 6655 Santa Monica Blvd., 323-462-0714; \$10; 11/30/06: 9:30 p.m. till 2 a.m.

### **Jam Session with Mama's Boys (Blues,Live Music in Bar/Club)**

Johnny Mastro and Mama's Boys play honest, original and raw blues. BABE'S AND RICKY'S INN, 4339 Leimert Blvd., 323-295-9112; Ticket info: 323-295-9112; \$8; 11/30/06: 8 p.m.

### **El Diablo's Funhouse (Dance Club)**

Come get scorched at El Diablo's Funhouse. KIBITZ ROOM, 419 N. Fairfax Ave., 323-651-2030; Cash; 11/30/06: 9 p.m.

### **Miller Williams, Poet (Readings,Blues,Folk,R&B/Soul,Rock)**

Lucinda Williams' music is rooted in the traditional forms of country, Cajun, blues and R&B, while her lyrics are modern and direct. UCLA - Royce Hall, 405 Hilgard Ave., 310-825-2101; Ticket info: 310-825-2101; Ticketmaster: 213-480-3232; \$25-\$45; \$15 UCLA students; 11/30/06: 8 p.m.

### **18 and Over Thursdays (Dance Club)**

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; 11/30/06: 7 p.m

### **Afro Funke (Dance Club)**

'Afro Funke' features deep-rooted funk music from around the world. ZANZIBAR, 1301 Fifth St., 310-4



of the exhibition is to fuse analytical thinking and creative expression at a time when there is a heightened need for meaningful discourse. LACMA, 5905 Wilshire Blvd., 323-857-6000; Ticket info: 323-857-6010; Included in admission – Cash; 11/24/06: 12 p.m. till 9 p.m.

**D and M Tile and Hispano-Moresque Tile (Installations,Museum)**

This installation features hundreds of tiles, murals, tables, ceramics and historic photographs from two little known Southern California tile companies, D and M Tile and Hispano-Moresque Tile. CALIFORNIA HERITAGE MUSEUM, 2612 Main St., 310-392-8537; Included in admission; 12/01/06 - 12/03/06: 11 a.m. till 4 p.m.

**Elaine Reichel (Gallery)**

Elaine Reichel studied with Ad Reinhardt and in the MFA program at Yale University. She has shown extensively in the United States and Europe, most recently in one-person shows at The Museum of Modern Art, New York; the Palais des Beaux-Arts, Brussels; and the Tel Aviv Museum. SHOSHANA WAYNE GALLERY, 2525 Michigan Ave., Bldg. B-1, 310-453-7535; 12/01/06: 10 a.m. till 6 p.m.

**Encore! Cars & Guitars of Rock en Roll II (History/Science,Museum)**

The connection between Rock and Roll music and automobiles in American popular culture is undeniable. Iconic vehicles will be paired with electric guitars and amplifiers to trace the historical link between cars and Rock and Roll from the 1950s to the present. PETERSEN AUTOMOTIVE MUSEUM, 6060 Wilshire Blvd., 323-930-2277; Ticket info: 323-930-2277; Included in admission; 12/01/06 - 12/03/06: 10 a.m. till 6 p.m.

**Enduring Myth: The Tragedy of Hippolytos and Phaidra (Installations,Museum,Photography)**

This exhibition illustrates the enduring allure of the ancient Greek myth of Hippolytos and Phaidra and examines how the myth has been adapted and interpreted in different periods in art, stage and film. GETTY VILLA, 17985 Pacific Coast Highway, 310-440-7300; Ticket info: 310-440-7300; 12/01/06 - 12/04/06: 10 a.m. till 5 p.m.

**Ian Treasure: When the Rain Comes, When the Sun Shines (Gallery,Installations,Mixed Media,Museum)**

This exhibition features an installation by Ian Treasure, an artist from the Bay Area whose works are primarily kinetic installations that are influenced by modern mechanics and devices, incorporating household items, children's toys, motors and various sensory elements. PASADENA MUSEUM OF CALIFORNIA ART, 490 E. Union St., 626-568-3665; Included in admission; 12/01/06 - 12/03/06: 12 p.m. till 5 p.m.

**Milford Zornes and Bill Anderson: Local and Regional Images, Ontario (History/Science,Museum,Painting,Photography,Works on Paper)**

This exhibit features new works by Milford Zornes and Bill Anderson. MUSEUM OF HISTORY AND ART, ONTARIO, 225 S. Euclid Ave., 909-983-3198; 12/01/06 - 12/03/06: 12 a.m. till 4 p.m.

**Orphans of the Rwanda Genocide: Survival and Hope (Design,Museum,Photography)**

The 'CAAM' and the 'USC Center for Religion and Civic Culture' collaborate to display this important photo exhibition of haunting first person testimonies and insightful images of human tragedy and survival in Rwanda. CALIFORNIA AFRICAN-AMERICAN MUSEUM, 600 State Dr., 213-744-7432; 12/01/06 - 12/02/06: 10 a.m. till 5 p.m.

**Out On a Ledge: The Photographs of Paul Cary Goldberg (Gallery,Photography)**

This exhibit features over 100 large-format photographs from Harold Lloyd's personal archive of production stills, behind the scenes shots and family photos, many printed from the original negatives. ACADEMY OF MOTION PICTURE ARTS, 8949 Wilshire Blvd., 310-247-3000, 12/01/06: 10 a.m. till 5 p.m.

**Personal Treasures of Bernard and Shirley Kinsey, The (Folk Art/Crafts,History/Science,Museum)**

This exhibition offers a roadmap to the cultural journey and transformation faced by the collectors as they embrace and acquire art and artifacts. CALIFORNIA AFRICAN-AMERICAN MUSEUM, 600 State Dr., 213-744-7432; Included in admission; 12/01/06 - 12/02/06: 10 a.m. till 5 p.m.

**Recent Acquisitions (Museum,Photography)**

California Museum of Photography is preserving this approximately three-quarters of a million photographic items within its most comprehensive large collection of photography within the Western States. UC-RIVERSIDE, 3824 Main St., 909-787-4787; Included in admission; 12/01/06 - 12/02/06: 12 p.m. till 5 p.m.

**Ruby Satellite (Installations,Multimedia,Museum,Photography)**

Inspired by the real-life case of Russell Eugene Weston Jr., who took the U.S. Capital building by storm to locate the Ruby Satellite, killing two officers in his wake, this exhibition explores authority and its ability to assert overwhelming control. UC-RIVERSIDE, 3824 Main St., 909-787-4787; Included in admission; 12/01/06 - 12/02/06: 12 p.m. till 5 p.m.

**Samurai (Multimedia,Museum,Photography)**

'Samurai' is a collaborative project by Chilean artist Edgar Endress and U.S. artist Mark Stockton. UC-RIVERSIDE, 3824 Main St., 909-787-4787; Included in admission; 12/01/06 - 12/02/06: 12 p.m. till 5 p.m.

**Stories in Stone: Conserving Mosaics of Roman Africa (Design,Folk Art/Crafts,Installations,Museum)**

This exhibition presents a selection of mosaics from Tunisia structured around four principal themes: nature, theater and spectacle, myths and gods, and technique. GETTY VILLA, 17985 Pacific Coast Highway, 310-440-7300; Ticket info: 310-440-7300; 12/01/06 - 12/04/06: 10 a.m. till 5 p.m.

**Tom Friedman (Gallery,Installations,Works on Paper)**

This exhibition features new works by Tom Friedman. GAGOSIAN GALLERY, 456 N. Camden Dr., 310-271-9400; Included in admission; 12/01/06 - 12/02/06: 10 a.m. till 5:30 p.m.

**Tony Smith: Seminal Works (Gallery,Sculpture)**

This is a sculpture exhibition featuring seminal works by Tony Smith from the 1960s and works by Richard Long and Robert Therrien. A new suite of drawings by Enrique Martinez Celaya will be exhibited concurrently in the project room. GRIFFIN CONTEMPORARY, 2902 Nebraska Ave., 310-586-6886; 12/01/06 - 12/02/06: 10 a.m. till 6 p.m.

**Treasures From Olana: Landscapes by Frederic Edwin Church(Museum,Painting)**

This exhibition of eighteen of the artist's most exquisite oils, watercolors and drawings from Church's own collection highlights his accomplishments in a variety of media. HUNTINGTON LIBRARY, 1151 Oxford Rd., 626-405-2100; Ticket info: Registration required: 626-405-2128; Included in admission; 12/01/06 - 12/03/06: 10 a.m. till 4:30 p.m.

**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; 12/01/06 - 12/03/06: 10 a.m. till 5 p.m.

**Unbroken Ties: Dialogues in Cuban Art (History/Science,Multimedia,Museum,Painting,Photography,Sculpture)**

The exhibition is a visual narrative of images that profile the historic, political and social events that have occurred in Cuba from the time of the Cuban Revolution of 1959 to the present. MUSEUM OF LATIN AMERICAN ART, 628 Alamos Ave., 562-437-1689; Ticket info: 562-437-1689; Included in admission – Cash; 12/01/06 - 12/02/06: 11 a.m. till 7 p.m.

**William Clift: Bicentennial Courthouses (Museum,Photography)**

This exhibition presents five original 1970s photographs by 'William Clift.' UC-RIVERSIDE, 3824 Main St., 909-787-4787; Included in admission; 12/01/06 - 12/02/06: 12 p.m. till 5 p.m.

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

The exhibit investigates cultural identity with artists who draw inspiration from their heritage, but who work with contemporary aesthetics, imagery and issues, rather than traditional iconography or practices. RIVERSIDE ART MUSEUM, 3425 Mission Inn Ave., 951-684-7111; Included in admission; 12/01/06 - 12/02/06: 10 till 4 p.m.

**California Colors: Hanson Puthuff (Installations,Museum,Painting)**

This is the first museum exhibition focusing exclusively on the work of Hanson Puthuff, an American Impressionist who painted primarily in California. PASADENA MUSEUM OF CALIFORNIA ART, 490 E. Union St., 626-568-3665; Included in admission; 12/01/06 - 12/03/06: 12 p.m. till 5 p.m.

**California Style Watercolors: Collectors Choice (Museum,Painting)**

This is the last in a series of four exhibitions of 'California Style Watercolors' in the Back Gallery. PASADENA MUSEUM OF CALIFORNIA ART, 490 E. Union St., 626-568-3665; Included in admission; 12/01/06 - 12/03/06: 12 p.m. till 5 p.m.

**Advancing the Moment (History/Science,Museum,Photography)**

'Advancing the Moment' reveals the eventual trajectory of the groundbreaking Californian photographers of the 1960s and 1970s. PASADENA MUSEUM OF CALIFORNIA ART, 490 E. Union St., 626-568-3665; Included in admission; 12/01/06 - 12/03/06: 12 p.m. till 5 p.m.

**API2: AJAXI (Installations,Museum)**

These contemporary artists create new works for this exhibit, for the 21st installation of the AJA series, presented as part of the JACCC Asian Pacific Islander Initiative (API2). JAPANESE AMERICAN CULTURAL CENTER, 244 S. San Pedro St., 213-628-2725; Ticket info: 213-680-3700; 12/01/06 - 12/07/06

## THEATER

**Hansel and Gretel (Opera)**

The classic children's fairy tale comes to the operatic stage in a uniquely charming work. Sent into the forest to gather strawberries, Hansel and Gretel lose track of time and place as darkness falls upon them. The next morning, an enchanted house made of gingerbread lures the children into an enticing trap, but last-minute ingenuity saves the day and the children are reunited with their parents. DOROTHY CHANDLER PAVILION, 135 N. Grand Ave., 213-972-7211; Ticket info: 213-972-8001; \$30-\$220; 11/26/06: 2 p.m.; 11/29/06: 7:30 p.m.

**L'Incoronazione Di Poppea (Opera)**

Monteverdi's Baroque masterpiece captures the splendor and corruption of ancient Rome in director Pierre Audi's celebrated production from the Netherlands Opera, which will be conducted by early music specialist Harry Bicket. DOROTHY CHANDLER PAVILION, 135 N. Grand Ave., 213-972-7211; Ticket info: 213-972-8001; \$30-\$220; 11/25/06: 7 p.m.; 11/30/06: 7:30 p.m.

**Disney's The Lion King (Musical)**

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. PANTAGES THEATER, 6233 Hollywood Blvd., 323-468-1770; Ticket info: 213-365-3500; Ticketmaster: 213-480-3232; \$17.50-\$127; 11/24/06 - 11/25/06: 2 and 8 p.m.; 11/26/06: 1 p.m.; 11/28/06 - 11/30/06: 8 p.m.; 12/01/06: 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 THEATER, 9820 Washington Blvd., 213-628-2772; Reservations required: 213-628-2772; \$20-\$40; 11/24/06: 8 p.m.; 11/25/06: 8 p.m.; 11/26/06: 2 and 7 p.m.; 11/28/06 - 11/30/06: 8 p.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. ODYSSEY THEATER, 2055 S. Sepulveda Blvd., 310-477-2055; Ticket info: Reservations required: 310-477-2055; \$22-\$26; 12/01/06 - 12/02/06: 8 p.m.

**Light in the Piazza (Musical,Performance)**

This lush, dreamy musical finds Margaret Johnson on vacation in the Tuscan countryside with her daughter, Clara, who has an unexpected encounter with a handsome Florentine named Fabrizio. Be swept away to Italy where true love and marriage abound in

this contemporary, witty and elegant production. AHMANSON THEATRE, 135 N. Grand Ave., 213-628-2772; Ticket info: Reservations required: 213-628-2772; \$25-\$100; 12/01/06: 8 p.m.

**Christmas Carol, A (Comedy/Drama,Musical)**

From the pages of Dickens comes this delightful musical adaptation of the Yuletide classic that continues to touch hearts and minds. See before your eyes the transformation of the miserable crotchety old Scrooge into someone who understands the true meaning of kindness and love - accomplished with the help of three spirits from the past, present and future. GLENDALE CENTRE THEATRE, 324 N. Orange St., 818-244-8481; Ticket info: Reservations required: 818-244-8481; \$17.50-\$20; \$16.50 seniors; 12/01/06: 8 p.m.

**Civic Light Opera of South Bay Cities: Oliver (Musical)**

Set in London, 'Oliver' tells the tale of an orphan who is sold to an undertaker after asking for more dinner. He meets the Artful Dodger and a group of boys trained to be pickpockets by an elder mentor, the crafty and cunning Fagin. RODONDO BEACH PERFORMING ARTS CENTER, 1935 Manhattan Beach Blvd., 310-937-6607; Ticket info: 610-937-6607; Ticketmaster: 213-480-3232; \$37.50-\$52.50; 12/01/06 - 12/02/06: 8 p.m.

**Mabou Mines Dollhouse (Drama)**

In his surrealist vision, little men, portrayed by actors less than four and a half feet tall, dominate big women, played by actresses nearly six feet. Set in a playhouse-sized world, the women literally must crouch, crawl and cram themselves into miniature furniture in order to function in the men's world. UCLA -Freud Playhouse, 405 Hilgard Ave., 310-825-2101; Ticket info: 310-825-2101; Ticketmaster: 213-480-3232; \$42-\$60; \$17 UCLA students - Cash; 12/01/06: 8 p.m.

**Rudolph the Red-Hosed Reindeer (Holiday,Musical)**

You know Dasher and Dancer and Prancer and Vixen, but do you recall Rudolph the cross-dressing reindeer, the gay circuit boy elves, the Hitler Santa Claus, the alcoholic Mrs. Claus and the Abominable Drag Beast? No? Well, this is not the "claymation" holiday musical you see every year on television. LILLIAN THEATRE, 1076 N. Lillian Way, 323-962-0046; Ticket info: 323-655-8587; \$10-\$30 - Cash; 12/01/06 - 12/02/06: 8 p.m.

**Eurydice (Drama)**

This is a drama by Sarah Ruhl which examines the story of Orpheus and Eurydice from the latter's point of view. The play follows Eurydice as she is taken to the Underworld, where she must ultimately choose whether to return with Orpheus to the mortal world. JOHN ANSON FORD AMPHITHEATRE—Inside the Ford, 2580 Cahuenga Blvd., 323-461-3673; Ticket info: Reservations required: 323-461-3673; \$20; 12/01/06 - 12/02/06: 8 p.m.

**Leipzig (Drama)**

A divorced journalist is thrown into turmoil when she discovers her mother has been hiding a secret all her life. Now the journalist must discover the truth behind "Leipzig" while coping with her mother's Alzheimer's and her father's refusal to re-examine the past. LEE STRASBERG CREATIVE CENTER, 7936 Santa Monica Blvd., 323-650-7777; \$30; \$27 seniors and students; 12/01/06 - 12/02/06: 8 p.m.

**Judith: A Parting From the Body (Drama,Performance)**

Howard Barker's provocative drama, 'Judith: A Parting From the Body,' is a story of transgression and transcendence that reworks the apocryphal story of Judith and Holofernes. THEATRE OF NOTE, 1517 N. Cahuenga Blvd., 323-856-8611; Ticket info: Reservations required: 323-856-8611; \$15; \$10 for students and seniors - Cash; 12/01/06 - 12/02/06: 8 p.m.

**Jitney (Drama)**

It's 1977 and Becker's life, like the world, is changing. His estranged son, Booster, jailed on a murder charge, is about to come home after 20 years. LILLIAN THEATRE, 1076 N. Lillian Way, 323-962-0046; Ticket info: 323-655-8587; \$28 advance; \$32 day of show - Cash; 12/01/06 - 12/02/06: 8 p.m.

**Dirk (Comedy/Drama,Musical,Mystery/Thriller,Performance)**

'Dirk' is a ghost/horror/detective/time-travel/romantic comedy/epic story that begins with a seemingly innocent conjuring trick and ends with the most devastating secret of humankind!

All this, AND a musical number! LANKERSHIM ARTS CENTER, 5108 Lankershim Blvd. North, 818-761-8838; Ticket info: Reservations required: 818-761-8829; \$25-\$50; 12/01/06 - 12/02/06: 8 p.m.

**Elephant Sighs (Comedy)**

'Elephant Sighs' is a comedy by Ed Simpson. THIRD STAGE THEATRE (Burbank), 2811 W. Magnolia Blvd., 818-842-4755; Ticket info: Reservations required: 818-842-4755; \$20; 12/01/06 - 12/02/06: 8 p.m.

## Comedy

**Second City National Touring Company, The (Sketch Comedy,Performance)**

The Second City National Touring Company combines the best material from its 40-year history with today's brightest young comic performers. Nothing is off limits to the troupe's improvisational satire. CAL STATE NORTHRIDGE - Performing Arts Center, 18111 Nordhoff St., 818-677-2488; Box Office: 818-677-2488; Ticketmaster: 213-480-3232; \$45; 11/30/06: 7:30 p.m.

**Brett Butler (Stand Up Comedy)**

Brett Butler gained mainstream fame as the star of the prime-time TV show, 'Grace Under Fire.' She has also appeared on 'The Tonight Show,' 'The Late Show With David Letterman,' 'Saturday Night Live' and more. ONTARIO IMPROV, 4555 Mills Circle, 909-484-5411; Ticket info: 909-484-5411; \$20; 11/30/06: 8:30 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. THE COMEDY STORE—West Hollywood, 8433 Sunset Blvd., 323-656-6225; Ticket info: Box Office: 323-650-6268; \$15-\$20 - Cash; 12/01/06: 9 p.m.

**Rocky LaPorte (Stand Up Comedy)**

This actor/comedian began his career on the hit show 'Cheers.' Since then, he has appeared on everything from 'Comic Strip Live,' to NBC and A&E. THE COMEDY & MAGIC CLUB, 1018 Hermosa Ave., 310-372-1193; Ticket info: Reservations required: 310-372-1193; 12/01/06: 8 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, 6840 Hollywood Blvd., 323-468-8262; Reservations required: 866-546-6984 (JIMMY-TIX); 11/28/06: 5:30 p.m.; 11/30/06: 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; 12/01/06: 9 a.m. till 5:30 p.m.

**Greater Los Angeles Auto Show (General)**

This show features debuts of new cars, trucks, concepts, and motoring accessories from automobile manufacturers worldwide. LA CONVENTION CENTER, 1201 S. Figueroa St., 213-741-1151; Ticket info: 213-741-1151; \$10; free for children 12 and under; 12/01/06 - 12/07/06:

**Hollyhock House Tours(History/Science,General)**

Tour historic Hollyhock House. BARNSDALL ART PARK, 4800 Hollywood Blvd., 323-644-6269; Donations accepted; 12/01/06 - 12/03/06: 12:30, 1:30 p.m., 2:30 and 3:30 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; 11/24/06: 8 p.m.



# WEEKLY SPORTS WRAP-UP

BY JOSEPH TRINH

In the last installment of the sports report from this paper, I mentioned that I will be reviewing the Western Conference of the NBA the following week. Unfortunately, the article never materialized. Now, the NBA is nearing their first month, and Utah is on top of the West. Maybe it all this worked out the best. So this week we're going with the BCS, since that's probably the most important sports news right now.

In the annual meeting of Ohio State and Michigan, the nation was treated with the second game that featured the #1 and #2 teams in the nation. In the first one, Ohio St. came out with a convincing victory over Texas. This year's issue of one of the greatest rivalries in sports, the Buckeyes edged out the Wolverines by three points, creating some rumbings in the media that a rematch in the BCS title game is needed.

The Buckeyes' standing as the #1 team in the nation is legitimate, beating teams ranked #2 in the season twice despite the pressures of being #1 all year. And with Michigan's only loss of the year coming at the hands of the #1 team of the nation, there might be a valid argument for a rematch, except that it is *not* valid.

Reason being is that USC, currently the #3 team in the BCS polls, is sitting right next to the Wolverines in the pool of one loss teams. Though Michigan's one loss was against #1 Ohio St. and USC's was to Oregon St., a much lesser regarded team, the Trojans did beat both Arkansas and Nebraska, both of whom are playing in their respective conferences.

If both win, then it would mean the Trojans have beaten both the Big 12 and SEC champions during the season, and if they beat #5 Notre Dame and UCLA to finish the season, their schedule have been much more difficult than that of Michigan's. The Wolverines only notable win was over Notre Dame.

What is interesting is that the end of the season allows voters to compare head-to-head matchups of the top teams in the nation. Arkansas, who was soundly beat by USC in the season opener but hasn't lost since, would most likely face #4 Florida in the SEC title game. Notre Dame already faced the Wolverines, and will play the Trojans this weekend. In all honesty, this is a very inaccurate way to compare the teams, since teams change over the course of the season, but this will still be a factor in the way the voters will make their selections.

In the end, the computers will be the ones that make the ultimate decision, since USC is barely behind Michigan in the BCS polls. The human polls have USC #2, and with potential victories over #5 Notre Dame and UCLA, they shouldn't figure to drop. The computers currently have the Wolverines at #2, but will most likely jump ahead of Michigan.

And with Notre Dame's loss to Michigan, Arkansas' loss to USC, and Florida needing USC to beat Notre Dame to weaken Michigan's strength of schedule and then lose to UCLA (not going to happen), the matchup with Ohio St. is really down to either Michigan or USC. Don't worry, we'll be able to figure all this out in a few weeks. 

## VIDEO GAMES

# SONY AND NINTENDO CRASH MICROSOFT'S NEXT-GEN PARTY

BY MATT CABRAL

The months preceding the holidays are, to video games, what the summer season is to cinema. Just as Hollywood unleashes its biggest blockbusters between May and August, video game publishers bust out the gaming goods for the busiest shopping months of the year. And while this year is no different—with many a buzz-worthy title cluttering retail shelves—it's actually bigger than most... *much* bigger. Not only do we get the expected spate of great games, we also get two shiny new consoles on which to play said games.

This year, Sony and Nintendo join the console war—started a year ago when Microsoft released the Xbox 360—by marching their PlayStation 3 and Wii, respectively, to the retail frontline. What does this mean for gamers? More choices, more games to play, more fun, and more money to spend. So whether you're looking to brighten someone's Christmas morning or just want to feed your own digital desires, check out the following intel on the big three (before breaking the piggy bank).

### Xbox 360, Microsoft

**WHAT'S IN THE BOX?** At \$299 and \$399, the 360 comes in two flavors. But if you're ponying up the cash for a next-gen console, stick with the pricier box—it's almost always the better deal. In this case, 400 bucks will get you a 20GB hard drive, wireless controller, component (HD) cables and an Xbox Live headset.



**CAN I TAKE IT ONLINE?** Xbox *Live* (Microsoft's online community)—launched way back on the original Xbox—now boasts over four million joystick jockeys. A free—silver—membership allows access to game demos, movie trailers, arcade games, HD movies, and TV (downloading full versions of most content requires an additional fee). And for about \$50 a year—a gold membership—you get all the above goodies, plus you can jump into the online arena, fragging your friends and trash-talking to strangers all over the world.

**WHAT ABOUT THE GAMES?** With a full-year head start on the competition, the 360 already has an impressive line-up of titles, including some must-buys like the sci-fi shooter *Gears of War* and the zombie-infested-mall romp *Dead Rising*. The 360 also supports limited backwards compatibility with original Xbox titles, meaning you can play some but not all of your old games.

**VERDICT:** The 360 is a solid next-gen offering with a deep, yet uncomplicated online component, a large—and rapidly growing—library of titles, and enough horsepower under its hood to produce truly next-generation experiences. Microsoft is also selling a \$200 HD DVD add-on drive that'll allow you to enjoy movies in eye-popping high-definition.

### PlayStation 3, Sony

**WHAT'S IN THE BOX?** Like Bill Gate's baby, the PS3 comes in two, albeit slightly more expensive varieties (\$499 and \$599). And again, if you're going to shell out that kind of coin, you'll want to go with the better deal. For a mere six hundred smackers, Sony will outfit you with a Blu-Ray drive, 60-GB hard drive, wireless controller, built-in wi-fi, and a flash card reader.



**CAN I TAKE IT ONLINE?** Taking a cue from Xbox *Live*'s uber-success, Sony now offers a very similar online experience. Still in its infancy, it's a bit of a wait-and-see situation, but you can expect similar downloadable content and robust online match-ups in the coming months. The PS3 earns major points, however, for offering online gaming at no cost and the ability to browse the Web on their slick new hardware.

**WHAT ABOUT THE GAMES?** True of any new console, the PS3's launch line-up is pretty average. The fragging fun of *Resistance: Fall of Man* is the only title that'll really come close to justifying that gaping space in your wallet. Sony also pleases the nostalgia fans, offering backwards compatibility for most PS1 and PS2 titles.

**VERDICT:** If you're a film freak, the Blu-Ray player alone might seal the deal. And while the games aren't quite there yet, you can in the future count on groundbreaking titles from this horsepower whore. The biggest hurdle for fans hoping to snag a PS3 is actually *finding* one. You'd be more likely to spot Paris Hilton in the free soup line this holiday season. If you must have one *today*, prepare to shop eBay's pricey storefronts.

### Wii, Nintendo


**WHAT'S IN THE BOX?** At \$249, Nintendo knocks the competition on its digital derrière in the price department. For that comparative



drop-in-the-bucket, you get the Wii's revolutionary, motion-sensing controller, built-in wi-fi, composite video cables, and, for the first time since the original Nintendo, a pack-in game. That's right, *Wii Sports*—a compilation of games that'll have you bowling, boxing, golfing, playing baseball and tennis with the wacky, wand-like controller—is free!

**CAN I TAKE IT ONLINE?** As with the competition, Nintendo appreciates the importance of building an online community. Content and services are slowly being rolled out, but in the coming months, you can expect to play online with your buddies, browse the web, and download goodies. In addition, topic-specific "Wii Channels" can be accessed to keep you posted on things such as weather and news.

**WHAT ABOUT THE GAMES?** Similar to the PS3, Nintendo's early offerings are standard fare, with one gargantuan exception: *The Legend of Zelda: Twilight Princess*. The Wii is the first Nintendo console to launch with a *Zelda* game, and the boys at the top are hoping fans of the fantasy franchise will be down to cough up the \$250 just to get their impatient paws on this long-awaited sequel. The Wii also supports full backwards compatibility with Nintendo's previous GameCube console, and offers online access to classic Nintendo titles (for a small fee).

**VERDICT:** Nintendo has made it clear that they're not interested in competing with hardware heavyweights Sony and Microsoft. In terms of raw power, the Wii is a comparative downgrade, but it more than makes up for this drawback with its dramatic approach to gameplay. The motion-sensing controller is a marvel that must be experienced to truly be appreciated. The demand for the Wii could make Tickle Me Elmo envious, so prepare to swim with the eBay sharks if you want one for the holidays. 

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## INDUSTRY JOBS

### TECHNICIAN/TAPE OPERATOR WANTED AT POST FACILITY

Los Angeles based Final Cut Pro facility is looking for a Junior Technician with one or more of the following skills:

Final Cut Pro edit assist  
Computer technician  
Tape operator

This is an entry level position, and we are willing to train the candidate in areas that they are not currently proficient. In order to be considered for this job, you must be self motivated and eager to learn. This position has room for advancement.

**TO APPLY:**  
Email your resumes to:  
[JobsFCP@aol.com](mailto:JobsFCP@aol.com)

### POST SUPERVISOR/SCHEDULER/ PROJECT MANAGER WANTED AT FINAL CUT PRO FACILITY

Los Angeles based Final Cut Pro facility is looking for a Post Production Supervisor/Scheduler/Project Manager. This person must be attentive to details, and have people skills.

This is an entry level opportunity which will allow you to learn the skills necessary to function in the post production industry.

**TO APPLY:**  
Email your resumes to:  
[JobsFCP@aol.com](mailto:JobsFCP@aol.com)

### BELOW THE LINE AGENT WANTED

We are a mid sized bicoastal agency looking to hire a commercial & music video below the line agent to add to our commercial department in Los Angeles.

An ideal candidate would have either agency experience or production experience and have an understanding of the commercial and music video industries and the player within these arenas.

The position is available now and we are accepting resumes and inquiries right away.

All inquiries will be handled with extreme discretion.

**TO SUBMIT:**  
Email your inquiry/resume to:  
[pe@nyoffice.net](mailto:pe@nyoffice.net)  
OR  
you may fax to (323) 468-2244

### 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, CTAs, 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](mailto: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.

### FAMILY GENRE FEATURE SCRIPT WANTED DEALING WITH TEEN ISSUES

Jaymes-Nelson Entertainment

We are looking for completed feature family scripts that deal with and address the issues that teens face in an increasingly detached society. Specific issues that interest us include bullies, absentee parents, ostracization, school cliques, and outsiders finding acceptance in school and social communities.

We are only interested in scripts that carry a positive message and tone while dealing with serious issues, like 'Little Miss Sunshine' and 'The Family Stone.' If you have a completed feature script for a family audience in the vein of 'Napoleon Dynamite,' 'Election,' or 'The Boy Who Could Fly,' we'd like to see it.

We are NOT interested in submissions that deal with school shootings, maiming, or murder.

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

I am a veteran industry professional referenced in multiple books and articles including, 'Rebels on the Backlot' and 'Killer Instinct: The Making of Natural Born Killers.'

#### TO SUBMIT:

1. Please go to [www.InkTippro.com/leads](http://www.InkTippro.com/leads)
2. Enter your email address (you will be signing up for InkTip's newsletter - FREE!)
3. Copy/Paste this code: [hbuw7zgf6z](http://www.hbuw7zgf6z)
4. You will be submitting a logline and synopsis only, 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](mailto: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](mailto: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.

## CASTING

### HOMES NEEDED TO RECEIVE FREE LANDSCAPING!

Do you and your next door neighbor have front yards that just aren't up to par? Do you know someone who is not keeping their lawn lush? Is their neighbor also guilty of having a lackluster lawn?

If so, a major cable network is looking to team you and your next door neighbor up with our landscape experts. Whether you are a homeowner or a renter, we will transform your front yard into the beautifully landscaped lawn of your dreams!

Keep in mind that the two homes/front yards must be right next door to each other, NOT across the street, two houses down, etc.

Please Note: This is a pilot presentation. We are only looking for people in the greater Los Angeles areas. The southern cut off is San Diego and northern is Ventura county.

Feel free to forward this if you know anyone that fits the description above, or even a realtor that would know someone!

#### TO SUBMIT:

Email STACEE with why you need to be on our show at:  
[svatanapan@citylightsmedia.com](mailto:svatanapan@citylightsmedia.com)

or CALL  
(818) 288-4800

### CASTING NANNIES FOR VH1 SHOW

We are looking for hot, outgoing, fun nannies with great personalities for brand new show with VH1 and Ryan Seacrest Productions. Must be an actual nanny, preferably working with a family already.

#### TO SUBMIT:

Email the information listed below to Kris at:  
[KristinaCasting@yahoo.com](mailto:KristinaCasting@yahoo.com)

In the email please include the following:

1. Your Name
2. Your Age
3. Your Contact information
4. A Picture of you or of you with the family
5. A short Bio
6. Your "Nanny" History

Hoping to hear from you soon!

### CASTING FAMILIES FOR NEW REALITY GAME SHOW RICH FAMILIES & POOR FAMILIES (Significant pay for all families chosen!)

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

We are currently seeking two types of families:

1. Low Income Families from underprivileged neighborhoods in California. We are interested in families who lead a less than modest lifestyle, have trouble keeping the bills paid, etc.

2. Affluent Families from exclusive neighborhoods in California. We are interested in families who lead a privileged lifestyle including taking exotic vacations, driving luxury cars and owning exquisite homes.

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

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

#### TO SUBMIT:

Email the following information to:  
[albrencasting@gmail.com](mailto:albrencasting@gmail.com)

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



# 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)

You should definitely ask him to get tested before the two of you decide to shack up together. This way, if he doesn't know the difference between a Coach bag and a Louis Vuitton bag, you'll feel a lot safer heading into your birthday with that kind of information in your back pocket.

## Aquarius (January 21 to February 18)

The stars tell us you've been stalking them way too much. Leave Kevin Federline alone—once his divorce is final, we're sure he'll want to have a couple more kids with someone else. And calling every Federline in the phone book won't help either. Try selling a few million albums...that might get him interested in you. Climbing trees with a pair of binoculars? Not so much.

## Pisces (February 19 to March 19)

You will be invited to audition for some pretty cool parts in the coming weeks. However, you won't land any of them. But, keep an eye out for a really cool plant that is placed in the right corner of the room you'll soon be standing in wasting all that money your parents spent on a college education so that you could possibly play the girl on a park bench who has no lines during that deodorant commercial. Yeah, that plant would look great in your living room. Definitely ask about it. You'll thank us.

## Aries (March 20 to April 19)

If she tells you that the craziest place she's ever had sex was backstage at the *Maury* show during an episode called, "My Man is the Daddy and I Can Prove It," then we suggest you run—don't walk—as fast as you can, and never look back.

## Taurus (April 20 to May 19)

Repeat after us: I will not treat that week-old pizza stain on the carpet better than the women I've been sleeping with for the past ten years. It's not fair. Pizza stains can easily go away. However, a bruise to the face caused by that baseball bat she found in the garage might be a bit harder to get rid of.

## Gemini (May 21 to June 20)

Just so you know, when he uses the word "Playcation 3" in all those text messages, that's not some sort of code for a vacation he's planning. Instead, it's his way of telling you that he's playing video games, as well as the fact that he can't spell.

## Cancer (June 21 to July 20)

No, you're not hearing ghosts walking through your place late at night. That's actually the guy you met at the bar this past weekend—the one with the tattoo. He's sneaking in to take pictures of you while you sleep. Creepy, we know. Buy a gun.

## Leo (July 21 to August 20)

If those bills are piling up and you're desperate to get rid of them, try buying some Tupperware, stick those bills inside, and throw them in the freezer. After awhile, you'll forget they ever existed, and when the supermarket refuses to accept your credit card, they can be defrosted and served as the perfect low-carb dinner.

## Virgo (August 21 to September 20)

He's avoiding you like the plague because he feels you might indeed have the plague. Try to stop using body paint as a form of creative expression, because it's causing that ugly rash and freaking everyone out.

## Libra (September 21 to October 22)

Unfortunately, you can't file a restraining order against fast food, but you can stop eating it. Don't worry, it won't show up on your front door unless you invite it over. Unlike that disgusting overweight alcoholic of an ex-boyfriend you have. Oh, but he's changed, right?

## Scorpio (October 23 to November 21)

There's a really great business opportunity heading your way and, for once, it doesn't involve stripping! Just keep telling people you slipped while shopping at Wal Mart, and continue working that fake limp. It's okay, don't be embarrassed—everyone already knows you shop there...it's written all over your clothes. Seriously, you forgot to take off the price tag. Wake up, girlfriend!

## Sagittarius (November 22 to December 21)

We don't think it's such a good idea to announce to your family during Thanksgiving dinner that, this year, you're thankful that nasty STD went away. Last thing you want is to drag back all those nasty memories. Remember Mom and the dog? Just eat your turkey and keep your mouth shut.

# COMICS

## Walker and Prescott.com by Drew-Michael



## Skinny Panda by Phil Cho



**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](http://www.goHarrison.com)

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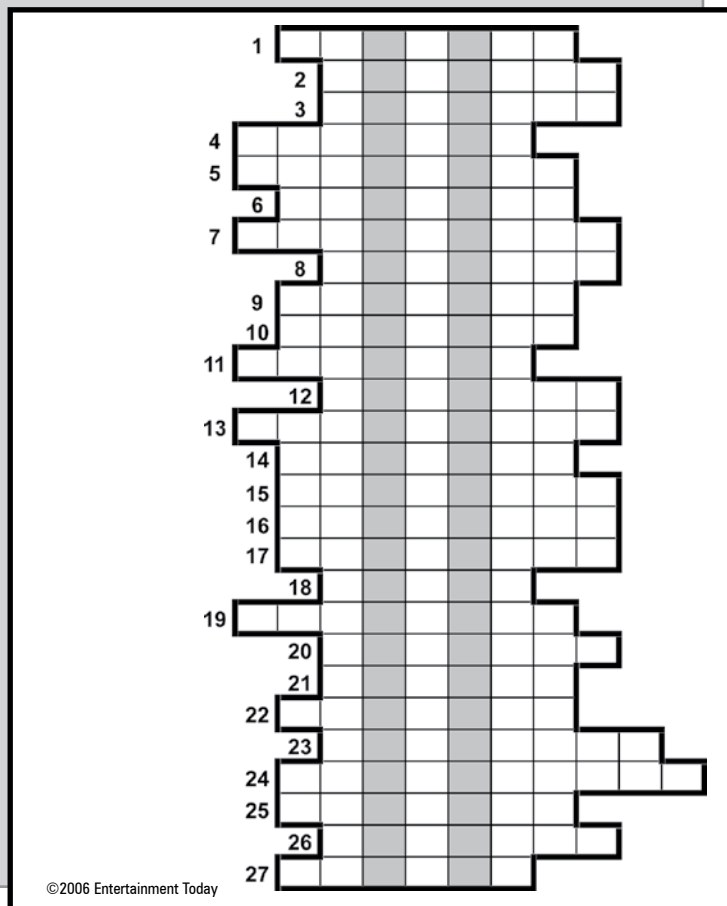
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# POPGRIDDLE CROSSWORD PUZZLE



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# 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).

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

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## SUDOKU CONTEST!

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

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

Answers to last weeks puzzle:

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

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Find the answers to read a quote from *Dead Poets Society* on the colored columns.  
Created by G. Gillen

1. Actor, began acting at age nine as a stock player for Disney films and TV projects, auditioned for the roles of Han Solo and Flash Gordon; worked with director John Carpenter on many occasions
2. Czech writer, *The Unbearable Lightness of Being* is his most popular work
3. Actress, had her feature film debut in 1989's *True Love*; received an Emmy nomination for her role as Tony Soprano's mistress in *The Sopranos*
4. English writer and university professor, best known as the author of *The Hobbit* and *The Lord of the Rings*
5. Writer, director, his work on *The Carol Burnett Show* earned him back-to-back Emmy Awards; also collaborated with Mel Brooks and directed many films such as *Rain Man*, for which he won an Oscar for Best Director
6. 1971 film, Fielding Mellish (Woody Allen) runs off to San Marcos where he joins the revolution and eventually becomes president of that fictitious country
7. Actress, her first major role came in *A Village Affair*; her breakthrough role, however, was with the 2002 hit *Bend It Like Beckham*
8. Lead guitarist of Metallica, voted #11 on *Rolling Stone Magazine's* "100 Greatest Guitarists of All Time"
9. Pseudonym of Jean Baptiste Poquelin, 17<sup>th</sup> century French theatre writer, director, and actor
10. Plasticine character, an absent-minded inventor and cheese enthusiast; created by Nick Park and voiced by Peter Sallis
11. French-Italian actor, made his screen debut opposite Edith Piaf in 1946's *Star Without Light*; also starred in *Let's Make Love* with Marilyn Monroe
12. Best Picture Oscar-winning 2002 film, about celebrity and scandal in the Jazz age, adaptation of the 1975 musical that in turn was adapted from a play by MD Watkins
13. Sci-Fi Channel TV series, a secret government project investigating the first contact with an extraterrestrial species, created by Bragi F. Schut; first aired on ABC in 2005
14. Latin-influenced jazz fusion guitarist, in addition to his prolific solo career, he has often collaborated with fellow guitarists John McLaughlin and Paco De Lucia
15. Actress, acclaimed for her various stage roles on and off-Broadway, her feature film debut was as the young wife of Elliot Ness in Brian De Palma's *The Untouchables*
16. Lead vocalist and founding member of The Go-Go's; her first venture into music was a stint as a drummer of The Germs, under the name Dottie Danger
17. Actress, five times nominated for an Oscar, finally won for her role as Sister Helen Prejean in Tim Robbins' *Dead Man Walking*
18. 1995 film, an expedition to a mysterious region of Africa discovers that where they're going, humans are the endangered species, directed by Frank Marshall
19. Academy Award-winning actress for her performance in the 1945 film *Mildred Pierce*; often cast in roles of hardworking young women who eventually found love and success
20. Zorro's black horse in the late 1950's Disney TV series with Guy Williams
21. Action-drama TV series created by Frank Lupo and starring Fred Dryer about a wily Los Angeles homicide detective and his female partner; ran on NBC from 1984 to 1991
22. Actress, her first appearance on TV was as a mermaid in *The Love Boat* in 1985, gained attention as Lois Lane in ABC's *Lois & Clark: The New Adventures of Superman*
23. Founder and drummer of The Police, after the dissolution of the band, he established a career composing soundtracks for movies such as *Rumble Fish* and *Wall Street*
24. TV show created by Sue Rose about a junior high school student (played Emma Roberts) currently running on Nickelodeon
25. 2000 film about the life of an abstract expressionist painter, starring Ed Harris, who also directed
26. Actor, hosted *Talk Soup* from 1991 to 1994, had his first big break with his role in the 1995 remake of *Sabrina*
27. Bruce Wayne's loyal butler, whose last name is Pennyworth

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1	L	I	F	E	S	O	N
2	M	O	T	O	W	N	
3	F	I	S	C	H	E	R
4	R	A	M	O	N	E	S
5	L	A	G	A	S	S	E
6	D	E	G	E	N	E	R
7	H	U	R	L	B	U	T
8	C	A	M	B	O	D	I
9	M	A	D	S	E	N	
10	F	A	N	G	O	R	I
11	D	E	N	S	M	O	R
12	P	A	R	S	O	N	S
13	A	M	A	D	E	U	S
14	C	R	E	E	D	E	N
15	P	F	E	I	F	F	E
16	T	O	L	S	T	O	Y
17	A	M	I	G	O	S	
18	V	I	E	I	R	A	
19	X	A	N	A	D	U	
20	C	A	R	N	I	V	A
21	U	S	T	I	N	O	V
22	L	A	S	S	E	T	E
23	H	A	Y	N	E	S	

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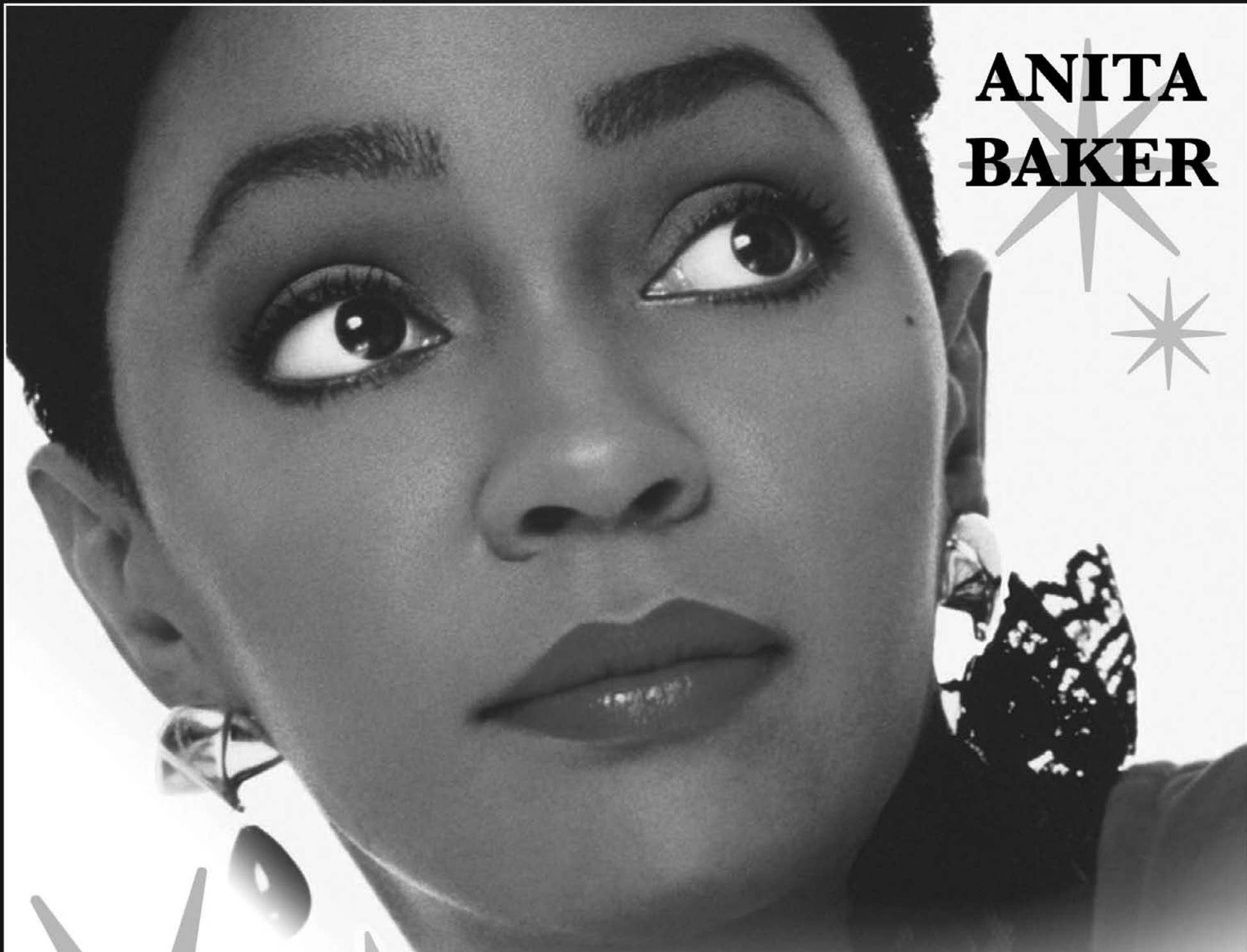


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