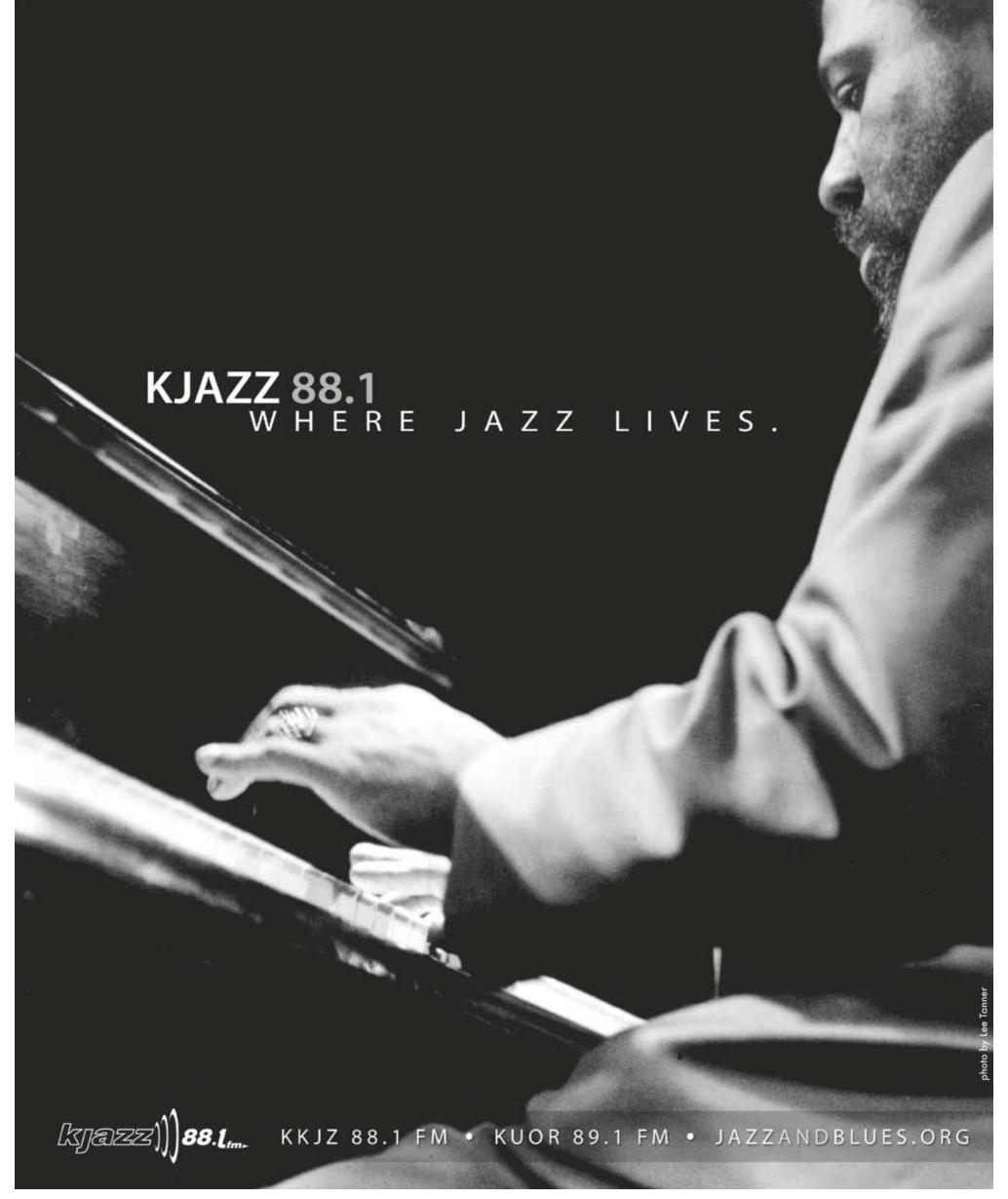
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DAMN IT! NOW WHAT ARE WE GOING TO DO?



ROBERT ALTMAN, AMERICAN ICON

FEB. 20, 1925 - NOV. 20, 2006



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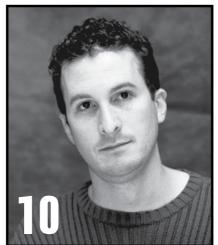
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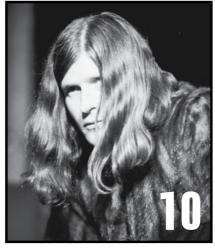
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ENTERTAINMENT TODAY

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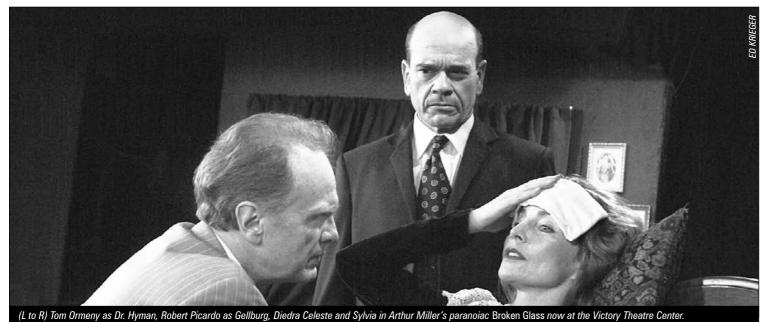
12 THANK YOU, ROBERT ALTMAN

The king is alive: Rather than pandering to our readers with a funereal screed on the life of the filmmaker, **Mike Restaino** has taken it upon himself to bear the onerous brunt of reviewing almost 40 films made by American master **Robert Altman**. Though the director is now gone, you can still enliven his legacy by, you know, watching his films. Especially *3 Women*.

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BROKEN GLASS WILL BREAK YOUR HEART



Arthur Miller's Broken Glass, now mounted in a works such as Death of a Salesman and All My Sons, truly stellar presentation at the Victory, was one of the playwright's last works, written in 1994 at the age of 78. Historically, it provides an interesting addendum to a prolific career that elevated the presence of American theatre in Miller's lifetime. The enormously talented current cast joined together to bring it new life, making this a commendable production to warrant our attention regardless of the limitations of the play itself; Broken Glass shows how the playwright's repetitious obsessions got the better of him in his final years. "If you're alive, you're afraid," one of Miller notes here. "We're born afraid." One can only hope that the author stopped fearing the world before shuffling off his mortal coil last year at the age of 89.

Miller was fixated on the subjects of morality, estrangement from the treadmill of societal acceptance, and subjugation at the hands of unfair communal expectations—worthy themes indeed. In earlier

these themes were explored from a universal—albeit American—point of view, but as he became more concentrated on obsessive themes from his Jewish perspective, his writing became increasingly more didactic and heavy-handed, creating modern gothic tales more satisfying for actors interpreting his marathon everymen than for audiences who have to deal with the playwright's pretension and growing dissatisfaction with modern life.

Broken Glass brings together the lives of two Brooklyn couples in 1938 who attempt to find their place in society as the foreboding antics of Adolph Hitler begin to appear in the American press-although usually buried somewhere beyond page 26. It was that year when rioting broke out in Germany against its Jewish citizenry, becoming particularly ominous when Kristallnacht (Night of the Broken Glass) alerted a world population that this was hardly an aberration that would just go away.

Phillip (Robert Picardo) is traumatized by his Semitic appearance and heritage, a man desperate to assimilate into the mainstream who-despite the anti-Semitism he witnesses around him (even from his own boss, played by Christopher Rydman) who parades him around as the only Jewish employee ever hired by his company. Phillip's wife Sylvia (Dihedral Celeste) wakes one day to find her legs paralyzed, although local doctor Harry Hyman (Tom Ormeny) can find no physical reason for the condition, suggesting the ailment is psychological. Hyman is an enigma to Phillip, who regards him as a sellout to Jewish causes, although the doctor insists his Arvan disposition and speech are natural, not manufactured.

The Victory's production of this simplistic and imperfect play could not be more respectful or better acted. Picardo and Ormeny are exceptional as the juxtaposed banker and doctor, working off one another in the best traditions of Adler-esque style. Picardo manages to interpret Phillip as real-and

heartbreaking—while Ormeny keeps Hyman as simple and low-key as possible, thus making the contrast between the characters easily evident without letting the preachy nature of Miller pound the audience into submission

Celeste has a tougher time elevating Sylvia from the Days of Our Lives melodrama the playwright forces upon her, but holds her head high regardless. As Celeste's sister Harriet, Randi Lynne Weidman is a breath of fresh air, something manufactured by her own strength and talent more than what is offered in the script itself. Ironically, Weidman is the only one of the actors who attempts the rhythms of a 1930's Brooklyn Jewish dialect that should surely be evident in all these characters except for Janet Wood as Hyman's gentile wife Margaret who looks and sounds more Jewish New Yawker than anyone else, a minor but annoying oversight that should have been addressed by director Shira Dubrovner.

There's a lot of Ibsen in Broken Glass, something more understandable at the turn of the 20th century than when Miller birthed this piece. The play is superficially about failed marriage, but the failure Miller examines has less to do with all that than it does about global apathy and lives lived in hiding. Phillip's warped impression of what should constitute the American way is the real issue here. From Willie Loman on down, Miller repeatedly presented imperfect and ultimately punished heroes and, as his icon status grew, his writing became more self-assured. Mastering the dialogue of Broken Glass only to eventually be done in by the play's ridiculously predictable ending. is in itself a major accomplishment; nowhere have I seen it handled as successfully as here. ⊱

The Victory Theatre Center is located at 3326 W. Victory Blvd., Burbank; for tickets, call (818)

HEY'LL MAKE YOU GO WHOOP!!



has nothing to say about movies and the film right here at Pasadena Playhouse. industry—unless on occasion the film came from a stage play-my knowledge of 1992's Sister Act is limited. Even searching online didn't relieve my curiosity about whether the original movie was set in the disco-frenzied land of the late 1980's or if this was a clever conceit added to the lavish new stage

As the one person at a Hollywood party who version now making its bid for a Broadway transfer

All the program reveals is that Sister Act is set in Philadelphia "some time ago." so I am still unsure whether Whoopi Goldberg also tried to resemble Donna Summer with a chin, as Dawnn Lewis is made to look as a crusty lounge singer under the delusion she is a

with the onomatopoetic name of Curtis Shank (played here by a hilariously smarmy Harrison White). When Dolores accidentally witnesses Shank and his bumbling Three Stooge-esque goons (Don Domenech, Danny Stiles, and Melvin Abston, who steal the show) give the ol' bang-bang to a slow paying borrower, she must go on the run. With the help of her school chum cop "Sweaty" Eddie (a charming turn by David Jennings), she lays low in a convent posing as a nun and, well, you'd have to live in a village in Borneo not to know the rest-and maybe they even have TV there by now.

Sister Act will surely have a future if the producers retain David Potts' gloriously resourceful set, Donald Holder's lighting, and Garry Lennon's shimmering costuming—that is if bookwriters Cheri and Bill Steinkellner are willing to snip out about 20 minutes of excess baggage. The score by Alan Menken is bright if not really memorable but, if there were a separate award given out for librettos only by any of the voting as a feature film with Travis in a leading role. bodies for which I contribute my annual opinion, the

star on the rise and not the doxy of a minor mobster delightfully wry and cleverly topical lyrics contributed to Sister Act by Glenn Slater would rise above any other aspects of this production when it comes to upcoming year-end honors.

> Under Peter Schneider's direction, Lewis has all the proper catharses as Dolores, and the wonderfully versatile Henry Polic II is a plus in any production. Ultimately, it's the ensemble of veteran musical comediennes appearing as the show's enduringly charming penguin choir (and that goofy trio of gangsters) who make this Sister Act work so seamlessly. >

Pasadena Playhouse is located at 39 S. El Molino Av., Pasadena; for tickets, call (626)

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

THEATER

NOTHING MARVELOUS ABOUT THIS PARTY BY JOSEPH N. FEINSTEIN

stoppers in A Marvelous Party: The Noel Coward Celebration, which opened at the Laguna Playhouse on November 18th for a four-week run. Unfortunately, the play and last for only five minutes. Fortunately, much of the audience rose in unison to offer their among them. But, as Noel Coward, who wrote the words and music to most of the twenty-seven songs presented, said of critics: "They come to the theater night after night and know so little about it!"

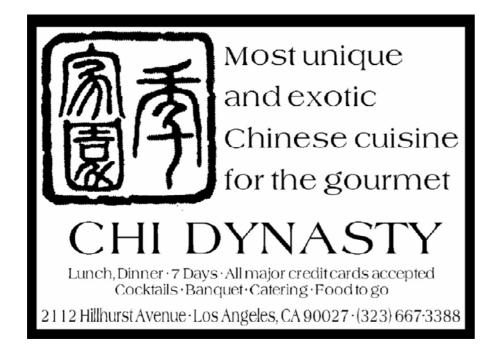
Forrester—and the lighting—designed by Todd Hensley—create the sophisticated atmosphere the not-so-humble Coward would have approved. Carl Danielsen was also the musical director and offered some soft-shoe, a bit of tap, some old-time English music hall numbers, and only two exciting known what he was talking about in his comment moments where he and Anders played and sang at the piano and devised a fantastic ending with some newly-created, very humorous lyrics to an old Cole Porter tune, "Let's Do It," that offered some current Laguna Canyon Road, Laguna Beach; for tickets, political commentary.

Coward's comments on life and the arts are interspersed along the way, since it is he who is

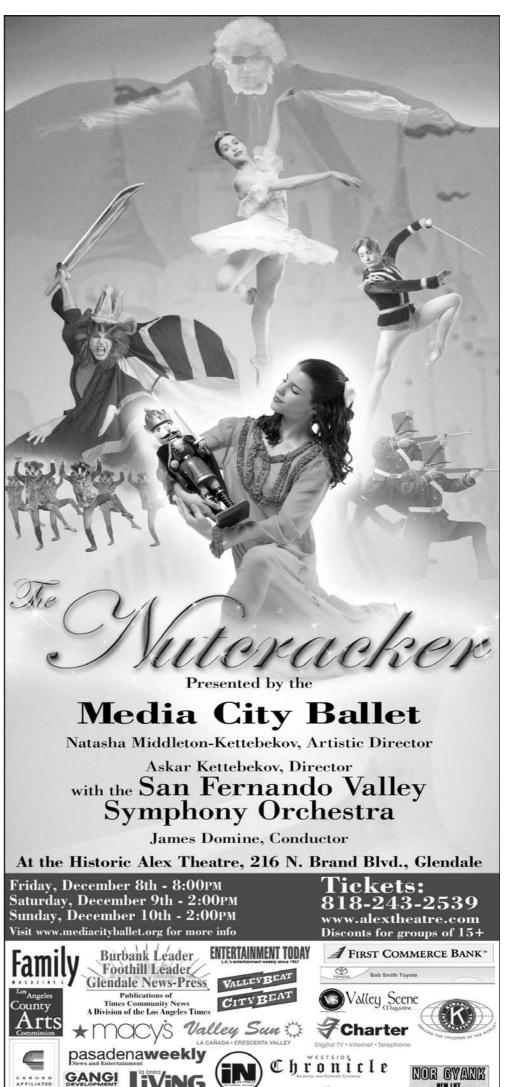
Fortunately, there are two outstanding show- being feted at this Marvelous Party. One scene describes his visitation with the troops in the hospital during World War II so very poignantly; it became impossible not to think of our brave wounded who the numbers come one-hour-and-forty-minutes into are suffering today. His sarcasm, ever in view, is repeated in many lines: Of an actor Coward didn't like: "He came on the stage and gave a singularly most appreciative response to the efforts of the uninspiring performance." Many one-liners—some three principals: Mark Anders, Carl Danielsen, and bawdy, some absurd—are also included in the Anna Lauris. Unfortunately, your critic was not music hall repartee. Silly? Boring? Ah, yes, the audience loved it!

Although the talented threesome appeared to work hard, somehow, their efforts never quite succeeded for this viewer. Something important was Suffice it to say, the set—designed by Bill missing. That certain something which connects actor to viewer never registered fully here. The audience reaction differed from my own demonstrably. Therefore, my recommendation is: Invite yourself to their Marvelous Party and tell me if you had a good time. Who knows-Coward may have

> The Laguna Playhouse is located at 606 call (949) 497-2787.







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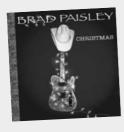
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CHRISTMAS MUSIC ROUND-UP BY BRAD AUERBACH

Each year brings a batch of new Christmas music. For the savvy artist putting out the cheery ballads, the right combination of tunes can provide a definite annuity that lasts throughout the years. The inevitable challenge for the musician is how to balance conventional renditions of the old chestnuts with original songs. More of the latter keeps the accountant happy; songwriting publisher royalties are lucrative. Here are a range of new releases to guide you in your holiday music shopping.















Bootsy Collins: Christmas is 4 Ever (Shout!).

Collins was there at the birth of funk, touring as a teenager with James Brown, hitting his stride with George Cinton in Parliament Funkadelic, and going on to play with everyone from Keith Richards to Ryuichi Sakamoto. On this baker's dozen collection. Collins puts his stamp on nine classic songs and four originals. Tasty cuts include "Dis-Christmas" (the Donny Hathaway classic) and "Jingle Belz." Collins calls in a few favors, with guest appearances from Snoop Dogg, Bobby Womack, and Charlie Daniels. Yes, that Charlie Daniels,

George Strait: Fresh Cut Christmas (Hallmark) and Brad Paisley's Christmas (Arista). For those looking for traditional "big hat" country music, either of these albums will deliver. Strait's album is a.

well...straight-ahead collection of ten songs you've heard before, all done tastefully and without any rough edges. Paisley's collection, however, is more aggressive in pushing the edge of the envelope, and ultimately more enjoyable. His four original songs include a Santa-meets-007 tale in "Penguin, James Penguin." Paisley's professional debut at age 13 is digitally blended in one track, and he ropes in elder statesmen Bill Anderson, George Jones, and Little Jimmy Dickens to close the album with a dig at political correctness in "Kung Pao Buckaroo Holiday."

The Mighty Echoes: Doo Wop Around the Christmas Tree (Brooklyn). This guartet has been around for at least two decades, relying on the magical blending of their voices. They bring their skills to 11 vintage tracks, and close out their all-too-brief set with a lovely version of Lennon's "Happy Xmas (War is Over)." In this age of studio wizardry and digital manipulation, it is refreshing to hear tasteful a cappella.

Vince Guaraldi: A Charlie Brown Christmas (Fantasy). This reissue is a perennial favorite, and works well at any holiday occasion. Includes four bonus tracks of alternative takes.

Sarah McLachlan: Wintersong (Arista). Her first holiday album culls together a dozen songs, including way that John and Yoko recorded "War Is Over" with a children's choir in Harlem. Mcl achlan's cover of the taste better. song features a children's choir from Vancouver.

Rhonda Vincent: Beautiful Star (Rounder). Also releasing her first holiday album is this (seven-time!) Bluegrass Female Vocalist of the Year. The dozen tracks lead with Vincent's "Christmas Time At Home," followed by some wonderful pickin' and harmonizing. This collection will get repeated spins around town.

Twisted Sister: A Twisted Christmas (Razor &

Tie). Back in the day, Dee Snider and Frank Zappa took on the "Mothers of Prevention" in Congressional hearings anent the purported evils of rock music. Now, Snider's band is winding down their 30-year tasteful renditions written by fellow Canadians Joni career with a holiday album. Will wonders never Mitchell and Gordon Lightfoot. In much the same cease? Bang your head against the wall with these metallic renditions; your egg nog will undoubtedly







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FASHION

SHOES RULE BY VALENTINA SILVA



Mervyn's and a pair of red Nikes with iridescent rainbow swooshes. I saw them from across the store, and they mesmerized me as they seemed to glitter in the distance. It was the first time that a non-toy material item ever caught my eye, but the passionate desire those shoes inspired in me was palpable. I had to wait two weeks for them to be mine, and once I finally got them on my six year-old feet, I felt great satisfaction.

There's just something about shoes—they always fit, they're a great vehicle for expressing personal style, and they're sometimes even worth a considerable amount of pain if they perfectly complete an ensemble. Yet even in LA, where good shopping abounds, finding a great pair can be a daunting task since every store seems to carry the same humdrum styles in the same humdrum colors. Of course, when you do spot a shoe worth flipping over for a price check, the cost is usually too much to justify, even if they were made in Italy and feel like butter.

However, it's not all doom and gloom on the shoe front. Though hard to come by, there are a few shoe shops in LA that have more to offer in terms of quality and style without causing serious strain on an average budget. March yourself to one of these places:

(7605 1/2 Beverly Blvd., www.remixvintageshoes.com)

Remix was born 14 years ago when the owners got a hold of 10,000 pairs of dead stock shoes from the 1930's and 40's. Eventually the bounty sold out, but this Beverly Boulevard treasure lives on by selling remakes of the authentic vintage pumps and sandals that will make you feel like a starlet from old Hollywood. The styles are amazing, with multi-colored platforms, ankle-strap wedges, oxfords, and sling-backs everywhere you turn. You'll find open, round and square-toed heels in hard-to-find colors such as: red, mustard, lime, lavender, and tangerine. Even if you're not turned on by yesteryear's looks, you might still find something you like, such as the backless, peep-toe, wooden-soled Polly, complete with a very contemporary silver, gold, or copper heel. The best part of Remix's offerings is that comfort is key in all their designs, which is why they've become so popular among actresses, make-up artists, and other professionals who spend their lives on their feet. Remix also stocks a small but satisfying

One of my most vivid childhood memories involves collection of vintage dresses, hats, and men's shoes in their cozy little store where pin-up girls and retro signs grace the walls. Rumor has it that this is one of Elizabeth Taylor's favorite stores, and if it's good enough for Liz....

Clog Master

(440 ½ N. La Cienega Blvd., www.clogmaster.com)

It's hard to believe, but, yes, LA is home to the only place in the country where you can get a custom, American-made clog. Just step into Cecilia Tidlund's aptly named Clog Master, where numerous clogs in a wide range of styles line the walls, and you'll wonder why you've always assumed that these stylish shoes were only for nurses and clogdancers. You can choose from 80 different leathers, from matte brown to patent purple, as well as loads of embellishments-buckles, weaving, and ankle straps. Clog Master will completely personalize your shoe, giving you not only style choices but width and height options, too. The turn-around time for an order is between two to three weeks, and they'll keep your fit on file for ten years. Basic black runs for \$98, while the beautifully hand-painted styles on display will set you back \$200, but the high-quality shoes boast a long life, and the comfort is astounding. Plus, they're so authentic and extra-cool with jeans or a casual skirt and tights.

Sportie LA

(7753 Melrose Ave., www.sportiela.com)

Stocking some of the best tennies this side of the Atlantic, Melrose Avenue's Sportie LA is a legend among the sneaker-obsessed. The small store is literally stuffed with an astounding array of rare Adidas, Reeboks, and Pumas, along with lesser-known brands such as Gravis and Gola. Hundreds of styles take up every inch of room from floor to ceiling, and the store is sometimes so packed with shoes and customers that the Sportie LA experience can be highly disconcerting. However, even claustrophobics might be willing to put their fears aside for a glimpse at this sneaker paradise. One particularly special find was a pair of classic laceup Vans stamped with the insignia of punk group the Descendents. In addition to the variety of designs. you're sure to be impressed by the color selection and the knowledgeable staff. How do they keep track of all those shoes?

JOHANSSON SHAVES BUSH

Fox Pulls OJ's Plug!

OJ-mania was a bit much for Rupert Murdoch to endure, as the media magnate ultimately decided to not go ahead with the publishing of a novel in which Simpson details how he would have committed the murders of ex-wife Nicole Simpson and friend Ronald Goldman (Murdoch also "tastefully" shelved a TV inter- And This Week's Golden Donkey view with the hypothetical murderer). However, some are nevertheless outraged that Simpson still managed to snatch a crisp \$660,000 bucks for the erstwhile deal, come along and take it away from him (remember? According to the civil case he lost, OJ still owes all that that it's not a real confession, we're still not convinced he's actually a real human being. Nicole's sister Denise now claims representatives from News Corp. also tried to offer her money to "keep quiet" amidst the book's release. Says Nicole's sister, "They wanted to offer us millions of dollars. Millions of dollars for, like, 'Oh, I'm sorry' money. But they were still going to air the show." Fox is currently in negotiations to produce ${\it lf}$ We Were Morons....



Scarlett Johansson Rips President Bush a New One!

Scarlett Johansson is pissed...at the President. The actress recently slammed George W. Bush for his conservative views on sex and abortion, allung to the fact that his views are unrealistic, antiquated, and downright dumb. Says Johansson, "We are supposed to be liberated in America, but if our President had his way, we wouldn't be educated about sex at all. Every woman would have six children and we wouldn't be able to have abortions." Oh c'mon Scarlett, as if you don't want to have, like, ten thousand of Josh Hartnett's babies. Oh wait, maybe you don't. See below...

Spears Set for Major Comeback!

She's back, baby...for at least one more time. After filing for divorce and officially splitting from husband Kevin Federline (who Jimmy Kimmel deemed the doing what most single, washed-up ex-denizens of the limelight go for: hanging out at Paris Hilton's house.

Damn, with so much trash in one spot, we're surprised that the garbage men weren't called. Oh, but the cops apparently stopped by for a little sit-down after the girls got a bit too loud, blasting the radio and whatnot. Hmm, we wonder if it was one of K-Fed's tunes. Are those even on the radio?

Goes To...

...Kramer! As though it weren't obvious already, all of which he has since spent—so that no court could Michael Richards personally requested the Golden Donkey this week after he made a complete ass out of himself by spewing racist epithets toward audience money to the Goldmans). Though OJ's insisted later members while performing at the Laugh Factory in Los Angeles. Apparently, this isn't a first-time faux pas for Richards, as two other people have come forward claiming Kramer himself once targeted Jews during another performance, going so far as to blame the Jews for Jesus' death before storming offstage. Though Richards has since apologized to everyone for making the remarks (we expect a stint in rehab to soon follow), Richards is still this week's biggest ass.

That Thing Called Love

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

Isn't it just a wee bit cute and corny that Tom Cruise serenaded new wife Katie Homes with "You've Lost That Lovin' Feeling" following their star-studded wedding in Rome recently? While it's great that the guy is not forgetting his roots, we would not be surprised if Katie actually does lose that lovin' feeling-whether or not she lost it minutes after the two were married, that's debatable. (PS: Is it just us or does Baby Suri resemble Chris Klein more and more every day?)

Though both have insisted they're "just friends," Jessica Simpson and John Mayer were spotted chatting it up at LAX prior to boarding flights home for Thanksgiving. Well, Simpson was going home and Mayer was traveling to New York for a Thanksgiving spot on Letterman. Random dates in Malibu are one thing, but once you're spotted together in an airport—America's most romantic spot by far—marriage can't be far behind.

Have Josh Hartnett and Scarlett Johansson called it guits? It would appear so after Hartnett was spotted vacationing with a mysterious brunette in Sydney, Australia while on a brief break from filming in New Zealand. Who is this brunette? No one knows. As the couple darted through the airport, she hid her face with a bag. Hmm, what woman wouldn't want to be seen with Hartnett? Maybe someone who isn't keen on her significant other finding out. Just something to think about...

Quote of the Week: Jamie Foxx on Michael Richards' recent tirade: "When I see him, it's on. I'm not going to let him get away with it. If I'd first "no-hit wonder"), Britney Spears has been out have been in the audience, he would've had to on the town; she's shopping, ice-skating, and even put his dukes up. He probably should go get a private island somewhere, cause if I see him..."

THIS WEEK IN DVD'S



Peter Jackson's King Kong is 60 minutes of marvelously fluid digital filmmaking and two-and-a-half hours of brutally dull cine-masturbation. But the King Kong: Deluxe Extended Edition (Universal) might just be the best-looking and -sounding thing in the world. Armed with a glorious 2.35:1 Anamorphic widescreen transfer, a bone-shattering 5.1 mix, and at least six hours of commentaries, featurettes, and documentaries (even the blooper reel here is twenty minutes long!), the DVD format doesn't get a better workout than this. Too bad this edition doesn't allow us to

reconstruct the movie as the 90-minute masterwork it had the very real potential to be.

This writer tends to avoid TV crime dramas simply because they're the same-old same-old: Bad guy does something nasty; the po-po are called in; chase scene; the end. Yet, I'll be damned if a handful of the episodes from CSI: NY: The Complete Second Season (Paramount) aren't really damned riveting. Gary Sinise's performance as a New York detective coming to terms with his wife's death in the 9/11 attacks while leading his crack team of forensic mega-nerds in saving the Big Apple from the bad guys is nothing short of masterful: Sinise is like a wounded



puppy with a gin fizz mean streak. And the Anamorphic transfers here are spot-on, the 5.1 mixes prove that—even on TV—a series can have a dominant aural component, and while the five included writer/ producer commentaries are bland as Hell, the short featurettes that take us behind the police tape of CSI are better than most.

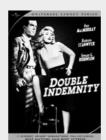


Swing Time (1936) is a must-see simply because it defined the song-and-dance success of Fred Astaire and Ginger Rogers so succinctly (and George Stevens' nuanced direction made the film far more than just another dog-and-pony show). Nevertheless, the Astaire & Rogers Collection: Volume 2 (Warner Bros) is simply not very fun. Also, the restoration of these films is not as fluid as it should be-The Gay Divorcee, Roberta, Flying Down to Rio, Carefree, and The Story of Vernon and Irene Castle (the films that round out this set) have dirt and grime all

over the place—and the lack of worthwhile bonus features is disappointing.

The Rodgers & Hammerstein Collection (Fox) is far more engaging (though it's not without its blemishes). The Sound of Music is arguably the best musical ever made, and even if your tastes veer you away from The King & I or Oklahoma!, the new special editions of those pictures will leave you swooning with rapturous delight (Carousel, South Pacific, and State Fair are also included). In addition, the bonuses here are staggering. The Sound of Music's two commentaries alone are worth the purchase price (director Robert Wise's is one of the best tracks on DVD).





Double Indemnity (Universal) is pretty much the best movie of all time. Ignore the ho-hum commentaries here (and don't even bother with the 1972 Richard Crenna TV remake on disc two): Instead, focus on the film's lovely new transfer and, most importantly, Barbara Stanwyck's shiny, sexy anklet. It'll drive you to commit murder (I know from experience—I'm writing this review from prison).

Don't lie. Not here. Not with Entertainment Today in your hands. You saw The Golden Girls: Season Six (Buena Vista) at the store last week and wished your girlfriend wasn't with you so you could have secretly purchased it (with cash) and brought it home with you. Pussy. Your DVD buddy Mike, though, got a copy of it to review, and I don't care how gay it is: I love The Golden Girls!! So what if this set houses some of the worst video transfers in the world (it literally looks like GG episodes were broadcast through a burlap sack and then authored to DVD)? Everyone



knows that if moving images of Rue McLanahan were broadcast in perfect digital quality in homes across America, governments would topple and religions would splinter. Now that I think about it, though, there is something churchy about "Thank You For Being a Friend," isn't there...? 🏱

ANOTHER SLICE OF π

The Fountain, Darren Aronofsky's long-awaited sci-fi epic, has finally arrived, and it is exactly the kind of mind-bending experience you would expect from the director of Pi and Requiem For A Dream. Once again, the director explores the notion of people trying to attain a higher plain of knowledge or existence and the ways in which they destroy themselves in the process.

Those expecting an action-oriented sci-fi film along the lines of Star Wars should look elsewhere. The Fountain is a science-fiction film that focuses more on the ideas than on the hardware that merges the physical, emotional, and spiritual realms into a riot of sound and vision (especially in its awe-inspiring finale) of a kind not seen in a large-scale genre project since 2001: A Space Odvssev.

As with your other films, The Fountain deals with the idea of life, existence, and life's mysterious big questions. What is it about this particular theme that interests you as a filmmaker?

I remember sitting around in college with friends sober and maybe sometimes not so sober talking about all the big questions. That has always fascinated me, those questions about why we are here and what

After years of waiting and numerous false starts, happens when we die. I think that in our short trip on this planet, a big part of what we do is wonder what the hell is going on. It is a very strange reality that is constantly shifting and changing, and trying to make sense of what it is has always been a big focus of mine. I guess you could go clubbing with Paris Hilton; I had friends who did that, but I was one of those who was sitting around reading Sartre and trying to figure out what life was all about.

> When The Fountain screened at the Venice and Toronto film festivals, wildly mixed audience receptions were widely reported in the press. When you set off to make a personal film like this, do you give much thought to the notion of simply pleasing the potential audience?

Absolutely. My mentor is this guy named Stuart Rosenberg. He directed Cool Hand Luke and The Pope of Greenwich Village, and he always said that you needed to have a sign on your desk that said. "Where is my audience now?" I have that sign on my desk, and I think about it all the time. The number one job of a director is to entertain the audience, but "entertain" can mean a lot of different things; you can make them laugh or cry or scare the shit out of them. I think I worked really hard to create an experience for people,

Aronofsky has brought to the scene Pi, Requiem for a Dream, and now the

have seen it is when they say, "That wasn't a movie, that was an experience."

How did the story of The Fountain develop? Did it all come to you at once or was there one particular image or idea that popped into your mind?

there were some Twilight Zone episodes involving the that was in my head. At the same time, I was reading Fountain of Youth, but no one has really done a feature

and the best compliments I've gotten from people who film about it. From Genesis to Nip/Tuck, it is this theme that has been a myth in our culture for a very long time. It started with that, but my starting process is kind of strange. Usually, I describe myself as more of a tapestry maker who takes things from different places that I think are cool and weave them together. Which came first: the chicken or the egg? can be hard to figure out. I had a long interest in Mayan history and culture, just It all started with the Fountain of Youth. I'm sure because I had been down there for a few times, and The Conquest of Spain, which is the story of a foot

IT IS WHAT IT IS By Mathew Klickstein



The first thing I must ask Crispin Hellion Glover is, "Did the house come like this, or did you do it?" His house—dwelling, really—has a posterior of Last Days—a dark, sylvan reprieve covered in dead leaves and what seems to be antique cars long out of commission—and an interior composite of a scene from Dr. Caligari and a Turkish harem. Then it's a discussion about old Hollywood cowboy Tom Micks, how the man at one time owned all of Silver Lake and may very well have built the house that the Back to the Future star lives in today.

"My god," I'm thinking in my frazzled, discombobulated haze, "I wish I had eaten more than that large order of fries all day, and I wish I didn't have to cover that cursed Independent Spirit Award nomination breakfast tomorrow morning at 7 am."

Focus, and...but, wait—Crispin is more frazzled than I: he's frenzied and flustered not necessarily fricative; he's seemingly scatter-brained in his haberdashery of lost keys tucked away in the corner under some kind of Drak-oo-lah medallion hanging from the

mahogany wall. He's in a tux, running amuck—a of his slideshow, and then it's time to pop in the DVD chicken with his head cut off—has to find his shoes, black socks slipping all over the hardwood floor covered in Persian rugs.

I ask to go to the bathroom—the impetus for his finding the missing key—and he rushes around pointing me to the way, explaining that the bathroom is still locked, that the light won't work once I'm in there. Two bars of soap, three bottles of the pump-goo, and then off we go upstairs to his bedroom/theater where he presents his infamous slideshow that normally presages his film What is it?

Squatting down on an incredibly uncomfortable little chair, watching him gallivanting and crazily gesticulating as though Klaus Kinski or Antonin Artaud, the gaunt Crispin gives me the entire effect here. speaking to a crowd not there: one part vaudevillian barker (sans the top hat and furry chaps) and one part medicine show huckster (alternating between whispering milquetoast and raging tyrant). He grows louder, quieter, whispers, shouts, clenches his fist, and always stares all around the room to the nobodies there lying in wait with this absolutely sadistic gaze of determination and volatility. I'm not sure whether to laugh, whether to interact with show—even in places when I feel I'm supposed to do so. He's performing

The show's over, Crispin explains that this is the point in the show when the audience would applaud. when he would tell them that there will be q&a after the movie, that he will be signing the eight books he's and find out what What is it? is all about.

After some loose chit-chat about the way the slideshow and film would look under the true auspices of a movie theater environment, Crispin breaks out of the act for a moment, politely asks if I would care for some water, starts the movie, closes the door, comes back with some water, and then leaves again. For a moment, as the movie begins and the title credits come on screen, I consider writing some of this down in my notebook...but, I have this odd suspicion that he might very well be watching me in this possible gothic panopticon that he calls his humble abode. Right as I realize the foolish paranoia of such an idea, the door bursts open, I practically jump out of my uncomfortable and tiny medieval footstool of a chair, and in he comes to sit behind me...where he remains for most of the duration.

I shan't go too much into the film itself-I have waited years to finally be granted the luxury of seeing it, and you shall have to either watch it at a tour date near you or find some venal fiend who can somehow get a shoddy bootleg. I will say this, there is a great deal of mentioning about a Negroid slave (in fact a blackface minstrel painting that comes to life and is stoned by the rest of the cast for not being Michael Jackson) who continuously injects himself with syringes full of snail juice into his cheek, there is a repetitive sequence of a man suffering from cerebral palsy being given a handiob by a naked woman donning a monkey mask and sitting on a water melon while a song written by a KKK member ("Some Niggers Never Die") plays off written and self-published that comprise the gestalt an old record player and people fly around on clouds

soldier who witnessed the conquest of the Aztecs. lines weave in and out of each other throughout. This was also right after *The Matrix*, and as a fan of sci-fi, I thought this was every cool sci-fi idea of the 20th century wrapped up into one cool package. It had William Gibson's cyberpunk and Phil Dick's paranoia. Now that everyone had those ideas, what do you do The shooting script was very similar to the final product. Bowie's song "Space Oddity," and I was definitely trying to bring that to life in a certain way.

Over the six-year period that it took to bring The Fountain to the screen—a process in which the film was almost launched as a \$70 million epic with Brad Pitt and Cate Blanchett, scuttled just before the commencement of photography, and revived years later as a \$35 million film with Hugh Jackman and Rachel Weisz—did your conception of the film change in any significant way?

Ultimately, this is the same movie with the same themes. The bottom line is that your film winds up being your lead actors in the sense that when people are watching it, they are watching the faces of Hugh becomes the movie and the emotions. The old version two. I like that because it is completely related and has the same themes.

Each one of the three different plot strands has a different type of narrative thrust. In terms of putting a film like this together, one in which the three plot

how long does it take you to find the proper balance and rhythm for all of the different storylines to blend together properly?

now as a fan of sci-fi? I was also thinking about David
In the editing room, we would try different things, but we ended up drifting back to the script. I think that most of the time that we spent in the editing room was because Hugh and Rachel are so open to experimenting that they were willing to do any type of emotion that I wanted to try. I had a lot of different options about what the performance could be. We spent a lot of time cutting those performances together to see how the emotions impacted the film.

> Your previous films have developed very loyal cult audiences in the years since they were released. Do you worry at all about having to top yourself with each new work or how fans of your previous films will react to them?

No. There are a lot of Requiem fans who aren't going Jackman and Rachel Weisz for 90% of the time, so that to go for The Fountain because they want to see Requiem again and feel that experience, and this isn't is now in graphic novel form, so you can compare the that experience. If I did that, there would be people complaining that I was doing the same thing over and over again. It is weird for the first time to have my films compared to each other with people saying which one they liked better. I think the only thing I can do is stay in the moment and remain truthful to the stories that I want to tell and just tell them. >

(the man, who actually has CP, is also lying in an works of Buñuel, Fassbinder, Herzog, and Kubrick over-sized clam shell).

A scene of a couple making out in most lubricious fashion whilst on a cemetery as Wagner plays (both the man and woman, in real life, have Down syndrome), and there's a puppet show involving an upside-down Tide box and a sock voiced by actual clips of old Shirley Temple movies (Ms. Temple herself, always surrounded by swastikas, is a perennial throughout the picture). Oh, yes.

Though Mr. Glover explains later that his film project (a ten-year undertaking; and only part one of a trilogy that he will be completing over the next few years to take on tour for, what one would imagine, Even Dwarfs Started Small, The Siphyl & Olly Show, the rest of his life) was highly influenced by the



(the latter definitely being the most patent, especially with musical cues and certain costuming choices), I believe it is more akin to an underground classic that few people reading this will have heard of or seen called Reflections of Fvil.

Actually, here's my quick capsule review of What is it?, a film I thoroughly enjoyed, one that actually left me transcendent in some moments, and that brought chills up my spine on more than one occasion: If Ed Wood and Herschell Gordon Lewis were to have a retarded wunderkind bastard child that grew up to take acid every day for seven long months and thirty-nine days, all the time watching only Satyricon, Freaks, a random kaleidoscope of Charles Eames films, Dr. Goldfoot and the Bikini Machine, and pretty much any George Kuchar films he could get his hands on, then maybe he'd make What is it? Though, I don't really know how that would be possible.

What I do know is that never before have I heard music by Charles Manson (or Anton LaVey, for that matter), nor have I ever seen such highly-trained preying mantises and snails (especially none so whimsically voiced by Fairuza Balk). And I certainly, tomorrow morning at the Spirit Award breakfast, will not be thinking about Little Miss Sunshine. &

Along with Crispin Hellion Glover's Big Slide Show and a goa with the filmmaker. What is it? will be screening at the Egyptian Theater Dec. 8-10th. More information available at www.CrispinGlover. com or www.americancinematheque.com.

HE'LL MAKE YOU FAMOUS



Robert Kennedy was assassinated in 1968, was conceived in 2001, and after many rewrites and edits, These are all brilliant individuals who brought the best the film at last opened nationwide last Thanksgiving. Many of the stars from the film (and there are many), along with director Estevez (who also acts in the picture) recently got together to speak about the film in an open forum.

What do you hope people will take away from this movie?

EMILIO ESTEVEZ: I believe the death of Bobby Kennedy was the death of decency in America, the death of manners and formality, the death of culture, the death of a dream. And I am by definition unapologetically optimistic and unapologetically earnest. I believe we've gotten so far away from that, from those traits, and I believe the movie is a reminder of who we were, the best of us.



How did you contend with the challenge of capturing the period in which the film took place?

ESTEVEZ: You always sweat that out. You wanna get that right, 'cause if you don't, you marginalize it. And you look at 1968, and it was truly the year that shook the world. And you think about how it started with Tet, and then Walter Cronkite came back from Vietnam and went on the air and said. "In the opinion of this journalist, this war is unwinnable." And Lyndon Johnson said, "If I don't have Cronkite, I've lost the American people." Mai Lai Massacre, Martin Luther King's assassination, Johnson not run-Riots, Prague. The world is turning upside-down. And so it was incumbent upon us to get it right. And striving to rise above. &

Bobby. Emilio Estevez's new film about the day so I leaned on everyone. I leaned on my production designers and Julie Weiss, our costume designer. of themselves to a very, very limited budget.

> The movie has a political theme, yet all the stories, especially yours, are human interest

> SHARON STONE: Bobby Kennedy had such great humanity and really engaged himself for the people of the country, and the people of the world. During his campaign, he went to Mexico, to South Africa. He really understood that he was a world citizen.

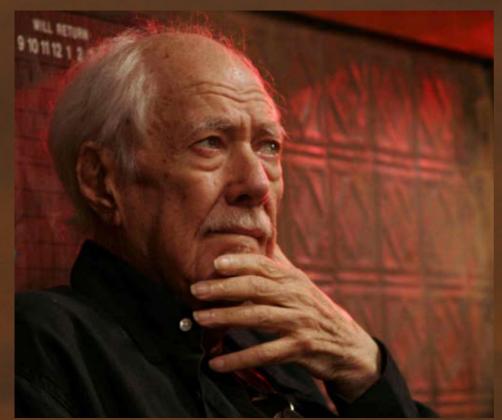
> Where do you see yourself as a woman not under 20 in Hollywood today?

DEMI MOORE: I think, most importantly—as women and individuals—if we hold the belief that we're not valuable if we're not 20 or 30, then there will be fewer roles for women. There are interesting stories to tell when you're in your teens, twenties, thirties, fourties, and fifties. We all have more stories to tell and to share, but I think we can't wait for the world to say, "Yes, that's what we want." We have to continue to create and know that we have something to share.

How were you able to keep your character so poised during such a tempestuous sequence of events?

DEMI MOORE: It's not about always getting it right. Sometimes it's about getting it wrong and that we have the opportunity to overcome. And I think sometimes that's the better opportunity. When it all goes well, we put less thought, less energy into it. When it doesn't, we have an enormous opportunity for growth. And I think in the film. [that is] part of the connection that all the characters share. Helen [Hunt] and Martin [Sheen]'s relationship is striving to overcome a certain obstacle. Sharon and Bill Macy are in the middle of something, but there's hope because there's a desire. I think in our characters' relationship [Moore as singer Virginia Fallon and Emilio Estevez as her husband], it's really gone over an edge into a dark place. But underneath every one ning for re-election, Bobby's assassination, the Paris of our characters—down to the young love that's trying to find itself—is a soul. Everybody's soul is

HE DIRECTED MOVIES.



Robert Altman was born in Kansas City, Missouri on 20 February, 1925 and died on 20 November, 2006 in Los Angeles from complications tied to his long battle with leukemia. He was a bomber pilot in WWII. In his thirties, he went broke while establishing a pet care company in Hollywood. For most of his life, he was a steadfast member of the advisory board for NORML (National Organization for the Reform of Marijuana Laws). He vowed in 2004 that he would move to Paris if George W. Bush won his presidential re-election bid (he later clarified that he meant Paris, Texas: "The state would be better if [Bush] was out of it."). He is survived by his third wife, Kathryn Reed, six children, twelve grandchildren, and five great-grandchildren.

Instead of a butt-kissy analysis of the man and his magic, Entertainment Today celebrates Altman's legacy by giving you the whole enchilada. Leave the highlight reels to the amateurs: This is a complete (yes, complete) look at Altman's feature-film output. None of his television work nor his short films are accounted for here (we've only got so much space, people); so there's more to investigate, for sure (for example, everyone in America should buy Criterion's Tanner '88 DVD). But for now, check out these 36 films that prove true one of Altman's personal mantras: "To play it safe is not to play." Amen.

The Delinquents (1957): Made for \$63,000, this story of a group of boys from the wrong side of the tracks and the innocent, virginal girls who love them marked Altman's first time in the director's chair. Shot in Kansas City, the movie was written in five days and shot in fourteen (and, to be fair, it kinda looks like it). (currently unavailable on DVD)

The James Dean Story (1957): Altman and George W. George (the son of Rube Goldberg!) collaborated on this hit-and-miss documentary on the then newly-car-wrecked James Dean. Without any discernible Altman flourish, this one's just another dull-as-dirt documentary (and one with a god-awful narration). (Delta)

Countdown (1968): A hard-to-find James Caan vehicle about Americans doing everything they can to beat the Soviets in the Space Race. Watch for super-stoopid slo-mo "spacewalking" effects and Robert Duvall getting really, really cranky about those "damned Russians!" (currently unavailable on DVD)

That Cold Day in the Park (1969): A Sandy Dennis vehicle about a lonely rich dowager who invites a strapping young lad (Michael Burns) to shack up with her. In full Bette-Davis-in-Whatever Happened to don't seem to be pulling their own weight around her. (currently unavailable on DVD)

M*A*S*H (1970): Neophytes who approach M*A*S*H expecting a noble yet dated goofball rant on the Korean War (and, allegorically, Vietnam) are typically caught off-guard by $M^*A^*S^*H'$ s bombastic subversion. With this film, Altman was able to include his characters' horny pursuits and a running gag about the biggest penis in the Armed Forces while simultaneously lambasting modern warfare from the ground up. Because, as Altman knew all too well: As long as you make American dumb-asses laugh at your movie and tell their friends (read: \$\$\$), you can insert as much subliminal material for your attentive audience as Duvall was born to play. (Paramount) you'd like. Thank God. (Fox)

Brewster McCloud (1970): Supposedly Altman hated this screenplay about a shut-in (Bud Cort) living in a fallout shelter in the Houston Astrodome who spends his time constructing a set of wings (ah, to fly away...), so he had his actors improvise most of the movie. This was the director's first film featuring frequent collaborator Shelley Duvall. And it's weird as Hell. (currently unavailable on DVD)

McCabe & Mrs. Miller (1971): Warren Beatty has said that if he had been a producer on this western, he would have murdered Altman (the two didn't get along). But the end result (thanks to Vilmos Zsigmond's deafeningly gorgeous cinematography) is a desolate, lilting fever dream of a movie with one Hell of a Leonard Cohen soundtrack. This DVD also houses what is arguably Altman's greatest audio commentary. (Warner

Images (1972): A psychological thriller featuring Susannah York as a woman pushed to the brink of madness by her husband's maybe/maybe-not infidelities and her own ever-blackening psyche. York won the Best Actress award at the 1972 Cannes Film Festival for her work on the film. (MGM)

The Long Goodbye (1973): A blistering reflection of the dirtiness of high-profile Hollywood players, this loose adaptation of Raymond Chandler's tough-guy novel features a career-defining performance from Elliott Gould and a bubbling John Williams score. Hated by critics upon its initial release, *The Long Goodbye* is now considered one of Altman's most incendiary works. (MGM)

Thieves Like Us (1974): Particularly pulpy and surprisingly by-the-book, this saga of three convicted killers returning to their lives of sordid murder, jailbreaks, and multiple robberies features Shelley Duvall as a dumb-ass ranch girl who falls under the erotic spells of Keith Carradine, the youngest of the hooligans. This film also marks the screen debut of future Oscar-winner Louise Fletcher. (currently unavailable on DVD)

California Split (1974): This irreverent and hilarious portrayal of two gamblers (George Segal and Elliott Gould) and their often inspired parlor room antics showcases Altman at his most playful. But beware the currently-available Sony DVD: It's a truncated version of the movie that has tons of soundtrack changes from the film's original presentation (and at least a few minutes of footage have been excised). (Sony)

Nashville (1975): A mythic Americana classic on all fronts that features a cast as varied and expansive as the Midwest. Don't rent it, buy it. Now. Perhaps one of the greatest American films ever made. (Paramount)

Buffalo Bill and the Indians, or Sitting Bull's History Lesson (1976): Paul Newman's Buffalo Bill is a perfect anti-hero—a misinformed, misanthropically didactic leader who'd rather retire with his prostitutes to the saloon than do anything of any merit on the battle field. Film's yet another virulent example of Altman's political subversion: The movie was hated upon its release because of its lack of go-get-em patriotism that had been in resurgence during America's bicentennial. (MGM)

3 Women (1977): Altman's think-iest and strangest film, and also his most gorgeously elegiac. This desert-swept story of two women who may or may not mutate into each other is a gin-soaked peyote trip, featuring a splendid musical score (for a film whose DVD houses a gorgeous widescreen transfer as well as yet another superb Altman commentary). (Criterion)

A Wedding (1978): Imagine taking a giant bong rip and then sitting back in a plush seat to watch somebody else's family go through the rigors of a giant wedding ceremony. I'm not exactly sure what happens in the film—Mia Farrow is a strangely nymphomaniacal mute (!), for one—but again, Altman's orchestration of his ensemble cast is a tidal wonder to behold. (Fox)

Quintet (1979): Another entry in Altman's refreshing "weird" phase, this futuristic thinkpiece—featuring Paul Newman and his wife as nomadic travelers who descend on a post-apocalyptic village—only to find that the sole furthering of life after a nuclear winter involves playing a strange life-and-death game isn't the most consistently engaging of Altman's 1970's period, but its steely tone is well worth a peek. (Fox)

A Perfect Couple (1979): This tonally zany romance/comedy featuring Paul Dooley and Marta Heflin as on-again-off-again lovers is a wonderful manifestation of a couples' amorous volatility. Look for a young Dennis Franz in a small role. (Fox)

HealtH (1980): Altman's most underrated film (and one of the hardest to find), this satire involving a Baby Jane? mode, Dennis turns in a genuinely creepy performance here, though Altman and his collaborators Floridian health food convention in its crosshairs features an extraordinary cast (Carol Burnett, Lauren Bacall, and James Garner, among others) and a scintillating screenplay by Altman and collaborators Frank Barhydt and Paul Dooley. (currently unavailable on DVD)

> Popeye (1980): Many twenty- and thirty-somethings' introduction to Altman, this sometimes-misguided but always intriguing musical features a strong score by Van Dyke Parks and Harry Nilsson ("He Needs Me," sung by Shelley Duvall, you'll also remember from Paul Thomas Anderson's Punch-Drunk Love). And while she's turned in multiple classic performances, I don't think it's wrong to say that Olive Oyl is the role Shelley

Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean (1982): Filmed versions of plays can be stalwart and dull, but that is by no means the case here. The first in a string of Altman stage-to-film adaptations, this insanely inventive film is a goose-pimply dose of American nostalgia that showcases top-notch performances from Cher, Karen Black, and Kathy Bates. (currently unavailable on DVD)

Streamers (1983): A slippery drama—and the second of four play adaptations Altman made in the early 1980's—this tale of a group of soldiers trying to come to terms with their lots in life before getting shipped off to Vietnam is based on the prize-winning stage play by David Rabe (*Hurlyburly*) and features a super-young Matthew Modine. (currently unavailable on DVD)

Secret Honor (1984): This one-man film featuring Philip Baker Hall as Richard Nixon continues Altman's theatre phase with grace and snarling intensity. Criterion's DVD release of the film is also an absolute treasure, featuring a fantastic Altman commentary, as well as a commentary from writer Donald Freed, an interview PBH, and a treasure trove of TV interviews with the real Nixon. (Criterion)

Fool for Love (1985): With Fool For Love, Altman takes Sam Shepard's emotionally tumbleweed-thick romantic narrative and—with the help of an exceptionally well-designed set construction (thanks to "Junior," Stephen Altman)—turns an introspective stage-play into a visually arresting feast for the eyes. And look at this cast: Kim Basinger, Shepard, Harry Dean Stanton, Randy Quaid—yeah, it's the real deal. (MGM)

Beyond Therapy (1987): Playwright Christopher Durang bemoaned Altman's film version of his play, citing that Altman didn't "accurately represent" it (um, *duh*). But whether it's true to its source material or not, this slapstick comedy featuring Julie Hagerty, Jeff Goldblum, and Christopher Guest isn't a beginning-to-end success, but Altman's pretty poison does rear its head a couple of times. (Anchor Bay)

O.C. and Stiggs (1987): This infantile coming-of-age comedy was shelved by MGM after its completion in 1984, and for good reason: *O.C.* and Stiggs is a wildly misguided (yet compulsively watchable) romp featuring Daniel Jenkins and Neil Barry as its title duo, and Dennis Hopper and Jon Cryer (!) as supporting weirdos. More Porky's than M*A*S*H, it must be seen to be believed. (MGM)

Vincent & Theo (1990): Tim Roth's performance as Vincent Van Gogh is a triumphant fusion of extroverted angst and inner turmoil, and Altman's juxtaposition of Van Gogh's paintings with the artist's tumultuous relationship with his brother (Paul Rhys) dances on similar territory that Akira Kurosawa investigated in *Dreams* (with equally evocative results). (**MGM**)

The Player (1992): You're unlikely to find any critic who had anything but implicit praise to heap upon this Tim Robbins-led Hollywood satire, Altman's return to form after a decade of strange sidetracks and theatrical musings. Criterion's exceptional LaserDisc release of the film has yet to be replicated on DVD, so hopefully they'll put a mega-set of this marvel on the market sometime soon. (New Line)

Short Cuts (1993): Nashville may have been Altman's watershed in establishing his reputation as cine-architect of the interweaving, panoramic ensemble pieces for which he become famous, but if he first toyed with the concept in M*A*S*H and ratified it with Nashville, Short Cuts showcases him perfecting it at his best. Short Cuts starts out as an enjoyably perky adult melodrama, but as soon as the picture careens into its second hour, its fangs are revealed, and you won't believe where it all ends up. It's been said that adapting these interweaving short stories (based on works by the American master Raymond Carver) was a pet project of Altman's so compelling that his main impetus for making The Player was to have the freedom to make Short Cuts. And this DVD release is a stunner (**Criterion**)

Pret-a-Porter (1994): Another misunderstood gem—audiences avoided this follow-up to *Short Cuts* like the plague, and critics were hesitant to really give it the credit it deserved. This one's worth a peek simply because of the Marcello Mastroanni/Sophia Loren reunion at the film's center, as with as the picture's clothing-optional climax. (Miramax)

Kansas City (1996): A jazzy period piece, this homage of sorts—at least in tone—to the city of Altman's youth has an all-over-the-damned-place plot, but with Jennifer Jason Leigh, Miranda Richardson, and a killer Harry Belafonte taking on thespian duties, nothing here gets too bad. The DVD's worth a buy for the commentary track. (New Line)

The Gingerbread Man (1998): Stabbing at the mainstream with Kenneth Branaugh's American accent at full salute (yikes), this thriller based on a screenplay by John Grisham really doesn't work all that well. And seriously: What the Hell would Grisham and Altman talk about if they were put in a room together? In my mind, Altman would eat Grisham for breakfast; but never underestimate a former lawyer... (Universal)

Cookie's Fortune (1999): The hardest-to-find DVD in the Altman oeuvre (it was released on the format in 1999 but has since gone out of print), this fly-on-the-wall look at a small-town Easter weekend may be Altman on autopilot, but it's not without its charms. Another fantastic commentary here, as well. **(unavailable on DVD)**

Dr. T & The Women (2000): This writer remembers *loathing* this Richard Gere vehicle upon its initial release, but—as with all Altman flicks—it takes a couple go-rounds to really make heads or tails of it. And once that sensibility kicks in, this one emerges as a gorgeously labyrinthine paean to women that has a tone unlike anything else in Altman's catalog. (**Lions Gate**)

Gosford Park (2001): What will probably be Altman's final stab at competitive Oscar glory, this pseudo-BBC drama with a monstrous cast (Kristin Scott Thomas, Emily Watson, Bob Balaban, Helen Mirren, and so on) was a surprise critical and commercial success, winning Altman and his team a newfound sense of aesthetic vibrancy (not as though he ever asked for it, but still...). (Universal)

The Company (2003): This film about up-and-coming Broadway dancers was co-written by Neve Campbell (please don't discount it just yet...) and features Malcolm McDowell as a cheeky, raspy dance-teacher asshole. I was expecting to write this one off immediately, but I'll be damned if it isn't one of the best of Altman's late-career output. (Sony)

A Prairie Home Companion (2006): It's fitting that this ended up being Altman's cinematic coda. A Prairie Home Companion has sections that simply don't gel (who the Hell is that angel lady, anyway?), but when it clicks, it soars. Smooth, sad, and vivacious, this one provides a fantastic high watermark for our beloved maestro to give a final bow.

Remember, as Mr. Altman once said: "It's all just one film to me. Just different chapters."

So start watching...





10 Items or Less

Not Yet Reviewed (R)

Brad Siberling (City of Angels, Moonlight Mile) directs this dramedy starring Morgan Freeman and the girl from Spanglish in which Morg plays an actor rehearsing a role who runs afoul Spanalish-girl and then takes her away on a trip neither will ever forget as they teach one another about their respective cultures and worlds. (MK)

Babel

★ ★ (R)

Babel is a film that starts off with great promise and then winds up playing things relatively safe: there are moments at the beginning that suggest the ambitious panoramic scope of DW Griffith's grand 1916 epic Intolerance, but it soon turns into something more akin to a multinational Crash. (PS)

Backstage

Not Yet Reviewed (Not Rated)

Emmanuelle Seigner (Ninth Gate, Polanski's wife) plays a Blondie-esque underground superstar who finds a young admirer played by a French actress whose name you won't be able to pronounce anyway won't leave her be. We follow their intertwining stories as they two grow closer and closer in this Cesar-nominated French film about Frenchiness. (MK)

Bobby

★ ★ ★ (R)

Please see our feature on page 11.

Borat

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

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

Candy

 $\star\star\star$ (R)

Candy, also known as Charley, Smack, Junk and Brown Sugar, is a nickname for a danger-

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 consequences. 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.

Casino Royale

Not Yet Reviewed (PG-13)

Laver 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)

Copying Beethoven

Not Yet Reviewed (PG-13)

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

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) Richard Linklater's film based on the best-selldirector John Whitesell gives us this season's ing non-fiction book of the same name (a kind of prototypical "silly Christians fighting over silly

ous substance. Candy is heroin. In fact, Candy 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 kidsover the course of the film-will definitely more than once go. "Daaaaddddd!" 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)

Deia Vu

★ 1/2 (PG-13)

When will Hollywood stop using science-fiction merely as a device to tell just another average action chase story? Probably never, I wold guess. Tony Scott's latest—the 80-million dollar Déià 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 Denzel Washington's presence, in fact, no one would even bother to see this movie. Certainly no one would take it the least bit seriously. (JH)

The Departed

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

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

Fast Food Nation

 \star \star \star (R)

latter day The Jungle in its being a clarion expo-

sé of the venal fast food industry) is an interest- they look very similar to the last few Nancy don't cover nearly as much ground as its urtext. instead opting to concentrate on a nevertheless impressive number of narratives strung together in Traffic-like fashion. We see the Mexican For Your Consideration immigrants coping with their existence as illegal aliens in their new home of America, we see the young kids working for barely enough to live meat-packers, the ranchers, the marketing guys, and those at the very top. Though this spallter-painting approach of Linklater's (and author Schlosser himself, who co-wrote the script) might be wholly appropriate for the subject matter, we nevertheless get a real sense of the characters whose stories are each spread so thin that the result is a little transparent. Then again, so too is the fast food nation in which we live, so perhaps it all works out in the rear end. (JH)

Flannel Pajamas

★ ★ ★ (Not Rated)

Plain and simple, the best movie of the year thus far. Of course, this is like saving you're the Valedictorian of summer school, as this has definitely been the absolute worst year of American movies since the beginning of the medium. Nonetheless. Jeff Lipsky's touching, poignant, and amazingly honest portraval of a young couple's long-term (well, long-term in the world of Hollywood/NY love) relationship—from their initial meeting during a tempestuous blind date to their highly libidinous courtship to their marriage and ultimate downfall—engenders a film that, for once, truly is in the vein of John Cassavetes and Mike Leigh. Quiet (no music that L absolutely fantastic original song that everyone has been talking about from the trailer tacked to the end credits), stark, and extremely naturalistic in its execution, Flannel Pajamas is one of those truly adult films of the ilk of Mike Nichols' recent Closer in which there is no room for cliché, no time for hackneved phrases, and only humanity. (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, cized forever from your flock, family, and the

ing episodic piece of satire. The filmmakers Meyers, Adam Sandler, Rob Schneider, and Wavans Brothers movies, as well. Isn't that nutty? (MK)

★ ★ ★ (PG-13)

For Your Consideration is a funny entry in the career of satirist filmmaker Christopher Guest. off of in the restaurants themselves, we see the 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 interview on page 10.

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, can remember less the title credits and the Academy Award-nominated animator Bill Plympton), thus the word is used an average of 8.88 times per minute. (MK)

Happy Feet

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

Though I don't recall hearing mention of it during all that sub-Hallmark honey that Morgan reality presented in a forum that is titillating, at Freeman was spewing throughout March of the times humorous, and always full of the utmost 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 ostra-



cute penguin vou've been crushing on or will 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-entirelyun-endearing animated film that plays like a peculiar mash-up of Rudolph the Red-Nosed Reindeer and Moulin Rouge. (PS)

Harsh Times

 $\star\star\star$ (R)

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

Iraq in Fragments

★ ★ 1/2 (Not Rated)

Throughout the film, the viewer is treated with some beautiful photography of Irag, from the grand displays of religious fervor with the Shiites to the intimate quiet that Mohammed and the Kurds in the north exist in. The film's editing and music complements these shots appropriately, creating a good pace for this set of stories, all involving some complex social issues that are sometimes ignored by Western, especially American, viewers. The 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)

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 layish-but-insular walls of Versailles-an existence where

nate-must have been like for Marie Antoiyour unique abilities somehow allow you to nette, which is pretty much Coppola's intent, then you are likely to find it a visually dazzling and surprisingly powerful work that is more about the pleasures of perils of superficiality than merely a superficial film. (PS)

The Nativity Story

Not Yet Reviewed (PG)

OK. I won't get too pissed-off here. OK. I'm calm, it's cool. No worries. A deep breath, and...all right. So, here's the low-down on this piece of shit (yes, I called it this without having seen it yet; that's right, I said it): Catherine Hardwicke (yes, the director of those double piles of steaming treacle Thirteen and Lords of Dogtown) has decided to take the blue streaks out of her hair and get extra-bubbly about (insert annoying southern belle accent here) "a young fourteen-year-old girl dealing with being impregnated by God in this story of the birth of Christ." Jesus! Mary is played by that little boy-girl from the equally execrable Whale Rider, Keisha Castle-Hughes, who—though only 16 is already friggin' pregnant with her 19-year-old boyfriend's baby! Maybe she'll make up a story of her own... (don't worry, I won't go there). Finally, who should have written this colossal affront to Christendom, but Mike Rich who penned: Finding Forrester. The Rookie (the one with Dennis Quaid, not Clint Eastwood), and the damningly invidious Radio in which Cuba decides to slap his face a few times and don Billy-Bob teeth in an effort to portray a real-life retard. My goodness, and I'm not even Christian for chrissakes!! This is the first film ever to have premiered at the Vatican. (MK)

The Queen

★ ★ ★ 1/2 (PG-13)

Ably directed by Stephen Frears (High Fidelity, The Grifters) and written by Peter Morgan (The Last King of Scotland), The Queen gives us Helen Mirren as 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-thescenes dialogue somehow culled by Morgan. The film gives us a more human Queen Elizabeth II, a more human Royal Family, and does something that I didn't think would be possible; made me feel a certain degree of pity for these people whose real enemy, as the movie (and supposedly Blair) implies, isn't the ghost of a woman who gave them nothing but grief and annoyance over the years, but themselves. (JH)

The Return

1/2 (PG-13)

of the real world is kept far outside the palace 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 someone with no feeling for the genre, and performed by virtually comatose actors, and you'll begin to grasp the utter lethargy that surrounds this project. I'm not surprised that the studio declined to screen it in advance for critics-what surprises me is that editor Claire Simpson was able to stay awake while wading through the lethargic footage long enough to piece it together into something resembling a feature film. (PS)

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

 \star \star \star 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 Oueen 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 Christmasthemed 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)

Turistas

Not Yet Reviewed (R)

Another horror film for the kids. This one directed by Blue Crush and Crazy/Beautiful director John Stockwell, gives us a gaggle of sexy, no-name actors who somehow find themselves marooned in the middle of the Brazilian nutty, torture ensues, everything turns green and blue, we get close-ups of teeth, etc. You know the drill by now. Michael Ross' first script-and he gives editors and assistant editors all over Hollywood something to hope for, now doesn't he? It could happen to vou! (MK)

Van Wilder 2: The Rise of Taj

Not Yet Reviewed (R)

The director, Mort Nathan, of this seguel to National Lampoon's attempt at recreating Animal House for the new millennium wrote Boat Trip, but he also wrote Kinapin, so who knows what this one will be. Funnily enough, Morty also wrote a few episodes of Benson and The Golden Girls and Archie Bunker's Place, so go figure. Kal "Picaninny" Penn reprises his role from the first (really more of a composite of that

jungle whilst away on vacation. Things get role and his Oscar-winning performance in White Castle) as an apostle of Van Wilder who will show you just how easy it is to waste Mom and Dad's money at school while not getting charged for date-rape. (MK)

Volver

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

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

ART FILM OF THE WEEK BY AARON SHELEY

NASHVILLE

The gargantuan ensemble cast that (yes, many of them wrote their own gave their all for Robert Altman's epic musical. In fact, Keith Carradine won an Oscar for his song, "I'm Fasy," (It has been said that Altman was hanging around with Carradine one night, the song was played, and Altman brought a gritty recording he made himself to the Money Men to get the movie green-lit on the spot.)

Altman's direction of the film is akin to perfection, mixing and matching the essential elements of a country music concert gone wild with infidelity, rampant insanity, and assassination all in one show. Nashville is an assortment of lush color images in a whirlwind montage. Its dreamlike, illusory quality reverberates through its chronicle of the tumultuous seventies. Karen Black's music numbers are among the best, topped only by the show-stopping final composition, "It Don't Worry Me" (the lyrics of which have an ultra-eerie effect when played in irony at the film's tragic conclusion).

Here Altman is calcified as a genius of audio-visual overlap mixing, using his skill to outdo any of his other films by sheer talent of composing a musical delight. Never before had such innovations been made with the truly experimental style Altman recorded and mixed the sound on this ultimately American film that blends tragedy and comedy over the course of a few days in the life of 26 (!) main characters living in or visiting Nashville, TN.

The script itself (genius in its own way) is a mere 75 scant pages, attesting at once that the over two-and-a-half hours of screen time was almost entirely improvised Of the cast everyone—from Henry Gibson's country megastar to Jeff Goldblum's motorcycle riding prestidigitator—gives career-making performances

wrote and performed their own music songs, and most of them indeed sung their own songs...including show-stopping Lily Tomlin in a hilarious gospel choir sequence that has to be seen to be believed) that brings together a tapestry of Americana in each vignette.

> Nashville has a musical pulse, beating to the tune of a modernized, backstage, all-access pass to the concert of a lifetime. Heightened sexuality goes far in the socio-political climate of the city. Keith Carradine's country star is addicted to sex with as many women as he can lure. In terms of politics, a diegetic narrator of sorts uses a van and a megaphone to campaign for the Hal Phillip Walker's fictitious Replacement Party bid for President of the United States. The omnipresent Walker (Thomas Hall Phillips)—who is only heard and talked about over the film's narrative-is voiced and developed by local political zealot who was tasked by Altman to create an actual political campaign aside from the film that would basically invade the film's production throughout. Such was the incredibly expansive and variegated process of producing this film that truly has no means of comparison before

> So singular is this film in its concept and execution that it has become a part of the universal cinematic lexicon. Often you'll hear of or read someone using the film as a hyphenate ("A very Nashvilleesque film") when describing a work that utilizes an ambitiously prodigious cast.

> Jealousies, lies, and dreams of stardom collide in Nashville's funny, poignant, fascinating, truthful, and unwavering exegesis on America during our Best and Worst time in modern history. The director's talent will be missed, and Nashville stands as a powerful testament to his indelible legacy. 🏱

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

The Holiday Sat., 7 p.m.
The Blood Diamond Sat., 7:30 p.m.
The Nativity Story 11:15 a.m., 1:45, 4:45, 7:35, 9:55 p.m.
Turistas Fri. Sat., 1:20, 4:10, 7:40, 9:50 p.m., 12 mid.; Thurs.,

1:20, 4:10, 7:40, 9:50 p.m. Bobby Fri., 11:25 a.m., 2:15, 5:15, 7:55, 10:35 p.m.; Sat., 11:25 a.m., 2:15, 5:05, 7:55, 10:35 p.m.; Thurs., 11:25 a.m., 2:15, 5:15, 7:55, 10:35 p.m. Deja Vu Fri., 11:30 a.m., 2:10, 4:50, 7:15, 8:10, 10:15, 10:50

p.m.; Sat., 7:15, 10:15 p.m.; Sat., 1, 4, 8:10, 11:10 p.m.; Thurs., 7:15, 10:15 p.m.; Thurs., 11:30 a.m., 2:10, 4:50, 8:10, 10:50 p.m.
The Fountain Fri., 11:20 a.m., 1:30, 5, 7:30, 10 p.m.; Sat.,

11:20 a.m., 1:30, 5, 10:50 p.m.; Thurs., 11:20 a.m., 1:30, 5,

11:20 a.m., 1:30, 5, 10:50 p.m.; Thurs., 11:20 a.m., 1:30, 5, 7:30, 10 p.m.

Tenacious D in the Pick of Destiny Fri.-Sat., 1:50, 4:40, 7, 9:30 p.m.; Thurs., 1:50, 4:40 p.m.

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

For Your Consideration Fri., 11:05 a.m., 1:25, 3:25, 5:25, 7:45, 10:05 p.m.; Sat., 11:05 a.m., 1:25, 3:25, 5:25, 7:45, 10:05 p.m.; Thurs., 11:05 a.m., 1:25, 3:25, 5:25, 7:45, 10:05 p.m.; Thurs., 11:05 a.m., 1:25, 3:25, 5:25, 7:45, 10:05 p.m.; Thurs., 11:05 a.m., 1:230, 3, 5:30, 8, 10:30 p.m.; Fri.-Sat., 11:45 a.m., 2:05, 4:25 p.m.; Thurs., 12:30, 3, 5:30, 8, 10:30 p.m.; Thurs., 11:45 a.m., 2:05, 4:25 p.m.

Babel Fri.-Sat., 1:35, 4:35, 8:05, 11:15 p.m.; Thurs., 1, 4 p.m.

Stranger Than Fiction Fri., 1:15, 4:15, 7:25, 10:25 p.m.; Sat.

Stranger Than Fiction Fri., 1:15, 4:15, 7:25, 10:25 p.m.; Sat., 1:15, 4:15, 10:25 p.m.; Thurs., 1:15, 4:15, 7:25, 10:25 p.m.; Volver 11:50 a.m., 2:30, 5:10, 7:50, 11 p.m.

The Prestige 1:55, 4:55, 8:15, 11:05 p.m.

The Queen 11:40, a.m., 2, 4:20, 7:10, 9:40 p.m.

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Bobby Fri.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs.,

Tenacious D in the Pick of Destiny Fri.-Sun., 2, 4:30, 7, 9:30

p.m.; Mon. Thurs., For Your Consideration Fri.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.

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The Doors Wed., 7:30 p.m. PACIFIC'S THE GROVE STADIUM 14 189 The Grove Drive, 3rd & Fairfax (323)692-0829

The Holiday Sat., 7 p.m.
The Blood Diamond Sat., 8 p.m.
The Nativity Story Fri.-Sun., 11:05 a.m., 1:35, 4:30, 7:20, 10:10 p.m.; Mon., 11 a.m., 1:35, 4:30, 7:20, 10:10 p.m.; Tues.-Thurs., 11:05 a.m., 1:35, 4:30, 7:20, 10:10 p.m.

11:05 a.m., 1:35, 4:30, 7:20, 10:10 p.m.

Bobby 11:35 a.m., 2:30, 5:20, 8:10, 11 p.m.

Deck the Halls Fri.-Wed., 11:15 a.m., 1:50, 4:45, 7:35, 10:20 p.m.; Thurs., 11:15 a.m., 1:50, 4:45, 7:35, 10:05 p.m.

Deja Vu Fri., 10:55 a.m., 1:55, 5:25, 7:55, 8:40, 10:55 p.m.; Sat., 10:55 a.m., 1:55, 5:25, 7:55, 8:40, 10:55 p.m.; Sun.-Wed., 10:55 a.m., 1:55, 5:25, 7:55, 8:40, 10:55 p.m.; Thurs., 10:55 a.m., 1:55, 5:25, 8:40, 10:10 p.m.

The Fountain 11:25 a.m., 2:10, 4:50, 7:30, 10 p.m.

Casino Royale Fri.-Wed., 12:45, 4:20, 7:10, 7:50, 10:35, 11:10 p.m.; Thurs., 12:45, 4:20, 7:15, 7:50, 10:35, 11:10 p.m.

Happy Feet Fri., 11, 11:30 a.m., 1:45, 2:25, 4:25, 5:10, 8, 10:45 p.m.; Sat., 10:45, 11 a.m., 1:40, 1:45, 4:20, 4:25, 7:25, 10:25 p.m.; Sun.-Thurs., 11, 11:30 a.m., 1:45, 2:25, 4:25, 5:10, 8, 10:45 p.m. 10:45 p.m.

Babel 11:40 a.m., 3:15, 7:05, 10:25 p.m.

Stranger Than Fiction Fri., 10:45 a.m., 1:25, 4:10, 7, 10:05 p.m.;
Sat., 11 a.m., 1:50, 4:35, 10:05 p.m.; Sun.-Wed., 10:45 a.m.,
1:25, 4:10, 7, 10:05 p.m.; Thurs., 10:45 a.m., 1:25, 4:10,

1:25, 4:10, 7, 10:05 p.m.; Thurs., 10:45 a.m., 1:25, 4:10, 10:20 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 12:30, 3, 5:45, 8:20, 10:40 p.m.

Flushed Away Fri.-Wed., 10:45 a.m., 1, 3:25, 5:40 p.m.; Thurs., 11:10 a.m., 1:30, 4 p.m.

The Queen Fri.-Mon., 11:45 a.m., 2:20, 5:05, 7:50, 10:15 p.m.; Tues., 10:55 a.m., 1:20, 3:45, 10:15 p.m.; Wed.-Thurs., 11:45 a.m., 2:20, 5:05, 7:50, 10:15 p.m.

The Departed Fri., 11:50 a.m., 3:20, 7:05, 10:30 p.m.; Sat., 11:50 a.m., 3:20, 10:30 p.m.; Tues., 11:50 a.m., 3:20, 7:05, 10:30 p.m.; Wed.-Thurs., 11:50 a.m., 3:20, 7:05, 10:30 p.m.; Wed.-Thurs., 11:50 a.m., 3:20, 7:05, 10:30 p.m.; Wed.-Thurs., 11:50 a.m., 3:20, 7:05, 10:30 p.m.

Thurs., 11:50 a.m., 18:50, 7:05, 10:30 p.m.; Wed.-Thurs., 11:50 a.m., 3:20, 7:05, 10:30 p.m. REGENCY FAIRFAX THEATRES 7907 Beverly Boulevard (323)655-4010 Come Early Morning Fri.-Sun., 12:15, 5 p.m.; Mon.-Thurs., 5 p.m. Conversations With God Fri.-Sun., 12:25, 5:10 p.m.; Mon.-Thurs., 5:10 p.m.

5:10 p.m.
Infamous 4:40 p.m.
The Science of Sleep 2:50, 7:40, 10 p.m.
The Illusionist 2:30, 7:30, 9:55 p.m.
Little Miss Sunshine Fri.-Sun., 12 noon, 2:20, 7:15, 9:40 p.m.;
Mon.-Thurs, 2:20, 7:15, 9:40 p.m.
REGENT SHOWCASE 614 North LaBrea and Melrose

REGENT SHOWCASE 614 North LaBrea and (323)934-2944
Poolhall Junkies 7:30, 9:30 p.m.
VINE 6321 Hollywood Blvd. (323)463-6819
Flags of Our Fathers 5, 9:25 p.m.
The Illusionist 3, 7:25 p.m.
VISTA 4473 Sunset Boulevard at Hollywood (323)660-6639

Nation of Kazakhstan Fri., 7, 9:30 p.m.; Sat.-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

The Blood Diamond Sat., 7:15 p.m.
National Lampoon's Van Wilder: The Rise of the Taj Fri.-Sat., 10:30 a.m., 12:45, 2:55, 5:10, 7:25, 9:50 p.m.; Sun., 10:30 a.m., 12:45, 2:55, 5:10, 7:25, 9:35 p.m.
The Nativity Story Fri.-Sat., 10:20 a.m., 12:35, 3:10, 5:45, 8:20,

10:45 p.m.; Sun., 10:20 a.m., 12:35, 3:10, 5:45, 8:10, 10:30

p.m.

Turistas Fri.-Sun., 10:55 a.m., 1:25, 4:10, 7:40, 9:55 p.m.

Bobby Fri.-Sat., 11:30 a.m., 2:10, 4:50, 7:45, 10:30 p.m.; Sun., 11:30 a.m., 2:10, 4:50, 7:45, 10:30 p.m.; Sun., Deck the Halls Fri.-Sat., 10:35 a.m., 12:40, 3:05, 5:25, 7:55,

10:20 p.m.; Sun., 10:35 a.m., 12:40, 3:05, 5:25, 7:55, 10:10

p.m.
Deja Vu Fri.-Sat., 11:15 a.m., 1:15, 2, 4:15, 5, 7:15, 8, 10:15, 10:45 p.m.; Sun., 11:15 a.m., 1:15, 2, 4:15, 5, 7:15, 8, 10 p.m.
Tenacious D in the Pick of Destiny Fri.-Sun., 11:20 a.m., 4:55, 200 a.m. P:30 p.m.

Casino Royale Fri.-Sat., 10:40 a.m., 12:05, 2:30, 4, 6:15, 7, 9:15, 10:05 p.m.; Sun., 10:40 a.m., 12:05, 2:30, 4, 6:15, 7,

9:15 p.m.

Happy Feet Fri., 11 a.m., 12:10, 1:50, 2:45, 4:40, 5:30, 7:30, 8:05, 10:10, 10:35 p.m.; Sat., 11 a.m., 12:10, 1:50, 2:45, 4:40, 5:30, 8:05, 10:10, 10:35 p.m.; Sun., 11 a.m., 12:10, 1:50, 2:45, 4:40, 5:30, 7:30, 8:05, 10:05 p.m.

Let's Go to Prison Fri.-Sun., 2:40, 7:10 p.m.

Let's Go to Prison Fri.-Sun., 2:40, 7:10 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious

Nation of Kazakhstan Fri.-Sun., 10:25 a.m., 12:50, 3, 5:15,

7:35, 9:45 p.m.

7:35, 9:45 p.m.

Flushed Away Fri.-Sun., 11:55 a.m., 2:15, 4:35, 7:05, 9:20 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sun., 11:45 a.m.,

2:20, 4:45, 7:20, 9:40 p.m. **LAEMMLE'S GRANDE 4-PLEX** 345 South Figueroa Street (213)617-0268

Deck the Halls Fri., 5:30, 7:45, 9:55 p.m.; Sat.-Sun., 1, 3:15, Deck the Halls Fir., 3:30, 7:43, 9:35 p.m.; 3at.-3un., 1, 3:15, 5:30, 7:45, 9:55 p.m.; Mon.-Thurs., 5:30, 7:45 p.m.

Deja Vu Fri., 5, 7:40, 10:15 p.m.; Sat.-Sun., 1:55, 5, 7:40, 10:15 p.m.; Mon.-Thurs., 5, 7:40 p.m.

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

Casino Royale Fri., 5:15, 8:20 p.m.; Sat.-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., 5:30, 7:30, 9:30 p.m.; Sat.-Sun., 1:30, 3:30, 5:30, 7:30, 9:30 p.m.; Mon.-Thurs., 5:30, 7:30 p.m.

MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760 - National Lampoon's Van Wilder: The Rise of the Taj 12:30, 2:50, 5, 7:20, 9:30 p.m.

Turistas 12:30, 2:50, 5, 7:20, 9:30 p.m.

Tenacious D in the Pick of Destiny 12:20, 2:40, 5:10, 7:40, 10:10 p.m.

Fast Food Nation 1:40, 4:10, 7, 9:40 p.m.

Fur: An Imaginary Portrait of Diane Arbus 1:20, 4:10, 7, 9:40

p.m.
A Good Year 1:30, 4, 6:40, 9:20 p.m.
Harsh Times 1:40, 4:30, 7:10, 10 p.m.
Shut Up & Sing 1, 3:10, 5:20, 7:40, 10 p.m.
Saw III 12:20, 2:40, 5:10, 7:30, 9:50 p.m.
Flags of Our Fathers 12:50, 3:40, 6:30, 9:20 p.m.
The Prestige 12:50, 3:30, 6:30, 9:10 p.m.
Running With Scissors 1, 4, 7:10, 9:50 p.m.
One Night With the King 1:20, 3:50, 6:20, 9 p.m.
UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321

(213)748-6321

The Nativity Story Fri.-Sat., 11 a.m., 1:20, 3:40, 6, 8:15, 10:30 p.m., 12:35 a.m.; Sun.-Thurs., 11 a.m., 1:20, 3:40, 6, 8:15, 10:30 p.m.

10:30 p.m.

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 11:30 a.m., 2:05, 4:40, 7:15, 9:45 p.m.

Marie Antoinette Fri.-Sat., 12 mid.

WEST HOLLYWOOD BEVERLY HILLS

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

10 Items or Less Fri., 5, 7:15, 9:30 p.m.; Sat.-Sun., 12:30, 2:45, 5, 7:15, 9:30 p.m.; Mon.-Thurs., 5, 7:15, 9:30 p.m. Sweet Land Fri., 5, 7:30, 10 p.m.; Sot.-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.; Sot.-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-

Modern Man Fri.-Sat., 12 mid.
Candy 1:30, 4:15, 7:10, 9:45 p.m.
The Aura 12:30, 3:45, 7, 10 p.m.
Marie Antoinette 1:30, 7 p.m.
Little Children 12:45, 3:45, 7, 9:55 p.m.
Shortbus 4:30, 9:45 p.m. 3 Needles 1, 4, 7, 10 p.m. Spike & Mike's Sick and Twisted Ani

WESTWOOD WEST L.A.

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

Deja Vu Fri, 1:15, 4:20, 7:10, 10:15 p.m.; Sat., 10:30 a.m., 1:25, 4:15, 7:10, 10:15 p.m.; Sun., 1:15, 4:20, 7:10, 10:05 p.m.; Mon., 1:15, 4:20, 7:10, 10:15 p.m.; Tues., 4:20, 10:15 p.m.; Wed.-Thurs., 1:15, 4:20, 7:10, 10:15 p.m.; Tues., 4:20, 10:15 p.m.; Wed.-Thurs., 1:15, 4:20, 7:10, 10:15 p.m.; Sat., 10 a.m., 1, 4:05, 7:30, 10:50 p.m.; Sun., 12:45, 4:05, 7:30, 10:40 p.m.; Mon.-Thurs., 1, 4:05, 7:20, 10:30 p.m.

Babel Fri., 12:30, 4:10, 7:20, 10:30 p.m.; Sat., 10:10 a.m., 1:10, 4:10, 7:20, 10:30 p.m.; Sun., 12:30, 4:10, 7:20, 10:25 p.m.; Wed., 1:05, 4:10, 7:20, 10:25 p.m.; Tues., 1:15, 7:10 p.m.; Wed., 1:05, 4:10 p.m.; Thurs., 1:05, 4 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 1, 3:30, 5:55, 8:30, 10:40 p.m.; Sat., 10:50 a.m., 1:15, 3:30, 5:55, 8:30, 10:40 p.m.; Sat., 10:50 a.m., 1:10, 3:10, 5:20, 7:35, 9:50 p.m.

7:35, 9:50 p.m.

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

The Lives of Others (Das Leben der Anderen) Fri., 12 noon, 3:
7:05, 10:35 p.m.; Sat., 10:15 a.m., 1:15, 4:25, 7:40, 11:05
p.m.; Sun., 12 noon, 3:30, 7:05, 10:35 p.m.; Mon.-Thurs., 1,
4:15, 7:20, 10:25 p.m.

The Blood Diamond Sat., 7:15 p.m.
The Nativity Story Fri., 10:35 a.m., 1:10, 4:05, 7, 9:55 p.m., Sat., 10:35 a.m., 1:10, 4:05, 7:30, 10:25 p.m.; Sun., 10:35 a.m., 1:10, 4:05, 7, 9:55 p.m.; Mon.-Thurs., 2:30, 5, 7:40, 10:25 a.m. 10:25 p.m.

Turistas Fri., 11:45 a.m., 2:30, 5:10, 8:15, 11:05 p.m.; Sat., 11:45 a.m., 2:30, 5:10, 8:15, 11:10 p.m.; Sun., 11:45 a.m., 2:30, 5:10, 8:10, 10:35 p.m.; Mon.-Thurs., 2:10, 4:55, 7:50, 10:10 p.m.

Bobby Fri., 10:25 a.m., 1:15, 4:20, 7:35, 10:40 p.m.; Sat., 10:25

a.m., 1:25, 4:20, 10:40 p.m.; Sat., 7:35 p.m.; Sun., 10:25 a.m., 1:15, 4:20, 7:35, 10:40 p.m.; Mon.-Thurs., 1:15, 4:10, 7:15,

10:20 p.m.; Non.-Inurs., 1:13, 4:10, 7:13, 10:20 p.m.; Deck the Halls Fri., 10:55 a.m., 1:40, 4:25, 7:15, 9:50 p.m.; Sat., 11 a.m., 1:40, 4:10, 7:05, 9:50 p.m.; Sun., 10:55 a.m., 1:40, 4:25, 7:15, 9:50 p.m.; Mon., 2, 4:30, 7:05, 9:55 p.m.; Tues., 2, 4:30, 10:10 p.m.; Wed.-Thurs., 2, 4:30, 7:05, 9:55

p.m.

Deja Vu Fri.-Sat., 10:20 a.m., 1:20, 4:30, 7:10, 7:50, 11 p.m.;
Sun., 10:20 a.m., 1:20, 4:30, 7:10, 7:50, 10:45 p.m.; Mon.Thurs., 1:05, 4:05, 7, 7:45, 10 p.m.

The Fountain Fri., 11:35 a.m., 2:20, 5:05, 8, 10:45 p.m.; Sat.,
11:35 a.m., 2:20, 5:05, 10:35 p.m.; Sun., 11:35 a.m., 2:20,
5:05, 8, 10:25 p.m.; Mon.-Thurs., 2:15, 4:50, 7:25, 9:50 p.m.

Tenacious D in the Pick of Destiny Fri.-Sun., 10:10 p.m.; Mon.Thurs., 10:35 p.m.; Mon.-Thurs., 10:35 p.m.; Mon.-

Tenacious D in the Pick of Destiny Fri.-Sun., 10:10 p.m.; Mon.-Thurs., 10:35 p.m.

Casino Royale Fri.-Sat., 12:05, 3:45, 7:25, 10:55 p.m.; Sun., 12:05, 3:45, 7:25, 10:45 p.m.; Mon.-Wed., 12:40, 3:55, 7:15, 10:35 p.m.; Thurs., 12:40, 3:55, 7:15, 10:30 p.m.

For Your Consideration Fri.-Sun., 10:40 a.m., 1:50, 4:50, 7:55, 10:20 p.m.; Mon.-Wed., 12:55, 3:25, 5:40, 8, 10:15 p.m.; Thurs., 12:55, 3:25, 5:40, 10:35 p.m.

Happy Feet Fri.-Sun., 11:10 a.m., 2:15, 5:20, 7:45, 10:30 p.m.; Mon.-Thurs., 1:35, 4:25, 7:35, 10:05 p.m.

Babel Fri.-Sat., 12:10, 3:50, 7:20, 10:45 p.m.; Sun., 12:10, 3:50, 7:20, 10:30 p.m.; Mon.-Thurs., 1:35, 4:25, 7:35, 10:05 p.m.; Sun., 10:30 a.m., 1:30, 4:35, 7:30, 10:25 p.m.; Sat., 10:30 a.m., 1:30, 4:35, 7:30, 10:25 p.m.; Sat., 10:30 a.m., 1:30, 4:35, 7:30, 10:25 p.m.; Sat., 10:30 p.m.

7:30, 10:30 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious
Nation of Kazakhstan Fri., 10:15 a.m., 12:20, 2:40, 5:10, 7:40,
10:15 p.m.; Sat., 10:10 a.m., 12:15, 2:35, 4:55, 8, 10:45 p.m.;
Sun., 10:15 a.m., 12:20, 2:40, 5:10, 7:40, 10:15 p.m.; Mon.Thurs., 12:50, 3:05, 5:25, 7:55, 10:15 p.m.
Flushed Away Fri.-Sun., 11:25 a.m., 2:05, 4:40 p.m.
Mon.-Thurs., 12:45, 3, 5:20 p.m.

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

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

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

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

MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866

Stranger Than Fiction 11:50 a.m., 2:15, 4:40, 7:30, 10 p.m.

MANN BRUIN 948 Broxton Avenue (310)208-8998 The Fountain Fri.-Wed., 11:50 a.m., 2:10, 4:30, 7, 9:30 p.m MANN FESTIVAL 1 10887 Lindbrook Avenue (310)208-2765

Turistas 12 noon, 2:30, 5, 7:30, 10 p.m.

MANN NATIONAL 10925 Lindbrook Drive (310)208cious D in the Pick of Destiny 12:30, 2:50, 5:10, 7:40,

MANN VILLAGE 961 Broxton Avenue (310)208-5576

Happy Feet Fri.-Wed., 11 a.m., 1:40, 4:20, 7:10, 9:50 p.m NUART THEATRE 11272 Santa Monica Blvd.

10)281-0223
The Piano Tuner of Earthquakes 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.

Idiocracy Fri., 11:55 p.m.

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

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

verland Ave (310)281-8223

Marie Antoinette Fri.-Mon., 1:50, 7 p.m.; Tues., 1:50 p.m.; Wed.Thurs., 1:50, 7 p.m.

The Prestige 11:45 a.m., 2:45, 5:45, 8:30 p.m.

The Queen 11:15 a.m., 1:40, 4:15, 6:45, 9:20 p.m.

The Departed 11 a.m., 2:15, 5:30, 8:45 p.m.

Little Miss Sunshine Fri.-Mon., 11:30 a.m., 4:45, 9:45 p.m.;

Tues., 11:30 a.m., 4:45 p.m.; Wed.-Thurs., 11:30 a.m., 4:45, 9:45 p.m.

Slioknot: Voliminal - Inside the Nine Tues. 7:30 p.m.

Slipknot: Voliminal - Inside the Nine Tues., 7:30 p.m

CULVER CITY, LAX, MARINA DEL REY

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

The Nativity Story Fri., 1:40, 4:25, 7:15, 10 p.m.; Sat., 11 a.n 1:40, 4:25, 7:15, 10 p.m.; Sun.-Thurs., 1:40, 4:25, 7:15, 10

Bobby Fri., 1:20, 4:10, 7, 10:10 p.m.; Sat., 10:30 a.m., 1:20, 4:10, 7, 10:10 p.m.; Sun.-Thurs., 1:20, 4:10, 7, 10:10 p.m.

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

10:40 p.m.

Casino Royale Fri., 1, 4:15, 7:30, 10:35 p.m.; Sat., 10 a.m., 1, 4:15, 7:30, 10:35 p.m.; Sun.-Thurs., 1, 4:15, 7:30, 10:35 p.m.

Happy Feet Fri., 1:05, 3:50, 6:40, 9:30 p.m.; Sat., 10:10 a.m., 1:05, 3:50, 6:40, 9:30 p.m.; Sun.-Thurs., 1:05, 3:50, 6:40, 9:30

Babel Fri., 2, 10:20 p.m.; Sat., 10:50 a.m., 2, 10:20 p.m.; Sun.

Thurs., 2, 10:20 p.m., 3dt., 10:30 d.m., 2, 10:20 p.m., 3dn.The Queen 5:10, 7:50 p.m. MANN CULVER PLAZA Washington Blvd at Hughes (310)841-2993

10)841-2993
Deck the Halls 12:10, 2:30, 4:50, 7:10, 9:30 p.m.
The Fountain 12:30, 2:50, 5:10, 7:30, 10:10 p.m.
Babel 12:40, 3:40, 6:40, 10 p.m.
Stranger Than Fiction 1, 4, 7, 9:50 p.m.
The Santa Clause 3: The Escape Clause 11:50 a.m., 2:10, 4:30,

6:50, 9:10 p.m.
The Queen 12:20, 2:40, 5, 7:20, 9:40 p.m.
PACIFIC CULVER STADIUM 12 9500 Culver
Boulevard, Culver and Washington (310)360-9565
The Blood Diamond Sat., 7:20 p.m.

National Lampoon's Van Wilder: The Rise of the Taj Fri.-Sat., 2:35, 5:05, 7:55, 10:25 p.m.; Sun.-Thurs., 2:35, 5:05, 7:55,

10:20 p.m. The Nativity Story 2:05, 4:30, 7:20, 9:50 p.m.

The Nativity Story 2:05, 4:30, 7:20, 9:50 p.m.

Turistas 2:30, 4:55, 7:10, 9:30 p.m.

Bobby 1:25, 4:10, 7:15, 10 p.m.

Deja Vu Fri.-Sat., 1:10, 1:45, 4, 4:40, 7:05, 7:35, 9:55, 10:30 p.m.; Sun.-Thurs., 1:10, 1:45, 4, 4:40, 7:05, 8:10, 10:10 p.m.

Tenacious D in the Pick of Destiny Fri.-Sat., 7:45, 10:05 p.m.; Sun.-Thurs., 7:45, 9:55 p.m.

Casino Royale Fri.-Sat., 1, 4:15, 7, 7:30, 10:10, 10:35 p.m.; Sun.-Wed., 1, 4:15, 7, 8, 10:05 p.m.; Thurs., 1, 4, 7, 10:05 p.m.

For Your Consideration 1:10, 3:20, 5:30, 7:40, 9:45 p.m.

Happy Feet Fri., 1:20, 2, 4:05, 4:45, 7:25, 10:15 p.m.; Sat., 1:20, 2, 4:05, 4:45, 7:25, 10:15 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 1:05, 3:15, 5:35, 8:05, 10:20 p.m.

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

The Holiday Sat., 7 p.m.
National Lampoon's Van Wilder: The Rise of the Taj Fri.-Sat., 11:50 a.m., 2:15, 4:40, 7:05, 9:30 p.m., 12 mid.; Sun., 11:50 a.m., 2:15, 4:40, 7:05, 9:30 p.m.

The Nativity Story Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m., 12:15 a.m.; Sun., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m., 12:15 a.m.; Sun., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.

Turistas Fri.-Sat., 12:25, 2:50, 5:15, 7:40, 10:05 p.m., 12:30 a.m.; Sun., 12:25, 2:50, 5:15, 7:40, 10:05 p.m., 12:30 a.m.; Sun., 11:05 a.m., 1:40, 4:25, 7:25, 10:05 p.m.

Bobby Fri.-Sat., 11:05 a.m., 1:40, 4:25, 7:25, 10:05 p.m.

Deja Vu Fri.-Sun., 11:30 a.m., 2:430, 7, 9:30 p.m.

Deja Vu Fri.-Sun., 11:0, 4:05, 7, 9:55 p.m. Director's Holl; Reserved Seating; Fri.-Sat., 10:45 a.m., 1:40, 3:35, 4:35, 6:30, 7:30, 10:25 p.m., 12:30 a.m.; Sun., 10:45 a.m., 1:40, 3:35, 4:35, 6:30, 7:30, 10:25 p.m., 12:30 a.m.; Sun., 10:45 a.m., 1:40, 3:35, 4:35, 6:30, 7:30, 10:25 p.m., 12:15 a.m.; Sat., 12:05, 2:25, 4:45, 7:05, 10 p.m., 12:15 a.m.; Sat., 12:05, 2:25, 4:45, 7:05, 10 p.m., 12:15 a.m.; Sun., 12:05, 2:25, 4:45, 7:05, 10 p.m.

4:45, 7:05, 10 p.m.

ous D in the Pick of Destiny Fri.-Sat., 11 a.m., 11:45 p.m.;

enacious D in the Fick of Deckmin,
Sum, 11 a.m.
Assino Royale Fri.-Sun., 10:30 p.m.; Fri., 4, 7:15 p.m. Director's
Hall; Reserved Seating; Fri.-Sat., 12:15, 1:15, 3:30, 4:45, 6:45,
8:05, 10, 11:15 p.m.; Sat.-Sun., 12:45, 4, 7:15 p.m. Director's
Hall; Reserved Seating; Sun., 12:15, 1:15, 3:30, 4:45, 6:45,

Happy Feet: The IMAX Experience Fri.-Sat., 11:30 a.m., 2, 4:30, 10 p.m.

Happy Feet: The IMAX Experience Fri.-Sat., 11:30 a.m., 2, 4:30, 7, 9:30 p.m., 12 mid.; Sun., 11:30 a.m., 2, 4:30, 7, 9:30 p.m. Babel Fri.-Sun., 1, 4, 7, 10 p.m.

Stranger Than Fiction Fri., 11:15 a.m., 1:50, 4:25, 9:45 p.m., 12:15 a.m.; Sat., 11:15 a.m., 1:50, 4:25, 9:45 p.m., 12:15 a.m.; Sun., 11:15 a.m., 1:50, 4:25, 9:45 p.m.

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

Nation of Nazionstain Int. 3di., 12:45, 2:35, 3:35, 7:15, 9:15, 10:05, 11:30 p.m., 12:15 a.m.; Sun., 12:45, 2:55, 5:05, 7:15, 9:15, 10:05 p.m.

Flushed Away Fri.-Sun., 12 noon, 2:20, 4:40, 7 p.m.

The Departed Fri.-Sun., 12:05, 9:20 p.m.

UA MARINA DEL REY 4335 Glencoe Avenue (800)326-3264 510

Turistas 11:45 a.m., 2:20, 4:50, 7:20, 10 p.m.

Deck the Halls Fri., 2:15, 4:35, 7:10, 9:50 p.m.; Fri., 11:55 a.m.; Sat., 2:15 p.m.; Sat., 11:55 a.m., 4:35, 7:10, 9:50 p.m.; Sun., 2:15, 4:35, 7:10 p.m.; Sun., 11:55 a.m., 7:10 p.m.; Tues., 2:15, 9:50 p.m.; Tues., 11:55 a.m., 4:35, 7:10 p.m.; Tues., 2:15, 9:50 p.m.; Tues., 11:55 a.m., 4:35, 7:10 p.m.; Wed., 2:15, 4:35, 9:50 p.m.; Tues., 11:55 a.m., 4:35, 7:10 p.m.

The Fountain 12 noon, 3, 5:25, 7:50, 10:20 p.m.

For Your Consideration 12:10, 2:40, 4:55, 7:30, 9:40 p.m.

Stranger Than Fiction 11:50 a.m., 2:30, 5:20, 8, 10:40 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 12:30, 2:50, 5:10, 7:40, 10:10 p.m.

SANTA MONICA MALIBU

AMC LOEWS BROADWAY 4 1441 3rd St. Promenade (310)458-1506 706

omenade (310)458-1506 /06

The Nativity Story Fri.-Sun., 12 noon, 2:30, 5, 7:45, 10:15 p.m.; Mon.-Thurs., 2:30, 5, 7:45, 10:15 p.m.

The Fountain Fri.-Sun., 12:30, 2:45, 5:30, 8, 10:20 p.m.; Mon.-Thurs., 2:45, 5:30, 8, 10:20 p.m.

For Your Consideration Fri., 1, 3:10, 5:25, 7:35, 9:50 p.m.; Sat.-Sun., 10:45 a.m., 1, 3:10, 5:25, 7:35, 9:50 p.m.; Mon.-Thurs., 3:10, 5:25, 7:35, 9:50 p.m.

Sun., 10:45 a.m., 1, 3:10, 5:25, 7:35, 9:50 p.m.; Mon.-Thurs., 3:10, 5:25, 7:35, 9:50 p.m.; Babel Fri., 1:15, 4:20, 7:30, 10:35 p.m.; Sat.-Sun., 10:15 a.m., 1:15, 4:20, 7:30, 10:35 p.m.; Mon.-Thurs., 3:30, 7, 10 p.m. AMC SANTA MONICA 7 3rd St. at Arizona (310)289-4AMC

The Holiday Sat., 7 p.m.

The Blood Diamond Sat., 7:15 p.m.

Deck the Halls Fri.-Sun., 11:45 a.m., 2:35, 5, 7:20, 9:40 p.m.;

Mon.-Thurs., 12:15, 2:30, 4:50, 7:20, 9:35 p.m.

Deja Vu Fri., 11:30 a.m., 1, 2:30, 4, 5:30, 7, 8:30, 9:55, 11:30 p.m.; Sat., 11:30 a.m., 1, 2:30, 4, 5:30, 7, 8:30, 9:55, 11:30 p.m.; Sat., 11:30 a.m., 1, 2:30, 4, 5:30, 7, 8:30, 10:10, 11:30 p.m.; Sun., 11:30 a.m., 1, 2:30, 4, 5:30, 7, 8:30, 10:10 p.m.; Mon.-Thurs., 1, 2, 4, 5, 7, 8, 9:45, 10:45 p.m.

Tenacious D in the Pick of Destiny Fri.-Sat., 11:20 a.m., 1:50, 4:45, 7:10, 9:30, 11:40 p.m.; Sun., 11:35 a.m., 2:10, 4:50, 7:10, 9:30 p.m.; Mon.-Thurs., 12:45, 3, 5:15, 7:40, 10:05 p.m.

Stranger Than Fiction Fri., 11:55 a.m., 2:45, 5:20, 8:05, 10:40 p.m.; Sat., 11:05 a.m., 1:55, 4:30, 10:20 p.m.; Sun., 11:55 a.m., 2:45, 5:20, 8:05, 10:40 p.m.; Mon.-Thurs., 12 noon, 2:45, 5:20, 7:50, 10:40 p.m.

d.m., 2:43, 5:20, 6:03, 10:40 p.m., mon.-rnars, 12:166.1, 2.-5:20, 7:50, 10:40 p.m. Flushed Away Fri., 11:10 a.m., 1:20, 3:25, 5:40, 7:45, 10:05 p.m.; Sat., 11:10 a.m., 1:20, 3:25, 5:40, 7:45, 10 p.m.; Sun., 11:10 a.m., 1:20, 3:25, 5:40, 7:45, 10:05 p.m.; Mon.-Thurs.,

1:10 a.m., 1:20, 3:25, 5:40, 7:45, 10:05 p.m.; Mon.-Inurs., 1:15, 3:25, 5:30, 7:30, 9:55 p.m.

The Departed Fri., 11 a.m., 2:05, 5:10, 8:20, 11:25 p.m.; Sat., 11:55 a.m., 3:40, 10:45 p.m.; Sun., 11:40 a.m., 3:30, 7:05, 10:20 p.m.; Mon.-Thurs., 12:30, 3:45, 7:10, 10:25 p.m.

AERO THEATRE 1328 Montana Avenue (323)466-

LM Home of the Brave Thurs., 7:30 p.m. The Queen Sat., 7:30 p.m. The Hi-Lo Country Wed., 7:30 p.m. My Beautiful Launderette Sun., 7:30 p.m.

The Three Stooges Fri., 7:30 p.m. LAEMMLE'S MONICA FOURPLEX 1332 2nd Street (310)394-9741

Days of Glory (Indigenes) Wed.-Thurs., 12:45, 3:45, 7, 9:55 p.m.
The History Boys 1, 4, 7, 9:50 p.m.
Fast Food Nation 4:40, 10 p.m.

Captive (Cautiva) 1:40, 7:30 p.n Captive (Cautiva) 1:40, 7:30 p.m.
The Queen 1:45, 4:30, 7:15, 9:40 p.m.
Little Children 1:20, 4:20, 7:20, 10:15 p.m.
Spike & Mike's Sick and Twisted Animation Fri.-Sat., 12 mid.

The Pet Sat., 11 a.m. NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223 Bobby Fri.-Sun., 11 a.m., 1:45, 4:30, 7:15, 9:55 p.m.; Mon.-Thurs., 1:45, 4:30, 7:15, 9:55 p.m. The Last King of Scotland 12:45, 3:40, 7, 10 p.m.

no. Hollywood Universal city

CENTURY 8 NORTH HOLLYWOOD 12827 Victory Blvd. & Coldwater Canyon (818)508-6004 The Nativity Story Fri.-Tues., 11:40 a.m., 2:10, 4:40, 7:25, 10

Deck the Halls Fri.-Tues., 11:35 a.m., 1:55, 4:20, 7:10, 9:40 p.m.

Deja Vu Fri.-Tues., 11:35 a.m., 1:55, 4:20, 7:10, 9:40 p.
Deja Vu Fri.-Tues., 12:30, 3:35, 7:20, 10:35 p.m.
Casino Royale Fri.-Tues., 12:35, 4, 7:15, 10:30 p.m.
Happy Feet Fri.-Tues., 12 noon, 2:45, 5:20, 7:55, 10:25 p.m.
Let's Go to Prison Fri.-Tues., 10:10 p.m.
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, 10:35 p.m. 8:30, 10:35 p.m shed Away Fri.-Tues., 11:30 a.m., 1:40, 3:45, 5:50, 8, 10:05

The Santa Clause 3: The Escape Clause Fri.-Tues., 12:10, 2:40.

5:10, 7:35 p.m. UNIVERSAL CITY 18 100 Universal City Plaza (818)508-0588 707

\$18)508-0588 707

The Blood Diamond Sat., 7:15 p.m.

National Lampoon's Van Wilder: The Rise of the Taj Fri.-Sat., 1:40, 4:20, 6:50, 9:30 p.m., 12:05 a.m.; Sun.-Thurs., 1:40, 4:20, 6:50, 9:30 p.m., 12:05 a.m.; Sun.-Thurs., 1:40, 4:20, 6:50, 9:30 p.m.

The Nativity Story Fri.-Sun., 12:10, 2:50, 5:35, 8:10, 10:40 p.m.; Mon.-Thurs., 2:50, 5:35, 8:10, 10:40 p.m.; Turistas Fri.-Sat., 11:35 a.m., 2:10, 4:40, 7:10, 9:40 p.m.; Mon.-Thurs., 2:10, 4:40, 7:10, 9:40 p.m.; Mon.-Thurs., 2:10, 4:40, 7:10, 9:40 p.m.; Mon.-Thurs., 2:10, 4:40, 7:10, 9:40 p.m.

Bobby 4:30, 10:20 p.m.

Deck the Halls Fri.-Sun., 11:35 a.m., 1:50, 4:45, 7:05, 9:35 p.m.;

Bobby 4:30, 10:20 p.m.

Deck the Halls Fri.-Sun., 11:35 a.m., 1:50, 4:45, 7:05, 9:35 p.m.;

Mon.-Thurs., 1:50, 4:45, 7:05, 9:35 p.m.

Deja Vu Fri.-Sut., 11:50 a.m., 1, 3, 3:55, 6, 6:55, 9, 10 p.m., 12

mid.; Sun., 11:50 a.m., 1, 3, 3:55, 6, 6:55, 9, 10 p.m.; Mon.
Thurs., 1, 3, 3:55, 6, 6:55, 9, 10 p.m.

The Fountain Fri., 1:20, 7:15 p.m.; Sat., 1:20 p.m.; Sun.-Thurs.,

1:20, 7:15 p.m.

Tenacious D in the Pick of Destiny Fri.-Sun., 11:45 a.m., 2:15, 4:50, 7:40, 10:10 p.m.; Mon.-Thurs., 2:15, 4:50, 7:40, 10:10

Casino Royale Fri.-Sat., 12:40, 2:05, 4, 5:20, 7:25, 8:40, 10:45, Casino Royale Fri.-Sat., 12:40, 2:05, 4, 5:20, 7:25, 8:40, 10:45, 11:55 p.m.; Sun., 12:40, 2:05, 4, 5:20, 7:25, 8:40, 10:35 p.m.; Mon.-Thurs., 12:55, 2:05, 4, 5:20, 7:25, 8:40, 10:35 p.m. For Your Consideration 8:15, 10:35 p.m. Happy Feet Fri.-Sat., 12:55, 3:35, 6:20, 9:10, 11:45 p.m.; Sun.-Thurs., 12:55, 3:35, 6:20, 9:10 p.m. Happy Feet: The IMAX Experience Fri., 12:05, 2:30, 5, 7:35, 9:55 p.m.

Let's Go to Prison Fri.-Sat., 1:45, 4:10, 6:30, 8:50, 11:20 p.m.;

Let's Go to Prison Fri.-Sat., 1:45, 4:10, 6:30, 8:50, 11:20 p.m.; Sun.-Thurs., 1:45, 4:10, 6:30, 8:50 p.m. Babel Fri.-Sat., 12:50, 4:15, 7:35, 11 p.m.; Sun., 12:50, 4:15, 7:35, 10:40 p.m.; Mon.-Thurs., 1:05, 4:15, 7:35, 10:40 p.m. Stranger Than Fiction 1:10, 4:05, 7, 9:45 p.m. Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sat., 11:40 a.m., 2, 4:25, 6:40, 9:20, 11:35 p.m.; Sun., 11:40 a.m., 2, 4:25, 6:40, 9:20 p.m.; Mon.-Thurs., 2, 4:25, 6:40, 9:20 p.m.; Mon.-Thurs., 1:35, 3:40, 5:55 p.m.; Mon.-Thurs., 1:35, 3:40, 5:55 p.m.

n's The Nightr re Before Christmas in Disney Digital

1:30, 3:45, 6, 8:20, 10:30 p.

PANORAMA CITY SHERMAN OAKS, ENCINO

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

10 Items or Less 12:30, 2:45, 5, 7:30, 9:45 p.m.

Volver 1, 4, 7, 9:45 p.m. Volver 1, 4, 7, 9:45 p.m. Sweet Land 1:30, 4:15, 7 p.m. Little Children 12:45, 3:45, 7:10, 10 p.m. PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121 The Holiday Sat., 7 p.m. The Blood Plant.

ACIFIC GALLERIA STADIUM 16 15301 Ventural coulevard (818)501-5121
The Holiday Sat., 7 p.m.
The Blood Diamond Sat., 8 p.m.
National Lampoon's Van Wilder: The Rise of the Taj Fri.-Sat., 12:30, 3:05, 5:40, 8:05, 10:30 p.m.; 8m., 12:30, 3:05, 5:40, 8:05, 10:30 p.m.; Mon.-Thurs., 1:40, 4:20, 7, 9:30 p.m.
The Nativity Story Fri.-Sat., 12 noon, 2:45, 5:25, 8:05, 10:50 p.m.; Sun., 12 noon, 2:45, 5:25, 8:05, 10:30 p.m.; Mon.-Thurs., 1:35, 4:15, 7, 9:40 p.m.
Turistas Fri.-Sun., 12:25, 2:55, 5:25, 7:55, 10:25 p.m.; Mon.-Thurs., 1:45, 4:30, 7:15, 9:45 p.m.
Bobby Fri.-Sun, 10:5, 4:05, 7:05, 10:05 p.m.; Mon.-Thurs., 1:25, 4:20, 7:25, 10:10 p.m.
Deck the Halls Fri.-Sun, 12:25, 2:50, 5:15, 7:40, 10:05 p.m.; Mon.-Thurs., 1:50, 4:45, 7:20, 9:55 p.m.
Deja Vu Fri.-Sat., 12:35, 1:45, 3:45, 4:55, 7:10, 8:10, 10:20, 11:20 p.m.; Sun., 12:35, 1:45, 3:45, 4:55, 7:10, 8:10, 10:20 p.m.; Mon.-Thurs., 1, 2, 4:05, 5:05, 7:10, 8:20, 10:10 p.m.
The Fountain Fri., 2:45, 5:20, 8, 10:30 p.m.; Sat., 2:45, 5:20, 10:30 p.m.; Sun., 8, 10:20 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 9:55 p.m.

Casino Royale Fri.-Sat., 1:10, 4:40, 7:05, 8:05, 10:30, 11:30

p.m.; Sun., 1:10, 4:40, 7:05, 8:05, 10:25 p.m.; Mon.-Thurs., 1:15, 4:40, 7:05, 8:15, 10:15 p.m.

For Your Consideration Fri.-Sun., 12:10, 5:20, 7:50, 10:15 p.m.; Mon.-Thurs., 4:50, 7:05, 9:35 p.m.

Happy Feet Fri.-Sat., 12 noon, 1:15, 2:30, 4:05, 7, 9:50 p.m.;

i., 1:15, 2:30, 4:05, 7, 9:50 p.m.; Mon.-Thurs., 1:05, 2:05,

Babel Fri.-Sat., 12:55, 4:15, 7:35, 10:55 p.m.; Sun., 12:55, 4:10, 7:25, 10:30 p.m.; Mon.-Thurs., 1, 4:05, 7:10, 10:15 p.m. Stranger Than Fiction Fri., 1:30, 4:25, 7:35, 10:25 p.m.; Sat., 1:10. 4:05, 10:25 p.m.; Sun., 1:30, 4:25, 7:35, 10:25 p.m.;

Mon.-Thurs., 1:30, 4:25, 7:35, 10:05 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., 1:05, 3:20, 5:35, 7:50, 10:05 p.m

p.m.; Mon.-Ihurs., 1:05, 3:20, 5:35, 7:50, 10:05 p.m.

Flushed Away 1:50, 4:25 p.m.

The Queen Fri.-Sun., 12:05, 2:35, 5:10, 7:45, 10:20 p.m.; Mon.-Thurs., 1:40, 4:35, 7:10, 9:50 p.m.

PACIFIC SHERMAN OAKS 5 Corner of Van Nuys

Blvd and Milbank (818)501-5121

Tenacious D in the Pick of Destiny Fri.-Sat., 1:55, 4:20, 7:10, 9:55 p.m.; Sun., 1:55, 4:20, 7:10 p.m.; Mon.-Thurs., 2:15, 4:55, 7:40 p.m.

p.m. • Royale Fri.-Sat., 1:35, 4:30, 7:25, 10:30 p.m.; Sun., 1:35, 4:30, 7:25 p.m.; Mon.-Thurs., 2:25, 7:10 p.m.

Flags of Our Fathers Fri.-Sat., 7:05, 10:05 p.m.; Sun., 7:05 p.m.; Mon.-Thurs., 7:20 p.m.

Marie Antoinette Fri.-Sun., 1:30, 4:15 p.m.; Mon.-Thurs., 2, 4:40

The Prestige Fri.-Sqt., 1:40, 4:30, 7:30, 10:20 p.m.; Sun., 1:40, 4:30, 7:30 p.m.; Mon.-Thurs., 2:05, 4:45, 7:30 p.m.

The Departed Fri.-Sat., 2:30, 7, 10:10 p.m.; Sun., 2:30, 7 p.m.;

WOODLAND HILLS WEST HILLS, TARZANA

Mon.-Thurs., 2:35, 7 p.m.

AMC PROMENADE 16 Topanga Canyon Blvd. And Oxnard N. of 101 Fwy. (818)883-2AMC
The Holiday Sat., 7 p.m.
The Blood Diamond Sat., 7:15 p.m.
National Lampoon's Van Wilder: The Rise of the Taj Fri., 12 noon, 2:40, 5:20, 8:05, 10:45 p.m.; Sat., 11:20 a.m., 1:55, 4:30, 8:05, 10:45 p.m.; Sun., 12 noon, 2:40, 5:20, 8:05, 10:35

p.m.; Mon.-Thurs., 1:50, 4:35, 7:35, 10:10 p.m. The Nativity Story Fri.-Sun., 11:40 a.m., 2:25, 5:05, 7:50, 10:30 p.m.; Mon.-Thurs., 2:25, 5, 7:50, 10:25 p.m. Turistas Fri., 11:30 a.m., 2:10, 5, 7:40, 10:20 p.m.; Sat., 11:30

a.m., 2:10, 5, 7:40, 10:25 p.m.; Sun., 11:30 a.m., 2:10, 5, 7:40, 10:20 p.m.; Mon.-Thurs., 2, 4:45, 7:30, 10 p.m. **Bobby** Fri.-Sat., 10:50 a.m., 1:45, 4:40, 7:45, 10:50 p.m.; Su

10:50 a.m., 1:45, 4:35, 7:30, 10:25 p.m.; Mon.-Thurs., 1:05,

10:50 a.m., 1:45, 4:35, 7:30, 10:25 p.m.; Mon.-Thurs., 1:05, 4:05, 7:10, 10:10 p.m.

Deck the Halls Fri.-Sun., 11:35 a.m., 2:05, 4:35, 7:15, 9:50 p.m.; Mon.-Thurs., 1:30, 4:20, 7:05, 9:35 p.m.

Deja Vu Fri., 10:45 a.m., 1:40, 4:45, 7:55, 11 p.m.; Sat., 1, 4:10, 7:55, 11 p.m.; Sun., 10:45 a.m., 1:40, 4:40, 7:40, 10:35 p.m.; Mon.-Thurs., 1, 4:10, 7:15, 10:15 p.m.

The Fountain Fri., 11:20 a.m., 2, 4:55, 7:35, 10:25 p.m.; Sat., 13:20 a.m., 2, 4:55, 7:35, 10:25 p.m.; Sat., 4:10, 7:15, 10:15 p.m.

11:20 a.m., 2, 4:55, 10:25 p.m.; Sun., 11:20 a.m., 2, 4:55, 7:35, 10:25 p.m.; Mon.-Thurs., 12:35, 2:55, 5:25, 7:55, 10:20

Tenacious D in the Pick of Destiny Fri.-Sun., 11:25 a.m., 2, 4:50.

7:20, 10 p.m.; Mon.:Thurs., 1:55, 4:50, 7:20, 10 p.m.; Casino Royale Fri.-Sun., 11:45 a.m., 3:15, 6:45, 10:15 p.m.; Mon.:Thurs., 12:35, 3:45, 7, 10:15 p.m.

Mon.-Thurs., 12:35, 3:45, 7, 10:15 p.m.

For Your Consideration Fri.-Sat., 11 a.m., 1:15, 3:30, 5:55, 8:20, 10:40 p.m.; Sun, 11 a.m., 1:15, 3:30, 5:55, 8:05, 10:20 p.m.; Mon.-Thurs., 12:30, 2:45, 5:05, 7:25, 9:45 p.m.

Happy Feet Fri.-Sun., 10:45 a.m., 1:30, 4:15, 7:05, 9:55 p.m.; Mon.-Thurs., 1:40, 4:30, 7:20, 10:05 p.m.

Babel Fri.-Sun., 12:15, 3:35, 6:50, 10:05 p.m.; Mon.-Thurs., 12:30, 4, 7:20, 10:30 p.m.

Stranger Than Fiction Fri., 11:15 a.m., 2:15, 5:10, 8, 10:55 p.m.; Set. 11:15 a.m., 2:15, 5:10, 8, 10:55 p.m.;

Sat, 11:15 a.m., 2:15, 5:10, 10:55 p.m.; Sun., 11 a.m., 1:45, 4:30, 7:15, 10 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.-Sat., 12:50, 3:10, 5:40, 8:10, 10:35

Nation of Kazakhstan Fri.-Sat., 12:50, 3:10, 5:40, 8:10, 10:35 p.m.; Sun., 12:50, 3:10, 5:40, 8:10, 10:30 p.m.; Mon.-Thurs., 12:40, 3:05, 5:20, 8:10, 10:25 p.m.

Flushed Away Fri.-Sun., 11:05 a.m., 1:25, 4, 6:25, 9 p.m.; Mon.-Thurs., 1:10, 3:30, 5:50, 8:05, 10:30 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sun., 11:10 a.m., 1:50, 4:20, 7:05, 9:45 p.m.; Mon.-Thurs., 1:45, 4:15, 7, 9:40

LAEMMLE'S FALLBROOK Fallbrook Mall (818)340-

by Fri.-Sun., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 2:30 5:20, 8:10 p.m. 12 Fri.-Sun., 12 noon, 3, 6:15, 9:30 p.m.; Mon.-Thurs.,

The Fountain Fri.-Sun., 11:30 a.m., 4:10, 8:45 p.m.; Mon.-Thurs.

4:10, 8:45 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,

Shut Up & Sing 1:50, 6:30 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. The Rocky Horror Picture Show Fri., 12 mid. The Blood of Yingzhou District Sat.-Sun., 11 a.m.

NORTHRIDGE, CHATSWORTH, GRANADA HILLS

MANN GRANADA HILLS Devonshire Street & Balboa Avenue (818)363-3679 National Lampoon's Van Wilder: The Rise of the Taj 12:10, 3, 5:30, 8, 10:40 p.m.

5:30, 8, 10:40 p.m.

The Nativity Story 11:30 a.m., 2, 4:30, 7:10, 9:40 p.m.

Deck the Halls 11:20 a.m., 1:40, 4:10, 6:40, 9:20 p.m.

Deja Vu 12:50, 3:50, 7, 10:10 p.m.

Tenacious D in the Pick of Destiny 12 noon, 10 p.m.

Casino Royale 12:20, 3:30, 6:50, 9:50, 10:20 p.m.

Happy Feet 11:40 a.m., 1, 2:10, 3:40, 4:40, 6:20, 7:20, 9:10

Nation of Kazakhstan 12:30, 2:50, 5:10, 7:50, 10:30 p.m.

Flushed Away 2:40, 5, 7:30 p.m.

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

The Holiday Sat., 7 p.m.
The Nativity Story Fri.-Sat., 12:50, 3:50, 7, 9:55 p.m.; Sun., 12:50, 3:50, 7:05, 9:25 p.m.; Mon.-Thurs., 2, 5:20, 8:05 p.m.
Deck the Halls Fri.-Sat., 12:40, 3:15, 5:45, 8:05, 10:20 p.m.; Sun., 12:40, 3:05, 5:35, 7:55, 10:10 p.m.; Mon.-Thurs., 1:55,

Deja Vu Fri.-Sun., 12:30, 3:55, 7:20, 10:15 p.m.; Mon.-Thurs.,

Deja Vu Fri.-Sun., 12:30, 3:55, 7:20, 10:15 p.m.; Mon.-Thurs., 2:15, 5:05, 7:50 p.m.

Tenacious D in the Pick of Destiny Fri.-Sun., 1:25, 4:25, 7:10, 9:45 p.m.; Mon.-Thurs., 1:35, 5, 7:35 p.m.

Casino Royale Fri.-Sat., 12:30, 3:45, 7:05, 10:20 p.m.; Sun., 12:30, 3:45, 7, 10:05 p.m.; Mon.-Thurs., 1:30, 5, 8 p.m.

For Your Consideration Fri.-Sat., 2, 4:45, 7:45, 10:10 p.m.; Sun., 2, 4:45, 7:25, 9:35 p.m.; Mon.-Thurs., 2:10, 5:35, 7:30 p.m.

Happy Feet Fri.-Sat., 1, 4:15, 7:15, 10:05 p.m.; Sun., 1, 4:15, 7:10, 9:40 p.m.; Mon.-Thurs., 2:20, 5:15, 7:45 p.m.

Stranger Than Fiction Fri., 12:55, 3:40, 7:40, 10:15 p.m.; Sat., 12:55, 3:40, 10:15 p.m.; Sun., 1:35, 4:10, 7:40, 10:15 p.m.; Mon.-Thurs., 1:40, 5:30, 7:55 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious

Notion of Kazakhstan Fri.-Sun., 1:45, 4:20, 7:15, 9:30 p.m.;
Mon.-Thurs., 2:30, 5:55, 8:30 p.m.
Flushed Away Fri.-Sun., 1:30, 4:30, 7:30, 9:40 p.m.; Mon.-Thurs.,

2:35, 5:25, 7:25 p.m.

PACIFIC WINNETKA ALL STADIUM 21 9201
Winnetka Avenue at Prairie (818)501-5121 The Nativity Story Fri.-Sat., 12 noon, 1:30, 2:45, 4:30, 5:30, 7:30, 8:30, 10:30, 11:15 p.m.; Sun., 12 noon, 1:30, 2:45, 4:30, 5:30, 7:30, 8:30, 10:30 p.m.; Mon.-Thurs., 1:30, 2:30, 4:30, 5:30, 7:30, 8:30, 10:30 p.m.

Turistas Mon.-Thurs., 2:35, 5:10, 7:45, 10:05 p.m.

Bobby Mon.-Thurs., 1:10, 4:05, 7:05, 10 p.m.

Deck the Holls Mon.-Thurs., 1:25, 2:40, 4:20, 5:20, 7:15, 9:40

Deja Vu Mon.-Thurs., 1:15, 3:40, 4:40, 7:10, 8:10, 10:20 p.m.

The Fountain Mon.-Thurs., 1:35, 4:25, 7:25, 10:10 p.m.

Tenacious D in the Pick of Destiny Mon.-Thurs., 7:50, 10:15 p.m.

Casino Royale Mon.-Thurs., 1, 2, 4, 5:15, 7:15, 8:45, 10:20 p.m. Happy Feet Mon., 4:55 p.m.; Mon., 1:10, 2:15, 4, 7, 7:55, 9:45, 10:30 p.m.; Tues.-Thurs., 1:10, 2:15, 4, 4:55, 7, 7:55, 9:45, 10:30 p.m.

Let's Go to Prison Mon.-Thurs., 2:20, 5:05, 7:40, 10:10 p.m

Let's Go to Prison Mon.-Thurs., 2:20, 5:05, 7:40, 10:10 p.m.
Babel Mon.-Thurs., 1, 4:05, 7:20, 10:25 p.m.
Stranger Than Fiction Mon.-Thurs., 1:05, 4:10, 7:20, 10 p.m.
Borat: Cultural Learnings of America for Make Benefit Glorious
Nation of Kazakhstan Mon.-Thurs., 2:10, 4:50, 7:30, 9:55 p.m.
Flushed Away Mon.-Thurs., 1:45, 4:35, 7:10 p.m.
The Santa Clause 3: The Escape Clause Mon.-Thurs., 1:40, 4:45, 7:35, 10:15 p.m.

7:35, 10:15 p.m.

Saw III Mon.-Thurs., 9:30 p.m.
The Queen Mon.-Thurs., 1:20, 4:15, 7:25, 9:50 p.m.

BURBANK & VICINITY

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

10)209-44AMC
The Holiday Sat., 7 p.m.
The Blood Diamond Sat., 7:15 p.m.
National Lampoon's Van Wilder: The Rise of the Taj Fri., 11:30 a.m., 2, 4:25, 7:10, 9:50 p.m.; Sat., 11:30 a.m., 2, 4:25, 7:35, 10:35 p.m.; Sun., 11:30 a.m., 2, 4:25, 7:10, 9:50 p.m.; Mon.-Thurs., 1:55, 4:55, 7:35, 9:50 p.m.

The Nativity Story Fri.-Sun., 11 a.m., 1:40, 4:15, 6:55, 9:35 p.m.; Mon.-Thurs., 1:40, 4:15, 6:45, 9:20 p.m.

Turistas Fri., 11:50 a.m., 2:30, 5:10, 7:50, 10:30 p.m.; Sat., 11:05 a.m., 1:25, 4:05, 7:50, 10:30 p.m.; Sun., 11:50 a.m.,

2:30, 5:10, 7:50, 10:30 p.m.; Mon.-Thurs., 2:25, 5:10, 7:50, 10:15 p.m.

Bobby Fri.-Sun., 10:50 a.m., 1:45, 4:50, 7:45, 10:40 p.m.; Mon.-

Thurs., 1, 3:45, 7, 9:45 p.m.

Deck the Halls Fri., 2:05, 4:35, 7:15, 9:45 p.m.; Sat.-Sun., 11:35 a.m., 2:05, 4:35, 7:15, 9:45 p.m.; Mon.-Thurs., 2, 4:40, 6:55, 9:25 p.m

Deja Vu Fri.-Sat., 11:20 a.m., 2:20, 5:20, 8:20, 11:20 p.m.; Sun 11:20 a.m., 2:20, 5:20, 8:20 p.m.; Mon.-Thurs., 2:15, 5:20, 8:20 p.m.

7. The Fountain Fri., 11:55 a.m., 2:25, 5:05, 7:35, 10:05 p.m.; Sat., 2:25, 5:05, 10:05 p.m.; Sun., 11:55 a.m., 2:25, 5:05, 7:35, 10:05 p.m.; Mon.-Tues., 2:20, 5:05, 7:40, 10 p.m.; Wed.-Thurs., 1:45, 4:10 p.m.

Tenacious D in the Pick of Destiny Fri.-Sun., 10:55 a.m., 1:30, 4:10, 7, 9:40 p.m.; Mon.-Thurs., 2:30, 5:15, 7:45, 10:05 p.m. Casino Royale Fri., 11:55 a.m., 3:20, 6:40, 10 p.m.; Sat.-Sun., noon, 3:20, 6:40, 10 p.m.; Mon.-Thurs., 12:45, 3:55, 7:05, 10:20 p.m.

For Your Consideration Fri.-Sun., 11:40 a.m., 2:10, 4:30, 7:05, 9:30 p.m.; Mon.-Thurs., 2:30, 5, 7:25, 9:35 p.m. Happy Feet Fri., 11:05 a.m., 1:50, 4:45, 7:30, 10:25 p.m.; Sat.,

1:50, 4:45, 7:30, 10:25 p.m.; Sun., 11:05 a.m., 1:50, 4:45, 7:30, 10:25 p.m.; Mon.-Thurs., 1:50, 4:50, 7:30, 10:10 p.m. label Fri.-Sun., 11:25 a.m., 2:45, 6:05, 9:25 p.m.; Mon.-Thurs.,

12:50, 4, 7:10, 10:20 p.m. Stranger Than Fiction Fri., 11:10 a.m., 2, 4:55, 7:55, 10:45 p.m. Sat., 11:10 a.m., 2, 4:55, 10:45 p.m.; Sun., 4:55, 7:55, 10:45 p.m.; Mon.-Thurs., 1:15, 4:05, 7:15, 10 p.m.

Nation of Kazakhstan Fri.-Sat., 11:15 a.m., 1:35, 4, 6:20, 8:40, 11 p.m.; Sun., 11:15 a.m., 1:35, 4, 6:20, 8:40 p.m.; Thurs., 1:25, 3:40, 6:20, 8:40 p.m.

Thushed Away Fri.-Sun., 11:45 a.m., 2:15, 4:40, 7:20, 9:55 p.m.; Mon.-Thurs., 2:1-5, 4:45, 7:20, 9:30 p.m.

The Prestige Fri.-Sat., 10:45 a.m., 1:55, 5, 8:05, 11:10 p.m.; Sun., 10:45 a.m., 1:55, 5, 8:05, 11:10 p.m.; Sun., 10:45 a.m., 1:55, 5, 8, 10:50 p.m.; Mon.-Thurs., 12:55,

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262 Deck the Halls Fri.-Sun., 1:20, 3:50, 6:30, 9:10 p.m.: Mon.-

Thurs., 1:20, 3:50, 6:20, 8:50 p.m.

Deja Vu Fri.-Sun., 12:20, 3:20, 6:20, 9:20 p.m.; Mon.-Thurs., 1, 3:50, 6:40, 9:30 p.m.

Casino Royale Fri.-Sat., 1, 4:20, 7:40, 11 p.m.; Sun., 1, 4:20,

7:40 p.m.; Mon.-Wed., 1:30, 4:45, 8 p.m.; Thurs., 1:30 p.m. Happy Feet Fri., 2:40, 5:30, 8:20, 11:10 p.m.; Sat., 11:50 a.m., 2:40, 5:30, 8:20, 11:10 p.m.; Sun., 11:50 a.m., 2:40, 5:30, 8:20, 11:10 p.m.; Sun., 11:50 a.m., 2:40, 5:30, 8:20 p.m.; Mon.-Thurs., 2:40, 5:30, 8:20 p.m. Babel Fri.-Sat., 12:10, 3:40, 7:10, 10:30 p.m.; Sun., 12:10, 3:40,

Babel Fri.-Saft, 12:10, 3:40, 7:10, 10:30 p.m.; Sun., 12:10, 3:40
7:10 p.m.; Mon.-Thurs., 2, 5:20, 8:30 p.m.
The Queen Fri., 2:10, 4:50, 7:30, 10:15 p.m.; Sat., 11:30 a.m., 2:10, 4:50, 7:30, 10:15 p.m.; Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10 p.m.; Mon.-Thurs., 1:50, 4:30, 7:10, 9:45 p.m.

AMC BURBANK TOWN CENTER 8 3rd and

Magnolia, Inside the Mall (310)289-4262

The Nativity Story Fri., 2:30, 5:15, 8, 10:40 p.m.; Sat., 11:55
a.m., 2:30, 5:15, 8, 10:40 p.m.; Sun., 11:55 a.m., 2:30, 5:15,
8, 10:25 p.m.; Mon.-Thurs., 2:30, 5:05, 7:45, 10:10 p.m.

Deck the Halls Fri.-Sat., 12:20, 2:50, 5:20, 7:50, 10:20 p.m.; Sun., 12:20, 2:50, 5:20, 7:50 p.m.; Mon.-Thurs., 2:50, 5:20, 7:50 p.m

7:50 p.m.

Deja Yu Fri.-Sat., 1:20, 4:20, 7:20, 10:30 p.m.; Sun., 1:20, 4:20, 7:20 p.m.; Mon.-Thurs., 1:35, 4:30, 7:30 p.m.

Casino Royale Fri., 2:20, 5:40, 9 p.m.; Sat.-Sun., 11 a.m., 2:20, 5:40, 9 p.m.; Mon.-Thurs., 2:20, 5:40, 9 p.m.; Mon.-Thurs., 1:245, 3:35, 6:25, 9:15 p.m.; Mon.-Thurs., 1:05, 3:35, 6:25, 9:15 p.m.; Mon.-Thurs.

1:05, 3:35, 6:25, 9:15 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious

Nation of Kazakhstan Fri.-Sun., 12:25, 2:45, 5:10, 7:30, 9:55
p.m.; Mon.-Thurs., 2:15, 4:40, 7, 9:30 p.m.

The Santa Clause 3: The Escape Clause Fri., 1:50, 4:30, 7:05, 9:40 p.m.; Sat.-Sun., 11:15 a.m., 1:50, 4:30, 7:05, 9:40 p.m.;
Mon.-Thurs., 1:50, 4:25, 7:05, 9:40 p.m.

The Departed Fri., 3:15, 6:45, 10:10 p.m.; Sat., 11:45 a.m., 3:15, 6:45, 10 p.m.; Mon. Thurs. 3:15, 6:45, 10:10 p.m.; Sun., 11:45 a.m., 3:15, 6:45, 10 p.m.;

Mon.-Thurs., 3:15, 6:45, 10 p.m. GLENDALE HIGHLAND PARK

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

The Nativity Story 12:10, 2:15, 4:20, 6:35, 8:40 p.m.

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.

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

The Nativity Story 11:20 a.m., 1:50, 4:20, 7, 9:40 p.m.
Deja Vu 1:10, 4:10, 7:10, 10:10 p.m.
Casino Royale 11:50 a.m., 3:10, 6:30, 9:50 p.m.
Happy Feet 11:30 a.m., 2, 4:40, 7:20, 10 p.m.

Happy Feet 11:30 a.m., 2, 4:40, 7:20, 10 p.m.

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

The Blood Diamond Sat., 7 p.m.

The Blood Diamond Sat., 7 p.m.
The Nativity Story 11:30 a.m., 2:10, 4:50, 7:40, 10:15 p.m.
Deck the Halls 11:20 a.m., 1:55, 4:40, 7:15, 9:40 p.m.
Deja Vu 11:10 a.m., 2:50, 7:30, 10:35 p.m.
Tenacious D in the Pick of Destiny Sat., 9:20 p.m.
Casino Royale 11:40 a.m., 3:10, 7:10, 10:30 p.m.
Happy Feet Fri., 11 a.m., 1:40, 4:20, 7:20, 10 p.m.; Sat., 11 a.m., 1:40, 4:20, 7:2 Happy Feet Fri., 11 a.m., 1:40, 4:20, 7:20, 10 p.m.; Sat., 11 a.m., 1:40, 4:20, 10 p.m.; Sun.-Thurs., 11 a.m., 1:40, 4:20,

6:50 p.m.

PASADENA & VICINITY

LAEMMLE'S - ONE COLORADO CINEMAS 42 Miller Alley (626)744-1224 Deja Vu 1:30, 4:25, 7:20, 10:10 p.m.

Deja Yu 1:30, 4:25, 7:20, 10:10 p.m.
The Fountain 1:55, 4:30, 7:30, 9:55 p.m.
Casino Royale Fri.-Sat., 1:25, 4:40, 8, 11 p.m.; Sun.-Thurs., 1:25, 4:40. 8 p.m

The Aura Fri.-Sat., 1:45, 5, 8:15, 11:15 p.m.; Sun.-Thurs., 1:45, 5, 8:15 p.m. Shut Up & Sing 1:15, 3:30, 5:45, 8, 10:15 p.m.
Stranger Than Fiction 1:20, 4:10, 7, 9:50 p.m.
Borat: Cultural Learnings of America for Make Benefit Glor
Nation of Kazakhstan 1:15, 3:25, 5:35, 7:45, 9:55 p.m.

3 Needles 1:20, 4:15, 7:10, 9:55 p.m. Spike & Mike's Sick and Twisted Animation Fri.-Sat., 12 m LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-6500

10 Items or Less 1:10, 3:20, 5:35, 7:50, 10 p.m.
For Your Consideration 12 noon, 1, 2:15, 4:30, 6:15, 7:40, 9:55

p.m. Babel 12:15, 3:30, 7, 10:10 p.m. Volver 1:20, 3:15, 4:15, 7:10, 8:30, 9:55 p.m.

The Queen 11:45 a.m., 2:20, 4:55, 7:30, 10 p.m.

Little Children 1, 4, 7:20, 10:15 p.m.

PACIFIC HASTINGS 8 355 North Rosemead Blvd

(626)568-8888 National Lampoon's Van Wilder: The Rise of the Taj Mon.-Thurs., 2:30, 5:30, 8 p.m.

2:30, 5:30, 8 p.m.

The Nativity Story Fri.-Sat., 1:30, 4:15, 7, 9:45 p.m.; Sun.-Thurs., 1:30, 4:15, 7 p.m.

Deck the Halls Mon.-Thurs., 1:40, 4:35, 7:15 p.m.

Deja Vu Mon.-Thurs., 1:25, 4:30, 7:30 p.m.

Casino Royale Mon.-Thurs., 1, 4:10, 7:20 p.m.

Happy Feet Mon.-Thurs., 1:15, 4:25, 7:10 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Mon.-Thurs., 2:15, 5, 7:40 p.m.

Flushed Away Mon.-Thurs., 1:05, 3:15, 5:20 p.m.

RIALTO 1023 Fair Oaks Ave. (626)388-2122

Borat: Cultural Learnings of America for Make Benefit Glorious

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 4:50, 7, 9:15 p.m.; Sat.-Sun., 12:30, 2:40, 4:50, 7, 9:15 p.m.; Mon.-Thurs., 4:50, 7, 9:15 p.m.
The Last Dragon Sat., 11:55 p.m.

ENTERTAINMENT TODAY

YOUR MOVIE GUIDE

DECEMBER 1-6, 2006 ENTERTAINMENT TODAY

|17|

ENTERTAINMENT TODAY

Blood Brothers, The (Punk,Rock)

This Austin rock quartet's aggressive live shows often blur the lines that divide the audience and performers. HENRY FONDA MUSIC BOX THEATRE, 6126 Hollywood Blvd., 323-464-0808, \$20.50; 12/01/06: 9 p.m.,

Anita Baker (Gospel, Jazz, Pop, R&B/Soul) Gifted with a strong, supple alto, Baker was influenced not only by R&B, but jazz, gospel and traditional pop, which gives her music a distinctly adult sophistication. GIBSON AMPHITHEATRE AT UNIVERSAL CITYWALK, 100 Universal City Plaza, 818-622-4440, \$35-\$125. 12/01/06: 8:15 p.m.

American Music Club (Live Music in Bar/ Club,Rock)

After a ten year hiatus, the San Francisco based band American Music Club have reunited for a series of shows. SPACELAND. 1717 Silver Lake Blvd., 323-661-4380, \$8 - Cash, 12/01/06: 9 p.m.

Bill Clark and Mighty Balls of Fire (Blues,Live Music in Bar/Club)

Saxophone great Bill Clark and the Mighty Balls of Fire play what critics call "real blues." BABE'S AND RICKY'S INN, 4339 Leimert Blvd., 323-295-9112, \$8; \$15 per couple, 12/01/06: 8 p m

Bossa: Nova (Dance Club)

House, Trip Hop, Downtempo, Electronica, Breaks. ZANZIBAR, 1301 Fifth St., 310-451-2221, \$10-\$15 – Cash, 12/01/06: 10 p.m.

Can of Jam Fridays (Live Music in Bar/Club) Can of Jam productions presents a lineup of talented artists including Kristie De Luca. Glassband, Alana Sweetwater and more. FOLD (DERBY), THE, 4500 Los Feliz Blvd., 323-663-8979, \$15, 12/01/06: 7 p.m.

Cheap and Easy Fridays (Dance Club) Enjoy everything Oasis has to offer with spe-

cials. Latin and dance music and more. OASIS NIGHTCLUB, 1386 E. Foothill Blvd., 909-920-9590. \$6 - Cash. 12/01/06: 7 p.m.

Charlie Haden's Liberation Music Orchestra (Jazz)

Bassist Charlie Haden leads this group, with pianist Carla Bley. ROY AND EDNA DISNEY/
CALARTS THEATER (REDCAT), First St. and Grand Ave., 213-237-2800, \$10-\$18, 12/01/06:

Chain, The (Live Music in Bar/Club,Rock) The chain is a Fleetwood Mac tribute band PALADINO'S, 6101 Reseda Blvd., 818-342-1563, 12/01/06: 8 p.m.

Caltech Glee Clubs Holiday Concert

(Choral, Holiday (Pop/Jazz))
A free reception for all will follow the concert.
CALIFORNIA INSTITUTE OF TECHNOLOGY - BECKMAN AUDITORIUM, 332 S. Michigan Ave., 626-395-4652, Reservations required: 888-222-5832 12/01/06 - 12/02/06 8 p.m.

Alex Lloyd (Live Music in Bar/Club,Rock)

Popular singer-songwriter Alex Lloyd's songs are full of raw emotion and inventive arrangements. THE FOLD (SILVERLAKE LOUNGE), 2906 Sunset Blvd., 323-663-9636, Cash. 12/02/06: 7 p.m.

Charlie Daniels Band (Country.Rock)

The Charlie Daniels Band is one of the most enduring country-rock bands to emerge from the '70s. WILTERN THEATRE, 3790 Wilshire Blvd., 213-380-5005, \$35-\$53.50, 12/02/06:

Chuchito Valdes (Jazz.Live Music in

With influences of Caribbean rhythms and jazz, Chuchito creates an exciting and energetic blend of spicy music that drives audiences wild. JAZZ BAKERY, 3233 Helms Ave., 310-271-9039, \$25, 12/01/06 - 12/03/06: 8 and 9:30

Concert Series (Blues, Jazz)

This is an intimate series of concerts by virtuosos. WORLD STAGE, 4344 Degnan Blvd... 323-293-2451, \$10, 12/01/06: 9:30 and 11 p.m.

Dead Sara (Live Music in Bar/Club,Rock)

This band features Emily Armstrong and Siouxsie Medley. GIG - HOLLYWOOD, 7302 Melrose Ave., 323-936-4440, \$12, 12/01/06:

Fusion Fridays (Dance Club)
'Fusion' is the next step in the evolution of Los
Angeles nightlife, combining both music and video to form one interactive source of entertainment. HIGHLANDS, 6801 Hollywood Blvd., 323-461-9800, \$20, 12/01/06: 10 p.m. till 3 a.m.

A Concord recording artist at the apex of her career and with more than five releases, Karrin Allyson is one of the most acclaimed singers to emerge in the '90s. ANNENBERG THEATRE 101 N. Museum Dr., 760-325-4490, \$50-\$75, 12/01/06: 8 p.m.

Led Zepagain (Live Music in Bar/Club,Rock) Led Zepagain is the ultimate Led Zeppelin tribute band, PALADINO'S, 6101 Reseda Blvd... 818-342-1563, 12/01/06: 9 p.m.

Mixxx Friday Nights (Dance Club)
Friday nights at the Mayan bring you the hottest in house, trance, tribal, hip-hop and R&B. MAYAN THEATRE, 1038 S. Hill St., 213-746-4674, \$15; \$8 before 10:30, 12/01/06: 9 p.m.

Pepperdine Chamber Ensembles (Classical)

This concert features chamber music repertoire performed by Pepperdine's string and wind ensembles. PEPPERDINE UNIVERSITY - CENTER FOR THE ARTS, 24255 Pacific Coast Hwy., 310-456-4522, 12/01/06: 7:30 p.m., 12/04/06: 7:30 p.m.

My Little Red Toe (Live Music in Bar/ Club,Rock) My Little Red Toe hails from Los Angeles

SMELL, THE, 247 S. Main St., 213-625-4325, \$5, 12/01/06: 9 p.m.

Saturday Night Special (Live Music in Bar/Club,Rock)

This band features original Lynyrd Skynyrd members Ed King, Artimus Pyle, Leslie Hawkins and JoJo Billingsley. PALADINO'S, 6101 Reseda Blvd., 818-342-1563, 12/01/06:

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, 12/01/06: 8 p.m. till 2 a.m.

Red Lounge (Dance Club)
'Red Lounge' features the best in '80s, indie, spanish rock, house and R&B. ZEN SUSHI, 2609 Hyperion Ave., 323-805-0168, 12/01/06:

Merry-Achi Christmas (Holiday Music, Latin) Salsa)

Acclaimed Mariachi king Jose Hernandez leads a colorful and exciting Mexican traditional Christmas celebration, CERRITOS CENTER FOR THE PERFORMING ARTS, Center Court Dr., 562-916-8501, \$33-\$64.50. 12/01/06 - 12/02/06: 8 p.m.

Tally Hall (Live Music in Bar/Club, Rock)

Tally Hall's sound is inspired by Weezer, Queen, Guster and Captain Beefheart. ECHO, THE, 1822 W. Sunset Blvd., 213-413-8200, \$10. 12/01/06: 8:30 p.m.

SpectraSonic (Alternative, Classical, Live

Music in Bar/Club,Rock)
SpectraSonic is a new rock trio from the heart of Hollywood. GIG - HOLLYWOOD, THE, 730. Melrose Ave., 323-936-4440, \$12, 12/01/06;

American Music Club (Live Music in Bar/

Club,Rock)
After a ten year hiatus, the San Francisco
based band American Music Club have
reunited for a series of shows. SPACELAND, 1717 Silver Lake Blvd., 323-661-4380, \$8 – Cash, 12/01/06: 9 p.m.

Anita Baker (Gospel, Jazz, Pop, R&B/Soul)

Smooth and mellow, but hardly lifeless, she continues to be one of the most popular romantic singers around. GIBSON AMPHITHEATRE AT UNIVERSAL CITYWALK , 100 Universal City Plaza, 818-622-4440, \$35-\$125 12/01/06: 8:15 p.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, \$10, 12/01/06: 8 p.m.

Diane Schuur (Jazz.Live Music in Bar/ Club,Pop)

Acclaimed worldwide for her vocal versatility and 3 1/2 octave range, Diane was 'discovered' by Dizzy Gillespie who brought her on stage at the 1979 Monterey Jazz Festival. CATALINA BAR & GRILL, 6725 W. Sunset Blvd., 323-466-2210. \$20-\$30. 12/01/06-12/02/06: 8:30 and 10:30 p.m., 12/03/06: 7:30 and 9:30 p.m.

Fu Manchu (Live Music in Bar/Club.Rock) Since its debut in 1990, the Southern California band Fu Manchu has crafted a following with its

Get the weekend going at Oasis with music,

vchedelic-tinged brand of hard rock VIPER ROOM, THE, 8852 Sunset Blvd., 310-358-1880, \$25 – Cash, 12/01/06: 8 p.m.

Time Again (Live Music in Bar/ Club,Punk,Rock,Ska)

e v e n t

For more than fifteen years, the Voodoo Glow Skulls have made their mark with their mesh of hardcore punk, traditional ska, tough guitar riffs and the Mexican music of their roots. GLASS HOUSE THE 200 W Second St 714-647-7704, \$13-\$15 – Cash, 12/01/06: 7 p.m.

Vamp The Lounge (Classical)

This show features six amazingly talented entertainers performing in dazzling costumes to the classic music of the 1930s as well as the cutting edge music of today. RMS QUEEN MARY, 1126 Queens Hwy., 562-435-3511, \$15, 12/01/06 - 12/02/06: 11 p.m.

Kid Moxie (Live Music in Bar/Club,Rock) Ultraviolet is a Detroit band that plays '80s and '90s rock hits. SCENE. THE, 806 E. Colorado St., 818-241-7029, 12/01/06: 9 p.m.

Benny Strange (Live Music in Bar/

Club,Rock)
Formed in the fall of 2005, this new unit quickly discovered that their individual styles easily merged to create an exciting, new, collective sound. GIG - HOLLYWOOD, THE, 7302 Melrose Ave., 323-936-4440, \$12, 12/01/06: 8:30 p.m.

Tibbies Holiday Follies (Broadway, Cabare t,Musical) This is a Fabulous Forties holiday show and

dinner that can't be beat. RMS QUEEN MARY. 1126 Queens Hwy., 562-435-3511, \$44.95; \$28.95 children 12 and under, 12/01/06: 7:30 p.m., 12/02/06 - 12/03/06: 2 and 7:30 p.m., 12/06/06 - 12/07/06: 7 p.m.

Berkley Hart (Blues,Rock)

Berkley Hart is composed of drummer Jeff Berkley Hart's composed of draining 3em Berkley and guitarist Calman Hart. Together and as separate artists, they have performed with Jewel, Gregory Page and Dave Howard. COFFEE GALLERY, THE, 2029 N. Lake, 626-398-7917, \$15, 12/02/06: 7 p.m.

Wanda Jackson (Country, Live Music in

Bar/Club,Rock)
Best known as the "First Lady of Rockabilly," Wanda Jackson contines to entertain both longtime fans and new generations of listeners. MINT, THE, 6010 W. Pico Blvd., 323-954-9400, \$10-\$15 - Cash, 12/02/06: 11 p.m.

Big Bad Voodoo Daddy (Rock,Swing)

Be prepared to hit the dance floor when the hot swing ensemble Big Bad Voodoo Daddy comes to town. PEPPERDINE UNIVERSITY - CENTER FOR THE ARTS, 24255 Pacific Coast Hwy., 310-456-4522, \$45, 12/02/06: 8

Goblin Cock (Alternative.Live Music in

Goblin Cock (Alternative, Live Music in Bar/Club, Metal, Rock)
Goblin Cock is an alternative metal band hailing from San Diego, CA., SPACELAND, 1717
Silver Lake Blvd., 323-661-4380, \$10 – Cash, 12/02/06: 9 p.m.

Tropical Saturday Nights (Dance Club, Latin/

'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, \$16, 12/02/06; 9 p.m.

Bar Sinister (Gothic/Industrial.Live Music in Bar/Club)

Bar Sinister is a dark Goth club night. BOARD-NER'S, 1652 N. Cherokee Ave., 323-462-9621, \$10, 12/02/06: 8 p.m.

Anonymous 4 (A cappella) Anonymous 4 is a unique women's vocal quar-

tet specializing in the performance of medieval chant and polyphony. UCLA - ROYCE HALL, 405 Hilgard Ave., 310-825-2101, \$25-\$45; \$15 UCLA students, 12/03/06; 7 p.m.

Atomic Bitchwax (Live Music in Bar/ Club, Metal, Rock)

Atomic Bitchwax is the side project of Monster Magnet lead guitarist Ed Mundell, ex-Godspeed bassist/vocalist Chris Kosnik, and drummer Keith Ackerman, SCENE, THE, 806 F. Colorado St., 818-241-7029, 12/02/06: 9 p.m.

Saturday Nights at the Grand (Dance

Saturday Nights at the Grand Cance 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, 12/02/06: 9 p.m.

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

specials and more, OASIS NIGHTCLUB, 1386 Foothill Blvd., 909-920-9590, \$6 – Cash, 12/02/06: 7 p.m.

listing

Sabado Picante (Dance Club)

DJs will be spinning camacho, Francesco salsa, merengue, cha-cha, reggaeton, cumbia, punta, reggae, kroq, '80s and hip hop music. MEXICAN VILLAGE RESTAURANT, 3668 Beverly Blvd., 213-385-0479, \$10, 12/02/06;

Roy Haynes Quartet, The (Jazz)

This tenor and soprano saxophonist has performed and recorded with other jazz stars such as Jack DeJohnette, Herbie Hancock and Kenny Barron, CAL STATE LA - LUCKMAN FINE ARTS COMPLEX, 5151 State University Dr., 323-343-3000, \$40-\$45, 12/02/06: 8 p.m.

Popular (Dance Club)
'Popular' features your favorite pop music all night long. HERE LOUNGE, 696 N Robertson Blvd., 310-360-8455, 12/02/06: 9 p.m. till 2 a.m

Quality (Dance Club) Quality is a weekly dance ent at Zanzibar ZANZIBAR 1301 Fifth St., 310-451-2221, \$10 – Cash, 12/02/06: 9 p.m.

Mint Condition (Live Music in Bar/ Club,R&B/Soul)

Mint Condition's classic soul-meets-rock sound is still in full effect as a product of being a self-contained unit by writing and producing their own material. VAULT 350, THE, 350 Pine Ave. 562-590-5566, \$27.50/\$32.50, 12/02/06; 7 p.m

Jazz Heritage All-Stars, The (Jazz, General)

His distinct style, tone and phrasing has graced recording and performances by most every major performer in the jazz world. UCLA - Royce Hall, 405 Hilgard Ave., 310-825-2101, \$25-\$42; \$15 UCLA students, 12/02/06: 8 p.m.

Health (Live Music in Bar/Club.Rock) Health is from Los Angeles., SMELL, THE, 247 S. Main St., 213-625-4325, \$5, 12/02/06: 9 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, 12/02/06:

GIANT Saturdays (Dance Club)

DJs will be spinning hip hop, pop, R&B and rock for your dancing pleasure. VANGUARD, 6021 Hollywood Blvd., 323-463-3331, 12/02/06: 9 p.m. till 2 a.m.

Escape (Dance Club)

Escape is L.A.'s hottest after hours dance club. GRAND AVENUE, 1024 S. Grand Ave., 213-747-0999, 12/02/06: 2 till 9 a.m.

Emily Wells (Blues.Rock)

Emily Wells is most influenced by the songs and voices of Nina Simone and Bob Dylan HOTEL CAFÉ, 1623 1/2 N Cahuenga Blvd. 323-461-2040, 12/02/06: 8 p.m.

Dears. The (Live Music in Bar/Club.Rock) Montreal's The Dears make superb orchestra indie rock. EL REY, 5515 Wilshire Blvd., 323-936-4790 \$18 - Cash 12/02/06: 8 p.m.

Format, The (Electronic, Pop, Punk, Rap/Hip

Hop,Rock)
The gritty, edgy pop-rock of Oklahoma's All
American Rejects has brought a new spin to
rock music. GIBSON AMPHITHEATRE AT UNIVERSAL CITYWALK, 100 Universal City Plaza, 818-622-4440, \$29.50, 12/02/06: 7:45

Bootie L.A. (Dance Club)Bootie L.A. is the first monthly mash-up party in America, spinning only the finest bootlegs and bastard pop. ECHO, THE, 1822 W. Sun Blvd., 213-413-8200, \$7 before 10 pm; \$10 after, 12/02/06: 9 p.m.

Ann Magnuson: Pretty Songs and Ugly

Stories (Multimedia, Readings, Rock)
Enjoy a phantasmagorical evening with the actress, writer, performer and lead singer/lyricist of the cult band Bongwater, featuring music, monologues, video and surprises. REDCAT, First St. and Grand Ave., 213-237-2800, \$10-\$20, 12/02/06: 8:30 p.m.

Alex Lloyd (Live Music in Bar/Club,Rock)

Popular singer-songwriter Alex Lloyd's songs are full of raw emotion and inventive arrange ments. FOLD (SILVERLAKE LOUNGE). THE. 2906 Sunset Blvd., 323-663-9636, 12/02/06:

Format, The (Electronic, Pop, Punk, Rap/Hip Hop.Rock)

The gritty, edgy pop-rock of Oklahoma's All American Rejects has brought a new spin to rock music., GIBSON AMPHITHEATRE AT

UNIVERSAL CITYWALK 100 Universal City Plaza, 818-622-4440 \$29.50 - Cash,Master Card,Visa,American Express

Club London (Dance/House)

12/02/06: 7:45 p.m.

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, 12/03/06:

Mariachi Vargas de Tecalitlan (Latin/

Salsa,World)
The Mariachi Vargas de Tecalitlan are famous for bringing the mariachi music of Mexico to the world with flawless style and showmanship for more than 100 years. SHRINE AUDITORIUM, 649 W. Jefferson Blvd., 213-748-5116, \$30-\$100, 12/03/06: 7 p.m.

JEMS Christmas Concert

(Museum,Choral,Holiday Music)
The Japanese Evangelical Missionary Society presents its annual Christmas concert. Proceeds from this event will benefit its scholarship fund. JAPANESE AMERICAN CULTURAL & COMMUNITY CENTER, 244 S. San Pedro St., 213-628-2725 \$10 12/03/06·6 p.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. ZANZIBAR, 1301 Fifth St., 310-451-2221, \$5, 12/03/06: 9 p.m.

Cue The Crickets (Live Music in Bar/

Club,Rock)
This band features guitarists Dawson and
Dustin, bassist Mark, drummer Evan and vocalists Nash and Scott. GIG - HOLLYWOOD, THE, 7302 Melrose Ave., 323-936-4440, \$7, 12/03/06: 10:30 p.m.

David Jacobs-Strain (Blues)

David Jacobs-Strain, a roots-blues singer and guitarist, has received international critical acclaim for his ability to take the treasured classics of the blues and make them his own. COFFEE GALLERY, THE, 2029 N. Lake, 626-398-7917, \$15, 12/03/06: 7 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, \$10, 12/03/06: 9:30 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, 12/04/06:

CalArts New Century Players (Classical)

The New Century Players are the School of Music's resident new music ensemble. CALI-FORNIA INSTITUTE OF THE ARTS, 24700 McBean Pkwy., 661-255-1050, 12/04/06: 8

Drum Workshop (World, Class/Workshop)

Started by founder Billy Higgins, this workshop is a wonderful hands-on experience designed primarily for young people, but is open to the young-at-heart of all ages. WORLD STAGE, 4344 Degnan Blvd., 323-293-2451, \$5 donation, 12/04/06: 7 till 11:30 p.m.

Bluebeat Lounge (Live Music in Bar/ Club,Reggae,Ska) Bluebeat Lounge brings you the best in live

ska and reggae. KNITTING FACTORY - LOS ANGELES, 7021 Hollywood Blvd., 323-463-0204, \$5, 12/05/06: 9 p.m.

Buffy (Folk,Live Music in Bar/Club) Buffy plays folk and rock music. GENGHIS COHEN, 740 N. Fairfax Ave., 323-653-0640, 12/05/06: 9 p.m. Tim Myers (Experimental (Pop/Jazz),Live

Music in Bar/Club,Rock)
Tim Myers' music has been a presence in his life since an early age, starting piano lessons at five and learning guitar and bass at 13. GENGHIS COHEN, 740 N. Fairfax Ave., 323-653-0640, 12/05/06: 8 p.m.

Tina Stevens (Jazz.Live Music in Bar/Club)

Tina Stevens is a cabaret and jazz chanteuse. KIBITZ ROOM (AT CANTER'S) 419 N. Fairfax Ave., 323-651-2030, 12/06/06: 9 p.m.

Sara Petite (Bluegrass.Country.Live Music in Bar/Club Rock)

Sara Petite is described as a modern-day June Carter with the lyrical sense of Dolly Parton with strong roots in classic country, blugrass and rock. TANGIER, 2138 Hillhurst Ave., 323-666-8666, \$15, 12/06/06: 9 p.m.

ENTERTAINMENT TODAY

e v e n t listing

Freshwater Collins mixes elements of rock 'n' roll and blues with dashes of modern R&B and funk to create its own emotional brand of American rock, VIPER ROOM, THE, 8852 Sunset Blvd., 310-358-1880, \$10, 12/06/06

Earl Klugh (Jazz,Live Music in Bar/Club) Ever since George Benson discovered him in the '70s, guitarist Earl Klugh has been a major force in contemporary jazz, thanks to his Blue Note, Liberty, and Warner Brothers recordings VAULT 350, THE, 350 Pine Ave., 562-590-5566, \$20, 12/07/06: 8 and 10:30 p.m.

Fuse (Dance Club.R&B/Soul.Rap/Hip Hop) L.A.'s hottest dance club night for women for four years running. DJ Josh Peace spins hip hop R&B and dance floor hits HERE LOUNGE, 696 N Robertson Blvd., 310-360-8455, 12/07/06: 8 p.m.

KT Tunstall (Live Music in Bar/Club,Rock) Scottish singer/songwriter KT Tunstall stands out among the pool of females that she draws comparisons to recently, such as Dido, Katie Melua and Fiona Apple. KEY CLUB - WEST HOLLYWOOD, 9039 Sunset Blvd., 310-274-5800, \$25, 12/07/06: 8 p.m.

Scene, The (Live Music in Bar/Club,Rock) The Scene is based in the Bronx and really do rock. SCENE, THE, 806 E. Colorado St., 818-241-7029, 12/07/06: 9 p.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, 12/07/06: 9:30 p.m. till 2 a.m.

Enrique Iglesias (Latin/Salsa,Pop) The son of the legendary Julio Iglesias, Enrique stepped out of his father's shadow and made a name out of his latter 3 shadow and made a name for himself in 1999 with the hit 'Bailamos.' WILTERN THEATRE, 3790 Wilshire Blvd., 213-380-5005, \$39.50-\$49.50, 12/07/06: 8 p.m.

ART

Petite Works (Gallery)

'Petite Works' is a one-night exhibition of small works priced under \$1000 GALLERY 825 - LOS ANGELES ART ASSOCIATION, 825 N La Cienega Blvd., 310-652-8272, 12/01/06: 6 till 9 p.m

Chrysanthemum on the Eastern Hedge: Gardens and Plants in Chinese Art (Design,Folk Art) These plants of Chinese art and poetry, rich

in symbolism and tradition featuring painted scrolls, textiles, rare books, and ceramics. HUNTINGTON LIBRARY, 1151 Oxford Rd., 626-405-2100, 12/02/06 - 12/03/06: 10 a.m. till

Gospels in Medieval Manuscript Illumina-

tion, The (History/Science)
This exhibition explores the forms of decoration associated with the Gospels: portraits of the four Evangelists, illustrations of the life of Christ, and the ornamentation of canon tables GETTY CENTER, 1200 Getty Center Dr., 310-440-7300, 12/01/06 - 12/02/06: 10 a.m. till 9 p.m., 12/03/06: 10 a.m. till 6 p.m., 12/05/06 12/07/06: 10 a.m. till 6 p.m.

Hammer Projects: Gert and Uwe Tobias

Romanian twin brothers Gert and Uwe Tobias create large-scale woodcuts and sculptural constructions HAMMER MUSEUM OF ART AND CULTURAL CENTER, 10899 Wilshire Blvd., 310-443-7020, 12/01/06 - 12/02/06: 11 a.m. till 7 p.m., 12/03/06: 11 a.m. till 5 p.m., 12/05/06 - 12/06/06: 11 a.m. till 7 p.m., 12/07/06: 11 a.m. till 9 p.m.

eart to Hand: Modern Japanese Prints (Gallery, Museum, Painting)

This exhibition will focus on 15 modern Japanese prints from the post-war era as represented in the George and Marcia Good collection. PACIFIC ASIA MUSEUM, 46 N. Los Robles Ave., 626-449-2742, 12/01/06: 10 a.m. till 8 p.m., 12/02/06 - 12/03/06: 10 a.m. till 5 p.m., 12/06/06 - 12/07/06: 10 a.m. till 5 p.m.

Jacques-Louis David: Portrait of Jean Pierre Delahaye (Museum, Painting)

This exhibition features the recent acquisition and first-ever public display of French artist Jacques-Louis Collectible Moment, The (Museum,Photography) This exhibit features a survey of the Norton Simon Museum's photography collection, which not only includes important prints by master photographers, but also modern and experimental prints by other artists.. NORTON SIMON MUSEUM, THE, 41 W. Colorado Blvd., 626-449-6840, 12/01/06: 12

m till 9 n m 12/02/06 - 12/04/06: 12 n m till 6 p.m., 12/06/06 - 12/07/06: 12 p.m. till 6 p.m.

D and M Tile and Hispano-Moresque Tile llations,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 MU-SEUM, 2612 Main St., 310-392-8537, 12/01/06 - 12/03/06: 11 a.m. till 4 p.m., 12/06/06 - 12/07/06: 11 a.m. till 4 p.m.

Dana Frankfort and Ezra Johnson

(Gallery, Mixed Media, Multimedia, Painting) Although clear and concise, Dana Frankfort's paintings remain open to multiple, though not infinite, interpretations. KANTOR/FEUER GALLERY 7025 Melrose Ave. 323-933-6976 12/01/06: 10 a.m. till 5 p.m., 12/02/06: 11 a.m. till 5 p.m., 12/05/06 - 12/07/06: 10 a.m. till 5

Art of Being Tuareg: Sahara Nomads

(Gallery,Museum)
This exhibit on the Tuareg, a semi-nomadic people of Niger, Mali, and Algeria, considers the history and evolution of these peoples by exploring silver jewelry and leather works. FOWLER MUSEUM OF CULTURAL HISTO-RY, 405 Hilgard Ave., 310-825-4361,12/01/06 - 12/03/06: 12 p.m. till 5 p.m., 12/06/06: 12 p.m till 5 p.m., 12/07/06: 12 p.m. till 8 p.m.

At Home in the World (Gallery, Multimedia) This exhibits features new video-based work by nine artists from four countries. ARMORY NORTHWEST GALLERY, 965 North Fair Oaks Ave., 626-792-5101, 12/01/06 - 12/03/06: 12

Atelier: Love in the Time of Terror (Gallery) 'Love in the Time of Terror' features the portfolio of Atelier. SELF-HELP GRAPHICS & ART, 3802 Cesar Chavez Ave., 323-881-6444 12/02/06: 10 a.m. till 4 p.m., 12/03/06: 12 p.m. till 4 p.m., 12/05/06 - 12/07/06: 10 a.m. till 4

Behind These Walls (Gallery)

'Behind These Walls' feature works by Wayne Healy, Elliot Pinkney and Kent Twitchell. SELF-HELP GRAPHICS & ART, 3802 Cesar Chavez Ave., 323-881-6444, 12/02/06: 10 a.m. till 4 p.m., 12/03/06: 12 p.m. till 4 p.m., 12/05/06 - 12/07/06: 10 a.m. till 4 p.m.

Breaking the Mode: Contemporary Fashion From the Permanent Collection (Design,Museum)

The recent dynamic changes in the forms and surfaces of fashionable dress will be featured in this comprehensive exhibition, which will include over 100 examples of contemporary dress drawn exclusively from LACMA's collection. LACMA, 5905 Wilshire Blvd., 323-857-6000, 12/01/06: 12 a.m. till 9 p.m., 12/02/06

· 12/03/06: 11 a.m. till 8 p.m., 12/04/06 · 12/05/06: 12 a.m. till 8 p.m., 12/07/06: 12 a.m till 8 p.m.

Tom Friedman

(Gallery,Installations,Works on Paper) This exhibition features new works by Tor Friedman. GAGOSIAN GALLERY, 456 N. Camden Dr., 310-271-9400, 12/01/06 12/02/06: 10 a.m. till 5:30 p.m., 12/05/06 12/07/06: 10 a.m. till 5:30 p.m.

Tribute to Robert Heinecken, A (Multimedia, Museum, Photography) This exhibition celebrates Heinecken and

his collection of works by such artists as Walker Evans, Imogen Cunningham, Garry Winogrand, Heinecken himself and many of his students. ARMAND HAMMER MUSEUM OF ART AND CULTURAL CENTER, 10899 Wilshire Blvd., 310-443-7020, 12/01/06 - 12/02/06: 11 a.m. till 7 p.m., 12/03/06: 11 a.m. till 5 p.m., 12/05/06 - 12/06/06: 11 a.m. till 7 p.m., 12/07/06: 11 a.m. till 9 p.m.

Wolfgang Tillmans

(Museum,Photography) This is the first retrospective exhibition in the United States of the German photographer Wolfgang Tillmans. ARMAND HAMMERZMUSEUM OF ART AND CULTURAL CENTER, 10899 Wilshire Blvd., 310-443-7020, 12/01/06 - 12/02/06: 11 a.m. till 7 p.m., 12/03/06: 11 a.m. till 5 p.m., 12/05/06 - 12/06/06: 11 a.m. till 7 p.m., 12/07/06: 11 a.m. till 9 p.m.

Poetics of the Handmade (Design,Folk Art/Crafts,Museum)

Poetics of the Handmade will feature a group of artists from Latin America who explore possibili-ties of objects created by hand. MOCA GRAND AVENUE, 250 S. Grand Ave., 213-626-6222, 12/01/06: 11 a.m. till 5 p.m., 12/02/06 - 12/03/06: 11 a.m. till 6 p.m., 12/04/06: 11 a.m. till 5 p.m., 12/04/06: 11 a.m. till 8 p.m.

Point of Convergence: Architectural Draw ings and Photographs From the L.J. Cella Collection, A (Design, Museum, Photography

,Works on Paper)
Today most architects rely on the computer for their drawings, but many still enjoy sketching freehand to express their ideas. ANNENBERG THEATRE, 101 N. Museum Dr., 760-325-4490, 12/01/06 - 12/03/06: 10 a.m. till 5 p.m., 12/05/06 - 12/06/06: 10 a.m. till 5 p.m., 12/07/06: 12 p.m. till 8 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., 12/03/06: 11 a.m. till 5 p.m., 12/05/06 - 12/07/06: 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 MO-TION PICTURES ARTS AND SCIENCES - ACADEMY GALLERY, 8949 Wilshire Blvd. 310-247-3000, 12/01/06: 10 a.m. till 5 p.m., 12/02/06 - 12/03/06: 12 p.m. till 6 p.m., 12/05/06 - 12/07/06: 10 a.m. till 5 p.m.

Alexander Apostol: Selected Works, The

(Museum,Photography)
This exhibition presents the recent photographs and video by Venezuelan artist Alexander Apûstol. LOS ANGELES CONTEMPO-RARY EXHIBITIONS, 6522 Hollywood Blvd. 213-957-1777, 12/01/06: 12 p.m. till 9 p.m., 12/02/06 - 12/03/06: 12 p.m. till 6 p.m. 12/06/06 - 12/07/06: 12 p.m. till 6 p.m.

Parables of Space: Lavi Daniel (Gallery, Museum, Painting)

Lavi Daniel's mid-career survey exhibition, 'Parables of Space', spans the years 1982 to 2006, highlighting his recent large-scale, gestural abstract oil paintings beginning in 2004. ARMORY CENTER FOR THE ARTS, 145 Raymond Ave., 626-792-5101, 12/02/06 - 12/03/06: 12 p.m. till 5 p.m., 12/05/06 12/07/06: 12 p.m. till 5 p.m.

Personal Treasures of Bernard and Shirley Kinsey, The (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, 12/01/06 - 12/02/06: 10 a.m. till 5 p.m., 12/03/06: 11 a.m. till 5 p.m., 12/05/06 - 12/07/06: 10 a.m. till 5 p.m.

THEATER

Cinderella (Children's Theatre)

This delightfully original version of Cinderella comes complete with handsome prince, zany fairy godmother, silly stepsisters, jolly king and a zealously well-meaning stepmother. SANTA MONICA PLAYHOUSE, 1211 Fourth St., 310-394-9779, \$12.50; \$10.50 children 12 and under, 12/01/06: 6 p.m.

Gingerbread Lady, The (Comedy)

'The Gingerbread Lady' provides the audience with a funny, touching look at some of life's lovable losers. HUDSON AVENUE THEATRES, 6539 Santa Monica Blvd., 323-856-4249, \$20; \$15 students and seniors, 12/01/06 - 12/02/06: 8 p.m., 12/03/06: 3 p.m.

Dirk (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! I ANKERSHIM ARTS CENTER, 5108 Lankershim Blvd. North, 818-761-8838, \$25-\$50, 12/01/06 - 12/02/06:

Fiddler on the Roof (Musical)

The story focuses on a dairyman named Tevya and his five daughters. MORGAN-WIXSON THEATRE, 2627 Pico Blvd., 310-828-7519, \$7; \$5 childred under 12, 12/02/06 - 12/03/06: 2 till 5 p.m.

Elephant Sighs (Comedy)

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

Roads to Home, The (Performance)

The Roads of Home' is composed of three

independent one-acts with overlapping characters. LOST STUDIO, 130 S. La Brea Ave., 323-933-6944, \$15, 12/01/06 - 12/02/06: 8 p.m.. 12/03/06: 4 p.m

Serial Killers (Interactive, Mystery/Thriller) Five stories. Five cliffhangers. Only three can continue. YOU decide. SACRED FOOLS THE-ATRE, 660 N. Heliotrope Dr., 323-666-5067,

Rocker, The (Performance) 'The Rocker' is Adrienne Earle Pender's new take on 'King Lear,' in which Ginny and Rachel wind up betraying multi-millionaire Owen to cash in on his cash while daughter Del is cut out of the will because she won't tell him what he wants to . THEATRE WEST, 3333 Cahuenga Blvd. West, 323-851-7977, \$20; \$15 seniors; \$5 students. 12/01/06 - 12/02/06: 8 p.m., 12/03/06:

It's a Wonderful Life

12/02/06: 11 p.m.

(Holiday,Comedy/Drama,Performance)
Join us again this holiday season as we make
another visit to Bedford Falls in It's a Wonderful Life CROSSLEY THEATRE, 1760 N. Gowel St., 323-462-8460, \$30; \$25 students and seniors, 12/01/06 - 12/02/06: 8 p.m., 12/03/06:

All About Santa (Holiday, Children's Theatre)

A desperately nervous Santa struggles to woo the future Mrs. Claus, keep his newly discovered twin brother from destroying the North Pole, SANTA MONICA PLAYHOUSE 1211 Fourth St., 310-394-9779, \$12.50; \$10.50 children 12 and under, 12/02/06 - 12/03/06: 12:30 and

Santasia (Comedy)

Enjoy this holiday comedy of delightful, hilarious and shameless antics. WHITEFIRE THEATRE, 13500 Ventura Blvd., 818-990-2324. \$15 advance: \$20 day of show. 12/01/06 - 12/02/06: 8 p.m., 12/07/06: 8 p.m.

Mink Stole: Do-Re-Mink! (Cabaret, Holiday, Comedy, Solo Perfor-

mance)
The Boofont Sisters are back in their highly anticipated holiday show, 'Jesus, Booze and Kwanzaa.' CAVERN CLUB CELEBRITY THEATER, 1920 Hyperion Ave., 323-969-2530. \$15 advance: \$20 day of show. 12/01/06 12/02/06: 9 p.m., 12/03/06: 8 p.m.

Buddy Thomas: The Crumple Zone

(Comedy/Drama,Performance)
This hilarious heartwarming comedy explores love, loneliness, fidelity, friendship and new beginnings under the somewhat harsh light of the Christmas rush. RAVEN PLAYHOUS 5233 N. Lankershim Blvd., 213-481-1090, \$15: \$10 students and seniors, 12/01/06 - 12/03/06:

Best/Worst (Comedy)Apartment A presents the world premiere of 'Best/Worst,' a new comedy by Patricia Cotter. ELECTRIC LODGE, 1416 Electric Ave., 310-306-1854, \$22; \$15 students, 12/01/06 - 12/02/06: 8 p.m., 12/07/06: 8 p.m.

COMEDY

Being Humans (Sketch Comedy)

Being Humans takes events and milestones from everyday people's lives, and chums them into a comedic typhoon with a human heart. EMPTY STAGE THEATRE, 2372 Veteran Ave., 310-470-3560, \$15, 12/01/06: 8 p.m.

CU Fridays Hosted by Rodney Perry (Stand Up Comedy) Enjoy comedy with comedians from Def

Comedy Jam and hosted by Rodney Perry. COMEDY UNION, THE, 5040 W. Pico Blvd., 323-934-9300, \$12; \$14 after 10PM; two drink minimum, 12/01/06: 10 p.m.

Jonathan Richman (Comedy)

Waters brings his live Christmas show to the stage, detailing his groundbreaking career in a rapid-fire stand-up comedy format, and conducting an audience Q&A. UCLA- Royce Hall, 405 Hilgard Ave., 310-825-2101, \$25-\$48; \$15 UCLA students, 12/01/06: 8 p.m.

All Star Comedy (Stand Up Comedy)
Do yourself a favor and get over here if you want to experience the hippest new comics of tomorrow and the biggest stars of today as they hit the world famous Laugh Factory stage LAUGH FACTORY, THE, 8001 Sunset Blvd. 323-656-1336. \$20-\$30 - Cash. 12/01/06: 8 and 10 p.m.12/02/06: 8 and 10 p.m.

Fortune Room, The (Sketch

Comedy,Musical)
Enjoy this all-improv musical long-form noir comedy. EMPTY STAGE THEATRE, 2372

Veteran Ave., 310-470-3560, \$10, 12/02/06: 10 p.m.

Complex Comedy (Sketch Comedy,Interactive)

Audience participation is the focus of this comedy troupe's entire show. COMPLEX. THE. 6468 Santa Monica Blvd., 323-465-0383, \$8 Cash, 12/02/06: 10:30 p.m.

Jim Brogan (Stand Up Comedy)
The host of 'The Tonight Show' goes back to his days of stand-up comedy. COMEDY & MAGIC CLUB, THE, 1018 Hermosa Ave., 310-372-1193, 12/03/06: 7 p.m.

Comedy Improv for Kids by Kids (Stand Up

Comedy)
Kids five through thirteen perform at this improv for children. LA CONNECTION, 13442 Ventura Blvd., 818-784-1868, \$7, 12/03/06: 3:30 p.m.

College Comedy (Open Mic/Comedy)

College Comedy epitomizes the saying "Anything Can Happen" by pulling out all the stops and using comic sketches, stand-up, parodies, television takeoffs, video segments and even wacky musical numbers. LAUGH FACTORY, THE, 8001 Sunset Blvd., 323-656-1336, \$17-\$30 – Cash, 12/05/06: 8 p.mteams compete against the clock in a no-holds-barred competition. IMPROV OLYMPIC WEST, 6366 Hollywood Blvd., 323-962-7560, 12/05/06: 11 p.m., 12/07/06: 11 p.m.

Comedy Time Showcase (Stand Up Com-

Join us every Wednesday night as we welcome some of the best up-and-coming comedians in Los Angeles who are performing as part of our Comedy Time Showcase. ICE HOUSE, 24 N. Mentor Ave., 626-577-1894, \$14.50 – Cash, 12/06/06: 8:30 p.m.

DANCE

Nutcracker, The (Classical Dance)
Tchaikovsky's beloved holiday classic is entertainment for both young and old. SHRINE AUDITORIUM, 649 W. Jefferson Blvd., 213-748-5116, \$33-\$97, 12/01/06: 8 p.m., 12/02/06: 2 and 7 p.m.

Galumpha (Experimental/Perf. Art.Performance)

Combining stunning acrobatics, striking visual effects, physical comedy and inventive choreography. California Institute of Technology Beckman Auditorium, 332 S. Michigan Ave. 626-395-4652, \$10-\$15 - All Major Credit Cards, 12/02/06: 2 p.m.

Forever Flamenco (World Dance,Latin/

Salsa, Performance)
Perhaps the hottest flamenco in town can be found at this weekly show, which is a thrilling combination of prepared work and sponta-neous exploration. FOUNTAIN THEATRE, 5060 Fountain Ave., 323-663-2235, \$25-\$30, 12/03/06: 8 p.m.

TALKS & READINGS

Clive and Dirk Cussler: Treasure of Khan (Signing/Readings,Talks/Lectures) Clive and Dirk Cussler discuss and sign 'Treasure of Khan.' VROMAN'S BOOKSTORE, 695 E. Colorado Blvd., 626-449-5320, 12/01/06: 7

Amy Sedaris: I Like You (Talks/Lectures)

Actress/comedienne Amy Sedaris will appear to discuss and sign 'I Like You - Hospitality Un-der the Influence.' DUTTON'S BRENTWOOD BOOKS, 11975 San Vicente Blvd., 310-476-6263, 12/02/06: 2 p.m.

Mystery Readers Book Group (Readings,Talks/Lectures) This is a fun and stimulating discussion group

where you can enjoy the company of other mystery buffs. BARNES & NOBLE - MAN-HATTAN BEACH, 1800 Rosecrans Ave # B., 310-725-7025 12/02/06· 1 p m

Reading Rally Storytime (Talks/Lectures)

This is a wonderful storytime for pre-schoolers. BARNES & NOBLE - THIRD STREET PROMENADE, 1201 Third St., 310-260-9110, 12/02/06: 10 a.m.

Pajamamania (Family/Child (Books),Readings)

This group listens to a wonderful story as they wind down for the car ride home to bed. BORDERS BOOKS & MUSIC - THOUSAND OAKS, 125 W. Thousand Oaks Blvd., 805-497-8159, 12/02/06: 7 p.m.

8 MOVIES

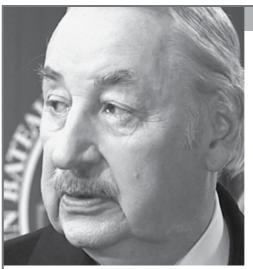
Movie maker needs 4000 sq ft building for studio/actors workshop for all wannabe actors, camera people, editors, writers to rehearse and be in them. Predict blockbuster 300 million true/court/prison drama, sequel also. All interested in joining Richard Tasse, general delivery, Long Beach, CA 90801 562-394-7914.



ADVERTISE your business in ENTERTAINMENT TODAY

For more information and rates email advertisement@entertainmenttoday.net or

call 818-566-4030



 $\label{eq:Award-winning} \mbox{ actor Philippe Noiret died of cancer at age 76.}$

Philippe Noiret appeared in over 150 films and TV shows during his lengthy career. His work earned him numerous Best Actor awards around the world. Mr. Noiret received a BAFTA for his work in the highly-acclaimed and venerated *Cinema Paradiso*. He received two César Awards for his work in *The Old Gun* and *Life and Nothing But*.

ENTERTAINMENT INSIDERS

OBITUARY BY RUSTY WHITE

PHILIPPE NOIRET DIED NOV. 23, 2006

Noiret also received three other César nominations as Best Actor. The actor won the Italian David Di Donatelo Awards for the same two films.

Best known to American audiences for his work in *Cinema Paradiso* and *Il Postino*, Philippe Noiret achieved success on both sides of the Atlantic. He made his film debut in a small part in the 1949 French version of *Gigi*.

Among Mr. Noiret's many credits are: Lady L with Paul Newman, Night of the Generals with Peter O'Toole, Woman Times Seven with Shirley MacLaine, The Assassination Bureau, George Cukor's Justine, Alfred Hitchcock's Topaz, Murphy's War, The French Conspiracy, The Serpent, the hilarious dark comedy The Grand Bouffe, Who Is Killing the Great Chefs of Europe?, and Soliel.

WEEKLY SPORTS WRAP-UP

This past weekend, the BCS, the formula in which college football determines the national champion, has become slightly clearer. With USC's convincing victory over their rival Notre Dame, 44-24, the Trojans made the jump to #2, over Michigan. Now, with just one more game against UCLA, the Trojans are poised for a fourth straight BCS title match (if you count their Rose Bowl victory in 2003 that led to their split title with LSU). With the losses of Notre Dame and Arkansas this past week, now the #2 debate is reserved for only USC or Michigan.

In other news around college football, Oklahoma wins the Big 12 South title, despite losing quarterback Rhett Bomar (NCAA violations) and Adrian Peterson (broken collarbone), with their victory over Oklahoma St., 27-21. Those losses were considered the mark of the end of the Sooners' season, but with seven straight victories, and two Big 12 losses by Texas, Oklahoma is now set to face Nebraska in the Big 12 title game. With one more win, Oklahoma, who lost their two highest profile players, will be in a BCS Bowl Game. A great way to recover from what was once a lost season.

In the NFL, several key matchups unfolded, with some interesting results. First off, in what could mount as a Super Bowl preview, the Chicago Bears visited Foxboro to face the AFC East leading New England Patriots. In a matchup that pitted two of the best defenses in the NFL, the Patriots edged out the Bears, 17-13. The Bears, who previously held the best record in the League, displayed the great defensive play that has been their hallmark all season, forcing five turnovers. However, the Bears offense turned the ball over four times themselves, including three interceptions thrown by Rex Grossman. Even though Chicago is still an NFC favorite to make it to the Super Bowl, QB Grossman's shaky performance makes him a bigger and bigger liability every week.

In probably the most unlikely comeback so far this season, the Tennessee Titans, previously 3-7, rallied from a 21-0 deficit to defeat the New York Giants, 24-21. Despite trailing by three touchdowns with less than ten minutes left in the game, Vince Young led his team in a thrilling victory, showing shades of the heroics he displayed back in Texas, throwing for two touchdowns and running for another. The loss, which is the Giants' third in a row, now puts New York a game behind the Dallas Cowboys, whom just three weeks ago were two games behind the Giants.

The Giants, who have been experiencing issues from inhouse fighting and a decline in confidence in their coach Tom Coughlin, are in danger of missing the playoffs. Eli Manning, their star quarterback, has not lived up to expectations this year. Manning, who was traded to the Giants after much hoopla over his refusal to play for San Diego, who originally drafted him, has had the lowest quarterback rating since 2004 among all QB's with at least 1,000 passing attempts with 72.7. To put it in perspective, Aaron Brooks, Andrew Walter, and Kerry Collins, who are the last three quarterbacks for the Oakland Raiders, all have better QB ratings than Manning during this time span. Put that in your pipe and smoke it, you Raider haters.



ENTERTAINMENT TODAY Classifieds



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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
- 2. Enter your email address (you will be signing up for InkTip's newsletter FREE!)
 - 3. Copy/Paste this code: 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

AVID EDITOR WANTED BY TELEVISION PRODUCTION COMPANY

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

infomercials.

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

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

TO SUBMIT:

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

bhaley@alchemyllc.com

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

No phone calls please.

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

INDUSTRY JOBS

will give you great potential to move up within the company.

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

TO APPLY:

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

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

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

Seeking talented indie spirited crew for December shoot.

Seeking:

Editor

Assistant Editors (FCP)
Storyboard Artist

Director of Photography/Camera Operator/

DP for Surf Footage Location Manager

1st Assistant Director

Production Coordinator Production Accountant

Wardrobe

Sound Recordists

Grips/Gaffers

1st and 2nd Assistant Camera

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

TO SUBMIT:

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

STAGE MANAGER WANTED

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

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

Pay and hours are negotiable.

TO APPLY:

Email your resume and contact information ASAP to: suzan@upstageschools.com

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

> or CALL (818) 288-4800

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

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

Thank you! Bryan Stinson Supervising Casting Producer

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

Fun, energetic families with big personalities and great stories wanted for a new reality game show from the people who brought you the hit shows Deal or No Deal, and Extreme Makeover Home Edition. This new one hour documentary-style show will take a

look at the people and cultures that make up America, and will profile families in different communities across the country.

We are currently seeking two types of families:

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

2. Affluent Families from exclusive neighborhoods in California

We are interested in families who lead a privileged lifestyle including taking exotic vacations, driving luxury cars and owning exquisite homes.

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

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

TO SUBMIT:

Email the following information to: albrentcasting@gmail.com

1. Name, Age, and Occupation

2. Your Hometown (must be in California)

3. Your Contact Phone Number

4. A recent picture of your family

5. Tell us why you would be a good candidate
- we're looking for fun, energetic families
with great stories!!

There is a stipend for all families cast on the show.

TO APPLY:

1. Call our Casting Hotline 1-877-NANNY-TIME (1-877-626-6984)

> OK D. II

2. Email us at: supernanny@ricochettelevision.com

BUSINESS

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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)

We're sorry you've come down with a case of that thing that's going around. Next time, try to avoid the girl whose name was carved into the bar thirty seven times. Trust us, that's one milestone you will want to forget...even if the itching is hard to ignore.

Aquarius (January 21 to February 18)

There's no such thing as being too happy, but there is such a thing as being too damn annoying, so stop smiling all the time, you lunatic—no one wants to be around you, and it won't be long before someone wants to rip that smile from your face and stomp it to the ground. Cheer up, we're just joking...or are we?

Pisces (February 19 to March 19)

Sure, you might be escapist, enigmatic, vague, secretive, impractical, fickle, and overly sensitive. But at least it's not *you* who smells worse than a gutter, but your roommate. Oops, you don't have a roommate.

Aries (March 20 to April 19)

In the next week, your in-laws will come to visit, your car will break down, that important business deal with fall through, and your significant other will find out about you-know-what. Hey, you wanted to know the future—don't blame us, we just work here.

Taurus (April 20 to May 19)

Try not to pout so much, it really looks as though you're trying to go to the bathroom. And in a conference meeting surrounded by co-workers, as well as that really hot crush, last thing you want your boss to do is call you out and instruct you to take a crap on your own time.

Gemini (May 21 to June 20)

Stop telling people that "Black Friday" was created by Martin Luther King Jr. as a way to pay tribute to Black Americans. It's not true, and definitely not the best pick-up line

Cancer (June 21 to July 20)

Next time you're stopped by a cop, we'd stay away from the "Yo Mama" jokes. We're positive that the officer's mother is not half-pig, half-human. However, we're not positive about the men with whom you'll eventually be sharing that prison cell.

Leo (July 21 to August 20)

No one likes a liar, but everyone seems to love your girlfriend. Oh wait, we thought you already knew she was sleeping around. C'mon, when she says she wants to dive into two-and-a-half men, she's not talking about the television show. Although it is pretty funny. Not the TV show, but the fact she's screwing everyone but you. Sorry, someone had to say it.

Virgo (August 21 to September 20)

At some point in the near future, you'll be under the assumption that you've won the lottery. But then you'll realize that you haven't won, you're just dyslexic. And she'll break up with you. Not because of the dyslexia, but because you didn't win the lottery. Sake mense?

Libra (September 21 to October 22)

You're not the only one who's ever been caught with his pants down. But the fact that you were nabbed urinating in the middle of her parents' living room following Thanksgiving dinner doesn't really look that good. Especially when you have to spend the rest of the night outside with the dog who, mind you, was able to keep the alcohol from going to his head. Oh yes, that wasn't your girlfriend licking the beer and your face while passed-out on the back porch.

Scorpio (October 23 to November 21)

Don't trust him, he told his last girlfriend the same thing. Trust us, there's no such thing as a 75% Good-Looking Discount at Banana Republic. Even if there was, there's no way he'd be getting it—not with that nose.

Sagittarius (November 22 to December 21)

Someone is about to go on a real lucky streak, but unfortunately it won't be you. However, it will be someone who knows someone who's related to that person, so you'll eventually hear all about it.



COMICS

Walker and Prescott.com by Drew-Michael



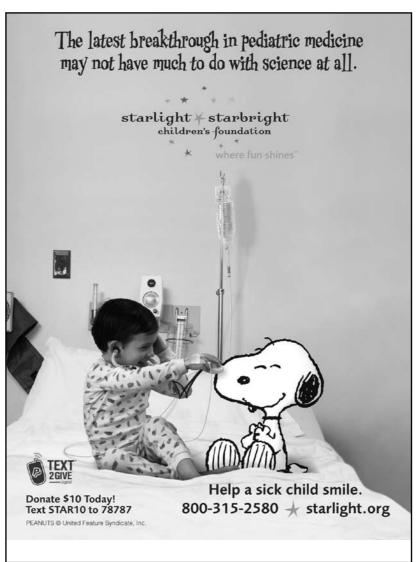
Skinny Panda by Phil Cho







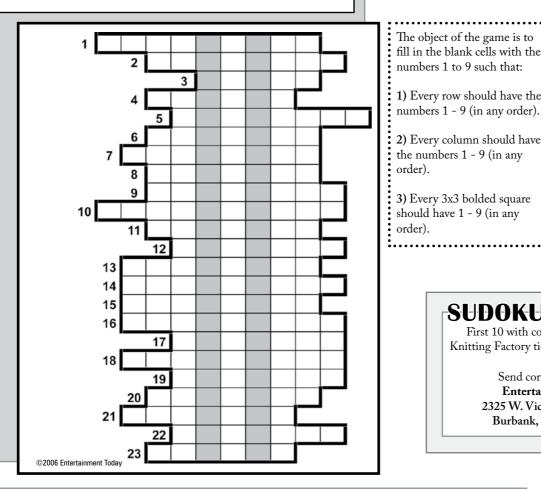




POPGRIDDLE CROSSWORD PUZZLE

SUDOKU

The ultimate logic puzzle



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

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

| 3 2 | 8 | | | 6 | | | | |
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| 6 | | 3 | | | | | | 7 |
| | 1 | | 6 | 9 | | | | |

Answers to last weeks puzzle:

SUDOKU CONTEST!

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

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

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

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Find the answers to read a quote from Clue on the gray columns. Created by G. Gillen

- 1981 film, retelling of the tale of King Arthur and the Knights of the Round Table,
- directed by John Boorman
 New Zealand author, considered the most prominent Maori writer alive, his novel *The* Whale Rider was adapted into a film in 2002, directed by Niky Caro

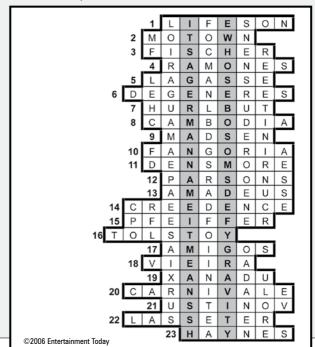
 Italian male fashion model who has appeared on the covers of hundreds of romance
- novels in the 1980's and 1990's, also appeared in Zoolander and Bubble Boy
- English musician, bass player of ska band the Beat, and founding member with guitarist **Andy Cox of Fine Young Cannibals**
- 1998 film with Adam Sandler, a socially inept guy from the swamps of Louisiana lands a job with a college football team and eventually becomes a member of the team
- 6. Acclaimed stage actor, less successful in his television work in the early 1990's, but rose to prominence in the big screen in 2000 with *You Can Count on Me*, also stars in 2004's Collateral with Tom Cruise
- 1940 film produced by Walt Disney, combines animated segments set to classical music with live action wraparounds
- British keyboard player, formerly a member of the T-Bones and VIP's, he joined Greg Lake and Carl Palmer to form one of the first 1970's supergroups
- Duo of brothers, screenwriters, and directors of films such as There's Something About Mary, Dumb and Dumber, and Stuck On You
- 10. Pseudonym of David Johansen, former singer of glam rock band the New York Dolls; also acted in several films in the 1980's and 1990's, including Car 54, Where Are You?
- 11. Argentine revolutionary leader upon which The Motorcycle Diaries was based
- 12. Actor, one of the most famous practitioners of anti-humor or dada absurdism, the 1999's film Man on the Moon with Jim Carrey was based on his life and career
- 13. 2005 film with Matt Dillon, centered on Hank Chinaski, the fictional alter ego of Charles Bukowski, who wrote the novel from which the film was adapted
- 14. Musical duo of Bill Medley and Bobby Hatfield; _ Brothers
- 15. Character in the novel On The Road by Jack Kerouac, inspired by Neal Cassady
- 16. Protagonist of Victor Hugo's novel The Hunchback of Notre Dame, born with extreme physical deformities
- 17. 2005 film, an accidental encounter between a salesman (Greg Kinnear) and a hitman (Pierce Brosnan) in a Mexico City hotel bar forces both men into an awkward but long -lasting friendship
- 18. Songwriter, vocalist, and guitarist of Green Day 19. Director of *Clarissa* and *Vampire's Kiss*
- 20. Scottish actor; Kurt Wagner/Nightcrawler in X2:X-Men United, also starred in Son of the Mask and Goldeneye
- 21. Contemporary folk singer-songwriter, best known for her single "Fast Cars"
- 22. Influential radio and TV show about the cases of a dedicated LA police detective, Sergeant Joe Friday, and his partners; different versions ran on NBC from 1949 to 1970
- 23. Actor, won his first Academy Award in 1941 for his role as the title character in Sergeant York, won his second in 1952 as Marshall W. Kane in High Noon

CROSSWORD-CONTEST!

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

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Answers to last weeks puzzle.



THANK YOU FOR READING

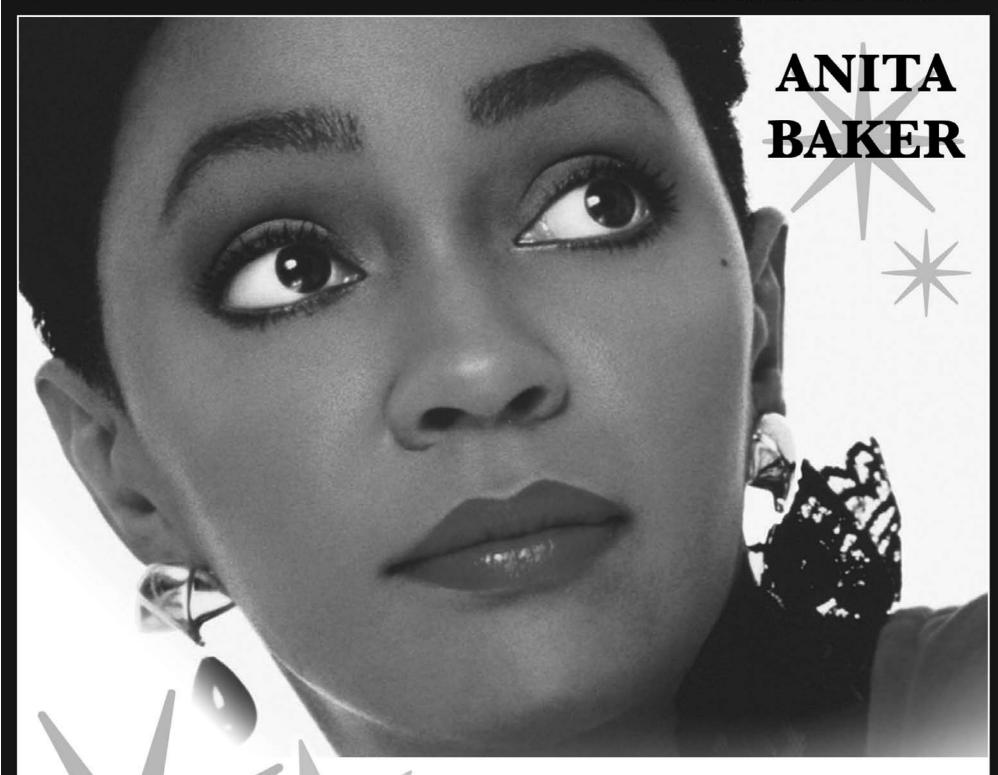




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