

MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

ENTERTAINMENT TODAY

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SINCE 1967

Inside:

*Cause celebre,
enfate terrible...*

Whatever you
call him, author
Bret Easton Ellis is
one hell of an
American Psycho

The cast and
director of
***A Guide to
Recognizing
Your Saints***
speak out

Just who is this
Ben Kweller kid,
and why does
he remind
us of
Bob Dylan?

A few good fellas:

Jack Nicholson, Leonardo DiCaprio, Matt Damon,
Mark Wahlberg, Martin Sheen, and Alec Baldwin star in
Martin Scorsese's ***The Departed***

Review by Peter Sobczynski

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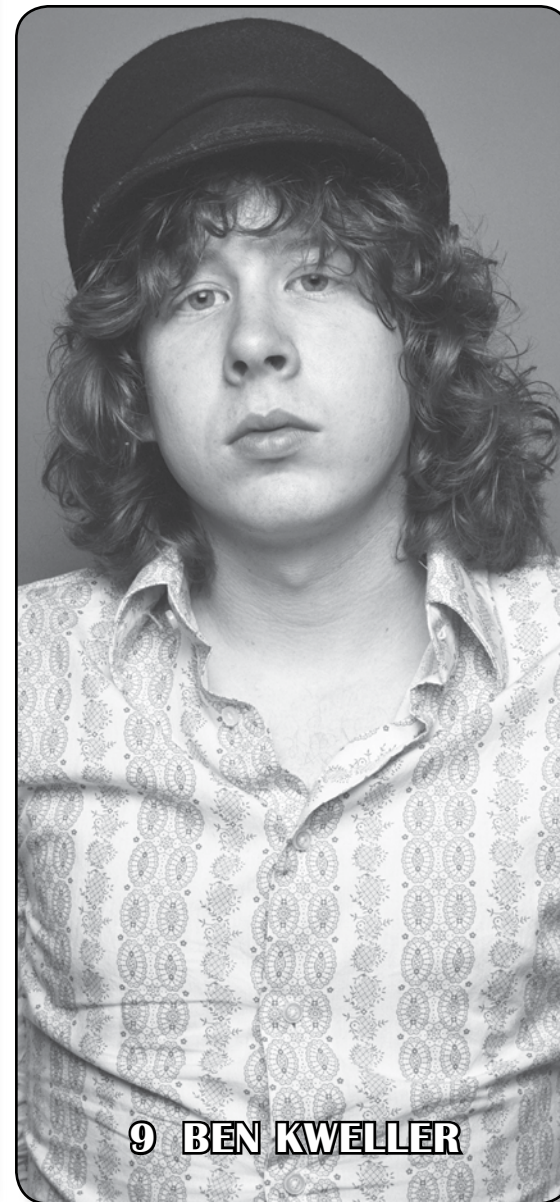
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EXPOSED



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13 A GUIDE TO “A GUIDE TO RECOGNIZING YOUR SAINTS”

Jon Barilone steps into sainthood when he attends the congregation of those behind Dito Montiel’s *A Guide to Recognizing Your Saints*, a semi-autobiographical movie that boasts one heavenly cast.

MUSIC

- 8 Blow by blow: **Jesse Alba** gets lost en route to a Jeff Beck concert at the Greek Theater, and along the way discovers that the only thing more important than amazing music is...an amazing...friendship...

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- 5 There’s no doubt about it: **Travis M. Holder** reviews *Doubt*, a play about nuns, priests, and all that lies between.

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MOVIES

- 10 That’s so American: **Jonathan W. Hickman** reminds us that while it might be fun to no longer pay our taxes, listening to such spurious advice from **Aaron Russo**’s *America: Freedom to Fascism* might land you in prison; Anarchy in the UK: They might have everything in the world (or at least on their side of it), but the Royal Family still garners some empathy from **Jonathan W. Hickman** in his review of *The Queen*; Up in my treehouse: **Hickman** reviews Todd Field’s *Little Children*, his follow-up to *In the Bedroom*; PLUS: **Mike Restaino**’s DVD Reviews, and Art Film of the Week with **Aaron Sheley**.

BOOKS

- 6 Less than zero: Los Angeles’ (well, at least the Valley’s) favorite son, **Bret Easton Ellis**, is back in black with the release of the paperback version of recent novel *Lunar Park*, and **Billie Stone** is here to tell you all about the author’s rules of attraction.

TELEVISION

- 5 One, two, he’s coming for you: Freddy, Jason, and all the other heroes of your worst nightmares are back in a new fascinating documentary about our favorite horror movies, *Going to Pieces: The Rise & Fall of Slasher Films*.

22-23 FROLICSOME FUN

Professor Klickberg’s Insuperable Crossword Puzzle, **Lady Katsura** and **Suki Yaki**’s Astrological Forecast, Sudoku, and Comics.

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Ford will be the exclusive automotive sponsor of the *Michael Baisden Live 2006* tour by hosting its Ford Fusion 'Grown and Sexy' Experience Parties.



ABC Radio Networks' *The Michael Baisden Show* is the No. 1 urban radio program among adults ages 25-54 in Philadelphia, Washington, D.C. and Detroit. It is heard in 40 radio markets around the country, including eight of the top 10 markets.



DEARBORN, MICHIGAN—One of the hottest new cars—Ford Fusion—takes to the air with one of Urban radio's hottest nationally syndicated talk show hosts—Michael Baisden—by hosting 'Grown and Sexy' parties at 10 major stops on the *Michael Baisden Live 2006* tour.

The Ford Fusion 'Grown and Sexy' Experience Party features live entertainment, dancing and an exclusive Michael Baisden appearance. Baisden will energize partygoers, as he hosts the party prior to his *Michael Baisden Live 2006* show and popular relationship seminars in major cities such as Chicago, Dallas and Los Angeles. The party series will run throughout the summer and end in December 2006.

Every month, Michael Baisden will be giving away two Ford Fusion 'Grown and Sexy' Experience Party round-trip tickets for two individuals to travel to any *Michael Baisden Live 2006* tour stop in the country. The trip includes a special VIP meet-and-greet with Baisden, first-class accommodations, entry to the 'Grown and Sexy' party and all weekend tour events plus \$200 in spending money.

"I couldn't be more excited to be associated with the new 2006 Fusion," said Baisden. "This relationship demonstrates Ford's commitment to reaching the African American community."

The parties draw on the themes established from Ford's 'Grown and Sexy' urban Web site and marketing campaign for the new Fusion mid-size sedan. The Fusion is a sedan targeted toward young, established professionals who feel grown and sexy and have a strong desire to express their personality and achievements.

The *Michael Baisden Show* is a daily, four-hour radio program combining music, interactive conversation and inspiration, with a heavy dose of self-help and empowerment. Heard in over 40 radio markets around the country, including eight of the top 10 markets, *The Michael Baisden Show* is the number one urban radio program among adults ages 25-54 in Philadelphia, Washington, D.C. and Detroit. Additionally, the

program is one of the highest-rated afternoon drive programs in New York City.

"Ford already has a strong relationship with *The Michael Baisden Show* through existing radio and online marketing campaigns," said Dan Geist, Fusion Marketing Manager. "Partnering with Michael Baisden to turn up the excitement on the Ford Fusion 'Grown and Sexy' Experience Party made perfect sense."

For details on obtaining tickets for the Ford Fusion 'Grown and Sexy' Experience Party, Fusion 'Grown and Sexy' Party Sweepstakes or the *Michael Baisden Live 2006* tour visit www.michaelbaisden.com, www.grownandsexy.com or visit your local ABC Radio Networks affiliate Web site.

About Michael Baisden

Prior to launching his radio career, Baisden was a best-selling author whose self-published first book, *Never Satisfied: How and Why Men Cheat*, sold more than 300,000 copies. A subsequent publication, *Men Cry in the Dark*, is one of the most popular books ever among African American men and the stage adaptation featured notable actors such as Richard Roundtree (*Shaft*), Allen Payne (*New Jack City*), and Rhona Bennett (*The Jamie Foxx Show*). Baisden's third book, *The Maintenance Man*, was adapted into a stage play starring Billy Dee Williams. His latest novel, *God's Gift to Women*, was also a best-seller.

About Ford Fusion

The 2006 Ford Fusion breathes a fresh attitude into the American mid-size car. It distinguishes itself in what is one of the most competitive vehicle segments with its standout exterior design and engaging driving dynamics. With a bold design and more chrome accents than any vehicle in its class, Fusion brings style to the midsize sedan. Fusion supplies a rush of more than 220 horses from Fusion's available V6 with 6-speed automatic transmission. Fusion has a starting price of \$17,795.

WEEKLY SPORTS WRAP-UP

by Joseph Trinh

It's the start of October. Football is in full swing, baseball's getting into the playoff race, and basketball's around the corner. God, this is such a great time of the year.

In local baseball, the Los Angeles Dodgers win the Wild Card spot, which got them a first round matchup with the New York Mets. With a strong, balanced offense, a great bullpen with Jonathan Broxton and Takashi Saito, and a good defense behind them, the Dodgers' starters have enough to win in any series in the National League. The Mets, without Pedro Martinez, also have a great offense, but suspect pitching. Look for a tough, long series. The St. Louis Cardinals have a great trio of hitters, but an even more suspect pitching staff, and the San Diego Padres are from San Diego, and no sports championship belongs in San Diego.

In the American Leagues, hell, it's the New York Yankees. With the most opposing lineup in the Majors, even a great pitching staff will have problems pulling out wins against this juggernaut. With a pretty good pitching staff and a capable bullpen, led by one of the all time greatest post season pitchers in Mariano Rivera, this team bought another World Series. The Oakland A's look to win with their whole "Moneyball" theory, but after Frank Thomas, they have no offense.

In the NFL, three big stories are worth mentioning. The Chicago Bears destroyed the Seattle Seahawks, 37-6, in the battle of unbeaten. The Bears are starting to show the world that they just might be the best team in the NFC, if not the NFL. With a dominating defense, quarterback Rex

Grossman doesn't need to do too much to lead this team to the Super Bowl.

In the Tennessee Titans' game versus the Dallas Cowboys, Titans' defensive tackle Albert Haynesworth stomps on the head of the Cowboys' center Andre Gurode's head, *without his helmet*, while he was on the ground. The NFL, upon reviewing the play, handed out their biggest punishment ever for an on-the-field incident ever, suspending him for five games. Gurode's injury required sixty stitches and he complained about blurred vision.

In Arizona, coach Dennis Green has finally made the big move, announcing Matt Leinart to start of the Cardinals after another turnover-filled game by Kurt Warner. Green notes Leinart's sterling college career

as a factor in pulling the plug on the Kurt Warner experiment. Honestly, would you keep a guy who has won 39 out of 41 games in his college career—winning a Heisman along the way—on the bench behind the guy who has fumbled the ball ten times in just four games, with four interceptions to boot? Warner, the professional that he is, says all the right things, commenting that he's going to help Leinart improve on his game.

In local college football, UCLA beats down lowly Stanford, 31-0. #3 USC escapes Pullman with a victory, 28-22, against Washington St. The Trojans struggled put away the Cougars, who still had a chance to pull of the upset in the last minute. Most other big name teams struggled, though, so I felt fine with that, as you should, too. ☞



Screech and Borat get nailed

by Erik Davis

Kazakhstan Hates Borat!

In what has to be one of the stranger ways a movie has ever been marketed, the government of Kazakhstan is all up in arms over **Sacha Baron Cohen's** latest film *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. In fact, they've gone ahead and taken out a four-page ad in the *New York Times* that praises their nation for its "religious tolerance." Cohen (in full Borat attire) fought back by holding a press conference, claiming it's not Kazakhstan behind the advertisements, but instead it's those "nitwits" from Uzbekistan. I say give Borat's PR people a raise!



Sacha Baron Cohen plays offensive, yet loveable Borat.

TomKat: The Movie!

Are **Tom Cruise** and **Katie Holmes** planning a movie together? Some reports suggest they are. One anonymous inside source (who, as far as we know, could be the couple's mailman) says, "He's devoting himself to putting together a project that will not only make Katie a bona fide star, but will put him back in the good graces of the movie-going public. This time, he's looking beyond the typical action roles." Great, so there goes that starring role in the superhero flick *Scientology Man in: The World is Not Enough...He Wants the Universe, Too!*

The Ungrateful Lindsay Lohan!

After saving the day and recovering **Lindsay Lohan's** precious handbag full of \$1 million in jewelry at Heathrow Airport in London, **Tom Webster** still awaits some semblance of a "thank you" from the actress. What gives, Lindsay? You can't send the dude a Hallmark card, a fax, an email, a singing telegram, or pick up the phone for three minutes and say, "Hey man, I almost lost *one million dollars*—but because of you, I didn't. So, thanks"? Oh Lindsay, do tell us when you finally arrive in the real world...we're literally counting down the seconds.

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:

Just 18 days after her son's death, **Anna Nicole Smith** married her long-time attorney **Howard K. Stern** during a private ceremony

in the Bahamas. Earlier in the week, Stern admitted he is the father of Smith's newborn baby and also revealed the two were madly in love. Scary, ain't it? All this went down amid speculation that **Daniel Smith** may have died due to an apparent drug overdose. While the two lovebirds exchanged vows, they did not have the necessary paperwork on hand to legalize the union. If only there was a capable lawyer present...

James Bond officially has a new girlfriend... and, thankfully, she's not out to kill him. **Daniel Craig** admitted to *Parade* magazine that he's dating film producer **Satsuki Mitchell** and the two are very happy together. Says Craig, "Any relationship needs a little love and care at least once a day. I don't want to get sappy about it, but you've got to put the time in. It doesn't matter who you are, you've got to keep putting it in."

According to *Life & Style Weekly*, **Eva Longoria** (31) has called off her 18-month relationship with basketball player **Tony Parker** (24). The two, who were currently in the middle of renovating a home in Texas after purchasing another crib in Los Angeles, decided to part ways after the seven-year age difference proved too much for Longoria to handle. Aww, that's a shame. Something tells me this housewife won't be desperate for a date.

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

...**Dustin Diamond** for acting in a porn video alongside two women in an attempt to revive his acting career. Say *what?* Screech is a porn star? Apparently, the 40-minute tape (titled—wait for it—*Saved by the Smell*) features Diamond getting down and dirty with two gals while the three "perform" a number of different sex acts. Oh c'mon, man, something like that might work for Paris Hilton, but who in his right mind wants to see Screech having sex? My last dentist appointment was more enjoyable. Congrats, Dustin Dummy, you're this week's biggest ass.

Quote of the Week: After being told he would have to wait for a moment while a table opened up at Seattle's Union Bay Café, **Taylor Hicks** replied, "Don't you know who I am?... I'm the 'American Idol!'" He then stormed out, telling the manager he doesn't have to wait for a table anywhere. ☞



Not just robots anymore: Dustin Diamond as "Screech."



Something to scream about



Audiences still flock to see monsters like Freddy.

by Frank Barron

What could be more dead right? On Friday the 13th, the movie-loving Starz premium cable network will premiere *Going to Pieces: The Rise and Fall of the Slasher Film*.

The fascinating documentary strives to give legitimacy to "slasher" films in the horror genre by probing their history and recent resurgence. The engrossing special contains an abundance of clips from slasher classics, including *Friday the 13th*, *Halloween*, and *A Nightmare on Elm Street*. Many stars who screamed their way to fame provide amusing commentary. Trailblazers and masters of the genre—such as directors West Craven, John Carpenter, Rob Zombie, and special effects wizard Tom Savini—take a stab at explaining the appeal of the blood-curdling movies, and heroes Freddy, Jason, and Michael Myers.

What kind of person grows up to create such memorable horror and mayhem on the big screen? Famous for the *Scream* trilogy and other fiendish classics, Craven reveals that while growing up in a very strict Baptist family, he wasn't allowed to see any movies "except Disney films." He later attended a Christian college.

It wasn't until Craven was finally out of graduate school and started teaching that he got "turned on to film. There was an art house in town that showed all the great European New Wave directors like Fellini and Bergman."

"I actually grew up on books," the direc-

tor went on to say, "enjoying sophisticated narrative, and was a huge fan of the 19th century novelists. It gave me a great basis for character and storytelling."

When he moved from his tiny Ohio town to New York City, Craven wanted to be a writer. He recalls, "A young filmmaker, Sean Cunningham, convinced me to write a scary movie, because theater owners he knew had some money to invest and would show the movie in their theater chain."

Craven just let his mind go free and was astonished by his success with *The Last House on the Left* and *The Hills Have Eyes*, among his first efforts. When talking about the genre, he explains, "It's something primal and eternal about human conduct in the presence of irrational violence, and how that affects all of us. I've always felt that horror films are a mirror of society. It's not the violence of the filmmakers, but the violence they see that is so deeply frightening."

The man who created *Nightmare on Elm Street* insists, "The fans of the genre enjoy being scared. They are paying to go into a theater with their fears, and have those fears brought together in a narrative, raised into consciousness with a whole group sharing that fear. Together, their fear is dispelled because you see a central character face it, and get through it. Actually, it doesn't make sense for anybody to pay to be frightened. They wouldn't do it unless they were already scared."

In describing his peers—the other horror writers and filmmakers—Craven reveals, "It's ironic that they are just typical guys; funny, quiet, and some very sensitive. I hate to say it, but it's true: they are sweet people, deeply disturbed by the violence in real life."

Their films, he acknowledges, "are very raw, examining the basic realities of our own physical mortality. Right now, torture has entered into these films in a big way, and it's no coincidence that torture is in the News now. Whatever is in the News that is deeply troubling will wind up in horror films. It's all about confronting your worst fears and the worst things that life can throw at you. But, you see the central character get out of it somehow. That's what makes horror films some kind of boot camp for the psyche, for young people especially." ☞

THANK YOU FOR READING ENTERTAINMENT TODAY



Book Feature

Illuminated by a paper moon

Bret Easton Ellis reads from *Lunar Park*

by Billie Stone

When I was 18, I received a copy of *Less Than Zero* for Christmas. I had come back to my much-loathed hometown of Adelaide, Australia to visit my father in his sprawling, rented 50's bungalow. It was a hot summer in December, and while he worked during the day, I had free run of the house. Smoking pot and occasionally dipping into his Valium supply, I would lounge by the pool, wasted, roasting in the sun, and wishing I was anywhere but there. Pissed I was missing X-mas parties and hanging out with my friends, I opened my new book and discovered—with a start—that it's protagonist, Clay, was also 18 and home for the holidays.

Save for the pool and the weather and me being depressed and wasted most of the time, the similarities soon ended; Adelaide was about as far away from LA as you could imagine (both geographically and in size and spirit), and I was most definitely not a Trust Fund Kid—there was no cruising the Strip in Daddy's Beamer. The book nonetheless spoke to me with a deliciously whispered menace. It captured the alienation and cynicism I felt, it lured and dazzled me with its tales of 80's excess, it simultaneously excited and repulsed me—I was hooked and could not put the thing down. More than anything, it painted a picture of Los Angeles that was seductive and terrifying and harshly beautiful...and, for a small town girl from Australia, utterly mesmerizing.

And so began my lifelong affair with the books of Bret Easton Ellis.

I read and re-read each offering with the same zealous enthusiasm. Happily horrified by the exploits of collegiate zombies in *The Rules of Attraction*, unwillingly charmed and utterly disgusted by Ellis' *American Psycho*. Eavesdropping on the shocking confessions of sexy vampires in *The Informers*. Absorbing the shameless namedropping, globetrotting, and ultimate destruction of *Glamorama*, and—finally—accompanying Ellis himself on a terrifying suburban nightmare in his most recent novel, *Lunar Park*.

Ellis fans will no doubt have picked up the connections between the books. Reoccurring characters slyly traverse Ellis' small "fictional world." Ellis' America is a dark and treacherous place; it feeds on urban myth and discreet rumors, it peers into the seedy underbelly kept hidden by the bright lights and beautiful people. I was addicted.

So now, 13 years later, I find myself in that city of dark angels, living right on the

Strip, that Boulevard of Broken Dreams, and it seems as though my dreams have at last been realized.

It therefore made sense to visit the Hammer Museum in Westwood where Ellis would be reading from his most recent novel, *Lunar Park*.

After being told the place was at capacity and we might not be able to even get in, I was about ready to ditch and drown my sorrows in copious amounts of Absolut. "There are a couple of empty seats up front if you want them," mentioned a stodgy security guard sent straight from Heaven.

So there we were, Front Row Center, all my attempts at exuding a detached cool failing as I sat squirming in my chair, grinning like an idiot.

A brief introduction (that included Bret's vital statistics: height, weight, age, marital status), the author limps onto the stage (literally—he's on crutches). Wearing a sharp black sports coat (Prada? Gucci?), chinos, and one pristine, shiny black Nike shoe, he quips—with a shit-eating grin: "Thanks so much...really...that was great..."

He stumbles for a minute with his crutches, explains with a sly smile, "I had a little accident last week...I'm on some Vicodin, soooo..."

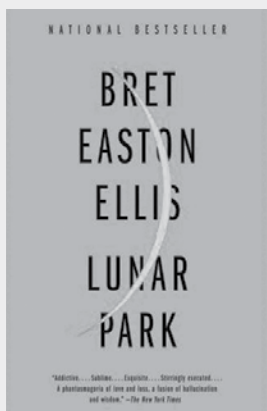
Much to the delight of his audience, he tells us he'll "read for as long as they told me to, and then answer some questions and then...sign all your books..."

Sighing with mock annoyance, he begins reading from *Lunar Park*, which has just been released in paperback. Because of his injury, he explains that there will be no book tour and that this will be the only reading for this release. Bonus.

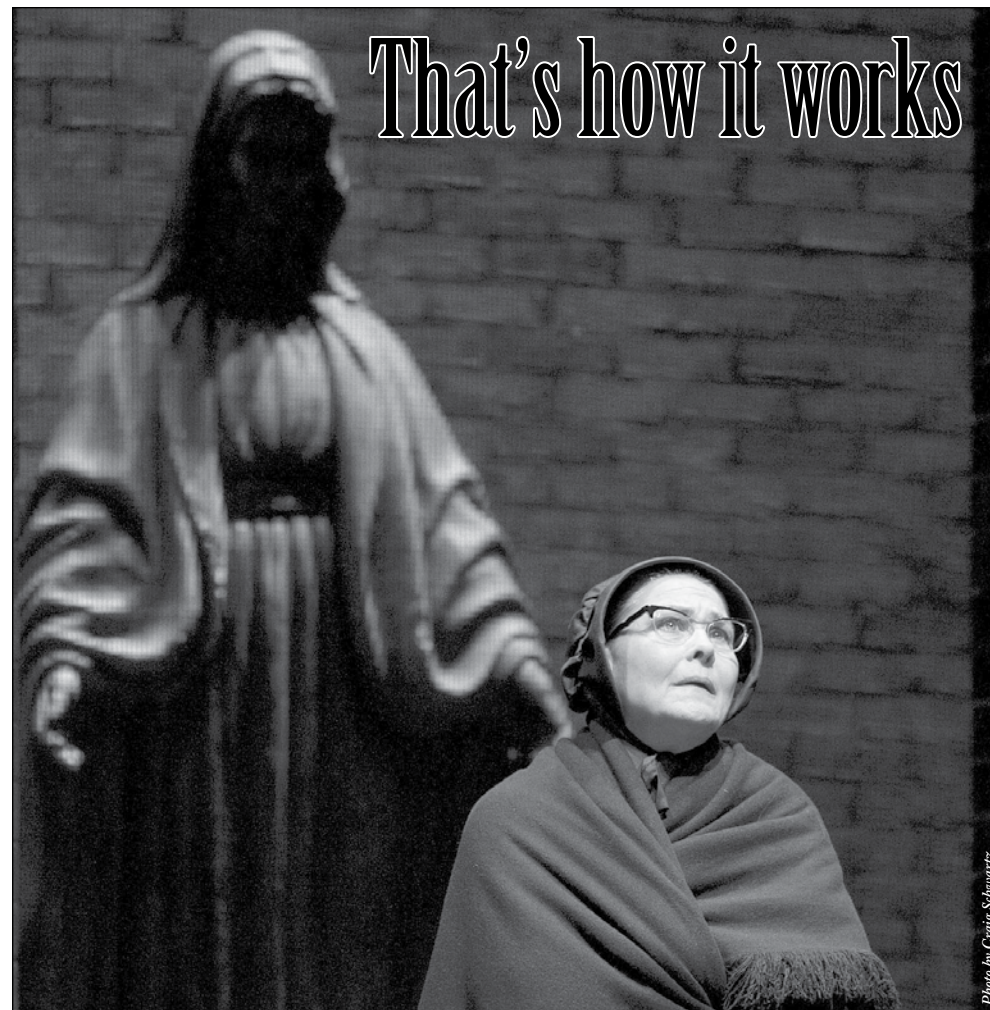
It's a strange and beautiful thing to hear someone read his own writing. It's delivered with a particular cadence and pace, with pauses and inflections, and it most definitely differs from the version you hear being narrated aloud in your head while absorbing the physical pages.

Ellis is a terrific orator, and he frequently laughs along with the audience. At one point after reading some particularly X-rated excerpts from the novel-within-the-novel, *Teenage Pussy*, he pauses, rolls his eyes, and groans, "Oh god. I mean, my mother's in the audience..."

see **BRET EASTON ELLIS** on p.14



TicketHolders



Cherry Jones plays Sister Aloysius, a curmudgeonly old matron nun who lords over her realm with an iron fist.

by Travis Michael Holder

The genre of priest/altar boy tomfoolery is once again explored with purposefully disquieting results in John Patrick Shanley's Pulitzer and Tony-winning *Doubt*, now stopped at the Ahmanson on the first leg of its national tour.

"What do you do when you're not sure?" asks Father Flynn (Chris McCarry) from the pulpit in his weekly sermon at the St. Nicholas Church School in the Bronx, the engaging monologue that begins Shanley's thought-provoking, often humorous, and continuously disturbing play. "Doubt can be a bond," the popular and charismatic priest eventually concludes, "as comforting as certainty."

Doubt, which made its west coast debut at Pasadena Playhouse last season, is set in 1964 at St. Nicholas where the school's annoyingly self-assured and ridiculously strict principal, Sister Aloysius (American theatrical treasure Cherry Jones, who also won a Tony for this performance), rules over her young charges—and fellow nuns—with an iron fist. "They're all uniformly terrified of you," says the equally terrified Sister James (Lisa Joyce), an idealistic teacher stuck in the older woman's twisted tutelage. "Yes," answers Sister Aloysius, "that's how it works."

With a negative opinion about everything—from the length of Father Flynn's fingernails to the evil message lurking in the lyrics of "Frosty the Snowman" to the shocking use of ballpoint pens ("Always an easy way out today," she snaps)—Aloysius is, as the play opens, onto bigger prey than doing away with the school's art and dance classes she sees as a waste of time.

Nazi Nun has her crosshairs set on Father Flynn (Chris McCarry), whom she dislikes probably first and foremost because of his dynamism and popularity in the parish and among the students who hate her—something she believes is exactly as it should be to maintain discipline. Still, Aloysius states her "doubts" began when she saw the priest touch a prepubescent student's hand at the beginning of the semester and watched the boy pull back from the gesture, something that immediately convinced her the man might be offering more in the rectory's private counseling sessions than Fatherly advice.

The *Doubt* here isn't only whether Father Flynn is guilty of pedophilia—a decision Shanley craftily lets rest squarely on the shoulders of each individual audience member—but, more importantly, whether Aloysius' ruthless campaign is justified in the first place. Under the taut and remarkably fluid direction of Tony winner Doug Hughes on John Lee Beatty's beautifully movable set of old stone and ominous statues of saints (though it couldn't hold a candle to what Gary L. Weissmann created at Pasadena Playhouse which, granted, didn't have to then tour the country), this is thrilling, highly provocative theatre that does just what it sets out to accomplish while asking more questions than it answers. **F**

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

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



PHOTO: ANDREW ECCLES

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Concert Review

Late to the Jeff Beck show

Jeff Beck at the Greek

by Jesse Alba

The concert starts in twenty-five minutes, and I'm already covered in sweat.

My right sock keeps slipping down my foot, wanting to reside exclusively with my toes, and I've stopped trying to fix it. Each time a set of headlights appears, which hasn't been often in the last forty-five minutes, we wave wildly in the hopes some idiot might actually stop on a dark empty road and give two unkempt men some assistance.

If you had a friend who is so bad with directions that he permanently keeps in his car a Mapquest printout with directions from his apartment to his job—even though he's been working there for close to three months—would you trust his advice on traveling matters? No, absolutely not. And I do take responsibility, and I should've known better. I should've driven, but a walk to the Greek Theatre to see one of the world's greatest guitar players on a beautiful fall night sounded, well, soothing. A walk would also mean the most exercise I've had in well over a year, so I agreed...and a little more than an hour before the show, we set out, certain the walk would be a short one.

An hour later, and we're back on Los Feliz Ave. My friend walks a full twenty feet ahead of me, apparently fed up with the water I keep squirting on his back while cursing his mother for birthing such a useless waste of humanity. Was I furious that we mightn't make the show? Not really, being that my exposure to Beck was limited to his *Blow by Blow* and *Beckology* recordings; while I was a

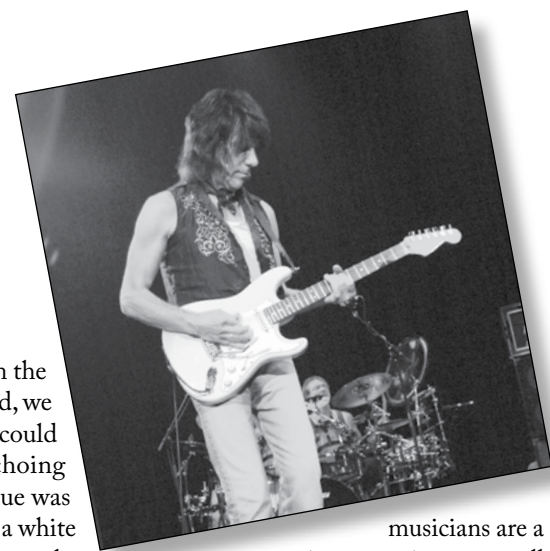
fan, I was hardly obsessed.

So after doubling back on the path we had already traversed, we approached the Greek and could hear the eclectic sounds echoing against the hillside. The venue was almost exclusively filled with a white crowd: baby-boomers and men who still wear bomber jackets. I can't say I saw anyone else under 30, but this fact didn't seem to blunt the crowd's exuberance. In fact, standing ovations followed most songs, and the entire experience was the perfect anecdote to make me forget about the revenge I had planned to exact against my friend.

To be honest, the first part of the set (a half-hour or more late, as we were) was populated mainly by songs I could not place. I may or may not have been familiar with these particular tunes, but this turned out to be of little importance—from the moment we settled in, I was swept into a hypnotic state; the music so finely performed, overwhelming and majestic that, before I knew it, the show's two hours had lapsed.

The artists calmly came together and bowed before the audience. No pyrotechnics. There were no costume changes or lights flashing across my eyes, nothing to distract me from the reason I was there.

Of all the concerts I've attended, most are disappointments. High expectations and naïve perceptions about what really goes on in recording studios are to blame, but the occasional performance has taken me to that Other Place, lost in the euphoria of music. Jeff Beck and his supporting cast of brilliant



musicians are a unique experience, a small window into an approach and execution of creativity that seems lost from today's stolid musical landscape.

My jubilation after the concert was tempered by sadness for the passing of an age that produced certain artists who defied classification and had a profound influence on the advancement of their craft. Beginning with the Yardbirds and on through a successful solo career, Jeff Beck has been the type of artist greatly admired by his professional peers. His interest in new technologies and electric sounds has kept his music fresh and his audience entertained (I will be buying his most recent effort entitled *Jeff*). It was a perfect night, and if you ever get a chance to see him, don't pass it up.

Walking out of the concert with my friend, we laughed and talked about the state of music, the lack of originality, and the lackluster performance of our generation in general. Thinking of ways to turn these trends around, I informed my friend that I had mixed up dates in my appointment book, and had missed a screening for a film I was scheduled to see, but assured him I would still write the review and get it in on time. He smiled and patted me on the back because, after all, even if Mathew is the Editor-In-Chief of this paper, he knows that we are friends first. *✍*

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Concert Review

Everyone is smiling *Ben Kweller at the Avalon*

by Jonathan Zeitlin

It's Friday night at the Avalon, and Ben Kweller has rolled into Hollywood to bring his particular brand of pop rock, and to bring out his fans. A track off Dylan's *Highway 61* pumps through the PA as I walk past the theater's crushed velvet and brass railings, then head into the crowd.

Kweller evokes Dylan's mid-Sixties style with patterned scarves and cowboy boots, faded jeans, and, indeed, a shaggy-curly hairdo. You could even argue that the cover photo of his new self-titled record that features an expressionless (but vaguely alert) Kweller looking straight into the lens is a sort of unintentional homage to *Blonde on Blonde*, but the already-initiated know better. The cover of Kweller's solo debut, *Sha Sha*, had the then 21-year old staring into the camera with that same expression of direct blankness, albeit with a toothbrush in his mouth.

While Kweller might tip his hat to elder statesmen (the sound of his new record veers away from the anti-folk of *Sha Sha* and its 2004 follow-up *On My Way* toward classic rock and AM pop influences), he occupies

a relatively unique niche in the music scene. Kweller is a solo male performer who tours with a verifiable rock band, and has maintained a broad following without overwhelming pop exposure. The blitz for his third record is built around rigorous touring through the US and Europe with key stops such as the Austin City Limits Music Festival and a performance on *Late Night with Conan O'Brien*.

And in ten-plus years on stage, Kweller has learned how to put on a show. The players may keep changing, but Kweller's band is always raucous and rocking, precise but without the bland sterility of hired guns. Kweller himself has remained open and endearing both on and offstage, garnering a reputation of all-around friendliness and maintaining a sense of fun in his songwriting.

Headlining the Avalon may be one of Kweller's more ambitious engagements this trip around States, but by the time he steps up to play, the room is crowded with fans jostling their way to the stage. Inside, the Avalon is an unassuming venue, keeping the

see **BEN KWELLER** on p.10



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THANK YOU FOR READING ENTERTAINMENT TODAY

BEN KWELLER from p.9

focus on the stage and the sound.

And Kweiler and his band sound loud and clean in the theatre. Kweiler strums his Fenders perfectly locked-in with drummer Mark Stepro, whose harmonies added a nice layer in the more rocking songs. Guitarist Jason Roberts and bassist Dan Horne have good onstage chemistry, the latter alternately romping around the stage and standing slack-jawed in mock boredom.

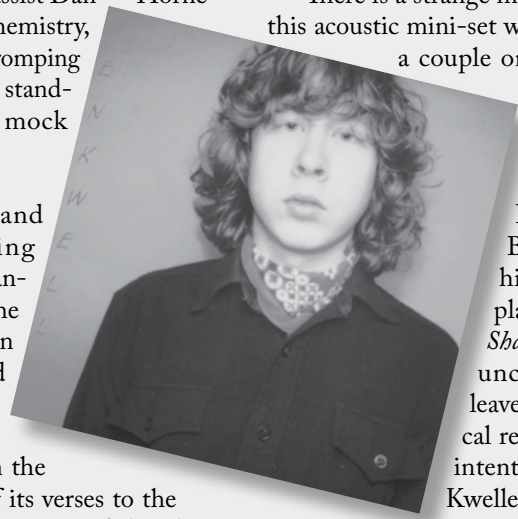
Kweiler is fun and engaging, stomping along to the beat, leaning into the mic as he runs through an even mix of new and old tunes. When the lead single "Sundress" switches from the mid-tempo piano of its verses to the radio-ready driving guitar of the chorus, the crowd instinctively bobs and swells to the beat. Kweiler sings in the chorus "I do everything you want me to" with frustration blended into his plaintive sincerity, lending a weird sort of credibility to what could have been a tossed-off lyric.

The show moves along, and everyone seems to be having a pretty good time.

Some people sing along. Everyone moves to the music. Rather than leave the stage in anticipation of the encore, Kweiler puts on his acoustic guitar and plays his songs stripped down to simple chords and strong vocal melodies.

There is a strange moment at the end of this acoustic mini-set when Kweiler invites a couple onstage and lets the young guy propose to his girlfriend, nervously and into the microphone. Her name is Liz, as is Ben's wife, and to give his blessing, Kweiler plays "Lizzie" off *Sha Sha*. OK, it felt a little uncomfortable, but I leave it to the more cynical reader to sneer at the intentions behind a Very Kweiler Engagement.

The band comes back, and Kweiler marches them forward to the end of the set. From beginning to end, Kweiler and Co. are full of energy and humor. When they finish, the crowd whoops and cheers and looks around at each other, and *everyone* is smiling. ☞



Film Review

In Aaron we trust?

by Jonathan W. Hickman

I have a confession to make: This is my second time reviewing Aaron Russo's *America: Freedom to Fascism*. The first time, I was naively taken in by its tax protest message that basically encourages Americans not to pay their taxes because Russo cannot locate the exact law that requires one to pay Federal Income Tax. Unfortunately, and most embarrassingly for me, the film may prove to be this year's *Blair Witch Project*. I suppose this review is my opportunity to make things right with my readers.

There is no doubt that filmmaker Aaron Russo believes strongly in every word of his wacky extremist documentary. If you follow his advice, however, you might end up in prison. An example of what happens to those who rely on the defenses put forth in Russo's film is the story of Irwin Schiff. Schiff is one of those interviewed by Russo in his film. Schiff employed the "there is no law" defense to paying taxes and is now allegedly serving time in Federal prison. Frankly, the issue couldn't be clearer, and the defense is most likely without any merit whatsoever.

Now, that is not to say that Russo doesn't try to convince us otherwise. In his film, he interviews a number of like-minded people, many reportedly well-educated who support the argument—at least in theory—that no specific law exists requiring Americans to pay income tax.

Basically, this is what Russo would have us believe: In 1913, the 16th Amendment to the United States Constitution was never properly ratified, but even if it was, Congress never passed a law authorizing the collection of an income tax. Of course, such an argument fails to recognize the existence of Title 26 of the US Code. Russo's fantasy, while amusing and very persuasive (because we'd all love to believe it), is flawed.

When I wrote my first review of *America* for my website *einsiders.com*, I watched the film, read the press notes, and wrote a review that praised the innovative nature of the defense. I pointed out that Russo found a juror in a state law tax case that actually bought the defense. In that case, the defendant was allegedly found not guilty according to the juror interviewed by Russo because neither the prosecutor nor the judge could furnish the law requiring one to pay income tax.

In that case, the state law was apparently based on the Federal law. The success of the defense in this isolated case is clearly in the minority; Russo gives us no Federal cases where the defense has proven victorious. In fact, he interviews Schiff who was reportedly unsuccessful.

Undaunted by significant evidence rebutting his "no law" defense, Russo pushes forward by interviewing Sheldon Cohen, who was the IRS Commissioner during the Johnson Administration. This interview is very troubling

AMERICA: FREEDOM TO FASCISM



(2 out of 4 stars)

DIRECTED BY AARON RUSSO

95 MINUTES, NOT RATED

because Cohen is supposedly an authority on the subject and cannot (or more than likely is not given the chance to) completely answer Russo's questions. The interview ends with Cohen telling Russo that the requirement to pay income taxes is "implied," and then he tells Russo that the interview is over. Just like the debate on the subject.

America is a film made by an extremist filmmaker who has his mind made up prior to making the movie. The goal, which is all too obvious, is to convert others to his dangerous way of thinking. And viewing it is like watching a train wreck. The entire film is so overwrought with fringe philosophy that so long as you properly fortify yourself with the opposing evidence, it proves to be entertaining, humorous viewing.

After ramping up the tax protest argument for around 30 minutes of the film's running time, *America* escapes into complete fantasy by focusing on the what is touted as the emerging new world order. These old fears are coupled with reports about locator chips that are allegedly being fitted for insertion into our bodies. There is talk about the national identification card and the possibility that the use of such chips will actually be implemented within the next few years.

The film's ending is a hackneyed call to civil disobedience much like that of Al Gore's global warming film. In doing all this, *America* covers too much ground and is a little sloppy. I often cut documentaries a lot of slack in the production value department; the message is what is important—real people telling their real stories. So, even though some of the editing and camera work on the film feels amateurish, this is par for the course with docs these days that are often produced with small budgets.

This brings me back to my *mea culpa* earlier. Originally, on the Internet, I gave *America* three stars. I criticized the new world order stuff as more wasted hullabaloo. But I was hopeful of the merit in the tax defense exposed therein. The film was in limited release at various places throughout the country and had yet to roll into Los Angeles. Luckily, readers of my website educated me about the dangers of employing the tax defense that Russo promulgates. When writing reviews, it is difficult (if not impossible) to perform your own independent research on a film's content.

From now on, I will watch movies with a little more caution. The next *Blair Witch* might be playing at your local megaplex. ☞

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Photo by Laurie Spahrham

Feeling sorry for Queen Elizabeth II

THE QUEEN

★★★☆☆

(3 out of 4 stars)

DIRECTED BY STEPHEN FREARS

STARRING: HELEN MIRREN,
MICHAEL SHEEN, JAMES CROMWELL

97 MINUTES, RATED PG-13

Helen Mirren plays the Queen in Stephen Frears' new historical drama that recounts the hardships of being contemporary Royals.

by Jonathan W. Hickman

The tragic death of Princess Diana came as a shock to the world that publicly mourned her passing. But the Royal Family—to which, almost exactly year before her death, she was apart—chose initially to experience their grief privately. And in the Information Age, that traditional reaction proved almost to be their undoing. HM Queen Elizabeth II got the worst of it, because she was the evil mother-in-law who reportedly never warmed up to Diana. And she was at the top of the British royalty; she was and is Queen.

Stephen Frears' damned excellent *The Queen* makes you feel very sorry for Queen Elizabeth II. This film portrays her as a monarch who wears her crown very seriously, and upon hearing of the car crash in August of 1997 that took Diana's life, the Queen made reasonable decisions...but was faced with unreasonable circumstances. She is, after all, Queen of many different countries, some 16 or so presently, bringing around 128 million subjects under her expansive rule.

Of course, "rule" in these modern times seems to be a little too strong, although at the beginning of *The Queen*, Tony Blair must first be "invited" to serve as the Prime Minister by his Queen and take an oath of sorts. The traditions include a proper salutation when speaking to the aging Monarch—it's "ma'am" not "mum." You see, in May of 1997, Blair had been elected, ending some 18 years of Tory control under Margaret Thatcher and John Major.

In *The Queen*, the story picks up right as Blair takes office. He's a modern politician. Before meeting the Queen, she is briefed about

Blair and his forward-thinking wife, whose curtesy was apparently a bit shallow. The film has fun with the way tradition (curtseying for a monarch, for example) is changing. In fact, challenge to tradition is what *The Queen* is all about.

What I was completely unprepared for during the viewing was how deeply the story moved me. I've never been a Royal watcher, and like many Americans, had only "tabloid knowledge" of the Queen, Prince Charles, and Princess Diana. Sure, I remember the wedding coverage on television in 1981, but the marriage of Charles and Diana was a complete disaster that I mainly tuned out.

The Queen has an intimate understanding of Diana's radiance that shows us the real Princess in old footage surrounding archived images with brilliant recreations of what probably happened behind closed doors.

Writer Peter Morgan is presently no stranger to this kind of reality storytelling, having recently given us *The Last King of Scotland*. According to the film's website, Morgan penned this screenplay from extensive interviews, devoted research, and discreet sources. And it shows—after a brief period of adjustment, you feel as though you are privy to the private discussions of the Royals and the British government who struggle to deal with the Media and public maelstrom.

Watching the Queen and the government cope is fascinating. Without Helen Mirren's credible characterization, the film would have suffered immensely. As Queen Elizabeth II,

see *THE QUEEN* on p.12



Little Children delivers big drama

by Jonathan W. Hickman

When he meets Sarah Pierce, Brad Adamson has only one child, though the stroller he pushes has room for two. Sarah asks whether he has another child, and he tells her "no." The stroller, he explains, was purchased second-hand. Besides, the second seat is perfect for his son's bear.

Little Children knows its subject intimately, and like the exchange above between stay-at-homes Brad and Sarah, it is a film filled with tiny references to the mundane occurrences in family life. Writer-director Todd Field, who brought us *In the Bedroom*, well understands thirty-something angst. Field shows us how some fears can grow irrationally. They boil up from somewhere, then explode. And the fear itself can be as damaging as the thing that is feared.

Many fears are on display in *Little Children*. Primarily, there is a story of a little man named Ronald James McGorvey (played with great presence by Jackie Earle Haley). Having just been released from prison, McGorvey now lives with his aged mother. But all is not well; McGorvey just did time for exposing himself to children. And the community is up in arms about his homecoming. Posters with his face are posted all over town—he's an infamous character, a monster. The publicity, carried by the local news media, is certainly not wanted. The strain on Ronald's mother begins to show.

Brad Adamson (*Hard Candy*'s Patrick Wilson) stays at home where he watches his son and fakes studying for the bar exam, which he's failed before. His wife, Kathy (Jennifer Connelly) is the breadwinner in the family, and is gone during the day at work. Sarah Pierce is married to Richard (Gregg Edelman), an ad man of sorts who makes a lot of money but is totally wrong for her. In fact, Richard has recently lost interest in Sarah almost altogether and now focuses his sexual energy on an Internet diva who, along with candid Polaroids, sends him a fine pair of scented undies. The two couples have a toddler each—the Adamsons have a young son, and the Pierces have a daughter of the same age.

On the neighborhood playground, the other mothers secretly nickname Brad "The Prom King." Sarah isn't part of the in-crowd and only barely participates in discussions,

LITTLE CHILDREN

★★★☆☆

(3 out of 4 stars)

DIRECTED BY TODD FIELD

STARRING: KATE WINSLET,
PATRICK WILSON, JENNIFER CONNELLY,
JACKIE EARLE HALEY, NOAH EMMERICK,
RAYMOND J. BARRY
130 MINUTES, RATED R

where she's a fringe player. But when Brad comes into the playground, she cannot resist making everyone uncomfortable by approaching the Prom King and striking up a conversation. She ends up getting a little more than she bargained for: a kiss.

Into Brad's life drops Larry (Noah Emmerick), a guy who looks like he's on anti-depressants. One night, Larry picks up Brad and begins talking aggressively about Ronald. Larry's formed a community organization to protect the neighborhood from what he's determined is a dangerous sexual predator. Turns out that Larry is some kind of police officer who might be on medical leave but still plays football with other officers. He encourages Brad to join their struggling recreational league team. Brad, a former college or high school football star, goes on to play quarterback for the team. It is an unexpected source of great enjoyment for him.

The performances are all exactly right for the mature material, but the most surprising is delivered by former child star Jackie Earle Haley. Haley has, by some accounts, been away from theatrical feature films for over 20 years. You might remember him from his role as Kelly Leak in the *Bad News Bears* series. Here, Haley takes on an unforgiving character: a person with a fatal mental flaw. At first, his Ronald is sullen and quiet, but as the film progresses, Haley is given more and more screen time. No one could have played Ronald as well as Haley. And this performance is worthy of an Oscar nomination.

Little Children might very well be this year's *Crash* but with a little less flash. And that's a good thing, because the story is intimate and very focused. It manipulates the viewer into feeling things for people in our society that we'd rather scrape off our shoe and leave laying on the asphalt of a cold parking lot. ☞

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Art Film of the Week

FW Murnau's *Sunrise*

by Aaron Sheley

FW Murnau had *carte blanche* in directing this Euro-American silent film dream come true.

Sound was beginning to come in at this time, so there often are brilliant experimental sound effects interlaced throughout.

The film is an orgy of photographic ecstasy leading a married couple through a big city after the husband nearly kills his wife for his mistress. All of the effects are in-camera, such as the super-impositions of contrasting subjects. The only other big-budget studio film in which the director received the same kind of freedom is *Citizen Kane*.

John Ford, after watching Murnau direct, saw the potential of the director taking full advantage of lighting, cinematography, and production design. Ford was also impressed to the point of using similar expressive devices in his films. The final sequence of *Sunshine's* couple's boat returning to town is an incorporeal motion of shadows. In the city, the man found the error of his ways and the woman forgave him. Cinematographers



FW Murnau directs on set.

worship this film, and it remains a legend of the romances.

And in the seamless mastery of romantic metaphors, the complexity escalates to climactic proportions. The visions in the country night sky, the long, uninterrupted traveling shot through a swamp, and the ultimate jump cut from city to country come to life as the finest moments of the film.

Murnau directs a vibrant array of sequences that culminate with the final boat ride home, ending in calamity. First, the man was convinced by a vampish seductress to kill his wife. Later—after his marriage is renewed—he nearly loses her in a boating accident. Murnau puts all of his German expressionistic style to task, and illustrates the contrast of city and country in dialectic of thesis and antithesis oppositionals.

Presented here is a vision of romance nothing can destroy, sentimentality common to even the darkest of Murnau's body of work. His avant-garde mise-en-scene will leave the spectator in awe of this 1920's innovation in motion picture history. ♪

THE QUEEN from p.11

Mirren is restrained and perfectly proper until that critical moment when she's required to let down her guard.

In one scene, the Queen takes an old Land Rover out into the country (yes, she *drives* the vehicle herself) and gets stuck in a stream. As she sits on the bank of the stream, she sees a large buck that is being hunted in the area. Frears smartly doesn't permit the audience, at first, to see Mirren's face in this scene when the Queen experiences a moment of weakness—Mirren's photographed from behind, and we hear her sob. It's just a little whimper.

And it is simply brilliant filmmaking. I wouldn't have thought that I could feel such

empathy for someone who has so much of everything but so little control of everything else. I kept thinking, gosh, Elizabeth the Woman didn't ask to be Queen in her early 20's when her father suddenly died; it's quite a responsibility, and a heavy burden.

How could the Queen have known that the world would have been so saddened by the death of just one person? Frears' film suggests that Queen Elizabeth II came to understand the importance and impact of Diana's life only from her death. It shouldn't be that way, but that's what happened. Sometimes, only through a tragic death of someone close to us, can we transform the way we live. ♪



Queen Elizabeth (Helen Mirren) with Prince Phillip (James Cromwell) in *The Queen*.



Film Review



Matt Damon and Leonardo DiCaprio play two moles on opposite ends of a battle waged long before either was born.

by Peter Sobczynski

With his latest film *The Departed*, Martin Scorsese tackles a cinematic subject that he has never really explored before—the gangster film.

I realize that this may sound like an exceptionally stupid observation—in the eyes of many, he has never made anything but in his long and distinguished career—so let me explain. Yes, he has made a celebrated trilogy of films about mobsters, but the films were more along the lines of detailed sociological observations of the world of post-war American organized crime taken from three different vantage points.

Mean Streets (1973) was seen from the perspective of the grunts on the low rung of the ladder struggling to make their bones without getting themselves into hot water. *Goodfellas* (1990) showed us the world in all its seductive and violent power through the eyes of the mid-level utility guys who have been trusted enough to be included in all aspects of the organization from collecting a debt to digging a hole. In the wildly underrated *Casino* (1995), we were introduced to the top-level guys who have been given everything they could possibly want from the Life, and who wind up undoing themselves with the very same compulsions and ambitions that drove them in the first place.

By comparison, *The Departed* is a far more traditional take on the genre...but, that is not to suggest that it is somehow less of a movie because it utilizes a more conventional structure. In fact, the film is a tough, hard-edged, and decidedly adult wonder that respects those conventions 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* (though it also contains elements from the source's two sequels, as well) and relocated to Boston, the film kicks off with an extended prologue—set “some years ago”—that introduces us to feared local gangster Frank Costello (Jack Nicholson), the kind of mad-dog mobster who can buy a poor kid groceries for his family while flagrantly hit-

THE DEPARTED

★★★★
(4 out of 4 stars)

DIRECTED BY MARTIN SCORSESE
STARRING: LEONARDO DiCAPRIO,
MATT DAMON, JACK NICHOLSON,
MARK WAHLBERG, VERA FARMIGA,
RAY WINSTONE, MARTIN SHEEN,
ALEC BALDWIN
149 MINUTES, RATED R

ting on the jailbait daughter of the shopkeeper he extorts.

Years pass, and while Costello now rules the town with an iron fist, the local cops, headed up by Capt. Queenan (Martin Sheen), and a federal task force, led by Capt. Ellerby (Alec Baldwin), have yet to build an airtight case against the mobster. Queenan's plan is to find a rookie cop from his own ranks—one whose identity will be known only to himself and second-in-command Dignam (Mark Wahlberg)—with a suitably shady background. The cuckoo bird will secretly infiltrate Costello's organization in order to get close enough to make a case. The man recruited for the assignment is Billy Costigan (Leonardo DiCaprio), a guy whose life of deception and split loyalties has made him perfectly suited for the job. After spending a few months in jail on a fake assault rap to bolster his credibility, Billy hits the streets and makes enough noise—especially after savagely beating a couple of made goons—to attract the attention of Costello and, after proving himself, he winds up becoming a member of Cost's crew.

What neither Billy nor his fellow cops realize is that great minds think alike, and Costello has a mole of his own in the police force. Colin Sullivan (Matt Damon), a young man who has grown from the kid that was on the receiving end of those groceries to a fast-rising star in the department, has just been assigned to the task force dedicated to bringing down Costello. He uses his position to send warnings about surveillance and sting operations.

Colin's main objective, however, is to try and figure out the identity of the cop in Costello's midst. Before long, Colin and Billy both find themselves following the same high-wire act of trying to dig up information on those around them while keeping their own secrets safely hidden. To further add to the complications, both Colin and Billy find themselves involved with Madolyn (Vera Farmiga), a police psychiatrist

see **THE DEPARTED** on p.14



Screw that “Hallmark” place

The actors and minds behind *A Guide to Recognizing Your Saints*

by Jon Barilone

A Guide to Recognizing Your Saints, written and directed by Dito Montiel, is a mix between a gritty memoir and a fine-tuned script that received help from the Sundance Labs. The cast is full of big names and, since this is an “independent” film, the list is that much more impressive: Rosario Dawson, Robert Downey Jr., Chazz Palminteri, Eric Roberts, and Dianne Wiest. There are also quite a few rising stars, such as Melonie Diaz, Shia LaBeouf, and Channing Tatum.

Downey, Tatum, Palminteri, Montiel, and producer Trudie Styler sat down with interviewers to discuss the film at a recent junket.

Chazz Palminteri and Channing Tatum were first, and quietly said their “hellos” as they sidled up to the table. Palminteri—who plays the main character’s father, Monty—looked the part of a mobster: a blue long-sleeve shirt with square gold cufflinks, clenched jaw, and slicked-back hair. Tatum—who plays the protagonist’s best friend, Antonio—looked relaxed and threw a furtive wink at a young female interviewer as he settled into his chair.

Chazz, what did you think was the problem between Dito and his father (Monty), other than the fact that Monty was older or that maybe he paid too much attention to Antonio? What else was going on?

Palminteri: As the character [Monty], I have this great love for my son and for my son’s best friend. But, for some reason, I could not express it to my son; I could only express it to his best friend. Monty was always afraid that Dito was going to leave, and that he was going to be left alone; Dito felt that I held him hostage. By rites, a parent is supposed to let their child go, but I didn’t want that.

Tatum: This was truly a movie about people that loved each other and had no idea how to explain it to each other. But, that’s what was so beautiful about it, because I think that is life—we never really say what we mean.

What do you think drives a guy like Antonio?

Tatum: I don’t really know if one thing drives him—he’s a very reactionary, animalistic guy. Antonio’s not a guy to want sympathy; he’s not a guy that shows his feelings. I think he’s a little afraid of feeling stuff, and he’s a little afraid of being vulnerable like that. Antonio just doesn’t know what to do; so, he lashes out.

Were you receiving creative direction from Montiel, or did he tell you, “Here’s the basic premise of the character, have fun with it”?

Tatum: I think in the middle of both of those.

Palminteri: A lot was written down, but a lot



The actual Dito Montiel directs Robert Downey Jr. (as Dito) and Rosario Dawson in the film loosely based on Dito’s life.

was also where he let us go and be free.

saging...Let’s fuckin’ get real here.

Tatum: We would rehearse it, we talked about it, but [Montiel] would never say, “Alright, it’s like *this*.” It was never that constrained; it was never in a bottle like that. We all understood what we needed to do in the scene, and it was kind of up to us, and it was reactionary. It was very much dependent on how other people played their roles.

Dito Montiel and Robert Downey Jr.—who co-produced and plays Dito, the main character in the film—were the next duo, but only had a small window of time. Downey strolled in, threw open the large window to the patio, lit up his cigarette, and jokingly yelled at the interviewers: “*Liars!*” Montiel, with a smirk on his face, calmly took his seat.

Downey: All this glad-handing and ego mas-

It sounds like the scene with Eric Roberts in the end may have been removed in another version of the film.

Montiel: Oh, no. He’s back.

Downey: There’s nothing in this movie that hasn’t had the interactive CD-ROM version done. Every muscle has been flexed, every possible scenario has been tested. (*Turns to Montiel*) The most brilliant, neurotic, new American writer-director. He put us through our fucking paces for five weeks, and we’re all better men and women for it.

Montiel: To tell this story was really strange: [We used] combinations of people. My friend

see *SAINTS* on p.14



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THE DEPARTED from p.12

who begins seeing Colin personally and Billy professionally...and who has definite feelings for both.

Already strong on paper, *The Departed* is further brought to life by an army of top-notch actors working at the peak of their powers. This is DiCaprio's third collaboration with Scorsese (following *Gangs of New York* and *The Aviator*), and it is by far the best of the bunch. As his opposite number, Damon is equally impressive as an utter sleaze-ball who is nevertheless so convincing in his duplicity that we somehow find ourselves rooting for him against all odds. All of the members of the supporting cast also get their moments to shine as well—I particularly enjoyed Ray Winstone's work as Costello's right-hand man and the gusto that Alec Baldwin brings to his turn as a sleazy Fed.

Then there is the performance from Jack Nicholson, whose flamboyantly terrifying turn as Costello needs to be seen to be believed. At first, his take on the character is so outrageously over-the-top that it feels as though he took the part as a personal challenge to one-up Al Pacino's operatic work in Brian De Palma's *Scarface*—right down to including one scene in which he flings handfuls of cocaine around

during a romp in the hay, and another in which he indeed shows someone his little friend.

That said, as the film goes on, you begin to realize that there is more going on here than just the sight of a hammy actor chewing the scenery. Nicholson's approach to Costello is to play him as a man who has been in the crime business long enough to realize that the only way to prevent potential usurpers from whacking him is to come across as such a barking-mad loon that they would be too frightened to go against him lest what might happen to them if they failed.

The real star here is unquestionably Martin Scorsese, who once again shows why he is generally considered to be the greatest American filmmaker working today. Although plenty of short-sighted critics have regarded *The Departed* as a return to form—effectively dismissing a recent spate of films ranging from such classic constructions as *The Age of Innocence* and *The Aviator* to the flawed-but-fascinating likes of *Kundun*, *Bringing Out the Dead*, and *Gangs of New York*—it is an indisputable fact that the director hits the ground running here with a determination and purpose that he hasn't displayed in years.

A GUIDE TO RECOGNIZING YOUR SAINTS from p.13

Giuseppe was deported for being a career criminal, a friend, Billy, had died riding on the train, and we mixed all different people together. We talked about the script five million different ways.

I've always felt. Then, when we did the short for *Saints*, it was like, "This is something more now. He's got to direct it. He's got to direct what he wrote—it won't work out any other way."

What was it like playing Dito?

Robert, what drew you to the role?

Downey: What drew me had nothing to do with the role. Jonathan Elias—

Montiel: He did the scores.

Downey: Sweet guy. He is *our* saint for this movie. He said, "Dito's book—you should look at this; I think this is something we could produce." By the time I looked at it, I said, "There's more than you could ever imagine for a movie. Wow, this is an opportunity here." (*Turns to Montiel*) It's just the way that you so earnestly captivated me as a reader. To me, if I read something and I like it, I respect and admire the person who wrote it; that's the way

Downey: I thought, at a certain point, I'd go into wardrobe and (*starts tugging on Montiel's clothes*) I'd be like, "I need some half-Hawaiian print shorts and one sock's got to be up, and combat boots, for sure." Then Dito would say, "He's not me, I'm not him, this guy's a character." Some movies are just signs to the conceit of the movie, and some movies, hopefully, are symbolic to a greater truth. What really worked best—and what I'm most pleased with—is that unemotional level without being sentimental. There was no time where we were allowed to go to that "Hallmark" place and, yet, it would occur as a matter of course, and I think it was just really earnest.

BRETT EASTON ELLIS from p.6

He's charming and funny, and while perhaps not his most popular book, his chosen reading from *Lunar Park* is perfect. The beginning chapters are the most up-beat section of the novel—it's bawdy and raunchy and full of laughs. It reads as a kind of medley of his work and life, a "Best of Bret, if you like, and it's an ideal choice for his rapt audience.

While this scenario could be construed as a little egocentric—reading an over-the-top, hilariously embellished account of your already infamous past to a well-established group of avid readers and die-hard fans—it'd

be easy to come off a little cocky. Yet, Ellis seems unfazed, able to easily laugh at himself and at the absurdity of the situation. During the Q&A, a woman asks, "What is your inspiration?"

Ellis thinks for a moment, and quips in a soft voice, "Uhhmm, long walks along the beach, unicorns, Stevie Nicks' second solo album..." Then, sobering, he explains, "I don't know? I just really like to write books" and "Which answer do you guys believe? I'm not sure I know..."



Buffy the Vampire Slayer: The Chosen Collection

by Mike Restaino

Less an adored series than a full-fledged cult phenomenon, *Buffy the Vampire Slayer* should have been a relatively successful spin-off of a relatively successful feature film. But, Sarah Michelle's busty charm and a cast of demons, weirdos, and sexpots turned *Buffy* into a bona fide pop culture watershed. Over the course of seven seasons, Buffy dies, sings, smooches various lovelies, and, you know, saves the world a few times.

In order to truly give the boob-tube *Buffy* the encapsulation it deserves, *Entertainment Today* subpoenaed the analytic help of one Miss Blarba Gras, a Croatian author and video game designer (who happens to be an internationally-renowned *Buffy* scholar) who rounds out the *Buffy* ethos as follows:

"With Buffy the Vampire Slayer, Joss Whedon gives a breath of life to the clay that was vampire mythology; what had become stale and familiar is now multi-dimensional comedy and real-life drama. In the series, we follow the characters from high school through Graduation and well into college, absorbing all of the self-exploration that period entail—falling in love for the first time, getting grounded, falling out of love, trying to figure out how to be an adult in this mixed-up society, etc. Toss in an apocalypse every season or two, and it's a magical mixture: Call it The Brady Bunch on hallucinogens. And because Joss' team of writers and directors were so committed to verisimilitude in all things, what might have been a campy soap opera became a platform to explore all of the concepts Gen-Xers face: homosexuality, internal darkness, giving up and getting



over it, personal responsibility, even the unfortunate reality of having to take a fast food job."

So there you have it.

But the question must be poised: If you're a *Buffy* fan who already has every episode on season-long DVD releases, is it worth it to blow \$200 on this 40-disc box set? The single-disc of new bonuses exclusive to this release is a mixed bag: A round table discussion of the show with Joss Whedon and an assemblage of *Buffy* collaborators is revealing, but where's Sarah Michelle? And this disc's other five new featurettes are one-offs at the very most—we get peeks at the evolution of Buffy's fighting styles, and a montage segment of her loves (read: this is fluff).

Far more intriguing—especially to neophytes like myself who had never seen the series before—are the bonuses that were already included on the season-by-season box sets. In addition to the series looking and sounding fabulous, Whedon offers more than a few stellar commentary tracks, and there are behind-the-scenes featurettes that are far more solid than typical TV-on-DVD bonus fare.

At the end of the day, though, it's difficult to deny the pleasures of *Buffy*. Blarba says: "Do yourself a favor: Just buy it." At the very least, it's a Hell of a lot more fun than always having to have garlic around to keep those men of darkness off your case.

Fox Film Noir Vols. 19-21: Vicki, Shock, Fourteen Hours

The marvel of the *Fox Film Noir* DVD line is that in addition to liberating some of the genre's most notable and notorious titles—*Laura*, *No Way Out*, *House of Bamboo*—they're able to pepper their collection with some lesser-known but equally fascinating inclusions.

Vols. 19-21 of the series just came out—*Vicki*, *Shock*, and *Fourteen Hours*—and while none of them are downright doozies, they're a shitload of fun. *Vicki* is the dirtiest of the bunch: Its story of a slain beauty model and the detective with a chip on his shoulder who tries to hunt down the pin-ups murderer is chock full of barely-hidden double entendres and lusty jazz eye contacts.



Shock is the ubiquitous bitch prison flick—this writer's particular favorite among noir subgenres—and it features a pitch-black performance from Vincent Price as a psychiatrist whose schizoid patient accidentally witnesses Price murdering his wife (let's just say things in the sanitarium get a little sticky after this).

And *Fourteen Hours* is a straight-forward genre piece—a man spends fourteen hours on the ledge of a skyscraper, and a cop spends that time trying to get him down—and even though it's the weakest of the bunch, Henry Hathaway's direction and sense of narrative pace is a wonder to behold.

But what's even better than these films are the commentary tracks that come with them. Every *Fox Film Noir* title has a commentary attached to it, and it makes these pictures impossibly valuable. In this batch, cinema historian Foster Hirsch discusses *Vicki* and *Fourteen Hours*, and writer John Shanley dishes on *Shock*.

All are fantastic de facto film classes, with attention paid to both cultural details of the time of the films' release as well as the minutiae within the pictures themselves. They're some of the best commentaries around. *☞*

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ENTERTAINMENT TODAY

MOVIE LISTINGS ON PAGE 18-19



Kevin Costner stars alongside Ashton Kutcher in *The Guardian*, a film directed by Andrew Davis, who brought us the likes of *The Fugitive*.

All the King's Men

★ 1/2 (R)
This is a perfect case of movie that never really needed to be remade in the first place. In fact, even the original 1949 adaptation of Robert Penn Warren's Pulitzer Prize-winning book doesn't necessarily hold up to the lauds it had gained during its heyday. And yet, here comes Steve Zaillian with a star-studded cast to try to "put Humpty Dumpty back together again." Sean Penn plays a neophyte politician who quickly finds that the old Lord Acton adage of "absolutely power corrupting" is more true than he could have imagined... (PS)

America: Freedom to Fascism

★★ (Not Rated)
Please see our review on page 10.

American Hardcore

★★★ (R)
American Hardcore presents the end of punk as the final chapters of a cultural movement, and ignores the evolution of the music. For the players involved, the end was bitter, frustrating, and disillusioning. *American Hardcore* seems to end with a message: given time, even counter-culture becomes common, and the more conformist society becomes, the more urgent the need for rebellion. (JZ)

The Black Dahlia

★★★★ (R)
Brian De Palma ably directs this stylish period piece based on the true crime book by James Ellroy (LA Confidential). Starring Josh Hartnett, Aaron Eckhart, Scarlet Johansson, Mia Kirshner, and Hilary Swank, the film takes us to the Golden Era

of Hollywood and into the seedy underbelly of a town that was anything but golden under the surface...where a young starlet-to-be is found brutally murdered in a back alley. Eckhart and Hartnett play the fuzz on the case, and what though they never (true to this day) find the culprit, what they do find will change both their lives forever... (PS)

Crank

★★★ (R)
Crank is a film about a hitman (Jason Statham) who has been injected with a synthesized blend of poison designed to shut his heart down, forcing him to constantly jack up his adrenaline levels in the most outrageous ways possible in a desperate struggle to stay alive long enough to complete his mission before his inevitable demise. *Crank* tries so hard to appeal to the ADD-afflicted 14-year-old in us all with its over-the-top stew of sex, drugs, and violence that its sheer relentlessness quickly wears out its welcome to such a degree that even the most over-caFFEinated audience members are liable to grow weary long before it finishes. (PS)

The Departed

★★★★ (R)
Please see our review on page 12.

Employee of the Month

Not Reviewed (PG-13)
From the writer of *Sorority Boys* comes this comedy about two Costco-esque employees who battle it out over the "hot" chick at work. Movie should be spectacular...if you're one of those people who find Jessica Simpson (the "hottie") attractive or Dane Cook (one of the employees) funny. Then again,

you might not have enough energy to put down your beer, turn off the stereo blasting Power 106 out the window, and walk down the stairs and out of your frat house. Maybe it might be better to just throw the beer can over to the corner on the pile, lie back down, and think about...you know, "stuff." (MK)

Flyboys

Not Reviewed (PG-13)
WWI story of the Lafayette Escadrille, France's first fighter pilots. Stars James Franco. (MK)

Gridiron Gang

★★★★ (PG-13)
This ain't no *Mighty Ducks*. *Gridiron Gang* is perhaps one of the only "inspirational sports movies" to show the nitty-gritty side of a sport that is, let's be honest, pretty rough-and-tumble...especially the real-life team portrayed in this film (they're a group of juvenile delinquents who play football while under lockdown). Dwayne "The Rock" Johnson plays their coach, a man who knows that most of these boys probably won't make it very long on the "outside" once their shackles come off. Nevertheless, he inspires the boys to stop thinking of themselves as losers and start becoming winners. Again, a warning: this is not for young ones who think they're going to see another *Air Bud* or *Angels in the Outfield*. (JH)

The Guardian

★★ 1/2 (PG-13)
The good news about the inspirational adventure film *The Guardian* (starring Ashton Kutcher and Kevin Costner) is that it manages to transcend its

essential cheesiness, despite a few rough spots here and there, in order to provide viewers with 110 minutes of relatively solid action and drama anchored by a couple of performances that are better than you might expect. The bad news is that it then goes on for another 25 minutes as it offers up one ending after another in an increasingly desperate attempt to wrap up the story. As a result, even the most indulgent viewers are likely to wind up tuning out long before the end credits finally begin to roll. (PS)

A Guide to Recognizing Your Saints

★★★ (R)
Please see our feature on page 13.

Half Nelson

★★★★ (R)
Who would've guessed that one of the year's best films would take its title from a wrestling maneuver? *Half Nelson* is the kind of deeply moving,

yet predominantly unsentimental, movie that we so rarely see these days. *The Notebook*'s Ryan Gosling plays a junior high school history teacher who uses unconventional and progressive methods to creatively reach his students in a new way. The young Shareeka Epps plays one of Gosling's students who, after a basketball game, catches her "unconventional" teacher smoking crack. Rather than ripping the two apart, the incident in fact bonds the two unlikely friends who find what each is missing in the other. (WC)

Hollywoodland

★★ (R)
Hollywood. The place where people venture from all over the country in search of the Promised Land, a place where wide-eyed dreamers seek fame and fortune, a place where wayward travelers come to be a part of the American Zeitgeist. First-time director Allen Coulter ably directs an enigmatic tale in which the truths beneath the surface collide with the aspirations of these dreamers. The cast—Ben Affleck, Bob Hoskins, Robin Tunney, Adren Brody, and Diane Lane—perform wonderfully in this period piece set in the Golden Era of Hollywood, as TV's George "Superman" Reeves is found dead from an apparent suicide that might be more than meets the eye. Unfortunately, first-time scribe Paul Berenbaum makes a valiant effort, but just can't quite lift the story up off the ground. (JA)

Jackass: Number Two

Not Reviewed (R)
Johnny Knoxville prettymuch promised he was finished with his pedomorphic Jackass shenanigans (and television, in general, if I remember correctly). But, then again, Kevin Smith said he'd not do another Jay & Silent Bob movie, and Ashton Kutcher did make that feeble attempt to distance himself from the likes of Punk'd before having to make an ignominious return to what he does "best." Hey, these days: why challenge yourself? (MK)

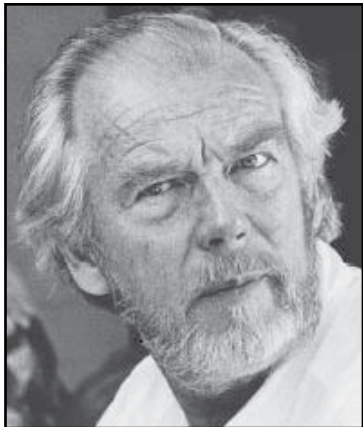


Forest Whitaker as bloody tyrant Idi Amin in Kevin Macdonald's *The Last King of Scotland*.

SVEN NYKVIST

Died Sept. 20, 2006

By Rusty White



He was one of the true masters in the world of cinematography.

The right-hand man of Ingmar Bergman on over 20 of the grand director's films, Nykvist's work was elegant and simple—though not easy. If it were easy, then anyone with a camera could be Sven Nykvist. He was a “one and only.” The multi-Oscar-winning cinematographer died after a lengthy illness at age 83. He had suffered from a rare form of dementia for some time.

Though he worked closely with Bergman in the early 1950's, it was the 1960 film *The Virgin Spring* that marked the beginning of their steady collaboration. Bergman's work during that tumultuous decade is considered one of the most powerful bodies of work by any director in the history of cinema. There is no doubt that much of the power of those films was in large part due to the camerawork of Sven Nykvist. His technique was the opposite of Film Noir, yet no less exciting and influential.

Mr. Nykvist achieved beauty through simplistic lighting. He perfected the use of natural lighting, which enhanced the introspective subject matter of the director's work and the actors' performances. He was a master of both black-and-white and color film.

Sven Nykvist's credits with Ingmar Bergman include: *Through a Glass Darkly*, *Winter Light*, *Hour of the Wolf*,” *The Silence*, *Shame*, *The Serpent's Egg*, *Persona*, *Scenes From a Marriage*, and *The Passion of Anna*.

The cameraman won two Academy Awards for Bergman's *Cries and Whispers* and *Fanny and Alexander*, **respectively**. His third Oscar nod was for Philip Kaufman's *The Unbearable Lightness of Being*. Other awards include a Lifetime Achievement Award from the American Society of Cinematographers, two BAFTA nominations, three nominations—including one win from the British Society of Cinematographers—a win at Cannes, a Cesar Award, an Independent Spirit Award, a Guldbagge Award, and a myriad of other such lauds from film festivals and critic societies around the world.

Later in his career, Nykvist was sought out by other great directors such as Bergman fan Woody Allen who worked with him on four projects including *Crimes and Misdemeanors*. Mr. Nykvist helped Roman Polanski achieve a twisted madness in *The Tenant*. Fellow Swede Lasse Halstrom called on Sven Nykvist twice, most notably in *What's Eating Gilbert Grape?* Other directors with whom Nykvist collaborated were Bob Rafelson and Louis Malle. He also helped to achieve the pastoral beauty of the adaptation of Herman Hesse's novel *Sidhartha*.

Working well into his autumn years, the inimitable cinematographer lensed such modern classics as: Bob Fosse's *Star 80*, Norman Jewison's *Agnes of God*, Richard Attenborough's *Chaplin*, and Nora Ephron's *Sleepless in Seattle*.

Jet Li's Fearless

Not Reviewed (PG-13)

It may be Jet Li's *Fearless* (perhaps to distinguish itself from that nutty Jeff Bridges movie from the early 90's?), but this film is in fact directed by everyone's favorite Hollywood Chop Sockey director, Ronny Yu, whose *Freddy vs. Jason* and *Bride of Chucky* may not have stunned audiences, but at least gave frat guys something to watch when they were too drunk for the high intelligence quotient of MTV's programming. Film's getting some big lauds as a brilliant paean of Martial Arts. (MK)

The Last King of Scotland

★ ★ ★ (R)

Director Kevin Macdonald (*Touching the Void*) sheds some light on the subject of Idi Amin through the eyes of a young Scottish doctor who becomes close to the tyrant in the early part of his bloody rule. Scotland Is a brutal and beautiful film, one that looks at a truly horrendous leader from the Inside, as the film presents the romance of a charismatic president and his intoxicating effect on those around him. (JH)

The Last Kiss

★ (R)

The Last Kiss is a film that offers us the chance to spend two hours with some of the most obnoxious and self-centered characters to ever appear on

a movie screen. If you're interested in watching Zach Braff, Casey Affleck, and company run around with their parents down with a case of severe arrested development, then this would be the perfect date movie for you. For all the rest of us, let's just hope and pray that there are still some people left who understand that when the going gets tough, the tough get settled. (PS)

Little Children

★ ★ ★ 1/2 (R)

Please see our review on page 11.

Open Season

Not Reviewed (PG)

Animated tale boasting the voice talents of: Martin Lawrence, Ashton Kutcher, Gary Sinise, Debra Messing, Jon Favreau, and Billy Connolly. Story gives us a group of animals led by the craven grizzly bear Boog (Lawrence), as they unite to preserve their habitat...and their lives. (MK)

Paper Dolls

★ ★ (Not Rated)

Documentary about a group of Filipino transvestites who decide to migrate to Israel in order to assist those in need, namely the elderly. Story gives us the true accounts of this group of outsiders: people who have no real sense of home, no real sense of belonging, and yet feel completely compelled to help their fellow men and women, be they the

same nationality, religion, gender, age, or what-have-you. In a Tel Aviv club, to presumably blow off some steam, the girls/men take time off from their helping work to party down as the band, Paper Dolls. (JG)

The Queen

★ ★ ★ 1/2 (PG-13)

Please see our review on page 11.

Renaissance

Not Reviewed (R)

Film gives us something very special: the director, Christian Volcman, refuses to refer to it as animation, and yet the awesome visuals presents a steller perspective of a noirish comic book world that would make Robert Rodriguez mess his pants. Not quite animation, not quite “rotoscoping” (the revolutionary process utilized by Richard Linklater in his *Waking Life* and *A Scanner Darkly*), *Renaissance* is indeed something wholly new. From the cameras the director set up on the eyes of his actors (yes, that's right) in order to create a more realistic view of the “small movements eyes make” to the futuristic world of Paris in which the film is set, Volckman did a fine job of crafting something that, at the very least, should be a fantastic cinematic experience. (MK)

School for Scoundrels

★ (PG-13)

School for Scoundrels (starring Billy

Bob Thornton and Jon “Napoleon Dynamite” Heder) sounds funny enough, I suppose, but a comedy of this type requires a certain finesse for it to work; the humor needs to grow gradually as the one-upmanship increases, and the comedy needs to emerge from the characters instead of relying on gross-out gags and silly slapstick. Unfortunately, we are instead left in the hands of Todd Phillips, the auteur of such genteel comedy classics as *Old School* and *Starsky & Hutch* (and who could forget *Road Trip?*). Story gives us Heder as the prototypical butterfingers when it comes to the ladies (and, of course, pretty much anything else). On a whim, he takes to going to a kind of self-help course taught by Thornton, and in best *Anger Management* style, the two begin a competition over who can be most obnoxious in winning out the girl of Heder's dreams. (PS)

The Science of Sleep

★ ★ ★ (R)

The fact that *The Science of Sleep* is Gondry's most autobiographical artistic offering to date can be seen, as the film was shot partly in the same building where the director lived in Paris...during a time when he, like the main character (Gael Garcia Bernal), worked at mundane job at an uninventive calendar design company. Though some might feel that the wild dream sequences—shot ten months

before there was even a full script or a cast signed to the film—are a little too evocative of music videos, many others will see that the visuals are those that might belong in a Magritte painting. As such, *Science* is both playful and sophisticated, a feat that only Michel Gondry could accomplish with such “scrumtrulescent” vim. (BS)

Sherrybaby

★ ★ ★ (R)

Sherry (Maggie Gyllenhaal) is released from prison and ends up in a half-way house that is about half of a notch up from the prison from where she just immersed. She's a user, a loser, and someone who wants to at least attempt to find her way into a “normal” life...if she can just keep the need for drugs, sex, and wildness to a minimum. Sherry's daughter is in the custody of her family who are reasonably apprehensive about letting the little girl see her messed-up mommy. This is a film ultimately about redemption, salvation, and figuring out what to do when you have nothing left. (JH)

Texas Chainsaw Massacre: The Beginning

Not Reviewed (R)

Slasher film that purports to answer those (unasked?) questions about the origin of this most important of American horror film series. Film should be exactly what you would think: lots of nice greens and yellows and maybe some blues in there, depending on how cool the director thinks he is for making this flick. Yawn. The usual. How many more are they planning to make? Well now, just depends, now don't it? Yawn. Please, if you've not yet dipped into this series, rent the original (that's 1974 to those of you who don't know better, not 2003). It really is an amazing, beautiful, and important film to behold. (MK)

This Film Is Not Yet Rated

★ ★ (NC-17)

Documentarian Kirby Dick does about as slipshod of a job on this one as he did on *Derrida* (about philosopher Jacques Derrida and his fathering of Deconstructionist rhetoric). Yeah, the subject matter is remotely interesting (though too much of the film is dedicated to Kirby's quest to find out exactly who the members of the weirdly clandestine MPAA Ratings Board are), but what we're left with is a series of repetitious interviews with directors who basically are upset that they can't foist as much nudity (namely gratuitous nudity involving homosexual intercourse) as they want up on the silver screen. You learn a lot about the Ratings Board and the MPAA that you never knew before, but you also learn that there are definitely a lot of horn dogs in Hollywood (oops, I mean: the “indie” world) these days! And how! Yeesh! (TM) ☞

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

Employee of the Month 12:20, 2:40, 5:30, 8:30, 10:50pm
Little Children 1:15, 4:45, 7:45, 10:35pm
The Queen Fri.-Sun., 11:30am, 12:25, 1:40, 2:35, 4:30, 5:25, 7:10, 8:15, 9:50, 10:45pm; Mon., 12:25, 1:40, 2:35, 5:25, 8:15, 10:45pm; Tues.-Thurs., 12:25, 1:40, 2:35, 4:30, 5:25, 7:10, 8:15, 9:50, 10:45pm
Open Season 12 noon, 2, 4, 6, 8, 10pm
The Last King of Scotland Fri.-Sun., 7:15, 10:05pm; Fri.-Sun., 11:40am, 1:25, 2:20, 4:05, 5:10, 8:20, 11pm; Mon., 1:25, 2:20, 4:05, 5:10, 7:15, 8:20, 10:05, 11pm; Tues., 1:25, 4:05, 7:15, 10:05pm; Wed., 1:25, 2:20, 4:05, 5:10, 7:15, 8:20, 10:05, 11pm; Thurs., 1:25, 2:20, 4:05, 5:10, 8:20, 11pm
School for Scoundrels 2:15, 4:35, 7:35, 10:15pm
Jet Li's Fearless 12:55, 3:15, 5:35, 8:05, 10:25pm
The Last Kiss Sat., 1:30, 4:50pm; Sun.-Wed., 1:30, 4:50, 7:50, 10:30pm; Thurs., 1:30, 4:35pm
The U.S. vs. John Lennon Fri.-Sun., 11:50am, 2:30, 5:20, 7:40, 10:20pm; Tues., 2:30, 5:20, 7:40, 10:20pm; Wed., 2:30, 5:20pm; Thurs., 2:30, 5:20, 7:40, 10:20pm
Hollywoodland Fri.-Tues., 1:20, 4:20, 7:30, 10:40pm; Wed., 1:20, 4:20pm; Thurs., 1:20, 4:20, 7:30, 10:40pm
The Illusionist 1:45, 4:25, 7:25, 9:55pm
Little Miss Sunshine Fri.-Wed., 1:50, 4:40, 7:20, 9:40pm; Thurs., 1:50, 4:40pm
Drumline 12:05, 4:15, 8:25pm

LAEMMLE'S FAIRFAX 7907 Beverly Boulevard (323)655-4010

Theater closed.

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

Jackass: Number Two 2, 4:30, 7, 9:30pm
The Science of Sleep 2, 4:30, 7, 9:30pm
Half Nelson 2, 4:30, 7, 9:30pm

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

Call theater for schedule.

MANN GRAUMAN'S CHINESE 6925 Hollywood Blvd (323)464-8111

Call theater for schedule.

PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674

The Guardian Fri., 1, 4, 7, 9:45pm; Sat.-Sun., 10am, 1, 4, 7, 9:45pm; Mon.-Thurs., 1, 4, 7, 9:45pm

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

Call theater for schedule.

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

American Hardcore 10pm
Zombie Sat., 12 mid.
The Blossoming of Maximo Oliveros Fri., 2:30, 5, 7:30pm; Sat.-Sun., 12 noon, 2:30, 5, 7:30pm; Mon.-Thurs., 2:30, 5, 7:30pm

VINE 6321 Hollywood Blvd. (323)463-6819

World Trade Center 5:10, 9:30pm
Click 3:10, 7:30pm

VISTA 4473 Sunset Boulevard at Hollywood (323)660-6639

The Departed Fri.-Sun., 2:15, 5:30, 8:45pm; Mon.-Thurs., 5:30, 8:45pm

DOWNTOWN, S. LOS ANGELES

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

The Departed Fri.-Sat., 10am, 12:10, 1:05, 3:20, 4:15, 6:40, 7:30, 10, 10:40pm; Sun., 10am, 12:10, 1:05, 3:20, 4:15, 6:40, 7:30, 10pm; Mon.-Thurs., 12:35, 1:45, 3:45, 5, 6:50, 8:15, 10:05pm

Employee of the Month Fri.-Sun., 11:55am, 2:30, 5:05, 7:40, 10:15pm; Mon.-Thurs., 2:30, 5:05, 7:40, 10:10pm

Texas Chainsaw Massacre: The Beginning Fri.-Sat., 11am, 12:30, 1:20, 2:50, 3:10, 5:50, 7:20, 8:20, 9:50, 10:45pm; Sun., 11am, 12:30, 1:20, 2:50, 3:30, 5:10, 5:50, 7:20, 8:20, 9:50pm; Mon.-Thurs., 12:30, 1:10, 2:50, 3:30, 5:10, 5:50, 7:30, 8:20, 9:50pm

The Guardian Fri.-Sun., 10:15am, 1:10, 4:10, 7:10, 10:25pm; Mon.-Thurs., 1:05, 4:10, 7:10, 10:25pm

Open Season Fri.-Sat., 10:55, 11:40am, 1:15, 2:10, 3:25, 5:15, 5:45, 7:35, 8:10, 9:40, 10:35pm; Sun., 10:55, 11:40am, 1:15, 2:10, 3:25, 5:15, 5:45, 7:35, 8:10, 9:40pm; Mon.-Thurs., 1:15, 2:10, 3:25, 5:15, 5:45, 7:35, 8:10, 9:40pm

School for Scoundrels Fri.-Sun., 11:50am, 2:20, 5:20, 7:55, 10:20pm; Mon.-Thurs., 2:20, 5:20, 7:55, 10:20pm

Jackass: Number Two Fri.-Sun., 10:35am, 12:50, 3:05, 5:30, 7:45, 10:10pm; Mon.-Thurs., 12:50, 3:05, 5:30, 7:45, 10pm

Jet Li's Fearless Fri.-Sun., 10:10am, 1:30, 5:25, 8, 10:30pm; Mon.-Thurs., 12:40, 3, 5:25, 8, 10:30pm

The Black Dahlia Fri.-Sun., 11:10am, 1:50, 4:35, 7:05, 9:45pm; Mon.-Thurs., 1:50, 4:35, 7:05, 9:45pm

Gridiron Gang Fri.-Sun., 10:50am, 1:40, 4:30, 7:25, 10:20pm; Mon.-Thurs., 1:40, 4:30, 7:25, 10:15pm

The Protector 1:35, 7pm

Idlewild Fri.-Sun., 10:40am, 1:25, 4:20, 7:15, 10:05pm; Mon.-Thurs., 1:25, 4:20, 7:15, 9:55pm

Snakes on a Plane Fri.-Sun., 10:45am, 4:05, 9:15pm; Mon.-Thurs., 4:15, 9:35pm

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

The Departed Fri., 5:30, 8:35pm; Sat.-Sun., 2, 5:30, 8:35pm; Mon.-Thurs., 5:30, 8:35pm

Open Season Fri., 5:40, 7:40, 9:45pm; Sat.-Sun., 1:30, 3:30, 5:40, 7:40, 9:45pm; Mon.-Thurs., 5:40, 7:40pm

School for Scoundrels Fri., 4:40, 7:10, 9:40pm; Sat.-Sun., 1:55, 4:40, 7:10, 9:40pm; Mon.-Thurs., 5:40, 8:10pm

Issues Fri., 5:35, 7:45, 9:55pm; Sat.-Sun., 1, 3:15, 5:35, 7:45, 9:55pm; Mon.-Thurs., 5:35, 7:45pm

MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760 -

All the King's Men 1, 3:40, 6:30, 9:10pm

Flyboys 12:40, 3:50, 7, 9:50pm

Renaissance 1:40, 4:20, 6:50, 9:10pm

The Black Dahlia 1:10, 4, 6:40, 9:40pm

Gridiron Gang 1:20, 4:10, 7:10, 10pm

Hollywoodland 1, 3:40, 6:20, 9pm

Crank 12:50, 5:10, 9:30pm

This Film Is Not Yet Rated 3, 7:20pm

World Trade Center 1:10, 4, 6:40, 9:20pm

Quinceañera 12:50, 3, 5:10, 7:20, 9:30pm

Little Miss Sunshine 1:30, 2, 4:10, 4:40, 6:30, 7, 8:50, 9:50pm

Pirates of the Caribbean: Dead Man's Chest 1:30, 4:40, 8pm

The Devil Wears Prada 1:40, 4:20, 6:50, 9:20pm

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

Texas Chainsaw Massacre: The Beginning Fri.-Sat., 1:30, 3:45, 6, 8:15, 10:30pm, 12:30am; Sun.-Thurs., 1:30, 3:45, 6, 8:15, 10:30pm

The Guardian 12:30, 3:30, 6:30, 9:30pm

Open Season Fri.-Sat., 12:15, 2:30, 4:45, 7, 9:15, 11:15pm; Sun.-Thurs., 12:15, 2:30, 4:45, 7, 9:15pm

Run Lola Run Fri.-Sat., 12 mid.

WEST HOLLYWOOD BEVERLY HILLS

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

Paper Dolls (Bubot Niyar) Fri., 5:10, 7:20, 9:30pm; Sat.-Sun., 12:30, 2:45, 5:10, 7:20, 9:30pm; Mon.-Thurs., 5:10, 7:20, 9:30pm

America: Freedom to Fascism Fri., 5, 7:30, 10pm; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10pm; Mon.-Thurs., 5, 7:30, 10pm

Soghate Farang Fri., 5, 7:30, 10pm; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10pm; Mon.-Thurs., 5, 7:30, 10pm

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

Shortbus Fri.-Sat., 11:15am, 12:15, 1:50, 2:50, 4:25, 5:25, 7, 8, 9:35, 10:30pm, 12 mid.; Sun.-Thurs., 11:15am, 12:15, 1:50, 2:50, 4:25, 5:25, 7, 8, 9:35, 10:30pm

A Guide to Recognizing Your Saints 11:15am, 1:35, 4, 8:45, 11pm

Feast Fri.-Sat., 12 mid.

The Science of Sleep Fri.-Sat., 11:30am, 2:05, 4:40, 7:20, 10pm, 12:15am; Sun.-Thurs., 11:30am, 2:05, 4:40, 7:20, 10pm

Jesus Camp 2:20, 4:40, 7:15, 9:35pm

Matador (1986) 11:45am, 6:30pm

WESTWOOD WEST L.A.

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

Employee of the Month Fri., 1:45, 4:30, 7:15, 9:45pm; Sat.-Mon., 11:35am, 2, 4:45, 7:30, 10pm; Tues.-Thurs., 2:15, 4:45, 7:30, 10pm

Open Season Fri., 1, 3:10, 5:20, 7:30, 10pm; Sat.-Mon., 11:10am, 1:20, 3:30, 5:45, 7:55, 10:15pm; Tues.-Thurs., 2:05, 4:15, 7:05, 9:30pm

The Last Kiss Fri., 1:20, 4:15, 7, 9:30pm; Sat.-Mon., 11am, 1:30, 4:15, 6:45, 9:35pm; Tues.-Thurs., 2, 4:30, 7:15, 9:45pm

Idiocracy Fri., 1:10, 3:30, 5:35, 7:45, 10:15pm; Sat.-Mon., 11:25am, 1:40, 3:45, 5:55, 8, 10:20pm; Tues.-Thurs., 2:10, 4:25, 7, 9:15pm

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

The Departed Fri.-Sat., 11:05am, 12 noon, 2:45, 3:40, 6:30, 7:20, 10:05, 11pm, 1am; Sun.-Mon., 11:05am, 12 noon, 2:45, 3:40, 6:30, 7:20, 10:05, 10:45pm; Tues.-Thurs., 12:40, 3:40, 6:30, 7:10, 10:35pm; Tues.-Thurs., 12:40, 2:40, 3:50, 6:30, 7:10, 10, 10:35pm

Employee of the Month Fri.-Sat., 11:20am, 2:10, 5:05, 8, 10:50pm, 12:55am; Sun.-Mon., 11:20am, 2:10, 5:05, 8, 10:40pm; Tues.-Thurs., 2:25, 5:05, 7:45, 10:25pm

Little Children Fri.-Mon., 10am, 12:55, 3:55, 7, 10:25pm; Tues.-Thurs., 12:50, 3:45, 7, 10:10pm

Texas Chainsaw Massacre: The Beginning Fri.-Sat., 11:30am, 2:15, 4:50, 8:10, 10:55pm, 12:50am; Sun.-Mon., 11:30am, 2:15, 4:50, 8:10, 10:40pm; Tues.-Thurs., 2:45, 5:30, 8, 10:30pm

The Guardian Fri.-Sat., 10am, 1:10, 4:25, 7:05, 7:45, 10:35, 11:05pm; Sun.-Mon., 10am, 1:10, 4:25, 7:05, 7:40, 10:20, 10:45pm; Tues., 12:45, 4, 7:15, 10:35pm; Wed., 12:45, 4, 6:45, 7:15, 10:05, 10:35pm; Thurs., 12:45, 4, 7:15, 10:05, 10:35pm

Open Season Fri.-Sun., 11am, 1:40, 4:30pm; Fri.-Sun., 10:05, 11am, 12:25, 1:40, 3, 4:30, 5:30, 7:25, 9:50pm; Mon., 11am, 1:40, 4:30pm; Mon., 10:05, 11am, 12:25, 1:40, 3, 4:30, 5:30, 7:25, 9:50pm; Tues., 2:15, 4:40, 7:05, 9:30pm; Wed.-Thurs., 1:25, 2:15, 3:55, 4:40, 7:05, 9:30pm

The Last King of Scotland Fri.-Sat., 10:10am, 1, 4:05, 7:15, 10:40pm; Sun.-Mon., 10:10am, 1, 4:05, 7:15, 10:30pm; Tues.-Thurs., 1:20, 4:20, 7:20, 10:20pm

School for Scoundrels Fri.-Mon., 10:45am, 1:45, 4:45, 7:35, 10:15pm; Tues.-Thurs., 2:30, 5:10, 7:50, 10:30pm

Jackass: Number Two Fri.-Sat., 11:45am, 2:30, 5:15, 8:05, 10:45pm; Sun.-Mon., 11:45am, 2:30, 5:15, 8:05, 10:35pm; Tues.-Thurs., 2:35, 5:20, 7:55, 10:15pm

Jet Li's Fearless Fri.-Sat., 11:10am, 2, 5, 7:55, 10:30pm; Sun.-Mon., 11:10am, 2, 5, 7:55, 10:35pm; Tues.-Thurs., 2:20, 5, 7:40, 10:25pm

The Last Kiss Fri.-Sat., 11:15am, 2:05, 4:55, 7:50, 10:45pm; Sun.-Mon., 11:15am, 2:05, 4:55, 7:50, 10:30pm; Tues.-Thurs., 2:05, 4:50, 7:35, 10:20pm

The Illusionist Fri.-Mon., 10:50am, 1:50, 4:40, 7:30, 10:20pm; Tues.-Thurs., 1:45, 4:35, 7:25, 10:15pm

Little Miss Sunshine Fri.-Mon., 10:30am, 1:35, 4:20, 7:10, 9:55pm; Tues.-Wed., 2, 4:45, 7:30, 10:10pm

Thurs., 1:15, 4:05, 10:10pm

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

The Queen 1:40, 4:20, 7, 9:40pm

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

The Guardian 1, 4, 7, 10pm

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

Tripping Forward Fri., 4:30pm

The Phoenix Lights Documentary Thurs., 1:30pm

Noon Blue Apples Sat., 12 mid.

Stars (1959) Wed., 1:30pm

Be My Oswald Fri., 7:30pm

Borrowing Time Tues., 1:30pm

Boxed Tunes, 10:30pm

By the Side of the Road: 911 in America Sun., 1:30pm

The Circle (1925) Wed., 7:30pm

The Circle Wed., 7:30pm

Danny Roane: 1st Time Director Sat., 10:30pm

The Day Arnold Schwarzenegger Kicked My A** Sat., 1:30pm

Death of Michael Smith Sun., 10:30pm

Dirt Nap Sun., 7:30pm

Echoboom Sat., 7:30pm

Enfants terribles Fri., 7:30pm

Film Festival Fri.,

Jenny's Journal Wed., 10:30pm

King's Echo Sat., 4:30pm

Last of the Spanish Mustangs Wed., 10:30pm

Mojave Phone Booth Thurs., 10:30pm

Nailed Tues., 7:30pm

Short Film Sun., 4:30pm; Sun., 1:30pm; Mon., 7:30pm; Tues., 10:30pm; Wed., 7:30pm; Wed., 1:30pm

Slipdream Sat., 4:30pm

Special Needs Fri., 12 mid.

Tomorrow Is Today Sun., 4:30pm

Voices of Dissent Sun., 1:30pm

MANN BRUIN 948 Broxton Avenue (310)208-8998

School for Scoundrels Fri.-Wed., 11:30am, 2, 4:30, 7:10, 9:50pm

MANN FESTIVAL 1

Open Season Fri.-Sun., 10:30, 11:40am, 12:45, 2:10, 3, 4:30, 5:30, 7:10, 9:30pm; Mon.-Thurs., 12:45, 2:10, 3, 4:30, 5:30, 7:10, 9:30pm

AERO THEATRE 1328 Montana Avenue (323)466-FILM

Running With Scissors Wed., 7:30pm
My Father Mon., 7:30pm
Papillon Thurs., 7:30pm
She (1935) Tues., 7:30pm
Viva Zapatero! Fri., 7:30pm

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

Little Children 12:45, 3:45, 7, 10pm
A Guide to Recognizing Your Saints 11:30am, 1:55, 4:30, 7:10, 9:40pm
The U.S. vs. John Lennon 2:15, 4:50, 7:30pm
Half Nelson 11:40am, 9:55pm
Little Miss Sunshine 12:10, 2:40, 5:10, 7:40, 10:10pm
The Affair Sat., 10am

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

Call theater for schedule.
NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223

The Last King of Scotland 1, 4, 7, 9:55pm
The Science of Sleep Fri.-Sun., 11:15am, 1:45, 4:30, 7:15, 10pm; Mon.-Thurs., 1:45, 4:30, 7:15, 10pm

WALLACE - MALIBU THEATER 3822 Cross Creek Road (310)456-6990
 Closed due to a fire.

NO. HOLLYWOOD UNIVERSAL CITY

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

The Departed 12 noon, 3:30, 7, 10:30pm
Employee of the Month 11:55am, 2:20, 5, 7:30, 10pm
Texas Chainsaw Massacre: The Beginning 11:30am, 1:40, 3:50, 6, 8:10, 10:20pm
The Guardian 1:35, 4:30, 7:25, 10:20pm
Open Season 11:40am, 12:30, 1:45, 2:40, 4, 6, 8:15, 10:25pm
School for Scoundrels 11:50am, 2:10, 4:40, 7:10, 9:30pm
Jackass: Number Two 1:15, 3:35, 5:45, 8, 10:15pm
Jet Li's Fearless 4:45, 7:20, 9:40pm

REGENCY VALLEY PLAZA Victory at Laurel Canyon Blvd (818)760-1966

Call theater for schedule.
UNIVERSAL CITY 18 100 Universal City Plaza (818)508-0588 707

The Departed Fri.-Sat., 11:55am, 12:55, 3:30, 4:30, 7:30, 8:30, 11pm, 12 mid.; Sun., 11:55am, 12:55, 3:30, 4:30, 7:30, 8:30, 10:45pm; Mon.-Thurs., 1, 3:05, 4:30, 6:30, 8:30, 10:10pm
Employee of the Month Fri.-Sat., 11:50am, 12:30, 2:20, 3:10, 5, 5:50, 7:45, 8:35, 11:50am, 12:30, 2:20, 3:10, 5, 5:50, 7:45, 8:35, 10:30pm; Mon.-Thurs., 2:20, 3:10, 5, 5:50, 7:45, 8:35, 10:30pm
Texas Chainsaw Massacre: The Beginning Fri.-Sat., 12:20, 1:15, 2:50, 3:50, 5:20, 6:20, 7:50, 8:50, 9:30, 10:20pm; Mon.-Thurs., 1:15, 2:50, 3:50, 5:20, 6:20, 7:50, 8:50, 9:30, 10:20pm
The Guardian Fri.-Sat., 9:10pm, 12:15am; Fri., 1, 4, 7, 9:10, 10pm, 12:15am; Sat., 12 noon, 3, 6, 9:10pm, 12:15am; Sun., 12 noon, 1, 3, 4, 6, 7, 9:10, 10pm, 12:15am; Sun., 12 noon, 3, 6, 9:10pm; Sun., 12 noon, 1, 3, 4, 6, 7, 9:10, 10pm; Mon.-Thurs., 3, 6, 9:10pm; Mon.-Thurs., 1, 3, 4, 6, 7, 9:10, 10pm
Open Season Fri.-Sun., 11:30am, 1:45, 4:15, 6:45, 9:15pm; Mon.-Thurs., 1:45, 4:15, 6:45, 9:15pm
Open Season: An IMAX 3D Experience 1:05, 3:15, 5:25, 7:35, 9:55pm
School for Scoundrels Fri.-Sat., 11:45am, 3:20, 5:45, 8:20, 10:45pm; Sun., 11:45am, 3:20, 5:45, 8:20, 10:35pm; Mon.-Thurs., 3:20, 5:45, 8:20, 10:35pm
Jackass: Number Two Fri.-Sat., 11:40am, 1:10, 2:10, 3:40, 4:40, 6:10, 7:10, 8:45, 9:40, 11:30pm, 12:10am; Sun., 11:40am, 1:10, 2:10, 3:40, 4:40, 6:10, 7:10, 8:45, 9:40pm; Mon.-Thurs., 1:10, 2:10, 3:40, 4:40, 6:10, 7:10, 8:45, 9:40pm
Jet Li's Fearless Fri.-Sat., 12:10, 2:40, 5:10, 8, 10:50pm; Sun., 12:10, 2:40, 5:10, 8, 10:30pm; Mon.-Thurs., 2:40, 5:10, 8, 10:30pm
The Black Dahlia Fri.-Sun., 12:50, 3:50, 6:50, 9:45pm; Mon.-Thurs., 1, 3:50, 6:50, 9:45pm
Gridiron Gang Fri.-Sat., 1:30, 4:30, 7:20, 10:40pm; Sun.-Thurs., 1:30, 4:30, 7:20, 10:25pm
The Last Kiss 3:15, 8:10pm
The Covenant Fri.-Sun., 12:40, 5:40, 10:35pm; Mon.-Thurs., 5:40, 10:35pm
Crank Fri.-Sun., 11:55am, 2:30, 4:50, 7:15, 9:20pm; Mon.-Thurs., 2:30, 4:50, 7:15, 9:20pm
Monster House Fri.-Sun., 12:05, 2:25, 4:45, 7:05pm; Mon.-Thurs., 2:25, 4:45, 7:05pm

PANORAMA CITY SHERMAN OAKS, ENCINO

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

The Last King of Scotland 1, 4, 7, 9:50pm
The Science of Sleep 11:45am, 2:20, 5:10, 7:50, 10:15pm

Paper Dolls (Bubot Niyar) 12:20, 2:40, 5, 7:20, 9:40pm
Half Nelson 11:30am, 2:10, 4:50, 7:40, 10:10pm
Soghoate Farang 12 noon, 2:30, 5, 7:30, 10pm

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

The Departed 12 noon, 1:15, 3:30, 4:45, 7, 8:15, 10:30pm
Employee of the Month 11:40am, 12:20, 2:10, 2:50, 4:40, 5:20, 7:10, 7:50, 9:40, 10:20pm
Texas Chainsaw Massacre: The Beginning 11:50am, 12:30, 2:20, 3, 4:50, 5:30, 7:20, 8, 9:50, 10:30pm
The Guardian 12:50, 3:50, 6:50, 9:50pm
Open Season 11am, 1:30, 4:05, 6:30, 9pm; 11:40am, 12:20, 2:10, 2:50, 4:40, 5:20, 7:10, 7:50, 9:40pm
School for Scoundrels 12 noon, 2:30, 5, 7:30, 10pm
Flyboys 9:30pm
Jackass: Number Two 11:20am, 12:10, 1:50, 2:40, 4:20, 5:10, 6:50, 7:40, 9:20, 10:10pm
Jet Li's Fearless 12:10, 2:40, 5:10, 7:40, 10:10pm
Gridiron Gang 12:30, 3:30, 6:30, 9:30pm
The Wicker Man 10:20pm
Monster House 11:30am, 2, 4:30, 7pm

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

The Departed Fri.-Sat., 12:45, 1:30, 2:55, 4:15, 5, 7, 7:45, 8:30, 10:30, 11:15pm; Sun., 12:45, 1:30, 2:55, 4:15, 5, 7, 7:45, 8:30, 10:25pm; Mon.-Tues., 12:45, 1:30, 2:55, 4:15, 5, 7, 7:45, 8:30, 10:15pm; Wed., 12:45, 1:30, 2:50, 2:55, 4:15, 5, 6:10, 7, 7:45, 8:30, 10:15pm; Thurs., 12:45, 1:30, 2:55, 4:15, 5, 7, 7:45, 8:30, 10:15pm
Employee of the Month Fri.-Sat., 1:45, 4:30, 7:30, 10:15pm; Sun.-Thurs., 1:45, 4:30, 7:10, 9:50pm
Texas Chainsaw Massacre: The Beginning Fri.-Sat., 1, 3:25, 5:50, 8:15, 10:40pm; Sun., 1, 3:25, 5:50, 8:15, 10:30pm; Mon.-Thurs., 1, 3:20, 5:45, 8, 10:15pm
The Guardian Fri.-Sat., 12:50, 1:50, 4:05, 5:05, 7:15, 8:20, 10:25, 11:25pm; Sun., 12:50, 1:50, 4:05, 5:05, 7:10, 8:20, 10:15pm; Mon.-Thurs., 12:50, 1:50, 4:05, 5:05, 7:10, 8:20, 10:10pm
Open Season Fri.-Sat., 12:50, 2:05, 3:15, 4:35, 5:40, 8:05, 10:30pm; Sun., 12:50, 2:05, 3:15, 4:35, 5:40, 8:05, 10:20pm; Mon., 12:50, 2:05, 3:15, 4:35, 5:35, 7:55pm; Tues., 12:50, 3:15, 5:35, 7:55, 10:10pm; Wed., 12:50, 3:15, 5:35, 7:55pm; Thurs., 12:50, 2:05, 3:15, 4:35, 5:35, 7:55pm
School for Scoundrels Fri.-Sat., 1:55, 4:40, 7:25, 10:15pm; Sun., 1:55, 4:40, 7:25, 10:10pm; Mon.-Thurs., 1:55, 4:40, 7:25, 10:05pm
Jackass: Number Two Fri.-Sat., 2:50, 5:25, 7, 8:05, 9:35, 10:45pm; Sun., 2:50, 5:25, 7, 8:05, 9:35, 10:25pm; Mon., 2:50, 5:25, 7, 8:05, 9:35pm; Tues., 2:50, 5:25, 7:45, 10:05pm; Wed., 2:50, 5:15, 7:40, 10:05pm; Thurs., 2:50, 5:25, 7, 8:05, 9:35pm
Jet Li's Fearless Fri.-Sun., 1:45, 4:30, 7:20, 10:05pm; Mon.-Thurs., 1:45, 4:30, 7:05, 9:40pm
The Last Kiss 2, 4:35, 7:15, 9:55pm
Hollywoodland Fri.-Sat., 1:20, 4:25, 7:35, 10:40pm; Sun., 1:20, 4:20, 7:35, 10:30pm; Mon.-Thurs., 1:20, 4:20, 7:20, 10:15pm
The Illusionist Fri.-Sat., 2:05, 4:55, 7:50, 10:35pm; Sun., 2:05, 4:55, 7:35, 10:15pm; Mon.-Thurs., 2:05, 4:50, 7:30, 10:10pm
Little Miss Sunshine 1:30, 4:25, 7:05, 9:45pm
PACIFIC SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818)501-5121
 Call theater for schedule.

WODDLAND HILLS WEST HILLS, TARZANA

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

The Departed Fri.-Sun., 11am, 12 noon, 2:30, 3:30, 6, 7, 9:35, 10:35pm; Mon., 11am, 12 noon, 2:30, 3:30, 6, 7, 9:35, 10:25pm; Tues.-Thurs., 1:30, 3, 5, 6:45, 8:30, 10:10pm
Employee of the Month Fri.-Sun., 12:05, 2:40, 5:20, 8, 10:40pm; Mon., 11:20am, 1:55, 4:25, 7:20, 10:05pm; Tues.-Thurs., 1:55, 4:25, 7:20, 10:05pm
Texas Chainsaw Massacre: The Beginning Fri.-Mon., 12:05, 2:25, 4:50, 7:25, 10pm; Tues.-Thurs., 2:25, 4:50, 7:25, 9:55pm
The Guardian Fri.-Sun., 12:45, 4, 7:15, 10:30pm; Fri.-Sun., 11:40am, 12:45, 2:50, 4, 6:15, 7:15, 9:30, 10:30pm; Mon., 12:45, 4, 7:15, 10:20pm; Mon., 11:40am, 12:45, 2:50, 4, 6:15, 7:15, 9:30, 10:20pm; Tues.-Thurs., 1, 4:10, 7:15, 10:20pm; Tues.-Thurs., 1, 2:50, 4:10, 6:15, 7:15, 9:30, 10:20pm
Open Season Fri.-Sat., 10:30, 11:35am, 12:55, 2, 3:15, 4:30, 5:45, 7:05, 8:15, 9:20, 10:35pm; Sun.-Mon., 10:30, 11:35am, 12:55, 2, 3:15, 4:30, 5:45, 7:05, 8, 9:20, 10:20pm; Tues.-Thurs., 1:05, 2, 3:15, 4:30, 5:45, 7:05, 8, 9:20, 10:20pm
School for Scoundrels Fri.-Mon., 11:50am, 2:15, 5:05, 7:45, 10:25pm; Tues.-Thurs., 2:15, 5:05, 7:45, 10:25pm
All the King's Men Fri.-Mon., 10:40am, 4:20, 10:15pm; Tues.-Thurs., 4:20, 10:15pm
Jackass: Number Two Fri.-Sun., 11:15am, 2:05, 4:45, 5:35, 7:10, 8:10, 9:40, 10:40pm; Mon., 11:15am, 2:05, 4:45, 5:35, 7:10, 8:10, 9:40, 10:30pm; Tues.-Thurs., 2:05, 4:45, 5:35, 7:10, 8:10, 9:40, 10:30pm
Jet Li's Fearless Fri.-Sun., 12:10, 2:45, 5:25, 8:05, 10:45pm; Mon., 12:10, 2:45, 5:25, 8:05, 10:30pm; Tues.-Thurs., 1:10, 4:05, 7:30, 10:05pm
The Black Dahlia 1:35, 7:20pm
Everyone's Hero Fri.-Mon., 10:35am, 12:50, 3:05pm; Tues.-Thurs., 1, 3:15pm
Gridiron Gang Fri.-Mon., 10:25am, 1:15, 4:15, 7:10, 10:10pm; Tues.-Thurs., 1:15, 4:15, 7:10, 10:10pm
The Last Kiss Fri.-Mon., 11:05am, 1:50, 4:40, 7:15, 10pm; Tues.-Thurs., 1:40, 4:40, 7:25, 10pm

Little Miss Sunshine Fri.-Mon., 11:45am, 2:20, 4:55, 7:35, 10:15pm; Tues.-Thurs., 2:20, 4:55, 7:35, 10:15pm
LAEMMLE'S FALLBROOK Fallbrook Mall (818)340-8710

The Departed Fri.-Sun., 12:10, 3:30, 7, 10:15pm; Mon.-Thurs., 1:10, 4:30, 8pm
Open Season Fri.-Sun., 12 noon, 2:20, 4:50, 7:10, 9:20pm; Mon.-Thurs., 1, 3:20, 5:50, 8:10pm
All the King's Men Fri.-Sun., 1:15, 4:05, 7, 9:55pm; Mon.-Thurs., 2:15, 5:05, 8pm
The Science of Sleep Fri.-Sun., 11:30am, 2, 4:40, 7:20, 10pm; Mon.-Thurs., 12:30, 3, 5:40, 8:20pm
Keeping Mum Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10pm; Mon.-Thurs., 1, 3:30, 6, 8:30pm
The U.S. vs. John Lennon Fri.-Sun., 12:10, 2:40, 5:10, 7:40, 10:10pm; Mon.-Thurs., 1:10, 3:40, 6:10, 8:40pm
The Illusionist Fri.-Sun., 11:30am, 2:10, 4:50, 7:30, 10:10pm; Mon.-Thurs., 12:30, 3:10, 5:50, 8:30pm
The Rocky Horror Picture Show Fri., 12 mid.
Boss Sun., 10am

NORTHridge, CHATSWORTH, GRANADA HILLS

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

The Departed 12 noon, 3:30, 7, 10:30pm
Employee of the Month 11:30am, 2, 4:30, 7:10, 9:40pm
Texas Chainsaw Massacre: The Beginning 12:10, 2:30, 4:50, 7:30, 9:50pm
The Guardian 12:30, 3:50, 7:20, 10:20pm
Open Season 11:40am, 2:10, 4:40, 6:50, 9pm
School for Scoundrels 11:20am, 1:50, 4:20, 6:40, 9:10pm
Jackass: Number Two 12:20, 2:50, 5:20, 7:50, 10:40pm
Jet Li's Fearless 11:50am, 2:40, 5:10, 7:40, 10:10pm
Gridiron Gang 12:40, 3:40, 6:30, 9:20pm

BURBANK & VICINITY

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

The Departed Fri.-Mon., 11:45am, 3:15, 7, 10:30pm; Tues.-Thurs., 12:45, 4, 7:15, 10:30pm
Employee of the Month Fri.-Sat., 11:05am, 1:45, 2:45, 4:30, 7:15, 8, 10:05, 11:40pm; Sun.-Mon., 11:05am, 1:45, 2:45, 4:30, 7:15, 8, 10:05pm; Tues.-Thurs., 2, 2:45, 4:35, 7:10, 7:55, 10:05pm
Texas Chainsaw Massacre: The Beginning Fri.-Sat., 11am, 12:15, 1:30, 4, 5:30, 6:30, 9, 10:45, 11:30pm, 12:15am; Sun., 11am, 12:15, 1:30, 4, 5:30, 6:30, 9, 10:45pm; Mon., 11am, 12:15, 1:30, 4, 5:30, 6:30, 9pm; Tues.-Thurs., 1:30, 3:55, 5:30, 6:30, 8:55, 10:20pm
The Guardian Fri.-Sat., 10:45am, 2, 5:15, 8:30, 11:45pm; Sun.-Mon., 10:45am, 2, 5:15, 8:30pm; Tues.-Thurs., 1:15, 4:20, 7:25, 10:25pm
Open Season Fri.-Mon., 10:50, 11:30am, 1:15, 1:50, 3:40, 4:20, 6:50, 9:15pm; Tues., 1:50, 4:30, 6:50, 9:15pm; Tues.-Thurs., 1:10, 1:50, 3:40, 4:30, 6:50, 9:15pm; Thurs., 1:50, 4:30, 6:50, 9:15pm
School for Scoundrels Fri.-Sun., 11:20am, 1:55, 4:25, 7:05, 9:50pm; Mon., 11:20am, 1:55pm; Tues.-Thurs., 1:55, 4:15, 7, 9:40pm
All the King's Men Fri.-Sun., 7:25, 10:35pm; Mon., 7:25, 10:20pm; Tues.-Thurs., 7:05, 10:10pm
Flyboys Fri.-Sun., 6:55, 10:20pm; Mon., 6:55, 10:15pm; Tues.-Thurs., 6:55, 10pm
Jackass: Number Two Fri.-Sat., 11:15am, 12 noon, 1:40, 2:30, 4:10, 5, 6:35, 7:30, 9:05, 10, 11:25pm; Sun., 11:15am, 12 noon, 1:40, 2:30, 4:10, 5, 6:35, 7:30, 9:05, 10, 11:20pm; Mon., 11:15am, 12 noon, 1:40, 2:30, 4:10, 5, 6:35, 7:30, 9:05, 10pm; Tues.-Thurs., 1:40, 2:30, 4:10, 5, 6:35, 7:35, 9:05, 9:55pm
Jet Li's Fearless Fri.-Mon., 10:55am, 1:25, 4:05, 7:20, 10:10pm; Tues.-Thurs., 1:35, 4:05, 7:20, 9:45pm
The Black Dahlia Fri.-Sun., 11:10am, 2:05, 5:05, 8:05, 11:05pm; Mon., 11:10am, 2:05, 5:05, 7:50, 10:30pm; Tues.-Thurs., 1:20, 4:25, 7:30, 10:15pm
Everyone's Hero Fri.-Mon., 11:55am, 2:15, 4:45pm; Tues.-Thurs., 2:15, 4:45pm
Gridiron Gang Fri.-Sat., 11:25am, 2:25, 5:25, 8:25, 11:25pm; Sun., 11:25am, 2:25, 5:25, 8:25, 11:15pm; Mon., 11:25am, 2:25, 5:20, 8:10, 10:35pm; Tues., 1, 3:50, 7, 9:50pm; Wed.-Thurs., 1, 3:50pm
The Last Kiss Fri.-Sun., 11:35am, 2:10, 4:50, 7:35, 10:15pm; Mon., 11:35am, 2:10, 4:50, 7:35pm; Tues.-Thurs., 2:10, 4:55, 7:45pm
Little Miss Sunshine Fri.-Mon., 11:10am, 1:35, 4:15, 7:10, 9:45pm; Tues.-Thurs., 1:45, 4:40, 7:05, 9:35pm
Gretchen Wilson Wed., 7:30pm
Rod Stewart (LIVE) Mon., 6:30pm

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

The Departed Fri., 2, 5:30, 9pm; Sat.-Mon., 10:30am, 2, 5:30, 9pm; Tues.-Thurs., 2:15, 5:30, 9pm
The Guardian Fri.-Mon., 12:45, 4, 7:15, 10:30pm; Tues.-Thurs., 12:45, 3:50, 6:55, 9:55pm
School for Scoundrels Fri.-Sun., 12:30, 3:10, 5:45, 8:30, 11:15pm; Mon., 12:30, 3:10, 5:45, 8:20, 10:45pm; Tues.-Thurs., 3:10, 5:45, 8:20pm
The Last Kiss 1, 3:45, 6:30, 9:15pm
Hollywoodland Fri., 1:45, 4:45, 7:45, 10:50pm; Sat.-Sun., 10:45am, 1:45, 4:45, 7:45, 10:50pm; Mon., 10:45am, 1:45, 4:45, 7:45, 10:35pm; Tues.-Thurs., 1:15, 4:10, 7, 10pm
Crank Fri., 1:10, 3:30, 5:55, 8:15, 10:40pm; Sat.-Sun., 11am, 1:10, 3:30, 5:55, 8:15, 10:40pm; Mon., 11am, 1:10, 3:30, 5:55, 8:15, 10:25pm; Tues.-Thurs., 2:20, 4:50, 7:20, 9:30pm

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

The Departed Fri.-Sun., 12:45, 4:10, 7:45, 11:15pm; Mon.-Thurs., 12:45, 4:10, 7:45pm
Employee of the Month Fri.-Mon., 12:50, 3:40, 6:25, 9:10pm; Tues.-Thurs., 3:40, 6:25, 9:10pm
Texas Chainsaw Massacre: The Beginning Fri., 2:20, 4:50, 7:20, 9:50pm; Sat.-Mon., 11:50am, 2:20, 4:50, 7:15, 9:50pm; Tues.-Thurs., 2:20, 4:50, 7:15, 9:50pm
The Guardian Fri., 3, 6:15, 9:30pm; Sat.-Mon., 11:40am, 3, 6:15, 9:30pm; Tues.-Thurs., 3, 6:15, 9:20pm
Open Season Fri., 1:50, 4:20, 6:50, 9:15pm; Sat.-Mon., 12:15, 2:40, 5:10, 7:30, 9:55pm; Tues.-Thurs., 2:40, 5:10, 7:30, 9:55pm
Jackass: Number Two Fri.-Sun., 12:40, 3:15, 5:45, 8:15, 10:45pm; Mon., 12:40, 3:15, 5:45, 8:15pm; Tues.-Thurs., 3:15, 5:45, 8:15pm
The Science of Sleep Fri., 2, 4:40, 7:30, 10:15pm; Sat.-Sun., 11:15am, 2, 4:40, 7:25, 10:15pm; Mon., 11:15am, 2, 4:40, 7:25, 10:05pm; Tues.-Thurs., 2, 4:40, 7:25, 10:05pm
The Illusionist Fri., 2:10, 5, 7:55, 10:55pm; Sat.-Sun., 11:25am, 2:10, 5, 7:55

>>> MUSIC

Bill Watrous
(Jazz,Live Music in Bar/Club)
From playing with big bands, such as Quincy Jones, to performing on the Ed Sullivan Show, Bill Watrous has done it all.
Jazz Bakery
3233 Helms Ave.
310-271-9039
Ticket info: 310-271-9039
\$25 - Cash,Major Credit Cards
10/09/06: 8 and 9:30pm.

Brooks & Dunn
(Country)
Kix Brooks and Ronnie Dunn have certainly established themselves as a force in country music. They've sold over 22 million albums, scored 18 #1 hits and become one of the most consistent country music headliners today. Gibson Amphitheatre at Universal CityWalk (formerly Universal Amphitheatre)
100 Universal City Plaza
818-622-4440
Ticket info: Box Office: 818-777-3931; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$39.50-\$49.50 - Cash,MC,Visa,Amex
10/09/06 - 10/10/06: 7:15pm.

Citizen Cope
(Blues,Country,Live Music in Bar/Club,Rap/Hip Hop,Rock)
Clarence "Citizen Cope" Greenwood is a unique blend of everything from blues and hip-hop to country and grunge.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$23 - Cash,Major Credit Cards
10/12/06: 8pm.

Gospel Brunch at House of Blues
(Gospel,Live Music in Bar/Club)
Experience HOB's popular Gospel Brunch, featuring inspiring gospel performances and an amazing buffet to feed the body and the soul.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$18.50-\$35 - Cash,Major Credit Cards
10/08/06: 10am and 1pm.

Jagermeister Monsters of Mayhem
(Alternative,Live Music in Bar/Club,Metal,Rock)
Jagermeister presents the "Monsters of Mayhem," features Halebreed, with Black Dahlia Murder, Napalm Death, Exodus, First Blood and Despised Icon.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$20-\$22.50 - Cash,Major Credit Cards
10/09/06: 6pm.

Jonny Lang
(Blues,Live Music in Bar/Club)
At 15 years old, Minnesota's Jonny Lang set the blues-guitar world afire. Now, having proven his talent with an over-flowing well of blues emotion, there's no denying he is the genuine article.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$40 - Cash,Major Credit Cards
10/06/06: 8pm.

Kenny Rogers
(Country)
Kenny Rogers' pop-tinged country songs made him a superstar in the late '70s and early '80s. His many hits include: 'The Gambler,' 'Lady,' 'She Believes in Me' and 'Lucille.'
Cerritos Center for the Performing Arts
12700 Center Court Dr.
562-916-8501
800-300-4345, 562-916-8500
\$50-\$77.50 - Amex,Discover,MC,Visa,Cash,Checks
10/10/06: 8pm.

Killers, The
(Rock)
Brandon Flowers, David Keuning, Mark Stoermer and Ronnie Vannucci took the fashionista pop world by storm in summer 2004 with 'Somebody Told Me.' The perfectly stylish song pulls from the band's influences — the Smiths, New Order, Oasis, and the Cure — and it was just enough to get them on MTV. Part new wave and part new-millennium post-punk, this Las Vegas foursome rode high with their debut album, 'Hot Fuss,' and are on tour to support their latest, 'Sam's Town.'

Wiltern Theatre (The Wiltern LG)
3790 Wilshire Blvd.
213-380-5005
Ticket info: Box Office: 213-380-5005; Ticketmaster: 213-380-5005, http://www.ticketmaster.com/
\$35 - Cash,MC,Visa, 10/06/06: 9pm.

Laurence Juber, Guitarist
(Folk,Rock)
Laurence Juber has been playing guitar for 35 years and was the lead guitarist in Paul McCartney's band, Wings. McCabe's Guitar Shop
3101 Pico Blvd.
310-828-4403
Ticket info: 310-828-4497
\$20 - Cash,Checks,Major Credit Cards
10/07/06: 8pm.

Pontani Sister's
(Live Music in Bar/Club,Rock)
Wearing Mexican wrestling masks, Los Straitjackets play energetic, instrumental surf rock, although their most recent effort features vocals from many special guests.
Mint, The
6010 W. Pico Blvd.
323-954-9400
Ticket info: 323-954-8241
\$15 - Cash, 10/12/06: 8 till 9:30pm.

Madeleine Peyroux
(Blues,Jazz)
Madeleine Peyroux sings and plays a hypnotic blend of jazz, folk, country and blues.
University of California, Los Angeles - Royce Hall
405 Hilgard Ave.
310-825-2101
Ticket info: 310-825-2101; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$25-\$45; \$15 UCLA students - Cash,Amex,Discover,MC,Visa
10/06/06: 8pm.

Busta Rhymes
(Pop,R&B/Soul,Rap/Hip Hop)
Mariah Carey is one of the most popular singers in pop music today. She has had hits with songs like 'Vision of Love,' 'Someday,' 'One Sweet Day,' 'Heartbreaker,' 'Fantasy' and 'We Belong Together.' Capping one of the most phenomenally successful years of her entire career, Carey embarks on a fun-filled North American tour, bringing her big show on the road for the first time in more than three years. Fans will be treated to a grand celebration, with Mariah drawing on songs - many performed for the first time ever live - from her 15-year career.
Staples Center
1111 S. Figueroa St.
213-624-3100
Ticket info: Box Office: 213-742-7340; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$19.50-\$129, 10/06/06: 8pm.

Michael Crawford
(Broadway,Classical (Solo Vocal),Pop)
For over 40 years, international star Michael Crawford has been entertaining audiences around the world as both an actor and a recording artist. He originated the title role in 'The Phantom of the Opera' in London and later reprised his role on Broadway and in Los Angeles, earning Olivier, Tony, Drama Desk, Outer Critics Circle, Drama-Logue and Drama Critics Circle awards. In recognition of career achievements, he was made an Officer of the British Empire by Queen Elizabeth II. Other stage credits include the London company of 'Bamum' and tours of the U.S., Australia and the U.K. in 'The Music of Andrew Lloyd Webber.' Film career highlights include 'A Funny Thing Happened.....' 'How I Won the War' with John Lennon and 'Hello, Dolly!' starring Barbra Streisand and directed by Gene Kelly. Thousand Oaks Civic Arts Plaza (Fred Kavli Theatre/Scherr Forum)
2100 Thousand Oaks Blvd.
805-449-2787
Ticket info: 805-449-2787; Ticketmaster: 805-583-8700, http://www.ticketmaster.com/
\$60-\$100 - Cash,MC,Visa
10/07/06: 8pm.

Monday Night Jammz
(Jazz,Live Music in Bar/Club)
Monday Night Jammz features Jamie Kime (guitar), Bernie (drums), Chris Roy (bass), John Ziegler (guitar) and Mitch Manker (trumpet). Baked Potato, The
3787 Cahuenga Blvd.
818-980-1615
Ticket info: 818-980-1615
\$10 - Cash, 10/09/06: 9:30, 11:30pm.

Porcupine Tree
(Experimental (Pop/Jazz),Live Music in Bar/Club,Rock)
Porcupine Tree was born in 1987 as an outlet for the home studio explorations of Steven Wilson, the singer/guitarist best known for his work with Tim Bowness as No-Man. Embracing and exploring progressive rock inspirations

while always keeping an ear out for newer musical connections, Porcupine Tree has created some noteworthy albums and songs, with an ever-changing list of musicians involved.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$27 - Cash,Major Credit Cards
10/11/06: 7pm.

Roger Waters
(Rock)
Roger Waters was the bassist and singer as well as the chief lyricist for Pink Floyd until 1983. He has since had a successful solo career, including his 1990 live performance of "The Wall" at the Berlin Wall at the time it was destroyed. This time around, Waters will present a show packed with a mix of Floyd classics and solo material, with Pink Floyd's legendary 1972 album, 'The Dark Side of the Moon,' performed live in its entirety in the show's second half. Joining Waters on some shows will be former Floyd drummer, Nick Mason. Hollywood Bowl
2301 N. Highland Ave.
323-850-2000
Ticket info: Box Office: 323-850-2000; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$36-\$260 - Cash,Major Credit Cards
10/06/06: 7:30pm.; 10/08/06: 7:30pm.

My Brightest Diamond
(Rock)
Singer/songwriter/multi-instrumentalist Sujian Stevens started his venture in the music world as a member of Marzuki, a folk-rock band based in Holland, MI. Following the release of two full-length albums with the group, Stevens decided to go solo in late 1999, investing fully on a career waiting to shine by itself. During the subsequent months, Stevens moved to New York City, where he continued dedicating himself full-time to his solo creations.
Wiltern Theatre (The Wiltern LG)
3790 Wilshire Blvd.
213-380-5005
Ticket info: Box Office: 213-380-5005; Ticketmaster: 213-380-5005, http://www.ticketmaster.com/
\$20-\$25 - Cash,MC,Visa
10/09/06: 8pm.

Three Mo' Tenors
(Alternative,Blues,Choral,Classical,Gospel)
Conceived and directed by veteran Broadway performer, choreographer and director Marion J. Caffey, This unique trio of African-American vocalists are supported by 18 musicians and singers in a program that hits highs in notes and versatility, from gospel and opera to Broadway and the blues. Cerritos Center for the Performing Arts
12700 Center Court Dr.
562-916-8501
800-300-4345, 562-916-8500
\$42-\$63 - Amex,Discover,MC,Visa,Cash,Checks
10/06/06 - 10/07/06: 8pm.

>>> ART

Photographs by Hiroshi Sugimoto
(Gallery,Photography)
The photographs in this exhibit are from the Sylvan Barnet and William Burto collection.
Gagosian Gallery
456 N. Camden Dr.
310-271-9400
10/06/06 - 10/07/06: 10am till 5:30pm.
10/10/06 - 10/12/06: 10am till 5:30pm.

>>> THEATER

Doubt: National Tour
(Drama)
At a Bronx Catholic school in 1964, Sister Aloysius harbors doubts about the charismatic parish priest, and his relationship with an altar boy. Sustained by blind faith, she already has taken the leap from suspicion to disapproval to judgment. But are Father Flynn's actions innocent? A test of wills ensues. As the debate over moral certainty unfolds, audiences wrestle with conscience and ambiguity, leaving them deep in discussion long after the curtain has fallen. DOUBT swept the 2005 Tony Awards and won the Pulitzer Prize for Drama. This production stars Cherry Jones, Tony Award-winner for DOUBT and THE HEIRESS. Ahmanson Theatre, 135 N. Grand Ave.
213-628-2772
Ticket info: Reservations required: 213-628-2772
\$25-\$80 - Major Credit Cards
10/06/06: 8pm., 10/07/06: 2 and 8pm.
10/08/06: 2 and 7:30pm.
10/10/06 - 10/12/06: 8pm.

Sweet Charity: National Tour
(Comedy,Musical)
Charity Hope Valentine, the unluckiest romantic in New York City, is the center

of this dazzling new revival of the smash hit Broadway musical. With a book by Neil Simon and score by Cy Coleman and Dorothy Fields, 'Sweet Charity' features such hits as 'Hey, Big Spender' and 'If My Friends Could See Me Now.'
Pantages Theatre - Hollywood
6233 Hollywood Blvd.
323-468-1770
Ticket info: 213-365-3500; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$25-\$70 - MC,Visa,Amex
10/11/06 - 10/12/06: 8pm.

>>> SPORTS

MLB Playoffs: Los Angeles Dodgers vs. New York Mets
(Baseball)
The Dodgers welcome the NL East-winning Mets into California and hope to upset the heavily favored east coast squad in this divisional playoff matchup.
Dodger Stadium
1000 Elysian Park Ave.
323-224-1500
Ticket info: 323-224-1448 (1-HIT)
\$21-\$156; 10/07/06:

>>> COMEDY

Carlos Mencia
(Stand Up Comedy)
Carlos Mencia is a multiple award-winning comic, including a Cable ACE award for Best Stand-up Comedy Special. He skirts no taboo topic, including ethnic stereotypes, race relations, immigration, war, patriotism, capitalism and family, but tackles them with brutal honesty and unrelenting provocativeness.
Gibson Amphitheatre at Universal CityWalk (formerly Universal Amphitheatre)
100 Universal City Plaza
818-622-4440
Ticket info: Box Office: 818-777-3931; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$39.50-\$49.50 - Cash,MC,Visa,Amex
10/06/06: 8:15pm.; 10/07/06: 7:15pm.
10/08/06: 8:15am

Lowell Sanders
(Stand Up Comedy)
Lowell Sanders is one comic who many think is on the verge of making it to the big leagues. He has opened for Tim Allen and Aretha Franklin, to name a few. Originally from Detroit, he now does stand-up acts in Los Angeles. Comedy & Magic Club, The
1018 Hemmosa Ave.
310-372-1193
Ticket info: 310-372-1193
\$12-\$25; two drink minimum
10/06/06: 8pm. 10/07/06: 7, 9:15pm.

Rich Little
(Stand Up Comedy)
Rich Little, the man with over 200 voices, has been entertaining audiences with his impersonations since the 1960s. Rich Little rose to fame as a regular on 'The Judy Garland Show,' and earned his reputation as a master impressionist making numerous appearances on the 'Ed Sullivan Show,' 'The Tonight Show' and others. Little has mastered the voices of seven U.S. Presidents including John F. Kennedy, Richard Nixon and Bill Clinton. He performs regularly in Las Vegas, Atlantic City, Lake Tahoe and Branson, Missouri.
Lancaster Performing Arts Center
750 W. Lancaster Blvd.
661-723-5950
Ticket info: Box Office: 661-723-5950, http://www.lpac.org/
\$50-\$55 - Visa,MC,Discover,Amex
10/08/06: 7pm.

>>> MUSIC

Aurelio
(Dance Club,Latin/Salsa)
'Aurelio' features the sophisticated Latin sounds of Brazil and South America.
Here Lounge
696 N Robertson Blvd.
310-360-8455
10/11/06: 9:30pm.

Bar Sinister
(Gothic/Industrial,Live Music in Bar/Club)
Bar Sinister is a dark Goth club night. Boardner's
1652 N. Cherokee Ave.
323-462-9621
\$10; 10/07/06: 8pm.

Beautiful Girls, The
(Live Music in Bar/Club,Rock)
The Beautiful Girls are a modern rock band.
Temple Bar
1026 Wilshire Blvd.
310-393-6611
Ticket info: 310-393-6611
\$10 includes all performers this evening - Cash,MC,Visa
10/07/06: 11:30pm.

Blue Mondays
(Dance Club)
Blue Mondays features all the very best in 80's music.
Boardner's
1652 N. Cherokee Ave.
323-462-9621
Free before 10pm; 10/09/06: 8pm.

Bohemian Sundays
(Live Music in Bar/Club,World)
'Bohemian Sundays' is a weekly live world (and out of this world) music and dance DJ event benefiting international non-profit, Empowerment Works!
Fais Do-Do
5257 W. Adams Blvd.
323-954-8080
Ticket info: 323-954-8080; Musictoday: 800-594-8499 (TIXX)
\$5 minimum donation - Cash
10/08/06: 7pm.

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. Sunset Blvd.
213-413-8200
Ticket info: 213-413-8200
\$7 before 10 pm; \$10 after
10/07/06: 9pm.

Can of Jam Fridays
(Live Music in Bar/Club)
Can of Jam productions presents a lineup of talented artists including Kristie De Luca, Glassband, Alana Sweetwater and more.
Fold (Derby), The
4500 Los Feliz Blvd.
323-663-8979
Ticket info: 323-663-8979
\$15 - Cash,MC,Visa,Amex
10/06/06: 7pm.

Celtic Frost
(Live Music in Bar/Club,Metal)
Celtic Frost has been a large influence on both extreme and gothic/metal music.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$35 - Cash,Major Credit Cards
10/07/06: 7pm.

Club London
(Dance/House)
'Club London features Dark Wave and 80's Flashback with weekly Guest DJs and In House Residents.
Boardner's
1652 N. Cherokee Ave.
323-462-9621
\$5; 10/08/06: 8pm.

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

Cool Jazz on the Patio
(Jazz,Live Music in Bar/Club)
Enjoy a cool evening of smooth jazz music on the patio at The Cat and The Fiddle.
Cat and the Fiddle, The
6530 Sunset Blvd.
323-468-3800
Ticket info: 323-468-3800
10/08/06: 7 till 11pm.

Deep Eddy
(Electronic,Live Music in Bar/Club,Rock)
Deep Eddy performs edgy, psychedel-ic, musical theatre.
Harvelle's
1432 Fourth St., 310-395-1676
Ticket info: 310-395-1676
\$5 - Cash; 10/11/06: 9pm.

Drum Downtown
(Folk,Special Event,World)
This is a drum circle. Hand drums, shakers, tambourines, and other percussion instruments will be provided. You are also welcome to bring your own.
Walt Disney Concert Hall
135 N. Grand Ave.
213-625-0594
Ticket info: 323-850-2000; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
10/07/06: 10 till 11:30am

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. Participants learn to play the trap drum set and gain an intimate understanding of rhythm and percussion. The focus is on its roots and the rudiments.

World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation; 10/09/06: 7 till 11:30pm.

El Diablo's Funhouse
(Dance Club)
Come get scorched at El Diablo's Funhouse.
Kibitz Room (at Canter's)
419 N. Fairfax Ave.
323-651-2030; Cash; 10/12/06: 9pm.

Escape
(Dance Club)
Escape is L.A.'s hottest after hours dance club.
Grand Avenue
1024 S. Grand Ave.
213-747-0999
Cash; 10/07/06: 2 till 9am

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

Guitar Shorty
(Blues,Live Music in Bar/Club)
Blues guitar wildman Guitar Shorty is known for his deeply soulful singing, incendiary guitar work and his wild stage antics. During his career, he has played with such greats as Ray Charles and Sam Cooke. Don't miss one of today's "real deal" bluesmen.
Cozy's Bar & Grill
14058 Ventura Blvd.
818-986-6000
Ticket info: 818-986-6000
Cash,Major Credit Cards
10/07/06: 9:45pm.

Harvelle's All-Star Pro Jam
(Blues,Live Music in Bar/Club)
Walter Davis hosts this evening of jamming musicians.
Harvelle's
1432 Fourth St.
310-395-1676
Ticket info: 310-395-1676
\$5 - Cash; 10/09/06: 9pm.

Luma
(Jazz,Latin/Salsa,World)
Acclaimed as one of Long Island's East End's most innovative new musical groups, Luma plays original compositions influenced by jazz, Latin and World rhythms. The music has great soul and a lively beat.
Cerritos Center for the Performing Arts
12700 Center Court Dr.
562-916-8501
800-300-4345, 562-916-8500
\$18.50-\$35 - Amex,Discover,MC,Visa,Cash,Checks
10/08/06: 3pm.

Mama's Boys
(Blues,Live Music in Bar/Club)
The Mama's Boys have a basic hard-rock foundation along with blues and boogie melodies mixed with thunderous drums, giving it a hard edge with lighter tones.
Blue Cafe
210 The Promenade North
562-983-7111
Ticket info: 562-983-7111; http://www.thebluecafe.com/
Cash; 10/08/06: 12pm. till 5pm.

Mandala
(Dance Club)
In-house DJs with various styles will spin tunes.
Amoeba Music
6400 Sunset Blvd.
323-245-6400
Ticket info: 323-245-6400
10/11/06: 7 till 10pm.

Manon
(Opera)
Massenet's exquisite score illuminates a decadent, divine and quintessentially French human drama. Manon simply wants the best of both worlds. Destined for life inside a convent and desperate to escape, she encounters two very different men and a crucial dilemma: the choice between love and money. A glittering life of luxury proves just too alluring, but Manon's heart always remains devoted to the handsome young man who first captured her heart.
Dorothy Chandler Pavilion
135 N. Grand Ave.
213-972-7211
Ticket info: 213-972-8001, http://www.losangelesopera.com/home/index.asp
\$30-\$220
10/08/06: 2pm.; 10/11/06: 7pm.

Marcia Ball
(Blues,R&B/Soul)
Marcia Ball is at home playing road-house rock, jump-blues, R&B, ballads and deep soul. Her singing/songwriting

are matched by piano playing that is both effective and eclectic.
Canyon Club Dinner Theatre
28912 Roadside Dr.
818-879-5016
Ticket info: 818-879-5016; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$22.50 - Amex,Cash,MC,Visa
10/11/06: 9pm.

Marty and Elaine
(Jazz,Live Music in Bar/Club)
The venerable Marty and Elaine have been performing their jazz-oriented lounge act at the Dresden Room for 18 years.
Dresden Room
1760 N. Vermont Ave.
323-665-4294
Ticket info: 323-665-4294
Two drink minimum - Cash
10/06/06 - 10/07/06: 9pm. till 1:15am
10/09/06 - 10/12/06: 9pm. till 1:15am

Mixxx Friday Nights
(Dance Club)
Friday nights at the Mayan bring you the hottest in house, trance, tribal, hip-hop and R&B.
Mayan Theatre
1038 S. Hill St.
213-746-4674
Ticket info: Box Office: 213-239-0799; Ticketmaster: 714-740-2000, http://www.ticketmaster.com/
\$15; \$8 before 10:30; 10/06/06: 9pm.

Popular
(Dance Club)
'Popular' features your favorite pop music all night long.
Here Lounge
696 N Robertson Blvd.
310-360-8455
10/07/06: 9pm. till 2am

Quality
(Dance Club)
Quality is a weekly dance club event at Zanzibar.
Zanzibar
1301 Fifth St.
310-451-2221
\$10 - Cash; 10/07/06: 9pm.

Rasselmania
(Dance Club,Dance/House)
Enjoy the hottest dance and electronic music there is with four dueling guest DJs.
Kibitz Room (at Canter's)
419 N. Fairfax Ave.
323-651-2030
Cash; 10/10/06: 9pm.

Red Lounge
(Dance Club,Dance/House,Rap/Hip Hop,Rock)
'Red Lounge' features the best in '80s, indie, spanish rock, house and R&B.
Zen Sushi
2609 Hyperion Ave.
323-805-0168
Ticket info: 323-665-2929
10/06/06: 9pm.

Respect
(Dance Club,Electronic)
This is the place for drum and bass. Resident DJs from the Junglist Platoon plus special guests will spin tunes.
Larchmont, The
5657 Melrose Ave.
323-467-4068
\$10 - Cash; 10/12/06: 10pm. till 2am

SambaDa
(Latin/Salsa,Live Music in Bar/Club,World)
SambaD is an exuberant musical group out of Santa Cruz performing a unique brand of samba, funky Latin grooves, hip-hop riffs, bossa nova and salsa.
The group delivers a polished show guaranteed to inspire you to dance.
Temple Bar
1026 Wilshire Blvd.
310-393-6611
Ticket info: 310-393-6611
\$10 includes all performers this evening - Cash,MC,Visa
10/12/06: 11pm.

Saturday Nights at the Grand
(Dance Club,Rap/Hip Hop)
Every Saturday Night, The Grand gets crackling as L.A.'s finest Hip Hop club.
Grand Avenue
1024 S. Grand Ave.
213-747-0999
Cash; 10/07/06: 9pm.

Scratch Track
(Acoustic,Folk,Funk,Live Music in Bar/Club,Rap/Hip Hop,Rock)
Scratch Track is an acoustic trio that blends funk, folk, hip hop, rock, and gospel to create one of the most refreshing and unique sounds to hit the music industry in many years. Comprised of Will Gray, Jason Hamlin, and DJ Lee, ScratchTrack mixes rapid-fire lyrics, street poetry, languid harmonies, driving guitars, and explosive percussive vocals, all contributing to their rich musical gumbo.
Temple Bar
1026 Wilshire Blvd.
310-393-6611

Ticket info: 310-393-6611
\$10 includes all performers this evening - Cash, MC, Visa
10/07/06: 9pm.

Sean Howard's Songwriters Open Mike

(Bluegrass, Folk, Live Music in Bar/Club)
This folk and bluegrass evening features music from various songwriters every Sunday.
Kibitz Room (at Canter's)
419 N. Fairfax Ave.
323-651-2030
Cash; 10/08/06: 8pm.

Sisters of Jazz

(Jazz)
Sisters of Jazz celebrates the music, celebrating women, with an open jam session.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation; 10/08/06: 7:30pm -12am

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
Cash; 10/11/06: 9pm.

Toledo Show, The

(Jazz, Live Music in Bar/Club, Swing)
The Toledo Show is an experience of pure, unadulterated jazz, soul and burlesque.
Harvelle's
1432 Fourth St.
310-395-1676
Ticket info: 310-395-1676
\$10 - Cash; 10/08/06: 9:30pm.

Tropical Saturday Nights

(Dance Club, Latin/Salsa)
'Tropical Saturday Nights' features live salsa orchestras along with DJs spinning salsa, merengue, latin house and rock en espanol.
Mayan Theatre
1038 S. Hill St.
213-746-4674
Ticket info: Box Office: 213-239-0799; Ticketmaster: 714-740-2000, <http://www.ticketmaster.com/>
\$16; 10/07/06: 9pm.

>>> ART

Alternative Power: Propulsion After Petroleum

(History/Science, Museum)
This is an exhibition of designs for alternative powered cars over the past 100 years.
Petersen Automotive Museum
6060 Wilshire Blvd.
323-930-2277
Ticket info: 323-930-2277
Included in admission - Cash, MC, Visa, Amex
10/06/06 - 10/08/06: 10am till 6pm.
10/10/06 - 10/12/06: 10am till 6pm.

Breaking Out! Sculptural Explorations in Metal and Wood

(Museum, Sculpture)
Breaking Out! Sculptural Explorations in Metal & Wood is an exhibition that celebrates the artistic creativity of the individual artist who explores innovative interpretations of form. It brings together works from the Museum's collection by artists who have achieved national or international acclaim such as Isamu Noguchi, Anthony Caro, Louise Nevelson, Richard Hunt, Melvin Schuler and many others. Their sculptures in metal and wood represent a wide range of artistic and technical approaches consisting of welded iron, lacquered steel, cast bronze, carved or assembled wood, painted wood reliefs and nail constructions.
Palm Springs Desert Museum
101 Museum Dr.
760-325-0189
Included in admission - Cash
10/06/06 - 10/07/06: 10am till 5pm.
10/08/06: 12pm. till 5pm.

>>> ART

Alternative Power: Propulsion After Petroleum

(History/Science, Museum)
This is an exhibition of designs for alternative powered cars over the past 100 years.
Petersen Automotive Museum
6060 Wilshire Blvd.
323-930-2277
Ticket info: 323-930-2277
Included in admission - Cash, MC, Visa, Amex
10/13/06 - 10/15/06: 10am till 6pm.

Consider This. . .

(Installations, Museum)
'Consider This. . .' will incorporate the results of the recent critical review commissioned by LACMA and will be designed by the internationally known artist, Barbara Kruger. LACMALab has commissioned six artists to examine the cultural and social landscape: who are we and who do we want to be? The goal of the exhibition is to fuse analytical thinking and creative expression at a time when there is a heightened need for meaningful discourse.
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Blvd.
323-857-6000
Ticket info: 323-857-6010
Included in admission - Cash
10/06/06: 12pm. till 9pm.
10/07/06 - 10/08/06: 11am till 8pm.
10/09/06 - 10/10/06: 12pm. till 8pm.

>>> MUSIC

Citizen Cope

(Blues, Country, Live Music in Bar/Club, Rap/Hip Hop, Rock)
Clarence 'Citizen Cope' Greenwood is a unique blend of everything from blues and hip-hop to country and grunge.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100; Ticketmaster: 323-480-3232, <http://www.ticketmaster.com/>
\$23 - Cash, Major Credit Cards
10/13/06: 8pm.

>>> ART

Photographs by Hiroshi Sugimoto

(Gallery, Photography)
The photographs in this exhibit are from the Sylvan Barnet and William Burto collection.
Gagosian Gallery
456 N. Camden Dr.
310-271-9400
10/13/06 - 10/14/06: 10am till 5:30pm.

>>> THEATER

Doubt: National Tour

(Drama)
At a Bronx Catholic school in 1964, Sister Aloysius harbors doubts about the charismatic parish priest, and his relationship with an altar boy. Sustained by blind faith, she already has taken the leap from suspicion to disapproval to judgment. But are Father Flynn's actions innocent? A test of wills ensues. As the debate over moral certainty unfolds, audiences wrestle with conscience and ambiguity, leaving them deep in discussion long after the curtain has fallen. DOUBT swept the 2005 Tony Awards and won the Pulitzer Prize for Drama. This production stars Cherry Jones, Tony Award-winner for DOUBT and THE HEIRESS.
Ahmanson Theatre
135 N. Grand Ave.
213-628-2772
Ticket info: Reservations required: 213-628-2772
\$25-\$80 - Major Credit Cards
10/13/06: 8pm.

Sweet Charity: National Tour

(Comedy, Musical)
Charity Hope Valentine, the unluckiest romantic in New York City, is the center of this dazzling new revival of the smash hit Broadway musical. With a book by Neil Simon and score by Cy Coleman and Dorothy Fields, 'Sweet Charity' features such hits as 'Hey, Big Spender' and 'If My Friends Could See Me Now.'
Pantages Theatre - Hollywood
6233 Hollywood Blvd.
323-468-1770
Ticket info: 213-365-3500; Ticketmaster: 213-480-3232, <http://www.ticketmaster.com/>
\$25-\$70 - MC, Visa, Amex
10/13/06: 8pm.

>>> MUSIC

Marty and Elayne

(Jazz, Live Music in Bar/Club)
The venerable Marty and Elayne have been performing their jazz-oriented lounge act at the Dresden Room for 18 years.
Dresden Room
1760 N. Vermont Ave.
323-665-4294
Ticket info: 323-665-4294
Two drink minimum - Cash
10/13/06 - 10/14/06: 9pm. till 1:15am

>>> ART

Alternative Power: Propulsion After Petroleum

(History/Science, Museum)
This is an exhibition of designs for alternative powered cars over the past 100 years.
Petersen Automotive Museum
6060 Wilshire Blvd.
323-930-2277
Ticket info: 323-930-2277
Included in admission - Cash, MC, Visa, Amex
10/13/06 - 10/15/06: 10am till 6pm.

Foca Fellowships

(Gallery, Museum)
This exhibition highlights the works of Vincent Fecteau, Evan Holloway and Monica Majoli, this year's Fellows of Contemporary Art Fellowships recipients.
Armory Center for the Arts
145 Raymond Ave.
626-792-5101
Ticket info: 626-792-5101
10/13/06 - 10/15/06: 12pm. till 5pm.

Howard Buffett: Tapestry of Life

(Gallery, Museum, Photography)
'Tapestry of Life' features the photographs by Howard Buffett documenting human hardship around the world.
Armory Center for the Arts
145 Raymond Ave.

626-792-5101

Ticket info: 626-792-5101
10/13/06 - 10/15/06: 12pm. till 5pm.

Through Orphaned Eyes

(Gallery, Museum)
Joyce Kohl and P.J. Johnson traveled to Malawi in connection with the Global AIDS Interfaith Alliance (GAIA). Exhibited works of 'Through Orphaned Eyes' were created by the children of Malawi, they worked with, to convey how AIDS affects the community.
Armory Center for the Arts
145 Raymond Ave.
626-792-5101
Ticket info: 626-792-5101
10/13/06 - 10/15/06: 12pm. till 5pm.

>>> THEATER

Catch Me If You Can

(Comedy, Mystery/Thriller)
'Catch Me If You Can' is one of the most door-creaking, suspenseful, and fun-filled of the who-dunnits. With more turns than a corkscrew, this hilarious mystery comedy will keep you on the edge of your seats right up to the thrilling climax.
Glendale Centre Theatre
324 N. Orange St.
818-244-8481
Ticket info: Reservations required: 818-244-8481
\$15-\$18; 10/13/06: 8pm.

Grace

(Comedy/Drama)
An empty Florida condo, three dead bodies, police sirens blaring. Is this a shady crime scene or God's fateful hand at work? Perceptions keep changing as we deconstruct the marriage of an intensely Christian couple, their not so religious disfigured neighbor, a shaky business deal — and the way religious ideas make sense, and sometimes nonsense, of life's events. In this darkly funny, sometimes hilarious, deadly serious and provocative new play from Craig Wright, writer of Recent Tragic Events and HBO's "Six Feet Under," things are never what they seem - and never were.
Pasadena Playhouse
39 S. El Molino Ave.
626-356-7529
Ticket info: Reservations required: 626-356-7529
\$15-\$24 - Cash, MC, Visa, Amex, Discover
10/13/06 - 10/14/06: 8pm.

Nightingale

(Comedy/Drama)
This is a play by Lynn Redgrave.
Mark Taper Forum
135 N. Grand Ave.
213-972-7238
Ticket info: Box Office: 213-628-2772, <http://www.taperahmanson.com/>
\$20-\$55 - Cash
10/13/06: 8pm.

Something to Crow About

(Children's Theatre)
Bob Baker's marionettes bring this delightful tale to life.
Bob Baker Marionette Theatre
1345 W. First St.
213-250-9995
Ticket info: Reservations required: 213-250-9995
\$12; free for children under 2 - Cash, Visa, Amex
10/13/06: 10:30am

>>> COMEDY

Continuous Comedy

(Stand Up Comedy)
Enjoy the funniest in live stand-up and sketch comedy. The performers are always changing and you never know what may happen next.
Comedy Store - West Hollywood, The
8433 Sunset Blvd.
323-656-6225
Ticket info: Box Office: 323-650-6268
\$15-\$20 - Cash
10/13/06: 9pm.

>>> MUSIC

Hitz, The

(Live Music in Bar/Club, Rock)
Enjoy an evening of great music! Dragonfly
6510 Santa Monica Blvd.
323-466-6111
Cover varies
10/13/06 - 10/19/06: 9pm.

Stanford Jazz Festival: Regina Carter Quintet

(Jazz, Live Music in Bar/Club, Festival)
Detroit-born violinist Regina Carter combines dazzling technical proficiency and profound compositional and improvisational gifts with a fresh, aggressive approach to her instrument. In Carter's hands, the violin reveals both its melodic side and its potential for percussive expression. The first jazz violinist to be invited to record using Paganini's famed instrument, Carter demonstrates an exceptional ability to

explore musical combinations and contexts both familiar and unexpected. Carter's recorded repertoire, though centered on the jazz mainstream, expresses her wide-ranging professional experience and eclectic personal tastes, roving from Motown through classical to the avant garde.

Jazz Bakery
3233 Helms Ave.
310-271-9039
Ticket info: 310-271-9039
\$25-\$30 - Cash, Major Credit Cards
10/13/06 - 10/15/06: 8 and 9:30pm.

>>> ART

Azucar - The Life and Music of Celia Cruz

(Multimedia, Museum, Photography, Latin/Salsa)
This exhibit explores the life of legendary Cuban-born singer Celia Cruz (1925-2003) and her impressive career that spanned six decades.
California African-American Museum
600 State Dr.
213-744-7432
10/13/06 - 10/14/06: 10am till 5pm.

California Art Quilts

(Folk Art/Crafts, Museum)
This is an exhibition of work by members of Studio Art Quilt Associates.
California Heritage Museum
2612 Main St.
310-392-8537
Included in admission
10/13/06 - 10/15/06: 11am till 4pm.

California Modernist Portrait, The

(Gallery, Painting, Sculpture, Works on Paper)
Spencer Jon Helfen is proud to present this uncompromising look at the vivid, colorful and historically innovative approach to portraiture by California's foremost Modernists of the 20's through the 40's. The exhibition, emphasizing oil paintings and sculpture, includes drawings and prints.
Spencer Jon Helfen Fine Arts
9200 West Olympic Blvd.
310-273-8838
10/13/06 - 10/14/06: 11am till 6pm.

Celebration of the Dearly Departed: Dia de los Muertos/Day of the Dead, Ontario

(History/Science, Mixed Media, Museum)
This exhibition features altars and offerings that are dedicated to the memory of deceased loved ones. The purpose is to welcome back the nimas or souls to their homes or cemeteries.
Museum of History and Art, Ontario
225 S. Euclid Ave.
909-983-3198
10/13/06 - 10/15/06: 12am till 4pm.

Charles Gaines and Edgar Arceneaux: Snake River

(Gallery, Multimedia, General)
REDCAT will present newly commissioned works by Los Angeles based artists Charles Gaines and Edgar Arceneaux. This exhibition will encompass new film projects shot at the Snake River, the Brucknerhaus in Linz, Austria and the historic Orpheum Theatre in downtown Los Angeles. The exhibition is a collaboration with the Lentos Museum of Modern Art and with acclaimed composer Sean Griffin.
Roy and Edna Disney/CalArts Theater (REDCAT)
First St. and Grand Ave.
213-237-2800
Ticket info: 213-237-2800
10/13/06 - 10/15/06: 12pm. till 6pm.

Chip Foose: From Pen to Pavement

(Design, Installations, Museum)
'Chip Foose: From Pen to Pavement' examines the creativity and craftsmanship of hot rod and custom car builder Chip Foose and explores the reasons for his great popularity with auto aficionados, the media and the public. In addition to describing how Foose became interested in customizing, the exhibition reveals little known aspects of his personal and professional background, and traces his early influences. By analyzing his customizing technique, the exhibition illustrates the creative processes behind a Foose design.
Petersen Automotive Museum
6060 Wilshire Blvd.
323-930-2277
Ticket info: 323-930-2277
Included in admission - Cash, MC, Visa, Amex
10/13/06 - 10/15/06: 10am till 6pm.

Christoph Ruckhaberle Exhibit

(Gallery, Works on Paper)
This exhibition will showcase prints of Ruckhaberle's work. This process of printmaking works well within the artist's ideas of line and color reflecting his desire to set a stage for his work.
Kantor/Feuer Gallery
7025 Melrose Ave.
323-933-6976
10/13/06: 10am till 5pm.

Contemporary Latin American Art Auction

(Gallery, Museum, Auction)
This exhibition displays the art for MoLAA's annual art auction.
Museum of Latin American Art
628 Alamos Ave.
562-437-1689
Ticket info: 562-437-1689
Included in admission - Cash
10/13/06 - 10/14/06: 11am till 7pm.

D and M Tile and Hispano-Moresque Tile

(Installations, Museum)
This installation features hundreds of tiles, murals, tables, ceramics and historic photographs from two little known Southern California tile companies, D and M Tile and Hispano-Moresque Tile. By showing the tile products of both manufacturers, side by side, the exhibition will highlight the similarities and differences between the two and attempt to shed light on some unanswered questions about the companies.
California Heritage Museum
2612 Main St.
310-392-8537
Included in admission
10/13/06 - 10/15/06: 11am till 4pm.

Driven to Abstraction: Southern California & the Non-Objective World, 1950-1980

(Gallery, Museum, Painting)
'Driven to Abstraction: Southern California and the Non-Objective World, 1950-1980' provides a succinct but thorough survey of non-objective painting in southern California during the postwar decades - the 30 years during which Los Angeles (and its surrounding region) came of age as a major American art center - and began its emergence into the international art scene.
Riverside Art Museum
3425 Mission Inn Ave.
951-684-7111
Included in admission - Cash, MC, Visa
10/13/06 - 10/14/06: 10 till 4pm.

Encore! Cars & Guitars of Rock en Roll II

(History/Science, Museum)
The connection between Rock and Roll music and automobiles in American popular culture is undeniable. To celebrate this interaction, the Petersen Automotive Museum will display some of the important and famous cars and guitars that highlight the link between the automotive and music worlds. In conjunction with Fender, the leading American manufacturer of electric guitars and amplifiers for the last fifty years, iconic vehicles will be paired with electric guitars and amplifiers to trace the historical link between cars and Rock and Roll from the 1950s to the present.
Petersen Automotive Museum
6060 Wilshire Blvd.
323-930-2277
Ticket info: 323-930-2277
Included in admission - Cash, MC, Visa, Amex
10/13/06 - 10/15/06: 10am till 6pm.

Enigma Variations: Philip Guston and Giorgio de Chirico

(Museum, Painting)
'Enigma Variations' will explore the influence of de Chirico's distinctive vision on Guston. This carefully selected exhibition of 30 paintings from early and late in the careers of both artists will reveal their direct affinities of subject and spirit.
Santa Monica Museum of Art
2525 Michigan Ave.
310-586-6488
Ticket info: 310-586-6488
Donations suggested: \$5 - Cash
10/13/06 - 10/14/06: 11am till 6pm.

Greene & Greene in Long Beach: Furniture for the Homes of Jennie A. Reeve and Adelaide Tichenor

(Design, Museum)
This year-long installation features furniture and lighting fixtures designed by Greene & Greene Architects of Pasadena for the Long Beach homes of Jennie A. Reeve and Adelaide Tichenor. Architecturally distinguished and frequently used in the first decades of the 20th century for social and civic gatherings, the Tichenor home was proclaimed in a 1922 article in the Long Beach Press to be the "Show Place of Long Beach."
Long Beach Museum of Art
2300 E. Ocean Blvd.
562-439-2119
Ticket info: Reservations suggested: 562-439-2119
Included in admission
10/13/06: 11am till 9pm.

Mark Dutcher: Gone

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

Ticket info: 310-586-6488
Donations suggested: \$5 - Cash
10/13/06 - 10/14/06: 11am till 6pm.

Mark Laita: Created Equal

(Gallery, Photography)
This exhibition explores photographs of social, economic and gender.
Fahey/Klein Gallery
148 N. La Brea Ave.
323-934-2250
10/13/06 - 10/14/06: 10am till 6pm.

Miriam Wosk: New Paintings

(Mixed Media, Museum, Painting, Works on Paper)
Miriam Wosk's paintings, drawings and collages are characterized by precise and layered textures reminiscent of Medieval tapestries, modern quilts and Art Deco works on paper.
Santa Monica Museum of Art
2525 Michigan Ave.
310-586-6488
Ticket info: 310-586-6488
Donations suggested: \$5 - Cash
10/13/06 - 10/14/06: 11am till 6pm.

Out On a Ledge: The Photographs of Paul Cary Goldberg

(Gallery, Photography)
This exhibit features over 100 large-format photographs from Harold Lloyd's personal archive of production stills, behind the scenes shots and family photos, many printed from the original negatives.
Academy of Motion Pictures Arts and Sciences - Academy Gallery
8949 Wilshire Blvd.
310-247-3000
10/13/06: 10am till 5pm.

Personal Treasures of Bernard and Shirley Kinsey, The

(Folk Art/Crafts, History/Science, Museum)
This exhibition offers a roadmap to the cultural journey and transformation faced by the collectors as they embrace and acquire art and artifacts.
California African-American Museum
600 State Dr.
213-744-7432
Included in admission
10/13/06 - 10/14/06: 10am till 5pm.

Peter Busch Exhibit

(Gallery, Painting)
Peter Busch's work focuses on marginalized places, including the edges of parks, decaying walls, and empty fountains.
Kantor/Feuer Gallery
7025 Melrose Ave.
323-933-6976
10/13/06: 10am till 5pm.

Portraits of a People: Picturing African Americans in the Nineteenth Century

(Gallery, History/Science, Museum, Painting)
This exhibition features images of and by African Americans and the role these images played in establishing and fostering racial identity during a period of social change.
Long Beach Museum of Art
2300 E. Ocean Blvd.
562-439-2119
Ticket info: Reservations suggested: 562-439-2119
Included in admission
10/13/06 - 10/15/06: 11am till 5pm.

Saddle Up: Vaqueros, Cowboys & Charros

(Mixed Media, Museum, Painting)
California has a long history of horse and rider. Drawings and paintings by western artist Edward Borein join an exceptional array of saddles, bridles and other tack, as well as western photographs, clothes and firearms.
Ventura County Museum of History and Art
100 E. Main St.
805-653-0323
Included in admission - Cash, Checks, MC, Visa
10/13/06 - 10/15/06: 10am till 5pm.

Tony Smith: Seminal Works

(Gallery, Sculpture)
This is a sculpture exhibition featuring seminal works by Tony Smith from the 1960s and works by Richard Long and Robert Therrien. A new suite of drawings by Enrique Martinez Celaya will be exhibited concurrently in the project room.
Griffin Contemporary
2902 Nebraska Ave.
310-586-6886
10/13/06 - 10/14/06: 10am till 6pm.

Tree of Liberty, Blood of Patriots: American Founders

(History/Science, Museum)
Learn more about the founders of our nation and their struggles that make American what it is today.
Ventura County Museum of History and Art
100 E. Main St.
805-653-0323
Included in admission - Cash, Checks, MC, Visa
10/13/06 - 10/15/06: 10am till 5pm.

>>> THEATER

7 Redneck Cheerleaders

(Comedy)
Find out what happens when actors, play actors...playing rednecks. In this play, audiences are treated to an intimate look at clashing egos on and off the stage, as a little congregation of misfits prepare to tell the story of a small-town boy's attempt to win a cheerleader's heart.
Lillian Theatre/Elephant Space
1076 N. Lillian Way
323-962-0046
Ticket info: Reservations required: 323-960-4410
\$20 - Cash
10/13/06 - 10/14/06: 8pm.

American Theatre Arts for Youth: The Wizard of Oz

(Children's Theatre)
American Theatre Arts for Youth brings this classic story to life.
San Gabriel Civic Auditorium
320 S. Mission Dr.
626-308-2865
Ticket info: 626-308-2868
10/13/06 - 10/14/06: 2pm.

As It Is In Heaven

(Drama, Musical, Performance)
This musical drama by Arlene Hutton shows how Shaker women in Kentucky during the 1830s found their utopia threatened when a newcomer starts to have visions of angels.
Pepperdine University - Center for the Arts
24255 Pacific Coast Hwy.
310-456-4522
Ticket info: 310-506-4522; Ticketmaster: 213-365-3500, <http://www.ticketmaster.com/>
\$10-\$15 - Cash, Checks, MC, Visa, Amex
10/13/06: 7:30pm.

Eros and The Guillotine

(Relationships, Comedy/Drama)
This evening of one-act plays, inspired by the obsession to be loved, tour sick areas of the minds of seemingly ordinary people.
Complex, The
6468 Santa Monica Blvd.
323-465-0383
Ticket info: Reservations required: 323-960-7862
\$15 - Cash
10/13/06 - 10/15/06: 8pm.

How Our In-Laws Ruined Our Wedding

(Comedy)
How Our In-Laws Ruined Our Wedding is a comic romp through wedding stress and family politics.
Court Theatre (West Hollywood)
722 N. La Cienega Blvd.
310-652-4035
\$25; 10/13/06 - 10/14/06: 8pm.

Nibroc Trilogy, The

(Drama, Performance)
A humorous, touching and insightful love story about a young married couple's journey through the end of World War II on the home front and the challenges they face during a new postwar America. The three part sage plays in repertory and includes the return of the critically acclaimed 'Last Train to Nibroc,' its sequel 'See Rock City' and the World Premiere of 'Gulf View Drive.'
Crossley Theatre
1760 N. Gower St.
323-462-8460
Ticket info: Reservations required: 323-462-8460 x300
\$30; \$25 students and seniors - Cash, MC, Visa
10/13/06 - 10/14/06: 8pm.

Special Event

Craft and Sewing Festival (Craft Show, Festival)
At this event, you will find a wide variety of sewing, quilting, needle-art and craft supply exhibits from many quality companies.
Pomona Fairplex
1101 W. McKinley Ave.
909-623-3111
Ticket info: 90

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.

Danger awaits, should you opt to take that ill-fated trip on your friend's house boat. Besides, houses are not supposed to float...unless you live in New Orleans.

Keep your mind out of the gutter this week. We're not saying who, but someone's watching you at all times. He's incorporeal, he's magical, and he has a list (we believe he checks it twice). Be wary.

The Lady's tired, her head's not where it normally is, and she's thinking about roasting marshmallows. What kind of marshmallows, do you ask? She doesn't know, she's already thinking about something else. Leave her alone, let her rest, let her watch some TV. Go away.

Your girlfriend keeps looking out the window when you drive down Hollywood. What is she looking at? Well, why don't you try to take a look yourself. Wait, keep your eyes on the road...In fact, why are you reading this whilst driving?! You lunatic!! Eegads, get off the road.

Cartoons are not speaking especially to you. Yes, they oftentimes break the fourth wall, but when Bugs or whomever makes his little aside, he's not really speaking to one person. In fact, he doesn't exist at all. Cartoons aren't real, and your believing that they are or that they speak to you in any way is psychotic. You're sick, you need help.

That new dress you just bought will win the charms of all the men at the club tonight. Make sure that it's clean and fresh, that it's ready to be worn by a girl of your stature. Don't use too much make-up, let the dress speak for you tonight. And don't be too much of a little whore.

Whipped cream *is not* a food group. Stop putting it on everything you eat, for chrissakes (as Papa Jim would say).

Listen. No, come closer. OK, listen: just because you're spending all your time learning Spanish doesn't mean that the girl you met down there in Argentina is going to go along with your long-term plan of becoming an English teacher in her native country and marrying her. Our suggestion? Perhaps you should just admit to yourself that you hate heat, you hate rice and beans, and you hate the jungle. LA's where you've lived, and where you going to continue living. Ha!

That screenplay you're writing is going to sell for big bucks in the next seven years. We'd like to give you a more specific time/date, but the problem is that the big agencies that have closed-off any opportunity for the common man to enter the film world have this asinine coverage process in which, even after reading stuff they like and want to make, they don't bother to tell the writer until *at least* five years later (after administration and personnel has switched about six-hundred times). After all, they're busy: they don't have an hour to call a new client!! They have episodes of *Entourage* to watch and Blackberry wars to participate in.

You're much smarter than they tell you.


The next time you hear a Donovan song, check the general vicinity. You might just find your soul mate. She might not necessarily look the part, but trust the Lady on this one: she's there, waiting for you, and she's waiting to hear all about that time when you met Ione Skye and she talked about nothing else other than her folk singing father...and Peter Gabriel.

Might not want to eat any apples this week. Something tells the Lady that apples are having some kind of strange effect on your chronological disorder temperament line of order, and that you should keep this in mind the next time you stop by the grocery store. ♪

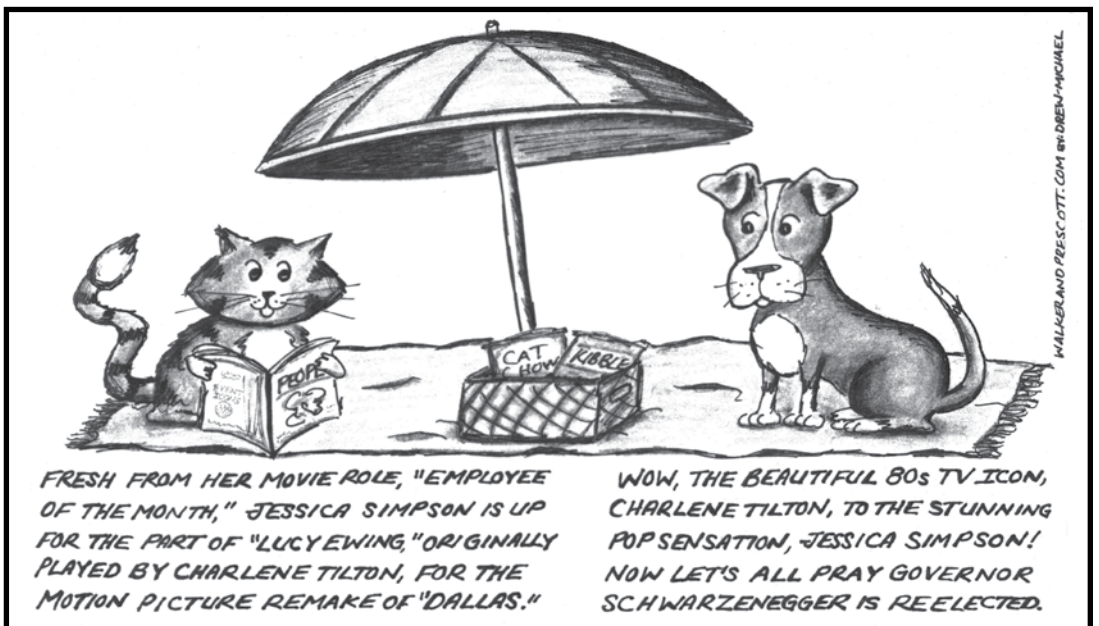
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Walker and Prescott.com by Drew-Michael

[illegible]

"RORY WOODRAT & SQUIRMY WORMY do HALLOWEEN"

LOOK, SQUIRMY!
I'M FRANKENSTEIN!

THAT ISN'T SCARY

HOW ABOUT THIS?
I'M DRACULA!
BOOBODRULAH!

SO WHAT,
THAT'S NOT SCARY EITHER

YAWN

LOOK AT ME NOW!
I'M HOWARD STERN!

GAAAAA!
DON'T GO THERE!

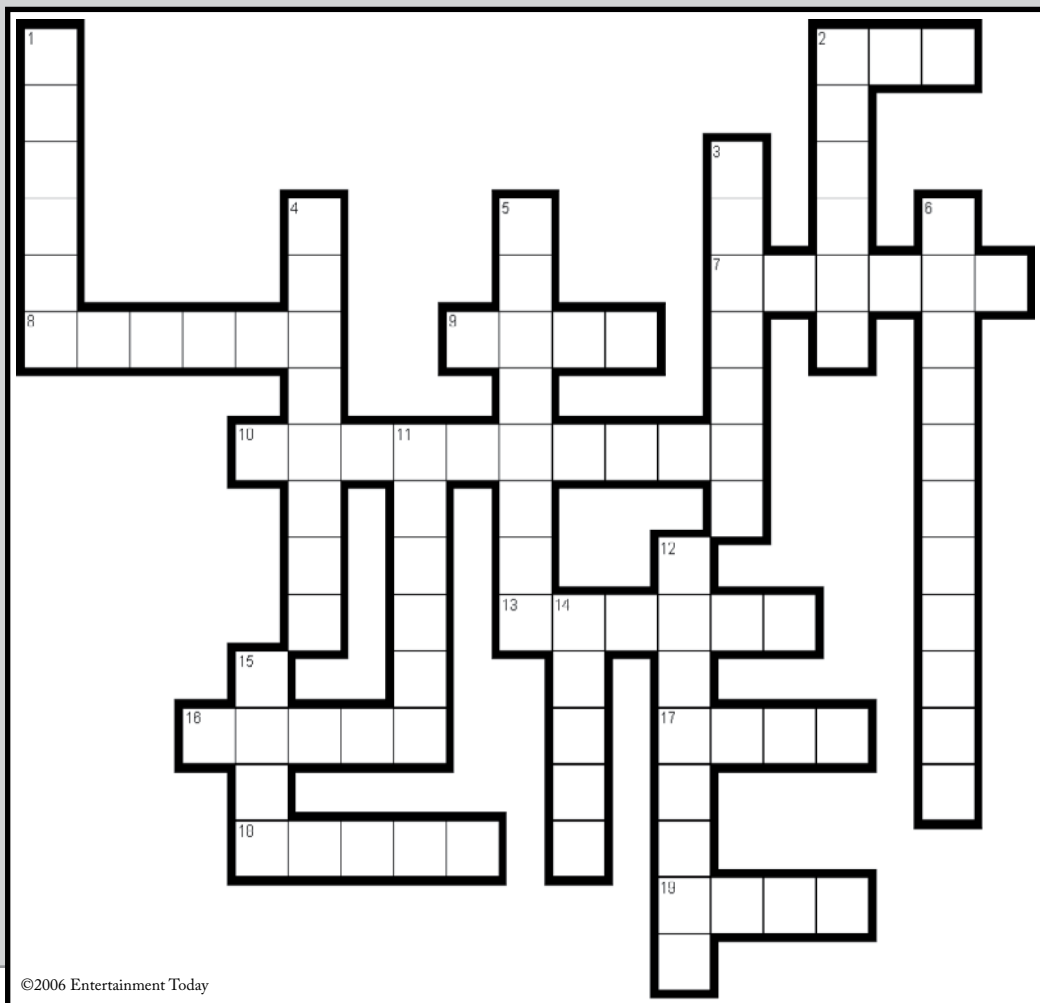
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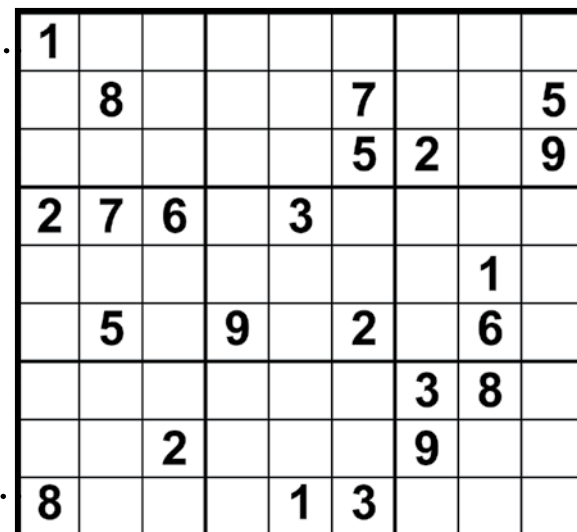
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SUDOKU

The ultimate logic puzzle

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

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



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SUDOKU CONTEST!

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

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

Answers to last weeks puzzle:

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

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ACROSS

2. Blossom's fast-talking friend on her eponymous show
7. He played bass (and later drums) for Kurt Cobain's first band, Fecal Matter
8. Director of 2002's "The Magdalene Sisters" who also plays the drug-dealing Swanney in "Trainspotting"
9. After starring in a number of television shows and films such as "The Courtship of Eddie's Father," this child actor grew up to become the lead singer of the Dead Kennedys in 2003
10. Professor Klickberg's real last name
13. Founder of the Macrobiotic diet and philosophy
16. She would often exclaim, "Zedis Lapedis!"
17. This early screen actress starred in many Hal Roach films, and was found dead in her garage
18. Errol Flynn in "Captain ____"
19. First published in Germany in 1979, "The Neverending Story" was written by this author and later turned into a modern cinematic classic

DOWN

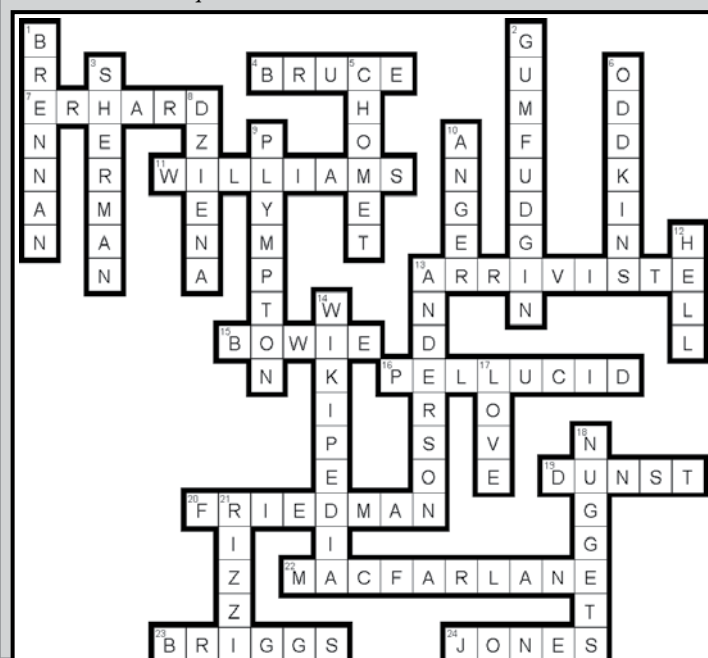
1. Though their family adopted the surname "Phoenix" in April of 1979, River, Joaquin, Summer, and Rain's original last name was ____
2. Josh Davis is known as DJ ____
3. Famous gangster born Salvatore Lucania
4. His "Oil!" was the source material used by Paul Thomas Anderson's upcoming film, "There Will Be Blood"
5. The first album put out by the Bacon Brothers, a band made up of actor Kevin Bacon and his brother Michael Bacon
6. The villains of animated television show and films, "Transformers"
11. This California-born novelist wrote "Wonder Boys" and "The Amazing Adventures of Kavalier & Clay," for which he won the Pulitzer Prize in 2001
12. After an affair with Gloria Swanson, Joseph Kennedy supposedly instigated a frame-up of this Greek theater chain owner in a bid to take over his territory
14. Hank Williams' actual first name
15. This (incredibly eccentric) novelist wrote the book, "The Graduate"

CROSSWORD CONTEST!

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

Send correct answers to:
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Answers to last weeks puzzle:



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THE LITTLE WITCH OF WICHITA



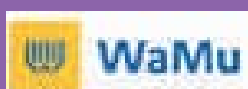
Beth Martin Brown (book)
Sandy Sherman (lyrics)
Kevin Kaufman (music)

Terry J. Barto
Director/Choreographer



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