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INSIDE CAMPUS CIRCLE



- 04 NEWS CAMPUS NEWS
- 05 CULTURE ON THE MENU
- 05 CULTURE THE ART OF LOVE
- 06 FILM ACADEMY AWARD PREDICTIONS
- 08 FILM ALICE IN WONDERLAND
Johnny Depp stars in Tim Burton's vision of the beloved literary tale.
- 08 FILM DVD DISH
- 10 FILM SCREEN SHOTS
- 10 FILM PROJECTIONS
- 12 FILM A SERIOUS MAN
Bid on the classic car from the movie.
- 12 FILM REVIEWS
- 16 MUSIC FLOGGING MOLLY
Release First Live CD/DVD in Time for St. Patrick's Day
- 16 CULTURE PAGES
- 17 MUSIC LIFEHOUSE
Are More Than Just *Smoke & Mirrors*
- 18 MUSIC CD REVIEWS
- 20 MUSIC FREQUENCY
- 20 MUSIC REPORT
- 22 MUSIC LITTLE BOOTS
Steps Up with *Hands*
- 24 CULTURE GAMES & GADGETS
- 24 CULTURE FUN FOR LESS
- 25 CULTURE CURTAIN CALL
- 26 SPORTS CENTER ICE
- 26 SPORTS THE SPORTS WANDERER
- 27 SPORTS L.A. HOOPLA
- 27 CULTURE GRAPHIC NOVELS
- 27 EVENTS THE 10 SPOT

Cover : Johnny Depp in ALICE IN WONDERLAND
Photo courtesy of Walt Disney Pictures

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CAMPUSNEWS

UCLA STUDENTS STAGE SIT-IN Over Racism at UC Schools

BY DENISE GUERRA

AN INSTITUTION CONTINUES TO BE IN CRISIS AS ANGRY, UNDER-represented students stand in protest of the recent events at several UC campuses, all in the wake of Black History Month.

On Feb. 25, a noose was found hanging on the seventh floor of a UCSD library. A blatant symbol that has been described by California State Law as a form of “racism and lynchings for many African Americans.”

This recent act has spurred criticism by students all across the UC system, including a peaceful march and sit-in of over 100 students at UCLA.

What some have labeled as an overreaction has since flared into a battle of students against students, and students against an administration, over racial equality on college campuses.

On Feb. 26, students at UCLA stood in solidarity with their sister school, as the African Student Union and other students of underrepresented ethnicities shouted in front of Chancellor Gene Block’s office at UCLA’s Murphy Hall. The front of his office was closed tight by heavy glass doors where two UCPD officers stood guard. Inside, curious secretaries nervously watched as students shouted outside, “No justice, no peace” and “Come out, Block.”

Their demands included an endorsement from the chancellor for the expulsion of the student who hung the noose, the idea of having a diversity requirement on UC campuses and criticism of UCSD administration’s lack of response. With a bullhorn in hand, students lined the long hallway waiting for an answer from their chancellor, one student was in tears as she spoke to a University official.

An hour into the sit-in, Chancellor Block came out to read a joint statement by all UC chancellors that would be later released to all students and staff of the UC system. The statement read: “We will not allow the actions of a few to speak for this university. We denounce them.”

Chancellor Block also said that UCSD’s Chancellor Marye Anne Fox is “overwhelmed and deeply disturbed” by the events at UCSD, and stressed that he is in no position to change policy at their sister school.

Such events are recent reactions to a slew of racially charged activities throughout the UC system. The discovery of the noose came just two weeks after a Facebook invitation at UCSD titled the “Compton Cookout” received national media attention.

The invite urged partygoers to dress and act in what was deemed as “ghetto” attire. Black women were especially offended by the descriptions of “ghetto chicks” – “gold teeth, start fights and drama and wear cheap clothes.” It goes further to include “nappy hair” and a “limited vocabulary.”

In addition, the Koala, a campus news program was suspended of student funding after one of its broadcasts defended the Facebook event using the words “ungrateful n****s.”

UCSD’s Black Student Union and other supporters have blasted school administrators and Chancellor Fox for not taking enough action.

On Feb. 22, UC Irvine student Hanna Gunthie wrote an opinion piece in the school’s student newspaper criticizing the need for a Black History Month. She wrote, “This is not to say that I am ignorant of or naïve about racists within our society, but racism no longer characterizes society as a whole. I would argue that focusing on everyone’s ethnic background – American-born or not – in the form of club organizations and holidays is racist because all it seeks to do is give preferential treatment to self-segregating groups whose main purpose is to cry eternal victimhood.”

The article has received well over 100 responses and continues to grow daily. The replies are diverse (though mostly negative toward Gunthie), ranging from topics of freedom of speech, affirmative action and the use of the word “African-American.”

A long battle between University of California and race isn’t new. Since Proposition 209 was passed barring affirmative action, the *New York Times* reports that 3.8 percent of all students enrolled at UC schools are black. At UCSD, blacks comprise two percent.

In 2009, UCLA admitted 12,098 freshmen, 407 (or 3.5 percent) of which were black. In total, 18.6 percent of all underrepresented communities (which also includes Native Americans and Latinos) were admitted.

Since these events, the person responsible for the noose has been expelled, but for students across the UC system, this issue does not end here. After their meeting with the chancellor, students at UCLA held a debriefing to continue to stand in solidarity with UCSD and other UC schools to continue the fight.

ON THE MENU



Capriotti's most popular sandwich, the Bobbie, piled high with roasted pulled turkey, cranberry sauce, stuffing and mayo

CAPRIOTTI'S

9683 Wilshire Blvd., Beverly Hills

BY ERICA CARTER

CAPRIOTTI'S MADE A BOLD GESTURE SETTING UP SHOP IN BEVERLY HILLS. With monster delis and sandwich chains around the way, the competition is pretty stiff. But the sandwich shop holds its place with its no-nonsense approach to the nostalgia of all things sandwiches (In fact, it's located where Quiznos used to be.)

Capriotti's originated in the Little Italy section of Wilmington, Del., about 34 years ago, when Lois Margolet followed her dreams of making fresh sandwiches for "real turkey lovers" in her neighborhood, which was already heavily dominated by sandwich shops just blocks from each other. Named after her grandfather, Philip Capriotti, Margolet and her brother were innovative for the time, roasting whole turkeys overnight and preparing them with fresh bread and cheeses.

It took about 11 years for the second and third Capriotti's to open and in the meantime, the sandwich shop had developed their signature and most popular sandwich, the Bobbie. Today, Capriotti's has locations in 10 states, including Nevada and Arizona. One thing that keeps the fast-casual chain strong is the uniformity of all the sandwiches, as well as their ability to offer regional items to those who prefer something a little off the beaten path (Cheeseburger sub, anyone?).

Capriotti's sandwiches are not small by any sandwich standards. The medium is 12 inches and a large, well, that's 20 inches of pure goodness. When you order a small, it comes on a 9-inch roll, and in the case of the Bobbie, piled high with the fresh, roasted pulled turkey, cranberry sauce, stuffing and mayo. It's literally Thanksgiving-to-go year round.

One thing that's very important to me in a great sandwich is that the bread is soft, but holds up to the toppings. It's just like pizza; if the toppings make the dough go limp, it takes the joy out of eating a slice. I mean, why not just order a plate of toppings?

The answer is yes, the bread holds up exceptionally well, especially when homemade roast beef, coleslaw, Russian dressing (close to Thousand Island but 1,000 times better) and provolone are placed in it. That particular bad boy is called the Slaw Be Jo, but thank goodness it's definitely slaw, not slop.

Should you prefer to indulge in the more traditional offerings like an old-fashioned ham, tuna, capicola (my favorite) or cheese, you're in for a treat. The subs come standard with provolone cheese, crisp lettuce, tomato and onions. And just like those old sandwich spots, you can choose to add on oil, vinegar, salt and pepper.

Even though Capriotti's is right next to the \$5 foot long franchise, I say spend the extra \$2 and try the subs at Capriotti's. You want cheese steak? Capriotti's has it, with optional hot peppers.

Fear not vegetarians, you don't get stuck with the nominal choice of cheese on a roll with toppings. You get a great selection! There's the Veggie Cheese Steak and Veggie Turkey. A standout is the breaded Eggplant Parmesan with thick marinara sauce and parmesan cheese. These products are made with soy and vegetables, and you can even ask if they have any specials!

You can order most of the sandwiches on white, wheat or Kaiser rolls. If the 9 inch seems too much to conquer, ask for the kids' option. You won't get any sneers or snickers ... well, maybe just a few lighthearted ones.

For more information, call (310) 858-1383 or visit capriottis.com.

THEARTOFLOVE

Q & A

BY LUCIA



Lucia

I have known my lover for two years. We started dating, became boy/girlfriend and then finished, lasting approximately one year. Since that time we have become lovers, meeting a couple of times a month, with me breaking it off every now and then because I still love the guy and get too emotionally close to continue. However, a couple of months later I contact him, as I miss him terribly. We then start all over again.

He does want to meet someone, and we have discussed that our "relationship" makes it difficult for either of us to find someone new. I am 36, would really like to settle down and have kids. I have dated various men over the last couple of years, but no one that has lasted more than four dates.

Is there any way I can get this guy to want to be with me full time? The sex is great, we get on great but he feels I am not "the one."

—Katherine

Imagine you're on a trip, and you come to a fork in the road. One path leads to a husband and children and the other leads to a sexual relationship with your ex. It's not likely that you will find both on the same path. You say you want to settle down but continuing to do what you're doing is not going to get you where you want to go.

This guy should at least be commended for being honest and telling you he doesn't think you're the one, instead of just stringing you along and giving you false hope. When a man says this to you, please believe him. Why would he say it if it isn't true?

I know it's difficult to break away from an ex that you still haven't gotten over; however, you are making it even more so by continuing to have sex with him. The only way to get out of this vicious cycle is to stay away from him and keep your eyes on the prize – a family with a man who loves you – not sex with a man who doesn't.

Write to Lucia at theartoflove.net. Read an excerpt from Lucia's *Lessons of Love* at lessonsoflove.net. Listen to Lucia live every Sunday at 3 p.m. PST on lataalkradio.com. Remember: Love inspires, empowers, uplifts and enlightens.

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FILMSPECIALFEATURES

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Jeremy Renner and Anthony Mackie in *The Hurt Locker*: our pick for Best Picture and Best Director

2010 OSCAR PREDICTIONS

BY FREDERICK MINTCHELL

Best Picture

Avatar; *The Blind Side*; *District 9*; *An Education*; ***The Hurt Locker***; *Inglourious Basterds*; *Precious*; *A Serious Man*; *Up*; *Up in the Air*

Though there are 10 movies up for the top honor for the first time in decades, you can basically rule out the five that don't have coinciding Best Director nominations. All awards season long, *The Hurt Locker* and *Avatar* have been splitting the pots.

Most people agree that box office behemoth *Avatar* is a monumental piece of filmmaking, but it can be seen as more of a technical achievement and will be rewarded as such in the technical categories.

Plus, rarely in the Academy's history has a film gone on to win Best Picture with no writing nomination, and the last film, ironically enough, was *Titanic*.

Since most people in the Academy don't make movies that make billions of dollars, they will probably vote for the "Little Movie That Could, and Did" – *The Hurt Locker*. I say "Little" only because, not only was it shot on a shoestring budget, but it would also be the lowest grossing Best Picture winner ever.

Luckily, and not so coincidentally, it's now out on DVD for voters to see.

Best Director

Kathryn Bigelow (*The Hurt Locker*); James Cameron (*Avatar*); Lee Daniels (*Precious*); Jason Reitman (*Up in the Air*); Quentin Tarantino (*Inglourious Basterds*)

Finally there's some diversity in this category.

Bigelow is only the fourth female to be nominated, while Daniels is only the second, yes second, African American.

The story that the media loves, though, is the "Battle of the Exes," with ex-spouses (but still friends) Bigelow and Cameron competing against each other.

They have each snagged big awards so far with Cameron winning the Golden Globe; but with Bigelow's win at the Directors Guild Awards to become the first female to win the honor, it looks like she's about ready to make more history.

Personally, I'm hoping Bigelow wins since she directed, in my opinion, the best movie of all time: *Strange Days*.

Best Actress

Sandra Bullock (*The Blind Side*); Helen Mirren (*The Last Station*); Carey Mulligan (*An Education*); Gabourey Sidibe (*Precious*); **Meryl Streep** (*Julie & Julia*)

Hopefully, the other three nominees are happy to be there because this looks like a two-horse race between first-time nominee Sandra Bullock and 16-time nominee Meryl Streep (breaking her own record, again). Both are respected by their peers, and both are still top box office draws after the dreaded "f" word, forty.

Bullock's win at the Screen Actors Guild Awards certainly bodes well for her chances, but can you believe that Streep has only won twice, with the last win coming in 1983 for *Sophie's Choice*? I wonder if the Academy will want to reward a living legend since she's gone home from the Oscars empty-handed more times than anyone else.

Granted, they could split the vote, but I'm going to pick Streep by the thinnest of hairs. Interesting side note:

if Bullock wins the Oscar as well as the Razzie (for Worst Actress for *All About Steve*), she'd be the first person ever to win both awards the same year.

Best Actor

Jeff Bridges (*Crazy Heart*); George Clooney (*Up in the Air*); Colin Firth (*A Single Man*); Morgan Freeman (*Invictus*); Jeremy Renner (*The Hurt Locker*)

Bridges has had a long, illustrious career, but has never won many awards – until this year, sweeping the big ones so far.

Many feel that he's overdue, so this year the Academy will reward him not just for his acting skills in this particular movie, but also for a lifetime achievement award of continual good work.

Best Supporting Actress

Penélope Cruz (*Nine*); Vera Farmiga (*Up in the Air*); Maggie Gyllenhaal (*Crazy Heart*); Anna Kendrick (*Up in the Air*); **Mo'Nique** (*Precious*)

Usually this category is the most likely category to have a surprise winner. Not this year.

Mo'Nique has been virtually unstoppable on this year's awards show circuit, picking up every major prize. She also gets bonus points for a glamorous comedienne taking on a totally unglamorous, unsympathetic dramatic role.

Best Supporting Actor

Matt Damon (*Invictus*); Woody Harrelson (*The Messenger*); Christopher Plummer (*The Last Station*); Stanley Tucci (*The Lovely Bones*); **Christoph Waltz** (*Inglourious Basterds*)

Just like his counterpart in the Supporting Actress category, Waltz has been hogging almost every award. Surprisingly, though, I think this category is closer than most Oscar watchers believe, and there could be an upset.

Both Plummer and Tucci are well-respected industry veterans who are both first-time nominees; Academy members might want to reward one of them, especially Plummer, with a virtual lifetime achievement award (see Bridges, Jeff).

Having said that, I'm sticking with the frontrunner on this one, but reserve the right to hedge my bet.

Best Original Screenplay

Mark Boal (*The Hurt Locker*); **Quentin Tarantino** (*Inglourious Basterds*); Alessandro Camon & Oren Moverman (*The Messenger*); Ethan & Joel Coen (*A Serious Man*); Pete Docter & Bob Peterson (*Up*)

My gut says the Academy will give the award to Tarantino as a pretty nifty consolation prize for losing out on Best Director, à la *Pulp Fiction*. Plus, he's a director that actors would love to work with, and they comprise the largest voting bloc.

Boal won the Writers Guild Award, so this looks like a battle between the two. People always say stick with your gut, so I'm sticking with Tarantino.

Best Adapted Screenplay

Neill Blomkamp & Terri Tatchell (*District 9*); Nick Hornby (*An Education*); Jesse Armstrong, Simon Blackwell, Armando Iannucci and Tony Roche (*In the Loop*); Geoffrey Fletcher (*Precious*); **Jason Reitman & Sheldon Turner** (*Up in the Air*)

As in Tarantino's case, I believe Reitman and Turner will take the gold man as a way to give a top contender a major prize and allow Reitman to not have to go 0-for-2 on Oscar night. His win at the WGA Awards solidifies his frontrunner status.

Best Animated Feature

Coraline; *Fantastic Mr. Fox*; *The Princess and the Frog*; *The Secret of Kells*; ***Up***

Pixar will be able to add another notch to its golden belt. I have to go with the nominee that is also up for Best Picture, *Up*.

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FILMINTERVIEWS

ALICE IN WONDERLAND

Tim Burton reimagines a masterpiece.

BY DENISE GUERRA



Anne Hathaway in *Alice in Wonderland*

“CURIUSER AND CURIUSER!” IS ALICE’S catchphrase as she begins her tale in a world of absurd characters filled with madness, intrigue and frightful creatures. Many have hailed Lewis Carroll’s masterpiece of a young girl following a white rabbit with kids’ gloves and a pocket watch as a timeless children’s classic, crazy enough to be interpreted and reimagined throughout the ages.

Now, if it’s Tim Burton, well, expect something as pleasantly fearsome as the man who envisioned *The Nightmare Before Christmas*, *Edward Scissorhands* and *Charlie and the Chocolate Factory*. Each movie is a classic in its own right and has explored themes of magical, uncertain places, where characters leave behind their comfort zone in order to find themselves.

Contrariwise (as Tweedle Dee would say), it is only natural that Burton would dip his creative hand into *Alice in Wonderland*. This new Disney film promises to be a glorious work, including an equally glorious cast lead by Johnny Depp, Helena Bonham Carter, Anne Hathaway and newcomer Mia Wasikowska, who plays Alice.

This time Alice isn’t the little girl we remember in the animated version. She’s literally grown full size as a 19-year-old bride-to-be. After running away from her engagement, she finds herself falling down a rabbit hole into a world she once dreamed of as young child. Reuniting with a quirky cast of characters, including the Cheshire Cat, the Tweedles and the Mad Hatter, Alice is needed to fight the malevolent Queen of Hearts and save Wonderland.

“Because this world has no rules, you’re seeing so many different and separate brushstrokes and colors and characterizations somehow getting combined through Tim,” says Hathaway, who plays the White Queen.

Not only should we expect a crazy surreal world signature by Burton, but the place we call Wonderland is dazzled by 3-D effects, with a peculiar-looking Queen of Hearts played by Bonham Carter. The actress spent almost three hours in hair and makeup for the role, with husband Burton using a specialized camera to make her head appear twice its size.

Bonham Carter and many of the actors found themselves acting in a strange place of their own, with many scenes shot in front of a green screen.

“I walked in, and it was like being in a neon-green terrarium – green on all sides, and tons of empty space,” says Hathaway.

A mixture of visual effects, including all CGI characters, every scene that takes place underneath the rabbit hole was shot on green screen stages at Culver City Studios in Los Angeles. In this post-*Avatar* age, we should expect Burton’s digital vision to be stunning. The reimagining of Alice’s story was in the very capable hands of Linda Woolverton, whose screenplays include *Beauty and the Beast* and *The Lion King*. This time, she’s taken pieces from Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*. She even adapted a name change for the world we know as Wonderland.

“Underland,” says Woolverton, “is the same fantastical land that Alice visited as a child. But she misheard the word ‘Underland’ and thought they said ‘Wonderland.’”

“It somehow taps a subconscious thing,” Burton says of his source material. “That’s why all those great stories stay around because they tap into the things that people probably aren’t even aware of on a conscious level. There’s definitely something about those images. That’s why there have been so many versions of it.”

Though on the surface Carroll’s stories seem dreamy and whimsical, the premise of a young girl trying to find her identity through circumstances of confusion with new and unbelievable creatures is one of the greatest appeals of Alice’s story.

One of the reasons Carroll has created a timeless masterpiece is because there is something deeper to the world of Wonderland and Alice’s place in it. In *Alice’s Adventures in Wonderland*, Alice tells herself, “If I like being that person, I’ll come up; if not, I’ll stay down here till I’m somebody else.” As the movie explores a more grown-up Alice, the same fears seem to still be there, a girl trying to understand the world, and trying to make sense of time and reality.

“So I think if the book is about Alice exploring her imagination, this one is about Alice finding her soul,” says Hathaway.

It all just gets curiuser and curiuser by the second.

Alice in Wonderland releases in theaters March 5.

DVDDISH

BY MIKE SEBASTIAN

Great Adaptations: One of the most referenced and retold stories since the Bible, Lewis Carroll’s *Alice in Wonderland* gets another revamp in Tim Burton’s new film (in theaters this week). But for those of you who can’t get enough, check out these alternate versions:

“Alice,” a Syfy miniseries, transports the tale to the modern day for a very effective re-imagining. Like *Tin Man*, writer/director Nick Willing’s previous work, this is less an adaptation than a separate work inspired by the world of the original. The all-star cast includes: Tim Curry as Dodo, Harry Dean Stanton as Caterpillar and Kathy Bates as the Queen of Hearts. Caterina Scorsone of *Edge of Darkness* is Alice.

For a more faithful retelling, check out the original live action adaptation, *Alice in Wonderland* (1933). The amazing sets and makeup effects are done with the singular artistry of Hollywood’s early years. Cary Grant, Gary Cooper and W.C. Fields star.

Enter a very different take on childhood imagination with Spike Jonze’s big screen version of Maurice Sendak’s *Where the Wild Things Are*. Jonze and screenwriter Dave Eggers expand Sendak’s brief children’s book into a full-length live action tale filled with childhood angst. People looking for a breezy, adventurous tale beware.

Then check out Jonze and Lance Bangs’ documentary *Tell Them Anything You Want: A Portrait of Maurice Sendak*. It’s an intimate look at the success-averse, death-obsessed children’s author; a fascinating figure.

Made in Japan: Several special edition reissues accompany the release of master of animation Hayao Miyazaki’s latest film, *Ponyo*. Among them are the fantastic adventure *Castle in the Sky* and fan favorite *My Neighbor Totoro*. *Ponyo* is a re-imagining of Hans Christian Anderson’s *The Little Mermaid*. The beautiful film bares little resemblance to the Disney classic. It centers on a young boy who befriends a fish princess who, in becoming human, disrupts nature’s balance. An incredible voice cast includes Cate Blanchett, Matt Damon, Tina Fey and Liam Neeson. But, as usual, the true star is Miyazaki.



British Invasion: Michael Palin stars in the political thriller/satire “GBH.” Set in Thatcher-era Britain, the seven-part miniseries follows a corrupt politician played by Robert Lindsay (“Horatio Hornblower”) and a mild-mannered headmaster (Palin). The two become unlikely foes when Palin inadvertently breaks a strike. The series was nominated for nine BAFTA awards, including one for Elvis Costello’s soundtrack.

Stranger Than Fiction: The Sundance Grand Jury Prize-winning documentary *We Live In Public* profiles Internet pioneer Josh Harris. Director Ondi Timoner (*DIG!*) followed Harris for 10 years, producing a cautionary tale as the virtual world plays a growing, but less understood, role in our lives.

Under the Radar: *The Last Hurrah* is a clever and ambitious comedy shot in one 90-minute take by first-time filmmaker Jonathan Stokes. Lovers of Richard Linklater, Woody Allen and the Mumblecore crowd will dig this look at several philosophy major graduates and their search for love.

Paul Giamatti headlines a stellar cast including Emily Watson and David Strathairn in *Cold Souls*. The darkly philosophical comedy follows Giamatti as himself as he struggles in preparing to appear in Chekhov’s “Uncle Vanya.” Giamatti goes to a doctor (Strathairn) who removes his soul, a tiny chickpea-like thing, and freezes it until he is ready for it again. Fans of Charlie Kaufman, Luis Buñuel and Woody Allen should check it out.

Also available: Turkey’s *Mommo*, *Trailer Park Boys: Countdown to Liquor Day*, the sequel to the long-running Canadian sitcom and movie.

The Vault: Kurt Russell is the King in John Carpenter’s TV miniseries “Elvis.” Airing in 1979, the Emmy-nominated miniseries documents Presley’s meteoric rise to stardom and subsequent comeback in Vegas. It marked the first pairing of frequent collaborators Russell and Carpenter (also his directorial debut). Also starring are Joe Mantegna, Ed Begley, Jr. and Shelley Winters.



Also Available: *Curious George 2*

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SCREENSHOTS

Campus Circle > Film > Screen Shots

HOLLYWOOD IS ADDICTED TO BRANDING

BY ZACH HINES

MAKING MOVIES BASED ON BRANDS IS NOT NEW and often makes good films, but now we're beginning to see this trend venture into the extreme. Lately, things that have no story and no characters are being optioned to become films.

I saw in the trades recently that "Erector Set," that toy where you use a little wrench to put together a car or a plane out of metal rods, was being optioned to be a film. This kind of stuff is not creativity; it's desperation.

I listened to an interview a little while ago with master filmmakers/storytellers James Cameron (*Avatar*) and Peter Jackson (*The Lord of the Rings* trilogy) who both expressed that Hollywood is "on the defense," and this trend of extreme branding seems to be evidence of it.

But instead of being part of the problem, I've decided to be part of the solution, and provide Hollywood with some ideas of what "storyless" and "characterless" brands to option next. And I've even been kind enough to provide storylines that appeal to everyone. Guaranteed. Here we go:

Robot Claw: The Movie

Remember that toy? The one where you pull the little black handle, and the red pincher-claw snaps open and shut?

Well, when little Stevie's parents file for divorce because they don't want to have sex with each other anymore, he retreats to his room in a depression and begins modifying his robot claw toy into an actual high-tech robot arm.

He takes it to school for show and tell, but the school bully steals it and uses it to go on a violent rampage. Now, Stevie must build a new arm and stop the school bully, all while trying to convince his parents to start having sex again.

Slip 'N Slide: The Movie

John, who works at an orphanage for mentally disabled children, has no talent or athletic ability whatsoever. To make matters worse, he's a douchebag and a complete loser. The only thing he's good at is running and sliding down a Slip 'N Slide.

Then one day the people who own the orphanage tell John they're going to sell the building and put all the children on the street because they owe money to gangsters. Coincidentally, a Slip 'N Slide contest comes to town where the prize money is the exact amount that the owners of the orphanage owe to the gangsters. Imagine that?

The winner is whoever looks like the biggest dumbass while slipping down the slide.

Now John has to put everything on the line to pay back the gangsters and save the children.

Ex-Lax: The Movie (or Harold & Kumar Are Constipated)

After Harold and Kumar spend a whole month eating fast food, they find themselves completely unable to drop the

kids off at the pool (if you catch my drift).

They leave their house to find ex-lax and a hilarious three and a half hour adventure containing only fart and poop jokes and Neil Patrick Harris ensues. Ultimately, they never find the ex-lax but they do find enemas and wind up having to administer them to each other.

Nerf: The Movie

Who didn't have Nerf guns when they were a kid?

In the feature film, a worker at a Nerf factory builds one of the guns as a real one and loads it with real ammo as a practical joke. When little Tommy opens up his Nerf gun and shoots his brother in the face with it, he winds up blowing the front and back of his brother's head clean off.

Then, contrary to the marketing of the movie, it abruptly and awkwardly becomes a courtroom comedy/drama where Tommy is viciously prosecuted for the murder of his brother by a team of cold, heartless, wisecracking hotshot district attorneys, played by Robert Downey Jr. and Vince Vaughn, who insist on trying Tommy as an adult and push for the death penalty.

Completely contrary to logic, real law or anything resembling reality, the film ends with Tommy being found guilty by a jury of old white men and sentenced to death by firing squad with modified Nerf guns that fire real bullets.

Paddle Ball: The Movie

This movie is just a five and a half hour long shot of a fat guy playing with a paddle ball while he stuffs his face with fast food, while the theme song from "SpongeBob SquarePants" repeats over and over again.

Send feedback to screenshots@campuscircle.net.

PROJECTIONS

Campus Circle > Film > Projections

COLUMBIA COLLEGE HOLLYWOOD FILM FESTIVAL

March 4 @ Harmony Gold Theatre

BY CANDICE WINTERS

JAMES CAMERON MAJORED IN PHYSICS AT California State University Fullerton, but after graduating, drove a truck to support his screenwriting ambition. Jason Reitman, son of *Animal House* producer Ivan Reitman, graduated from the University of Southern California where he was an English major. Kathryn Bigelow spent two years at the San Francisco Art Institute, and at 20, she won a scholarship to the Whitney Museum's Independent Study Program. She later graduated from the film program at Columbia University. Lee Daniels first worked for a nursing agency, but by his mid-20s, he was working with Prince on *Purple Rain* (1984). Quentin Tarantino screened his first

film, *Reservoir Dogs*, which he wrote and directed, at the Sundance Film Festival in 1992 and has followed it with one Academy Award, one Golden Globe and one BAFTA award.

Those are this year's Oscar nominees for Best Achievement in Directing, and whether they have been in this position before or not, each has worked his (or her) way up, and they are now each reaping the benefits of their dedication.

Since we're talking about where our favorite directors have come from, there is a little event happening in our town that celebrates soon-to-be famous directors. The future of the industry rests within the visionary films of the students at Columbia College Hollywood that is holding its annual "A Film Festival for the Entertainment Industry" on March 4.

Dean of the College Alan Gansberg started the festival back in 2002 and has watched it grow significantly in size ever since.

"We originally did it at the Raleigh Studios, which has a 150-seat theater," says Gansberg. "We outgrew that quickly. One year we did it at the Pacific Design Center, but otherwise, we have done it at the Harmony Gold Theatre, which has a 380-seat theater and can accommodate a reception, and has free on-site parking, which is good for our 'starving students.'"

Any current student or recent alumni of Columbia College Hollywood can submit a film, though the films must be under 20 minutes in length. According to Gansberg, the program includes "short films – dramas and comedies, one stop-motion animation, one claymation and one music video. There are 10 projects being screened in all. We have an industry jury that picks the films from short films, animated projects, music videos and documentaries submitted by our students."

However, they do not open the festival to the general public, because the screenings are specifically for the



J. David Shanks directs Sheilynn Wactor on the set of *Talent*.

Courtesy of Columbia College Hollywood

producers, executives, agents, managers, directors and others in the film and TV world to become acquainted with the work of up-and-coming directing talent. About 80 guests who work in the entertainment industry and "many of the large agencies send representatives, and we get interest from studios and production companies," admits the festival organizer.

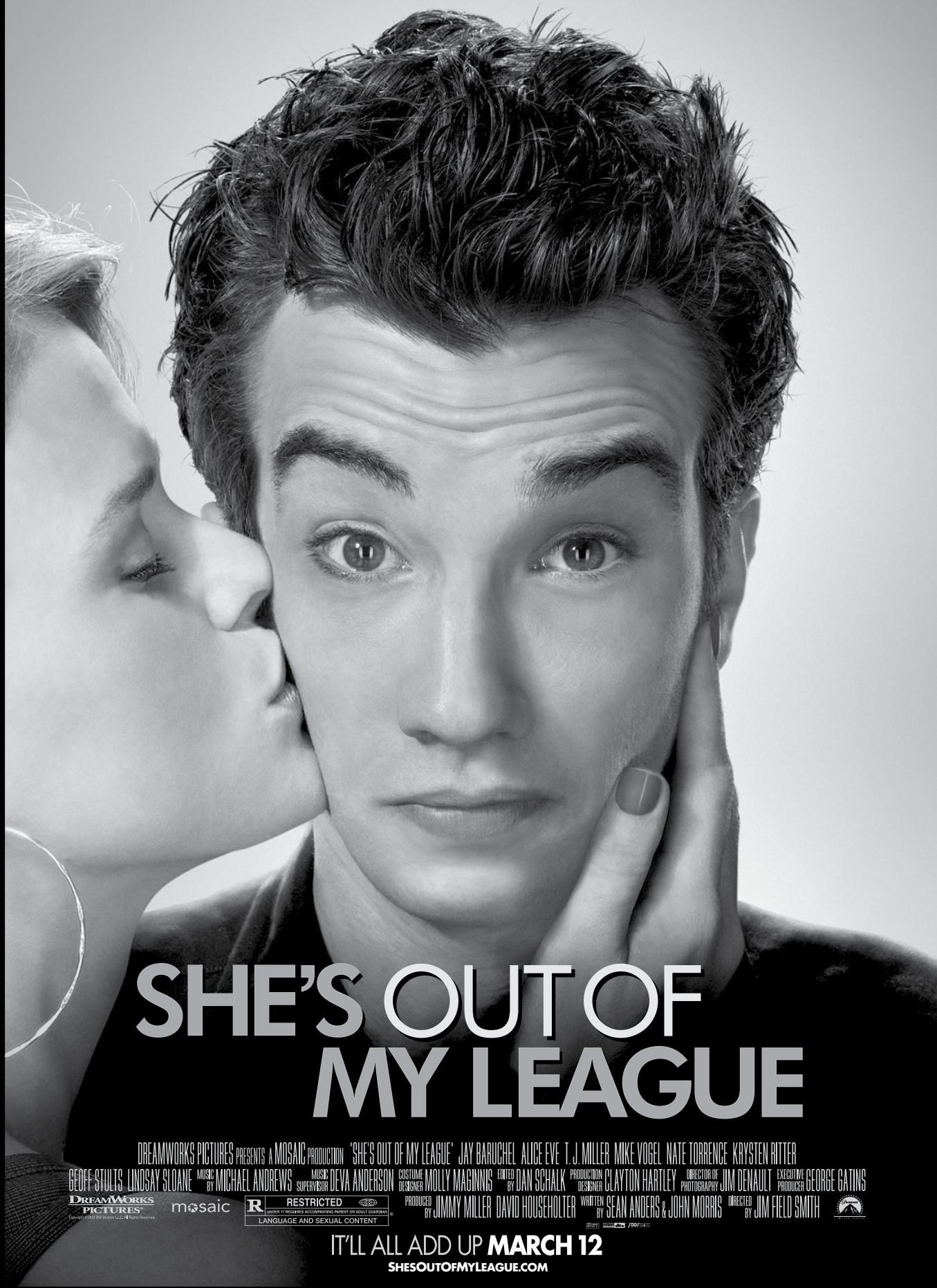
The festival receives 80-plus submissions though they are only able to choose 10 percent of those for the program. There are two nights of an internal festival prior to March 4 in which another 20 films are screened for the cast and crew. More than anything, the organizer is most proud of the success his students have found because of the festival.

"A few years ago a film that we screened was picked up by the PBS series, 'Fine Cut,'" he shares. "And two years ago one that we screened subsequently won a BAFTA/LA Student Award (British Academy of Film and Television Arts Los Angeles). Another from 2007 subsequently won a DGA Student Film Award. And, of course, some of the students whose films screen do get jobs or, at least, 'meetings' from the festival."

For more information, visit columbiacollege.edu.

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FILMSPECIALFEATURES

A SERIOUS MAN'S DODGE

BY CANDICE WINTERS



You could be cruising in Larry Gopnik's Dodge from *A Serious Man*.

OH, THE WONDERS OF EBAY. THESE DAYS, ANYTHING CAN BE FOUND and purchased on the Web site. Since 2005, the online one-stop shop has been auctioning off antique Hollywood collection pieces (signed memorabilia, exclusive tickets to film premieres and clothing worn in popular feature films) and has raised nearly \$900,000 for charity.

This year, in cooperation with Variety – the Children's Charity of Southern California, eBay will be hosting the online auction of the 1966 Dodge Coronet featured in the Focus Features and Working Title Films' *A Serious Man*. The film is up for two Academy Awards, including Best Picture and Original Screenplay (Joel and Ethan Coen). The auction has already started, and you have until March 4 to submit your bid. All proceeds will go to Variety, which was founded in 1941 as a nonprofit organization geared toward building a better future for the children in need in Southern California.

The car in question is a vintage vehicle owned and driven by the film's lead character Larry Gopnik (Michael Stuhlbarg) and is a mid-sized car that Chrysler introduced in the '50s and then again in the mid-'60s. The estimated value of the vehicle is more than \$20,000, though the opening bid will inevitably be lower. The most famous mall in America – Minnesota's Mall of America – will feature the Dodge Coronet for the entire run of the auction.

This isn't just a dress you won't be able to fit into, or a signed hockey stick you'll stash in your closet to collect dust. This is your opportunity to own a little piece of movie treasure.

For more information, visit eBay.com/varietykids.

FILMREVIEWS

Brooklyn's Finest

(Overture)

Antoine Fuqua has a fascination with cops and carnage.

In *Brooklyn's Finest*, his latest action-thriller, the director (who has helmed big budget flicks like *Shooter*, *The Replacement Killers* and *Training Day*) follows three cops serving at various levels of the NYPD hierarchy who end up at the same deadly location after enduring different career paths.

Eddie (Richard Gere) is a disgruntled patrolman who is a week away from retirement after 22 years with the department. Ethan Hawke, as Sal, is an aggressive narcotics officer who has been stealing from drug dealers to support his family of five. Don Cheadle plays veteran cop Tango who has been undercover for so long his loyalties have started to shift and he has lost track of his real life.

Over the course of several days – seven to be precise – the separate storylines of these conflicted city cops begin to unfold, coming together near the film's conclusion in Brooklyn's notorious Brownsville district.

With a star-studded cast, which includes Will Patton, Vincent D'Onofrio, Ellen Barkin and Wesley Snipes, the most engaging performance comes from Snipes, who portrays a character akin to the infamous drug czar he played in *New Jack City*. Decked out in braids and bling with the threatening charisma of a great screen villain, Snipes plays the leader of a crime gang that Tango has infiltrated.

With plenty of blood, carnage and destruction, *Brooklyn's Finest* captures the volatile world of one of New York's most dangerous precincts through the eyes of these officers. Despite offering little to distinguish itself from other cop dramas, there are some great performances from a cast that features top notch actors.

Grade: C+

—Samantha Ofole

Brooklyn's Finest releases in theaters March 5.



Don Cheadle and Wesley Snipes star in *Brooklyn's Finest*.

Ran

(Rialto Pictures)

Ran is Japanese filmmaker Akira Kurosawa's late masterpiece, and since its initial release in 1985, *Ran* has continued to captivate audiences around the world.

A skillful re-imagining of Shakespeare's *King Lear*, the picture was nominated for several Academy Awards, but only won the Oscar for Emi Wada's elaborate and colorful costume design.

The film was also nominated for several BAFTA awards, winning for Best Foreign Language Film and Best Make Up Artist. It was named Best Foreign Film of the Year by the New York Film Critics Circle and was chosen as the Best Film of the Year by the National Society of Film Critics.

Ran tells the story of an aging Japanese patriarch named Hidetora Ichimonji, and the chaos that ensues when he relinquishes power to his three sons: Taro, Jiro, and Saburo.

His youngest son, Saburo, tries to warn the old man of the dangers of dividing his power between the three of them, which Hidetora mistakes as a threat and subsequently has Saburo banished.

Saburo's warnings quickly come to fruition, and Hidetora's two remaining sons embark on a violent plot to strip their father of his remaining power.

The film becomes an examination of greed, violence and vanity. War is inevitable and is depicted as both breathtaking and horrifying under the unparalleled direction of Kurosawa.

This year marks the 25th anniversary of Kurosawa's epic, and the film has been restored by none other than Rialto Pictures, whose previous reissues read like a definitive canon of international cinema. Their restoration of *Ran* is quite remarkable, most noticeably in the details of Wada's costumes. Instead of just marveling at the color, you can see the craftsmanship in the texture and materials.

This is quite possibly the best that *Ran* will ever look, and you would be doing yourself a favor by seeing it on the big screen. Rialto obviously put a lot of work into this, and in my opinion this is their finest restitution since their re-release of Max Ophüls' *Lola Montes*, which is no small praise, as that film is one of the most beautiful ever made.

The chance to see an epic, like *Ran*, restored and in the theater should not be passed up. You cannot recreate this experience at home.

Grade: A

—Nick Day

Ran releases in select theaters March 5.

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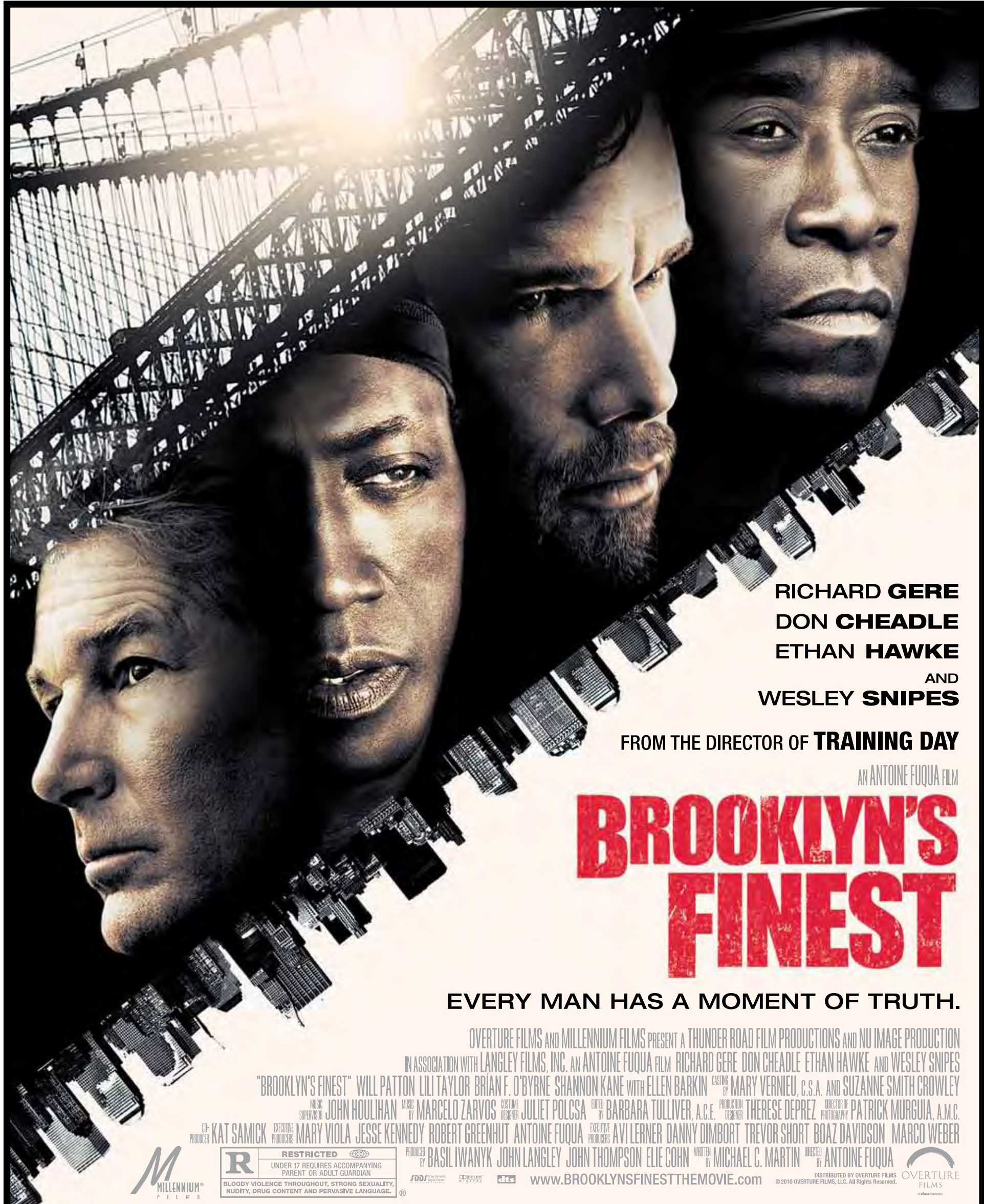
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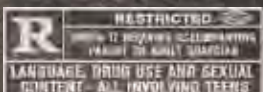
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MUSICINTERVIEWS

Campus Circle > Music > Interviews

FLOGGING MOLLY

Irish septet is back with first-ever CD/DVD.

BY RICHARD CASTAÑEDA

GRAB YOUR GUINNESS, IT'S THAT TIME OF YEAR when we're all Irish. Who better to ring in St. Patrick's Day than hometown heroes, Flogging Molly? Back with their first-ever CD/DVD set, *Live at the Greek Theatre*, Flogging Molly capture the intensity of their gig last September at one of Los Angeles' most revered venues.

"It was unbelievable – such a weird twist of fate to be able to be up on the stage where I've seen so many people play," recalls multi-instrumentalist Robert Schmidt. "Since the band started in L.A., it's just one of those places that means a lot when you get the chance to break out there and do it."

The 22-song set spans the band's entire career. It's a small consolation for Angelenos who won't get the opportunity to catch them on their annual Green 17 Tour this year.

So how does a seven-piece band with a mandolin, flute, accordion and banjo break into the mainstream? According to Schmidt, it's honesty.

"The reason we make music is to connect with people.

That kind of honesty isn't prevalent in music so people are moved by it, or [it] draws them in at least," Schmidt says. "[Our music is] just honest. I don't think we put any agenda over it or make any kind of overriding statement with anything. We make music that people can relate to and brings people together."

Most bands feel their Twitter/MySpace/Facebook page is enough fan interaction to garner CD sales and concert attendance, but to Flogging Molly, their connection with fans gets more intimate than that.

"We maintain an attitude that there's not a lot of difference between our fans and us," Schmidt points out. "At the core we're no different than any of our fans; we just have a job that brings us in front of them."

Their humility began at Molly Malone's, an Irish pub on Fairfax and 6th Street, where the band played to a packed house nightly. Soon their drinking anthems and hangover laments garnered them enough attention to break out across the country. By 2008, their fourth studio album, *Float*, cruised to the fourth spot on the Billboard 200, and they headlined as one of the main stage acts at KROQ's Weenie Roast. If a mainstream rock station could embrace the Irish septet, surely the world could as well.

"There are bands that have that attitude that they make it special," Schmidt explains. "That's more of a level of entertainer I think than a level of musician, and we don't really have that much interest in being entertainers. We just want to write music and share it with people."

Proving major labels aren't necessary for mainstream success in today's music culture, Flogging Molly has built an audience as diverse as its music. Schmidt loves both European and American audiences alike, but admits there are qualities in shows overseas he'd like to see over here.



Flogging Molly got their start at Molly Malone's.

"I don't necessarily know if it's the audience or the way they put together shows, but it's a lot less segmented over [in Europe], like people are into all different kinds of stuff," Schmidt explains. "In America, it's more regimented, like you wouldn't mix a pop band with a rap band on a festival stage very often. I appreciate that kind of diversity. It's refreshing."

After their Green 17 Tour concludes on St. Patrick's Day in Arizona, the band will hop across the pond and play some European festivals in the summer. They'll come back stateside for a few more shows before hunkering down and writing/recording the next album by the end of fall. It'll be a busy year for Flogging Molly, but it's all for the fans.

"We wouldn't be doing this if it wasn't for [our fans]," Schmidt admits. "We just try to maintain an appreciation for the fact that people spend money and take time to come out and see us when we come in town. We make our living on their loyalty and generosity."

Live at the Greek Theatre is currently available. For more information, visit floggingmolly.com.

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PAGES

She's Crazy, He's a Liar – Now What?: A Single Girl's Guide to Understanding the Sexes

(Robert Kennedy Publishing)

Unless you are one of the very fortunate few who has married or will marry your sweetheart right out of college/high school, chances are that at some point, you could have used some dating advice. Of course, you could go for some of the more popular dating books like *How to Become an Alpha Male* or *He's Just Not That Into You*, but have you actually looked inside any of these? People say that they work, but who wants to be a stereotype?

Luckily, comedienne Cecily Knobler has come out with a new dating book for both men and women called *She's Crazy, He's a Liar – Now What?*

While the title may look like it'll just reinforce stereotypes, it actually presents a less rigid, commonsense approach to dating that completely avoids being preachy. Instead of trying to give you rules to follow, Knobler shares her (many, many) firsthand experiences in dating scenes across the country and helps identify red flags that could pop up.

The book aims to make readers more introspective and encourages us to recognize the problems we can so easily see in others' relationships in our own without outside help.

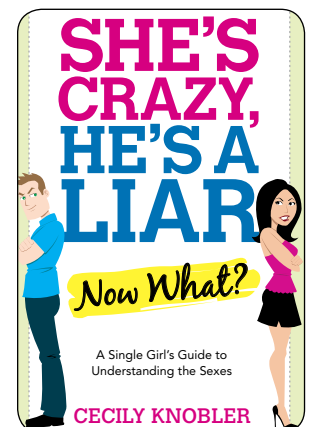
She also comes at the topic with a very modern approach, and although she can sometimes come across as markedly older than the book's design would imply, she makes sure that her advice definitely isn't your mother's. I mean, she even goes as far as to examine (and pretty much bash) the ever-popular dating guidelines presented in *The Rules*.

Knobler's book really highlights the necessity to find your own dating style and helps you to figure out what it is. While this might seem ridiculously obvious, even the most experienced daters sometimes need to remember that it's OK to mess up and that the first (and only) rule of dating should be: have fun.

Grade: A-

—Melissa Russell

She's Crazy, He's a Liar – Now What? is currently available. For more information, visit shescrazyhesaliar.com



MUSICINTERVIEWS



Lifehouse: "There is a lot of growth in this record."

LIFEHOUSE

Reinvention with *Smoke & Mirrors*

BY JOSHUA CHILTON

ON THE VERGE OF RELEASING THEIR FIFTH, AND MOST AMBITIOUS, studio album, Lifehouse has found a way to keep things exciting for themselves and their fans, while continuously feeding the pop radio machine with countless Top 40 hits.

"It's very important to reinvent yourself on each new album," drummer Ricky Woolstenhulme says. "After four albums and 10 years on the road, it would have been really easy to go back into the studio and do what we did on our previous records. But with our own studio, and our longtime producer [Jude Cole], we had the time to push ourselves creatively, and by doing that, it really opened a lot of doors for us."

With a new home studio, Castle View, built in singer/guitarist Jason Wade's L.A. home, the band spent an entire year making *Smoke & Mirrors*. With the addition of new guitar player, Ben Carey, and bass player Bryce Soderberg inheriting lead vocal duties on a new track titled "Wrecking Ball," the band has found a sense of comfort in its growth.

"There is a lot of growth in this record, I mean, it still has the old Lifehouse sound, and it also has part of a new, fresh Lifehouse sound," shares Woolstenhulme.

Although *Smoke & Mirrors* documents a band on a creative high, in no way is it Lifehouse's *Kid A* freak-out record. "Nerve Damage" is a journey of a song and a perfect example of the new sense of maturity for Lifehouse.

"That track is a total freak of nature," Woolstenhulme explains. "It was cut all in a room live, and we were really lucky that we actually captured that song and got it on the record, because those [connections] don't happen all the time."

"Halfway Gone," the first single from *Smoke & Mirrors*, has already become Lifehouse's fastest growing single in the band's history, the song broke into the Top 20 within three weeks of its release. This fact, coming from a band that had the single most played radio track of 2001 ("Hanging By a Moment"), is a monster achievement.

"We went straight into the studio, and we wanted to record a song that had both the rock aspect *and* the pop sensibility of a Lifehouse record. We pretty much knew it would be the first single off the new record," says Woolstenhulme.

Recently, the band got a chance to play the now very controversial, "The Tonight Show" on the show's second to last week of taping under host Conan O'Brien. Although Woolstenhulme declines to comment on whether he is a representative of team "Coco" or team Leno, the band enjoyed sharing the stage with O'Brien and collective favorite actor, Jeff Bridges.

"It was an interesting time to be on the show because when we got there, initially, you could tell that there was a little bit of a somber vibe between the whole Conan crew. I mean a lot of those people literally moved their families from New York City to Los Angeles to do that show."

Beginning March 18, the band heads out on a three and a half month U.S. tour with Daughtry. Since *Smoke & Mirrors* features the song "Had Enough," co-written by friend/tourmate Chris Daughtry, the tour is already shaping up to be a good time.

"Chris has been a friend of ours for a little while now," Woolstenhulme says, "and it's totally important to enjoy the bands you tour with, so everybody's already booking paintball shootouts and barbecues. This tour is going to be three and a half months of three great rock bands on a single bill. Each night is going to be super electric."

After a solid 10 years of constant touring, recording and an outstanding run of Top 40 success, the boys from Lifehouse have continued to build a reputation that can be summed up in one word: consistent.

Smoke & Mirrors is currently available. Lifehouse will perform May 3 at Nokia Theatre. For more information, visit lifehousemusic.com.



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**Thursday • March 4 • 7 pm
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The Holloys' dynamically evolving sound, drawn from a diverse range of cultural traditions and musical genres, culminates with its beat-heavy blend of trance, dance, Afropop - polyrhythm, neo-prog, electronica, and soaring pop melodies. Their new album will be out in time for their in-store set!

Saturday • March 6 • 4 pm

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**Thursday • March 11 • 7 pm
 MILES KUROSKY**

Critically acclaimed singer/songwriter and former Beulah frontman Miles Kurosky releases his debut solo album *The Desert of Shallow Effects* on March 9 on Majordomo Records.

Playing LIVE AT THE ECHO on April 7th.

"Shins and New Pornographers fans ... might use this as an opportunity to explore another rewarding discography full of pretty melodies and arrangements that burst at the seams." - Pitchfork

Friday • March 12 • 6 pm

BLACK REBEL MOTORCYCLE CLUB

11 years after Robert Levon Been and Peter Hayes started playing gigs around their hometown of SF, the duo has now started over with a new vision, a new drummer, and the gift of a future unknown. The sound of *Beat The Devil's Tattoo* draws a map and embarks on a sonic road trip through American music; from howling front porch stomps on the Chattanooga and beer-sloshing Texas roadhouse rockouts, to swaggering proto-punk sneering in NYC's basement bars.

Playing live at the Echoplex March 11, 12 and 14.

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CDREVIEWS

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Seth Augustus

To the Pouring Rain

(Porto Franco)

On his long-form debut, *To the Pouring Rain*, raspy and rough-toned Seth Augustus combines the restless spirit of beat icon Jack Kerouac, Captain Beefheart's avant-garde lyrical structure and Tom Waits' marinated sensibility. The nine songs swirl with an earthy, DIY blues template that morphs craggy acoustic and boozy electric blues with eerie vocal and instrumental touches borrowed from Asiatic Tuvan musicianship.

The subject matter is cryptic at best: During the title track, Augustus gurgles about painting a picture in a muddy puddle and on jazzy jaunt "Big Cocoon" - where Tuvan fiddle swerves alongside soulful sax - he creates strange romantic interludes. Meanwhile, within acoustically inclined "Convolution Blues," Augustus croak-sings about the metaphysics of existence, and then unfurls a David Lynch-like penchant during the ghostly "Tiny Little Head."

It's not often someone evolves a venerable genre, but with *To the Pouring Rain* Seth Augustus widens the basic blues blueprint and designs a disjointed display of musical imagination.

Grade: B

—Doug Simpson

To the Pouring Rain is currently available.



Becca

Alive!!

(Sony Independent Network)

Not all albums can transcend genres, space and time, even continents. Already a hit in Japan, newcomer Becca has a voice and style that generates true emotional power.

It's a refreshing throwback, combining rock ballads, seductive lyrics and female power ballads of the early '90s. It seems hard to accomplish such a feat, but Becca's *Alive!!* comes at a time when women are front and center in the music industry. She also has Meredith Brooks, songstress of "Bitch," helping the album.

I can't help to think of Paramore when hearing *Alive!!*, but somehow it's also totally different. Becca's album is more self-reflective, a woman comfortable with her sexuality and with an awareness and appreciation of life. If you happen not to feel it in her lyrics (but I doubt it), the music will keep any self-respecting bitch feeling gold.

Becca also has a few upcoming shows at local high schools in Hawthorne, Anaheim

and Long Beach next week.

Grade: A

—Denise Guerra

Alive!! is currently available.

Clem Snide

The Meat of Life

(429)

The alt-country, indie rock trio of Eef Barzelay, Brendan Fitzpatrick and Ben Martin, otherwise known as Clem Snide (named after a William S. Burroughs character) come off last year's release, *Hungry Bird*, with more of the same on *The Meat of Life*. Clem Snide fans know what to expect: focused, mostly unassuming arrangements, poised melodies and Barzelay's slice-of-life lyrics that balance personable pathos against tales of ruined romance.

During indie-pop piece "Wal-Mart Parking Lot," Barzelay sings how blacktop at sunrise can alleviate the pain of a midnight breakup. Cello and acoustic guitar aid in dramatizing romantic dispossession during poignant "With Nothing Much to Show of It." "BFF," concerning the awkward moment when friendship veers toward relationship, is prodded by electric guitar and an alt-rock inclination.

The Meat of Life doesn't break loose from what has come before, which is fine since that provides a reliable backdrop to Barzelay's melancholia and his emotional turbulence.

Grade: B

—Doug Simpson

The Meat of Life is currently available.

Elliot Randall & The Deadmen

Caffeine & Gasoline

(Self-released)

Country rocker Elliot Randall's self-released sophomore record, *Caffeine & Gasoline*, is replete with road-weary and soul-worn narratives ratcheted by rural poetry, levered by electric guitar and what it feels like to be on the run.

The opening title track is typical of Randall's Americana art: twangy guitar riffs akin to Dwight Yoakam adorn a highway tale of broken hearts and broken strings. A Southwest tint seasons the honky-tonked "Oh Miranda," about an aging dreamer chained to everyday struggles. The Eagles-like "Good Love" displays Randall's ability to create a commitment drama with memorable specifics.

Randall's secret weapon is James Deprato, who provides smoky mandolin, stinging lead guitar and understated banjo to late-night country ballads (stuck in a rut chronicle "Trying Again") or rumbling roots rock (damaged relationship rumination "Red Velvet Curtains").

Grade: B

—Doug Simpson

Caffeine & Gasoline is currently available.

Joe Pug

Messenger

(Lightning Rod)

Chicago-based folkie Pug is the closest thing to Bob Dylan you might find in

the digital era. On his first full-length, *Messenger*, the former university playwright student combines the inflection and telling details of Dylan, John Prine and Steve Earle, resulting in an assured mixture of lyrical grace and philosophical disorientation.

Pug strips his material down to essentials, sometimes just voice and acoustic guitar, which heightens his suggestive prose. Insulated mannerism and cryptic mystery runs through tracks like "The Door Was Always Open," "The Sharpest Crown" and "The First Time I Saw You."

The album's centerpiece is caustic war denunciation "Bury Me Far (From My Uniform)," which utilizes sparse and self-aware poetics that mirror Dylan's use of language to illustrate Pug's partial protest and part personal plea for peace.

Grade: B

—Doug Simpson

Messenger is currently available.



Sade

Soldier of Love

(Sony)

No one knows where the 51-year-old queen of cool and her mysterious band have gone for the past 10 years, but after hearing her sixth studio album, *Soldier of Love*, who cares?

Sade's ageless vocals, always smooth as silk, reveal a collection of enchanting, melancholy lullabies that one could easily fall for.

This is the perfect soundtrack when Mr. Right becomes Mr. So Wrong, proving that fairy tales could be tragic. Sade's whispers and coos, oozing with sex, captivate listeners as she questions her mistaken suitor about why he lets her down.

The album features breathtaking R&B at its finest with her signature smoky hushes and lyrics of ache, bursting with hip-swaying poetry. Audiences can almost hear Sade's tears filling up her eyes, yet she manages to remain as a captain leading an army.

Soldier of Love is rich in tales that could take place in an English castle or a sun-kissed island, all encompassing delicate violins, simple piano strokes and even some reggae waltz.

Sade is back, and regardless of all her heartbreak, we happily embrace her with open arms.

Grade: A

—Stephanie Nolasco

Soldier of Love is currently available.

FLOGGING MOLLY

LIVE AT THE GREEK THEATRE



FLOGGING MOLLY

LIVE AT THE GREEK THEATRE



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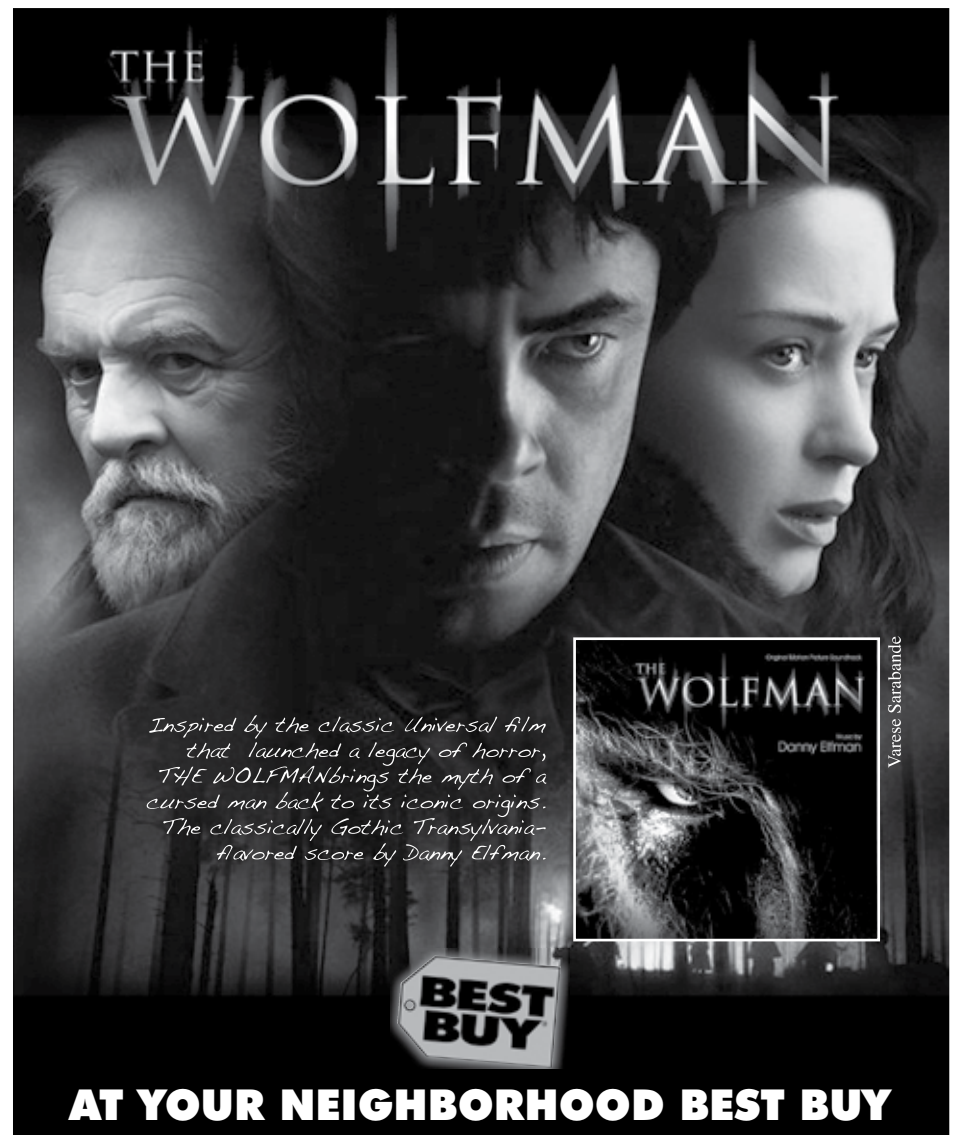
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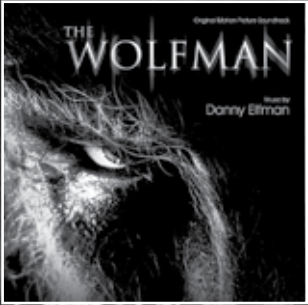


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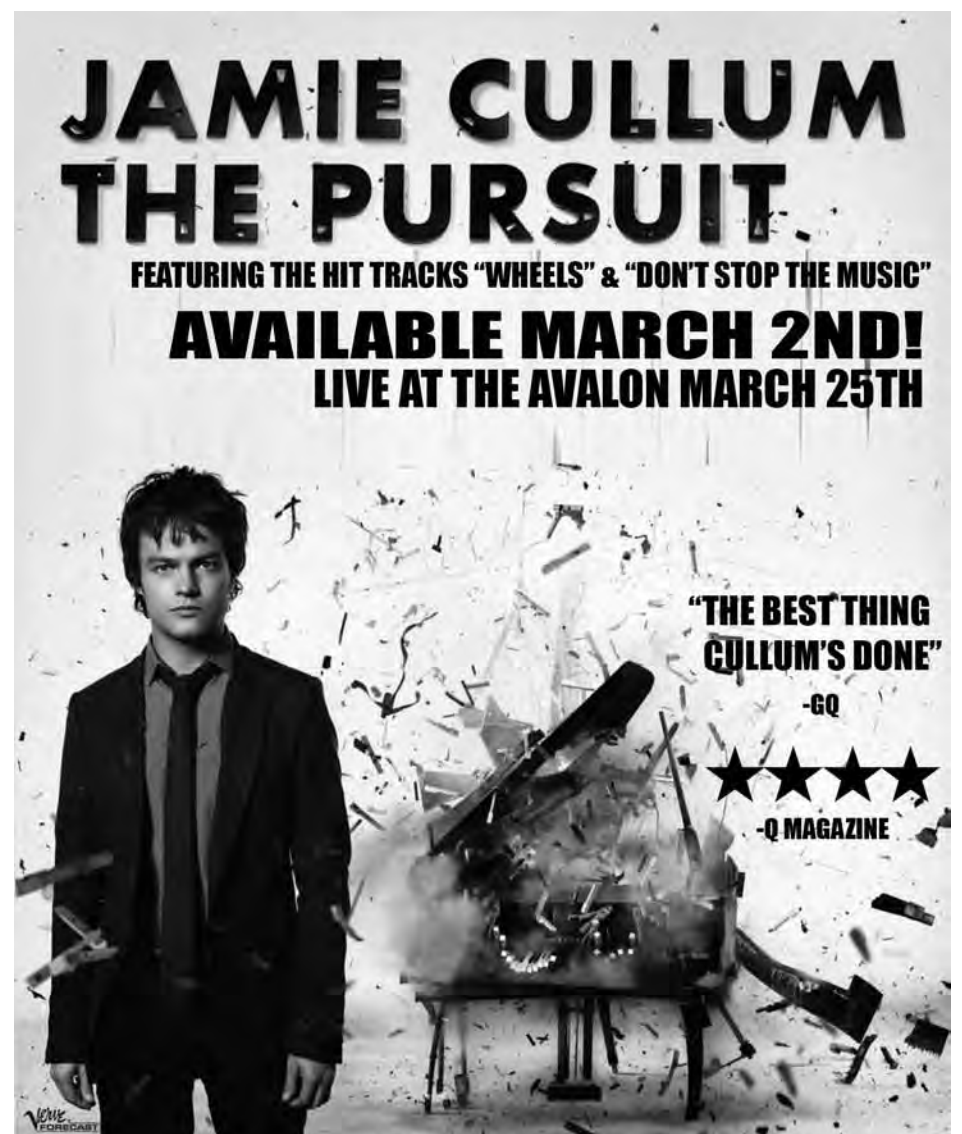
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VENUE FORECAST

MUSICREPORT

BY KEVIN WIERZBICKI

New Dropkick Murphys Drops for St. Patty's Day

The new one from Dropkick Murphys, *Live on Lansdowne*, drops just in time to be the soundtrack for St. Patty's Day fun.

Hitting stores March 16, the 20-song set was lifted from a week's worth of shows recorded about this time last year in the band's hometown of Boston.

You may remember that the guys put out another live recording from Boston back in 2002; *Live on Lansdowne* has a completely different set list that also includes a take on "I'm Shipping Up to Boston" that features guests the Mighty Mighty Bosstones.

The album will be available in several configurations: as a CD, as a double-pack with CD and HD DVD or in a double gatefold vinyl package with a CD insert. DKM won't be in the area for a while; after they party in Boston on St. Patty's Day they head out on a European tour.

Dinner and a Movie with Brotha Lynch Hung

Rap artist Brotha Lynch Hung has decided to give Rob Zombie a run for his money by producing a series of gory videos as companion pieces to his music.

The project will unfold over the course of three concept albums, the first of which is called *Dinner and a Movie*.

The album's theme revolves around a man who's a regular guy by day but turns into the mask-wearing serial killer Coat Hanga Strangla at night; the scenario plays out in three videos titled "Meat," "I Plotted (My Next Murder)" and "Colostomy Bag."

"Meat" is available for viewing now at coathangastrangla.com, and *Dinner and a Movie* drops on Tech N9ne's Strange Music imprint March 23.

T-Pain Presents Nappy Boy All Stars Vol. 1

He's been working in a Miami studio for months, and now you can hear what T-Pain has been up to all this time. Just released is *Nappy Boy All Stars Vol. 1*, a 25-song mixtape featuring One Chance, Young Cash, Travis McCoy, Shawna, Sophia Fresh, Tay Dizm and, of course, T-Pain himself.

Two of the songs will shortly be released as videos; "The Manual" by Travis McCoy featuring T-Pain and Young Cash and "Point Em Out" by Tay Dizm featuring Shawna. Visit T-Pain.net to listen to a stream of the mixtape and for info on how you can win an iPod Touch loaded with the entire Nappy Boy catalog.

Pet Shop Boys Create Pandemonium

The Pet Shop Boys surprised everyone last year when their *Yes* album spawned two No. 1 Billboard dance hits and became their highest-charting album in over 15 years. Now the guys are releasing *Pandemonium*, a DVD/CD set featuring their entire recent performance at London's O2 Arena.

The DVD is loaded with extras including the Boys' performance with Lady Gaga and Brandon Flowers at the 2009 BRIT Awards and music videos for "Love Etc.," "Did You See Me Coming" and "All Over the World."

Pandemonium breaks out everywhere March 23.

Johnny Quaid Is the Ravenna Colt

Former My Morning Jacket guitarist Johnny Quaid has released a debut album with his band, the Ravenna Colt. *Slight Spell* has actually been in the works for quite awhile; Quaid conceived the idea for the Ravenna Colt project over a decade ago, but he had some things to work out before bringing the album to fruition.

First was a six-year stint as a member of MMJ that ended amicably in 2004. A move to California ensued, but Quaid's deep affection for home eventually drew him back to his native Louisville, Ky., where he not only finally saddled up the Ravenna Colt, but co-founded the band's label with former MMJ bandmate Jim James. *Slight Spell* is available now from Removador.

Ortolan-watching

If you're a bird watcher you might know that the ortolan is a tiny songbird found primarily in Europe. Ortolan is also a group of four songbirds from New Jersey that can often be found alighting in coffeehouses.

Sisters Stephanie, Brianna and Jill Cottingham and sister-in-law Lara are Ortolan, and their latest effort *Time on a String* has just dropped through Sounds Familyre.

Local tour stops should be announced soon at ortolansong.com.



Let Dropkick Murphys' *Live on Lansdowne* be your St. Patrick's Day soundtrack.

Tim Tronkore

FREQUENCY

BY BRIEN OVERLY



Steven Lindquist

Rocky Votolato delivers a powerhouse performance with his gravelly wail.

Rocky Votolato

March 5 @ The Troubadour

Maybe the shortlist of singer-songwriters on the periphery of the punk and post-hardcore scenes isn't quite so short anymore, but Rocky Votolato can assuredly be counted in its ranks. Singing with all the intensity and heartache you would expect from a Seattle native with little more than an acoustic guitar and harmonica in his arsenal, Votolato can still deliver a powerhouse performance with his gravelly wail. If all those years ago, MTV and radio never discovered Dashboard Confessional and never molded him into a teen girl heartthrob who beat you over the head with lyrical angst, Votolato is the awesome musician he would have turned into.

Lupe Fiasco

March 5 @ Bridges Auditorium

I don't even know where Claremont is. I live in Los Angeles, I've traveled from one end of this country to the other, then back again and I'm pretty sure I've never once been to this place or even driven through it. Lupe Fiasco might be able to make me change that stance, however. Only a hip-hop artist with the purest understanding of craftsmanship and integrity could sway me on driving somewhere that Google Maps tells me is right next door to Rancho Cucamonga.

The Bird and the Bee

March 5 @ El Rey

So often do we discuss beer-swilling frat boys with guitars in this column, it's time we classed this joint up a bit. What better way to take this page from "A Night at the Corner Strip Joint" to "An Evening at the Getty" than with some music courtesy of Los Angeles' own the Bird and the Bee. Producer-keyboardist Greg Kurstin and vocalist Inara George are best taken in while sipping wine and philosophizing about society. Or something.

The pair make some awesomely original, mature-sounding indie music that's still undeniably infectious. George's soft and delicate crooning veils some often pointed and occasionally quite funny lyrics, all of which beg to be sung along to. I've long said I'll happily take seeing the two playing in small and obscure venues for as long as possible, but I have the utmost faith that George and Kurstin can translate their intimate performance to much bigger stages. Of course, while looking impeccably styled, as always.

Killswitch Engage

March 6 @ The Wiltern

I know I *just* talked about all those bands that basically have keg parties on stage while they play ... but these guys just do it so much better than all the others. The music thing, that is, not the partying thing. Although they're quite skilled at that as well.

Lots of bands can get on a stage and thrash for an hour, but the Massachusetts metalheads just destroy a stage when they come out to play. Loathe as I am toward the concept of a metal and hardcore show where the audience is sectioned off like at the Wiltern, I can say with certainty that even the poor saps at the top of the seated balcony will still have their eardrums throttled by this band.

Manchester Orchestra

March 9, 10 @ The Troubadour

I know these guys have been doing their thing for some time now, but really, when did everyone else also become aware of their existence? Not to say that it's a bad thing, by any means, but really? Two nights at the Troubadour? That's kind of a big deal.

I'm not going to look someone else's gift horse in the mouth, though, I'm just going to be stoked that it's a worthwhile band who is finally picking up some much-deserved attention. Maybe one day when strangers tell me they just discovered an awesome new album, they'll present me with something from these classic rock-inspired indie kids, rather than whatever the awful new Ke\$ha single is. More bands really ought to follow this example and play more consecutive shows at a smaller venue rather than a singular show at a larger venue. I mean, what's another two months tacked onto the end of a two-month tour, anyway? What do you *mean* they have families to go home to?



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MUSICINTERVIEWS



Daniel Sammel

Little Boots' name simply notes that she has small feet.

'NEW IN TOWN'

UK pop star Little Boots makes U.S. debut.

BY STEPHANIE NOLASCO

THE YEAR OFFICIALLY BELONGS TO ELECTRO divas ready to wreak havoc in pop music with club anthems. From monster-loving Lady Gaga to the fiercely androgynous La Roux, everyone wants to just dance in their best Grace Jones getup while expressing themselves like material girls. Joining the club is 25-year-old Victoria Hesketh, "Little Boots," a five-foot, sassy blonde who's set on making her own British invasion.

While many believe that her name comes from Caligula, the crazed Roman emperor obsessed with sex, it simply notes that she has small feet. However, Little Boots' claim to fame isn't as straightforward.

Before the disco ball couture, "Jetsons"-esque musical gadgets and European chart-toppers, the Blackpool-born singer-songwriter was just another aspiring artist posting YouTube videos singing covers of Madonna in her pajamas.

"I was always singing and started playing piano when I was 5, so music has always been an integral part of me," she states.

So what does a tiny singer do other than jumpstart her career on the Internet? Join a rock band, of course. Back in England, many recognize Hesketh from being the brunette frontwoman of Dead Disco, an all-girl indie group that would pave the way for her musical journey as Little Boots.

While the trio shared a love for Duran Duran and Blondie, Dead Disco officially announced on their MySpace blog in December 2008 that the group had disbanded.

It was at this time that Hesketh realized her true love

couldn't be denied. She soon transitioned to electronica, the musical genre made for nightclubs that would forever change the sound of pop a year later.

"It wasn't really a conscious decision," explains Little Boots. "I just started writing, and that was where the songs felt like they needed to go. I think also the fact that I don't really play guitar and have played synthesizers for a long time definitely shaped the sound as it was the tools I had around me; it's what I can play."

After leaving Dead Disco, Hesketh flew to Los Angeles to start her new journey as Little Boots, with the guidance of Greg Kurstin, the writer-producer behind the best-selling hits of music's leading ladies, including Britney Spears and Lily Allen.

"It took me a while to get L.A., but now I love it and have quite a few friends out there," she says. "I love working with Greg in his home in Los Feliz. He was extremely influential in giving me confidence in my songwriting. I just try and learn something from everyone I work with and hopefully

"I just do what I enjoy and don't worry about comparing myself to other artists. Everyone should get on with their own thing."

take that away and become a better musician from it."

Along with the aid of music's elite, including Hot Chip's Joe Goddard and RedOne from Lady Gaga's *The Fame*, comes Little Boots' first solo album, titled *Hands*. The result is a smoky-eyed platinum blonde decked in glitter and gold, revealing ultra sultry vocals that are as sugary sweet as her stiletto stomping, glitzy nu-disco sound that'll have you in a daze on the dance floor.

Her hit single "Stuck On Repeat" literally has listeners

pressing play over and over, as if she's hypnotizing them with each breathy lyric. "New In Town," inspired by her days in Los Angeles, is a feel-good pre-party anthem, whereas "Magical" is a throwback favorite that's playful, haunting and the ideal soundtrack for a discotheque in outer space.

"I guess the influence of disco is inescapable, especially in dance music, but I can't really see a total comeback as that would be boring," says Little Boots. "Music is only exciting if it combines parts of the past and makes something new for the future."

Nevertheless, Little Boots' DJing skills have greatly influenced her as a star in the making.

"DJing definitely helped me learn a lot about dance music and how it all fits together in a club," says Little Boots. "It's so different from where you make it at home, or in the studio. Hopefully, we'll be playing a few after parties on the tour. We're just waiting to confirm."

She has already conquered music charts in her native England and her next step is taking over America. Little Boots does acknowledge that the media is comparing her to Lady Gaga, but she isn't worried about being another It-girl. Her goal, as always, is to make music.

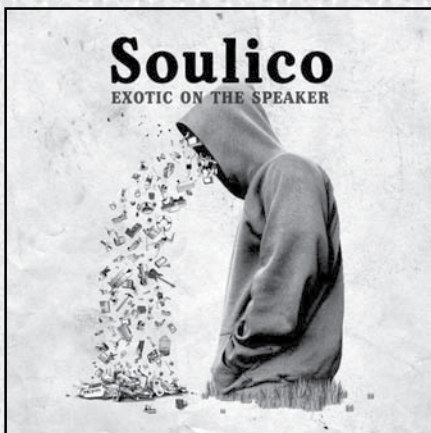
"I don't really think about trying to stand out," she says. "I just do what I enjoy and don't worry about comparing myself to other artists. Everyone should get on with their own thing. I just find trying to write the perfect three-minute pop song that can connect with different people more difficult than making 20 minutes of white noise ... but maybe that's just me."

As audiences anticipate intergalactic stage shows and Little Boots' mastery on the Japanese Tenori-On instrument, she already has her heart set on exploring America.

"I'm looking forward to seeing all the places I've never been and getting to know the ones I have even better. And pancakes."

Hands is currently available. Little Boots will perform March 10 at the El Rey, March 12 at the Glass House and April 18 at Coachella. For more information, visit littlebootsmusic.net.

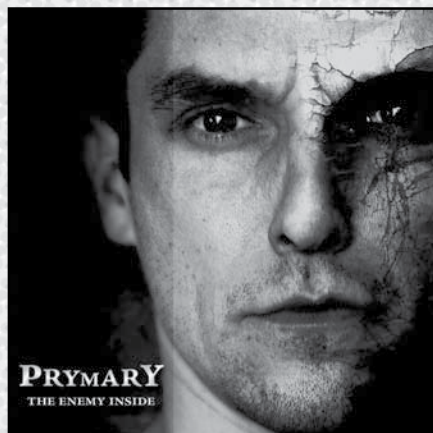
FACE THE MUSIC



J-DUB

SOULICO "EXOTIC ON THE SPEAKER"

Debut album from Soulico features guest appearances by Ghostface, Del tha Funkee Homosapien, M.I.A. protégé Rye Rye, Pigeon John, MC Zulu, and Ceci Bastida, alongside Middle Eastern MCs Tomer Yosef of Balkan Beat Box, Onili, Saz, Vulcan and more.



PROG ROCK RECORDS

PRYMARY "THE ENEMY INSIDE"

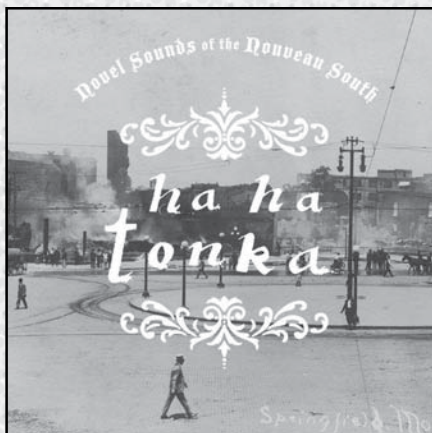
This time around shows Prymary transcending their past achievements and creating a collage of stories that are independent and yet united in the themes of self-destruction and dreams unfulfilled.



PROG ROCK RECORDS

FACTORY OF DREAMS "A STRANGE UTOPIA"

Factory of Dreams is a symphonic metal gothic project consisting of Hugo Flores and Jessica Lehto. Hugo produces and creates all the music while Jessica provides her beautiful vocals. Following their album POLES in 2008, Factory of Dreams are back with a new production bringing a whole new epic and progressive feel to the sound crafted on their debut.



BLOODSHOT

HA HA TONKA "NOVEL SOUNDS OF THE NOUVEAU SOUTH"

From the junebug-like humming guitars that open the record on "Pendergast Machine," to the tent-revival spiritual a capella complementing several tracks, this record is a product of whence it came.



BLOODSHOT

DEADSTRING BROTHERS "SAO PAULO"

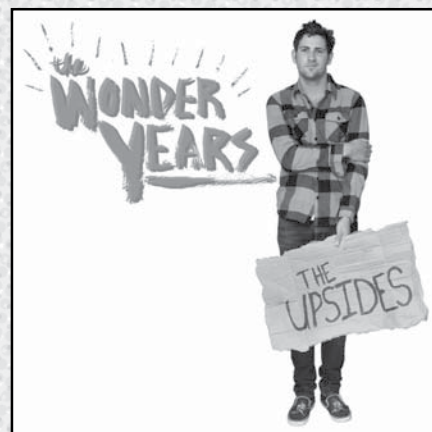
Sao Paulo understands the liberation borne of mourning, that an elegy cannot truly soar without jarring adversity to buoy it. Built on the ample shoulders of masterful forebears, Deadstring Brothers delve into the grit and sweat of dirty blues scooped from the fields of the Delta and polish it in the toxic waters of the Detroit River.



ULTRA RECORDS

DJ ENFERNO PRESENTS "ULTRA DANCE 11"

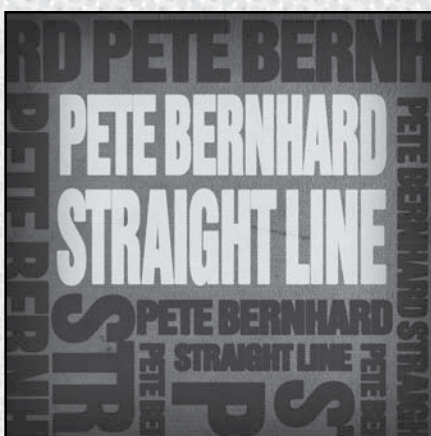
Following in the stellar tradition of the Ultra Dance series, this double disc package includes all the biggest dance/pop hits impacting now and through 2010. Ultra Dance, often imitated never duplicated!



NO SLEEP RECORDS

THE WONDER YEARS "THE UPSIDES"

Twelve tracks of overly honest pop punk, "The Upsides" is a soundtrack for the hopeful.



MILAN RECORDS

PETE BERNHARD "STRAIGHT LINE"

Pete Bernhard's release is an exciting record that is full of a variety of genres, influences, instruments, melodies and emotion topped off with his unmistakable voice. A defining element of The Devil Makes Three.



MILAN RECORDS

DEVIL MAKES THREE "DO WRONG RIGHT"

Most traditional bluegrass groups don't spin stories about guys who put together "Power Point presentations about the girl he wanted to do." But such is the rabble-raising nature of DO WRONG RIGHT, which is highlighted by the Devil Makes Three's banjo-based country strumming and, well, devilish streak—no doubt a product of self-proclaimed influences like Iron Maiden.



FRONTIERS 2

KEEL "STREETS OF ROCK & ROLL"

2010 release from the veteran Hard Rock/Metal outfit led by Ron Keel. This recording contains 12 new anthems in the tradition of Keel's classic The Final Frontier, Keel, and Lay Down The Law albums. Also available: Keel "Right To Rock: 25th Anniversary Edition"

AVAILABLE AT:



GAMES&GADGETS

LOCAL LEGENDS**"Misadventures" of the Odd Gentlemen**

BY SCOTT BELL

AS ANY LONGTIME READER OF GAMES & GADGETS may know, we support the underdogs. Perhaps the overwhelming urge to see the unlikely hero take on nearly impossible odds to reign victorious is just a symptom of being a gamer, but there is always that extra little swell of pride when a relative unknown outshines its flashier, better-funded competition. Whenever we can help these smaller titles grow, we jump at the opportunity.

A couple of years back, this section did a feature on the then-new Interactive Media MFA program at the University of Southern California. USC had taken the bold step of offering a master's degree program that was basically centered around making video games (as well as other interactive art) so it seemed like a perfect fit. The sheer variety of unique thesis programs – from interactive films to three-dimensional virtual music makers – was almost as amazing as the fact that these programs were all coming from students in our neighborhoods.

Now, years later, we see that the newer crop of USC Interactive Media graduates have made good in a big way. Matt Korba and Paul Bellezza, two 2008 graduates from the MFA program, have formed their own independent game studio known as the Odd Gentlemen. Their first big title – "The Misadventures of P.B. Winterbottom" – is out on the Xbox Live Arcade store, and it is a very strong showing.

"The Misadventures of P.B. Winterbottom" definitely lives up to the standards you would hold any game made by a group that calls themselves the Odd Gentlemen. This Xbox Live Arcade-exclusive game plays out as a side-scrolling platforming puzzle game, but the first thing that will strike the player is the unique silent movie-inspired graphics, music and inter-level narration cards. The black-and-white world of P.B. Winterbottom is turned upside down when the infamous pie fiend finds a time-bending pie and bites off more than he can chew.

Of course, the fact that time paradoxes, and that there are other nasty side effects of stealing this temporal pie, doesn't seem to slow the short, top hat-sporting pastry addict. By learning how to control time in various unique ways, the player guides Winterbottom and his temporal clones to collect all of the pies within a stage. Once the stage's puzzle has been solved and P.B. has more than his rightful fill of pies, it is time to move on to another stage with even more pies.

While the controls are amazingly simple for a time travel title, the difficulty ramps up almost immediately. Soon, you will find that just making a clone is not enough. You will have to create and destroy multiple clones (many of which will be burned, frozen or disintegrated), within amazingly short time frames. Of course, the game takes yet another twist when your powers begin to get strange and the clones start to turn on the admitted antihero.

Campus Circle > Culture > Gaming



USC grads give us "The Misadventures of P.B. Winterbottom."

If our local heroes can be criticized for anything, it is that "The Misadventures of P.B. Winterbottom" is far too short. Sure, it's an Xbox Live title, but the adventures – complete with amazingly snide narration cards and amazingly cute drawings – feel like they need to be expanded into an even longer title. Maybe it is just because the gameplay is so much fun, but it feels like the game could easily have been twice as long and it would still be a quick play.

Admittedly, considering that Los Angeles has long been one of the great entertainment industry capitals of the world, it is not so strange to see a young studio popping up in our fair county. Still, consider the fact that these two graduates from a truly unique program aimed at elevating game designers are from our backyard. If we can't support our local talent, then there really is no sense of camaraderie left in this city.

That said, local pride is not the only asset that "Winterbottom" has going for it. The game lives up to the art-based multimedia MFA program with gorgeous images, sound and storylines. It is a very unique experience that may be over too quickly, but only because it is just that much fun to play.

FUNFORLESS

DIY GOOD TIMES

BY EBONY MARCH

FEB. 22, 2010, WAS A SAD DAY, FOLKS. YOU SEE, that's when the L.A. band Castledoor took the stage for the very last time. The group had dazzled crowds in venues such as Spaceland and the Echo with its melodic sounds and fun stage antics.

Anyone who had ever attended a Castledoor show can also attest to the other thing that the band was famous for: GREAT SWAG! Each of Castledoor's performances would culminate with singer Nate Cole announcing to the crowd that free stuff (complements of Castledoor) would be coming their way. To date, I've gotten candy, a CD and even a screen-printed tote bag, which travels with me on a regular basis.

It's really fun to be able to gift people things made from the heart. True, 10 years ago, printing a thousand T-shirts for fans of your band might have set you back a bit. But nowadays, there is fun and savings to be had.

If screen-printing has always been a secret fantasy of yours, you can finally indulge without shelling out thousands. Those big fancy machines that make our graphic tees are uber costly. But thanks to the YUDU (4yudu.com), you can do it – screen printing – yourself. I'm sure you've seen the infomercials on cable TV: "YUDU allows anyone to print any

image on anything!" Just buy your shirts or tote bags in bulk (an online search will unearth a number of wholesale deals). Then, send off for your YUDU. For a small fee of \$33, you can test drive this all-inclusive screen-printing dynamo for one month. After that, additional monthly payments will follow. Not only do you get the satisfaction of finally starting that T-shirt company you've always dreamed about but now you have the satisfaction of knowing that you've cut out the middle man.

When I was in high school, I was encouraged to lighten my class load and take Home Economics. I'd heard a lot of horror stories about this course of domestication. Being a class clown, nobody thought I had it in me to cook and clean and sew, but boy, did I prove everyone wrong.

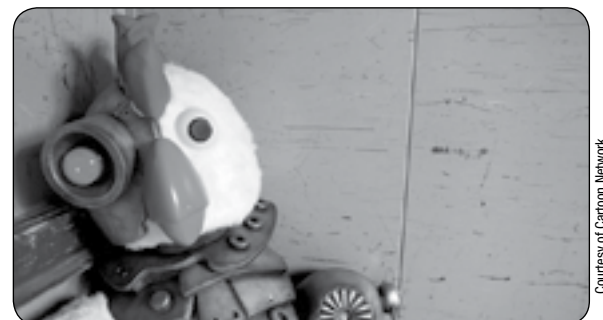
My first project was a pair of shorts that turned out so well, I was actually commissioned by three girls in my class to recreate my sportswear for each of them. Since then, I've kind of had a juvenile fascination with sewing. Couple that with the popularity of shows like "Project Runway" that tend to support untrained designers and, well, I'm hooked.

Sewing machines are an inexpensive and fun investment. Last week, I was in Walgreens and saw that they were selling a generic competitor to the world-famous Singer model for a mere \$29.95.

Patterns are also cheap and easy to come by. Many companies sell them online very inexpensively. One great site is burdastyle.com. They've got patterns for under \$5 that just need your creative touch to become winning fashions.

For goth kids who can't afford the price of their cosplay habit, try [Farthingales](http://farthingales.com) (3306 Pico Blvd., Santa Monica; farthingalesla.com). This local pattern boutique carries all the hottest in Edwardian garb to make you the envy of all the other Eeyores in your crew. However, word to the wise:

Campus Circle > Culture > Fun For Less



Express yourself via stop-motion animation like "Robot Chicken."

They're open by appointment only.

Finally, if you've longed to be the next Michel Gondry or Tim Burton (or Seth Green from "Robot Chicken"), you can let your creative juices fly through stop-motion animation. I used to teach Clay Animation in elementary schools, and it was a blast.

Just go online and look for how-to videos on building your armatures (the skeleton of your character). Building one is quick, easy and usually only involves a few minor items from the local arts and crafts shop.

Using clay, cloth or re-purposed doll parts, craft your characters and then shoot your new film using your camcorder. Slowly reposition each character, snapping a picture with the individual movements.

Once you edit the project (iMovie works great for this process and is standard on most Macs), it will look like your characters are in motion. And you, my friend, will be gifting the world with your genius. Just check out stormthecastle.com/stop-motion-animation for more details on the process.

CURTAINCALL

“The Subject Was Roses”

Now-March 21 @ Mark Taper Forum

After experiencing “The Subject Was Roses,” you have a wonderful, subtle, melancholy feeling in your bones that makes you weak in the knees. This is the way it made me feel. The play is a beautiful story written by Pulitzer Prize-winning writer Frank D. Gilroy and directed by the acclaimed Neil Pepe that explores the dynamic complexities of a family’s relationships with one another.

Martin Sheen graciously enters the stage glancing in the hallway mirror to fix his fedora. He plays John Cleary, the father of Brian Geraghty’s character, Timmy Cleary, which Sheen originated in the original production of “The Subject Was Roses” in 1964, as well as recreated for the film in 1968. Sheen’s vitality and presence alone are remarkable.

Frances Conroy’s Nettie Cleary plays a wonderfully tender and delicate counterpart to Sheen. Brian Geraghty, as Timmy Cleary, is the son who has returned from war a different man but to the same unresolved family issues. These issues, however, are not anything out of the ordinary; the complexities of a father and son relationship, a husband and wife who seem almost estranged from one another in the same household and efforts to try to mend the unsaid yet heavily felt.

The play keeps you entranced, intrigued from start to finish. You become concerned for the characters’ wellbeing because it is easy to identify with each of them and their individual struggles. The lines of the play read like a symphony, but the silent moments, what is not said, are equally as powerful and moving. This is a beautiful, powerful story told by actors that own their characters and every moment they are on the stage.

—Ximena Herschberg

Mark Taper Forum is located at 135 N. Grand Ave., Los Angeles. For more information, visit centertheatregroup.org.



Martin Sheen in “The Subject Was Roses”

Craig Schwartz

“Puppetry of the Penis”

Now-March 28 @ Coast Theatre

Guys, have you ever wanted to combine your two favorite hobbies of origami and genital manipulation? Or ladies, have you ever just wanted to watch a guy combine the two? Well, then, you’re in luck. The wildly successful “Puppetry of the Penis” makes its highly anticipated return to the L.A. stage.

You might be asking yourself; since guys play with themselves all the time and it doesn’t seem that interesting, what makes this show so special? Well, you never knew a show about penises could take you places you never imagined they could.

You can commune with nature both at sea – the mollusk, the sea anemone, the pelican – and on land – the bullfrog, the kangaroo and my favorite, the fruit bat. You can travel the world by visiting the Eiffel Tower, Ayers Rock in Australia or light the Olympic flame in Vancouver. You can enjoy a fashion show of a sombrero, cowboy hat and, of course, a G-string. You will leave the theater with new images of hairy tongues, giant hemorrhoids and camel toe in your head. And unfortunately, or maybe fortunately, you will question some of your dietary choices. I will never look at Dodger Dogs, hamburgers or KFC the same way again.

If you’re wondering what all of the above mentioned have to do with penises, well, let’s just say that with the right twisted imagination, a penis and testicles can be made to look like almost anything. That’s right, those are all names of, er, the penis installations created on stage.

And if by reading this article or seeing the show live yourself, you find yourself wanting to create some very personal art of your own, you can enroll in Dick Trick University and learn the steps needed to create this phallic art, i.e. buy the accompanying instruction manual of the same name.

I have never seen an audience laugh this much in my life. I haven’t laughed that much (sober) at anything like that in a long time. I left the theater asking myself the same question the performers posed: Who knew foreskin could be so fun?

—Frederick Mintchell

Coast Theatre is located at 8325 Santa Monica Blvd., West Hollywood. For more information, visit puppetryofthepenise.com.



You’ll howl at “Puppetry of the Penis.”

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THE GOLDEN OC AND THE SILVER L.A.

BY PARIMAL M. ROHIT

THE GOLDEN CHILD MAY HAVE HAD THE MIDAS touch, but do not think for one moment the man known as Sid the Kid is going back to Pittsburgh as the only man basking in Olympic glory. When Canada's Sidney Crosby scored the game-winning goal to deliver Gold to the team skating north of the border, the first two players to mob him moments after the score were Drew Doughty and Scott Niedermayer – two Canadians playing their professional ice hockey careers in Los Angeles and Anaheim, respectively.

In the irony of all ironies, California's three NHL franchises claimed more Winter Olympic medals in the sport than any other state, with 16 players returning to the Anaheim Ducks, Los Angeles Kings and San Jose Sharks donning a medal. Even crazier, it was the team Disney built on the coattails of Canadian hockey legend Wayne Gretzky who led the league in medals won in Vancouver, what with the Ducks tying an NHL record with seven players medaling at the Winter Olympics.

The Kings were not too shabby either, boasting four

medaling players. As the Sharks claimed five medalists, California's three NHL franchises were one-two-three in the league in terms of players claiming a piece of Olympic glory – and all three teams are finding its respective strides just in time for the upcoming Stanley Cup Playoffs. With Doughty returning to Staples Center donning Olympic Gold, and Corey Perry, Niedermayer and Ryan Getzlaf doing just the same down south at the Honda Center, 11 of the 16 medal-winning players hailed from Southern California's two NHL franchises.

Ironically, it was Crosby's current professional squad, the Penguins, who match the Ducks for most medals won by an NHL franchise during the Winter Games, with Pittsburgh setting the bar at seven in 1998. (The 2002 Detroit Red Wings also had seven medalists.) Twelve years later, Bobby Ryan, Ryan Whitney, Saku Koivu and Teemu Selanne joined Perry, Niedermayer and Getzlaf down in Anaheim as 2010 Winter Games medalists.

While the Kings only had four medalists returning to downtown Los Angeles in Doughty, Dustin Brown, Jack Johnson and Jonathan Quick, it is interesting to note the Ducks are struggling for their playoffs lives during the now-resumed NHL season. Of course, the Kings are in position to challenge for the Pacific Division crown, which begs the question of whether quantity of Olympic medalists translates into late season success for the respective NHL franchise.

Statistically speaking, the verdict is split. The 1998 Pittsburgh Penguins won the Northeast Division and claimed the No. 2 seed in the Eastern Conference before losing a first-round matchup to the Montreal Canadiens in six games. Four years later, the Detroit Red Wings claimed the President's Trophy and the Stanley Cup.

This year, Anaheim struggled mightily early on before



Scott Niedermayer, who won Gold for Canada, returns to Anaheim.

Jean Levac/Canwest News Service/MCT

finally breaking .500 almost midway through the season. Now, they have 67 points (30-25-7 record) and trail the Calgary Flames (30-23-9, 69 points) by two points for the final playoff spot. In between the Ducks and Flames are Detroit and Dallas, two teams that feature 12 Olympians from the 2010 Vancouver Games (with four of them medaling).

Playing in the same division as the Olympian-heavy Kings, Stars and Sharks, it will be difficult, neigh impossible, for the Ducks to significantly move up the Pacific Division ladder. With the likelihood of the Ducks winning their division and at least imitating the regular season success of the '98 Penguins or '02 Red Wings, all Anaheim can do now is fight to qualify for the playoffs. Should Anaheim settle for the No. 8 seed and San Jose keep pace as the top seed, we would be in store for one of the best first-round matchups next month, as the Ducks and Sharks – their collective rosters boasting 16 Olympians and 12 medalists – duke it out.

If the Kings (37-20-4, 78 points) keep up their solid play, then California professional ice hockey might just be as entertaining to watch as the just-concluded Gold Medal match at the 2010 Vancouver Games. And why should anyone be surprised – after all, California is the place where dreams come true.

CENTERICE

THE GOLDEN PUCK

BY PARIMAL M. ROHIT

SO IT WAS NOT THE FRENCH AND INDIAN WAR, BUT SUNDAY'S MEN'S Ice Hockey Gold Medal match at the just-concluded 2010 Vancouver Games that will go down as one of the most memorable battles in international sport history. For the final five minutes of the third period and the 7:40 played in overtime, the American and Canadians skated around the ice rink at General Motors Place as if their collective lives depended on it – with fervent fans in both countries emotionally taken hostage.

Fittingly, it was Canada's Sidney Crosby, the NHL's golden child and symbolic savior, who allowed the Canadians to exhale and forced the dejected Americans to accept the Silver. Indeed, anyone expressing zero excitement in the time between Zach Parise's game-tying goal with less than 25 seconds remaining and Crosby's game-winner eight minutes later was clearly not watching hockey, as there is almost nothing else in sport capable of providing greater drama.

As America's Ryan Miller fell to his hand and knees as the country of Maple Leaves, Mounties and Molson beer celebrated on its home turf, an interesting question was posed to sports fans in the United States. Was the game dramatic enough to convert casual hockey fans into steady followers of the NHL?

Ideally, the answer is yes. As many of the players who skated on Sunday return to their respective teams this week to resume NHL play, the hope is each of them has become a household name while planting seeds to draw casual fans to watch the remainder of its season.

Thankfully, with playoff races heating up left and right and the Stanley Cup Playoffs already known for its dramatic games, the NHL needs the play over the next three months to equal or surpass the captivating drama of Sunday's Gold Medal. If the NHL cannot capitalize on the gripping emotion its own players delivered at the Vancouver Games to attract casual fans, then the league will never be taken seriously outside of Canada and the American northeast.

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CALENDAR THE 10 SPOT

BY FREDERICK MINTCHELL

SUNDAY MARCH 7



Oscar Watching Party and Fundraiser

Silent Movie Theatre, 611 N. Fairfax Ave., Los Angeles; cinefamily.org

Watch the biggest celebration of the big screen on a big screen. Start the evening off with the irreverent Charlie Kaufman-esque docudrama *TVTV Looks at the Oscars*, starring Lily Tomlin. Proceeds benefit the Silent Movie Theatre. 4 p.m. Tix start at \$15.

WEDNESDAY MARCH 3 Spirit Awards Roundtable

The Landmark, 10850 Pico Blvd., West Los Angeles; filminddependent.org

Cherien Dabis (writer and director, *Amreeka*), James Gray (director, *Two Lovers*), Michael Hoffman (writer and director, *The Last Station*) and Marc Webb (director, *(500) Days of Summer*) discuss their work. 7:30 p.m.-9:30 p.m. \$45.

THURSDAY MARCH 4 The "1" Contest Finals

The Green Door, 1429 Ivar Ave., Hollywood; the1contest.com

An R-rated Miss USA Pageant meets "America's Got Talent" sends the winner to compete for "The 1" Star of the Year. Entertainment by Playboy and Penthouse centerfolds. 9 p.m.

FRIDAY MARCH 5 Experience Hendrix

Gibson Amphitheatre, 100 Universal City Plaza; jimihendrix.com

The all-star line up of music greats paying homage include Joe Satriani, Jonny Lang, Eric Johnson, Kenny Wayne Shepherd, Brad Whitford (of Aerosmith), Doyle Bramhall II, Ernie Isley, Living Colour, Double Trouble's Chris Layton, along with bassist (and Hendrix friend) Billy Cox. 8:15 p.m. Tix start at \$20.

SATURDAY MARCH 6 AMC Best Picture Showcase

The AMC in Orange has a marathon of all 10 Best Picture nominees starting at 12:01 a.m. Five other AMC theaters in the L.A. area show five of the Best Picture nominees at 10:30 a.m. Admission includes a large popcorn with unlimited refills. \$30 for the 10:30 a.m. showing and \$45 for the 12:01 marathon.

SATURDAY MARCH 6 Kollaboration 10

Shrine Auditorium, 700 W. 32nd St., Los Angeles; kollaboration.org

It's "So You Think Can Dance" meets "American Idol" for the Asian community. Audience members vote for the winners. There are celebrity performers and an after-party too. 7 p.m. Tix start at \$20.

SATURDAY MARCH 6 Titanic

Aero Theatre, 1328 Montana Ave., Santa Monica; americancinematheque.com

Can you believe that James Cameron's epic was the highest grossing movie of all time for 12 years until Cameron's latest epic, *Avatar*, broke *Titanic's* record? 7:30 p.m. \$11, \$9 with student ID.

SUNDAY MARCH 7 Tight Shortz Film, Music and Art Festival

Grand Star Jazz Club, 943 Broadway, Downtown; tightshortz.com

All genres of short film (drama, comedy, animation, music video and documentary) are screened after hours of quality entertainment, food and shopping provided by emerging musicians, dancers, artists, comedians and small businesses. 12 p.m.-10 p.m. \$7 before 5 p.m., \$12 after.

MONDAY MARCH 8 L.A. Kings vs. Columbus Blue Jackets

Staples Center, 1111 S. Figueroa St., Downtown; kings.nhl.com

Their second home game after the Olympic break features a Filipino cultural display before the game. Plus, military personnel and their families get discounted tickets tonight. 7:30 p.m. Tix start at \$29.50.

TUESDAY MARCH 9 "Cats"

Pantages Theatre, 6233 Hollywood Blvd., Los Angeles; broadwayla.org

If "Memory" serves me correctly, this Tony-winning musical is one of the longest running shows in Broadway history. Runs through March 21. Tix start at \$25.

For more events, visit campuscircle.com/calendar. To submit an event for consideration, e-mail calendar@campuscircle.net.

L.A. HOOPLA

THREE FOR THE ROAD

Lakers head southeast.



Lamar Odom of the Los Angeles Lakers

BY TJ WEBBER

THE NO. 1 IN THE WEST LAKERS (45-15) TRAVEL TO FLORIDA AND NORTH CAROLINA this week to face three Southeast Division teams.

First, they play the 29-31 Heat in Miami Thursday afternoon. When the Lakers hosted the team, led by 2010 All-Star MVP Dwyane Wade, back on Dec. 4, they barely eked past the Heat by one point due to a 3-point buzzer beater by Kobe Bryant.

On Friday, the Lakers battle the 28-29 Bobcats in Charlotte. And two days later, they square off against 40-20 Orlando. The Magic sit at No. 2 in the east and always provide a challenge for the L.A. squad.

The Lakers return home on Tuesday to play the 31-27 Raptors at Staples Center where they barely beat the 22-36 Philadelphia 76ers 99-90 last Friday. Staples was also the setting for the pivotal Feb. 28 game against the No. 2 in the west Nuggets (39-20).

The match served as a preview of a certain playoff series between the two squads, and the Lakers were out to prove they deserve the top spot in the conference after their Nov. 13 (79-105) and Feb. 5 losses to the Nuggets (113-126). However, it was Denver who started the game with passion and aggression, leading by as many as 13 points.

Then, in the fourth quarter the Lakers made their move. Bryant garnered a season-high 12 assists even though he shot only 3-17. Lamar Odom came off the bench to put up 20 points and 12 boards. And the Lakers finally achieved a victory over Denver this season with a final score of 95-89.

All stats as of March 1.

GRAPHIC NOVELS

The Goon, Volume 0: Rough Stuff

(Dark Horse)

This "milking it for all it's worth" edition reissues Eric Powell's earliest *Goon* tales, from the zombie-killing mob enforcer's pre-Dark Horse days. The result is something like watching early "Simpsons" episodes: The characters look like crude imitations of themselves, the tone is a little off, but its latent greatness is still apparent.

This volume includes three full-length stories, strips originally published online, unused strips and excerpts from Powell's sketchbook, which include his earliest character designs. Also included are an introduction by the *Goon* and Frankie.

It's a must have for the legions of *Goon* diehards. Newcomers are better off starting with Volume 1.

Grade: A-

—Mike Sebastian

The Goon, Volume 0: Rough Stuff is currently available.

Wasteland, Book 5: Tales of the Uninvited

(Oni Press)

The latest installment of Antony Johnston's post-apocalyptic sci-fi western collects four one-shot issues that shed light on some of the characters' backstories, each illustrated by a different artist. The final double-length tale features regular series artist Christopher Mitten, whose vision of the *Wasteland* is presented in color for the first time.

For devotees of the epic series, it will provide nice little tidbits of character information, but it's not an essential volume. A representative entry, "Apocalyptic City" has characters telling different variations on the myth of how the city of Newbegin was founded, none of which seem based in truth. While the chapter offers a slice of life in Johnston's world, it ultimately serves little function in the larger narrative.

Grade: B

—Mike Sebastian

Wasteland, Book 5: Tales of the Uninvited is currently available.

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