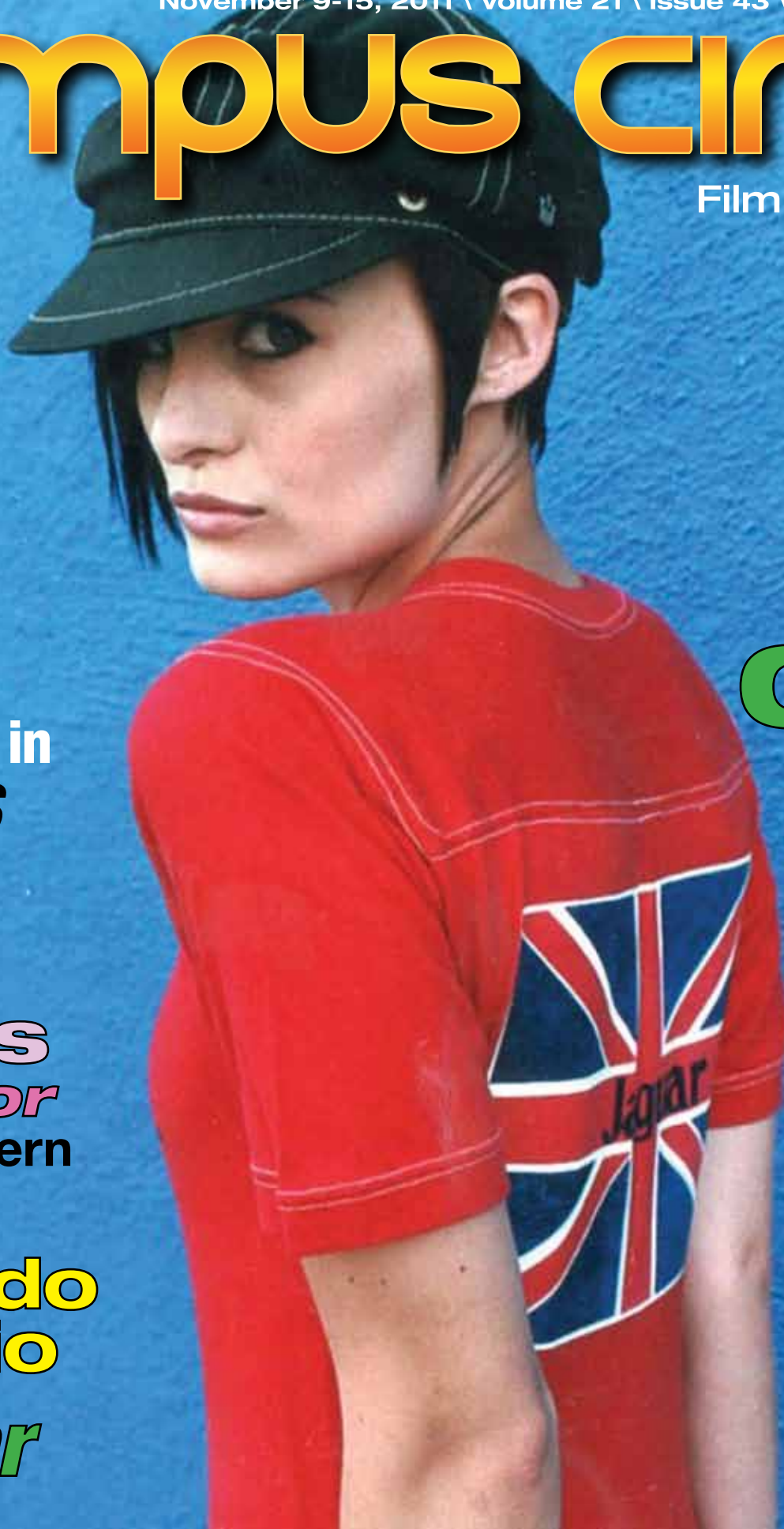


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The Sounds To Die For
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TROJANSIDELINES

HOME COMING

With the Trojan Knights

BY ELISA HERNANDEZ

IT'S HOME COMING WEEK HERE IN BEAUTIFUL Southern California, and it couldn't have come soon enough. Still getting the sourness of the Stanford triple overtime loss out of our mouths, we await to redeem ourselves against the Washington Huskies.

The Huskies have beaten us by field goals two years in a row now, and it's time we take a win on our home turf. And as the rest of the student body and I get ready to FIGHT ON and rock the coliseum, there's some who are even hungrier to cheer our Trojans on to victory.

I present to you the USC Trojan Knights, also known as those dedicated body-painted fans who sit in the front row at every USC home football game. The Knights are the "guardians of tradition," and don't take that as an understatement; this group of scholarly, faithful and dedicated men strive to support every athletic team on campus.

"I have never been a part of an organization more devoted to its tenants than the Trojan Knights," says Jonathan Kelly, a Trojan Knight member since 2010. "The three pillars of spirit, brotherhood and philanthropy of the organization are incredibly displayed on a daily basis."

The Trojan Knights celebrated their 90th birthday this year, continuing to be the protectors of Tommy Trojan. With body paint covering their chests the Knights always come up with clever slogans to display at the home games.

Against Stanford, the Knights proudly displayed, "Woods > Tree" in regards to wide receiver Robert Woods and the Cardinal Tree mascot that represents Stanford. Although football may seem to dominate USC athletics, the Knights make sure to support all men's and women's sports teams on campus.

"Our spirit, which generally manifests itself through our involvement with athletics, is unparalleled... with the possible exception of the USC Trojan Marching Band," says Kelly. "We have the utmost pride in USC athletes and athletic traditions."

Homecoming is a time for alumni to come to campus, Knights to paint their bodies and the Trojan Marching Band to play "Tusk" over and over again. Football life at USC creates memories that last a lifetime.

"It's an amazing experience. The Stanford game was the greatest game I've ever been to, it was heartbreaking that we lost, but it's been an awesome season," says David Luo, a Knight since fall 2010. "We try to have [the student section] model what we do. We're in the front, so we're the frontline leading the entire section."

Homecoming week versus the Huskies is just the starting point of an exciting month. Although our Trojans won't be able to compete in the first Pac-12 championship game, fans can still look forward to the remaining home games of the season, as well as Troy week, Conquest, football rallies and, of course, our cross town rival game versus the UCLA Bruins. This year we not only get to play at home, but ring the Victory Bell, which is the trophy for the winner of the annual USC-UCLA rivalry game, and let's just say we plan to keep that painted red for the years to come.

The Knights carry the Trojan tradition proudly and lead the student body to unconditionally support and cheer for our teams regardless of the scoreboard. Versus Stanford, the

Campus Circle > Blogs > Trojan SideLines



coliseum was the loudest I have ever heard it since I have been at USC. Even head coach Lane Kiffin addressed the fact that he was proud of our student section, sending out a thank you e-mail to the entire student body for their undying support for the team. With Kiffin's approval and praise I'm sure the student section will put on a repeat performance, so that we can beat those Huskies from Washington.

Football is a way of life at USC but so is tradition, and that's what the Knights are focused on keeping intact for the university.

"The organization looks out for its own to a remarkable degree," says Kelly.

USC without its Trojan Knights is like cardinal red without the gold; the university would be missing a piece of them that represents all we stand for. Pride, ambition and loyalty are just some of the words that describe the members of the Knights. So make sure you check them out to see what they're going to spell out this weekend as the Trojans get ready to take the dogs for a walk.

E-mail editor.chief@campuscircle.net with ideas for future Trojan SideLines.

SPIRITEDBRUIN

LOOKING FORWARD TO THANKSGIVING BREAK

BY TIEN THUY HO

THANKSGIVING BREAK IS ARGUABLY THE CLIMATIC event of the UC quarter system. It comes at just the right time to end off the ninth week before the last of instruction and finals. It is four short days of time to recuperate from stress of academics and celebrate with family and friends.

In my family, we do not have any special traditions for the Thanksgiving meal. As long as we have bottles of cider and pumpkin pie, we are happy. Actually, my favorite part of Thanksgiving break is Black Friday... so that means on Thursday, I am just waiting for Friday to come. During the wait, I make a long list of things I want to buy and stores I want to browse and any special deals or coupons I should be aware of.

I know I am missing out on the real meaning of Thanksgiving. But if Thanksgiving is the time to be with family by doing what we all love to do (even if it is shopping) and being appreciative and thankful for each other, then yes, I am achieving that. Here are some other Bruins' insights on

how they spend Thanksgiving.

Chaleena Ukositkul: "I am looking forward to Thanksgiving dinner because this year, the meal will be a surprise. Since my mom does not want my dad to cook turkey, we will be feasting on something novel this November."

Hanbee Oh: "I will probably chill for a day or two and then get back to work. I think the break is pretty much the same for everyone though: catch up on sleep, goof off and on the last day, start panicking and do homework."

Joseph Truong: "I will go home and eat Thanksgiving dinner with my family. It is really the most festive and plentiful meal of the year. And then, Black Friday shopping, I guess."

Kathleen Besas: "My family treats Thanksgiving like every other day, so we do not even eat turkey. We just eat what we usually eat, like Pilipino food. I am most excited to just relax for four days. I might shop too, but I am not going crazy with Black Friday (I will not be in line at a store at 4 a.m.)."

Kimmie Eng: "I am going back home to San Francisco to eat turkey with my parents, brother and cousins. I love the atmosphere around Thanksgiving because everyone is so happy to see one another."

Matthew Bunnett: "Go home and eat turkey. Same old thing we do every year. Oh, football is on, too. I hope I will not have something hanging over my head like a take home test or essay due the Monday after break. Sometimes it is hard to have fun when I am worrying about schoolwork."

Meaghan Fowlie: "Well, my second cousin - who I pretty much just met last night - has invited me to his mother's (whom I met as a child), along with my brother and his wife, home for Thanksgiving dinner. I am Canadian though, so our Thanksgiving was nearly a month ago in which I

Campus Circle > Blogs > Spirited Bruin



UCLA Bruin Chaleena Ukositkul

celebrated by Skyping with my whole Canadian family!"

Sarah Zych: "I am really excited for Thanksgiving this year because I get to go back home to NorCal to celebrate with my family. The fun part is my whole family cooking dinner; everyone will be in charge of cooking one or two items for the meal. I will make mashed potatoes and bake pies. My favorite part of the meal is pecan pie - it is so delicious. I like it even more than pumpkin pie."

It seems like everyone has the right idea about the most important part of Thanksgiving: family! And we will all be extremely well fed before we tackle finals.

Finally, one interesting fact about Thanksgiving: The night before Thanksgiving is actually the one biggest day for bar sales in the United States. The sales are higher than they are on New Year's Eve, Super Bowl and St. Patrick's Day. The main reason is that mostly everyone will head to their hometowns and meet up with old friends, so that presents a chance to go out to bars.

E-mail editor.chief@campuscircle with ideas for future Spirited Bruins.

CURTAINCALL



Gelo Francisco, Antoine Reynaldo Diel, JonJon Briones and Jet Montelibano

“The Romance of Magno Rubio”
 Now–Dec. 11 @ [INSIDE] the Ford

With pure honesty, I must admit and declare myself a true lover of “The Romance of Magno Rubio.” This play is an unforgettable tale of romance, love, survival and pursuit of the so-called American Dream. A production filled with articulate thrills, distinct laughs, and prolific musical segments that rhyme, “The Romance of Magno Rubio” is the must-see play of the season.

With high energy and a creative script, this play is based on Carlos Bulosan’s seminal short story about a love struck Filipino migrant worker in California during the 1930s. Meet Magno Rubio, who is a bit primitive but becomes educated as the story progresses. Magno Rubio is funny and oftentimes naïve. Thinking a Caucasian lady (Clarabelle) from Arkansas is in love with him, Magno Rubio drastically falls in love with the wrong woman. Clarabelle just asks for money and gifts, and in return, Magno Rubio receives illusions and lies.

The play also delivers original tunes in various ways – including Filipino love songs (“kundimans”) – along with some fine guitar playing and intense martial arts scenes. Simply amazing, to say the least! Dual casts perform the play in rep, one in English and the other in Tagalog, which the main language of the Philippines.

“The play traces the story of five different ‘Manongs’ (members of the first wave of immigrants who came from the Philippines to American in the 1920s and 30s),” executive producer Ted Benito says of the production.

“The Romance of Magno Rubio” is provocative, yet artistically fulfilling; this is mainly due to the great acting involved. Led by JonJon Briones (Magno Rubio) and Antoine Diel (Prudencio), Lonnie Carter’s OBIE award-winning play is fascinating and touching. It reaches the hearts of every single audience member.

“This is Filipino spoken word, rap, hip-hop. We’ll call it ‘Manila Rap,’” playwright Carter describes. You must experience it yourself!

—Marvin Vasquez

[Inside] the Ford is located at 2580 Cahuenga Blvd. East, Los Angeles. For more information, visit fordtheatres.org.

L.A.PLACES

Campus Circle > Culture > L.A. Places

WHERE CAN WE DANCE?

Spots for the 18-and-Over Crowd

BY POLITUS

IN THE RECENT MOVIE REMAKE FOOTLOOSE, A fictional small town in the middle of nowhere banned loud music and dancing for teenagers. Here in Los Angeles, a city known for its movies, fashion, pretty people and big ideas – most of which include or are a direct result of the youth of today – the notion of banning dancing for teens sounds ridiculous.

However, this is Los Angeles, and along with all of the pretty people wearing cool clothes who do go see all the cool movies, there are places, ridiculously enough, where you cannot go if your driver’s license doesn’t say you were born before the year 1990.

Alas, the underage debate continues: If you’re over 18 but not yet 21, and are old enough to go to fight for your country in a war, buy cigarettes, watch rated-R movies and even watch lame reality television personalities fight each other while smoking cigarettes using foul language while acting like porn stars, then *why* aren’t you old enough to go to the clubs and have fun?

Like the original *Footloose* from the ’80s, the message remains the same today: The youth just want to dance!

Especially for you, here’s a list of the most fun, fashionable and fabulous places where you can go dance as long as you’re 18 with a current and valid ID:

School Night!

Mondays @ Bardot, 1737 Vine St., Hollywood; itsaschoolnight.com

Yes, it’s in Hollywood. Yes, the venue may be previously known for mostly just techno music and steep cover charges. But in 2011, Monday nights here are worth the drive, relatively short wait in line and the inexpensive cover to get in.

The live music – as well as the DJs spinning in between band sets and after the bands – is always topnotch without the sometimes-annoying Hollywood attitude. It’s a great time in a nice swanky venue without the swanky attitudes that a lot of clubs in the area have. FREE w/RSVP

Club Moscow

Wednesdays @ Boardners, 1652 N. Cherokee Ave., Hollywood; boardners.com/b52.php

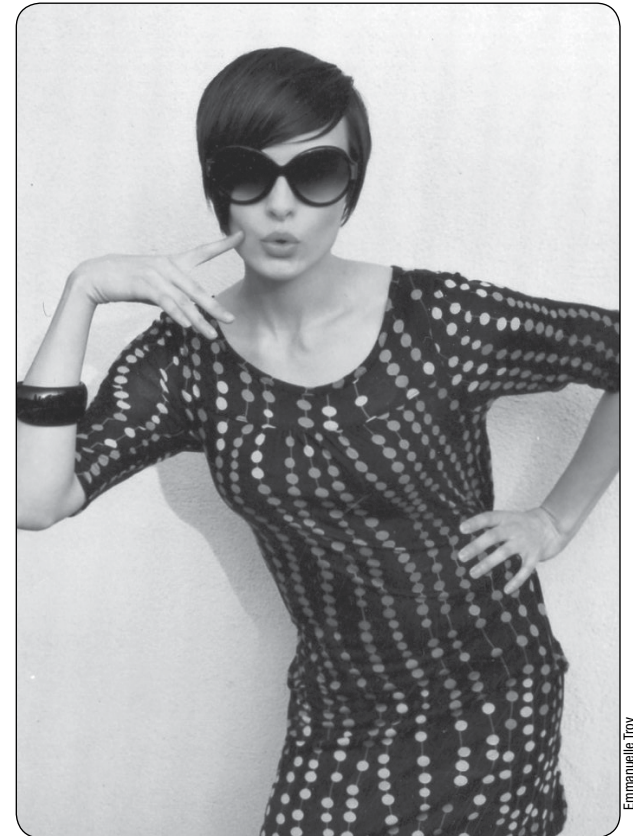
Keith Wilson’s long-running party leans more toward the electro side, and this isn’t a gangsta lean either; these are great tunes spun by great DJs with a dance floor filled with great haircuts having a great time. If you haven’t been yet – as you can tell by the above description – Club Moscow is pretty great! FREE before 10:30 p.m.; \$10 after

Club Underground

First, Third and Fifth Fridays @ Grand Star Jazz Club, 943 N. Broadway Ave., Chinatown; clubunderground.wordpress.com

A sample of some of the artists who have played, guest DJed or have just graced their presence at Club Underground: Thom Yorke from Radiohead, Pains of Being Pure at Heart, Art Brut, Atlas Sound, Mates of State, Lady Sovereign, the Kooks, Japandroids, Xiu Xiu, Passion Pit, Morrissey, Franz Ferdinand, Black Rebel Motorcycle Club and the list goes on. With a guestlist like that, you might assume that the vibe is pretentious, but it’s not.

DJs Larry G, Diana and Clifton are laid back – they just play the Brit pop, indie, ’60s soul and electro music that you cant hear anywhere else in Los Angeles. You may never know who from what band may show up on any given Underground night, but when you go you know you’ll have a great time every time; as long as you bring your valid ID. FREE before 10 p.m./ \$8 after



Emmanuelle Toy

Part Time Punks

Sundays @ The Echo, 1822 W. Sunset Blvd., Echo Park; attheecho.com

You’ve been at school all week, and all you want to do is dance. You may or may not have gotten the chance to yet, but you don’t feel as if the weekend was long enough.

Here’s your chance to see some bands at 10 p.m., then you can listen to DJs play some new wave and post punk tunes. You will soon discover after listening that you’ll be dancing along with all the punk kids, the Goth kids and everyone else who happens by. You’ll also find that there is nowhere better to spend your Sunday nights. \$5



Emmanuelle Toy

D-DAY



Anda Chu/Oakland Tribune/MCT

Occupy Oakland protesters block a truck during a march on the Port of Oakland Nov. 2.

OCCUPIED BY OCCUPY

BY DENISE GUERRA

I'VE BEEN ACCUSTOMED TO SEVERAL PROTEST CHANTS DURING MY college days. "The people united will never be defeated" and "Ain't no power, like the power of the people, and the power of the people don't stop." That last one is my favorite.

I've marched to the Federal Building, causing major traffic jams on Wilshire Boulevard and led chants against Pilipino World War II Veterans who were denied the same U.S. benefits as their white counterparts. I even participated in a sit-in at the UCLA Chancellor's office on behalf of student racism. So have I participated in the Occupy Wall Street movement?

My 21-year-old activist self (let's call her Activist Denise) would be yelling in my face right now. Sadly, as much as I fully support the goals and intentions of the Occupy movement, I have moved from the center of activism to the periphery.

I've never felt so much nostalgia and guilt than when protesters from the Occupy L.A. marched in Downtown, and I stood there with my coworkers in suits watching them like a tourist. A guy in an orange shirt, beard and a bit uppity looked at us saying, "It's your world too, what are you doing to change it?" His look of excitement screamed, "Join us, Denise, you know you want to." Instead, I simply wore a blank look of yearning while I followed my coworkers towards the bar.

As I keep up with the protests in the media, there seems to be a consensus from opposite sides of the media spectrum that the movement lacks leadership and a clear sense of an end goal. We are the David, and the corporations are the Goliath, now what? Do we want Goliath dead? Maimed? I can see why the media is yearning to find some cohesiveness in the Occupy movement. It would make it easier to understand.

In effect, the movement just seems all over the place. There's physical violence over in Oakland, while in Los Angeles it feels like a Woodstock love fest. Ideologically, I do feel impassioned that the burden of student loans, and the economy has had not only a dire effect on me, but my friends and family as well. The American Dream? Shut the front door, really, people still believe that?

I'm with everyone when we say we're sick of it. How is it that banks who received help from taxpayers continue to gain record profits and still are not providing jobs. What about cuts to education continually stripping away the opportunities and potential for countless Americans? Why is the government easing environmental regulations, allowing corporations to continually pollute our environment on the promise that they would save money and create more jobs? So Occupiers, I agree with you. I support you. I'm with you. I'm just ... unsure about your tactics. Begin internal dialogue:

Activist Denise: Yeah, girl, you gotta walk the walk before you talk the talk.

Me: I know. I'm sorry.

Activist Denise: So you're just a hypocrite. You want change, but aren't willing to do anything about it.

Me: I don't have time. I work 60 hours a week. How do I know sleeping in a tent is worth it?

Activist Denise: Just getting out there, in solidarity, will show the world our collective voice.

Me: Then what?

End internal dialogue. Begin internal frustration.

I know tangible results are possible, but maybe camping out at City Hall isn't the best way to do it. Based on my experience protesting I'm asking for exactly what media pundits are asking for: a clear goal. Something like repeal Proposition 8, give compensation to Pilipino veterans, support this bill., etc. To say I'm the 99 percent really means nothing unless we're all on the same page, or even on the same chapter.

For now (you might call it being a weenie), I'll have to take the bureaucratic route such as voting and voicing my support to decision-makers who will advocate on behalf of my concerns and frustrations. Yes, this is a very long, tedious way of doing things but supporting and volunteering my time to groups that promote access to higher education or provide job assistance is my way of "doing something."

Take note, Activist Denise.



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FILMINTERVIEWS

Campus Circle > Film > Interviews

IMMORTALS

Led into Action By Henry Cavill

BY SEAN OLIVER

HANGING OUT AT THE FOUR SEASONS IN Beverly Hills, it was exciting to sit down with the cast of the upcoming sure-to-be blockbuster *Immortals*.

The film tells the story of Theseus (Henry Cavill), a mortal man chosen by Zeus (Luke Evans) to lead the fight against the ruthless King Hyperion (Mickey Rourke), who is on a rampage across Greece to obtain a weapon of destruction that can destroy humanity.

Immortals is an action packed movie with a strong cast of Hollywood superstars, including Rourke and Stephen Dorff, and up-and-coming Hollywood stars including Freida Pinto (*Slumdog Millionaire*, *Rise of the Planet of the Apes*), Evans (2010's *Clash of the Titans*), Isabel Lucas (*Transformers: Revenge of the Fallen*) and, of course, Cavill ("The Tudors"), who is also the next actor to don the legendary blue suit of Superman.

Cavill excitedly discusses the differences of training on *Immortals*, which was mostly body weight training, and *Man of Steel*, where he's bulking up to fill out the suit. He definitely has the look down pat, even sporting a stylish curl in his locks.

When asked how he handled playing two larger-than-life characters in *Immortals* and as Superman, Cavill replies, "The roles are just roles, [I just] do [my] best to put it on screen, and live it to the max."

Though Cavill is the center of attention of the entire

building, Rourke couldn't help stealing some of the thunder – not only in the film but during the press junket as well. Rourke calls *Immortals* "a chance to see sheer great entertainment" with a superstar cast.

He also talks about how he got into character using the adjustments of idealistic and fantastic guidance from director Tarsem Singh (*The Fall*, *The Cell*), "who put together the adjustments, and [then] he ran with it."

Rourke goes on to state that Singh was at the top of his list of new directors along with Robert Rodriguez (*Sin City*) and Darren Aronofsky (*The Wrestler*), with whom Rourke has had major success. He hopes that this third is the charm.

Rourke also mentions, "Singh's attention to detail was uncanny and like no other."

Singh replies to Rourke's comment saying that he had spent numerous years in pre-production and that just the wardrobe for the film took nearly three years to complete – which is apparent in its grandeur. Singh says that he had a great time with the cast and he couldn't sit still as he was filled with excitement just talking about *Immortals*, mentioning he "had found everyone that fit their right part."

When asked about his direction style, specifically about whether it was similar to his upcoming *Snow White* project, entitled *Mirror Mirror*, Singh says no, because he doesn't want people take away the fact that he didn't want to just direct an action film that would define a time or a director. He wanted to direct a film that would, above anything else, get people to want to see it.

This is reiterated by producer Mark Canton who says, "This is a movie that will give people a reason to leave the house, even with home entertainment competition – with video games such as 'Call of Duty' being released the same week."



Henry Cavill stars as Theseus in *Immortals*.

Canton emphasizes that competing against new forms of technology is hard, but "*Immortals* is one of the best reasons in a long time for people to do so."

Canton also wants to show that *Immortals* is a different project from his other hit, *300*, "which, though similar, offers many different attributes being it was a completely original story with no real intellectual property."

Immortals is its own story that grew and grew. He feels that it is something audiences have never seen before.

The film offers a balance of heart with beautiful actresses Pinto and Lucas, who mention that though they felt a little strange about performing in the action-filled, testosterone-driven film, they provided balance to the storyline as well as the set.

The Immortals cast members seem like they had a fun time working together, which definitely shines through on screen and is sure to offer great fan enjoyment.

Immortals releases in theaters Nov. 11.

KIRSTEN DUNST CHARLOTTE GAINSBORG ALEXANDER SKARSGÅRD AND KEIFER SUTHERLAND

"A GIANT ACHIEVEMENT. A WORK OF GENIUS. A MOVIE MASTERPIECE that leaves the viewer in a state of ecstasy."
 -Lisa Schwarzbaum, ENTERTAINMENT WEEKLY

"A FILM THAT SWEEPS YOU UP AND TAKES YOU OUT OF YOURSELF. I COULD NOT HAVE BEEN HAPPIER."
 -Joe Morgenstern, THE WALL STREET JOURNAL

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 -Manohla Dargis, THE NEW YORK TIMES

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MOVIEREVIEWS



Keira Knightley and Colin Farrell in *London Boulevard*

London Boulevard
 (IFC)

With an intriguing plot, fantastic cast and enough on-screen style to power 10 movies, it's a bit of a mystery how the sum of *London Boulevard* – from first-time director William Monahan – doesn't quite live up to the value of each of its individual parts.

The film follows reformed criminal Mitchel (Colin Farrell), who has just been released from prison and who is intent on staying away from falling back under the influence of his con-man friend, Billy (a gloriously sleazy Ben Chaplin). Even though Mitchel is thrown a party after his release, as well as offered a place to stay, he refuses. He no longer wants to use crime as a way to pay for his lifestyle, and this is respectable.

He's still protective and kind of a badass, though, and we see this early on in the film when he punches out a guy for making out with his slutty sister, Briony (Anna Friel). It is clear from the start that Mitchel, despite his past, is full of good intentions; and we like this about him.

CONTINUED ON PAGE 10 >>>

NEW YORK
MAGAZINE

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FILMINTERVIEWS

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Clyde Tolson (Armie Hammer) and J. Edgar Hoover (Leonardo DiCaprio) in *J. Edgar*

J. EDGAR

Leonardo DiCaprio and Clint Eastwood put their stamp on history.

BY SASHA PERL-RAVER

IT HAS BEEN SAID THAT PEOPLE FEAR MOST in others that which they are most capable of themselves. Perhaps that's why J. Edgar Hoover, a man whose life was shrouded in mystery and dogged with the whisper of rumors, spent his life digging up the secrets of others in order to remain in his astutely calculated position of power. Named the first director of the Federal Bureau of Investigation at the tender age of 30, his is a name that hovers in American history with equal measures of disdain and deference.

Perhaps that's one of the reasons the new biopic about his life is such a tantalizing prospect. Directed by Clint Eastwood and starring Leonardo DiCaprio, in a role many believe could finally secure him Oscar gold, *J. Edgar* follows Hoover's rise to power, eludes to both his famously unsubstantiated cross dressing and alleged homosexual relationship with Clyde Tolson (*The Social Network* star Armie Hammer) and delves into the psyche of a man who revolutionized crime fighting while alienating almost everyone around him.

It was Hoover's undeniable complexity that drew DiCaprio to the role. The actor credits Academy Award-winning screenwriter Dustin Lance Black (*Milk*) with cultivating a script that was "a fascinating portrait of this man. You couldn't write a character like J. Edgar Hoover and have it be believable. He's a crock-pot of eccentricities. We couldn't even fit all of his eccentricities into the film."

He describes the movie as being about "characters who devoted their lives to service, to their country. That was their church."

But DiCaprio also admits, "It was a hard concept to wrap my head around at first; to never experience any other love in your life."

Eastwood, who grew up during Hoover's four-decade reign over the FBI adds, "I had my own impressions of Hoover as a heroic figure growing up, but this was prior to the Information Age so we didn't know anything about him except what was occasionally in the papers. It was fun to delve into a character you've heard about all your life but never really knew. We're all just putting our stamp on history, our interpretation of it."

One of the liberties the film takes is its view on Hoover's relationship with Tolson, his right-hand man whom he often described as his "alter ego." The pair was practically inseparable, working closely together during the day, having daily lunches, vacationing together and is now buried a yard apart in the Congressional Cemetery. It has often been speculated the two were lovers, but, without evidence, it was left to the actors' imaginations to fill in the subtext.

Hammer, who also seems primed for an Oscar

nomination in the supporting category, feels that "in order for it to make sense that [Clyde] would stick around, to take that kind of hot and cold abuse [from Hoover], it had to be a love story."

Because the film moves through Hoover's life, from his early years as FBI director to his final days leading up to his death in 1972, the actors age 50 years over two hours.

"We sat in the makeup chair for five, six or eight hours sometimes, and had our makeup done," DiCaprio recalls with a shudder.

"It was an odious process to put on," Hammer seconds.

"The challenge was not just the prosthetic work," DiCaprio continues, "but how to move, how to look like you have 50 years in a workplace, how to speak to a young Robert F. Kennedy as this upstart who doesn't know anything."

"Well, having an 81-year-old director—" Eastwood interjects.

"Who moves better than you, didn't help," Hammer finishes with a laugh, adding, "There was a moment on set when I was like, 'Do not smile!' Clint decided to show us what he wanted [for a fight scene] with his buddy who's been with him since 'Rawhide.' They basically just had a fight right in front of us. Clint came sauntering up and said, 'This is a very important scene. Maybe you could try something like *this*,' and they're rolling around on the ground, throwing punches. Then Clint gets up, dusts himself off and says, 'Yeah, something like that!'"

J. Edgar releases in select theaters Nov. 9 and theaters everywhere Nov. 11.

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MOVIEREVIEWES >>> CONTINUED FROM PAGE 9

As we move further into *London Boulevard*, we find out a little bit more about Mitchel: He's good friends with a bum who lives under a bridge and is being pursued for employment by Billy's boss, Gant (the always amazing Ray Winstone), who is equal parts scary and classy. Mitchel doesn't want anything to do with this situation, so instead settles into a job as a bodyguard of sorts for an extremely reclusive young actress (Keira Knightley), who is afraid to leave the house but whose portrait is splayed across almost every square inch of London proper. Mitchel may or may not be falling for her; and when he reports for work on a daily basis, he shares interesting conversations with her housemate (lover? brother? friend? It's never really made clear), Jordan, played with kooky finesse by *Harry Potter* alum and gifted character actor David Thewlis.



Kirsten Dunst stars as Justine in *Melancholia*.

Sure, this is Monahan's freshman directing effort, however, the Boston native has cut his teeth in the screenplay department with such fare as *The Departed*, *Body of Lies* and *Edge of Darkness*. But the film's writing and directing aren't the problem. Nor is the film's stellar lineup of actors; or the overall look and feel of the film, which is set in the back alleys (and on the windy roads) of London.

Perhaps the piece of the film that keeps it from being a complete success is the part that involves the semi-budding relationship between Mitchel and Charlotte (Knightley), which comes across as superfluous and somewhat unconvincing from the get-go. It seems that Mitchel is on the road to reformation with or without the Charlotte detour; and honestly, the film might have been a bit more exciting and tightly wound without it.

Grade: B-

—Abbi Toushin

London Boulevard releases in select theaters Nov. 11.

Melancholia

(Magnolia)

He may not have the best judgment in the spontaneous humor department (Nazi jokes are rarely audience pleasers, guys. *Do not* do it.), but Danish director Lars von Trier is well capable of making an utterly beautiful film, as he proves in *Melancholia*, a movie that will have you leaving the theater in awe and inexplicably feeling elated for having just watched a mysterious planet plow into Earth. Calm down, that's not a spoiler.

Unlike the typical *Armageddon*-type apocalyptic movie, *Melancholia* takes out the "thrill" of anticipating the non-end of the world. In fact, the film reveals in the very beginning that the Earth *will* cease to exist, through a stunning opening sequence harmonized with Wagner's prelude to "Tristan and Isolde," an exquisite intro that will captivate more than the top-hat-and-monocle-wearing kind who gets teary-eyed during classical music performances.

It may feel like it's verging on overindulgence on the director's part after a good few minutes, but it nonetheless hypnotizes the audience, albeit slowly, into the narrative and makes sure that they stay there, engrossed, for all two hours and 10 minutes of it.

We then see a pair of newlyweds running late to the reception of their wedding in perhaps the most lighthearted part of the movie. The beautiful and bubbly Kirsten Dunst whom we all know and love graces the screen as Justine, engaged in a jovial dance with her new husband Michael (Alexander Skarsgård), and then disappears for the remainder of the story replaced by an unkempt depressive.

The movie is, after all, titled *Melancholia*, a name that pertains not only to the planet threatening the Earth (which coincidentally makes its first appearance on the night of the wedding) but also to the chronic depression that Justine struggles with. With the insight that depressives stay calm in stressful circumstances, von Trier created a character that basks in the impending nothingness and surrounded her with human beings who shrivel in defeat at the idea of it. "It's nice to be me sometimes," Justine says to her anxiety-ridden sister, played by a dispirited Charlotte Gainsbourg.

Melancholia is propelled by the raw beauty of nature, a striking contrast from the usual CGI-cored apocalyptic movie. This can be seen in the isolated Swedish castle and the landscape that surrounds it, and the stripped emotional reality portrayed phenomenally by the cast (This could very well be Dunst's best performance yet.).

The breathtaking closing scene in itself is already worth a fancy theater ticket price. And even though you're not the sophisticated, edging on pretentious, film-going kind, it will compel you in an unexpected way and may even wet your non-monocled eye just a little bit.

Grade: A+

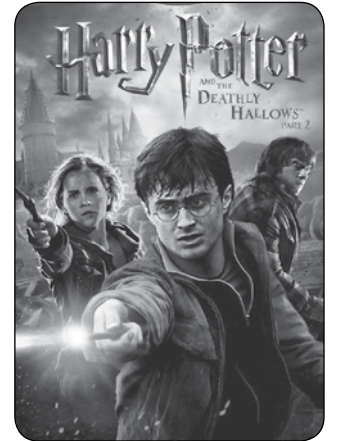
—Kristina Bravo

Melancholia releases in select theaters Nov. 11.

DVDDISH

SPECIAL FEATURES

BY MIKE SEBASTIAN



The Majors: The biggest film undertaking in history, the adaptation of J.K. Rowling's epic fantasy series, comes to a close after 10 years with *Harry Potter and the Deathly Hallows: Part 2*. The boy wizard and his pals track down the source of Voldemort's power for the final showdown with their immortal enemy.

Music journalist turned film auteur Cameron Crowe crafts a loving portrait of a rock band's tumultuous foray into stardom and evolution into mature craftsman in *Pearl Jam Twenty*.

Atlas Shrugged: Part I brings the first half of Ayn Rand's epic dystopian classic to the screen for the first time. Taylor Schilling ("Mercy") stars as a railroad executive on a search for a mysterious man whose invention may hold the key to stopping civilization from failing.

Blu Notes: A handful of neo-classics comes to Blu-ray: Still Nicole Kidman's best role, *To Die For* is a pitch black satire about a fame-seeking woman who seduces two high schoolers in order to get them to kill her husband (Matt Dillon). Gus Van Sant directs.

A timely drama about the power of the media and perception, Sydney Pollack's *Absence of Malice* stars Paul Newman, in one of his best late-career performances. Sally Field plays an investigative reporter who discovers she may have been used by powerful forces to smear an innocent man.

One of legendary director William Wyler's final films, *The Collector* is a creepy adaptation of John Fowles' novel about a butterfly collector who sets out to start collecting people. Terence Stamp stars.

Chameleon Jeff Bridges gives another in a career of great performances in Terry Gilliam's comedy *The Fisher King*. Bridges stars as a disgraced shock jock who joins a homeless schizophrenic (Robin Williams) on a Quixotic quest through Manhattan for the Holy Grail.

Still one of David Lynch's best-known films, the darkly erotic *Blue Velvet* crystallized the weird parallel nightmare vision of suburbia that would become a staple of his films. Kyle MacLachlan plays a naïve young man who becomes infatuated with a damaged singer surrounded by dangerous sociopaths.

Funny Business: A body switch comedy for the Frat Pack generation, *The Change-Up* stars Jason Bateman as a respectable if harried family man who accidentally exchanges bodies with his swinging bachelor best friend (Ryan Reynolds). Leslie Mann and Alan Arkin co-star in this film from the director of *Wedding Crashers* and the writers of *The Hangover*.

In the spirit of *Friday* and *House Party*, *Anuvahood* is a British take on the urban comedy about a wannabe gangster. Star Adam Deacon (*Kidulthood*) wrote and directed the film.

Steve Harvey drops by for Rickey Smiley's BET stand-up special *Open Casket Sharp*.

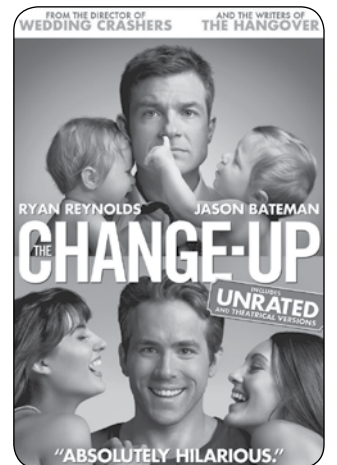
Foreign Fare: John Woo's Hong Kong action classic *A Better Tomorrow* gets an update with a South Korean remake. It's packed with double-crosses, rival gangs, revenge and brothers on opposite sides of the law.

Adapted from the best-selling novel, *Snow Flower and the Secret Fan* tells parallel stories of the lifelong bond between two pairs of women, one in repressive 19th century China, the other in bustling modern-day Shanghai. The director of *The Joy Luck Club* crafts this transcendent ode to the bonds of love.

Under the Radar: A star-studded cast of badasses – including Mickey Rourke, Jason Statham and Curtis Jackson (50 Cent) – assemble for a hardboiled tale of underground Russian roulette in *13*.

Also available: *The Perfect Age of Rock 'n' Roll*

Holiday Viewing: *The Nutcracker: The Untold Story* starring Elle Fanning and Nathan Lane, animated musical *Barbie: A Perfect Christmas*, Ruben Studdard in *The Perfect Gift*, *Dear Santa*



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IT'S ALL ABOUT THE LIPS

TEXT BY DANA JEONG / PHOTOS BY SHABNAM FERDOWSKI / MAKEUP BY JACKIE CHOI / MODELED BY RACHEL HERRING

I USUALLY TRY TO STAY AWAY FROM BEAUTY-RELATED ADVICE, AS I don't really consider myself an expert in said field. But these days, a particular beauty trend has been rising so rapidly both on the runways and on the streets that I must pay my respects – the return of lipsticks! Sure, they were big back in the '90s and they still dominate our moms' makeup stands, but walk into any college bathroom and you would have found nine out of 10 girls dabbling lip gloss, not lipstick. Starting last spring as candy-colored accessories, however, the mighty lipstick's huge comeback has recently transitioned into darker shades of red and purple, hand in hand with "The Vampire Diaries" and "The Secret Circle."

**Golden Salmon**

Gold lips look too cabaret, but plain pink lips are boring. Mix them up to get funky yet unexpectedly sultry results. **How to get the look:** First, prep and moisturize your lips with a lip balm. With a small lip brush, mix gold pigments and pink-tinted lip gloss in a 2:1 ratio. Apply a thin layer, followed by another layer of clear lip gloss for extra shine.

**Stained Lips**

Learn the tricks to creating perfectly stained lips. Blood-sucking vampire, anyone? **How to get the look:** Take away the color of your natural lips with a matte nude lipstick (foundation or concealer works, too). Apply red tint on the inner rims of your lips, gradually spreading out to create the stained look. Use fingers to even them out in a more natural way.

**Nude Lips**

Strong eyes should always be balanced out with pale-toned lips. **How to get the look:** Use foundation, concealer or a matte nude lipstick to kill the color on your lips. Apply a thin layer of clear lip gloss.

BEAUTYBEAT

NAILS, NAILS, NAILS

BY ERICA CARTER

**WITH THE WINTER SEASON**

fast approaching, it's time to make sure our nails are prepared – with color, that is. The trend for this season includes gold, deep reds, sparkles and shimmers and a few pinks and blues thrown in the mix. The newest collections from top nail companies are up for the challenge, offering tons of matte, glitter, pin and Shatter colors. I like that there was some real thought put into this season's colors, especially since we can usually be a little repetitive on nail art. Here are my favorites of the season.

Butter London

Butter is like the budget Chanel with their stay-put colors and great bottle design. They really brought the high drama this season with beautiful peacock metallic blues (Bluey), lilac glitters (No More Waity, Katie) and an elegant metallic olive gold (Wallis). Even though the prices are on the high side (\$14), they are worth it, as you can go about two weeks before having to change your manicure, and even longer for your pedicure. butterlondon.com

China Glaze

The Let It Snow collection brings 12 bright colors to the party. One fun thing about China Glaze, even though they can be found at very inexpensive nail salons, they are also featured in higher-end spots. That's a testament to the staying power of these colors. Standouts of the collection include: Winter Berry, Poinsettia, Blue Year's Eve, Tinsel Town and Snow Globe. chinaglaze.com

Essie

I can't get enough of this line. First, the Luxeffects series features a glitter top coat with refined sparkles. The gold As Gold As It Gets is so pretty and matches all skin tones. I've been dying to wear the pale gray Cocktail Bling; muted and understated, this color has been hard to find in stores. The green undertone color, School of Hard Rocks, is a fun choice to dress up with your dark clothes. If natural nails are more you, try Bangle Jangle – understated but elegant! \$8; essie.com

LeChat Nails

Every once in a while, I like to put gel on my nails so I don't have to worry about chips and scrapes, etc. LeChat's latest colors bring the frosts, creams and opals this season in the form of Golden Doublet (which can be likened to the gold swirls found on a shiny bowling ball), Pearl Martini (a super frosty white) and a really rich, creamy Blood Orange. I like LeChat because even though you're supposed to wear these colors for a while, you don't have to use acetone to remove them. They offer a safer soak-off version so you can keep your nails healthy. lechatnails.com

Nicki Minaj By OPI

Following the success of OPI's collaboration with tennis legend Serena Williams and pop princess Katy Perry, coming this January is the newest venture with venerable hip-hop superstar Nicki Minaj. Minaj, known for her out-there fashion and bright color coordination, will design six popping colors, including two glitters and one purple Shatter.

The line will feature colors across the spectrum, from neon lime green to pink. The nail lacquers are really bold and have a bit of graffiti art inspiration behind them. The colors, in true OPI fashion, are named after tracks of Minaj's platinum record *Pink Friday*, including charcoal glittered Metallic 4 Life, beautiful aqua blue Fly and Did It On 'Em's shocking lime print. Prices will start at \$8.50. opinails.com

Sally Hansen Diamond Strength – Black Tie

Sometimes black polish can be a little harsh, but not so with this drugstore brand version, Black Tie. It glides on smoothly so you won't see any creases, and it's a bit on the pearl side, giving the color a softer appearance. At \$4 it's a great buy, but make sure you have some time to kill as it does take a while to dry – completely worth it though. sallyhansen.com

With all the options this year, even if your wardrobe is not prepared for the season, your nails truly will be. Write in and let me know what colors you've loved for your collection!

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MUSICINTERVIEWS

Campus Circle > Music > Interviews



THE SOUNDS

Branching Out, But Also Tighter Than Ever

BY TAMEA AGLE

EARLIER THIS YEAR I HAD THE PLEASURE OF speaking with guitarist Félix Rodríguez and keyboardist Jesper Anderberg of the Sounds before their show at the Avalon in Hollywood. I waited for a few minutes under the stage that was already pulsing with energy from the opening DJ.

While the Sounds, takes up most of their time, the guys keep busy with side projects as well.

“We have been writing for a few artists; we’ve been producing more, too. We’re into more hip-hop or with rappers. It’s a different genre, but we bring the beat to him and he adds his stuff. It’s fun to get into other music genres,” says Rodríguez.

Word of mouth brought more and more artists who wanted to work with them.

Rodríguez continues, “We have a lot of songs that we write for the band and outside the band. The hip-hop artist, he was a DJ in our town that heard that Jesper and I write all this stuff for the band. He heard our beats and wanted to try. It was great fun.”

Anderberg cuts in, agreeing, “It was a cool experience.”

Listening to the guys talk about the inspiration for their music, it was clear that the fans are a great source of inspiration for, not only their writing, but also their performances.

The night before I spoke with the guys, they had spoken

to some of their fans.

“I spoke with some die hard fans – the kind you don’t know you really have. I sat down with them, and one of them said something that I always thought was our message as a band. She said, ‘The beauty of your music is that when I listen to it, I think everything is going to be OK. No matter what,’” shares Rodríguez.

“I like that motto. Everything is going to be OK. Someday,” he reflects.

The entire group – which also includes vocalist Maja Ivarsson, bassist Johan Bengtsson and drummer Fredrik Blond – is inspired by “people you meet, the things you go through in your life.”

“It’s an interesting thing, because you know when you get inspired, but you don’t always know what triggered it. It can be something that you experienced six months before.”

Previous records were produced by someone from outside the band, but the band’s latest, *Something to Die For*, took a turn in a different direction.

“The beauty of your music is that when I listen to it, I think everything is going to be OK.”
—A fan of the Sounds

They decided to self-produce and are happy with the result.

“After every album, we always ask, ‘Why did we have a producer?’ This time we had that discussion before we actually started recording.”

“The producer should be like the helping hand, and it can be, but it can also be the one that interferes. We all felt like we don’t want anyone to interfere with what we do, says Anderberg. “We didn’t want to have any feedback on what was good or not. It’s us, we don’t want to have anyone else say to change anything.”

With the work done, and the album out they seem relieved.

“Now it’s out, so if you like it good for us!”

Of course like most artists, they are their own worst critics.

“You know, every recording process [you] have a momentary freak out. Everything makes you want to start over. But on this album, I think we had only one of those moments.”

“You have to go through it so you can come out on the other side with the good feeling. It can all change in a moment.”

Like their fan said the night before, “Everything will be OK.”

The day that I sat down with them was at the birth, if you will, of their new album, and they were happy with the response it had gotten so far.

“The album is out. It’s like releasing your baby, it’s weird. Everyone will have an opinion on how your baby looks.”

For now, the band is back on tour in support of *Something to Die For* and is visiting Los Angeles again.

With the energy and level of performance that I saw at their last L.A. show, I can assure you, it will be one not to be missed.

The Sounds perform Nov. 15 at the Glass House and Nov. 16 at the Wiltern. For more information, visit the-sounds.com.

L.A. UNDERGROUND



GEOFFREY J

Singer-Songwriter Takes on Los Angeles

BY KATHY LEONARDO

GEOFFREY J TAKES THE STAGE, GRABS HIS GUITAR AND FLASHES A youthful grin at the audience. His disarming smile and shy demeanor draws them in.

As his low-toned voice starts to emerge, one cannot help but take notice. Geoffrey J delivers his music with an honest and raw delivery, with straightforward rock 'n' roll melodies.

Geoffrey J arrived in Los Angeles in the summer of 2010. A driven young singer-songwriter, who has gained much attention, playing festivals and local venues, he has also released two full-length studio albums.

His music has received rave reviews and thousands of downloads as well as airplay on several radio stations.

As a songwriter, his melodies range from roots-rock to folk. His songs offer a large amount of passion for such a young performer. His organic approach to songwriting allows his lyrics to be vulnerable yet direct. His melodies sometimes haunting, are also upbeat, memorable and consistently entertaining.

Geoffrey J has been influenced from the work of such industry legends as John Lennon, Bob Dylan, Lou Reed and David Bowie and applied them to a collection of music that instantly qualifies him as one of the most dynamic and mature songwriters to emerge in recent memory.

The Geoffrey J experience, changes based on his environment. As a solo performer, he exudes a brooding intimate performance with a touching sensibility that is rarely seen in most performers. With a full band or duo, there is a bold brash sound that drives his melodies and brings his audiences to their feet.

On Wednesday Nov. 16, you can catch this talented young musician in action. Geoffrey will be performing his folk/roots rock at Danny's Venice Beach Bistro and Bar at 7 p.m. Danny's Venice is known for its great happy hour which will be extended until 8 p.m. for this performance only.

This acoustic show runs from 7 p.m. until 10 p.m. and will feature guest musicians all night. Danny's Venice Beach Bistro and Bar is located at 23 Windward Avenue, right off the beach, between Pacific Avenue and Speedway in Venice. Admission is FREE.

For more information, visit geoffreyj.com. Enjoy free downloads of his two CDs, *Fly on the Wall* (which will only be available until the official 2012 release in January) and *Pennington Place* (2009).

LIVESHOWREVIEWS

Simple Plan

Oct. 28 @ The Music Box

When I headed out to see Simple Plan, I felt like I was going back in time with friends from the past. Truth be told, I wasn't sure what to expect from the audience out in Hollywood to see Simple Plan, but they were charged up and ready to have a great time.

Opening bands, Forever the Sickest Kids, the Cab and Marianas Trench, brought the Music Box to life with banter among band mates and audience interaction including an invitation to an after-show slumber party – though slumber party locations were

yet to be determined. When Simple Plan came onto the stage, aside from a momentary and somewhat ear-piercing audio glitch, they took control as true performers.

When the band – consisting of Pierre Bouvier, Chuck Comeau, David Desrosiers, Sébastien Lefebvre and Jeff Stinco – began fan favorite “Jump,” the entire building felt like an earthquake had hit it. Every fan was jumping in time with their frontman.

The band, currently on tour in support of their recently released album, *Get your Heart On!*, is continuing the tour into early next year and will be jumping from continent to continent in the coming months. If you were not able to make it to the band's show in Los Angeles be sure to at least to check out the new album.

With a very young and very energetic audience, the screams filled the venue for the entirety of the set, and Simple Plan kept the energy high. The girls in the audience each seemed to have their favorite band member and made their opinions known.

—Tamea Agle



Pierre Bouvier of Simple Plan

CDREVIEWS

As I Lay Dying

Decas

(Metal Blade)

It's a 10-year anniversary for As I Lay Dying, and the guys have taken advantage of the occasion to offer their fans something a little different in the form of *Decas*. Firstly, the album features three new tracks; the thrashy and powerful “Paralyzed” and “From Shapeless to Breakable” and the more melodic, radio ready “Moving Forward.”

From there the band pays homage to some of their influences with a pummeling take on Slayer's “War Ensemble,” two Judas Priest covers (“Hellion” and an impressive version of “Electric Eye”) and a rough-and-tumble run-through of the Descendents' brief “Coffee Mug.” The second half of the album features remixes of old songs, most notably “The Blinding of False Light” which is turned into a dub-heavy dance floor burner by Innerpartysystem who has worked remix magic for other hard rock acts as well as pop acts like Katy Perry.

Additional remixes of “Elegy,” “Wrath Upon Ourselves” and “Confined” also present the band in a manner you probably would never have imagined, and that's the whole idea behind the familiar/unfamiliar mash-up of *Decas*.

Grade: B

—Kevin Wierzbicki

Decas is currently available.

Bastard Priest

Ghouls of the Endless Night

(Pulverised)

It's a pretty well-known fact that Sweden is a peaceful, progressive country with a populace that's recognized for its open-mindedness. And while some might see IKEA,

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HONEYHONEY Prepares for a Homecoming

BY TAMEA AGLE

WHILE THEY WERE ON THE ROAD, MAKING their way to Salt Lake City, Utah, I spoke to Honeyhoney's Ben Jaffe.

Looking back on the show they had just performed a couple hours to go, he reflects, "The tour is winding down, we have a week and a half, almost two weeks, to go."

Jaffe, though, is not road weary.

He continues, "You know, I'm in the zone to keep traveling so I might even keep going after the tour."

The duo's newest album, *Billy Jack*, was released last month to great response. As a girl from Ohio, the opening lines "We're holed up in Cleveland / We got nothing else to do / Except have bad intentions" were my favorite, and I listened to the song "Lets Get Wrecked" about 10 times without stopping.

So for all of my fellow Los Angeles transplants, we should all join Suzanne Santo and Ben Jaffe at their show at the Troubadour on Sunday.

With the album released so recently, they are still getting feedback and response from the fans.

"For us, it's been amazing, you know. We had a really good response from people that have been supporting us for a while, and good things have been happening. It's been exciting," shares Jaffe.

On a tour like their current 41-date North American schedule, they hope to bring in the fans, new and old. With the way the tour has been going I am sure that they will see some familiar faces the next time around.

"I hope they will want to come back. I think that'd be pretty sweet," says Jaffe.

Entertaining the crowd, putting on a show is the most important part of the tour for the band.

"Being entertainers is important to us," Jaffe says. "We like to make things fun. We like the quiet moments in the shows too, but those moments have to be earned I think."

The two artists continue to write while on the road; it's a

continuous process.

"At this point it's just us holing up somewhere and fighting with each other 'till songs come out," Jaffe says with

a laugh. "We try to fight as little as possible, but you know it's an intense thing working like that. Any kind of creative collaboration is a challenge, but it's also great."

Excited to get back home to the West Coast, they will be on home turf shortly.

"In L.A. we're playing at the Troubadour and we're excited about that, it'll be a homecoming show. I love both coasts, but because this will be the end of the tour on the West Coast, I'm really looking forward to all of them. They will go quickly, they'll be fun and a little out of control."

For the next tour, "you know we're really excited for, whenever it happens, to move up to larger venues and spaces to play for more and more people," Jaffe adds.

After meeting through a mutual friend, the duo began to play, and through what seems like happy accidents, started their band.

"We started playing together, we met through a mutual friend. It was great for people like us at the time, you know kids that just moved to L.A. looking for a space to play."

With the encouragement of a sound engineer and friend, their first album was recorded.

"We started playing together, someone would reach out to us on MySpace, and it began to snowball in that way."

"For us, it's been amazing. ... It's been exciting." —Ben Jaffe

Honeyhoney performs Nov. 13 at the Troubadour. For more information, visit honeyhoneyband.com.

MUSICREPORT

BY KEVIN WIERZBICKI

Take a Ride Courtesy of Montgomery Gentry

Raucous country act Montgomery Gentry has just released a new album called *Rebels on the Run*, and one lucky purchaser of the album will win a motorcycle. One physical copy of the album includes a "golden ticket" good for a one-of-a-kind Demented Cycles custom chopper designed with input from the duo's Eddie Montgomery and Troy Gentry. As of press time, no one has come forward with the golden ticket.



Catch a ride from Montgomery Gentry.

"Tim Timebomb's RockNRoll Theater"

"Dante," the pilot episode of "Tim Timebomb's RockNRoll Theater" was created by iconic musician and Grammy Award-winning producer Tim Armstrong and recently premiered on the VEVO premium music video and entertainment platform. The episode brings the 14th century epic poem "Dante's Inferno" roaring into the 21st century with a timely new take on greed and corporate corruption.

The episode stars AFI frontman Davey Havok, guitarist and vocalist Lars Frederiksen of Rancid and actor Robert David Hall, known for his extensive work on TV's "CSI." No word yet on what Armstrong has planned for future episodes.

Punk Goes Pop Vol. 4

Fearless Records has had lots of success with their ongoing *Punk Goes...* series, and pre-orders are now being taken for the latest title, *Punk Goes Pop Vol. 4*. Pierce the Veil gets the honor of the lead-off spot on the compilation with their cover of Bruno Mars' "Just the Way You Are." The set also features goodies like Go Radio covering Adele's "Rolling in the Deep," the Ready Set smokin' with Wiz Khalifa's "Roll Up" and For All Those Sleeping interpreting Taylor Swift's "You Belong With Me."

Other punk acts covering pop hits include Allstar Weekend, Silverstein, I See Stars, Tonight Alive, Woe is Me and Downtown Fiction. *PGP4* drops on Nov. 21, but you can pre-order now at PunkGoes.com/Preorder.

Record Store Day Celebrates Back to Black Friday

Black Friday, the biggest shopping day of the year, is almost upon us once again, and this year indie record stores are hoping you'll spend some of your hard-earned loot on vinyl. Thusly the folks who bring you Record Store Day, normally celebrated on a Saturday, are hosting Back to Black Friday on Nov. 25. And as usual with a Record Store Day event there will be plenty of limited edition and collectible vinyl pieces on sale only at select indie record stores.

Some of the titles available on wax on Back to Black Friday include: *Live at KCRW* by Iron and Wine, *Blood Sugar Sex Magik* by the Red Hot Chili Peppers (remastered and on vinyl for the first time in 20 years,) a Tom Petty live effort called *Kiss My Amps*, a two-song 12-inch EP from the Black Keys and the five-disc *Eric Clapton Blues Box*. Classic rock fans will want to swoop on the *40th Anniversary of L.A. Woman* vinyl singles box set by the Doors and *The Wall Singles Box* from Pink Floyd. To find a participating outlet near you visit RecordStoreDay.com.

Buddy Holly: Listen to Me/The Ultimate Buddy Party

If you weren't at the Buddy Holly tribute show at the Music Box in Hollywood this past September you should know that the entire event was filmed and you can now, beginning in December, view the concert on PBS. The show features Keith Richards, Ringo Starr, Cobra Starship, Shawn Colvin, Imelda May, Brian Wilson, Stevie Nicks, Raul Malo, Boz Scaggs and many others.

The event was put together by producer Peter Asher, who said of Buddy, "He showed us how brilliant and unforgettable songs could be written using the simplest of chords. He taught us the value of a lyric which came from the heart and the importance of making records the way you learned them in your head."

Comedian Eric Idle of Monty Python's Flying Circus also appears. For air dates check your local PBS program listing.

Xibalba Moves Up

Congratulations to Pomona hardcore act Xibalba for signing a deal with Southern Lord Records. The label had previously taken a chance with a limited pressing of Xibalba's *Madre Mia Por Los Dias* album – they ended up selling like hotcakes so the respected purveyors of doom will have exclusive handling of the band's 2012 follow-up album.

MUSICNOTES



You don't have to speak French to enjoy Yelle at the Wiltern Nov. 10.

NOVEMBER CONCERTS

BY EVA RECINOS

WE'RE GETTING INTO THAT TIME OF YEAR AGAIN – COLDER WEATHER,

Daylight Savings just ended, the coming of Thanksgiving and, before we know it, Christmas. And while some might be pledging to a no shave November, or any of its other related activities, you can pledge to a concert-filled month with some upcoming acts from a wide range of genres. Make November the month you finally see one of your favorite artists or check out someone new. 'Tis the season to buy yourself a ticket to musical happiness.

Yelle – Nov. 10 @ The Wiltern

You might not speak French, but it doesn't take anything but body language to sway and dance like a madman or woman to Yelle's tracks. The French group has been around since 2000, crafting some fun, clap-friendly tracks and a loyal following even amongst groups that don't speak the band's chosen language. It's hard not to dance along to any of the band's bouncy yet easygoing tracks so why not take a break from a stressful week to unwind to good music in a beautiful language? You can just say you're being creative with that French studying.

Mary J. Blige – Nov. 17 @ Club Nokia

Up there on the list of powerhouse female vocalists, Mary J. Blige is sure to give a wow concert to those who purchase a golden ticket to her Club Nokia show. Blige has recently been named one of the members of the new signers on "VH1 Divas," which only helps cement her status as a veritable singer and influential woman. Blige's vocals are obvious enough on recordings, so the live show is bound to only make her talent all that more impressive – she hasn't won nine Grammys for nothing. Witness the skills of someone not in need of any Auto-Tune. Dance, sing and maybe even cry along to her always-passionate tracks. Blige will surely make it a Thursday night to remember.

Katy Perry – Nov. 22 @ Staples Center

The bubble-gum girl has got a knack for catchy tunes and apparently quick costume changes at live shows. And she doesn't seem to be letting up any time soon. Sit, or stand, yourself alongside hundreds of other fans and sing your head off to this cutesy chart topper. It's bound to feel a little like a trip to "Candy Land" except with plenty of infectious music along the way. Perry's career has been exploding lately, and you can see her singing chops live and maybe even up close. It's a "Teenage Dream" come true. Or maybe more like the reinforcement of your guilty pleasure.

Morrissey – Nov. 26 @ Shrine Auditorium

HARD Haunted Mansion might have just shook the Shrine Auditorium and caused mayhem for two days strong, but that doesn't mean it'll be the only music event to shake things up. The Smiths' vocalist who went on to craft his own solo career, Morrissey, will hit the stage at this same venue and surely have everyone from hardcore, loyal '80s fans to newbie teens singing at the top of their lungs to songs about anything from heartbreak to England. The smooth-voiced man is still going strong after a long career in music, and this is your chance to catch this music icon and brag about it to your grandchildren later when they hit their rock phase. Do I see a coolest grandpa or grandma prize in the future? If not, you can at least compete for most intense singer/starter of a mosh pit.

But the concert calendar doesn't end there. Explore your options for a night on the town and get rid of that upcoming end-of-the-year stress with some of the best the concert season has to offer.

CDREVIEWS

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Volvo or smorgasbord as the nation's greatest gift to mankind, many others would argue that there's only one product from Sweden that matters: death metal music!

For these folks, you have bands like Bastard Priest, a duo consisting of singer/drummer Matt Mendoza and guitarist Inventor. The album's title cut is typical of the duo's style; Mendoza sings like Rob Zombie after a week-long bender while beating the skins furiously like he's playing Whac-A-Mole with Satan's head, as Inventor fills every other available space with screeching guitar.

Mendoza's style also includes a little bit of humor here and there; a brief cowbell flurry brings a classic rock-tinged smile to all the gloom during "Ghouls of the Endless Night." "Enter Eternal Nightmare" sounds like Cradle of Filth's idea of a haunted house theme while the lurching "Poison" is a bit sludgy like Black Sabbath's "Iron Man," and the deeper you get into the album the more classic rock influences you hear.

On album closer "Enormous Thunder of the End," Inventor finishes the song with a blast of psychedelic guitar, another nod to the fact that Bastard Priest's interests go far beyond death metal.

Grade: B

—Kevin Wierzbicki

Ghouls of the Endless Night is currently available.



Buraka Som Sistema

Komba

(Enchufada)

There are so many words to describe Buraka Som Sistema, and they all embody the meaning of fierce. I remember seeing them at Coachella a couple of years back, and at 3 in the afternoon nowhere on the Coachella lawn or anywhere in Southern California was dancing as hard, fast and sweaty as we were in Baruka Som Sistema's tent. It was nothing you would regularly hear on any mainstream channel. In Europe, however, it's a different story.

Born in Portugal, the group mixes house and trance music, with the styles of African and Caribbean beats in a genre known as kuduro which consists of my mathematical equation of 30-percent house, 30-percent hip hop and 40-percent African drums. When you combine all these styles (which are already high energy individually), you're in – dare I say it – a fierce state of booty shaking.

On their sophomore album, *Komba*, Buraka Som Sistema does not disappoint. Collaborations with MC Afrikan Boy, who has worked with M.I.A., create an ambiance of being in a club, somewhere in Africa. Somewhere, maybe like Angola. That's because the album's title theme stems from an Angolan religious ritual celebrating someone's life seven days after they have passed away.

Listening to the unique language of an MC rapping layered with jungle beats in the album's opener, "Eskeleto,"

gives someone like me a taste of the music we're deprived from here in the states. And when I mention the word fierce, it doesn't necessarily mean screeching, screaming loud sounds like in the genres of rock or house music. Rather, it has a more sinister, playful vibe, like you are in some sort of ritual where you laugh at the face of death – by dancing your ass off. Yeah, that probably didn't make any sense. But if you listen to the album, you'll hear what I'm talking about.

Grade: B+

—Denise Guerra

Komba is currently available.

Joker

The Vision

(4AD)

As a special post-All Hallows Day treat, 4AD's new signee and prodigy, Joker, releases his new record, *The Vision*, this week. *The Vision* comes across with a minefield of emotional melodies and intricate synths all wrapped up with a bow of beats.

This great addition to Joker's already prestigious discography is a well-executed 12-track disc with personality and a knack for the element of surprise. Check out the songs "Tron" and "On My Mind," for a good taste of the variety he offers. While the songs sink in, you really don't know what tricks Joker has up his sleeve until they hit your eardrums. But this is all part of the genius of *The Vision* and the complete style of Joker.

Joker has already wrapped performing at New York's CMJ and has plans for a small tour in Europe this fall in support of the album.

Grade: B

—Mary Broadbent

The Vision is currently available.

Jonathan Coulton

Artificial Heart

(Jocoserious)

If merging Ben Folds and They Might Be Giants is your dream hybrid, welcome to the world of Jonathan Coulton. After a half-decade hiatus, the master of oddball, offbeat subject matter and bedroom-pop music has returned with his fullest-sounding project, *Artificial Heart*.

Coulton enlisted TMBG's John Flansburgh as producer, brought in a real band, used a professional studio and added special guests, including Suzanne Vega, who duets on Coulton's understated ode to Icarus, "Now I Am an Arsonist." Sara Quinn of Tegan and Sara brings her textured voice to a new rendition of pop tune "Still Alive," used for the closing credits for popular video game "Portal." Coulton also includes a remix of "Want You Gone," from "Portal 2."

Another highlight is guitar pop gem "Nemeses," where the Long Winters' John Roderick sings about a villain seeking a protagonist/hero. Several tracks are flickered by mental deterioration: psychosis underlies the chipper "Good Morning Tucson!," concerning a television morning host losing his mind, while "Sticking It To Myself" features a man who has a precarious lack of self-control.

Grade: B

—Doug Simpson

Artificial Heart is currently available. Jonathan Coulton performs Nov. 16 at House of Blues Anaheim.

Lou Reed & Metallica

Lulu

(Warner Bros)

Lou Reed aficionados loathe the fact that punk's godfather would dare pair with pedestrian metal dudes. Metallica fans are wildly disgusted that the thrash gods welcomed this grating, tuneless infidel into their temple.

Good. Repulsion is a fine place to start when it comes to their *Lulu* collaboration.

Based on playwright Frank Wedekind's violent tale of an alluring lass using sexual wiles to rise through German



society only to fall into poverty, prostitution and worse, Reed's lurid lyrics are aptly incendiary and corrosive. While there are a few awkwardly pretentious rants (i.e., "Mistress Dread"), the self-hating poetics of "Dragon," the wrenched ardor of "Pumping Blood" and the recoiling humor of "Brandenburg Gate" are particularly and vividly pernicious.

Throughout these frank moments, guitarist Reed and his partners in grime make ghoulish avant-metal of the first degree, brooding, pile-driving, noise without melody. The effect is not unlike Metallica's earliest mournful bangers, only with Reed's monotone barking up front.

The careening wall of woe (94-plus minutes) has its breaks, in the moody acoustic guitars of "Little Dog," the Velvet Underground-like chug of "Iced Honey" and the quietly tremulous build toward raging fury on "Cheat on Me."

Bracing stuff, not for the faint of heart.

Grade: B

—A.D. Amorosi, *The Philadelphia Inquirer* (MCT)

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St. Vincent

Strange Mercy

(4AD)

To make her third album, the tall Texan singer-songwriter/guitar virtuoso Annie Clark – also known as the bewitching female artist St. Vincent – returned to Dallas for a spell. She was determined to track personalized new songs that felt closer to conception, some fresh material not as painstakingly considered or downright conceptual as on her 2007 debut or 2009's *Actor* (where select movie plots and characters inspired the tunes).

The result is her most cohesive record yet, highlighting her great strengths – namely a gorgeous, expressive, yet unaffected and original high voice (never overwrought, with none of, say, the over-channelling of Kate Bush that Tori Amos has gotten away with for years); dizzying prog-pop with art-punk guitar skills; and songcraft deploying all elements in appealing structures and resonant lyrics. Yes, there are arty vibes.

The fine first track, "Chloe in the Afternoon," was informed by the 1972 Eric Rohmer film of the same name. "Cheerleader" is a standout, Clark informing us that "I've had good times / With some bad guys / I've told whole lies / With a half-smile" as the track builds, her guitar progressing from strum to fizzy buzz.

Overall, it's an album demanding placement on any year-end best-of list.

Grade: B+

—David R. Stampone, *The Philadelphia Inquirer* (MCT)

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MUSICINTERVIEWS

RIC TAYLOR

The Best Kept Secret in L.A.

BY SUZI FOX

A GENIUS SONGWRITER CAPABLE of piercing your heart while laying his own soul wide open on the altar of scrutiny, the best kept musical secret in Los Angeles is Ric Taylor.

Taylor graduated high school at 15 and seeking adventure, flew to England. Since the laws of England did not allow him to work until age 18 he alleviated boredom by picking up a guitar for \$17. This was at the height of the London music scene, and Taylor was in the middle of it, seeing John Lennon and other artists on Carnaby Street. After a year, the authorities thought he was avoiding the draft and booted him back to the United States.

He came back as the San Francisco music scene was busting wide open. He attended college north of there, got better guitars and was hanging with the Grateful Dead, Santana, Quicksilver Messenger Service and just about anyone else in that scene.

Taylor makes it very clear he was not one of the hippies who did nothing but get high and hang out, but rather a Berkeley radical who actually hit the streets. At one Vietnam protest, this 18-year-old ended up tear-gassed.

A pivotal encounter in Taylor's life was his friendship of Paula Douglas. She was the Lectures and Concerts Commissioner in Northern California who had about a \$3,000 budget to hire bands, create a Renaissance Faire, organize bead sales, etc. Douglas was your typical hippie chic who wore muumuus, a great cook and had a keen sense for making things work. For example, she had bands (like Santana) come to the college and play at noon for free. She then took them to her ranch, got them stoned and fed them. Douglas then sold tickets at \$3 each for a full-on concert that night. Her budget overflowed at \$28,000.

Douglas took Taylor under her wing. When she heard his first attempt at songwriting, her words of encouragement inspired him to keep going. Douglas got him gigs in San Francisco and Berkeley. Taylor had hoped to one day draw her back out into the spotlight and give her the credit he felt she was due, but Douglas died at a young age from breast cancer. In some small way, we are hopefully honoring her today.

Some of the greatest influences on Taylor include Bob Dylan and Mick Jagger because of their "bad" vocals.

"I liked Dylan because he sounded so horrible, and I thought, 'Well, I can sing better than that.'"

Taylor's voice has been heard the world over throughout the years as he toured with several bands before going solo. At one point, Taylor landed a position as the head guitar instructor for Yamaha Music International for the western hemisphere. When he got the job he had to learn their technique, and now he's trying to unlearn it all since it can inhibit his creativity.

His current CDs, *Rebel Without Applause* and *Songs From Around the Cosmic Campfire*, are available on his Web site. Although occasionally he will bring in special guest artists to accompany him, the impact of his one-man show brings depths of emotions that leave even the stouthearted shaken and touched.

"My writing process starts with a humming melody, and some line will come out of the cosmos and end up being the direction for the lyrics that are suppose to be. I have 200 melodies in my quiver now. Lyrics are the hard part for me," he says.

Having taught whitewater canoeing, Taylor compares it with songwriting: "In canoeing, you could die if you're not careful. Songwriting can feel like that. Especially when it involves personal content and emotions. The tragic thing is that most people stop making mistakes, but that is what makes us grow artistically. People are afraid and embarrassed to be vulnerable on stage. They need to crack themselves open and let themselves out. I'm not sure who said it, but it bears repeating: The only difference between a rut and a grave is the depth."

Ric Taylor performs Nov. 15 at the Marine Room Tavern in Laguna and Dec. 2 at Kulak's Woodshed. For more information, visit rictaylor.com.

Suzi Fox is a freelance writer and the founder of artistfromtheattic.org; an organization that offers a venue for musicians, writers, actors, artists and others to post their work for FREE for the world to see!



FREQUENCY

BY BRIEN OVERLY

M83

Nov. 9 @ The Music Box

Even if you have no rhythm whatsoever to speak of, M83 will make you want to dance. Whether or not you can do this publicly without embarrassing yourself is entirely up to you, but the French indie act will at least offer a worthy catalyst for your hopefully coherent movements.

The brainchild band of Anthony Gonzalez has been around for nearly a decade and can masterfully create moody and atmospheric music that can emote even without the need for spoken words. Their brand of synth-y dreampop is the perfect soundtrack to that mental montage of all the fun and frivolously immature things you did over the summer, the kind of songs you want blasting in the background while you walk down the street for increased epic-ness. You and like, *every* teen drama show ever that's on TV right now, apparently.



Every Time I Die has one of the most intense shows.

Jack's Mannequin

Nov. 11 @ El Rey

Nov. 12 @ Fox Theater

Speaking of pop music for grown-ups and cool kids, Jack's Mannequin will likewise fill that role, though frontman Andrew McMahon will make you feel significantly more stoked on life by the time his set's done. The magic of a Jack's show, however, is very much locked in McMahon's vocals. While his band's instrumentation is all top notch, it's McMahon's natural ability to convey emotion with his signature voice that makes his band so special. Whether it's lighter, more fun subject matter or McMahon baring the dark recesses of his soul vocally, he is relatable above all else. But even when going to those darker lyrical places and dishing the emotional real talk, the underlying optimism that makes McMahon such a generally awesome dude still never fails to shine through.

Every Time I Die

Nov. 12 @ House of Blues Sunset Strip

Nov. 13 @ The Glass House

Arguably one of the most intense rock 'n' roll shows known to man in the full history of the genre, post-hardcore act Every Time I Die needs no special effects or gimmicks to hold that rank. Grizzled veterans of the modern punk scene, the Buffalo natives come to the stage armed with little more than expert musicianship and a surly demeanor, but they combine the two for a concussive effect.

While frontman Keith Buckley can be as lyrically crass as they come, every acidic word he spits out has meaning, with the acid-trip storytelling skills of a more heavily tattooed Hunter S. Thompson. Combined with his brother Jordan's concussive shredding on guitar, the Buckley brothers are masters of bringing a little atmosphere to music that will still melt your face off.

As a side note, this is also a GWAR show. So ... bring a rain poncho? As a side note to that side note, even though GWAR isn't so much my thing musically, you still have to respect a band who finishes its tour despite its guitarist passing away last Friday. And really, if it's good enough for Keith Buckley to tour with, it's good enough for the rest of us.

Touche Amore

Nov. 13 @ Echoplex

Continuing to delve further into the harder end of the spectrum, the L.A. natives of Touche Amore are similarly chaotic, unpredictable and uninhibited, but they also bring a much heavier emotional weight to match their frenzied instrumentation. Bringing the whiskey-soaked, yell along anthemic punk-ness of Gallows and the intelligently written and viscerally evocative quality of Thursday and their fellow post-hardcore revivalists together, the fivesome proves that hard rock doesn't have to be an artless genre.

Gym Class Heroes

Nov. 15 @ The Roxy

Guys, seriously, take your girlfriend to this show; you'll earn more points than you might have ever thought possible. If ever there was a band that could make lady-friends swoon while still being cool enough for your dude-self to sing along to their songs, it's Gym Class. The New York hip-hop-meets-punk-meets-pop foursome are one of precious few – if not the only band – who can effectively blend all of the genres without sounding the least bit like d-bags. Granted, that may be because frontman Travis McCoy could charm the undies off of even the most saintly of individuals while on stage, but, y'know, the music's legit too. Or something.

ONTHEMENU

Campus Circle > Culture > Food

FÜKÜBURGER

1634 Cahuenga Blvd.,
Hollywood

BY ERICA CARTER

NO MATTER HOW YOU SERVE THEM – BE IT TUR-key, veggie, chicken or freshly ground beef – burgers are arguably one of the most universally accepted meals; almost everyone enjoys one. All over the globe, variations of burgers are responsible for making the bellies of many eaters happy ... and sometimes a little more round.

There's a new burger in town, by way of Las Vegas, called Füküburger. Starting out as a popular food truck found up and down the Strip, the first flagship has opened its doors in Hollywood in the Cahuenga Corridor, walking distance from the Hollywood and Vine Metro station.

The co-owner, Harry Morton, is no stranger to Los Angeles, owning the equally cheeky named Pink Taco in Century City. Füküburger (Fükü actually means lucky in Japanese and is part of the other owner, Colin Fukunawa's, name.) is by all accounts a serious burger spot, with a bit of whimsy thrown in.

As you step into the dining room, full of flats creen TVs and a streaming feed akin to the one found on the Fükü truck with Twitter feeds, the feel is purely "burger joint spot," meaning grab a brew, order your food and enjoy the music with your friends.

Six burgers comprise the menu at Füküburger, all at the

reasonable price of \$7. Sides include creamy macaroni salad, steamed rice "moco style" with hamburger or beef links, garlic or the best side ever – Jazz Fries. The Jazz Fries are garlic-crustied fries with brown gravy and a spicy sauce that goes by the name of "crack sauce." I have to agree, they're so good I could eat Jazz Fries as a main meal anytime, anyplace.

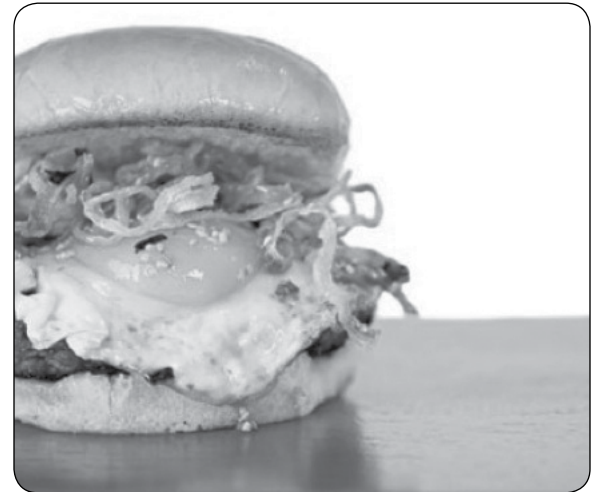
The burgers are packed in thick, marinated in spices, which give the made-to-order patties a nice, sweet tang. The Buta Burger, with applewood-smoked bacon, pickled onions, cheese, wasabi mayo and Japanese barbecue sauce, has to be on your list of burgers to try. The blend of spicy and sweet, along with the miso glazed salty bacon to finish it off, is heavenly. If it was up to me, I could've had this burger and decided this was the lone reason to visit Füküburger.

But then I tried the "Egg" or Tamago Burger, with crispy fried onions and a fried egg. One of my favorite things when I'm eating eggs is to have the yolk break over the rest of my plate, and the Tamago did just that. One bite and the yolk started oozing down the patty making everything a bit gooey – just the way I like it!

If you are looking for what makes Füküburger so special, try the original Fükü Burger. This is your "meat and potatoes" version and shows off the Fükü seasoned patty the best, with the pickled red onions, mayo, lettuce, tomato and special Fükü-sauce. I found this burger paired with the macaroni salad very satisfying.

I like that the "bells and whistles" added on the other burgers are just enhancements, they don't mask the flavor of the actual meat patty – just like a well-made burger should be.

The bar options to complement your meal range from \$5 Lagunitas beer to sojus and sake. Try the apple sake and order a pitcher of beer, they even have Sapporo on draft, and



Füküburger's Tamago "Egg" Burger

I guarantee you will be so happy, especially paired with those garlic fries.

All in all, this spot has staying power. Even though it's near a couple of reputable burger spots, the energy and fun mix of ingredients make it the go-to choice. I would say that they're almost on par with the best burger ever – In-N-Out, of course!

A few words of caution on your travels to Füküburger: It is on a very busy street, so make sure you really read those parking signs. It's usually safe to park on Selma Avenue. Also, if you're dining on the weekend, make sure you get there before the late-night crowd does!

For more information, call (323) 464-3858 or visit fukuburger.com.

PAGES

Campus Circle > Culture > Books

A FINAL TRIP TO OZ

BY LISA MCLENDON
MCCLATCHY NEWSPAPERS (MCT)

UNTIL A COUPLE OF MONTHS AGO, I HADN'T READ *Wicked*. I haven't seen the musical, either, which apparently differs quite a bit from the book. When I picked up *Wicked*, I'm not sure what I was expecting, but it wasn't what I got – and that was a delightful surprise.

Gregory Maguire's Oz is not the Oz we all know from the movie (and let's face it, that's our point of reference – how many of us have slogged through L. Frank Baum's original series?), and *Wicked* is definitely not a light little fantasy. It's dark and deep, philosophical and theological, and definitely not a kids' book.

Maguire has crafted a complex, detailed Oz with myriad cultures, mythologies and geographies; populated it with a wide range of characters and histories; created complex, layered plots; and dropped in some magic to bring it all together. His Oz envelops a reader in a feast for the senses and for the mind.

Wicked at heart was the story of Elphaba, the Wicked Witch of the West – everything that happens in *The Wizard of Oz* happens in *Wicked*, just for different reasons and with different results. The next book in the series, *Son of a Witch*,

was the story of her son, Liir; *A Lion Among Men* followed, telling the story of Brrr, better known as the Cowardly Lion.

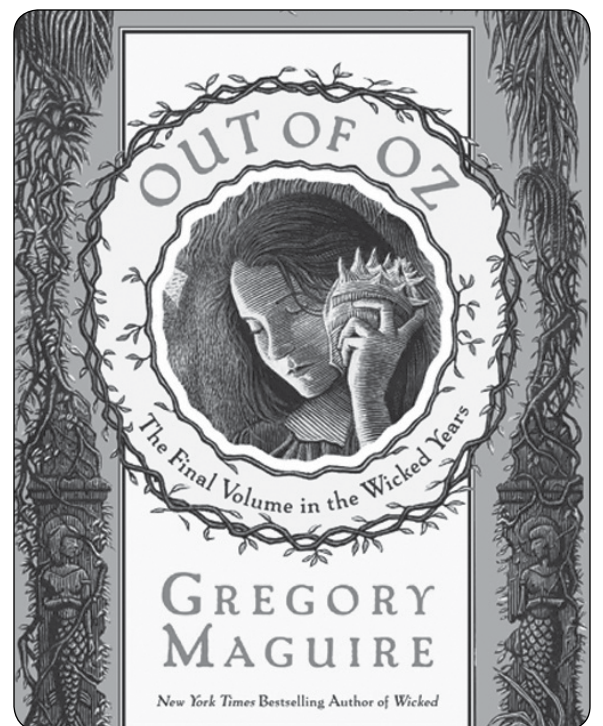
Out of Oz is the final book in the series, and in it we meet Rain, Liir's daughter, born as green as her grandmother Elphaba. For her own protection, she's been growing up in ignorance of her parentage and with her skin under a disguise spell, serving as a member of Glinda's household staff. Calling her an odd child is an understatement, and one has to be really different in Oz to qualify as "odd."

Liir and Brrr play key roles in this book, and Dorothy returns – this time deposited in Oz by the San Francisco earthquake and facing trial in Munchkinland for the murder of the Wicked Witch of the East. So much happens in *Out of Oz* that it's impossible to summarize. Most revolves around an impending war between Oz and Munchkinland, and an ancient magical book called the Grimmerie, which is passed about like a hot potato to keep it from falling into the wrong hands.

The plot lines bob and weave, split and rejoin, and finally converge to tie up not just these characters but the entire series. Maguire's prose is dense, metaphor-laden, even old-fashioned: The sentence structure and the level of detail are reminiscent of literature we now call "classics." He uses a wide range of vocabulary – abstract and direct, archaic and modern, flowery and blunt – and often waxes philosophical.

An example: "Why does the day with the brightest blue sky come tagged with a hint of foreboding? Maybe it's only the ordinary knowledge of transience – all comes to dust, to rot, to rust, to moth. That sort of thing. Or maybe it's that beauty itself is invisible to mortal eyes unless it's accompanied by some sickly sweet eschatological stink."

If you haven't read the first three books, there are plenty of explainers in *Out of Oz* to fill you in on the background,



which makes the story a bit clunky in spots if you've recently read the others, but provides a nice refresher if it's been a while. Regardless, this isn't the book to start with: It's the book to end with.

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MINISTRY OF GOSSIP



Reese Witherspoon at the 83rd Annual Academy Awards

BY MATT DONNELLY
LOS ANGELES TIMES (MCT)

Reese Witherspoon Hangs Up Python Bag After Pleas From PETA

Can someone hold Reese Witherspoon's keys and lip gloss 'n' stuff? She ditched her purse. The Oscar winner retired a python handbag by French house Chloe, worth roughly \$2,000, after People for the Ethical Treatment of Animals pleaded with her to hang it up. After paparazzi photos showed Witherspoon rocking the bag, called the Paraty, the controversial group reportedly rushed her a video testimonial of the cruelty done to snakes in the name of fashion. Ironically, said video was narrated by her *Walk The Line* costar Joaquin Phoneix. Afterward, Witherspoon contacted the group and assured them she'd bench the bag, Gossip Cop confirmed.

"We've long known Reese to be a kind person, so we're pleased – and not surprised – that she is hanging up her python bag for good," a VP for the animal-rights group said in a statement.

A happy enough ending for all involved, except perhaps that particular python, but where and how Witherspoon got the pricey accessory remains a mystery: California banned the sale of snakeskin in 1970.

James Franco is doing 'What' with a Ouija Board?

This just in regarding the Ministry's supernaturally attractive crush James Franco: Though Halloween festivities are long over, the actor is still getting in touch with the spirit world. It's been announced that the *Rise of the Planet of the Apes* star, always the performance artist, will drop by the upcoming NYC Performing Arts Festival, where he'll attempt to communicate with the late playwright Tennessee Williams. Via Ouija board. For an audition.

It's an unconventional route to landing a part, but we appreciate James' otherworldly ambition. According to *The Hollywood Reporter*, Franco and other actors will participate in a performance installation, in which they'll utilize the popular game dial to ping Williams, and then each audition for a part in "The Glass Menagerie." Franco will be hitting up the spirit for the role of the Gentleman Caller.

For those interested in Franco's upcoming work in the realm of the living: His backside just got its first magazine cover, on the latest issue of *Flaunt*, and *Variety* reports that he's just joined the cast of controversial director Harmony Korine's *Spring Breakers*, where he'll play a rapping alien (you heard us) alongside Emma Roberts and Selena Gomez. Wonder which board game he used to land that gig.

Michelle Williams Keeps Pixie Haircut as a Memorial

If you asked us to guess why Michelle Williams retains a super-cropped haircut, we'd assume a penchant for whimsy, or simply ease in chasing after her 6-year-old. But the actress reveals the haircut signifies something deeper: It's a memorial, of sorts, to a person she lost who preferred the length. Daughter Matilda would prefer her mother's hair longer, the *My Week With Marilyn* star tells *British Elle*, but the style isn't going anywhere, as she "cut it for the one straight man who has ever liked short hair, and I wear it in memorial of somebody who really loved it."

That tribute could very well be for one-time love Heath Ledger, who passed away in January 2008 after an accidental overdose of prescription drugs. We'll be seeing lots of Williams and her hair in the coming months, as she's a shoo-in for awards attention thanks to her portrayal of screen legend Marilyn Monroe. Having embodied the sex symbol, mass appeal isn't lost on Williams.

"Of course, the only people who like it are gay men and my girlfriends," she says of the 'do. "Straight men across the board are not into this hair!"

We think somehow, some way, Williams will find a way to speak to the straight guys.

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DOORSERVICE

WHO ARE YOU?

BY POLITUS

THE PRE-REES FOR MOST OF these good looking guys have their own real meanings as well:

"Do you come here a lot?" Meaning: "I really want to have sex with you. First, I'll buy you a drink"

"Where are you from?" Meaning: "I really want to have sex with you. First, I'll buy you a drink"

"What do you do?" Meaning: "I want to have sex with you. First, I'll buy you a drink."

I'm convinced in this club that both men and women know what the other *really* means with the Pree-Ree questions, and I'm also convinced that it doesn't matter to either

Species, it's just part of the game they all play, part of the *now*.

Now I notice two fashionably late patrons stare at my hand as they give me \$30 to get in.

"Thanks. Enjoy," I say as I also notice said hand looking way too glitter-y, even for a trendy Hollywood club.

Maybe these people coming through the door think I'm mourning Michael Jackson.

Maybe this morning couldn't come too soon as my friendly smiles and my Thanks-Enjoys are getting less believable with the late incoming crowd.

I guess Glitter Girl left it for me either on her happy way in or while she breezed by me on her not as happy way out.

That incident seemed like ages ago – like an eternity – and 2 a.m. seems even further away.

Well, at least my hand looks excited to be here, even if my acting like I'm not tired can't fool some of the young actors still coming in.

"Tired, bro?"

"I'm cool," I say to the familiar looking close-cropped haired guy with sunglasses on in front of me.

"Cool. I'm on the list," he says.

"Which list?" I ask as I start to flip pages from my clipboard with my glittered hand.

"Ha ha! Whaaaat? Alright, bro ... seriously?"

"I'm serious," I say. "Which list? I have four lists here."

"The list that *I'm on!* Come on, dude!"

"Who are you?" I ask, my voice raising a few octaves to match his.

Wil rushes in excited, looking like he had found a pot of gold.

Right as he says, "Yo" to me, he looks in front of me and shouts "YO! Kyle Dennon! Whaa!"

"That's right, dawg," the close-cropped guy says, excited that someone who works here finally knows who he is.

"Dude, I just saw your show yesterday. It was tiight!" Wil over emphatically says.

"Yeah, I saw it, TiVo'd it and watched it all day today," Kyle says, not trying to hide the fact that he watched himself over and over all day on television.

Knowing Wil's taste in television and movies, I don't think I want to know what kind of show this guy is on.

"You don't know who this is?" Wil asks me – and the four patrons behind his new friend.

I feign excitement with my eyes, although I'm sure my mouth was caught in a halfway cordial smile/halfway frowning purgatory.

It's Kyle Dennon!

Purgatory smile remains.

"From the reality show 'War at Home!'" Wil shouts as they hi-five each other.

The half smile disappears and goes to hell.

It's now just a frown from me.



Emmanuelle Toy

PIGSKINBLITZ

Campus Circle > Sports > Football

TROJANS RETURN, BRUINS WIN AGAIN

BY MARVIN VASQUEZ

UCLA

The Bruins won a thrilling game, 29-28, against the visiting No. 19-ranked Arizona State Sun Devils at the Rose Bowl in Pasadena. With the victory, UCLA improved to 5-4 overall and 4-2 in conference action. Currently, the Bruins are tied for first place in the Pac-12 South Division.

The game was even throughout the entire four periods, but the Bruins managed a late touchdown with less than a minute remaining to escape with the one-point win.

Down five points, Derrick Coleman rushed up the middle for one yard and the eventual game-winning score.

"This is the kind of win I've been waiting for my whole life," Coleman confesses to the media afterward. "This is what you play football for."

UCLA visits Utah on Saturday, Nov. 12, at 3:30 p.m.

USC

The No. 21-ranked Trojans went into Colorado hoping to

just gain momentum back, but the team accomplished more than that in their 42-17 stomping of the host Buffaloes before 50,083 at Folsom Field in Boulder. With the victory, the Trojans improved to 7-2 overall, 4-2 in Pac-12, and thus, bounce back from their heartbreaking loss to Stanford.

"It could be one more year," starting junior quarterback Matt Barkley tells the media afterward, playing off the chants of traveling USC fans.

Unarguably, Barkley was the player of the match for the Trojans; he passed for 318 yards on 25 of 39 completed passes, which included six touchdowns and one interception. For the game, Barkley's passer rating was 178.2. The six touchdown passes are a new USC record.

"I didn't know it was going to come tonight. Our receivers were a lot better than their secondary. It means a lot to set the record. I don't think I'm close to what those other guys did in their careers," Barkley adds.

USC head coach Lane Kiffin was happy for the record to be broken.

"We tried to do it a million times around here," he says. "It is nice to see that record broken after all this time."

Earlier this week, Kiffin was fined \$10,000 for criticizing the officials after their home loss to Stanford.

"I can't even say they were awesome. I get fined for that, too, in reading the rules," Kiffin adds. "So, I've moved on."

Three different Trojan players saw significant action on the field while rushing the ball. Amir Carlisle posted 90 yards on 10 carries, while Curtis McNeal had 10 carries for 87 yards. Additionally, D.J. Morgan gained 56 yards on nine carries.

On the receiving end, Robert Woods and Marqise Lee led the way for the visitors, who next face the Washington Huskies in their homecoming weekend affair. Woods caught

nine balls for 130 yards and two touchdowns, while Lee had nine receptions for 124 yards and two TDs as well. Carlisle had two catches and a TD.

"We knew our receiving corps was much better than their secondary, and it definitely showed tonight," Barkley says. "We were a little off on a couple of throws, but we were throwing the ball all over the place. Thank you, Coach Kiffin, for the calls."

Colorado (1-9, 0-6 Pac-12) got on the board first at 12 minutes in the first quarter when Toney Clemons caught a 37-yard touchdown. The Trojans responded before the end of the quarter, however, as Lee caught a 33-yard TD. Thereafter, the Trojans simply dominated the contest with TD after TD scored.

At 11:19 in the fourth quarter, Colorado quarterback Tyler Hansen again connected with Clemons for 10-yard TD. This made the score 35-17 in favor of USC, but it would be as close as Colorado would come to rallying.

USC went on to add another score at 7:06 when Barkley threw a 19-yard TD pass to Carlisle.

Hansen finished the game with 250 yards with two TDs on 17 completions.

Rodney Stewart had 88 rushing yards, while Clemons gained 112 receiving yards on five receptions, two of them TDs.

The Trojans were just too much for Colorado during the Friday-night match-up.

"There's no excuse not to get more than what we got," Colorado head coach Jon Embree tells multiple media outlets. "We've got to do better in the red zone and overall, be smarter with some of the stuff we're doing."

USC hosts Washington on Saturday, Nov. 12, at 12:30 p.m. at the Coliseum.

GALAXYKICK

Campus Circle > Sports > Soccer

BECKHAM, DONOVAN REACH MLS CUP

BY MARVIN VASQUEZ

WITH A 3-1 WIN VICTORY OVER VISITING REAL Salt Lake in the Conference Championship, the Los Angeles Galaxy moved on to the MLS Cup.

"Obviously, a great win. Two real good teams tonight. I think we saw a little bit of fatigue in the battle of two teams. It's our third game in eight days," Galaxy head coach Bruce Arena says.

Playing at home in front of 23,437 fans and with cold weather, the team managed to play solidly to secure their appearance in this year's championship and final game.

"I'm real proud of the effort the guys put in all week. It was a tough week. Our guys did a great job, and I thought we were excellent tonight," team captain Landon Donovan states.

Los Angeles' first score came from the penalty spot after defender Omar Gonzalez was brought down to the ground by a Real Salt Lake defender when attempting a header. The official immediately called the foul; Donovan netted the tally to give the Galaxy a 1-0 lead in the 23rd minute. However, the

visitors would respond two minutes later as forward Alvaro Saborio tied the match and sent both squads to the locker rooms in a knotted affair.

Midfielder Mike Magee gave Los Angeles a 2-1 edge in the 58th minute after he scored off a header. Both David Beckham and Robbie Keane were credited with the assist.

"David got the ball, and whenever he gets it, I try and get in front of the goal and he pretty much just banked it off of me," Magee says.

Keane, arguably the team's best player of the night, finally secured a goal on a well-executed individual effort. Keane trapped the ball after a Donovan pass, dribbled inside the box, completely fooled a defender and then fired a right-footed shot into the back of the net for his first postseason score in the MLS.

"Two-one is never enough. So, it kind of came at a good time. The most important thing was getting the win and getting to the final," Keane says of his goal.

Los Angeles advanced to the one-game semifinal Conference Championship after having beaten the New York Red Bulls over a two-match leg series. In the first game, the Galaxy won 1-0 in New York before coming home.

In the second leg, Los Angeles got off to a bad start when New York's Luke Rodgers scored in the fourth minute on a right-footed shot that was placed low and past goalkeeper Josh Saunders. Thierry Henry and Joel Lindpere were credited with the assist.

"I think that we started off bad and it wasn't what we had planned so obviously it was a disappointing start, but I think that the way that we adjusted ourselves showed the character of our players and our team," Beckham says of that particular early bad start.

Magee, who scored the game winner in New York, knotted



Keane was arguable the Galaxy's best player of the night.

the score before halftime on a solid header. Off a Beckham corner from the left flank, Magee's head connected with the leather for the score in the 42nd minute.

"Any time he has the ball, especially on corners, you just have to put yourself in a good spot because you know that he is going to put it there," Magee says of Beckham when he scored against NY.

Donovan, who has been plagued with mild injuries, gave the team the 2-1 lead on a penalty kick. For the aggregate, the Galaxy took the series by a score of 3-1.

"Certainly a difficult game tonight. It was very physical, obviously, spotting – it's not the right word, they earned it – falling behind a goal and the series literally being even three minutes in at our place," Arena said at the time.

Los Angeles plays the Houston Dynamo in the MLS Cup on Sunday, Nov. 20, at the Home Depot Center at 6 p.m.

"Hopefully, we can get our group ready for the final. It's not going to be easy," Arena says. "Houston's a very good team; they smacked us around pretty good a couple of weeks ago. We know we are going to have to be at our very best if we are going to beat them."

CALENDAR20-SOMETHINGS

Campus Circle > Calendar

BY FREDERICK MINTCHELL

FRIDAY NOV. 11



Peanut Butter Wolf's 11.11.11

Center for the Arts, 2225 Colorado Blvd., Eagle Rock; cfaer.org/index.php/calendar/event/id/724

11 DJs. 11 dollars to get in. 11 hundred records. Peanut Butter Wolf is bringing 1,100 of his favorite records from his personal collection in a U-haul for guest DJs to spin. 6 p.m.

SATURDAY NOV. 12



L.A. Pizza Festival

Olympic Collection Center, 11301 Olympic Blvd., Los Angeles; lapizzafestival.com

Joe Pesci hosts this pizza lover's paradise featuring the best chefs and pizzerias in Los Angeles along with some of the best wines and spirits from around the globe. There will be interactive demonstrations plus celebrity chefs showing off their pizza skill – all to benefit St. Jude Children's Hospital. 1 p.m.-5 p.m.

WEDNESDAY NOV. 9

Mindy Kaling

Barnes & Noble, 189 The Grove Drive, Los Angeles; barnesandnoble.com

"The Office" star/writer/producer signs her book, *Is Everyone Hanging Out Without Me? (And Other Concerns)*. 7 p.m.

THURSDAY NOV. 10

Corman's World: Exploits of a Hollywood Rebel

LACMA, 5905 Wilshire Blvd.; lacma.org/event/cormans-world

Roger Corman along with director Alex Stapleton will be on hand at the screening of this documentary on Corman. *Corman's World* explores the producer-director's vast body of work and offers insight from luminaries who flourished under Corman's tutelage including Peter Fonda, Bruce Dern, Joe Dante, Ron Howard, Pam Grier and Jack Nicholson. 7:30 p.m. \$10, \$7 w/student ID.

THURSDAY NOV. 10

The Nine Lives of Marion Barry

California African American Museum, 600 State Drive, Exposition Park; caamuseum.org

This documentary explores Barry as a '60s activist and African-American political frontrunner through archival footage and interviews with civil rights activist Jesse Jackson, Barry's campaign advisor, Marshall Brown and many more. Before becoming America's first black activist mayor, he endured brutality as an activist and was shot in the chest in 1977. 7 p.m. FREE.

FRIDAY NOV. 11

"Crumble (Lay Me Down, Justin Timberlake)"

Sacred Fools Theater, 660 N. Heliotrope, Los Angeles; sacredfools.org

A year has passed since the death of Janice's father. Struggling to cope, Janice and Mother's only comforts are visitations from their respective celebrity crushes – Justin Timberlake and Harrison Ford. Runs Fri-Sun through Dec. 18. \$20, \$16 w/student ID.

FRIDAY NOV. 11

"Posing Strap Pirates"

Eclectic Theatre Company, 5312 Laurel Canyon Blvd., North Hollywood; eclecticcompanytheatre.org

A highly stylized parody of the 'posing strap' male physique films from the 1940s and

'50s. Swashbuckling pirate Toye Buck is taken prisoner aboard the Cutlass Supreme, where pirate captain Rake Matelot plans to deflower him. Runs Thurs-Sat through Dec. 10. \$15.

FRIDAY NOV. 11

Tony Tripoli: Dirty, Sexy, Funny!

Cavern Club Theater, 1920 Hyperion Ave., Silver Lake; cavernclubtheater.com

You've seen him on "Two and a Half Men," "Kathy Griffin: My Life on the D-List" and many more, plus you've heard Joan Rivers say his hilarious one-liners each week on "Fashion Police." Now you can see him live. 9 p.m. Also Saturday.

SATURDAY NOV. 12

Cain Velasquez vs. Junior dos Santos

Honda Center, 2695 E. Katella Ave., Anaheim; ufc.com

In one of the most prestigious fights in UFC history, Cain Velasquez defends his crown against knockout artist Junior dos Santos to win the coveted title of heavyweight champion of the world. 1:45 p.m.

SATURDAY NOV. 12

The Echo Park Challenge

outoftheboxevents.com

Take part in an adventure through Echo Park. Prizes to the winning team. A portion of the admission benefits the Echo Park Historical Society. 12:30 p.m. \$30 a person.

SATURDAY NOV. 12

Experience NoHo: Multi-Arts Festival

nohoartsdistrict.com/experience-noho

A large main stage area for music will be located at the north end of the festival, while a dance stage will anchor the south end. Art will be everywhere – from public art stations inviting patrons to create their own art, to gallery installations. There will be incredible discounts and offerings from local restaurants and retailers. To top it off, 15 of NoHo's live theatres will offer performances, classes and demonstrations for free. Noon-8 p.m. FREE.

SATURDAY NOV. 12

Haunts of a Dirty Old Man

Philippe the Original, 1001 N. Alameda St., Downtown; esotouric.com

Explore Charles Bukowski's lost Los Angeles and the fascinating contradictions

that make this great local writer such a hoot to explore in a raucous day out celebrating liquor, ladies, pimps and poets. After toiling in obscurity for years, Bukowski found fame in 1967 with his autobiographical newspaper column, "Notes of a Dirty Old Man," and a book of that name in 1969. Five lucky passengers will win a free copy on tour day. Noon-4 p.m. \$58.

SATURDAY NOV. 12

A Tribute to Divine

The Cinefamily, 611 N. Fairfax Ave., Los Angeles; cinefamily.org

After 45 minutes of never-before-seen footage of Divine at her peak, there will be a screening of *Pink Flamingos* followed by a Q&A with Jeffrey Schwarz (director of the upcoming feature documentary *I Am Divine*). 6:30 p.m. \$10.

SATURDAY NOV. 12

Unforgiven

Autry National Center, 4700 Western Heritage Way, Griffith Park; theautry.org

Jeffrey Richardson, Associate Curator of Western History and Popular Culture, leads a discussion of the film and Clint Eastwood's impact on the Western genre prior to its screening. 1:30 p.m. Free w/museum admission.

SATURDAY NOV. 12

The Vampire Film: From Nosferatu to "True Blood"

Dark Delicacies, 3512 W. Magnolia, Burbank; darkdel.com

Join authors James Ursini and Alain Silver for a vampire and horror film discussion as they celebrate their newest book that explores the surge in vampire media, including films like *Underworld*, *Van Helsing* and *I Am Legend* to television series like "Buffy," "True Blood" and "The Vampire Diaries." 2 p.m.

SUNDAY NOV. 13

Run for Her 5k Run & Friendship Walk

Pan Pacific Park, 7600 Beverly Blvd., Los Angeles; kintera.org/faf/home/default.asp?ievent=478702

Be part of the race no matter where you live by joining Sleepwalkers Across America to raise awareness about ovarian cancer and support the Cedars-Sinai Women's Cancer Program at the Samuel Oschin Comprehensive

Cancer Institute. 9 a.m.-noon.

MONDAY NOV. 14

Anatomy Riot #44

The Mezz, 501 S. Spring St., Downtown; showboxla.org

Soul Lab Dance Project, the L.A.-based all-female dance collective, hosts this month's Anatomy Riot, an evening of dance theater featuring fellow Fierce and Fearless Female choreographers – embodying the beauty, contradiction, struggle and resilience of the contemporary female experience. 8 p.m. \$10.

MONDAY NOV. 14

Reel Talk with Stephen Farber

Wadsworth Theatre, 11301 Wilshire Blvd., West Los Angeles; richmarkent.com

Director David Cronenberg's latest film, *A Dangerous Method*, is based on real events in the lives of Sigmund Freud, Carl Jung and Jung's brilliant but troubled patient, Sabina Spielrein. Viggo Mortensen, Michael Fassbender and Keira Knightley star. Guest speakers include members of the psychoanalytic community to offer perspectives on the scandalous history recounted in the film. 7 p.m. \$22.

TUESDAY NOV. 15

Garland Jeffreys

Grammy Museum, 800 W. Olympic Blvd., Downtown; grammymuseum.org

His pioneering blend of a broad range of musical styles has captivated a worldwide audience. Hear him discuss his expansive career and the making of his latest album. Following the interview, Jeffreys will take audience questions and perform a selection of songs. 8 p.m. \$15.

TUESDAY NOV. 15

"Riverdance"

The Pantages, 6233 Hollywood Blvd.; broadwayla.org

Whether you want to see it again or for the first time, the clock's a-ticking as these are the farewell performances. Runs through Sunday.

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