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FILMINTERVIEWS

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ROSENCRANTZ AND GUILDENSTERN ARE UNDEAD

Shakespeare and Vampires

BY CANDICE WINTERS

IF YOU LOVE “WES ANDERSON WITH A SPRINKLING of the Coen brothers and a dash of [Tom] Stoppard.” If you’re dying to see “Shakespeare and Bram Stoker [make] love and [have] a baby delivered by Buster Keaton on a vaudeville stage.” If you want to poke fun at vampire movies, artsy, independent films, Shakespeare, love-lost melodramas and “Law & Order,” then you have to step in line because Joey Kern has beaten you to it.

“I think our film is quite original,” says the professionally trained actor who studied Shakespeare at the Royal Academy of Dramatic Art in London. “In a time when vampires have sunk their teeth into the film and TV landscape, it is refreshing to see a different take.”

The name of the film in question, *Rosencrantz and Guildenstern Are Undead*, adroitly sells this dark comedy by itself. Alluding, of course, to Sir Tom Stoppard’s existential

play “Rosencrantz and Guildenstern Are Dead,” this is not a remake, unless you consider writing in vampires and taking out the entire premise of the play to be a remake. Writer-director Jordan Galland has even admitted that he presented the idea to the playwright god himself before filming.

Julian (Jake Hoffman) is our jobless, playboy protagonist who lives in his father’s office. He answers an ad for a job directing an Off Broadway production of “Hamlet” only to learn that gone is the classical interpretation of Shakespeare. Instead, vampires plague the stage in this weird adaptation written by Theo (John Ventimiglia), who is a pale-faced Romanian vampire. As legend has it, Theo has spent the last several centuries assembling cast after cast of humans for his play. Before opening night, he turns them into vampires in the hopes of luring the real Hamlet (Kern) out of hiding to end the quest for the Holy Grail.

Already making its way through notable fests like the Slamdance and Hollywood Film Festivals, *Rosencrantz* is a low-budget film that, according to Ventimiglia (whom you may remember as Artie Bucco from “The Sopranos”), does not mean it can’t stand its own against other, more pricey vampire flicks.

“It was made for the amount of money that they spent on catering for [*Twilight*],” jokes Ventimiglia. “It’s a comedy. It’s tongue-in-cheek. The others are slick pieces of work, and this is more of a not-taking-itself-too-seriously kind of film.”

However, it’s not always easy or as fun as it seems to make a comedy. Kern praises filmmaker Galland for his ability to “expertly direct an ensemble cast to understand and perform a very similar comedic tone. It’s one thing when you have actors shooting for a long period of time where you have more time to work on the material. When you have a lot of actors coming in for a day here or two days there it then relies



Jake Hoffman in *Rosencrantz and Guildenstern Are Undead*

Courtesy of Indian Pictures

heavily on the director to balance everything.”

What really hits the audience in the neck with razor-sharp talent is the cast who truly make the characters living, breathing people or, in some cases, completely dead and demonic. Both actors admit that they did their best to be original in a genre that has been sucked dry in recent years.

“Everyone has a classic image of my character, so I thought it could be fun to put a twist on that and, hopefully, surprise the audience with his abrasive weirdness,” says Kern, who is hesitant to reveal his character. “Sort of give them what they aren’t expecting.”

But the game is comprised by well-played sarcasm.

“I also believe my portrayal of Hamlet is more powerful than any portrayal of Hamlet in the history of the portrayal of Hamlet ... ever,” says Kern, adding, “Oops, I think I just gave away my character.”

Try telling that to Sir Olivier.

Rosencrantz and Guildenstern Are Undead releases in select theaters July 16.

SCREENSHOTS

Campus Circle > Film > Screen Shots

WHAT-IF REMAKES OF CLASSICS

BY ZACH HINES

AGAIN WITH THE REMAKES? YES. THE TOPIC OF remakes never gets old because there are so many ways to look at it, so many pros and cons and so many possibilities. Today, I think I’ve been successful in cooking up an interesting remake-centric idea to ponder. The one universal truth about the prospect of remaking films is that there are films you can remake, and then there are films you’d go to hell for remaking.

Well, it’s 2010, and most folks aren’t as superstitious as they once were, which means people aren’t really afraid of going to hell anymore. We just assume that there are certain films that Hollywood would never remake, but what if that weren’t true? What if there comes a time when classic films are no more safe from being remade than older middle-of-the-road films that had potential but weren’t realized properly?

To help brace ourselves for the possible history revisionism that Hollywood might unleash on us, I’ve chosen five of the most classic films of all time and provided my choices for who should direct the remakes of them. The idea here is that the new version wouldn’t be a carbon copy of the original, rather a new version using the same story with whatever spin the new director feels is appropriate to put on it. Enjoy.

Blade Runner Remake: To remake one of the greatest science fiction films of all time and replace Ridley Scott in the director’s chair, I’ve chosen Darren Aronofsky (*The Fountain*, *The Wrestler*). Sci-fi films often get lumped in with action movies because people assume that most sci-fi films have just as much action in them as regular action films. *Blade Runner* is different in that while it’s still a sci-fi movie, it’s also a film noir detective story. While being a great visual filmmaker like Scott, Aronofsky has a great understanding of the psychological themes at play in *Blade Runner*, and I have no doubt he’d knock it out of the park.

Apocalypse Now Remake: Who can forget Francis Ford Coppola’s Vietnam masterpiece? I’ll tell you one guy who probably hasn’t forgotten it: David Fincher (*Se7en*, *Fight Club*). If I had to guess, I’d say *Apocalypse Now* is probably one of Fincher’s favorite films. Fincher is the kind of filmmaker who doesn’t settle or concede quality for anything, and neither did Coppola back when he made the original. If you look at the skill set required to make a film like this, Fincher’s got it all.

The Godfather Remake: I know this is going to ruffle a few feathers, but just bear with me. Imagine if Quentin Tarantino directed the remake of *The Godfather*? I know, I know. The reason I chose him is because, to me, he seems like one of the only directors who would be bold enough to put an interesting spin on it while staying true to the original. After seeing the glorious maturing of his style in *Inglourious Basterds*, I’d be very interested to see what he’d do with this.

Casablanca Remake: Now, we’re getting into the ultra tough ones. *Casablanca* is arguably a perfect movie. Every aspect of



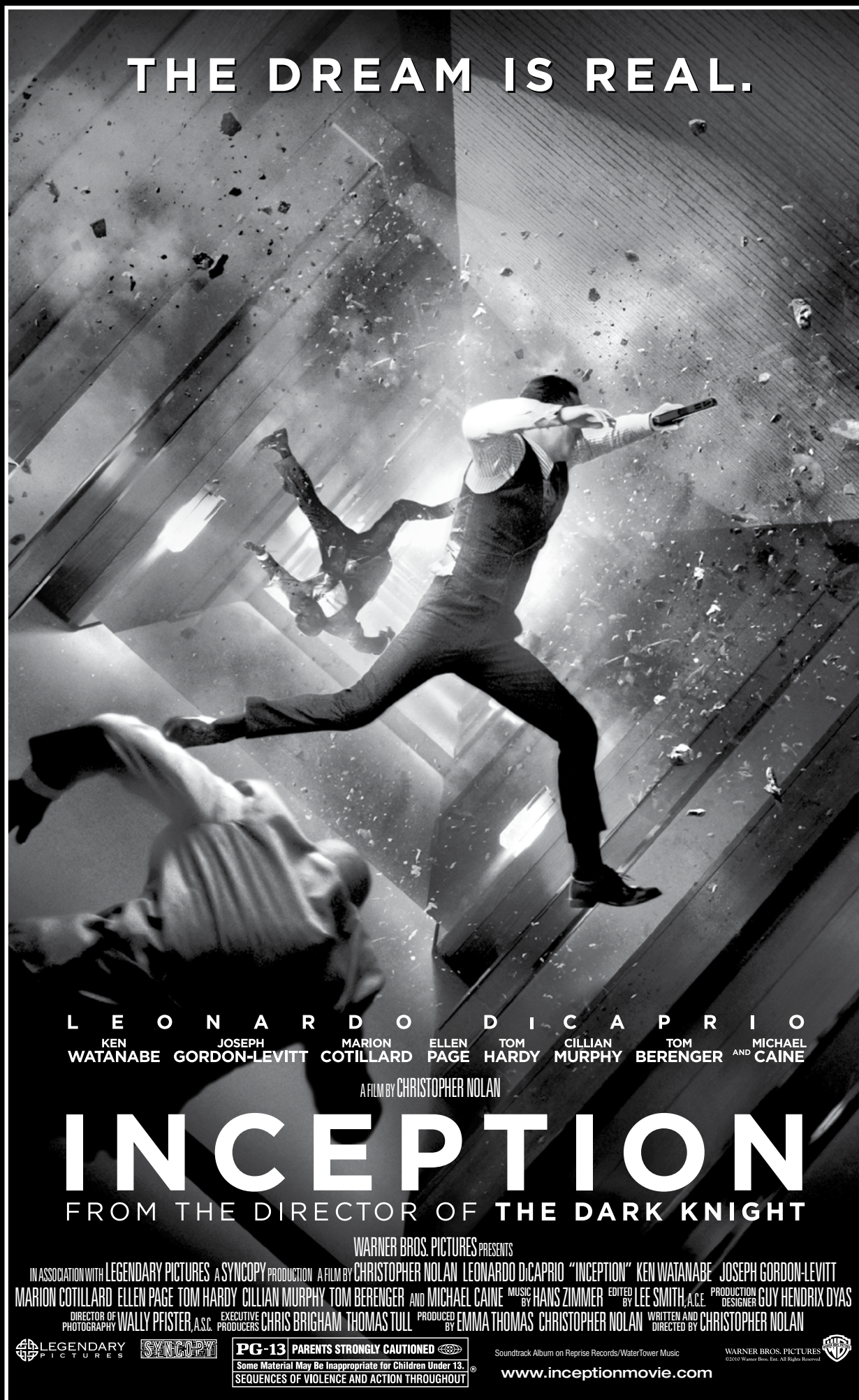
What director should remake *The Godfather*? Quentin Tarantino.

Gary Friedman/Los Angeles Times/MCT

it oozes brilliance. So it’s a no-brainer that whomever was charged with the Godless task of remaking it would have to ooze brilliance themselves. For this remake, I pick the Coen brothers. Joel and Ethan Coen are hands down two of the most unique and gifted original filmmakers whose work has graced the screen. And one thing they are known for are their non-conventional endings, which fits right in with *Casablanca*’s super unconventional ending. *Casablanca*’s influence is all over the Coen brothers’ work (if you look hard enough) and seeing their take on this classic film would be awesome. I dare you to say otherwise.

Citizen Kane Remake: Finally, we arrive at what is arguably (I love that word.) the best film ever made, depending on who you’re arguing with. This choice was actually the most obvious to me, and that choice is Christopher Nolan (*The Dark Knight*, *Inception*). What is there to be said about Christopher Nolan? The guy simply can’t make a bad movie. I’ll bet that if Nolan tried to make a bad film, he’d wind up making a great film. And it’s that kind of guy whom would be needed to remake the best film of all time.

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FILMINTERVIEWS

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INCEPTION

Christopher Nolan explores the potential of the human mind.

BY SASHA PERL-RAVER

BEFORE ATTENDING A SCREENING OF INCEPTION, Christopher Nolan's hotly anticipated new film, Warner Bros. issued instructions to all attendees not to tweet, Facebook, blog or otherwise spread Internet word about the film. The veil of secrecy is actually a service to filmgoers. In the Google Age, most films are ruined before you step foot in the theater thanks to reviews that overshare, trailers that leave nothing for later and blogs focused on publishing every possible spoiler.

Whether out of respect or fear, Nolan has managed to pull off a coup. As *Inception* arrives in theaters, little is known about the film other than what the writer-director told the *Los Angeles Times* in January: The enigmatic thriller is about "corporate espionage by way of dream invasion." Think of it as *The Matrix* meets James Bond with a side of Freud, starring Leonardo DiCaprio, Ken Watanabe, Ellen Page, Tom Hardy (in a star-making turn) and Joseph Gordon-Levitt.

At the press day for the film, whose grandeur and complicated logistics made *The Dark Knight* look like a cakewalk according to the auteur, Nolan bandies back questions about secrecy as a form of hype to promote his movie.

"It's difficult to balance marketing a film with wanting to keep it fresh for the audience," Nolan replies. "My most enjoyable experiences as a moviegoer have always been going

to [see a movie] that I don't know everything about. You want to be surprised and entertained by the movie. I think too much is given away in movie marketing."

Without revealing too much (trust me, you want to be surprised) the film was partially sparked 10 years ago by Nolan's fascination with dreams and their similarity to movies. His intrigue with the subject grew from childhood, and he was drawn to the idea of trying to portray an imaginary realm onscreen.

"I think for me the primary interest in dreams and making this film is the notion that your mind, while you're asleep, can create an entire world that you're also experiencing without realizing you're doing it. I think that says a lot about the potential of the human mind."

Nolan took the idea of dreamscapes and used that as a jumping off point to create a limitless "playground for action and adventure."

DiCaprio, who admits he's not a big dreamer, says he was drawn into the film for a number of reasons, but especially the chance to work with Nolan.

"This was an extremely ambitious concept that Chris was trying to pull off, and he accomplished it with flying colors," DiCaprio offers. "There [are] very few directors in this industry that could pitch to the studio an existential, high-action, high-drama, surreal film and have the opportunity to do it, and that's a testament to his previous work in [films like] *Memento* and *The Dark Knight*."

Everything about *Inception* solidifies Nolan's reputation as one of the best directors working in Hollywood today, and he will no doubt be doing major red carpet duty come awards season. One of the most stunning sequences in the film involves Gordon-Levitt in an extended fight sequence that calls to mind Fred Astaire's anti-gravity dance in *Royal Wedding*, but



Leonardo DiCaprio and Christopher Nolan on the *Inception* set

about a hundred times cooler.

Asked about the logistics and training involved in shooting the scene, Nolan beams, "We had a stunt guy who looks exactly like Joe, made up perfectly – and he stood there on set every day for three weeks and didn't do a thing. Joe insisted on doing everything himself, apart from *one* shot. He just did the most incredible job with these bizarre sorts of torture devices."

"Thanks!" Gordon-Levitt replies. "It was just about the most fun I've ever had on a movie set. It was also probably the most pain I've ever been in. But, you know, pain in a good way, like in the way I guess an athlete must [feel]. They have to put on the pads and wrap their ankles and they get a little beat up during the day, but that's just part of slamming yourself into walls and jumping around."

Referring back to the ode to Astaire, the actor smiles and says, "It's sort of like how 'Sesame Street' and *Star Wars* both use Jim Henson puppetry. It's similar technique, but a very different effect."

Inception releases in theaters July 16.

DVDDISH

Campus Circle > Film > DVDDish

SPECIAL FEATURES

BY MIKE SEBASTIAN

The Majors: Ben Stiller stars in *Greenberg*, the latest from writer-director Noah Baumbach (*The Squid and the Whale*). In maybe his best performance, Stiller plays a stuck-in-a-rut New Yorker who agrees to housesit for his brother in Los Angeles. Once there, Stiller reunites with his old band mate and his ex-girlfriend, but finds himself falling for his brother's assistant.

An all-star cast headlines *Brooklyn's Finest*, the latest crime drama from Antoine Fuqua (*Training Day*). Set in Brooklyn's violent 65th Precinct, the film follows three policemen – a burned out veteran (Richard Gere), a narcotics detective (Ethan Hawke) and an undercover cop (Don Cheadle) who finds himself unable to detach from his life alongside a drug kingpin (Wesley Snipes).

The Vault: Two collections of neglected noir films arrive. The first, *Columbia Pictures Film Noir Classics II* contains five films, including: Fritz Lang's *Human Desire* starring Glenn Ford, *Nightfall* by Jacques Tourneur (*Out of the Past*), *Pushover* with Fred MacMurray, *The Brothers Rico* and *City of Fear*. Martin Scorsese and Christopher Nolan provide introductions.

Film Noir Classic Collection: Volume 5 contains eight Warner Bros. films, starring John Cassavetes, Virginia Mayo,

Dick Powell and others. They include: *Cornered*, Anthony Mann's *Desperate*, *The Phenix City Story*, *Dial 1119*, *Armored Car Robbery*, *Crime in the Streets*, *Deadline at Dawn* and *Backfire*.

The Idiotbox: Joel, Mike and their robot friends return for another round of ripping on dated sci-fi schlock in *Mystery Science Theater 3000: XVIII*. The masterpieces include: *Lost Continent*, *Crash of the Moons*, *Jack Frost* and *The Beast of Yucca Flats*, starring Tor Johnson of Ed Wood fame.

After convincing the police that he is psychic, a slacker with powers of observation (James Roday) starts a P.I. business in *Psych: The Complete Fourth Season*. Guest stars include James Brolin and Rachael Leigh Cook.

A dysfunctional clan of redneck, land-dwelling squids are at the center of Adult Swim's *Squidbillies: Volume 3*. The hard-drinking good ol' squids contend with the effects of steroids and the oldest living confederate widow in these 10 episodes.

A shotgun wedding brings together two disparate families in the British class satire *A Bit of a Do: Complete Collection*. David Nobbs (*The Fall and Rise of Reginald Perrin*) crafted the award-winning comedy.

Also available: *SpongeBob SquarePants: Triton's Revenge*

Under the Radar: Julianne Moore and Liam Neeson star in *Chloe*, the latest from director Atom Egoyan (*The Sweet Hereafter*). Moore suspects her husband is cheating on her and hires an escort to seduce him and report back. But she soon becomes obsessed with the game.

Why Am I Doing This? is a raucous comedy following the lives of wannabe actors in Los Angeles.

World Full of Nothing is an award-winning festival favorite about a rash of copycat suicides posted on the Internet.

Also available: two with Susan Sarandon – *Middle of Nowhere* and *The Greatest*

Stranger Than Fiction:

Eight contestants attempt to break the five-day record of watching films non-stop to win \$10,000 in *A Million in the Morning*.

Comedian Stephen Fry traverses the globe, documenting animals on the verge of extinction in the BBC series *Last Chance to See*.

Please Remove Your Shoes is a thought-provoking documentary, which asks if we are really any safer now than before 9/11. It includes interviews with FAA insiders and congressmen.

Blu Notes: *Predator: Ultimate Hunter Edition* hits hi-def. Arnold leads a team of commandos on a rescue mission, but an invisible enemy is picking them off one by one. The disc features a new digital restoration and commentary by director John McTiernan.

Also available: *Parasomnia*, *How to Make Love to a Woman*, *Eyeborgs*



ANGELINA JOLIE

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THE SORCERER'S APPRENTICE

Jay Baruchel gets a shot at making magic.

BY STEPHANIE FORSHEE

THE TEAM THAT BROUGHT YOU THE NATIONAL Treasure films – producer Jerry Bruckheimer, director Jon Turteltaub and Nicolas Cage – has struck gold again with *The Sorcerer's Apprentice*.

Balthazar Blake (Cage) is the master sorcerer who takes on the physics nerd New Yorker Dave (Jay Baruchel) as his protégé. When Dave unwillingly agrees to assist Balthazar in fighting ferocious villains, severe and hilarious complications ensue.

Dave's love interest Becky (Teresa Palmer) explores the mystery he's hiding, while his roommate Bennett (Omar Miller) persistently encourages Dave to take opportunities in life.

"[I'm] committed to getting Dave to actively participate in his own life. He's been walking through being the genius in school, but he hasn't engaged in his personal life," says Miller.

On screen Baruchel plays Dave, the nerdy guy who's chasing a girl seemingly out of his league. Co-star Palmer admits he does share some similarities with Dave.

"I think Jay is very much like his character in the way

that he's super endearing and lovely. He's not as nerdy as his character. He's a lot cooler," describes Palmer.

Baruchel's enthusiasm for the film is indescribable. Playing opposite one of his heroes, Cage, Baruchel acted as a real-life apprentice.

"Now I'm playing with the guys I got into this for, the guys that made me want to become an actor. And now I have my chance. I didn't want to blow it," tells Baruchel.

Cage also inspired castmate Miller.

"It was great to work with him," says Miller. "Anytime I get a chance to soak up some knowledge from somebody who has so much experience, I really jump on it."

Equally humbled by working alongside legendary filmmakers is Toby Kebbell, who plays the egotistical villain Drake Stone.

"I knew that I could let my imagination run wild and come up with something, and the best version would be chosen," says Kebbell. "That's the blessing of working with such a large, experienced group."

Avoiding the 3-D fad, director Turteltaub explains it wasn't exactly intentional: "We went to Disney two and a half years ago and said, 'This is a perfect 3-D movie,' and they said, 'Oh, that's silly. No one's doing 3-D, and it's a waste of money.' True story."

The film is so action-packed it is easy to overlook the 3-D absence. The filmmakers dealt with an adequate amount of challenges with effects.

"You have to do a lot of planning. The amount of special effects made it very difficult," admits Turteltaub. "You have to be more prepared and know exactly what you want."

The film tips a Mickey-sized hat to the epic *Fantasia's* "The Sorcerer's Apprentice" in a scene where Dave breaks his sorcery rules and orders mops and brooms to clean his



Nicolas Cage and Jay Baruchel in *The Sorcerer's Apprentice*

basement while he freshens up for a date.

"We had to be very careful with how we adapted it," relays Bruckheimer. "We didn't want to ruin the magic, but create new magic as a loving homage to the original."

Embracing its magic, Baruchel was ready to take on the film's challenges, too.

"I'd be lying if I said I hadn't practiced shooting energy out of my hands my entire life. I've been waiting for this," says Baruchel.

Another part of the film's magic is its setting.

"New York has everything. It will never look as magical as it does in *The Sorcerer's Apprentice*," remarks Bruckheimer.

When the cast and crew were asked what they would do if given the opportunity to use magic one time, Baruchel jokes, "I'd blow something up with my hands."

Homesick Palmer would teleport back to Australia, and the gracious Bruckheimer responds, "I'd keep it just the way it is."

The Sorcerer's Apprentice releases in theaters July 16.

PROJECTIONS

Campus Circle > Film > Projections

THE SECRET IN THEIR EYES

July 17 @ Warner Grand Theatre

BY CANDICE WINTERS

STARING DIRECTLY AT THE CAMERA, A MAN wearing a white lab coat, splattered in what looks like either blood or red paint, pushes the protective lab glasses down his face so that his eyes are no longer exposed to whatever is in store. Casting his eyes downward, he reaches for the red toy car next to him. The camera follows his gaze as the mini truck he has in his grip hits a domino, which hits another that sets off the sequence of Mouse Trap-like (remember that game?) setups that lasts nearly four minutes.

Sound familiar? That band, OK Go, which first gained attention for the music video where they jumped around on treadmills, has done it again. Their single, "This Too Shall Pass," has been made into not one, but two music videos, each consisting of one long, intensely choreographed shot with incredible movements by the camera to capture the lip-synching as well as the cute stunts that must have taken the interns years to set up.

I recently saw both music videos made for the single and was reminded just how incredible the director of photography and his crew of cinematographers can be; how they can magically birth a scene that lasts in your cranium for years. For me, one such scene that has stuck with me throughout

the years is from Martin Scorsese's 1980 classic *Raging Bull* starring Robert De Niro and Joe Pesci. To be honest, the film is memorable, but one scene greatly outshines the rest. Sure, I appreciate the black-and-white, slow-motion sequences of De Niro's Jake LaMotta in the boxing pen, hazy smoke forming a wall between him and the camera as lights flash behind him.

To get to my always-evasive point, there is a sequence about halfway through that film that is of exceptional genius. It starts in the holding room. Pesci is prepping his on-screen brother De Niro for the biggest fight of his career with hopes of winning a prize belt. The camera follows the two as they walk down the long corridor, around the corners, through the crowd in the auditorium and into the ring. The camera doesn't stop rolling the entire way, forcing the cameraman to hop on a crane in order to get the aerial view of the pen.

Just like they did for OK Go's four-minute continuous shot, Scorsese never lets you look away. You can't help but goggle in amazement of the timing, the perfect capture of what the frame holds – exactly what the director wants you to see, nothing more and nothing less.

I was so reminded of the power of the long shot last week when I saw *El secreto de sus ojos* (*The Secret in Their Eyes*), a film from Argentina that won the Academy Award for Best Foreign Language Film this past year. It is part of the Foreign Film Series at the Warner Grand Theatre and will be screened on Saturday, July 17.

Benjamin Espósito (Ricardo Darín) is a retired Argentine criminal investigator who is attempting to write a biographical novel about one of his unsolved cases from decades prior. A woman is viciously raped and murdered, leaving a grieving husband whom she just married and who will stop at nothing to find the killer. Espósito's professional and personal relationship with colleague Irene Menéndez



Irene Menéndez Hastings (Soledad Villamil) and Benjamin Espósito (Ricardo Darín) in *The Secret of Their Eyes*

Hastings (Soledad Villamil) is a focus of director Juan José Campanella's film, which is both a murder mystery thriller and character study sprinkled with humor and love.

The "secret" in their eyes was quite clandestine, and the film started off relatively rocky in my book. And then came the scene. You know, "the" scene that drastically changed how I felt about it. Not to give anything away, but there is an epic chase through a soccer stadium, and the entire chase is captured in one, long shot. It's beautiful, and I don't know how to describe the magnificent splendor it brings to the film. To end on a cheesy note, the acting is the heart of the movie, but this six-minute long shot is its soul. The only way to understand is to watch for yourself.

Warner Grand Theatre is located at 478 W. 6th St., San Pedro. For more information, visit grandvision.org.

MOVIEREVIEWS

Campus Circle > Film > Movie Reviews



Kelly O'Neill and Shane Curry play best friends and neighbors in *Kisses*.

Kings of the Evening releases in select theaters July 23.

Kisses

(Oscilloscope)

It's hard not to get warm and fuzzy all over during this cute tale, which follows the adventures of two young runaways who spend a day in the city of Dublin. Written and directed by Lance Daly, it stars two very talented newcomers – Shane Curry and Kelly O'Neill – who play best friends and neighbors.

Kylie (O'Neill) lives with five siblings and an overworked mother in a cramped working-class neighborhood, while Dylan (Curry) is growing up with an abusive father and the memory of his runaway brother Barry. One day after a violent altercation with his father during Christmas, Dylan, accompanied by Kylie who comes to his rescue, flee their respective homes and make their way to downtown Dublin in search of Barry and a new life.

Once in the city, they go on a shopping spree, purchasing a pair of roller shoes to glide around. But as the night wears on, the city takes on a seedier side and the duo learns to rely on their wits and strength to survive the mean streets of Dublin. From unsavory alleyways to suburban neighborhoods, the pair encounters drug addicts, prostitutes and child predators in their attempt to survive on their own.

With wonderfully charismatic performances by the child actors, beautiful black and white cinematography used to highlight the bleakness of their family lives and a short running time, *Kisses* manages a perfect combination of some great elements. Both actors are very likeable characters and hold the film up with their irresistible chemistry. Kylie is impish yet levelheaded; Dylan is savvy without being smarmy, and their friendship is believable.

Kisses is one of those little enjoyable gems that although it touches on the volatile topic of abuse, ends up spotlighting the sweet, tender, innocent relationship of the two kids.

Grade: A

—Samantha Ofole

Kisses releases in select theaters July 16.

Winnebago Man

(Kino)

The YouTube phenomenon is not only capturing people at their best, but more often than not, at their worst. With laughable phrases like, "My mind is just a piece of shit this morning" and "I don't want any more bullshit anytime during the day! From anyone! That includes me," Jack Rebney joined the latter group.

In 1989, Rebney acted as an RV salesman for a promotional video. On set, the crew found Rebney's outtakes full of colorful language more entertaining than the actual scripted footage. As he forgot his lines, Rebney's anger was overwhelmingly comical. The outtakes were originally distributed on VHS in a successful attempt to get Rebney fired on grounds of his outrageous behavior on set.

His viral popularity blossomed. For YouTube and Google searches, he came to be "Winnebago Man" and embarrassingly enough, "The Angriest Man in the World." Similar to "America's Funniest Home Videos," these videos were originally filmed and edited to get a few laughs. They didn't intentionally set out to disgrace the people in them, did they?

When writer, director and producer Ben Steinbauer saw "Winnebago Man" for the first time, he became increasingly enthralled and set out on a journey to meet Rebney. What he finds Rebney's life to be is surprising. Steinbauer's journey is much like that of a journalist. He gives a man a voice that wouldn't otherwise have one. Steinbauer portrays Rebney in a better light than YouTube could ever grant him.

The movie proves there truly is good in everyone. Sometimes you can't immediately see a person's appeal at the surface, so you may have to do some digging.

Grade: A

—Stephanie Forshee

Winnebago Man releases in select theaters July 16.

The Concert

(Weinstein Company)

Radu Mihaileanu takes a decidedly more comedic route than his previous films in *The Concert*, a hilarious take on a dark subject: people's lives who were destroyed at the hands of brutal dictatorships.

During the Brezhnev era, Andrei Filipov (Alexei Guskov) was the conductor of the esteemed Bolshoi orchestra. When he refused to expel the Jewish musicians in their midst, he was stripped of his position, publicly humiliated and blacklisted in the world of classical music. Now many years later, when the disgraced alcoholic Filipov finds himself employed by the Bolshoi once again, this time as a janitor, he happens across a fax inviting the orchestra to play the Théâtre du Châtelet in Paris. It's here that Filipov devises his impossible crackpot scheme: He'll call together the musicians who were once expelled from his orchestra and pass them off as the Bolshoi to an unwitting Parisian promoter.

Not only has Filipov called a gang of out-of-season musicians together to impersonate the Bolshoi, he boldly (and perhaps foolishly) chooses for them to play Tchaikovsky's violin concerto. With just two weeks to whip his colleagues into shape, his plot seems too wildly absurd to ever succeed.

Mihaileanu tugs at our emotions with effortless skill as this ragtag bunch of has-beens makes their journey to the City of Lights. Subplots are delicately interwoven with a fair balance between comedy and honesty at play. Mihaileanu mixes equal parts *National Lampoon*, Jean-Pierre Jeunet too-bizarre-to-be-conceivable wackiness, with a touch of the sensitivity of Roman Polanski's *The Pianist*.

The Concert is one of those films that flies by too quickly, enjoyable in every moment, a comedy that also manages to set the spirit soaring. This is truly remarkable cinema.

Grade: A

—Natasha Desianto

The Concert releases in select theaters July 23.

Farewell

(NeoClassics)

The specter of the Cold War may be fading from the collective memory of Americans, but it serves to note that many of its stories have yet to see the light of day. Christian Carion's political thriller *Farewell* tells one such tale, indeed the tale of one of the final chinks in the Iron Curtain that served to bring it down.

In *Farewell*, a reluctant hero, French engineer Pierre Froment (Guillaume Canet), is dragged into the world of espionage by his boss, who needs someone unlikely to rouse KGB suspicion to carry the secrets of KGB agent Sergei

Gregoriev (Emir Kusturica), who tells all in hopes that the Soviet Union will collapse. Froment delivers alarming information on how deeply the KGB has penetrated the West to then French President François Mitterrand (Philippe Magnan), who in turn utilizes this information as a foundation for strengthening relations with a United States eager to purge Soviet spies in its midst and regain the upper hand against their communist foes.

Carion is expert at crafting suspense that gets under the skin of viewers, burrowing deep into the psyche. But what he offers here isn't simply another spy movie; Carion explores the family dynamic and the effect that his lead characters' risks have on their lives.

Canet and Kusturica give remarkable performances, the tension between the two builds as the plot unravels and Froment realizes that he is in well over his head. Willem Dafoe is excellent as head of the CIA, and Fred Ward carries well the difficult role of Ronald Reagan.

The muted hues of the film lend well to the oppressive feeling of the times, while Carion's apt pacing keeps the audience on the edge of their seat from beginning to end.

Grade: A+

—Natasha Desianto

Farewell releases in select theaters July 23.

Kings of the Evening

(Indican)

It's December during the Great Depression when Homer Hobbs (Tyson Beckford) is released from jail after serving a two-year stint for stealing to feed his family.

After unsuccessfully trying to track down his mother, he ends up at a local boarding house run by a widow named Gracie (Lynn Whitfield), where he befriends the other tenants, striking up a poignant relationship with Clarence (Glynn Turman), the enigmatic alcoholic. Together, the two men compete to perform in a weekly contest to be crowned "King of the Evening" within the town's black community.

Kings of the Evening illuminates the lives of four strangers at a boarding house who find hope, dignity and a chance at a new life. The characters are real and relatable and the camaraderie is infectious.

Former model (and co-producer of the film) Beckford can almost be forgiven for his lackluster acting skills, for what he lacks in the acting division he makes up for with a magnetic screen presence. Paired with Whitfield (*The Josephine Baker Story*), whose tremendous body of work has made her a screen gem, *Kings of the Evening* is a work of heart and soul.

Grade: B+

—Samantha Ofole

L.A.FACES

DAVID BLUE

BY STEPHANIE FORSHEE



Collin Stark

AFTER HIS RUN ON "UGLY BETTY," David Blue snagged the role of Eli on Syfy's "Stargate Universe."

"I love humor," says Blue. "I did not expect to end up on a sci-fi show. I get to live up all the fantasies I had when I was a kid. I get to hit buttons and get blown up and all those cool things."

Blue's TV career is skyrocketing, but he started out in theater and plans on still pursuing that, too.

"My ideal situation would be to get a movie, then when the TV show is on hiatus, be allowed to do some Broadway as well," says Blue.

During his weeks off between seasons of "SGU," Blue will be writing, producing and directing a short called *Chasing the Moon*. Blue also co-produced a feature *Fireflies*, which should be completed this year.

David Blue appears as part of the "Stargate Universe" Panel at Comic-Con July 23. For more information, visit david-blue.com.

TVTIME

Campus Circle > Film > TV Time



Sony Pictures Television/Danny Feld

The "My Boys" gang "have a blast," says Reid Scott (far left).

'MY BOYS'

Palling Around with Reid Scott and Jordana Spiro

BY STEPHANIE FORSHEE

WITH THE GANG BACK TOGETHER AGAIN, the highly anticipated fourth season of *My Boys* starts up. The sitcom makes its way back to TBS after a yearlong hiatus.

Reid Scott, who plays Brendan Dorff on the show, is thrilled to be working with the "My Boys" cast and crew after such a long break.

Scott explains that because the sitcom isn't filmed before a live audience, it's shot more like a movie, where they're locked in a studio for four months at a time.

"We have a blast. We're a well-oiled machine. We have a lot of fun between joking around," tells Scott.

Jordana Spiro, who plays the star Penelope Jane 'P.J.' Franklin, has bonded with her co-stars both on and off set, including Scott.

"We're neighbors, so we [got] together and [watched] the World Cup games together. He's awesome, and the guys give him so much crap for being the handsomest," jokes Spiro.

Spiro considers her friend Scott much more than just a pretty face though.

"He's just one of those awesome guys that kind of [know] about everything. He's the most cultured person," she says.

Spiro does currently have a boyfriend, but she claims he's not jealous of all her male co-stars.

"I think he's more jealous of the soccer players in the World Cup."

Spiro is definitely going to miss watching the games and will especially miss seeing her favorites, Carlos Vela and Gonzalo Higuain.

Looking back on the previous seasons of "My Boys," Spiro can recall numerous unforgettable

times, but among her favorites is when they shot at Wrigley Field in Chicago.

"It was one of the most memorable moments for sure. Whether you're a baseball fan or not, you've got to realize it's sort of a once-in-a-lifetime experience."

Scott has been fortunate to be a part of other projects aside from "My Boys." He is set to play a recurring role as Dr. Todd on the Showtime series, "The Big C," with one of his favorite actresses, Laura Linney. He is also starring in the upcoming film, *Losing Control*, which is headed for the festival circuit and will hopefully be released next year.

"I have a preference for good material," explains Scott. "I really believe if it's well written, regardless if it's film, TV or stage, it's got to reign true and be a lot of fun to work on."

Scott has made an enviable natural progression from small roles at the beginning of his career to more significant parts, and now to leading roles.

"I'm sure luck played a little part in that," admits Scott. "I also think it's just about making the right choices. The only power an actor ever has really is the power to say no to something."

Scott has great confidence in his choices so far.

"You really have to be careful as an actor to not waste your energy on something you don't think is going to be great. Anything I've ever done I've really had a lot of fun doing."

When she's not filming or auditioning, Spiro spends much of her time at Columbia University getting an MFA in Directing.

Spiro hopes to continue acting as she pursues directing as well.

"If I could strike that balance that would certainly be ideal. We'll see what happens," she says.

After all of their success, both Scott and Spiro still find time to give to those less fortunate.

Scott is actively involved with the Humane Society as well as other charities. When in Los Angeles, Spiro shares her time with Peace4kids, a recreational program for foster children.

"I always felt the need to give back in some way. It's not just charitable work you're doing. You also feel really good yourself," shares Scott.

"My Boys" premieres July 25 at 10 p.m. on TBS.

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Schiele Blue



Portrait of 4 Malcontents

SMEAR

Street artist debuts his *Cream of Meat*.

BY DANIELLE LEE

IMAGINE WAKING UP ONE BRIGHT, EARLY morning to a loud pounding on your door. Startled, you arise out of your slumber and labor out of bed, but before you can attempt to gain your composure, the police burst in with guns drawn and search warrants in hand. Before you begin to question what is taking place, you are handcuffed, taken into custody and placed in the back seat of a police car. Most people's first rational thought would be, "What is going on? What could I have done to warrant this?"

It took three days in a jail cell in Twin Towers Correctional Facility in downtown Los Angeles for Cristian Gheorghiu to get an answer to these questions. Gheorghiu was finally informed about the nature of his incarceration and that he was held because of his former affiliation with a graffiti crew called "MTA." Even though he had severed his ties with MTA in 2003, the police based their 2009 arrest of Gheorghiu on this single previous association. It is baffling as to why Gheorghiu was taken into custody without any evidence or

solid proof that he was among the group of graffiti artists that created a 100-meter wide mural along the Los Angeles River basin. After being cut loose from custody, Gheorghiu was threatened with harsh restrictions in an attempt to stifle his creative process.

Cristian Gheorghiu, also known as Smear, is a Los Angeles native by way of Romania. Born in Bucharest, he journeyed to America with his family at the age of 5. Gheorghiu has made the City of Angels his home, his heart and his launching pad.

Growing up in this sprawling metropolis during the 1980s, the city has helped in cultivating who he is as a person. An avid reader and history buff, he dabbles in art forms and literary works that most dread reading during school. Gheorghiu enriches his life through this constant learning, never ceasing to expand his knowledge by always reading, taking in new information and studying every imaginable artistic form.

His persona and artworks do not fit into the typical mold of what a graffiti artist is perceived to be. For many observers, graffiti is not an art form, but an eyesore and a great nuisance to the community. To graffiti artists, it is an opportunity to broadcast their feelings, creativity and artwork to the world, and some create works that do not involve the defacing of public works. There are a select few who can break away from this typecast of being a graffiti artist to being labeled a true artist.

Transforming from a graffiti artist to painter, Gheorghiu possesses rare artistic abilities most strive hard to obtain during their formative years in school. His aptitude in the

arts is very clear to those who have seen his artwork.

"I've taken classes at LACC, and even my teachers told me, 'I don't think you need to be in school. You're already an artist. I don't know if the curriculum will benefit you much.'"

His artistic abilities are beyond apparent to those who have had a chance to view his work on the streets as well as in galleries. Some of his previous solo exhibitions are *From Immigration to Integration* at the Museum of Ventura County and *I'm Tired of Being Sexy* at the Lawrence Asher Gallery in Los Angeles.

Becoming a self-taught painter is not an easy task to undertake, and Gheorghiu understands the self-discipline and determination that is required to broaden your horizons as a painter.

"A lot of the techniques I learn from art books: oil painting books, acrylic painting books and sketching books. I also get books on artists I like and look at their books to study their techniques and learn while getting inspiration from them."

Drawing inspiration from various muses, his artwork is multifaceted and multi-medium based, relying not just on acrylic paints, but also house paints, pastels, oil-based paints, spray paint, found art, collage and any imaginable creative medium.


Gheorghiu's current exhibition *Cream of Meat* debuts at the Buckwild Gallery in Venice (12804 Venice Blvd.; buckwildgallery.com) July 24, with a reception from 6 p.m. until midnight. His work is on display until Aug. 4.

For more information, visit theartofsmear.com.

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JULY 23-AUGUST 8, 2010



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FREQUENCY



Hypernova rock better than many of our domestic products.

BY BRIEN OVERLY

Chris Shiflett & the Dead Peasants

July 14, 21 @ Hotel Café

Just in case you're an uneducated heathen of a troglodyte, Chris Shiflett is also a member of the Foo Fighters. Which means he is awesome. At like, everything. Even playing classic rock on an acoustic guitar by himself on stage, the far opposite of what he does with, y'know, those other guys.

Hypernova/Action Design

July 16 @ The Troubadour

Leave it to band of Iranian-bred rockers to make a large portion of the American rock scene sound like a bunch of tree-hugging, bleeding-heart girly men by comparison. Channeling such quintessential modern rock badasses as the Strokes and Queens of the Stone Age, the foursome inexplicably manage to do this whole lo-fi, garage, indie thing so much better than many of our domestic products can.

In addition to Hypernova cementing that sometimes foreigners just do it better, the Action Design prove that sometimes, girls do it better, too. Despite having roots in the Bay Area's punk scene and running in Warped Tour social circles, the foursome bring a rare maturity to their anthemic brand of rock. Frontwoman Emily Whitehurst's distinctive vocals are as infectious as ever and all but beg to be sung along to, but I'd expect nothing less than guilt-free pop from former Tsunami Bomb alums.

Thrice

July 17 @ Fox Theatre

Needless to say, this is the show for me in this week's Frequency. Like, *the* definitive show for me. I look forward to Thrice shows the same way I do for Christmas, my birthday and Rock & Republic's bi-annual L.A. sample sale. So suffice to say, I'm *really* stoked to see these guys play again.

Last year's *Beggars* is one of the best albums that will ever grace your iPod, and the Irvine-bred foursome do their songs justice when playing them live despite the album's intricate musicianship. You're not easily going to find another band of musicians with this much technical skill behind each of their instruments who also have the creative passion to match.

The media have a penchant for using the term "artist" interchangeably with "musician," and I'm admittedly guilty of this also, but Thrice is one of few bands that actually bring true artistry to the stage with them when they play. They've also got great taste in opening acts, with Bad Veins, Kevin Devine and the Dig all being very much worth your time as well.

The Gaslight Anthem

July 21 @ The Wiltern

The thing I love most about Gaslight Anthem? I get legit, anthemic classic rock inspired sing-along jams ... without having to actually deal with old people. It's really all I could ever ask for in life.

The Dead Weather

July 21 @ The Palladium

Go watch a Dead Weather video right now. I'll give you a few minutes, just come back whenever you're done on YouTube.

Finished? OK, was that badass? Or ... was that *badass*. Exactly. It doesn't even matter which video you watched, the answer is the same one regardless. Jack White and Alison Mosshart are the patron gods of "the cool kids," so think about what that says about yourself if you're not at this show. Yeah, stew on that for a bit.

Midnight Juggernauts

July 26 @ The Echo

July 27 @ Cinespace

A bit of a psychedelic jam-sesh, this Australian threesome makes for a great soundtrack for your next weekend-long bender ... I mean, if you're into that kind of thing and all. Spacey and atmospheric, while still being more than a little infectious, the Juggernauts make for great mood music while you try to out-elite the other d-bag regulars at Cinespace while still being danceable if you decide to spend your night with Echo hipsters.

MUSIC SPECIAL FEATURES

Campus Circle > Music > Special Features



Los Angeles's fab five, the Janks, perform Aug. 5 at the Echoplex as part of International Pop Overthrow.

INTERNATIONAL POP OVERTHROW

July 23-Aug. 8 @ Various Locations

BY ARIT JOHN

SOUTHERN CALIFORNIA MUSIC FESTIVAL ADDICTS have their schedules booked all year: Coachella in April, Electric Daisy Carnival in June and Warped Tour whenever it passes through. This month, festivalgoers should clear their calendars for International Pop Overthrow, a 16-day takeover of every indie club in Los Angeles by dozens of the world's most up-and-coming pop groups around.

"That was the aim, to bring a world-wide pop team under one umbrella" says Daniel Bash, the founder and organizer of the festival.

Returning to the site of its birth in 1998, IPO first expanded out of Los Angeles in 2001, when it took some bands out to New York and Chicago. Since then, it has toured around the country, as well as to the legendary Cavern Club in Liverpool, made famous by a little band called the Beatles. The rock of the Beatles is really what the festival is trying to bring to listeners. There are eight different bands at a different club each night, playing what would more accurately be described as power-pop: melody heavy music with catchy lyrics that get the blood flowing. This is not KIIS FM's Jingle Ball.

"What we mean by pop is essentially melodic rock 'n' roll. It's somewhat evocative of the way radio was in the '60s and '70s, of the formula that was being used that way – strong verses and strong choruses that really stay in your head even after the song is over," Bash says.

Though the festival has expanded into folk and indie rock, power-pop is at its core. With the help of the Internet, Bash looks for bands who encompass this old-school approach to music.

"Our main source for finding bands had been MySpace for the last five years," Bash says.

His process is fairly simple: He listens to the music, decides whether they would be a good fit and if all the stars align the right way, he invites them to play.

One such group is Band LeGrand, who sounds like the love child of Sufjan Stevens (at least, his more upbeat stuff) and a lo-tech HelloGoodbye. Lead singer Ryan Keith founded the band in 2007 for an "American Idol"-style competition under the name Ballroom Dancing and, through various lineups, brought it into the present day under its current name.

In a festival full of bands that look back to the Beatles and classic rock, Band LeGrand seems to look back even further, to Chuck Berry and rock before anyone even knew what rock might be. Keith shares that their writing process pays special attention to a song's melody. For Band LeGrand, IPO is a chance to present

their brand of rock/power-pop to an open-minded audience.

"It's really cool that David's putting on a thing that's geared toward pop that's not Top 40," says Keith. "Anywhere bands are getting together and shooting for one goal is cool."

Band LeGrand performs July 28 at Molly Malone's, along with the Singles, the Campbell Apartment, the Paper Hearts, Dime Box Band, the Motion, Adam Marsland and Supremium.

The festival also takes place at venues like Spaceland, where L.A. band King Washington plays July 29. King Washington is a musically trained and talented band with a name that toys with the "what-if" possibility of George Washington agreeing to be king of America. Their style is a combination of old school rock 'n' roll, folk rock and, of course, pop. However, these guys approach pop with a focus on musicality.

"We sound very musical. There's a lot of harmony," says Tyson Kelly, founding member, lead singer, pianist and guitarist for the band, adding that all of the members enjoy singing.

The band cites everyone from the Beatles and the Beach Boys to Radiohead and Pink Floyd as their influences, along with a more general '60s influence. It's hard to put a label on their sound, but it's evident that the structure of their music is heavily influenced by the past.

"[Our songs have] a full verse that doesn't repeat," says George Krikes, the band's lead guitarist. "It's more of a song than an idea repeated over and over."

Also unlike a lot of today's music, the band sticks to the simple two guitars, one bass and drums format, as opposed to more manufactured, electronic sounds. The band's set begins at 9:30 p.m. Also playing are Susan Hedges, Heavy Young Heathens, the Paula Kelley Orchestra, Evil Maria, the New Fidelity and Eugene & the 1914.

A week later, Aug. 5, the Echoplex plays host to the Janks at 11 p.m. and John Wicks and the Records at 9 p.m.

Led by Zack Zmed, L.A. band the Janks have influences that span the entire spectrum of music. When they list classical music as a genre that helps them produce their sound (along with Led Zeppelin, David Bowie and Charles "The Bird" Parker), it almost feels like there's an inside joke going on. It doesn't help when they describe their sound as "Queen on an acid trip" and almost sound serious. The truth is, their sound really is a collection of different styles, culminating in something fresh, yet retro.

Earlier that night, John Wicks and the Records take the stage. No stranger to classic rock, Wicks has been performing in the band since the late '70s. The Records reached the peak of their fame with their song "Starry Eyes," a tune the band is still well known for to this day.

"Everyone was going crazy about it. It's a blessing and a curse. I knew it was a classic back then. I'm proud and pleased," says Wicks, the group's lead singer and founder. No stranger to the festival, Wicks embodies the spirit of old meets new in pop music.

"While I'm not fond of categorizing music, power-pop is a little tarnished [by its association to pop]. Everything has got to be light," says Wicks. "IPO is a great opportunity for bands who do this sort of thing to showcase their music."

For more information, visit internationalpopoverthrow.com.

CDREVIEWS**Mystery Jets****Serotonin**

(Rough Trade) Mystery Jets' third release, *Serotonin*, feels like one of a classic from the first listen. There's something familiar about it. And yet, the sound is quite original.

Perhaps it's pairing with powerhouse producer Chris Thomas (Roxy Music, Pink Floyd), spending time lugging gear around Berlin perfecting their sound like Bowie or maybe these young chaps have grown into their own.

Lead vocalist Blaine Harrison wields an emotional hurricane on the tip of his tongue, one of those rare frontmen with a gift of authenticity, and nowhere is it more apparent than on the stunning "Alice Springs."

Serotonin marks a career high for Mystery Jets.

Grade: A+

—Natasha Desianto

Serotonin is currently available.

Tony Lucca**Rendezvous with the Angels**

(Rock Ridge) *Rendezvous with the Angels* is one of the most refreshing CDs of the summer. Tony Lucca's thoughtfully crafted tunes make for a pleasurable listen.

He's come a long way since *Come Round Again*. This album's lyrics are fresh and enjoyable; Lucca proves himself to be a mature songwriter. The songs are meaningful without creating that bizarrely popular Debbie Downer sensation that too many singer-songwriters strive to achieve.

Rendezvous with the Angels is healing and soulful. Every song contributes something beautiful and melodic. "Like Love" and "Nobody But You" are among Lucca's finest.

With a stimulating cover of Billy Joel's "Vienna" and appearances by Sara Bareilles and Lady Antebellum's guitarist Jason Gambill, you'll want to give it a spin.

Grade: A

—Stephanie Forshee

Rendezvous with the Angels is currently available.

Uffie**Sex Dreams & Denim Jeans**

(Elektra) Uffie's debut is about showing the world the talent Parisians have known intimately since 2007. She has quite a production crew behind these tracks with producers like fellow label mates Feadz, Mr. Oizo and SebastiAn, along with Madonna collaborator Mirwais.

This album is jampacked with so many creative energies featuring songs like "Pop the Glock," "First Love" and "Brand New Car" that helped launch Uffie's career and the new "MC's Can Kiss," "Our Song" and "Neuneu" that solidify her place as queen of electro rap. And "ADD SUV" featuring Pharrell Williams is an infectious hit with a rock solid hook that will keep your head buzzing even after it's done playing.

Grade: A

—Danielle Lee

Sex Dreams & Denim Jeans is currently available.

MUSICINTERVIEWS

Campus Circle > Music > Interviews

SLIGHTLY STOOPID

Throw a Party at Verizon

BY LYNDA CORREA

"PICTURE THIS: ONE SUMMER, SIX OR EIGHT friends sitting in a room, probably ... um ... burning that stuff, throwing band names around. And someone said, 'Oh, how about "slightly goofy," and someone said, 'Oh, that's "slightly stupid." And they all kind of laughed, 'Yeah, that's what we're going to call the band.'"

Ryan "Rymo" Moran (drums) laughs about the anecdote that tells of how Slightly Stoopid, a dub/rock/psychedelic jam group, came to be named.

Moran continues, "In a way, it's kind of a blessing because when they hear the name, people aren't going to forget that. The name just kind of got thrown out there, and it was funny. We'll be sitting on the plane, and people will be like, 'Oh, what band are you in? Maybe I've heard of you.'"

After the "Slightly Stoopid? That's slightly stupid!" joke passes, people are more likely to recognize them when they play in their hometown of Ocean Beach, Calif.

Moran tells of the band's beginning: "Miles Doughty (guitar, bass, vocals) and Kyle McDonald (guitar, bass, vocals) were the masterminds. They've been friends since they were kids. Growing up, living the San Diego lifestyle, playing music, they met Brad Nowell from Sublime, and he

got the ball rolling for the band."

The late, great Nowell signed Stoopid to his Skunk Records label while the band members were still in high school.

Moran comments on Sublime with Rome: "It's good that those guys are back out again. We wish them the best. Those guys were such a huge help from the beginning. It's great for them to get back on the road. It's what people love to hear; it should be good."

Moran grew up listening to "Top 40 stuff" when his sisters heckled him into listening to bands like NOFX and Led Zeppelin. When he was young, his mother forced him into the awkward instrument lessons that seemingly everyone must endure.

"My mom was like, 'You gotta play piano,' and I didn't really dig the piano much, and then trumpet and violin. I felt I had a calling with the drums. Listening to drummers, checking out what they're playing and trying to play it myself, all those things came into play," he shares.

Now Moran is inspired by all types of music – including world, hip-hop, reggae and jazz.

Stoopid will be playing near their hometown with co-headliners Cypress Hill to start the second leg of their Legalize It Tour in Irvine at the Verizon Wireless Amphitheatre on Friday, July 16. Stoopid will be pulling music from all eight of their albums, from the very first one in '96 (*Slightly Stoopid*) to the most recent tracks that came out in the summer of 2008 on *Slightly Not Stoned Enough to Eat Breakfast Yet Stoopid*.

"So [we'll] kind of do a little bit of old, a little bit of really old, some newer stuff, some stuff that's so new that we haven't recorded it yet. [We'll also be] taking fan favorites and our favorites as well," says Moran. "We usually throw in a



Slightly Stoopid's Legalize It Tour hits Irvine July 16.

few improv pieces that are new that we haven't had a chance to record yet. We write a lot, so we probably do like one or two little jams or something that we kind of just wing."

Last summer at Verizon left big shoes to fill, but Moran says, "We're up there working; some nights are phenomenal, miracles, and some nights are not so great. Just expect a really fun, high-energy show. We just want people to have fun. We're not trying to create some sort of political statement. We want people to check their concerns at the door and just party and have fun."

Slightly Stoopid perform July 16 at Verizon Wireless Amphitheatre. For more information, visit slightlystoopid.com.

MUSICREPORT

Campus Circle > Music > Music Report

BY KEVIN WIERZBICKI

The Black Pacific

After 20 years of touring and releasing records with Pennywise, Jim Lindberg has started a new band straight out of Hermosa Beach.

The new band is called the Black Pacific, and Lindberg says the group features a fresh lineup and that their upcoming album is "filled with 10 powerful and heartfelt songs."

The self-titled album is due to drop via SideOneDummy Sept. 14. The Black Pacific make their live debut around the same time with a show at the Epicenter Twenty Ten Festival in Fontana Sept. 26.

Lindberg left Pennywise in 2009 and has been working to launch the Black Pacific ever since. Fans can preview two of the new songs at theblackpacific.com.

It's a Sizzling Reggae Summer

The world's leading purveyor of reggae music has a new compilation out to help you keep feelin' irie all summer long. VP has just released *Reggae Gold 2010*, an 18-cut collection featuring hits like "Hold You" from Gyptian, "Holiday" by Ding Dong featuring Chevaughn Clayton and "As We Enter" from Damian 'Jr. Gong' Marley and Nas.

Lots of different styles of reggae are highlighted on *Reggae Gold 2010* where the dance craze inducing "Skip to Ma Luu" by Serani heats things up, the smooth dancehall of Busy Signal's "Sweet Love (Night Shift)" heads straight for the bedroom and "Hold the Line" from Major Lazer, Mr. Lex and Santigold basks in the afterglow.

Shaggy, Vybz Kartel, Beres Hammond and Etana are among the other contributors, and a mix disc from Jamaican DJ ZJ Chrome is also included.

Black Crowes Finished?

They've been recording and touring more or less nonstop for the past 20 years, and now the Black Crowes have announced they are going on hiatus indefinitely. A flurry of activity precedes the downtime though, beginning with the release of an all-acoustic double album called *Croweology* Aug. 3. The band picked out 20 of their hits and favorite catalog cuts for the album and then stripped them down with new acoustic arrangements. The track listing includes big hits like "Remedy" and "She Talks to Angels," and the new versions of "Jealous Again" and "Morning Song" have just hit radio and the iTunes store.

The band plans a lengthy tour where the shows are three hours long and split into an "Acoustic Hors D'oeuvres" set and an "Electric Reception" set. The Say Goodnight to the Bad Guys Tour begins in August, comes to the Hollywood Palladium Dec. 11 and closes immediately after with a six-night run at the Fillmore in San Francisco.

Cool Tour Download Pack

If you're planning on hitting the Cool Tour show with As I Lay Dying and Underoath at the Hollywood Palladium July 31, it would behoove you to check out the Cool Tour Download Pack. Visit the tour's Facebook page to grab a bunch of free stuff, including the 24-track *2010 Cool Tour New Artist Sampler*, a Summer 2010 sampler from Fearless, videos or Mp3s from War of Ages, the Acacia Strain, Cancer Bats and others and discount coupons for merch from Atticus, Alt Press, Ding! and Facedown.

Xzibit Remix Contest

Xzibit and Indaba Music, the top online destination for music creation, have teamed up with a remix contest for Xzibit's new



The Black Pacific roll out their self-titled debut Sept. 14.

single, "The Hurt Locker."

"I'm excited to see what fresh musicians, rappers and producers are there," says Xzibit. "I want to see what Indaba Music's community can bring to the sound."

The grand prize winner gets a package worth around \$5,000: a V.I.P. trip to Los Angeles to meet Xzibit and DJ Skee, a recording session and a Custom Blue Microphone and Monster gear pack. Prizes are also awarded to second and third-place winners. Find the details at Indaba.com; contest ends July 27. Xzibit has a new release called *MMX* scheduled to drop later this year.

Monsters Attack House of Blues!

Big Head Todd and the Monsters, that is. *Rocksteady*, the new "soul/Caribbean" release from the Denver-based band, drops July 20, and the band invades the House of Blues Sunset Strip July 30.

PAGES

Be Thrifty (...Not Cheap!): How to Live Better with Less

(Workman)

There's something about a book called *Be Thrifty (...Not Cheap!)* coming with a penny attached to the cover that feels presumptuous. I've just bought this book, have I paid for this penny, and would the book cost any less without it?

But we've all heard the old adage about books and covers, and here it holds true. *Be Thrifty* is a thorough guide packed with great ideas that help you save money without giving up your established quality of life. With tips on everything from cleaning your house to medical tips, the book is an awesome resource. *Be Thrifty* can help you live well for less.

Grade: A-

—Melissa Russell

Be Thrifty (...Not Cheap!) is currently available.

Termite Parade

(Two Dollar Radio)

There's something about books featured in anything related to Oprah that automatically turn me off. Maybe it's because I don't like it when one person tells me what books I should read because they'll change my life (They're usually overrated.). Reading books by authors whose other works have been pushed by an Oprah outlet, on the other hand, I have no problem with.

Such is the case with Joshua Mohr, whose *Some Things That Meant the World to Me* was featured in *O* last year. Now, he's come out with *Termite Parade*, an exhibition of human emotion, failure and nature. It's really a novel about Derek, an auto mechanic who lashes out at his girlfriend, Mired, while carrying her up the stairs one night. But when Derek's twin brother, Frank, an aspiring filmmaker, gets wind of the situation, Derek must decide whether to tell the truth himself or let Derek spill the beans.

The book reads like a lighter, (slightly) more optimistic version of Chuck Palahniuk (author of *Fight Club*), and although the story is a veritable microscope of humanity at its worst (and maybe a glimpse of it near its best), it examines both our motives and the consequences of our actions in a very readable fashion.

Grade: B+

—Melissa Russell

Termite Parade is currently available.

THEARTOFLOVE

Q & A

BY LUCIA



I'm 25 years, and I've met a man who wants to marry me. I'm afraid to accept his proposal because he is a womanizer, but I'm also in love with him. —Linda

Just because you're "in love" or think you are, doesn't mean that is necessarily the person you should marry.

Do you want to be married to a man who sleeps with you tonight and then sleeps with someone else tomorrow and someone else next week? If yes, then go ahead and marry him. If not, you can certainly continue to date him, but marry him? Hell no.

I am 44, and one of my son's friends is interested in me. How do I let him know that I am also interested? —Sreedevi

You don't. As I'm sure you know, I'm all for Cougar dating, but this is the one line I don't believe you should cross. There is no way your son will be happy about this and the repercussions will last much longer than the "relationship."

This is where your maturity comes in. Just because someone is interested, doesn't mean you have to follow through. If this young man finds you attractive, I'm sure others will also. If you want to date younger, find one of *those* "cubs" and leave this one alone.

My baby's father doesn't want to be in her life. Do you think he will ever want to be? —Sad

Most guys eventually wake up and realize they've made a mistake by not being a part of their child's life. However, that may happen in one year or in 10 years.

In the meantime, be sure to have other male role models in her life and give her the best childhood possible.

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

LIVESHOWREVIEWS

Fat Freddy's Drop

June 24 @ The Music Box

I think someone forgot to inform Fat Freddy's Drop that this wasn't an outdoor daytime show because the energy they provided was not to be confined. If you've spent the day at an outdoor concert, then you're familiar with the more relaxed vibe that goes along with it: People seem to care less and dance more without borders. Not to mention the mysterious smell of marijuana that seems to appear in your nostrils from who knows where.

Yeah, all of that was going on while seven men from New Zealand played some of the tightest grooves this side of 1978. I wouldn't, however, limit the sound to funky because reggae was equally manifest. Fans were exuberant as each of what seemed like five or six songs was played over the course of the two-hour show, and I could not agree more.

—A.J. Grier



Fat Freddy's Drop funkyed up the Music Box.

Femi Kuti/Terence Blanchard

July 7 @ Hollywood Bowl

There were quite a few highlights at this installment of the Jazz at the Bowl series. For starters, jazz trumpeter and film composer Terence Blanchard (*Cadillac Records, Inside Man*) surrounded himself by musicians he called "the future," the youngest being 18-year-old L.A. native Joshua Crumbly on bass. Cuban pianist Fabian Almazan's soft and sweet solo was so sonically exquisite it quieted the chatty crowd.

After two songs, the Lula Washington Dance Theatre joined Blanchard's band for a mixture of slow and fast ensemble pieces. The movements were smokin', but the dancers' bodies were hotter, as they leaped, shook, kicked and pranced between the grooves and along to the voice of Cornel West, who appears on Blanchard's latest CD, *Choices*.

Femi Kuti definitely exuded the most energy, jumping along to the rhythms of the Positive Force for his entire set. While his Afrobeat sounds and politically and socially conscious lyrics were uplifting, funky and inspiring, it was his dancers, or professional booty shakers, that captivated my attention and wouldn't let go. They (almost) stole the show.

Maybe jazz has always been subtly political, or maybe it's the time we live in, but the night's overall messages were for hope, the pursuit of justice and activism. —Jessica Koslow

Alexa Wilding

July 8 @ Echoplex

The trendy crowd – most of who were dressed in oxford shoes, plaid long sleeves and rolled up pants – walked up to a hefty, ID-checking bouncer in the back alley of the Echoplex. Inside the pitch-black venue, George Sarah and his string trio lit up the stage and welcomed the crowd with an electronica, emo, classical tune, which meant the whole shebang: violin, viola, cello, keyboard and DJ equipment.

The strum of an acoustic guitar unraveled the second performance. Alexa Wilding, a newbie to the West Coast, swayed like a ballerina in a black lace dress and patent leather booties as she sang her getting-into-trouble narrations. Her set consisted of many visual, experimental and freestyle songs.

The gathered crowd looked pensive with their hands placed underneath their chins. As Wilding's songs concluded, they applauded. As the show progressed, the cheers got louder. Alas, like a novel, her stint came to an end as the stage lights dimmed and made way for the much-awaited band of the night, Au Revoir Simone. —Christine Hernandez

Jordin Sparks/Ashlyne Huff

July 9 @ Club Nokia

Crowned America's favorite singer more than three years ago, the youngest winner of "American Idol," Jordin Sparks, took the stage at Club Nokia to prove she has moved far past the reality competition to become her own artist.

Her show Friday night kicked off with opener Ashlyne Huff, pop music's latest supernova, who sang and strutted her way through catchy club-banging tunes like "Heart of Gold" and "Comeback." Huff's music – the fusion between a slightly more mature sampling of tween favorite Miley Cyrus and a rockier, more dancey Katy Perry – hit all the right moves, interacting with the crowd and showcasing a bit of her trained dance background. She impressed vocally on "Make it Rain," the sweet, nostalgic track about a past lover.

When it was Sparks' turn to perform, she emerged a powerful, seasoned professional, commanding the room with opening number, "Battlefield." Not only did Sparks show amazing technique, prowess and control (on ballad's "Watch You Go" and "It Takes More"), the singer offered concertgoers a taste of intriguing dance choreography and theatrics on the energetic "S.O.S." and vengeful-girlfriend track "Emergency."

Fans sang along as well as listened attentively as the "Idol" revealed personal musical experiences on stage. Like the message she sings in her first single "Tattoo," Sparks' talent and imprint on the industry may turn out to be permanent. —Christopher Agutos

LOCALNEWS

I WANT TO MAKE A DIFFERENCE

BY EBONY MARCH, NEWS EDITOR

HARD TIMES TEND TO BRING OUT THE GOOD—will in most people. From the moment the recession was announced, the world was divided into the haves and the have-nots. Those who have been fortunate enough to keep their jobs and personal wealth, however, have learned the delicacy of their own existence. As a result, many have decided to pitch in and help everyone else. True, the economy is on the upswing, but try telling that to the hundreds of thousands who are still homeless and worried about supporting their families.

Many charitable organizations have made it easy to become philanthropic without spending an arm and a leg. Teachers and blue-collar workers have found it difficult to survive the hard times. Since so much of their lesson plans and classroom decor is funded out of pocket, it's the responsibility of everyone to rally around these men and women to ensure that the children don't pay in the long run. A great way to provide financial assistance to the teaching community is through **Donors Choose** (donorschoose.org). By clicking on this site, do-gooders can choose from a list of classroom projects they wish to fund. You can contribute the dollar

amount of your choice or fund a project in full.

Sustainability is a word on everybody's lips these days. In philanthropic circles, it means giving someone the tools, knowledge and platform to support him or herself. One organization founded on the auspices of sustainability is **Heifer International** (heifer.org). A donation of \$25 and up can provide a family with livestock, which will enable them to earn a living and rise above poverty. Thirty dollars buys a gift of bees (for production of honey). Cattle can be purchased for approximately \$150. It's like the saying goes: "Give a man a fish; he'll eat for a day. Teach a man to fish; he'll eat for a lifetime."

For non-secular giving, try **Catholic Charities USA** (catholiccharitiesusa.org). Catholic charities uses its donations across the world to fund schools, feeding the homeless initiatives, food banks for lower income families as well as childcare for those in need. Dollar amounts of all kinds are accepted either by check or by debit card. Donors can even give in honor or tribute to others.

Global exploitation is an epidemic that many people are fighting against. Keeping women and children off the streets and out of prostitution rings is the main focus of the **SAGE Project** (Standing Against Global Exploitation; sagesf.org). A \$10 gift donated at their site will go toward encouraging those traumatized by street life to get counseling and assistance from trained professionals. In doing so, they will gain the strength to walk away from prostitution and hopefully find stable legitimate employment within another field. The best thing about the Sage Project is that it's a California-based organization, so those close to home can get back on their feet.

Since voluntary charitable giving is something that is still an afterthought with most people, some companies have created innovative ways to foster generosity. Shopping on sites

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Pablo Alcazar/Leavington Herald-Leader/KRT

Send money or pitch in through a variety of organizations.

such as eBay reroutes customers to their PayPal page. Here, a small donation to the **March of Dimes** can be made during the checkout process. By clicking on a desired denomination in the allotted drop-down menu (\$1, \$2, \$5 or more), customers can help children born with birth defects get much-needed treatment without giving it a second thought.

Perhaps the recent disasters in Haiti and the Gulf are still on your mind. If so, you're not alone. To date, the relief effort in Haiti has raised over \$528 million. However, given the extent of the damage to the island nation, that figure is far from enough. If you'd still like to help, there are a number of ways to do so. **UNICEF** (unicefusa.org) has an entire section devoted to the reconstruction of Haiti on its Web site. Donate a monthly gift or any amount of your choosing. **Mobile Baykeeper** (savethegulf.mobilebaykeeper.org) is an organization that is committed to putting concerned men and women in the Gulf to aid cleanup and other initiatives. Instead of watching the drama unfold from home, volunteers can now galvanize and provide aid and physical support to the people of Louisiana.

D-DAY

THE iGENERATION

BY DENISE GUERRA

"WOW, YOU'RE REALLY FEELING BAD INSIDE. I'M sorry, but I don't really care."

Apparently, scientists think this is our mindset, because according to a new study released in May and making headlines across the country, the educated college student of this generation scores the lowest range of empathy than generations of college students in the past.

Nothing to worry about? Maybe the cycle of older generations calling their children more lazy and selfish is common. The uptight Cold War grandparents probably said it of their LSD-loving hippie children of the '60s. In turn, as your parents are constantly berating you that "in their day they were the poster child of respect and responsibility," we in turn look down at our younger siblings in high school and probably think the same way.

The study, as reported in the *Los Angeles Times* using a meta-analysis of college students from 1979-2009, measured feelings of sympathy for others' misfortune, imagining others' points of view and identification of personal distress in real life and in books/movies and revealed a 48 percent decrease in feelings of empathy and 34 percent decrease in perspective taking.

It's surprising to hear that college students nowadays just don't care. But what really hurts is that this is my generation!

What in the millennium happened? Doesn't anyone care? Well, if the study tells us anything, no one probably does.

And it got me to thinking what is it that defines my generation. Let's see, we experienced the aftermath of 9/11, the corruption of big business and the inevitable recession. There's also the popularity of the Internet and smart phones and Apple products. MTV and VH1 stopped playing music videos and replaced them with all sorts of reality shows including "The Hills," "My Super Sweet 16" and my favorite, those "Road Rules"/"Real World" challenges. Oh, and we can't forget "Flavor of Love."

All these shows taught us about competition; every man and woman for themselves; keep your eyes on the prize no matter what it takes. Those that were endlessly ruthless were the most interesting to watch. Remember miss loopypants "New York?" She eventually got her own series (It was terrible, but people still watched.). But somehow this makes sense that reality shows would in fact relate back something real in our own lives. We are constantly pushed to be the best and brightest, an individualism that stemmed from the "You can do anything, be anything" mantra.

This isn't bad, but when I think about the times my community service and volunteering would be great on a job or grad school application, I can't help but wonder whether I just did it to some way get ahead. I know for sure the community service I did in college was intrinsically rewarding because not only did I get to help people, but it also gave me a group of friends and a certain niche to belong to. This isn't all bad, of course, but there was, I admit, some self-serving interest involved.

And what about the colossal emergence of Facebook, where we can collect friends like Pokémon cards. We can easily check on our friends' statuses and lives without

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Rick Nease/Detroit Free Press/KRT

The world is connected as ever, but there's still disconnect.

even really talking to them. Even though the world is as connected as ever, there's still some disconnect since we let our technology deliver our messages for us without the need for face-to-face contact. Twitter too. We get to know the lives of different people around us and everything they do (like "I'm getting lunch"), all this mundane information keeps us from getting to know our friends in a deep and personal way. Communication is a one-way track. We don't need each other, just our gadgets to feel "connected." As much as there is no "i" in technology, somehow it has sneaked up into our popular subconscious with the iPhone, iPad, iPod and iHome.

Lastly, maybe we lack empathy because the world is just a fucked up place – the Iraq War, terrorism, the war in Afghanistan, global warming, Lindsay Lohan. Not only that, but look at our predecessors who ran BP and Enron. There's just too much to worry about in the world and about our future that we just shut down.

In the end, maybe the scientists got it all mixed up. Really we do care and can identify with others' feelings, but it's our culture that's teaching us not to.

CURTAINCALL

Campus Circle > Culture > Theater

“Drunk Talk”

Every Sunday-Aug. 1 @ The Dragonfly

On Santa Monica Boulevard just after Vine, there is a little nondescript place called the Dragonfly. A brightly colored building with a simple sign to mark upcoming shows, the venue is actually a bar used for theater productions, which is why “Drunk Talk,” the newest play to hit the small Hollywood place, severely played with my head.

Seated in five rows, the audience is arranged facing the bar where, prior to the show, people are mingling and drinking. Many are noticeably drunk, and chatter is hard to quiet even when the lights begin to blink. The mind trick is that actors and audience members are seated together unknowingly. When it starts, you aren’t allowed back at the bar for obvious reasons, but a cocktail waitress floats affably through the aisles to keep the alcohol flowing.

McSwiggins is the official name of the bar that is closing down due to financial woes. The bartender has been there for years and was hoping to run the place some day. Loyal customers and college graduates who return for the memories the university bar holds begin drinking, for old time’s sake. A couple on the rocks as well as the mayor of the city swiftly bring in the occasional laugh, but the good times don’t really start rolling until the second half of the performance, particularly with the partially improvised monologue delivered by the inauspicious busboy.

Like any steadfast mixed drink, “Drunk Talk” tastes better with every sip of character development and chug of unraveling plot line. The jokes build slowly, but what really catches the audience by the bottle are the occasional interactions by cast members with the people seated “in the oddly arranged bar furniture.” Not to ruin any surprises, I will say that it is essential to be prepared to join in with the crowd that is so boisterous, several members were escorted to the restroom mid-show.

The actors hit their marks with practiced agility, and their dialogue is delivered with accountable believability. Sure, it all becomes mumbled speech by the end, but that’s just drunk talk.

—Candice Winters

The Dragonfly is located at 6510 Santa Monica Blvd., Hollywood. For more information, visit drunktalktheshow.com.

“The Lieutenant of Inishmore”

Now-Aug. 8 @ Mark Taper Forum

Don’t be surprised if a few of your fellow theatergoers march out of “The Lieutenant of Inishmore” in a huff halfway through the final act. This isn’t a play for the faint of heart, and director Wilson Milam goes, quite literally, for the jugular, creating a spectacle that’s haunting, hilarious and deeply disturbing. For those who chose to turn tail and abandon the show as it reaches its climax, count it as their loss because the play is one of the best shows to grace the Mark Taper Forum’s stage in recent memory.

Awkward, brutal, bloody and unrelenting (Did I mention it’s a comedy?), playwright Martin McDonagh is known for works that thrive from their ability to take violence, humiliation and torture and turn them into oddly compelling, beautifully cultivated creations, such as his Oscar-nominated screenplay for *In Bruges* or his Tony-nominated works like “The Pillowman” and “The Beauty Queen of Leenane.”

A shoe polish black comedy that seems like something Quentin Tarantino might have authored had he gone into theater, “Inishmore” is McDonagh’s thinly veiled farce about Northern Ireland’s longstanding war for independence from England. It begins inside a shabby old shack on the outskirts of a quiet Irish town with Donny (Seán G. Griffin) and Davey (Coby Getzug in an assured and magnetic performance) examining what remains of a dead black cat.

But this isn’t any cat. It’s Wee Thomas, the beloved pet of Mad Padraic (Chris Pine), a man so mad, “the IRA wouldn’t let him in,” who’s off on a rampage of torture and chip-shop bombing in Northern Ireland. Called in the middle of deciding which nipple to slick off a drug dealer, Padraic races home to be with the cat he loves more than life itself and bloody, hilarious carnage ensues.

Pine, of *Star Trek* fame, was most recently onstage at the Geffen in last year’s production of “Farragut North.” Though at times he seems to be channeling his Enterprise predecessor William Shatner with an Irish lilt, he’s wonderfully capable onstage, confidently strutting across the boards as an impish man-child with a shotgun temper in this stellar production.

—Sasha Perl-Raver

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



Chris Pine and Brett Ryback in “The Lieutenant of Inishmore”

“Thurgood”

Now-Aug. 8 @ Geffen Playhouse

“Thurgood” follows the life of Supreme Court Justice Thurgood Marshall (He shortens his name to Thurgood because he hated the length of the original spelling.)

A heavy framed Laurence Fishburne enters the stage wearing a navy suit, tie, black-rimmed glasses and a cane. There is a long table center stage, a podium in the middle of the table and a large white American flag in the background where images are reflected throughout the performance. He begins to talk about his life, segregation in the South and the stories that changed him and led him to a long career in law.

There are many light humorous moments, as well as deeply heartfelt ones. Fishburne morphed into Thurgood magnificently. One-man shows are not an easy task to undertake as an actor, but Fishburne does it with grace and elegance. He is absolutely wonderful to watch, and the life of Thurgood Marshall is enlightening.

When he exits the stage the same way he came on, you are left with an overwhelming feeling of wanting to do something really great and noble in your life. I’m not sure if it’s from Thurgood’s life, Fishburne’s performance or a combination of witnessing two great men.

—Ximena Herschberg

Geffen Playhouse is located at 10886 Le Conte Ave., Los Angeles. For more information, visit geffenplayhouse.com.

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ONTHEMENU

CAFÉ HABANA

3939 Cross Creek Rd., Malibu

BY JESSICA KOSLOW

IN ALL MY YEARS LIVING IN NEW YORK CITY, there were just some days that I had to eat Café Habana's Famous Corn: a grilled ear of corn served Mexican style with chili powder, lime and Cotija cheese. I would travel miles to their NoLiTa location when I lived in Manhattan and even still when I moved to Brooklyn (although now they have a Fort Greene, Brooklyn, Habana Outpost location). The sweet and savory niblets were heaven in my mouth. Just this May, owner Sean Meenan and Rande Gerber (husband of Cindy Crawford), decided to debut the beloved Cuban eatery in Malibu.

Fitting right in with the rows of shops and food spots already resting in the Malibu Lumber Yard, Café Habana is much larger than the Manhattan location, with a colorful, foliage-filled outdoor patio sporting benches made from repurposed wood from New York City's Coney Island boardwalk. The seaside eatery has other eco features as well: It's the city's first solar-powered restaurant, server uniforms are made from recycled denim and organic cotton (and some are created by up-and-coming local designers), there's cold cathode lighting, which uses 80 percent less electricity than incandescent bulbs, the cutlery is made exclusively from sugarcane, potato and/or corn and the restaurant's cooking oil fuels Meenan's 1965 Lincoln Continental.

Not only is the place cool (its look and feel, i.e., a nice

ocean breeze), but the atmosphere oozes super hip for a few reasons. There is artwork from Los Angeles-based artists, including original artwork by Shepard Fairey, and a salvaged antique wood bar picked up by Meenan himself in Deadwood, S.D.

Café Habana's whole vibe screams vacation. Whether you have a Mojito, Margarita or Cuba Libre in hand, listening to Latin rhythms and eating sweet plantains immediately sets the dial to festive. And it won't even matter if you had to wait on line, which is often the case. Even the waiting area makes you feel like you're about to board a party boat.

But enough about the good times; let's get to the meat of the matter: the menu. Each of the Dinner Specials offers unique bursts of flavor. I feasted on 1/2 pollo al limon: pan fried crispy lemon chicken with yellow rice and sweet plantains. Of course, I drooled over the plantains and gobbled down the piquant chicken, but it was the yellow rice that made my head spin. I think the server said something about saffron. Who knew?

The other specials are Alaskan Halibut "a la plancha" (grilled) with guajillo sauce, Pork Chop with chipotle mushroom "au poivre sauce" and Camarones al Ajillo, made with giant "Maya" shrimp sautéed in a spicy garlic tomato sauce.

A few of their signature dishes and customer favorites are the Cubano sandwich – pulled pork, smoked ham, Swiss cheese and half sour pickles; Carne Asada – grilled skirt steak served with rice and black beans; and Tacos de Pescado Malibu Style – grilled Mahi with chipotle crema, cabbage, cured onions and salsa.

There are a few tasty options for vegetarians, including the Tofu Enchiladas with mole rojo, yellow rice and black beans and the Aguacate sandwich with radish sprouts, cucumber,



Score their delicious Mexican-style corn at Café Habana.

queso blanco and a side of salad.

New to the Malibu location are salads like the Ensalada de la Casa, with mixed greens, corn, avocado and orange drizzled with lime dressing and the Ensalada con Calamares, fried calamari, basil, mizuna and red leaf lettuce topped with lime dressing.

After all is eaten and imbibed, save room for dessert. And maybe a Mexican Hot Chocolate or Café con Leche.

Soon to follow their successful opening will be brunch service (a big hit in Manhattan!) and a rooftop garden of herbs, including mint for the restaurant's signature Mojitos.

And stay tuned for more beachfront activity, as Meenan and crew plan to open a Habana Outpost in Venice.

For more information, call (310) 317-0300 or visit cafehabana.com.

BEAUTYBEAT

STORMTaking Over the United States
One Minute at a Time

BY ERICA CARTER

WATCHES ARE ESSENTIAL FOR THE QUINTES-sential student, but oftentimes I find that most just don't stand out from the pack. It's hard to find a piece that's classic but trendy, sturdy but not bulky. That's exactly what STORM of London has managed to do, especially with their latest watch and jewelry line.

Like the name implies, STORM hails from London, so that may be one reason you haven't heard of them yet. But the brand is quickly gaining momentum with their avant-garde advertisements and promotions up and down California's coast.

Creator Steve Sun and his wife began building their unique culture in 1989. Sun's vision to create timepieces that were both innovative and affordable led him to shop his sketches to reputed manufacturers who sadly did not share his same vision.

This pushed Sun to learn how to make his unusual sketches understandable by inventing new production methods. From there, STORM was on its way to making history. The company's name appropriately comes from Sun's turbulent plane ride en route to view the samples of his yet-to-be titled brand.

Fast forward to late 1989, STORM's "vintage" watches

were ahead of their time, pun intended, with pieces like the Mega Pyramid, a boxed shape watch with four dials, with the actual time-teller being a very futuristic small box. It's exactly the style of watch you could see Kanye West sporting. Nineteen ninety-two brought the James Bond-styled Camera, a watch that literally opens and shuts like the name.

Today's watches are truly unique, my favorite being the men's line. There's something about the futuristic tones that is very eye-catching.

The Dual X has dual time on either side of the X's. The popular MK 2 Circuit doesn't even look like a watch, until you press the button and two LED lights stream down the face and stop on small numbers. It's so cool you'll find yourself checking the time frequently.

Another watch of note, the Darth Lazer, which sounds exactly what it is: Darth's helmet with three disc-hands. Like many of the watches, there's an assortment of colors to help you stand out even more from the crowd.

For the ladies, STORM's selection doesn't hold back in their designs. For the classic minimalist who still likes a little color, try the square designed Coco. It features a glass-elevated face.

My favorites are two that look like bracelets but are indeed timepieces. The slim Sienta resembles a charm bracelet in fun colors: pink, white, green and yellow. The other, a chunky luxurious style, is the Metrica. The stainless steel is meshed with black and gold, white and gold or black and silver.

If you like your watches more on the androgynous side, STORM has Unisex selections like the popular Pop watch. A basic yet elaborate timepiece, the Pop comes in six colors ranging from black to hot pink and doesn't skimp on the versatility.

The Remi, yet another design destined to become classic,

has sold out within weeks, so be sure to check it out on the Web site as it often comes back in stock. The Timeless, with its mesh band and scratch-resistant mineral lens, is stainless steel and features Japanese movement.

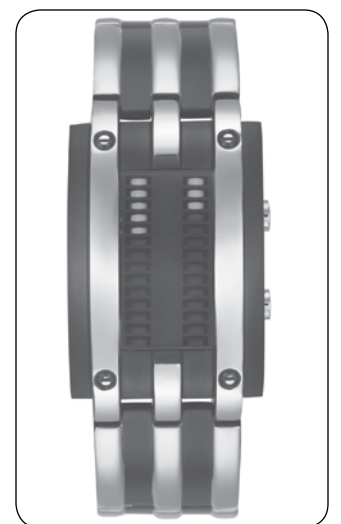
Speaking of movement, STORM's options range from Japanese, which is very reliable and accurate, to the coveted Swiss movement. All of the watches are nickel-safe and anti-allergenic produced, as well as water-resistant up to 50 meters (unless otherwise specified).

As 2000 approached, STORM debuted wallets, umbrellas and jewelry. These pieces are just as fashion forward as the next, from pendants and mini-twist bangles to men's Boss Cuffs and 3-D cufflinks and pendants.

STORM is still expanding stateside (overseas is where you can buy wallets, umbrellas and clothing). Right now, the United States just has the watches and jewelry. But with trunk shows and events happening throughout July and August, it's certain that America will be taken by STORM.

STORM is available at Traffic @ Beverly Center, American Rag Cie and Nordstrom. For more information, visit stormusa.com.

Campus Circle > Culture > Beauty



STORM's MK 2 Circuit design

GAMES&GADGETS

**GET
SCHOOLED**
Summer Gaming
Studies

BY SCOTT BELL

JUST BECAUSE IT'S SUMMER
Break, you don't have to let your brain turn to mush. Here is a trio of gaming goodies to keep you sharp during the vacation.

"100 Classic Books"
(Nintendo DS)

If you have ever considered reading the classics for fun without the pressure of a teacher testing you on its content and meaning, this title is a no-brainer. This bargain title turns your DS into a portable eBook reader with a quality and readability that rivals most readers on the market. This disk brings together 100 Harper Collins favorites, including several favorites like *The Wizard of Oz* and *The Adventures of Sherlock Holmes*. It even has *Pride and Prejudice* (but, unfortunately, no zombies).

Perhaps the best asset this title has is its unique methods of finding the right book for you. You can just slide your stylus through the virtual library and pick whatever title looks good to you, but it would be easy to skip over some real gems. The Quiz mode gets into your head to find exactly the right book for your mood, while the Ranking mode gets you in touch with what other readers are enjoying. It is a great title that barely costs more than two books and looks amazing on the DSi XL.

"Green Day: Rock Band"
(Xbox 360/PlayStation3)

The "Rock Band" franchise took a unique step into the world of music history with "The Beatles: Rock Band." While Green Day may not have the extensive history as the lads from Liverpool, their impact in the music world is unmistakable.

This title plays more towards Green Day's punk sensibilities, replacing the whimsical animations from the Beatles story with the band's signature album art in edgy animation.

Like the Beatles version, if you are a fan of Green Day, this game knows what you want. All songs are available at start in Quickplay, so you can rock out as a band from the moment you pop in the disk.

You can also take one of three historic stages in the band's growth from variably-colored haired powerhouses to the black-clad rock artists. In addition to a wide variety of rock, you can unlock photos and videos of the band in a series of challenges.

The one major complaint is that the game doesn't feel as complete a package as other titles in the franchise. There was very little innovation in this game other than the addition of songs that not every musician in the band can play.

Likewise, for a band that is so unapologetic in its art, the need to censor songs really takes away from the title's appeal. Otherwise, this is another solid installment of the "Rock Band" juggernaut.

Nyko "TypePad Pro"
(Nintendo Wii)

The "writing" portion of our trio may not help you in school, but it is a great education in the classic concept of "see a need, fill a need." If you have ever tried to text chat, surf the Web or just redeem a code on the Nintendo Wii, you'll know how frustrating the virtual, point-and-click keyboard can be. Some things were just not made for the Wii's unique controller scheme, and this has always been a weakness of the system.

The "Type Pad Pro" works by sliding in a Wand (Nyko's already awesome off-brand controller) into this split QWERTY pad and plugging a USB dongle into the Wii. Once these are in place, you can two-thumb type with relative ease and only a few mistakes per line of text.

The A and B buttons are mapped to triggers underneath the pad, meaning that you never need to touch the actual controller while you are typing. There are a few symbols that are either not on the keypad or hard to spot, but it is far easier to point and click one symbol with the A trigger than the alternative of hunting for every character.

The only real problem with the "TypePad Pro" is that it is more solution than there is problem. Unless you use your Wii's Internet Channel as your primary Web browser, you probably won't need to type enough to buy a whole peripheral just for that purpose.

If Sega ever releases "Typing of the Dead" for the Wii, this will be a must-have, but for now, it is more a forward-thinking luxury.



The "Type Pad Pro" by Nyko makes text chatting and surfing the Web easier for Wii owners.

L.A.PLACES

**'KING KONG
360-3D'**

BY SASHA PERL-RAVER



TWO YEARS AGO, A BLACK PILLAR OF SMOKE ROSE UP FROM Universal Studios Hollywood as a three-alarm fire tore through the back lot. When the smoke cleared, iconic sets were ash and the beloved animatronic "King Kong" ride was no more.

Two years later, the ape, part of Universal's 46-year-old tram tour, is back and fiercer than ever thanks to director Peter Jackson. With the attraction, Jackson is able to do what his 2005 remake of *King Kong* was just shy of; he can put audiences *inside* the experience.

Created in 360 3-D, it's a ride you see, smell, feel and, if you're not careful, taste. It begins on a hilltop above what appears to be a New York City street as visitors roll past a crushed tram car, smoke still billowing from the wreckage. Welcome to Skull Island.

Inside the attraction, the doors close behind you leaving you in inky blackness. Jackson instructs you to put on your 3-D glasses and suddenly you are immersed in a dense jungle where a damp wind blows and tensions are running high between free range dinosaurs and everyone's favorite mighty ape. When a fight between the two species breaks out, tails whip, knocking the tram from side to side, Kong charges over the top of the ride, slamming against the roof, and things get messy with angry spit flying from the foaming mouths of the two ferocious challengers. Word to the wise: Try to keep your mouth closed. I was so blown away, mine was gaping open in wonder and I ended up getting a light tongue bath.

What Disneyland's "Star Tours" first introduced, Jackson has taken to a whole new level, giving riders an exhilarating three-minute experience that will have you begging for more. In fact, our tram started to chant, "One more time! One more time!" as soon as we rolled to safety.

For more information, visit universalstudioshollywood.com.

GETUPGETOUT

COMIC-CON
July 22-25 @ San Diego
Convention Center

BY A.J. GRIER



Tyrese Gibson introduced his comic book at last year's Comic-Con.

IN LATE JULY, THERE COMES A BEAST. A BEAST THAT CONSUMES A whole city. A beast whose magnitude is far reaching and gravity measured in the hundred thousands. This beast goes by one name: Comic-Con, and its arrival is both imminent and undeniable.

Well ... I guess you don't have to go, so in that way it is deniable. And it doesn't really consume a WHOLE city, just the San Diego Convention Center and the immediate surrounding downtown area. I guess it also goes by other names like Comic-Con International San Diego or the San Diego Comic-Con or just Con. Whatever. It's happening, I'm going and it IS a beast.

What started out in the '70s as a few hundred people getting together to talk and trade comic books has grown to over 125,000 people descending on the convention center to get the latest info directly from movie studios, toy companies and maybe even comic book publishers (That is, of course, if attendees read and/or care about comics, which many don't).

It is the largest pop culture convention in the Western Hemisphere and second largest in the world. There is one in France that is bigger, hosting 200,000 visitors.

Comic-Con really does take over the surrounding area. In fact, last year Syfy channel commandeered a whole restaurant – redecorating the interior and exterior and changing the menu to reflect their programming. There was also a scavenger hunt throughout the streets that ended up in Flynn's Arcade, where the new *Tron: Legacy* lightcycle debuted.

It was my first Comic-Con in over 15 years and was really fun. So I'm going back – back to slay this media beast and claim a third crown of nerddom.

For more information, visit comic-con.org.

DODGERS411

THE BOYS IN BLUE TAKE A BREAK

BY MARVIN G. VASQUEZ

THE DODGERS TAKE A MUCH-NEEDED BREAK FOR THIS SEASON'S ALL-Star festivities. Los Angeles holds all the tools necessary for success in the 2010 campaign. What remains a mystery is what the organization will do before the trade deadline. Will they ship Manny Ramirez for arm? Will they seek other bats? One thing is certain, and that is Joe Torre's guidance in leading the squad into the playoffs.

After the three-day break, the Dodgers return to action Thursday, July 15, in St. Louis as they begin a four-game series against slugger Albert Pujols and the Cardinals.

Team Misses Out on Lee: It is no news that the Dodgers need an ace in their starting pitching rotation. Rumors emerged about the club acquiring Cliff Lee, but he landed with the Texas Rangers this past weekend. The former Cy Young winner would have been an essential pick up for Los Angeles, but they did not pull the trigger on the acquisition. Now, it is unsure if they have anyone else in mind that could be cheap.

NL West Standings: As of now, the National League West Division is up in the air. Four of the five teams in it are playing good baseball. The San Diego Padres (51-37) are in first place, followed by the Dodgers (49-39, two games back), Rockies (49-39, two games back) and Giants (47-41, four games back). Pitching will determine the eventual winner.

Padilla Pitches Above Par: Nicaraguan Vicente Padilla boosted the Dodgers' starting rotation after an impressive eight innings of shutout work in a 7-0 victory over the visiting Chicago Cubs July 11. Padilla threw 106 pitches while striking out six, walking one and surrendering two hits. He improved to 4-2 on the year, while lowering his ERA to 4.04.

All stats as of July 12.

GALAXYKICK

L.A. SUFFERS SECOND LOSS

BY MARVIN G. VASQUEZ

THE LOS ANGELES GALAXY EXPERIENCED their second defeat of the 2010 MLS campaign after host New England Revolution collected a 2-0 win in Foxborough, Mass. With the loss, the Galaxy dropped their record to 11-2-3 with a total of 36 points. The squad still holds the best mark in the league after having played in 16 matches. What is more vital to the club is that they linger in first place of the Western Conference as of now.

New England, on the other hand, improved 4-9-2 in their disappointing season thus far. They carry 14 points, which is good enough for a fifth spot in the Eastern Conference.

A team that had a 347-minute scoreless streak, the Revolution managed to nail two scores within a span of seven minutes. Midfielder Marko Perovic netted a free kick in the 67th minute before midfielder Sainey Nyassi added the other in the 74th minute off a rebounded loose ball in the box.

Forward Edson Buddle had limited scoring opportunities throughout the contest, but he was unable to drive a score into the opponent's goal net. The Galaxy's captain and leader Landon Donovan and central defender Omar Gonzalez both did not compete in the game. Donovan was given the trip off because of fatigue attributed to the great World Cup playing he embodied in the USA's bid in South Africa. Gonzalez served a one-match suspension due to yellow card accumulations.

"Landon obviously would help, but we didn't do a good enough job of keeping the ball and possessing it," Galaxy defender Todd Dunivant states on the team's Web site.

Los Angeles remains on the road, as they now travel to the nation's capital to face D.C. United on Sunday, July 18, for a 4:30 p.m. kick-off. After their two-affair road trip, the Galaxy return home to square off against the San Jose Earthquakes on Thursday, July 22, at the Home Depot Center for a 7:30 p.m. start.



Galaxy defender Todd Dunivant

FASHIONFOCUS

VIBRAM'S FIVEFINGERS

A Glove for Your Feet

BY DAVID TOBIN

AS HUMANS, WE HAVE THE ABILITY TO WALK upright, use an opposable thumb and traverse the globe however we see fit. But for most of our modern existence we have taken away one aspect that was given to us right off the bat – using our toes.

Think about it for a moment. How often do you actually use your toes? I'm not talking about picking things up from the ground because you're too lazy to bend over, but the true functionality of the toe system in your feet. The spreading of the foot and simultaneous reach of the 10 digits below your knees offers much more than a sturdy platform to stand.

By using our whole foot and including the toes, the human body allows itself to walk as it was intended, with no sloping of the foot and keeping a straight alignment of the back. When running, the toes offer additional strength to the foot and in turn more speed and better dexterity. With this in mind, it shouldn't be a surprise that the latest craze in footwear is taking hold with a serious grip.

Vibram's FiveFingers is like a glove for your feet, with tread included. A variety of styles are offered to allow you to pick the one that best suits your needs. They aid in everything from yoga to hiking in the mountains.

I picked up two pairs and had a female version sent to my friend Louise so she could try them out, too. We both had the same thoughts about putting them on; it's tough at first. But with a little finesse they slide on and fit quite well.

The first test was taking out the KSO male and female versions on Fryman Canyon in Studio City.

"Having the freedom and usage of all my toes was extremely comfortable," Louise says. "The shoes are also very pliable and move with your foot versus normal women's track and hiking shoes that give a lot of stability but have no movement."

The trek we took was fairly moderate on a rocky dirt path. I could feel the rocks below my feet, but instead of being in pain, it actually massaged them and didn't affect my experience at all. But to really test out these new kicks we wanted to put them to the test, so...

The next day Louise and I went to Runyon Canyon and ventured off the main loop to take on the spine that leads to the very top of the hill. It was her idea to go for it and I followed cautiously, but as soon as we got moving through the loose rocks and steep cuts in the earth all the trepidation vanished.

Louise led the way, flying right up the side of the mountain. "The movement I had wearing the shoes gave me much more balance and dexterity," she explains. "I was able to climb steeper trails and grab on to rocks that I wouldn't normally have been able to. I have a bad back, and didn't know how the Vibram shoes would affect it, but for one of the first times I had no back pain after a long hike."

By the time we got to the top, our feet felt great and with some astonishment, I looked back to see what we just did. On this trail I had used the other pair that I had: the KSO Trek. This is the hardcore version of the shoe. Instead of a smooth

Campus Circle > Culture > Fashion



Gain more balance and dexterity wearing Vibram's FiveFingers.

firm surface on the foot, it's a thick, mountain boot tread sole made out of kangaroo leather. I kind of felt like a superhero having this kind of tread built into the bottom of my feet and toes.

After hiking the various Los Angeles Canyons, I took both my KSO and KSO Trek to water locations and on cement. When in water they act like mini fins, and drain nicely. The KSO Trek take a bit longer to dry out because of their suede covering, whereas the KSO have a mesh cover.

As far as cement, I'd stay away. With minimal shock absorbance, you feel the impact of every step on the hard ground. Asphalt is a bit more tolerable, but I would keep these for use in nature, or at least only for not running on cement.

For more information, visit vibramfivefingers.com.

CALENDAR THE 10 SPOT

BY FREDERICK MINTCHELL

SATURDAY JULY 24



Summer Fest in Venice Beach

1800 Ocean Front Walk, Venice Beach; fx3events.com

Over 20 bands, up to 200 arts and crafts vendors, community organizations, music and entertainment and a Youth and Family Courtyard with rock climbing, as well as food and drinks. Also July 25. 10 a.m.-6 p.m. FREE.

WEDNESDAY JULY 14

"Barnum's Funundrum!"

Staples Center, 1111 S. Figueroa St. Downtown; ringling.com

Clowns, magic acts, human cannonballs, the double wheel of steel, cowboys, elephants, highwire and trapeze stunts and all other things circus are here in the "Greatest Show on Earth." Runs through July 18. Tix start at \$15.

THURSDAY JULY 15

"The Sleeping Beauty"

Dorothy Chandler Pavilion, 135 N. Grand Ave., Downtown; musiccenter.org

The American Ballet Theatre presents the timeless fairy tale of the beautiful Princess Aurora, the evil sorceress Carabosse, a century of sleep and the awakening kiss of a handsome prince. Runs through July 18. Tix start at \$30.

SATURDAY JULY 17

Red Bull King of the Rock

Westchester Recreation Center, 7000 W. Manchester Ave., Westchester; redbullusa.com/kingoftherock

Sixty-four of Los Angeles' most talented one-on-one basketball players fight tooth and nail to earn a "golden ticket" to compete in the Finals on Alcatraz Island in San Francisco (Sept. 18). Only eight players will advance. Registration at 9 a.m. Competition begins at 10 a.m.

SATURDAY JULY 17

Saturday Night Film Club

Vidiots, 302 Pico Blvd., Santa Monica; vidiotsannex.com

Each film is introduced and followed by a moderated discussion by Vidiots' own Sean Schlemmer. July 17: *Wings of Desire*; July 24: *Eraserhead*; July 31: *Sullivan's Travels*. 8 p.m. Limited seating, first come first serve. FREE.

MONDAY JULY 19

Behold: A Queer Performance Festival

Highways Performance Space, 1651 18th St., Santa Monica; highwaysperformance.org

Exhibits, movement, performance and improv workshops, theater, comedy, song and dance and more all celebrating queer culture. Runs through Aug. 2. \$20, \$15 w/student ID, \$75 all-access pass.

TUESDAY JULY 20

James Loney Bobblehead Night

Dodger Stadium, 1000 Elysian Park Ave., Los Angeles; losangeles.dodgers.mlb.com

The first 50,000 fans in attendance receive a James Loney Bobblehead when the Dodgers take on the Mets. Come early to make sure you get your own miniature version of the first baseman! 7:10 p.m. Tix start at \$12.

THURSDAY JULY 22

LA Shorts Fest

Laemmle's Sunset 5, 8000 Sunset Blvd., West Hollywood; lashortsfest.com

Check out the premiere short film festival in the world, where in past years 33 participants have earned Academy Award nominations, with 11 filmmakers actually taking home the Oscar. Titles include: *Lazy Teenage Superheroes*, *Nancy and the Dapper Toad* and *Heartless: The Story of the Tinman*. Runs through July 30.

MONDAY JULY 26

The Farmers Classic

L.A. Tennis Center @ UCLA in Westwood; farmersclassic.com

Professional men's tennis makes its 84th straight visit – making it the longest running annual pro sporting event in Los Angeles – with the Bryan Brothers, Novak Djokovic, Sam Querrey, Mardy Fish, Xavier Malisse and James Blake. Runs through Aug. 1.

TUESDAY JULY 27

"Young Frankenstein"

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

It's alive! Winner of the 2008 Outer Critics Circle Award and the Broadway.com Audience Award for Best Musical, the Mel Brooks comedy stops in Los Angeles for the first time. Don't miss numbers like "Transylvania Mania" and "Puttin' on the Ritz." Runs through Aug. 8. Tix start at \$25.

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

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BEACHVOLLEYBALL

2010 AVP HERMOSA

BY REBECCA ELIAS



Todd Rogers and Phil Dalhausser head to Hermosa.

WITH THE LAKERS DISMANTLING THE CELTICS IN SEVEN GAMES, NADAL and Williams dominating Wimbledon and solidifying their spots at the top and FIFA crowning its 19th World Cup winners, one would believe there is nothing more to get excited about in the sporting world. Obviously, those individuals know nothing about the greatness that is the AVP Open at Hermosa Beach.

The weekend of July 16 through July 18, hundreds descend on the Strand in Hermosa Beach to take part in history with what many call the Wimbledon of beach volleyball. Going into its 26th year, the Hermosa Beach event is considered by many as the crown jewel of the AVP Tour.

On the men's side, Phil Dalhausser and Todd Rogers are the natural favorites to catch their fifth consecutive Hermosa title, however, watch out for the likes of Matt Fuerbringer and Nick Lucena who just won their first open together at Virginia Beach a few weeks ago. Also looking to see some serious action at the 2010 Hermosa Open are: Casey Jennings and Brad Keenan, Sean Scott and John Hyden and Jake Gibb and Sean Rosenthal.

On the women's side, a repeat of last year's winning team of Elaine Youngs and Nicole Branagh is impossible with their breakup earlier this year, however, Branagh – with her new partner Misty May-Treanor – might be able to pull something off. Waiting in the wings are frontrunners Jennifer Kessy and April Ross, who are looking for their first ever Hermosa title, as well as Angie Akers and Tyra Turner, who plan to make the 2010 Hermosa Open ultra competitive.

The AVP Hermosa Beach Tour starts competition Friday with the Men's and Women's Qualifier, moves on to the Main Draw Competition on Saturday with it all culminating on Sunday, July 18, with the Men's and Women's Final.

For more information, visit avp.com.



What's up?

OMG! Friday night was a blast. You should have seen the crowd. The people were going nuts, and so did we. My best friend was sooo excited – she nearly fainted. LOL. Saturday night was “GIRLS” night. We were looking fine and feeling good. Where were you? XOXO

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