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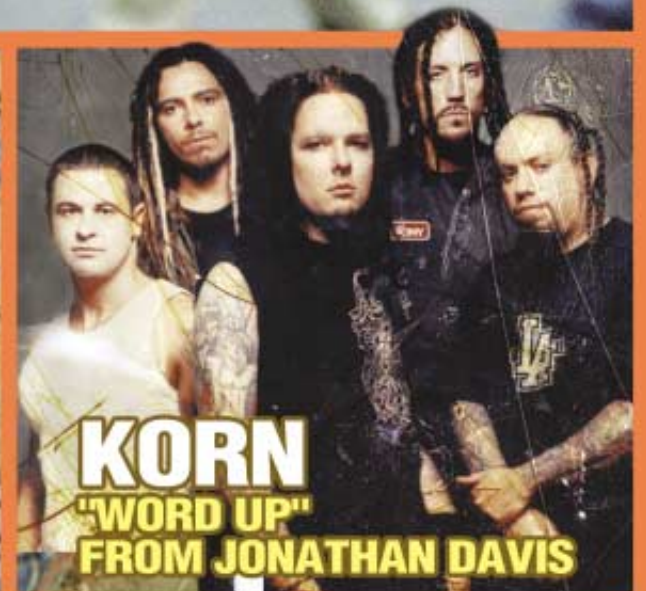
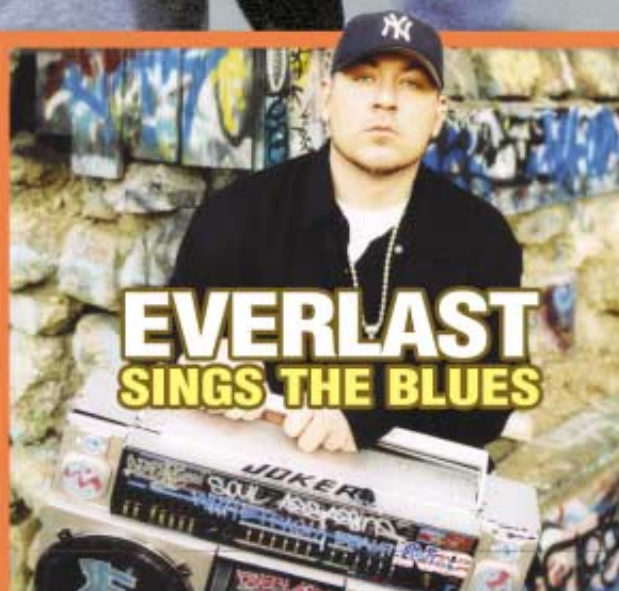
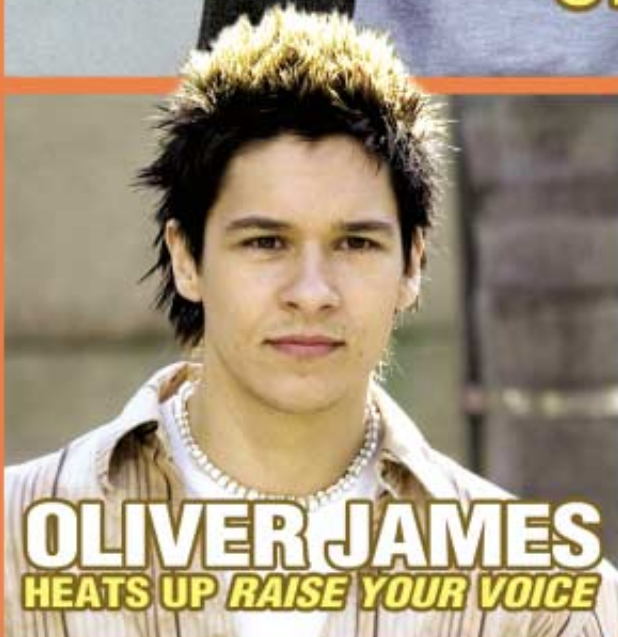
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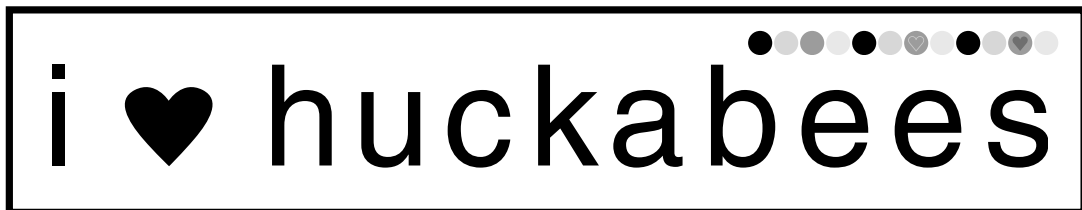
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COVER: JIMMY FALLON



Students cheer their favorite performers at the Hip-Hop Summit Action Network's voter registration drive at the Patriot Theater in Trenton, N.J.

# THE YOUTH VOTE

## The Nation's Direction May Rest With Young People

BY CATHERINE HOLAHAN

THE RECORD (BERGEN COUNTY, N.J.) / (KRT)

**IN 1996, SOCCER MOMS WIELDED** the political power. In 2000, dot-com workers were the group parties wooed.

This year, another group has emerged as a key swing vote with the potential to determine the country's direction for the next four years: young voters.

"I'm leaning Democrat, but I'm still undecided," said Nicole Aquino, a 19-year-old Fairleigh Dickinson University student from North Arlington, N.J. "I like Kerry's interest in education and I'm against the war. But I'm pro-life, so with the abortion issue I'm pro-Bush."

Aquino's beliefs defy the traditional stereotypes of young voters as either naive, bleeding-heart liberals or conservatives who vote their parents' pocketbooks. But statisticians who study voting trends say Aquino is typical of voters ages 18 to 29.

Young voters are more complicated and issue-savvy than previously thought, say political organizers and researchers. Studies

show that more than half don't fit traditional conservative or liberal labels and about 40 percent don't identify with a political party.

A poll released this week gave Kerry a 6-percentage-point lead over Bush among voters ages 18 to 29. But that doesn't mean Kerry will win the youth vote in November. Even "decided" young voters change their minds, said David King, a professor of public policy at Harvard University's Kennedy School of Government.

"The youth, of course, can be a swing vote in some key states," said King, adding that young people could be a particular force in Ohio, Michigan and Washington, where there are several large universities. "But within the swing vote, young people are swinging between the candidates."

In other words, the youth vote is still up for grabs.

With nearly 27 million Americans ages 18 to 24, it would stand to reason that political hopefuls would be on nationwide college campus tours to win support. But, while 20-

somethings are getting more attention now than in previous presidential races, the youth vote is still often dismissed as a nonfactor.

"Politicians do not pay a lot of attention to students because they don't vote, and students don't vote because politicians don't pay a lot of attention to them," said Alison Aikele, the 20-year-old communications director at the College Republican National Committee headquarters in Washington, D.C.

The last presidential election did nothing to counter the image of young people as apathetic. In 2000, only 18 million Americans between the ages of 18 and 30 voted – the lowest number of voters to turn out for that age group since 1972. Less than 42 percent of Americans ages 18 to 24 voted.

But researchers and college activists say the number of young voters will be much higher this November.

They say the close 2000 election changed many young people's opinions that individual votes don't

matter. They also maintain that the Iraq war and the economy – two of the most polarizing and important issues among both young people and the general voting population – will drive young people into the voting booths on Nov. 2.

About 75 percent of Americans ages 18 to 24 plan to vote in the upcoming election, according to the poll released this week by CBS, MTV and The Center for Information and Research on Civic Learning & Engagement.

Nearly half of that group will be voting for the first time. Rock the Vote and its partner nonpartisan voting organizations – MTV Choose or Lose, Declare Yourself, Hip-Hop Summit Action Network, Smack Down Your Vote and the New Voters Project – are spending \$40 million to get out the youth vote. During the past several months, 500,000 people have registered to vote online at Rock the Vote.

Thousands of young voters gathered to discuss political issues and register Thursday in Trenton, N.J., at the hip-hop youth voter summit. They expressed a wide range of opinions.

"I'm a Republican but I'm not always a Republican," said Jason Campbell of Bordentown, N.J., a 22-year-old senior at Rider University in Lawrenceville, N.J. He voted for Democratic candidate Al Gore in 2000 but plans to cast a ballot for President Bush on Nov. 2.

"I think the No. 1 issue is terrorism, and I feel more comfortable with Bush in the White House," Campbell said.

Ashley Gerigitan, a 20-year-old junior at Rider University, said she doesn't agree with the Iraq war or Bush's stance prohibiting homosexual marriage. "I don't like Bush's policies," she said. "I think what he does is for older generations."

Both the Democratic and Republican parties have made more aggressive efforts this year to paint themselves as the party for the young generation.

Party officials consider these new voters a key swing vote because they are not included in most polls and, unlike older Americans who have settled on their candidate, are still debating their choice.

College Democrats and Republicans have aggressively recruited on campuses since classes resumed in September. The groups have set up voting registration tables at campus events, held parties, played host to party speakers and knocked on dorm room doors to explain why their candidate is the better choice on issues young people care about most. That includes the Iraq war, the economy, health care, higher education costs, leadership and trust, according to polls.

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# GOOD GROOMING

## It's a Guy Thing, Too

BY LISA JONES TOWNSEL

ST. LOUIS POST-DISPATCH (KRT)

**SO YOU THOUGHT ONLY WOMEN** agonized over pimples and gray hairs? Think again. Men don't have to be obsessed metrosexuals to care about roughened cuticles, regular hair trims and a moisturizer.

While they might not swap testimonials as often as we do, a growing number of men are beginning to search out fountains of youth down the beauty aisle.

Wendy Liebmann, president of WSL Strategic Retail marketing and retail consulting firm in New York, predicted such almost a decade ago.

"In a speech in 1996 to retailers, I said that the new trend in beauty care is going to be men. The main reason being an aging population and that men are going to find that women have the clues to looking young. If they want to compete in business, they'll need to look great," she told the group.

The national "How America Shops" 2004 survey that Liebmann's firm conducted found that 73 percent of all men purchase haircare products (97 percent of women do), 55 percent plunk down money for skincare needs (88 percent of women do) and 53 percent purchase fragrance (whereas 82 percent of all women do).

She says it's not a special kind of man who grooms. It's a generation of men. "Those men under 30 grew up in a different grooming environment than their fathers and grandfathers," she says. "There's a willingness to go beyond." They're getting facials, haircolor and regular manicures.

Others agree. "Looking your best is more important today in our image-conscious world, and men are starting to realize that it's more than just a good shave," adds Nordstrom national beauty director Debbi Hartley-Triesch.

Here we offer a few pointers for the rookie groomer:

### SIMPLY SKIN

Hartley-Triesch says today's grooming regimen begins with good, basic skin care that goes beyond soap on a rope.

Here, she outlines a few key essentials:

1. Add a face scrub to your regimen (twice a week), which will help to slough off oil, dirt and dead skin cells. "They're easy to use in the shower, and it will improve the way you look and give you a closer shave," she says. "Automatically, you're going to look better."

2. Hydrate your skin with a moisturizer. "Even the man who thinks he has oily skin should use one," Hartley-Triesch says. "Everyone needs hydration, but especially men because they shave every day and a moisturizer adds comfort to the face after shaving."

3. Invest in an eye cream. Understandably a step often skipped by most men, Hartley-Triesch says it's probably the most important. "It might feel uncomfortable. But a great eye cream will hydrate the skin around the eyes, reduce puffiness and minimize the signs of wrinkles," she says, "which is the first step to prevention." And don't worry about cutesy packaging or fragrances, either, she says, because most eye creams that are made for men are unscented gels and liquid creams that come in discreet tubes.

But why fall for the hype? Can't a guy simply use his girlfriend or wife's stuff? Hartley-Triesch says no. "A man's skin is different from a woman's," she says. "And they have the element of shaving everyday. They need products that speak to that."

### SHAVING

The No. 1 skin issue for most men is shaving.

Overwhelmingly, it's the concern that male patients broach with St. Peters dermatologist Guadalupe Sanchez.

Generally, she says, men tend to have thicker skin and more oil on the face than women, which is one of the reasons they "don't tend to age as much."

But fellows with sensitive skin, acne and ingrown hairs from improper shaving, she says, often find the ritual of daily shaving a hassle.

Her suggestions:

1. Shave after a shower so that the skin is hydrated and the beard is softened. And stow away the razor in a dry place (not the shower) to keep bacteria at bay.

2. If you have acne, put a warm compress against your face first, and then shave with the grain of the hair and "try not to stretch the skin when you shave."

3. Apply a sunscreen, which will double as a moisturizer.

4. Those with acne may need to use benzoyl peroxide when they wash their face.

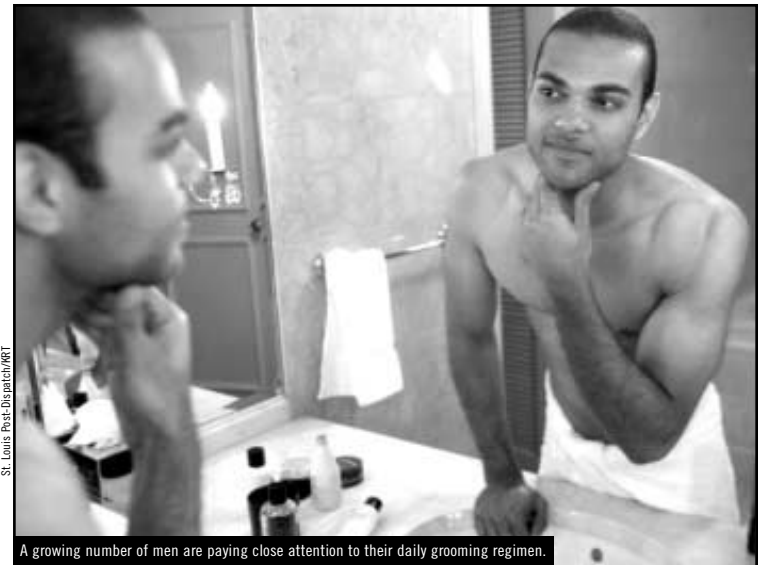
5. Men with really sensitive skin might require a mild cortizone cream following a shave to soothe razor burn.

6. Men with flaking around the nose and brows might mistakenly think that they have dry skin and need a moisturizer, but Sanchez says that condition is often caused by inflamed oil glands and a moisturizer can aggravate the situation.

Her main advice: "Be gentle and as clean as possible."

### HAIR

"More and more men are interested in how their hair looks, and that it looks good," says Kim MacKenzie, salon



A growing number of men are paying close attention to their daily grooming regimen.

manager of Trade Secret at the St. Louis Galleria.

What do men want out of their hair care products?

"They want it to be simple. Simplified. Not much detail," says MacKenzie. "They want it to be simple and fast. And they don't want to use a lot of product."

MacKenzie says most are likely to buy a finishing product like a gel but "not the frou frou shampoos or conditioners."

Getting serious about haircare for the first time? MacKenzie says develop a system you can live with. Invest in a good shampoo, conditioner and styling product, MacKenzie suggests, making sure to steer clear of products that contain hair-stripping negative alcohols like SD-40 or ethyl alcohol.

MacKenzie says hair only really needs to be washed every other day with a moisturizing shampoo. (Men who use hard gels for spiky looks might try a clarifying shampoo once a week.)

And figure in a regular hair trim at least once every four to six weeks, she says, to get rid of dead ends.

### NAILING IT

When it comes to head-to-toe grooming, nail care can become a biting issue. For some men, it's just not the macho thing to do. But for others, it's a secret obsession.

"Men who are in business fields

should care about it. You don't want dirt under your nails when you're being exposed to the public," says Dawn Huffman, salon director of BeautyFirst in Chesterfield, Mo. She recommends a basic nail trim at least once a month.

The average guy, she says, has only had one manicure in his lifetime: right before his wedding day. "Most would rather scrub them at home with a nail brush and soap."

Want to get started? Soak your hands in warm water for five minutes. Use an orange wood stick to push back the cuticles. Then take a nail brush and scrub the fingertips to get dirt from underneath the nails.

Huffman says you can complete the process by putting a drop of cuticle oil on the nail to keep them conditioned, although, she says, "most men probably won't take the time to do that."

Now, you're ready to clip. Huffman says start on an angle to trim the side of the nails, then cut across. "Don't just clip one area and rip it off," she says.

Afterward, follow the nail trim with a bit of filing to smooth the nail's edge. But be careful.

"Don't go back and forth across the nail," Huffman says. "Repeat the process in the same direction."

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# EVERLAST

## Party Boy Grows Up on *White Trash Beautiful*

BY SARAH FARZAM

### FROM HOUSE OF PAIN TO A HEART

full of pain, Erik Schrody shows a completely different side of himself with his new album *White Trash Beautiful*. The one-time member of '90s hip-hop group House of Pain has gone solo under the name Everlast, claiming, "When I was 19 and 20, I was jumping around. Times have changed and I've grown up."

Everlast's latest album shows a more mature and deeper musician — one who has felt true heartache and has gone through his share of life experiences. But let's not beat around George's bush here, kids. Is he really legit?

A popular saying goes, "Once a playa, always a playa." Everlast admits that his days in House of Pain were a bit out of control, so his newly improved sensitive, heartbroken, "I Will Survive" vibe should certainly be questioned for

authenticity.

Everlast explains, "I was listening to a lot of country music while making this album — Johnnie Cash and Willie Nelson." The achy-breaky lyrics are what he calls "more mellow in comparison to my last album, which had a lot more testosterone" — the initial implications of Everlast's vulnerable side coming to the forefront.

Everlast describes the pain he's dealt with as a result of former girlfriends, inspiring several tracks on *White Trash Beautiful*. As a result, the album is filled with lyrics that speak of loneliness and heartache.

Everlast admits that strong emotions often motivate his songwriting. "I can be inspired by the way the wind blows on a certain day," he confesses. "The track 'This Kind of Lonely' was written when it was pouring rain out; that's what inspired

me to do the song." Could this be the most (white trash) beautiful thing you've ever heard?

Truth be told, Everlast often reveals his true emotions to his listeners, believing others can relate to the difficult times he's gone through. When asked about the main message behind his music, he bluntly confirms: "It's OK for a big macho guy to cry. It's OK. It's OK to listen to my music and be touched."

So it may be true that Everlast has evolved from a tough, party-boy into a sensitive man, more in tune with his feelings than the most harmonious grand piano. Nevertheless, will *White Trash Beautiful* be accepted as legit within the hip-hop cannon?

Everlast credits the likes of Run DMC and Boogie Down Productions' KRS-One as his musical influences, no doubt knowing his history and doing his homework. In addition, House of Pain's "Jump Around" is a classic, regularly played in hip-hop clubs across the country. However, Everlast's most recent work is not exactly what you would find in the "Rap" section of Best Buy's CD department.

In his own defense, Everlast states, "I'm always gonna be hip-hop. Every track in *White Trash Beautiful* starts with a hip-hop beat — that's my foundation. That's how I started and



that's how I'm gonna end."

Although some tracks on *White Trash Beautiful* do have a hint of hip-hop elements, by and large, the album plays more like a bluesy, rock collaboration, evidenced by the songs such as "Blinded by the Sun" and the album's title track.

So to review: rapper turns rocker, playboy converts to playa-hater, and

*White Trash Beautiful* cries heartache with a background of chill beats. Everlast has certainly been around the block and has found his niche rockin' the blues. ■

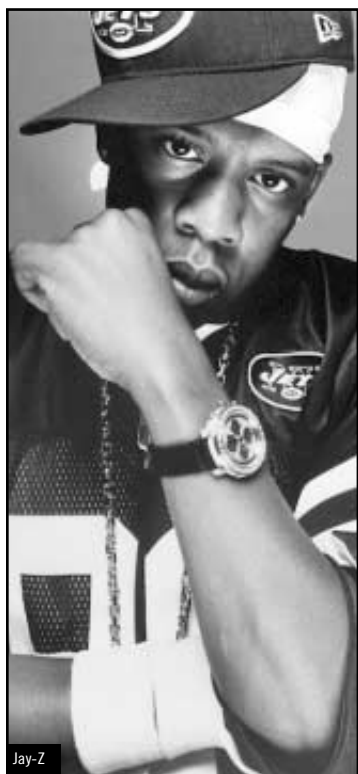
*White Trash Beautiful* is currently available. Everlast will play a free show at Santa Anita Park on Friday, Oct. 8. For more information, visit [www.islandrecords.com/everlast](http://www.islandrecords.com/everlast).

## MUSIC REPORT

BY MARY EMERITA MONTORO

### HIP-HOP THE VOTE

The vote is on! Rap impresario Jay-Z and godfather of hip-hop Russell Simmons have teamed up to register voters in the Midwest. Simmons's Hip-Hop Summit Action Network (HSAN) will join Jay-Z's "Voice Your Choice" to bring hip-hop fans together to register to vote. HSAN



and America Coming Together (ACT) will travel for 33 days going through 26 cities. For more information, visit [hsan.org](http://hsan.org).

### SHIFTY GOES SOLO

The spiky-haired white boy with more art on his body than a mural is back on a solo tour, showing the world that he's not a one-hit wonder. From his "Butterfly" days with Crazy Town to his first single "Slide Along Side" from his debut album *Happy Love Sick*, Shifty is on his own and loving it.

Shifty's new music is more upbeat and the lyrics are more introspective, giving a glimpse inside the tough looking enigma. He wrote the poignant "A Better Place" in memory of his best friend, recalls his rebellious youth in "When We Were Young" and flips the script on Minnie Riperton's "Lovin' You" to a guy's point of view. For more information, visit [www.shiftymusic.com](http://www.shiftymusic.com).

### PITBULL ATTACKS WITH M.I.A.M.I.

Pitbull wants to make it clear he's here to represent the Dirty South. The 23-year-old Cuban-American honey with the sexy eyes holds nothing back in *M.I.A.M.I. (Money Is A Major Issue)* on independent TVT Records.

Liking what he heard, pimp daddy Lil Jon produced Pitbull — whose new

album recently hit the charts at #14. *M.I.A.M.I.*, featuring "Dammit Man," "Back Up" and "Culo," is a breath of true hip-hop air, mixing English and Spanish lyrics set to crunk and reggae.

Since *M.I.A.M.I.* debuted, fans received this dawg like a long lost friend overdue for a visit. Pitbull is wise enough to understand that music is a business not to be taken lightly and sees his role as bigger than a rap star. "What I'm here to do with my music [is to] target ignorance," Pitbull says. "The pen is mightier than the sword." For more information, visit [www.pitbullmusic.com](http://www.pitbullmusic.com).

### GIVE THE GIFT OF GOOD CHARLOTTE

Looking for that special Christmas gift this year? How about wrapping up pop-punkers Good Charlotte? Hot Topic and Spencer Gifts will sell limited edition Good Charlotte collector's sets available next month on [www.killertoys.com](http://www.killertoys.com). Each of the 3,000 sets will include vinyl figures of the band's members — Benji, Joel, Paul, Billy and Chris — as well as a certificate autographed by all five guys.

Good Charlotte's new album *The Chronicles of Live & Death* is currently available on Epic. The band will start touring for the album Oct. 21, joined

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- 5) The Clash — *London Calling*
- 6) The Faint — *Wet From Birth*
- 7) Elvis Costello — *The Delivery Man*
- 8) Björk — *Medulla*
- 9) Jill Scott — *Beautifully Human: Words & Sounds 2*
- 10) Arcade Fire — *Funeral*
- 11) The Libertines — *The Libertines*
- 12) The Killers — *Hot Fuss*
- 13) The Alchemist — *1st Infantry*
- 14) Jean Grae — *This Week*
- 15) Rilo Kiley — *More Adventurous*
- 16) The Black Keys — *Rubber Factory*
- 17) The Shins — *Oh, Inverted World*
- 18) Colonel Claypool's Bucket of Bernie Brains — *The Big Eyeball in the Sky*
- 19) Ben Harper and The Blind Boys of Alabama — *There Will Be a Light*
- 20) Flogging Molly — *Within a Mile of Home*

by Sum41, Hazen Street and Lola Ray. Catch the band for an in-store appearance on Oct. 9 at Tower Records in West Hollywood and performing on Oct. 30 at the Universal Amphitheatre.

### CHAKA KHAN'S SON HAS RUN-IN WITH LAW

Damien Patrick Holland, the 25-year-old son of R&B singer

Chaka Khan, was arrested in Los Angeles on a murder charge after struggling with a 17-year-old male over a gun. The gun went off and the youth (later identified as Christopher Baily) died in a nearby hospital. Holland was freed from custody after prosecutors declined to file murder charges against him. Further investigation into the teenager's slaying is still pending.

# FOLLOW THE LEADER

Korn Proves They're Here to Stay with *Greatest Hits Vol. 1*

BY MARI FONG

**WHEN FIVE GUYS FROM BAKERSFIELD, CA** – Jonathan Davis, James “Munky” Shaffer, Brian “Head” Welch, Fieldy and David Silveria – first got together to practice their tunes in a hot, dirty garage, who would guess that more than a decade later, they would have changed the landscape of rock music?

The members of Korn had a good idea, having spent two years playing “insane shows” garnering fans as rabid as the mosh pits they inspire, leading to a signed contract with Immortal Records.

Jonathan Davis, singer and frontman for Korn, has described their 1994 self-titled debut album and 1996’s *Life Is Peachy* as “straight, f\*ckin’ cathartic rage” – albums from a band who unwittingly found itself leading a new genre of metal-infused rock music. Listeners connected with the pain and aggressive rants in Davis’s lyrics, flocking to Korn shows to witness the intense emotions behind their blazing live performances.

Six albums and numerous hits later – including “Got The Life,” “Freak On A Leash,” “Here To Stay” and their newest, a Cameo cover of “Word Up” – Korn has released *Greatest Hits Vol. 1*. *Campus Circle* talked with frontman Jonathan Davis about a long and varied career, from terminally ill children to serial killers, and everything in-between.

**In 1994, Korn put out its self-titled debut album. At what point did you notice the band taking off and developing a strong fan base?**

**Jonathan Davis:** We knew we were starting to get a fan base as soon as we started playing, long before we got signed. The first time we played, we played for 12 people, and the next time it would be 50 people. It would just grow; word of mouth was going.

We finally started touring

nationally, our first tour being with Biohazard and House of Pain. When we started playing, the crowd went insane. We knew we had something. We just worked really hard, and after a year’s hard work, we went platinum.

**You play the bagpipes. Of all the instruments to play in the rock world, why did you choose the bagpipes?**

**Davis:** My grandmother was of Scottish descent so I grew up listening to pipe albums. The thing that put it over the top for me was when I watched the “Star Trek” [episode] when Spock died and they were playing “Amazing Grace” on the pipes. I said, “I gotta learn how to play that instrument.” I started when I was 16 years old.

**1998’s *Follow The Leader* was Korn’s breakout album that eventually went multi-platinum. What are your memories from that time?**

**Davis:** I was a drunken fool, the most I’ve ever indulged in my life. When we wrote it, I was constantly drunk, constantly on cocaine ... it was just ridiculous. I was trying to live up to the expectation of a rock star, living larger than life. But once you start doing it, you’re hooked and it’s bad news from there. You get sucked in; it’s stupid and it’ll kill you. So after that album [was finished], I became sober.

**On *Follow The Leader*, you wrote the song “Justin,” which is about one of your fans. Tell me about that song.**

**Davis:** He was just a kid we met through the Make-A-Wish [Foundation]. He was dying of stomach cancer. It was the first time someone’s dying wish was to come meet us. I didn’t think we were that important. That someone’s last wish was to meet me and the band really moved me and inspired me, so I wrote



l to r: Korn’s David Silveria, James “Munky” Shaffer, Jonathan Davis, Brian “Head” Welch and Fieldy

the song about the kid. His name was Justin.

He asked if we would play “Clown” which was his favorite song. And when we were playing it, I watched him cry. It killed me when he passed away. I wanted to keep his memory going so I wrote that song about him.

Since then, I’ve gone and done tons of Make-A-Wish things for fans that were dying. At least I can make them feel better and then let them go in peace. It feels good.

**What memories come to mind when you think of “A.D.I.D.A.S.” from *Life Is Peachy*?**

**Davis:** I remember my son being about six months old and between my legs when I sang that song, sitting on the ground. If you look on my liner notes it says, “Additional vocals by baby Nathan.” He was cooing.

**How old is Nathan now? He must be a hero at school.**

**Davis:** He’s nine now. He came out this summer with me on the Projekt Revolution Tour for two weeks. At his school, his best friend is Nikki Sixx’s son – and this is kind of crazy, but cool – when I was 16 years old, I had a Motley Crue birthday cake! It’s totally surreal. It’s funny how life is.

**What are your memories of “Falling Away From Me” from your fourth album, *Issues*?**

**Davis:** I remember playing that song at Woodstock. I didn’t even have words – I just started freestyling. I had the melody in my head already but hadn’t gotten around to writing the words yet, so I just faked it. It was pretty funny.

**Why did you decide to play a song that you didn’t have words to?**

**Davis:** ‘Cause it was good.

**You have a fascination with serial killers and murderers. Does this stem from your former work as a coroner’s assistant?**

**Davis:** I’m just intrigued by the dark side of human nature. You know, the criminal aspect and what people will do to people. It’s not necessarily that I agree with what these people do. They kill people and I’m not into that at all. It’s [about] what makes them do it. I collect things from the occult, dark objects – those things inspire me and intrigue me.

**What are your more unusual or favorite items?**

**Davis:** My favorite item would probably be the (Ted) Bundy Volkswagen I got. It’s the car that he killed over 50 women in. “The Hillside

Strangler,” Kenneth Bianchi, I have some amazing art of his. He painted this guy holding a sphere with a devil in it, killing someone. It’s crazy. He didn’t do that much artwork, so it’s very rare to have that.

**Tell me about the inspiration behind “Y’All Want A Single” from 2003’s *Take a Look in the Mirror*?**

**Davis:** That just came together, us being in the studio, pissed off and our management and record company telling us that they need a single. You know, the whole fuckin’ spiel. We were sitting around talking shit and the hook came up. We all wrote the hook together, and then wrote a song around it. It was funny. A lot of people react to that song and love that song.

**Korn has put out a total of six albums, the seventh being *Greatest Hits Vol. 1*. Which album would you say is the fan favorite and which is your personal favorite?**

**Davis:** I think everyone’s favorite is the first album. My personal favorite is *Untouchables*. But the first album is the one that changed everything; it ushered in this new genre of music that the fans all love. ■

Korn’s *Greatest Hits Vol. 1* is currently available. For more information, visit [korn.com](http://korn.com) or [thereeper.com](http://thereeper.com).

# THE BRONX

## AND THE *CAMPUS CIRCLE* LOVE DOC GIVE YOU LOVE ADVICE

I will be a college freshman soon and I have a little collection of sex toys I'm very fond of. I will be moving out soon and am wondering if I should bring my toys or leave them at home? I really don't want to leave them at home because I will miss them and someone could find them. What do you think?

—Kara, Northridge

**Jorma Vik, The Bronx:** Buy a Sonicare toothbrush. These things shake more violently than your babysitter when you were 3 (although it won't teach you how to smoke dust in your kitchen with your babysitter's boyfriend who's older than your dad while your parents are "going to the opera," which we all know is code for "getting a cheap hotel room and having loud, offensive sex all night"). You can use it to rub one out and it can also be used to loosen all the plaque lodged in your grill. Your dentist will be stoked.

**Love Doc:** I think that every girl should have a little something extra for the times when Mr. Wonderful

isn't around. Definitely bring your toys. Although it's never as good as the real thing, at least your toys will be there when you wake up the next morning. Just don't expect them to pay for cab fair.

**My boyfriend is so into video games it's unbelievable. He can play these games for hours – sometimes just getting him out of the house is a problem. How can I get him to trade the games for more "me" time?**

—Isabella, Burbank

**Jorma:** OK Isabella, next time you guys "throw the f," make sure and call him Mario. Refer to yourself in the third person as Luigi. I'll give you five bucks if you don't have the best sex of your life.

**Love Doc:** I say leave him alone with his video games and go out and party with your friends. When he finally gets up to take a sh\*t he'll realize you're gone. At that point, if he doesn't call you, or if you return to his place to find him still playing games, then I'd hightail it outta there.

For your next boyfriend, try finding someone who spends more time with girls (other than Laura Croft of "Tomb Raider") than with his joystick.

**My boyfriend and I have been talking about having sex, but there's one big problem. He mentioned that he would never wear a condom because of religious reasons. What can I say to him to change his mind?**

—Leslie, Santa Monica

**Jorma:** In the name of all that is holy, raw dog it sweetie. It feels better and the good Lord wouldn't have invented syphilis if it were bad for you, right? Just make sure he pulls out. The last thing we need is more people like this backing up the line for confession after Sunday mass while the rest of us repent on real sins.

**Love Doc:** Say, "Look, I love you and would love to have sex with you, but I need to protect myself. If you have problems with a condom, for religious reasons or whatever, then we just can't do anything." Just be up front. In this day and age, guys who "raw dog it" are hotbeds for all kinds of wicked diseases. Tell your boyfriend to get real.

—Compiled by Mari Fong

*The Bronx's self-titled debut album is currently available. The Bronx will be*



l to r: The Bronx's James Tweedy, Matt Caughthran, Joby J. Ford and Jorma Vik

*playing with The Used on Oct. 13 at the Majestic Ventura Theater in Ventura and on Oct. 14 at The Wiltern LG in Los Angeles. For more information, visit [www.thebronxxx.com](http://www.thebronxxx.com).*

*Campus Circle or our special guests are not responsible for the results of taking our advice, nor do we claim to know anything. We just think it's fun to give random strangers advice.*

**THE LOVE DOC WANTS TO HELP!** See your love question answered in an upcoming issue! If your question is published, you'll be sent an exclusive *Campus Circle* compilation CD.

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**FLOGGING MOLLY**

*Within a Mile of Home*  
**SideOneDummy**

God forbid Flogging Molly vocalist Dave King ever lets his residency in Los Angeles rob him of his wonderful Irish brogue. For it's the twist and the glimmer, me hearty, that King conveys with every syllable that makes Flogging Molly such a party. How else could you explain gleefully sloshing down a pint to the things-aren't-so-good-anymore "Light of a Fading Star"? This sing-along will surely take its place alongside band faves "What's Left of the Flag" and "Drunken Lullabies."

Lucinda Williams adds mournful vocals to "Factory Girls," exemplifying the kinship of American country and Celtic music; genres that are both full of pride in triumph over adversity with a little (or a lot!) of help from John Barleycorn.

*Within a Mile of Home* is party-'til-you-puke music all the way, so take it easy while swiggin' to "Tobacco Island" or "Queen Anne's Revenge;" you'll want to be able to do it all over again tomorrow.

**Grade: B+**

—Kevin Wierzbicki

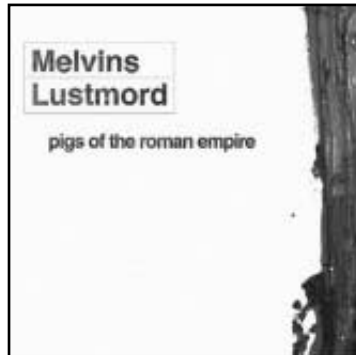
*Within a Mile of Home* is currently available.

**MELVINS / LUSTMORD**

*Pigs of the Roman Empire*  
**Ipecac**

When it comes to releases from the very prolific Melvins, you never know what you're going to get. So the notion of pairing the group with that noisy rascal B. Lustmord (SPK, Throbbing Gristle) could go either way. It turns out that the collaboration – a sludgy foray into doom metal – is one of the most interesting Melvins' efforts of late.

Lustmord opens the disc with



the foreboding "III," eerie with its rattling bass and programmed bells that surely toll for thee! Lustmord repeats the bell effect throughout the disc, never letting the listener forget that they are indeed going to hell!

Lustmord and the Melvins pretty much alternate tracks as to

who's in control. And just when you think the band has slipped over the edge into an abyss, vocalist and guitarist King Buzzo brings the band back from the brink with Black Sabbath-style riffing and growling. *Pigs* is a surprisingly fun wallow in the mire.

**Grade: A**

—Kevin Wierzbicki

*Pigs of the Roman Empire* is currently available.

**VARIOUS ARTISTS**

*Who's America?*

**Definitive Jux/System Recordings**

The current political climate has galvanized all walks of life, including hip-hop heads and ravers. Uniting the rosters of the underground rap label Definitive Jux and the electronic music imprint System Recordings, *Who's America?* benefits two liberal voter-awareness organizations.

The charged collection of rare and unreleased tracks alternates furious, Public Enemy-inspired conspiracy-theory raps from Mr. Lif, Akrobatik and Hangar 18 with dark, moody dance-floor burners by Junior Sanchez, D:Fuse, Christopher Lawrence, and Philly's own Josh Wink.

The highlight comes via Def Jux's head honcho, El-P, and his new group, Central Services: "I Work for

the Government Now," a fuzzy funk-rocker, is written from the point of view of a white-collar drone, and manages to be simultaneously fun and heartbreaking.

Inspired and powerful, *Who's America?* is both a whirlwind survey of contemporary beat culture and a compelling soundtrack for the weeks leading to Nov. 2.

**Grade: A**

—Amy Phillips

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Services.

*Who's America* is currently available.



debut. The songs were recorded in her bedroom, the videos shot in her bathroom, then edited on a borrowed Apple G4 in Saint's living room. The end product is a 10-track song-video collection compiled of sleazy visuals, offensive lyrics and a whole lot of unwatchable nonsense.

Putting aside bad taste and "Jerry Springer"-like imagery – including sideshow freaks and leather bondage girls drifting in and out of pointless, half-finished conversations – these are some of the worst songs ever heard, with absolutely no chance of growing on you. However, there may be folks who might find the female equivalent of Marilyn Manson morphed with Iggy Pop enjoyable, but this writer is certainly not one of them.

**Grade: F**

—Fay Rose

**MUSIC DVD**

**ROXY SAINT**

*The Underground Personality Tapes*

**Star Blue TV**

Unlike her name, Roxy is anything but a saint, and unlike impressive, quality talent, *The Underground Personality Tapes* is an attempt at music creativity gone horribly wrong.

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AT



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THURSDAY, OCTOBER 7, 7 P.M.

**GARY WILSON**

GARY WILSON CELEBRATES THE RELEASE OF HIS NEW ALBUM *MARY HAD BROWN HAIR* (THESE ARE RECENT RECORDINGS. THIS IS NOT A RE-ISSUE!) OUT NOW ON STONES THROW RECORDS. GARY WILSON EMERGED FROM NEW YORK'S DIY MOVEMENT WITH 1977'S PROTO-NEW WAVE MASTERPIECE *YOU THINK YOU REALLY KNOW ME*, AN EXTRAORDINARY RECORD WHICH HAS BEEN KNOWN TO SUCK UNPREPARED NEW LISTENERS IN LIKE A DRUG AND NEVER LET GO. SHORTLY AFTER ITS LIMITED RELEASE, ITS CREATOR SIMPLY VANISHED. IN THE 25-YEAR WAKE BEFORE HE WAS FOUND AGAIN, WILSON'S SMALL-TOWN OPUS HAD SPREAD BY WORD OF MOUTH AND INDIE RADIO TO INSPIRE A WHOLE NEW GENERATION OF MUSICAL VISION. HIS CULT FOLLOWING INCLUDES BECK, WHO SHOUTS HIM OUT IN "WHERE IT'S AT (TWO TURNTABLES AND A MICROPHONE)," "THE ROOTS" ?JESTLOVE, "THE SIMPSON'S" CREATOR MATT GROENING AND, OF COURSE, STONES THROW'S PEANUT BUTTER WOLF.

SATURDAY, OCTOBER 9, 2 P.M.

**PHIL RANELIN**

TROMBONIST, COMPOSER, ARRANGER, PRODUCER, BAND LEADER AND EDUCATOR PHIL RANELIN RETURNS WITH ANOTHER BEAUTIFULLY CRAFTED ALBUM ON SAN FRANCISCO INDEPENDENT LABEL, WIDE HIVE RECORDS. *INSPIRATION IS OUT NOW* AND FEATURES PHARAOH SANDERS!

MONDAY, OCTOBER 11, 7 P.M.

**LILA DOWNS**

HER LATEST CD *UNA SANGRE (ONE BLOOD)* IS OUT NOW. SHE WILL BE IN LOS ANGELES PERFORMING OCT. 9 AT UCLA'S ROYCE HALL. FOR TICKETS CALL (310) 825-2101.

TUESDAY, OCTOBER 12, 7 P.M.

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# LIVE SHOW REVIEWS



Micha Smith

Pixies



Brian Overly

Anti-Flag



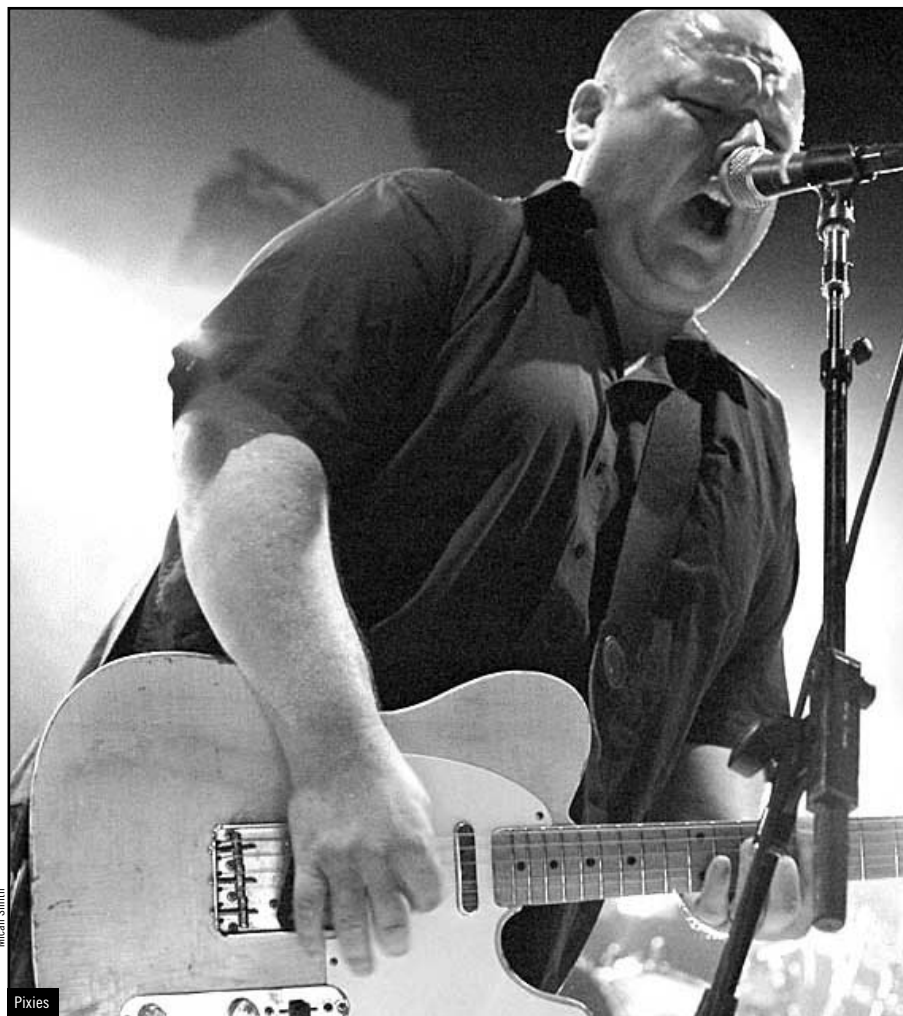
Brian Overly

Midtown



Brian Overly

Tom Morello, The Nightwatchmen



Micha Smith

Pixies

## ROCK AGAINST BUSH

Strike Anywhere / The Nightwatchmen  
Midtown / Anti-Flag  
Sept. 22 @ The Henry Fonda Theater

There aren't many bands nowadays who haven't taken a political stance one way or another. It would also seem the majority lean toward a certain presidential candidate, or at least away from a certain incumbent, so a Rock Against Bush tour is hardly surprising.

Opener Strike Anywhere got things moving early in the show, bouncing about in hardcore-punk fashion, getting the crowd's testosterone flowing. Changing the pace, The Nightwatchmen (really just Tom Morello, despite the plurality) showed off his singer-songwriter skills with his acoustic guitar-based songs. Matching simple chords to powerful words that transcended the simple title of "lyricist" into "poet" territory, Morello proved that there really isn't anything he can't do.

Though slightly less politically outspoken and plagued by technical difficulties, Midtown appeared to have the most fun onstage, taking the least traditional approach to their genre. Despite poor sound quality, singer-bassist Gabe Saporta, along with guitarists Tyler Rann and Heath Saraceno, pulled off impressive vocal harmonies, bridging the gap between hard and melodic rock.

Headliner Anti-Flag had the biggest soapbox, but they rocked out the hardest too, so it's only fair. With their high kicks, jumps and guitar god poses, Anti-Flag took the cake for showmanship and stage presence with the musical skill to back it up. Closing their set

with a sing-along of "This Land is Your Land" with the other bands' frontmen, Anti-Flag made a few hundred kids proud to be American for two minutes and more, likely convincing them to check the "Non-Bush box" come Nov. 2.

—Brian Overly

## PIXIES

Sept. 22 @ The Greek Theatre

When the reunited Pixies co-headlined this year's Coachella festival, the question on everyone's mind was whether they'd make it there in the first place rather than how they'd sound. After all, the band's members were notorious feuders in their late '80s heyday, and the concept of a Pixies' reunion was unparalleled given their lack of sales compared to the large venues they were scheduled to play.

The Pixies ran through the songs at Coachella, sure, but seemingly concentrating so hard on getting the notes right that they didn't

get a chance to enjoy a momentous occasion: alt-rock's first official, credible, reunion tour.

Yet a funny thing's happened to the Pixies in the last few months - they've become comfortable being a huge rock band. And even though their only new song is "Bam Thwok" (played at The Greek with throwaway glee rather than with the "serious" demeanor of an "important" rock band), the Pixies now play with enthusiasm.

Their supposed joy at being back together is an on-display oddity. Witness Kim Deal joking around about song structure, Frank Black going on about a set-list mistake, or Joey Santiago actually stepping out front for a solo. It's enough to make one not only nostalgic, but hopeful, that the Pixies tour may actually be more than a one-summer treat. Could something this good (and this real) open the doors for some future alt-rock reunions? Steve Malkmus, I hope you're listening.

—Jeff Miller

# THE L.A. UNDERGROUND

A GUIDE TO SOUTHERN CALIFORNIA'S FAVORITE LOCAL BANDS

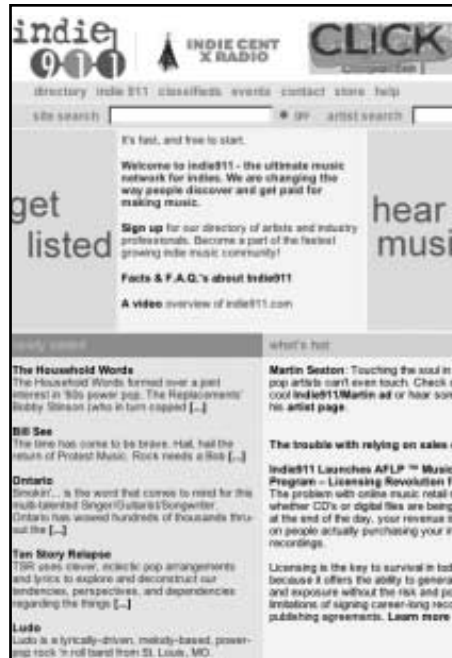
## INDIE911.COM

Independent Bands Meet Big Business Through Landmark Internet Radio Site

BY RIGO GUTIERREZ



Indie911's founder, Justin Goldberg



IT'S SAFE TO SAY THAT THE IMMEDIATE crisis crippling the music industry as a whole has given way to an industry of faceless corporations whose one goal is to promote music as a vehicle of mass consumption, and not as a genuine artistic accomplishment. Sam Jones's much heralded documentary *I Am Trying to Break Your Heart*, a film about rock band Wilco, successfully underscored the very apparent differences in making a record and selling a record.

In Wilco's case, however, the comical ironies outweighed the reckless convictions of Warner Reprise, the band's label at the time. For example, Reprise paid in full for the record before dropping Wilco, on account that there was no single to market. Ironically enough, the band subsequently signed to Nonesuch Records, a subsidiary of Time-Warner. According to Wilco's manager, "Warner disliked the record so much, they paid for it twice."

Wilco's critical acclaim afforded them the luxury of entertaining offers from several interested labels after their departure from Reprise. For bands that haven't yet achieved the stature of Wilco, Internet radio has blossomed as an alternative to word of mouth.

Indie911.com is a unique Internet radio site offering independent artists free-standing amenities such as royalties for airplay, licensing, distribution and promotion tools, all of which are normally reserved for signed artists. Without compromising creative independence, Indie911 seeks to bridge the gap between the business of music and its core aesthetic.

Justin Goldberg, the man behind Indie911 and the critically acclaimed book *The Ultimate Survival Guide to the NEW Music Industry*:

*Handbook for Hell*, knows of the immediate turbulence plaguing the music industry.

"The mainstream music industry, for all practical purposes, is over," Goldberg claims. "There needed to be a better, Internet-based music recommendation system for doing licensing deals with new talent, so Indie911 was born."

"The industry has been collectively asleep at the wheel for too long, unable to see their Titanic-like ship hitting the iceberg of the Internet's distribution threat until it was too late. And like the very passengers on that ill-fated ship, too confident to believe it could sink so quickly, or at all, arrogance and miscalculation cost the industry dearly."

Having been a performer before he held executive positions with Sony, Tonos, Riffage, Laundry Room and, of all people, Donald Trump, Goldberg's objectives embody those of an artist stuck in a world of conglomerates and stock tips. Indie911 offers an integrated partnership with the artists featured on the Web site, providing them a medium to showcase their music to both the interested fan as well as the executive.

"As a music industry tool and network, Indie911 supplies artists, labels and their representatives with a groundbreaking platform for music discovery, cutting edge tools and resources allowing members to thrive independently in today's new music economy," Goldberg says.

"As a source of new music programming, Indie911 has quickly become a formidable competitor to leading online music destinations such as mp3.com and iTunes by presenting a compelling and grass roots-

driven audio guide to the world's best new music. With a single click, users instantly access thousands of new songs by genre on demand through free and legal audio streams."

"Heads and Tails," Goldberg's biweekly radio show, is syndicated to offline terrestrial radio in countries like Ireland, Australia, New Zealand, Canada, Germany as well as several stations across the United States. And the widespread appeal of his *Survival Guide* has led to several speaking engagements at universities and conferences.

"So far, colleges have been a huge part of the success of Indie911," Goldberg says. "Most of the street team we have come to rely upon so much has come from meeting great people during my national book tour. They are the future of this business, and I let them right into our organization to do what suits them best."

"If they have an interest in radio, we let them get involved in radio. If they have an ear for new talent, and know a lot of geeky information about categorizing new artists, we want them involved," he continues.

Indie911.com likes to say that it offers the best in "Independent and Undependent" new music. As a communal endeavor, it hints at a possible solution to the trivializing problems

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- 5) Silver — *Dreams in Black*
- 6) Secret Society of the Sonic Six — *Nite City*
- 7) Skatemade — *Mixtape*
- 8) Stolen Breaks — Vol. 1
- 9) Fleshpot — *Fleshpot*
- 10) D-Styles — *The Bastard Language Tour*

of the music industry. Indie911 stands true to its convictions and appears to be firmly devoted to the formidable task at hand. ■

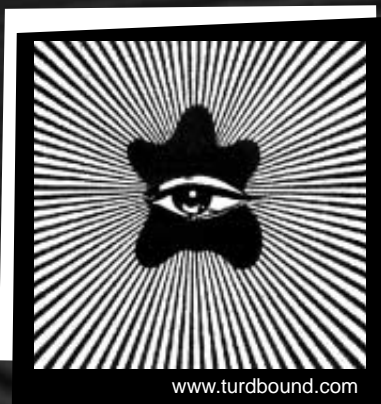
Indie911 is currently looking to expand its "Online A&R Team." If you're a music savvy student with a fast Internet connection, Indie911 needs your help cataloging music online. For a great education in the underbelly of the music biz, contact [jobs@indie911.com](mailto:jobs@indie911.com). For more information, visit [Indie911.com](http://Indie911.com).

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— Sandor, Amoebite

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# EXPLICIT ACTS

The Line Between Art Film and Porn is Becoming as Thin as a G-string

BY MARK CARO

CHICAGO TRIBUNE (KRT)

**GOT SEX? THAT COULD BE THE** art-film circuit's new slogan as explicit sex has returned to the big screen with a vengeance.

Never mind that the porn industry has migrated from grungy theaters to home video and the Internet.

Never mind that U.S. broadcast companies and the Federal Communications Commission continue to act as if Janet Jackson's Super Bowl "wardrobe malfunction" marked the end of civilization as we know it.

Never mind that politicians continue to tout their "traditional values" by treating the entertainment industry like a *piñata*.

The cinema is in the midst of its own sexual revolution, flouting taboos and exploring sexuality more brazenly than ever, even if American filmmakers have been slow to pick up the mantle and explicit sex remains an anathema to mainstream theater and video chains as well as the Motion Picture Association of America.

You know something's going on when Brian Grazer, Ron Howard's producing partner, is preparing a sexually graphic documentary about the cultural impact of '70s porn film *Deep Throat*.

You know something's going on when one of the Oscar season's most anticipated films is a biopic about sex researcher Alfred Kinsey.

You know something's going on when veteran shockmeister John Waters takes an NC-17 movie about sex to the Toronto International Film Festival, and it comes off as the festival's tamest take on the subject. Sure, the characters talk and gesticulate nastily amid the one-note campiness of Waters' *A Dirty Shame*, but other films on the horizon are confronting viewers with the real thing.

It's as if the cultural wars have exploded in incoherence: outrage over an exposed breast sandwiched between ads addressing sexual dysfunction.

"One can argue that over the last three years, there's been this kind of paranoia and conservatism in the world, and artists always thrive when it's a little repressed," said Canadian director Clement Virgo, who just completed filming the sexually explicit *Lie with Me* for ThinkFilm. Yet at the same time, "on the TV you see an ad talking about 'if you have an erection for more than four hours.' People are talking about this openly

now."

Grazer, whose *Inside Deep Throat* is scheduled to be released unrated by no less than Universal Pictures in January, sees the dynamics surrounding that landmark 1972 porn film as being repeated on a larger scale.

"We're experiencing in a much grander fashion porno chic," the producer said in a phone interview. "I think it's now entered the mainstream in a much more pervasive way than the fad surrounding *Deep Throat*."

Grazer added: "If you're going to spend the time or money to make a movie, and you want it to be sexually charged, you're forced to go further because we've become somewhat sexually desensitized.

"Every poster and television ad, you get on the Internet, and it's clogged on pornography. I think if a filmmaker wants to have impact or shock you – and that's what movies have to do – you have to find original images that shock."

Often these are sexually graphic images transplanted from the low-rent aesthetic of pornography into the highbrow world of art films. *9 Songs*, a Toronto premiere from prolific British filmmaker Michael Winterbottom (*Welcome to Sarajevo*, *24-Hour Party People*), is almost completely composed of explicit sex scenes between a rather vapid young couple intercut with concert footage of Franz Ferdinand and other rock bands. The idea is to show a relationship's arc through its sex, though it more convincingly shows a relationship's sex (and its many varieties) through its sex.

Swedish filmmaker Lukas Moodysson's *A Hole in My Heart* and French director Catherine Breillat's *Anatomy of Hell* offer close-ups of female genitalia in their confrontational explorations of sex and power, and more than a few people who caught German filmmaker Bruce LaBruce's *The Raspberry Reich* at the Toronto or Sundance festivals this year likened it to hardcore gay (and straight) porn.

*Anatomy of Hell* will follow other explicit Breillat offerings such as *Fat Girl* and *Romance* to Chicago in November, the same month that *The Raspberry Reich* opens there. And although *A Hole in My Heart*, with its repellent shots of vaginal surgery and abusive sex, prompted numerous walk-outs in its Toronto press and industry screening, Newmarket Films, the distributor of *The Passion*



The cinema is in the midst of its own sexual revolution, with explicit sex scenes making a comeback on the big screen.

of the Christ, announced last week that it had acquired the movie for commercial release in North America.

Meanwhile, much of the modest \$224,000 gross that Vincent Gallo's *The Brown Bunny* has racked up is no doubt due to actress Chloe Sevigny's well-publicized oral-sex scene with the star-director.

"I'm all for it," Waters said of the drive toward explicitness. This is the filmmaker, after all, who had Divine doing a Chloe Sevigny on her character's son back in 1972's *Pink Flamingos*. "Eventually when finally two Hollywood stars do penetration for real, maybe that will end the MPAA. That's the only thing left. That will happen."

Sex is no stranger to the cinema, as early '70s films such as Bernardo Bertolucci's *Last Tango in Paris* and Nicolas Roeg's *Don't Look Now* portrayed the act with striking candor. But, myths about *Don't Look Now* aside, these actors were acting.

The recent wave of European

films, at first starring unknowns, has removed that barrier of simulation, with directors such as Breillat, Bruno Dumont (*L'Humanité*), Gaspar Noé (*I Stand Alone*) and Leos Carax (*Pola X*) leading the way.

French director Patrice Chereau's English-language *Intimacy* (2001) pushed the envelope by showing two relatively well-known actors, Mark Rylance and Kerry Fox, cavorting for real.

Presenting her new film in Toronto, Breillat took credit for the trend. "I'm the explanation, the fact that I've been making my films for over 25 years," she said. "It's gotten to the point where any new French directors, in their first film, it's almost a necessity to prove themselves by including a very violent sexual scene."

Sex has become such a non-issue overseas that Moodysson said the Swedish government provided most of the funding for *A Hole in My Heart* with full knowledge of its content. That Europeans are willing to finance

sex-themed movies – and that these movies have found ways to make money in the U.S. – has not gone unnoticed on this side of the pond.

John Cameron Mitchell, who directed and starred in his musical *Hedwig and the Angry Inch* (2001), said that investors have been "scared" of his planned next film, *Shortbus*, a comedy that will depict actual sex. But he sees *The Brown Bunny* as turning the tide.

"It is funny that the sexual zeitgeist has finally hit North America because it's been in Europe for a while," Mitchell said. "We're finally getting some money in."

Who's investing? "Our first money has come from European foreign-sales companies," Mitchell said, "and I expect the rest will be more adventurous people with money rather than film companies in North America."

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Jimmy Fallon and Queen Latifah in *Taxi*

**BROOKLYN-BORN JIMMY FALLON** is a bad driver who hates surprise birthday parties. Despite his flaws and pet peeves, though, the 30-year-old actor/comedian, who is most widely known for fine-tuning his comic chops on “Saturday Night Live” for the last six years, is finally entering the world of leading man status.

The project? A re-imagining of the 1998 French film *Taxi*, directed by Tim Story (*Barbershop*) and co-starring Queen Latifah. The part? Overeager, undercover New York City cop Washburn, who is out to solve a string of bank robberies with the help of cabbie Latifah and her powered-up taxi. The biggest upside? Working with Latifah and Story – oh, and a frisking scene which, according to Fallon, left

half of New York City speechless.

“I think New York was very thankful for that scene,” Fallon says of a part of the film in which his supermodel co-star, Gisele Bundchen, is openly searched on the city’s streets. “There were people on the street just watching and then, all of a sudden, there was a moment of silence. Even birds were like, ‘I’m not even chirping, ’cause this is [too hot]. We just saw some madness right now.’

“It wasn’t even that hot, but everyone was sweating,” Fallon adds, grinning.

The actor, who deadpans at random and imitates both a drunken fool and a foreign cab driver at various points during the interview, is one of the most talented comics working

# MR. FALLON’S WILD RIDE

## Jimmy Fallon Takes His Comedy Skills to the Big Screen with *Taxi*

BY ABBI TOUSHIN

today. He perfected his bit as co-host of “SNL’s” ultra-popular “Weekend Update” segment over the last half-decade and now, after small parts in films like Woody Allen’s *Anything Else*, Cameron Crowe’s *Almost Famous* and the HBO miniseries “Band of Brothers,” Fallon is branching out into mainstream comedic films. With his connections to “Weekend Update” co-host Tina Fey, though, it’s too bad that Fallon couldn’t get himself a role in the well-received, biting teen comedy *Mean Girls*, which was written by – and featured – Fey herself.

“I did [read for it] but they cut me out. Just kidding,” says Fallon, who now breaks into deadpan mode. “I read the script and there wasn’t really a role for me. But I do usually read for 15- or 16-year-old girl [roles]. I never get the parts, but I should have [read for this one].”

Joking aside, though, Fallon – who is currently filming the comedy *Fever Pitch* for the Farrelly Brothers – says

he’s thrilled to be a part of *Taxi*. Even though he’s never seen the original 1998 French version, Fallon says that the main selling point for him was the fact that Latifah was attached to the project.

“I got it, read it and was like, ‘It’s all right.’ It’s one of those action buddy things. They wanted me to be the cab driver at one point,” says Fallon of the script before the Latifah addition. “She hosted [“Saturday Night Live”] once, and she was great.

“And they said Tim Story was going to direct it. I laughed at *Barbershop* and thought that was really funny. So I was like, ‘I think this is a puzzle I want to be a piece in.’ It seemed like something that would be good.”

Another aspect Fallon thought was “good” about the new version of *Taxi* was that Story decided to use an ultra-sexy group of beautiful, leggy Brazilian supermodels as bank robbers. According to Fallon, it’s just

one of the positive liberties that was taken on the film.

“I don’t even know what [the original] was about, but I know we changed things,” says Fallon, talking about the new *Taxi*. He deadpans again. “I think our bank robbers are Brazilian supermodels, so subtle changes like that [were made]. I think the one thing a lot of people don’t understand, that the media tries to keep out of the news, is that 75 to 80 percent of all bank robbers are Brazilian supermodels. It’s a huge problem in America,” he says.

Still straight-faced, without even the least bit of fibbing in his voice, Fallon continues. “I tried to get Michael Moore to do a documentary about it. He hasn’t called me back, but I left him about 25 messages yesterday. We’ll see what he thinks.” Fallon says pensively, “One of them, I think, was just singing. I was drunk and called him – drunk dialing.”

*Taxi* is currently in theaters.

# RAISE YOUR VOICE

## Newcomer Oliver James Comes Out On Top

BY ADDIE MORFOOT

“THERE WERE ACTUALLY A TON OF people auditioning [for the part],” actress Hilary Duff says of Jay, her character’s love interest in *Raise Your Voice*. “We had already started filming before we even hired [Oliver James]. I saw him in Amanda Bynes’s movie [*What a Girl Wants*] and I was like, Oliver James! Yes! I wanted him for the part so bad.”

And just like that, James snagged a costarring role opposite one of Hollywood’s hottest teen screen sirens.

In *Raise Your Voice* (originally titled *Heart of Summer*), Duff plays Terri Fletcher, a small-town high school student who, against her father’s knowledge, spends the summer at a performing arts school in Los Angeles. While studying, her small-town mentality is challenged by big-city scenarios and first-time love.

Although James, 24, is no longer in his teens, the England-born thespian believes it’s to his advantage that casting directors view him as a boy instead of a man.

“It’s great. I don’t mind that I look so young,” says James. “I used to hate it because, in England, the drinking age is 18. So when I was 18, I must have looked like I was 15.”

Born in the English town of Ottershaw, which lies just outside of London, James admits that he found acting intriguing even as a child. It was his high school sweetheart, though, who convinced James to take the trade much more seriously.

“I was in high school studying English. I was then going to attend college and study English, but I had a girlfriend who was a dancer. She was going to a dance college nearby, so I decided to try out for an acting school. I liked acting and it was kind of close to where she was,” says James, who attended The Gilford School of Acting in Surrey, England.

“I got in [to acting school] and we stayed together for three weeks,” he continues. “I spent the first year thinking, ‘What the hell am I doing here? I have come here for a girl and it’s not

working out.’ But the path it has put me on is something I am very happy with.”

Almost immediately after earning his BA from the three-year acting program at Gilford, James achieved what most struggling actors only dream about. He landed a leading role in a major studio film, costarring opposite teen comedienne Amanda Bynes in last year’s *What a Girl Wants*.

“It was my first movie audition and I had no idea what I was getting myself into at that time,” says James. “I thought I was going out for a student movie or a really small independent flick.”

During his audition for *Raise Your Voice*, which also stars John Corbett and David Keith, James was required to read lines in both British and American accents for director Sean McNamara. Although McNamara originally had reservations about James using his native tongue because it might make it more difficult for American audiences to relate to the young star, the director eventually came around – but not before a Duff-led protest.



Oliver James and Hilary Duff in *Raise Your Voice*

“They didn’t want him to keep the British accent but I wanted him to keep it *so bad*,” Duff explains. And nearly as easily as Jay had been cast, he became a boy from England and not the States.

In the end, Duff’s instincts regarding his accent worked to McNamara’s advantage, allowing James to easily and quickly get into character.

“[My character Jay and I] are both young,” says James. “We are both from England and, in my subjective imagination, we like the same kind of music.”

Although his roles in two “tween” movies don’t exactly require

Shakespearean acting skills – which James actually studied during college – he says he doesn’t mind that Hollywood has yet to test his skills as a trained actor. According to James, he’s just happy that he has gotten his foot through what is, at best, a very narrow showbiz doorway.

“I can’t complain. I have always taken [acting] very seriously and had quite a dedicated approach to what I do,” James says, concluding, “I think that’s why it paid off. I hope [it does], anyway.”

*Raise Your Voice* releases in theaters Oct. 8.

# CINEPLEX TOP 10

1) **THE MOTORCYCLE DIARIES** (Focus Features) Starring Gael García Bernal, Rodrigo de la Serna, Mia Maestro. In this beautifully scripted story, a young Che Guevara (Bernal) takes an underfunded motorcycle road trip across Latin America with his good friend Alberto (de la Serna). While on the surface it's a simple buddy picture, the undercurrents of Walter Salles's film – which shows the journey that would shape Che into the iconic Spanish revolutionary he would later become – touches upon endless emotion, life lessons and self-discovery.

2) **THE BOURNE SUPREMACY** (Universal) Starring Matt Damon, Franka Potente, Julia Stiles. In the highly anticipated sequel to 2002's *The Bourne Identity*, Matt Damon returns as memory-deprived assassin Jason Bourne in *Supremacy*, an impressive, inventive thriller that's every bit as good as – and maybe even a little better than – the original. In *Supremacy*, Bourne continues to hunt for the truth about his past, this time getting tangled up in international espionage and a CIA hunt.



3) **SKY CAPTAIN AND THE WORLD OF TOMORROW** (Paramount) Starring Jude Law, Gwyneth Paltrow, Angelina Jolie. From first-time writer-director Kerry Conran comes *Sky Captain*, a stylish, visually brave, special effects-laden film which tracks ex-lovers Law (the titular "Sky Captain") and Paltrow (as nosy reporter Polly Perkins) as they try to foil the plot of a deranged mastermind scientist set on destroying the world. Oh, and the film – set in 1939,

in and around NYC – was all shot on blue screen and includes some 2,000 special effects.

4) **OPEN WATER** (Lions Gate) Starring Daniel Travis, Blanchard Ryan, Saul Stein. Based on true events, this shot-on-DV thriller follows a couple on vacation (Travis and Ryan) who, while on a scuba diving trip, mistakenly get left behind in the open ocean. Their fears begin to mount when they realize that they're miles from nowhere, drifting along a current, and forced to brave clusters of jellyfish, shark-infested waters and even thunderstorms.

5) **GARDEN STATE** (Fox Searchlight) Starring Zach Braff, Natalie Portman, Peter Sarsgaard. "Scrubs" star Braff makes his writing and directing debut with *State*, a romantic comedy in which he stars as Andrew, an antidepressant-taking young man who, while returning to New Jersey for his mother's funeral, meets the girl of his dreams (Portman). When he stops taking his pills and concentrates on his newfound relationship, Andrew is treated to an eye-opening journey of self-discovery and love.

6) **MEAN CREEK** (Paramount Classics) Starring Rory Culkin, Ryan Kelley, Scott Mechlowicz. The two most impressive things about this film from first-time director Jacob Aaron Estes are: One, it shows fantastic promise for Estes's future endeavors (he also wrote the *Creek* script); and two, *Creek* showcases a handful of talented youngsters who are able to carry this very deep film, which examines the confrontation of a teenage bully in a small town.

7) **CELLULAR** (New Line) Starring Kim Basinger, Chris Evans, Jason Statham. In this extremely fast-paced, action-packed thriller from director David R. Ellis (*Final Destination 2*), an unassuming young man (Evans) is thrown into a web of murder and deceit when he receives a hushed cell phone call from an anonymous woman (Basinger) who is obviously in trouble. While he doesn't know her, he knows that her life is in his hands.

8) **VANITY FAIR** (Focus Features) Starring Reese Witherspoon, Jim Broadbent, James Purefoy. In this deliciously colorful adaptation of William Thackeray's classic novel about 19<sup>th</sup> century social climbing, Rebecca (Becky) Sharp, played by a newly brunette Reese Witherspoon, leaves her happy lower-class life behind to ascend the ranks of mid-1800s London society. She uses her endless supply of wit, humor and sexuality to make a better life for herself in the film, directed by Mira Nair and featuring, among other things, a plethora of richly vibrant costumes.

9) **A HOME AT THE END OF THE WORLD** (Warner Independent) Starring Colin Farrell, Robin Wright Penn, Dallas Roberts. In this 1970s and '80s-set film from director Michael Mayer, Farrell stars as Bobby, a hip heterosexual who manages to find himself at the center of a romantic triangle in New York's East Village. He moves in with his gay best friend Jonathan (Roberts), only to find himself wildly attracted to his buddy's hot roommate (Penn) which, ultimately, spoils Jonathan's plan to father her baby.

10) **NAPOLEON DYNAMITE** (Fox Searchlight) Starring Jon Heder, Jon Gries, Aaron Ruell. In *Napoleon Dynamite*, the directorial debut of Jared Hess (who also co-wrote the film with his wife, Jerusha Hess), a loner named Napoleon (Heder) doesn't have much direction in his life. He lives in small-town Preston, Idaho, with his grandma and older brother, the latter of whom passes the time cruising the Internet looking for ladies. Life gains new meaning for Napoleon, though, when he decides to find a date to the school's big dance and help his friend (Efren Ramirez) become class president.

—Abbi Toushin

## DVD DISH DVD REVIEWS

### DAWN OF THE DEAD: ULTIMATE EDITION

(Anchor Bay Entertainment)

"Ultimate" is the only word to describe this collection, which includes the original 1978 theatrical version, the extended edition and the European version, as well as commentary tracks and special features on each disc and a fourth disc featuring several documentaries.

*Dead* has aged remarkably well: It's not all that scary, and campy '70s acting runs wild all over the place, but the gore, fake as it looks, still effectively revels in excess. And while

this year's remake may look prettier, it lacks the original's humor and social bite, both of which resonate now as much as they ever did. Don't see it if you want a good scare, but call it up whenever you want a good time.

Best extra: Hard to pick just one. Film buffs will love the documentaries and commentaries, while fans will go wild over the mountain of galleries and promotional spots.

—Billy O'Keefe

*Knight Ridder/Tribune News Service (KRT)*



## FILM NOTES MOVIE REVIEWS



### AROUND THE BEND

(Warner Independent)

Before seeing *Around the Bend*, it's a good idea to binge on action movies in order to clear your mind for the subtle and touching vibe that the film creates; an atmosphere like a background murmur that gets under a viewer's skin and leaves him with a heartfelt feeling.

Jason (Josh Lucas) is a 30-something bank employee. He's divorced and lives with his 5-year-old son Zach (Jonah Bobo) and his 80-year-old grandfather Henry (Michael Caine). Henry is an endearing old coot who razzes everyone's nerves with his constant eccentricities – he taps on tables in the middle of the night, spills whatever he holds, and makes off-the-wall comments that cause Jason to feel out of place in his own home.

Jason's long-lost father Turner (Christopher Walken) then shows up unexpectedly – an aging ex-junkie and has come to make amends with Jason, whom he abandoned at age 2, after the tragic death of Jason's mother. Henry dies shortly after Turner's arrival, with his last wish being that his son, grandson and great-grandson embark on a road trip to spread his ashes at various areas in the Southwest.

The essence of the *Around The Bend* is what happens between Jason and Turner while they are on the road, and how they manage to realize the primal qualities they share as men and family members despite the conflict of Jason's straight-laced life pitted against Turner's outlaw style. This merging consequently affects Zach, who ultimately becomes a sort of amalgam of all the older men in his

family. If the "road trip" storyline is somewhat predictable, it is well compensated for by the fine, quirky and humorous performances – especially by Walken, who takes his familiar dark horse persona to unexpected emotional depths.

Writer-director Jordan Roberts shot his drama against the sunset vistas of the Pacific Southwest, and the beautiful yet arid landscapes perfectly underscore Jason and Turner's efforts at reconciliation. It is a film of precious private moments that linger in the mind like memories of one's own emotional experiences.

Grade: A

—Henry Turner

*Around the Bend opens in limited release Oct. 8.*

### FRIDAY NIGHT LIGHTS

(Universal)

*Friday Night Lights* is a gut-wrenching, utterly fascinating look at West Texas high school football that doesn't hide its subject matter behind a glossy teen movie, a la *Varsity Blues*.

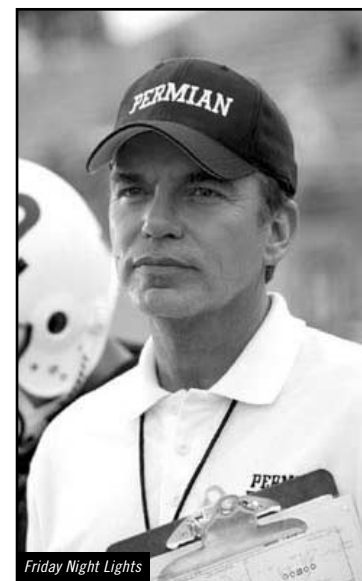
*Friday Night Lights* is about football, and director Peter Berg wasn't afraid to fill all 100 minutes of the film with as much football footage as he could. While it can be dangerous to sacrifice dialogue for action, the imbalance works in this film.



Berg shares the film's screenplay credit with David Aaron Cohen (*The Devil's Own*). The film is based on the book *Friday Night Lights* by H.G. "Buzz" Bissinger, who also happens to be Berg's cousin.

The action on the field may be the movie's focus, but onscreen performances from Billy Bob Thornton, Lucas Black, Derek Luke,

Garrett Hedlund, Jay Hernandez, Tim McGraw and Connie Britton give the film heart. Black, who starred opposite Thornton in *Sling Blade*, is sure to be noticed for his role as the serious-minded high school quarterback looking for a way out of his small town.



Shot in documentary-style, but with minimal jump cuts and swift movement, the film chronicles the 1988 season of the Permian High School Panthers of Odessa, Texas. When characters interact in the movie, it's only to move the story along to the next game, because in West Texas the next football game is all that really matters.

The utter devotion and single-mindedness that takes over Odessa every September to December is what makes *Friday Night Lights* so fascinating to watch. It's hard to believe there are towns that still close down to watch a game of high school football, but as the movie shows, the game is all that people have to hang their hopes and dreams on. Football fan or not, *Friday Night Lights* is a film to watch.

Grade: A

—Sandra Kraisirideja

*Friday Night Lights releases in theaters Oct. 8.*

# CELL PHONE CINEMA

## Mobile Movies Prep for a Close-up

BY ERIC GWINN  
CHICAGO TRIBUNE (KRT)

**THE FILM CELLULAR PUTS A** mobile phone at the center of a movie. Coincidentally, directors are trying to put movies into cellular phones.

We're not talking 90-minute thrillers starring the likes of Kim Basinger and William H. Macy. A mobile movie is a smaller, two-minute affair meant for audiences on the move, not captive cinephiles.

Like a TV ad in the age of TiVo, cell phone cinema has to hold your attention before your mind jets off to do something else with your phone, such as surf the Web, check your e-mail or, gasp, make a phone call.

It takes a new approach to telling stories. Not surprisingly, there are film festivals dedicated to movies made for cell phones. Later this month, World's Smallest Film Festival - London will be the latest put-on by BigDigit, a Los Angeles-based aggregator and distributor of mobile entertainment.

In December, Atlanta film producer ZoieFilms will launch its Cellular Cinema Festival.

It's not just movies on the smallest screen. TV sitcoms, news shows and sports highlights already are being beamed to cell phones. And there's more to come.

On the surface, cell phone cinema and shows resemble the media they descend from: movies and television. You see and hear people delivering dialogue. But while those screens try to involve you in a world that's as big as life, mobile movies are quick diversions; who's in the mood to watch Dostoyevsky during the morning commute?

No time to develop character. No room for special effects. Not enough screen resolution for moody shadows or shades of meaning. When it comes to making films for the 2-inch cell phone screen, filmmakers have to think inside the box.

"Just like with TV, you have to rely on close-ups," says Frank Chindamo of Fun Little Movies, a Los Angeles film and broadband production company providing comedy shows for cell phones.

"In this medium, we rely on more static shots, very much on movement within the frame, as opposed to quick-cutting shots: the opposite of an MTV video.

"The camera's not going to jump around a lot, and because we don't have camera movement, lots of scenery or quick editing, we have to rely on one thing more than anything else, which is writing."

These nuggets of entertainment have something in common with the best of TV ads, which put a twist on the familiar formula of presenting a problem, offering a solution and showing the benefits. Creative ads do more than say, "Got underarm odor? Get this deodorant and get the girl."

Similarly, mobile movies have to propel the viewer through a story's beginning, middle and end without giving away the payoff.

"We're going to rely on this new and exciting idea called storytelling," jokes Chindamo.

"Funny works," says Beau Buck, BigDigit's CEO. "Animation works. People want to be entertained in short bursts."

Further constricting the medium are the mobile phones and the networks they operate on. They aren't all ready to stream video at a broadcast-quality 24 frames per second. For instance, MobiTV, which provides television content to Sprint PCS phones that have MobiTV subscriptions, broadcasts at one to two frames a second, coming across much like a slide show with a seamless audio track. Sprint recently unveiled its Samsung-manufactured A700 multimedia phone that can pump out



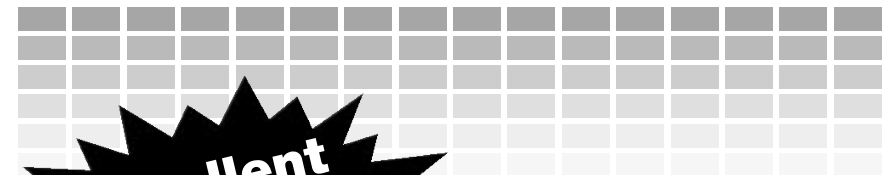
MobiTV video at six to eight frames per second, showing that handset makers are gearing up for video.

That's happening as carriers continue shelling out billions of dollars to upgrade to broadbandlike connection speeds.

In the meantime, film festivals showcase directors who can work in the tiny format, drawing the attention of aggregators who make the deals with the cell phone carriers that bring mobile movies to a device near you.

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# LIFE IN THE FAST LANE

## NASCAR Sim Challenges You On and Off the Track

BY BILL SCHAEFER  
KNIGHT RIDDER NEWSPAPERS (KRT)

“NASCAR 2005: Chase for the Cup”  
Price: \$49.95  
www.easports.com/games/nascar20-05/home.jsp  
Format: Xbox  
Players: 1-2 (plus four-player races online)  
Category: Racing  
Rating: E (Everyone)  
Three stars (out of four)

I'm leaning to the left this week, and it has nothing to do with presidential politics. It's a nutty little side effect of playing the latest NASCAR game from Electronic Arts.

“NASCAR 2005: Chase for the Cup” has a bundle of new goodies that will keep you leaning around left turns.

I've got a crick in my neck. But this is testimony that “NASCAR

2005” has a lot to offer, even if some of it is pulled off in a seemingly cheap way.

Take the new story mode, for example. You can work from street racer to NASCAR champion and wealthy team owner. It all begins one night on the city streets, when you happen to pull up next to a NASCAR driver in his street rod.

There's a stare, a challenge and a blistering race through downtown. If you win, the driver encourages you to take up a career. This sets off a series of increasingly pesky cellular calls that offer training tips, career advice and challenges. You are on the phone more than a political campaign volunteer.

When you get a call, a phone oddly pops up and stays on screen, then you hear a voice. But at least the

calls are helpful. They lead you through an expanded NASCAR field of races, which includes the Featherlite Modified Series, Craftsman Truck Series, the Busch Series, the National Series and culminating in the million-dollar purses of the Nextel Cup Championship.

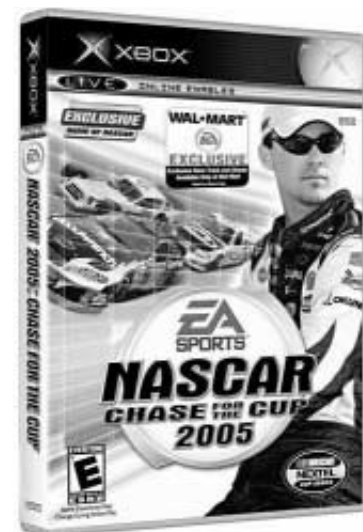
You'll make choices along the way, coddling fans, wooing sponsors and even deciding how you'll play the game: Are you a villain or a nice guy?

Push one button and you'll form alliances with other racers, who will allow you to draft their cars to maximize your speed and minimize your fuel consumption. Push another button and you'll intimidate other drivers, forcing them to swerve out of your way or sometimes spin out of control.

Being the bad guy has consequences, of course, and it results here in post-race gestures and confrontations that play out in video clips. I found these to be a bit choppy and awkward, but I'm sure NASCAR diehards will enjoy how this game captures their sport's off-course drama.

They also might be miffed over the inclusion of modern production cars in the game. But I enjoyed tearing around tracks in some of Detroit's finest modern muscle cars, like the Dodge Viper, the Chevrolet Corvette and the Ford Mustang GT.

This game plays hard, and by that I mean hard. Drafting is vital, as you can't keep up with other cars on your own. A 4-second deficit is hard to make up. I was thankful for the restart button, which I hit often.



The game also includes a mode that challenges you to pull off famous real-life race finishes, creatively introduced through video interviews with the racers who pulled them off.

“NASCAR 2005” has a lot more to offer this year – but only if you know your left from your right.

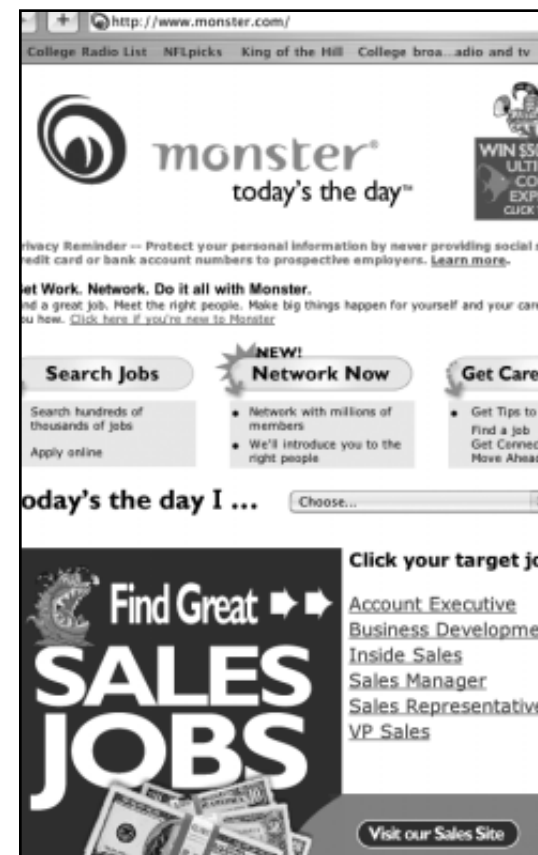
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## SPECIAL FEATURE

# INTERNSHIPS

## Try On Different Careers to Find the Best Fit

BY DAVID LYMAN  
KNIGHT RIDDER NEWSPAPERS (KRT)



SO IF INTERNSHIPS ARE SO great, how do you find out about them?

If you're a college student – and nearly all interns are – talk to your adviser and register with the career services department on campus. It organizes career fairs and corporate recruiting visits and can offer help preparing for interviews and writing resumes and other job-related correspondence.

Corporate Web sites are a treasure trove of information, too. If there's a company you're interested in, go to its home page, find the link for careers and you'll almost certainly find information about internships.

Many companies don't list internships online. With them, do it the old-fashioned way. Write a letter. But call first and ask some questions – salary, length of employment, what types of work you'd be doing, what

sort of information the company would like to know about you.

Various educational institutions have Web sites that provide scores of links. The State University of West Georgia, for instance, is a great place to look if you're interested in international internships (careerweb.westga.edu/JobNet.htm). So is the American Institute for Foreign Study (www.aifs.com).

If you're interested in the federal

government, go to www.house.gov/watt/intern03.htm. Curious about television? Try www.tvjobs.com/intern.htm.

And then there are the commercial sites: CareerBuilder.com, Monster.com, Internjobs.com and CareerMart.com.

Another great source for information is the National Association of Colleges and Employers (www.nacweb.org). You

won't find specific listings here, but you will find almost everything else you need to know about internships, including information about salaries, legal issues and case studies.

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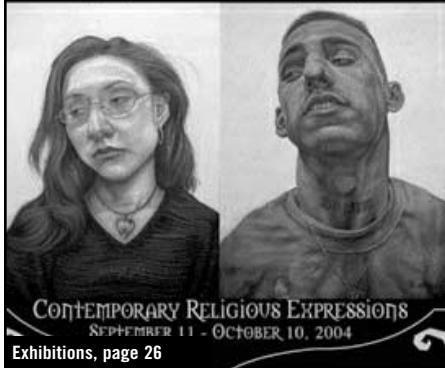
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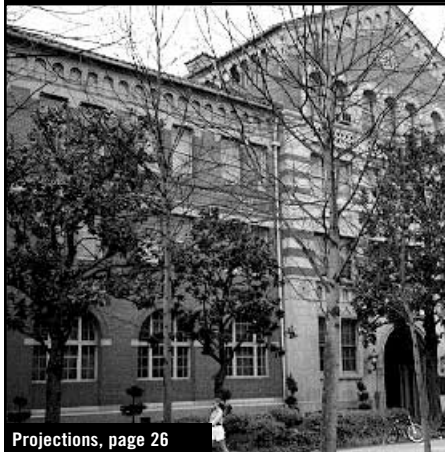
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**LIKENESS & PRESENCE**

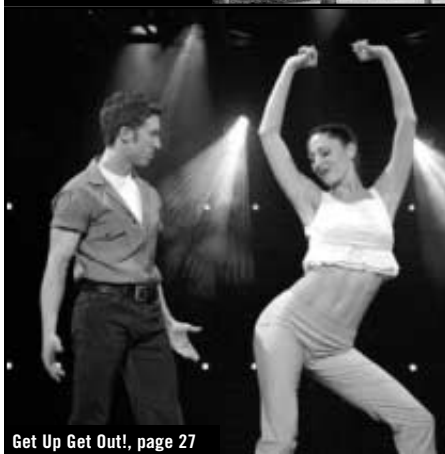


CONTEMPORARY RELIGIOUS EXPRESSIONS  
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# ESSENTIAL L.A.

## HAUNTED HOLLYWOOD TOURS

Tours depart from the Mann Chinese Theatre  
6925 Hollywood Blvd., Hollywood, (213) 680-2525

BY JAMES BARTLETT

**AFTER MEETING OUTSIDE THE HOLLYWOOD** Roosevelt Hotel (said to be haunted by both Marilyn Monroe's and Montgomery Cliff's ghosts) patrons climbed into a small van as our guide started the tour's background CD – screams and announcements from 1950s' movies. Telling jokes, our host imparted his knowledge of "Hollywoodier" and the souls who have fallen to murder, drugs or suicide.

Hollywood is home to more scary stories than one might think, evident while hearing a multitude of famous and not-so-famous tales on the two-hour Haunted Hollywood Tour. "No tour is ever quite the same" our guide promised as we passed the Knickerbocker Hotel, a regular suicide spot, and the Viper Room, the last stop for River Phoenix.

Crime scenes lie everywhere in L.A., but our guide pointed out particular scary locations like the O'Neill building, a building that looks like a

wedding cake baked in LSD, and the Wicked Witch of the West house, whose owner is only seen on the night of All Souls.

After driving through Hollywood and Sunset Boulevards, we moved into Beverly Hills to where mobster Bugsy Siegel was shot – the first bullet sending his eyeball across the room. Soon after, the tour passed the house that Lucille Ball still haunts, and then the less-than-happy family home of the Menendez Brothers, famous for killing their wealthy parents.

Several horror movie locations can also be seen, including the streets in the movies *Halloween* and *A Nightmare On Elm Street*, and the Greystone Mansion, where parts of *Ghostbusters* and *The Witches of Eastwick* were filmed.

Driving up into the hills, we drove up a windy road to the Rudolph Valentino mansion. The silent star's former home looks out toward what is



Bugsy Siegel's house

probably the most famous horror location – the Tate mansion – where Charles Manson and his followers slaughtered a pregnant Sharon Tate.

Travelling back to the Roosevelt, we toured the hotel's inside and saw the Monroe mirror and room 928 where Montgomery Cliff stayed while filming *From Here to Eternity*, and one of the many rooms that are said to be haunted.

While the voyeurism of the conventional "Star's Homes" tours will be ever present, the Haunted Hollywood tour – even with its \$35 price tag – is entertainment value, revealing stories about people and buildings and the dark stories surrounding them. ■

To book a Haunted Hollywood tour, call (800) 959-3131. Tours depart daily from the Mann Chinese Theatre at 6 p.m. For more information, visit [www.starlinetours.com](http://www.starlinetours.com). Price: \$35.

## FASHION FOCUS

### HANDBAGS WITH ATTITUDE

Friends Make SMAK Originals with Celebrity Appeal

BY LISA JONES TOWNSEL  
ST. LOUIS POST-DISPATCH (KRT)

**LEATHER, CHAINS, WHIPS. HANDBAGS** have come a long way, baby.

Last year, business pals Karrie Johnson, 35, and Tarah Smith, 24, put their heads together and came up with edgy handbags that shouted for attention and attitude.

Their creative musings paid off. In recent months, celebrities, including Brandy, Kim Cattrall and Nicole Richie, have swiped up their wares and been sighted toting them on runways and in magazines.

Johnson was dumbfounded, in fact, when singer Kelis approached her while browsing in an L.A. boutique. She wanted a SMAK original that incorporated brass knuckles and Indonesian python on a small clutch. For \$200, the bag was hers.

While most of their customers hail from the West Coast, the two girlfriends, who met while working at talent agency (Johnson as a freelance photographer, Smith as a model), work endlessly from a St. Louis-area home that Johnson shares with her boyfriend and two sons.

In the basement office, the two women churn out statement-making metallic leather bags with funky straps, nickel (and even oxidized bullet) hardware and pouchy fronts.

The company of two began in 2003 when Johnson approached her model friend about a few suede pouch bags that she had made.

"I've always made things like belts, shirts and crochet dresses," says Johnson, dressed in a pink lingerie tank and white pants. "And I've always used Tarah as my model. I figured if she

liked it, other people would, too."

Smith did. And after completing a modeling stint in Italy, she happily returned home to join in her friend's efforts to sell the bags and to create others.

"I taught her how to sew," Johnson recalls, and practice made perfect.

At first, the women hand-stitched all orders themselves.

"But it got so crazy," Johnson says. "We'd have 50 bags to make. We'd tell people that orders would take four to six weeks and then work 12-hour days. We worked that way for four months."

In time, they found cost-friendly manufacturers in Brazil, where Johnson lived for five years, learned to speak fluent Portuguese and got to know a few local tanneries.

Yet, the two still make the pricier one-of-a-kind bags themselves. In fact, when the two came up with a large Indonesian python pleated bag with double stitching (\$600), it rattled emotions.

"We cried when we made that one," Smith says, proudly showing off an image of their Web site, [www.smakbags.com](http://www.smakbags.com). "It was so beautiful."

The women peddle the bags themselves by attending trade markets and trekking across the country in planes, trains and automobiles to boutiques near and far.

"We had no guidance. We just did it fearlessly," Smith says of their cross-country and sometimes transcontinental exploits. A



Karrie Johnson, left, and Tarah Smith, both of St. Louis, Mo., design and produce racy handbags and shoes.

recent search for artisans led the two on a wild night's drive near the Amazon.

Fred Segal in Los Angeles carries their bags along with a half dozen other L.A.-based shops.

Now, SMAK – the catchy name inspired by Johnson's border collie Slap – creates handbags and footwear. It's no surprise, either, that the names for their products are as racy as the looks. Among the bags, there's the whip-equipped Strap On (\$275), Bullet Bag (\$345), Tie Me Up (\$165), Stud (\$175) and Booty Call (\$99).

Names for footwear, which was added to the collection this spring, range from the leopard-print pony hair Hold On There Tiger stiletto (\$158) with metallic pink heels and wraparound straps to a retro red suede Stalker boot (\$165).

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# DARK TIMES FOR STUDENTS AT OCCIDENTAL COLLEGE

BY GREG LUKIANOFF AND WILL CREELEY  
(KRT)

**DESPITE THE UPROAR ABOUT THE** Federal Communications Commission's aggressive attempts to clean up America's airwaves, a shocking case of censorship that recently occurred in California has garnered precious little attention. What makes this case even more distressing is that it originated in a medium where one would expect free speech to be sacrosanct: college radio.

Jason Antebi, a senior at Occidental College in Los Angeles, not only lost his job at the student radio station, but was also found guilty by campus officials of "sexual harassment" for the content of his radio show. Antebi's show was one of the station's most popular, probably due, in part, to his acerbic parody and bawdy humor. Antebi was an "equal opportunity offender." His targets ranged from Bill O'Reilly to Al Franken, Democrats to Jehovah's Witnesses, campus safety officers to space aliens.

But this past March, after three years of broadcasting, Antebi was hastily fired. Why? Student leaders Antebi had mocked on-air filed sexual harassment complaints against him. Antebi called one a "bearded feminist" and the other – a male student – a "douche." Insults like these are hardly rare on college campuses and par for the course on college radio, and, fortunately, for satirists, commentators and comedians everywhere, fit well within the protections of free speech.

The complaining students claimed that Antebi's show promoted "disrespect and slander" against "women, diversity and Occidental College." Attempting to invoke the protection of federal civil rights law, the offended students sought to prove that Antebi's show created a "hostile environment" and "harassed" both them and his audience in general.

Colleges have used federal harassment law as an excuse to punish protected expression for years now. To stop this abuse, the Department of Education issued a letter last year explaining that federal law cannot be used to punish speech that is merely "offensive." With such a clear statement from the federal government, the case should have died quickly.

But instead, Occidental plowed ahead, even going so far as to claim that punishing his on-air antics was consistent with DOE policies. Despite the principled objections of the radio station's student management, whose purview ostensibly included such decisions, Antebi was fired by Occidental's Dean of Students. Of far grater concern, in April, Occidental's Title IX officer ruled that Antebi's broadcast (from a station with a signal so weak that it doesn't even reach off campus) constituted sexual harassment against his audience.

From a legal standpoint, Occidental's justification of its actions is wholly unsustainable. One cannot be sexually discriminated against by a program that mocked everyone indiscriminately. Furthermore, how can someone be sexually harassed by a program they voluntarily tuned in to? (In this case the offended

students reportedly had to have one of their friends tape the show so that they could be offended by it.) As the radio station's student director observed in her sagacious letter of protest to the Dean, the "beauty of radio is that when you don't like what you're listening to, you can turn the dial."

What makes Antebi's story even more compelling is Occidental's alarming actions after the complaints were filed. In March, Occidental's President referenced the incident involving Antebi as justification for dissolving the school's student government, thereby absorbing nearly half a million dollars of student activity fees normally distributed by student representatives. While not citing Antebi by name, President Ted Mitchell referred to "examples of abusive, intimidating, harassing behavior that have no place on our campus" that were "masquerading as open expression" as justification for the dissolution.

Further, when the Foundation for the Individual Rights in Education (FIRE) came to Antebi's defense, they were informed that besides sexual harassment, Antebi was also suddenly being investigated for telephone and e-mail harassment, vandalism and slashing tires. However, Antebi was never even charged by the campus judiciary in connection with any of these incidents. FIRE concluded that this campaign of misrepresentations and false accusations was Occidental's desperate attempt to justify its outrageous actions post hoc and to dissuade groups like FIRE from defending Antebi.

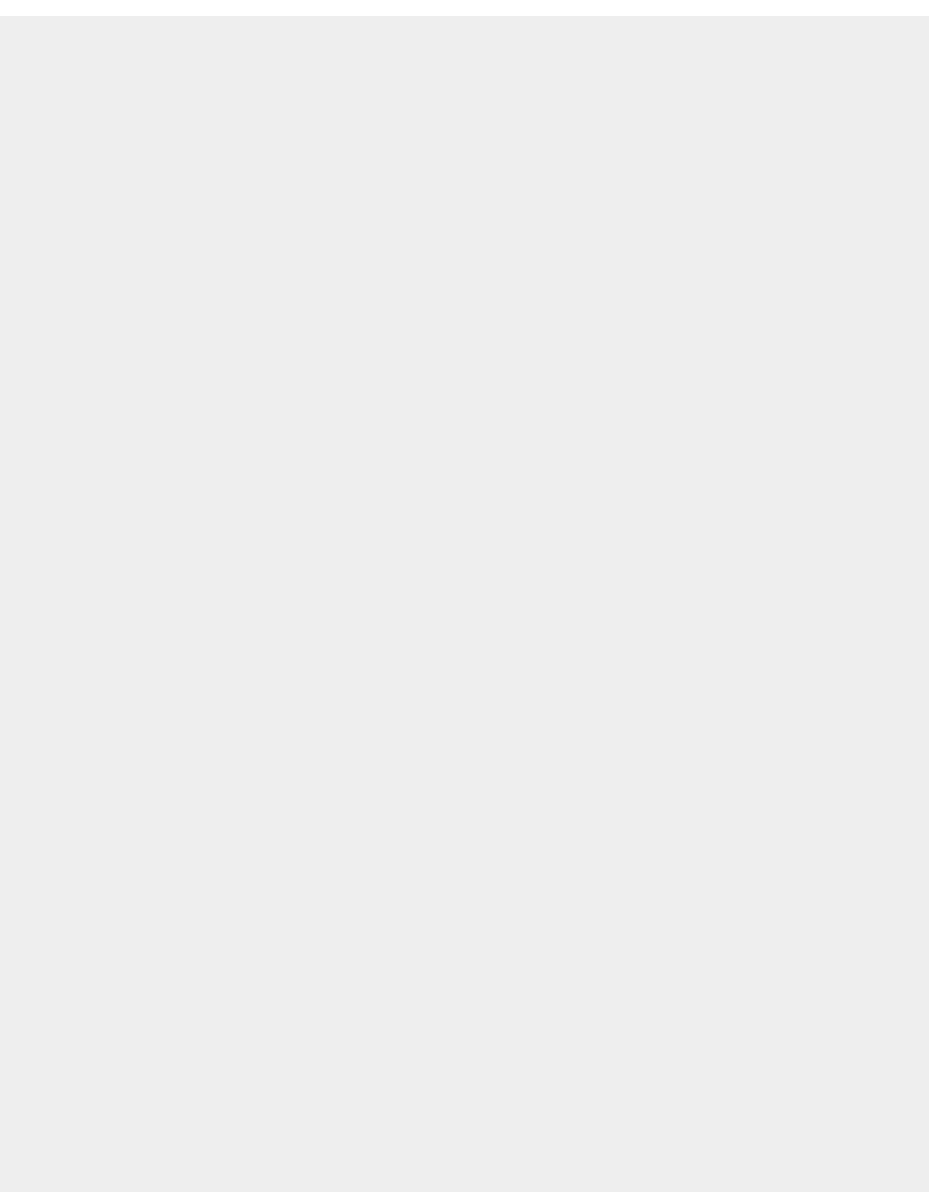
Fortunately, FIRE was not deterred and has protested Occidental's actions. Antebi was allowed to graduate, but his campus conviction remains, the student government is gone, and Occidental is trying to ignore its abuse of law and the facts.

To let Occidental's actions stand is to tolerate a burgeoning definition of harassment that could devastate broadcasters' and journalists' rights all across the country. Also, it signals to colleges that it's OK to abuse your students' rights and misrepresent facts when faced with rightful public criticism. Finally, it declares that society has accepted that our colleges and universities are no longer places where young citizens enjoy the greatest expressive rights, but rather bastions of unfair and selective censorship.

Both the media and public need to fight these kind of abuses of power, before the new national crusade for propriety reduces too many of our society's nonconformists, critics and dissenters to silence.

*Greg Lukianoff is an attorney and the Director of Legal and Public Advocacy for the Foundation for Individual Rights in Education. You can reach him at [greg@thefire.org](mailto:greg@thefire.org). Will Creeley is a student at New York University School of Law and a FIRE legal researcher. Both live in Brooklyn.*

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## SENSES FAIL

Oct. 6 @ Glass House

Finally, after entirely too long, Senses Fail is getting some much deserved attention. Here is a band that has had an intensely dedicated and constantly growing fan base for quite some time, but it's only been in recent months that the media realized that these guys are going to be big. Their music is a little poppy and emo on first listen, but make no mistake, Senses Fail throws down with the best of them. As do the band's fans, so Dashboard Confessional kids need not apply.

## SWITCHFOOT

Oct. 7 @ The Grove of Anaheim

Yeah, they do have strong religious undertones in their music, but that's OK, because Switchfoot is one of a few bands who can say they've got faith without preaching lyrically. Melodic, more than a little poppy, and just short of getting overplayed on TV with the "Meant To Live" video, for whatever reason, it's hard to dislike them.

Maybe it's the whole mellow surf-rock vibe that only bands contained in the San Diego to Long Beach area can effectively master, or maybe it's that Switchfoot songs are

just so damn catchy. Regardless, this band will undoubtedly put on a show that you can sing along to from start to finish, letting you fully indulge in your inner popster.

## THE CASUALTIES

Oct. 8 @ Key Club

Oct. 9 @ The Vault

Semi-fresh off the Warped Tour, The Casualties have long been a punk scene staple – probably from before you even knew of them. Yeah, even you, with the liberty spikes and studded jacket, who say all new punk is crap! Regardless, The Casualties are a throwback to the early days of punk, and have no shame whatsoever about it. Lyrics spit out in completely incoherent blurs of acidity, set to unfaltering beats you could set your watch to.

Yes, those truly were the good old days, but The Casualties seem to have quite the knack for taking an old style and not sounding dated, all while maintaining their originality. That and their hair alone makes them entirely entertaining to watch.

## UNEARTH

Oct. 11 @ Troubadour

So as you can see, this issue's Frequency definitely has a much



Unearth, Oct. 11 @ Troubadour

harder feel, and quite possibly the heaviest of them all is Unearth. Unlike The Casualties, Unearth doesn't have the air of lightheartedness that's inherent in

all punk bands. Unearth is just straight, raw, head pounding, tear-you-to-shreds hardcore.

Having earned a spot on this year's Ozzfest, Unearth is quickly

becoming one of the hottest rising acts in hardcore and metal, and is not a band to be missed, especially at a venue as small as the Troubadour. So be prepared to get a few teeth knocked out and don't be afraid to knock out a few of someone else's either.

## BADLY DRAWN BOY

Oct. 12 @ Avalon Hollywood

This Frequency keeps looking more and more bipolar as it goes on. Not one to break a pattern, Badly Drawn Boy is taking the last slot in this mellow to heavy juxtaposition.

You know the saying, "What's cooler than being cool? Ice cold," right? Well, going by that standard, Badly Drawn Boy frontman/entire band William Gough is getting close to freezer burn. Taking a sound that's about as stripped down as it gets, Gough inexplicably manages to create music far greater than just himself and his guitar.

Chances are you've seen his video for "Year of the Rat" whether you consciously realized it or not. And there's also a good chance he will hug you if you go to his show. Ask for your money back if he doesn't. ☘

# EXHIBITIONS

MUSEUMS • ART GALLERIES BY MARY EMERITA MONTORO

## LIKENESS & PRESENCE: CONTEMPORARY RELIGIOUS EXPRESSIONS

Ongoing through Oct. 10 @ Self Help Graphics & Art

FOR CENTURIES, ANGLO-SAXON ARTISTS have mixed art with religion to create memorable masterpieces. They are revered and honored but their works don't necessarily reflect a diverse culture.

Artists of Latin descent are now creating their own religious experiences with a contemporary approach. Every piece of art on display at Self Help's Galeria Otra Vez is a portrayal of how various artists interpret devotional passages. Curator Christina Ochoa put together the works of 14 artists for the exhibition that she believed would appeal to both visitors' minds and their artistic inner eyes.

When you first enter the small Galeria Otra Vez located in East Los Angeles, you're met with vibrantly colored paintings hung from ivory walls. Works by artists Michele Martinez and Miguel Angel Murillo are done on cardboard. Martinez's "Jacob's Pillow" is watercolor on paper with subtle gold ink and shreds of fabric. Murillo's "St. Veronica y El Manto Sagrado" is the story of Christ at the Crucifixion, depicting St. Veronica who supposedly cleaned his face with her veil. By using thin toothpicks, a thin layer of colored ink and little paint, Murillo gives his painting a three-dimensional appearance.

Vincent Valdez's "Be Sensitive to Her



Needs" portraits are part of the Flirting Tips for the new Millennium Male series. Created with pastels on paper with lots of eye-catching detail, Valdez combines dark and bright colors to bring out the sad expressions of a couple broken apart who turns to Mary and Jesus for guidance.

On a lighter note, Maria Castro's version of the oft-mysterious Mary Magdalene resembles Rosie the Robot from television's "The Jetsons." Her vision of the fallen woman is a nearly 6-foot-tall mannequin made up of a hodgepodge of parts that include pipe arms with carved hands, lampshade hips and a glass beaker-topped metal bodice for a face. Castro's artistic interpretation of the misunderstood biblical figure is a unique and beautiful sight. ☘

Galeria Otra Vez/Self Help Graphics & Art, 3802 Cesar E. Chavez Ave., E. Los Angeles, (323) 881-6442. Exhibit hours: Tues.-Sat. 10 a.m.-4 p.m.; Sun. noon- 4 p.m. For more information, visit [www.selfhelpgraphics.com](http://www.selfhelpgraphics.com). Price: Free.

# PROJECTIONS

ESSENTIAL FILM EVENTS BY ABBI TOUSHIN

## USC FIRST LOOK FILM FESTIVAL

Ongoing through Oct. 9 @ DGA Theatre Complex and USC's Norris Theatre

## EVEN THOUGH THIS YEAR'S FIRST LOOK

Festival at USC is halfway over, that doesn't mean there isn't still plenty of time to catch some worthwhile film screenings! The festival – which runs through Saturday, Oct. 9 – is chock full of projects from promising up-and-comers. In fact, now-prominent filmmakers including Gary Fleder (*Kiss the Girls*), Luke Greenfield (*The Girl Next Door*) and Bryan Singer (the *X-Men* films) have all had one of their early films screened as part of the biannual USC fest.

The four-program festival, which features 30 advanced short film projects produced by students in class workshops or as independent projects, is a gateway for industry execs – including studio brass, agents and managers – to take a look at the next big wave of Hollywood filmmaking talent.

This October's fest will encompass a wide range of genres, including drama, documentary and comedy. Films to be screened on Thursday, Friday and Saturday include *a perfect world*, *Idolizing Victor*, *Interference*, *Rock On* and many, many more. ☘

The DGA Theatre Complex is located at 7920 Sunset Blvd. For ticket information, directions or reservations call (213) 740-1153.



Ramsey Mellette's *Rock On*



USC



The DGA Theatre Complex



Jennie's Chamberlain's *Idolizing Victor*

# OUR CURE FOR THE COUCH

## MOVIN' OUT

Ongoing through Oct. 31  
@ Pantages Theatre

BY MARY EMERITA MONTORO

### THE BROADWAY SMASH MUSICAL

"Movin' Out" is hard to put into words. The brainchild of choreographer Twyla Tharp is a fusion of singing and dancing, yet no one speaks. The sole voice belongs to the singer-narrator who tells a captivating story through 24 songs by Billy Joel.

Darren Holden belts out his soul describing the friendships between Eddie, Brenda, Tony, Judy and James. Their story begins at the end of high school, moves through the Vietnam War, struggles with separation and ends in reunion. Different dancers play the lead roles, but based on the opening night's performance, most any night will not leave you disappointed.

Holly Cruikshank (Brenda) is a tall drink of cool water with graceful moves. She gives a lively performance throughout but shines

most heavily during her duet with David Gomez (Tony) in the song "She's Got a Way." The audience also feels her agony over losing her beloved Tony in "Big Shot." Through fluid movements, Cruikshank is able to convey emotion better than if any dialogue were part of the play.

Cruikshank's dance mate, Julieta Gros (Judy), makes herself known during the funeral scene and moves beautifully in Joel's "The Stranger." The meek, young woman in the first half of the performance quickly matures and makes the audience feel her loss.

The performance by the male actors isn't too shabby either. Ron Todorowski (Eddie), David Gomez and Matthew Dibble (James) show a tight bond during their time in the Vietnam war. After one friend dies, the other two are left dealing with the aftermath of the war and its

effect on the women left behind.

Musician-singer Holden captures each moment of the characters' ordeals, switching emotions effortlessly from the ballad "Just the Way You Are" to the heavy hitting "We Didn't Start the Fire." Each song is a progression to the next stage of the friends' lives, as they go from carefree spirited youths to states of disruptive self-destruction, ultimately finding salvation in the promise of a better future.

On opening night, Holden graciously stepped aside toward the end of the performance when a welcomed surprise – Billy Joel himself – who took over the piano bench. The Piano Man was definitely not in a "New York State of Mind" when he performed two numbers to an enthusiastic crowd.

Throughout the performance,



Holly Cruikshank and Ensemble in "Movin' Out"

the "Movin' Out" cast did an extraordinary job correlating their movements with each song to tell a visual story that came to life, clearly demonstrating why the musical won a Tony for Best Choreography and Best Orchestrations. The two-and-a-half-hour production makes you wish it would only last longer. 📌

The Pantages Theatre is located at 6233 Hollywood Blvd. in Los Angeles, (323) 468-1770. Showtimes: Tues.-

Fri. 8 p.m.; Sat. 2 p.m. and 8 p.m.; Sun. 1 p.m. and 6:30 p.m.; Thur. Oct. 28 at 2 p.m. and 8 p.m.; Sun. Oct. 31 at 1 p.m. Tickets are available for purchase online at [www.ticketmaster.com](http://www.ticketmaster.com), by phone at (213) 365-3500 and at the Pantages Box Office. Price: \$55.50-\$80.50. For more information, visit [www.visa.com/movinout](http://www.visa.com/movinout).

All dates, times, prices and locations are subject to change.

## ON THE MENU

# CHINA BEACH BISTRO

2024 Pacific Ave., Venice Beach, (310) 823-4646

BY ERICA CARTER

### LITTLE SAIGON COMES TO VENICE

With the arrival of reasonably priced China Beach Bistro. A newcomer to the artsy neighborhood, China Beach has steadily built a customer base with traditional dishes from Old World Saigon. To experience this treat, one would normally need to travel to the area affectionately known as Little Saigon, just outside of Orange County.

Thankfully, China Beach has risen to the challenge of providing authentic Vietnamese cuisine in Los Angeles, including Pho (pronounced "fuh"), a generous-sized bowl of noodles served in a gently flavored sweet onion broth and garnished with Thai basil, bean sprouts and a finishing accompaniment of Sriracha hot sauce.

This popular dish is what many people associate with Vietnamese cuisine, which can also be enjoyed with chicken or thinly sliced beef. For

those who do not eat meat, the soup, along with all other dishes, can be prepared vegetarian style.

For the lunch crowd, a familiar item is the Banh Mi (\$3.50), a baguette filled with your choice of meat accompanied by a refreshing pickled carrot and daikon mixture. Try one of the five appetizers, notably Goi Cuon (\$4.50), rice paper wraps filled with fresh vegetables, mint and cilantro. Chao Tom is another interesting combination, consisting of sugarcane sticks covered with minced shrimp and lightly deep-fried.

Combination platters, with your choice of rice or noodles and an over-medium egg, include Com Cha (\$7.95), an excellent meatloaf served with a deep-fried Imperial roll. The grilled five-spice chicken, or Ga Dui (\$7.95), is extremely moist, as is the Com Thit Nuong (\$7.95), skewered chicken and beef served with tangy

fish sauce. All skewers are served a la carte, with the pork skewers being my particular favorite.

Freshly brewed rice and sweet teas cool your palette from the chili and hot sauce, a delicious beverage you'll likely consume with your meal. But make sure you save room for the rich coconut Flan (\$2) topped with caramel sauce. This rich dessert is especially delicious when paired with the pungent Trung Nguyen coffee.

Located on the corner of North Venice and Pacific Blvd., this cozy bistro is in a prime area across from the romantic canals of Venice and just one block from the beach. You can sit outside on the patio area and enjoy China Beach Bistro's customary decor of paper lanterns and bamboo trees. You may also bring your own alcohol, conveniently available at a liquor store adjacent to the restaurant that boasts an extensive collection of wine. 📌



China Beach owner Hiep Li and daughter Roxy



# SHARK TALE FILM PREMIERE

Sept. 27 @ Delacorte Theatre, New York City



Angelina Jolie



Sean Paul



Jada Pinkett Smith



Christina Aguilera



Ziggy Marley



Ludacris and crew



Missy Elliott

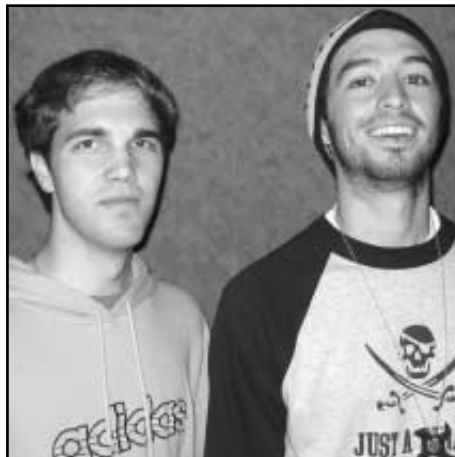


Mary J. Blige

# I HEART HUCKABEES FILM SCREENING

Sept. 29, 7:30 p.m. @ AMC Santa Monica 7, Santa Monica

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# SKY CAPTAIN AND THE WORLD OF TOMORROW PREMIERE

Sept. 17 @ Grauman's Chinese Theatre, Hollywood

PHOTOS BY MICAH SMITH



Alicia Silverstone



Jude Law



Angelina Jolie



Tom Jane and Patricia Arquette



Bai Ling



Mr. and Mrs. Buzz Aldrin



David Gallagher



Drew Carey



Gwyneth Paltrow



Taryn Manning

Dear Readers,

This is testosterone week. Every letter is from a guy. Enjoy!

Dear Lucia,

The last few girls that I've been with, I've found that after we've been intimate, they don't put out the next time we hang out. But every time after this, they do. Why?

—Jon B.

Dear Jon,

How long are you waiting to be intimate? It sounds like you're rushing into it and the girl regrets it afterwards. She's giving you a nonverbal message that she wants more than sex with you by not "putting out" the next time.

She's testing you to see how you'll respond – whether you'll be upset or accept it. She wants you to know she has more to offer than her body.



BY LUCIA

Dear Lucia,

It's been four months and I think I'm in love. She's taking it slow but I know she cares a lot. I'm not exactly sure how to approach this.

—Marq Q.

Dear Marq,

Why can't people just enjoy the moment, the situation and the relationship without having to worry about the "approach"? It's only been four months. While that may seem like a long time to you, in the grand scheme of things, it's not very long at all.

The fact that you say you "think" you're in love tells me you're not. If you were, you'd know it. You may be on your way, but love is respect, awe and admiration.

It takes more than four months to fall in love with someone. Calm down and see what develops.

Dear Lucia,

I have been seeing this wonderful woman for about nine months. For the last six to seven weeks we have been talking on the phone several times a day and spending a lot of time together. I send her flowers once a week, and other days I'll put a flower or poem I've written for her on her car in the morning.

She recently expressed that she wants to take a step back and slow things down a bit. I've told her that I love her and she tells me she loves me too. Is she scared? Are things moving too fast? Am I about to lose this girl? If so, what can I do to stop from losing her?

—Rob J.

Dear Rob,

The answer to three of your

four questions: Yes! Yes! Yes! Slow down Romeo. The fact that you've been together for nine months and things started to change once the constant stream of flowers and poems began means you're overwhelming her.

It's possible to feel two conflicting emotions at the same time. While we all yearn to be in a loving relationship, we also have the desire to be free. This is a human paradox you must always keep in mind.

What to do? Back off. Stop the flowers, poems, multiple daily phone calls. Eventually, you can start to do those things again, but only in small doses. Good luck.

Dear Lucia,

When you first meet a guy, do you find his initial shyness or nervousness endearing or a turn off?

—Peter P.

Dear Peter,

Initial shyness or nervousness is not a turn off. It tells me he's being real and that he's probably not a player. If someone is too smooth and confident, that's a turn off! However, eventually the shyness or nervousness needs to go, otherwise it becomes annoying.

**REMEMBER: Love inspires, empowers, uplifts and enlightens.**

Write to Lucia at: [theartoflove777@yahoo.com](mailto:theartoflove777@yahoo.com)

Watch "The Art of Love" on the Adelphia Public Access Channel on Monday, Oct. 11 at 7:30 p.m. Topic: "Players."

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 Housing & Real Estate > Real Estate for Sale (480)  
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 Housing & Real Estate > Roommates (460)

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September 2004							October 2004							November 2004						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4	3	4	5	6	7	8	9				3	4	5	6
5	6	7	8	9	10	11	10	11	12	13	14	15	16	7	8	9	10	11	12	13
12	13	14	15	16	17	18	17	18	19	20	21	22	23	14	15	16	17	18	19	20
19	20	21	22	23	24	25	24	25	26	27	28	29	30	21	22	23	24	25	26	27
26	27	28	29	30			31							28	29	30				

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