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GUARDIAN

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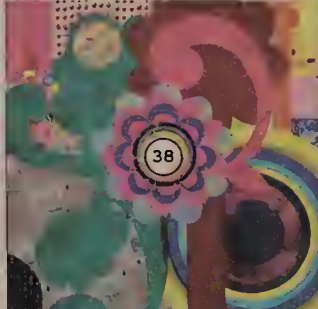
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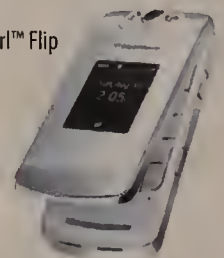
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With my bags of food on the sidewalk, I tried the door and found the place locked up. "We're closed," announced Peggy.

Too Vital to Fail

By Burt Dragin

OPINION The "too big to fail" rationale is a mystery to citizens forced to fund these billion-dollar ventures.

Suppose an entity is not too big but "too vital to fail"? Which power broker bestows standing to even ask for a bailout? I started thinking about "too vital to fail" when two seemingly unrelated incidents intersected in my consciousness, one a tragedy, the other simply heart-breaking.

The first incident happened in Oakland, eight blocks from where I teach journalism. A local editor was gunned down in a brazen daytime assassination. Chauncey Bailey was supposedly about to publish a story in the *Oakland Post* on the financial misdeeds of the local Your Black Muslim Bakery. Bay Area journalists (including the *Guardian*) formed the Chauncey Bailey Project, a group effort to dig up facts of the killing and keep the story prominent. Two years after Bailey's slaying — with the shooter agreeing to testify against the man who ordered him to pull the trigger — the case is close to a trial date.

The second incident involved Daily Bread, a nonprofit for which I transported food each Tuesday from a Berkeley market to an AIDS center on Shattuck Avenue. In summer of 2008, the AIDS center closed, and reopened in new quarters on San Pablo Avenue in downtown Oakland.

The first day I delivered food I realized it was the old Black Muslim Bakery building, bought and renovated at huge expense by a local AIDS activist-philanthropist. Employees took pride in their new surroundings. Then came Tuesday, May 5. With my bags of food on the sidewalk, I tried the door and found the place locked up. "We're closed," announced Peggy, executive director of Vital Life Services. "Today?" I asked. "For good," she replied. "Our funding is no longer there."

This was a staggering loss to the community, the clients, and the employees. We agreed to continue the battle for funds. I suggested renaming the building the Chauncey Bailey Center, to which Peggy readily agreed. It would be Bailey's perfect legacy (not to mention the irony).

A week later the *Oakland Tribune* ran the center's obit. I was amazed at just how vital this place was. "The nonprofit ... provided critical support, case management, mental health counseling, hot meals, and much more in one location to low-income and homeless clients with HIV and AIDS," the article said. In fact, the center was saving Alameda County millions of dollars since it prevented AIDS- and HIV-infected people from going to a hospital emergency room, which cost the county \$10,000 a day.

My first crack at fundraising led me to a celebratory video made when the center opened last September. Local politicians were on hand, smiling radiantly and welcoming this wonderful addition to the Golden Gate neighborhood. When the funding dried up, none of our "public servants" was to be seen. One more irony was noted in the *Tribune* article: the Congressional representative of the district, Barbara Lee, "has made the fight against AIDS one of her biggest issues."

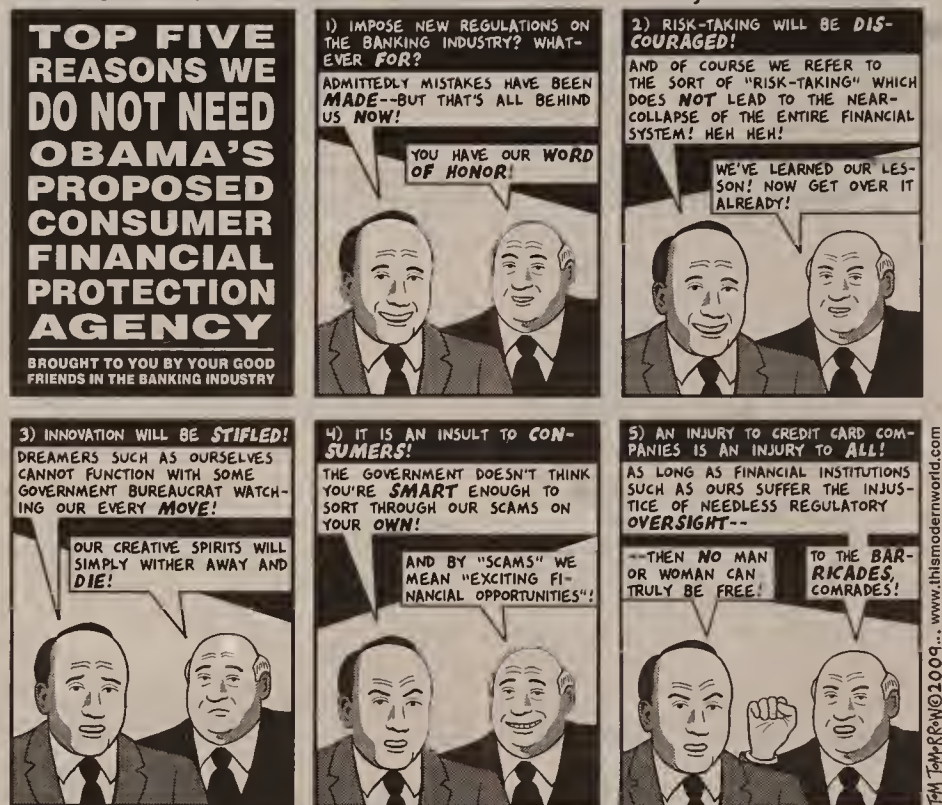
I continue my battle for funding in these financially perilous times. Do I qualify as merely a citizen to get a hearing in Washington for a bailout? Will someone (or foundation) step forward and launch the Chauncey Bailey Center, a place "too vital to fail"? **SFBG**

(The center video and more can be seen at www.vitalcalifornia.org.)

Burt Dragin teaches journalism at Laney College in Oakland and is the author of *Six to Five Against: A Gambler's Odyssey*. (bdragin@peralta.edu)

THIS MODERN WORLD

by TOM TOMORROW



Newsom's leak

EDITORIAL At the heart of the conflict over Sup. David Campos' recent sanctuary legislation is a basic issue of civil rights: Should a young San Francisco immigrant arrested by the local police be treated as innocent until proven guilty — or should that person face deportation, even if the arrest is bogus and no formal charges are ever filed?

All Campos wants to do is establish that an arrest is not a conviction — and, as anyone who works with youth or immigrants in the city knows, thousands of innocent people are picked up by the police every year, sometimes because of simple mistakes, more often because the local cops have a propensity to arrest young people of color in disproportionate numbers.

And under current city policy, anyone arrested on felony charges who lacks proper documentation can be turned over to federal immigration authorities. And even if the suspect turns out to be innocent, he or she can be deported. That's not fair, not consistent with the city's sanctuary policy — and, according to the ACLU, not legally defensible.

But Mayor Gavin Newsom, not content with arguing the merits of the legislation (a battle he would clearly lose), has taken the remarkable step of leaking to the *San Francisco Chronicle* a confidential opinion from City Attorney Dennis Herrera that warned of the potential legal downside of the Campos measure. The *Chron* quickly turned the memo into a front-page story, proclaiming that the legislation "would violate federal law and could doom [the city's] entire sanctuary city policy." Newsom was quick to chime in: "The supervisors are putting at risk the entire Sanctuary City Ordinance, which we've worked hard to protect," the *Chron* quoted the mayor as saying.

For starters, that's blowing the situation way, way out of proportion. Herrera's office writes these memos all the time. Any piece of legislation that might have legal ramifications gets this sort of review — and in many, many cases, the supervisors and the mayor simply go ahead anyway. Two of Newsom's biggest initiatives — same-sex marriage and the city's

health care law — involved serious legal issues, and it's almost certain that Herrera formally warned the supervisors and the mayor that going ahead could lead to lawsuits. Newsom, properly, proceeded with the legally risky moves.

And while we haven't seen Herrera's memo, people familiar with it agree that it never said that the existing sanctuary law is at any real risk. Yes, some anti-immigrant group could sue the city over Campos's bill. And yes, some court could conceivably invalidate not only this law but a lot of other city immigration policies. But nobody has ever successfully sued to overturn the current law, which has been in effect for almost 20 years.

Of course, there are, and will be, legal issues with the Campos bill. But now that the mayor has leaked the confidential memo laying out those concerns, any right-wing nut who does want to sue will have the ammunition prepared. And Newsom's action makes the prospect of a suit — one that will cost the city a lot of money — far more likely.

In other words, the mayor has put his own city's treasury at risk, possibly violating city law in the process, in

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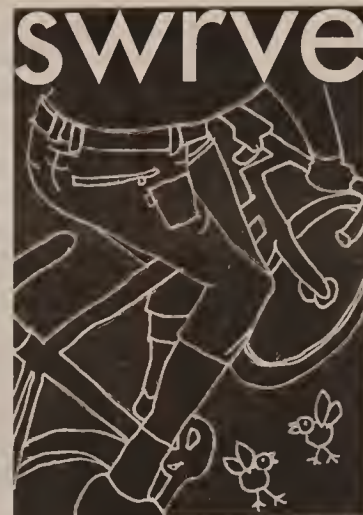
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NEWSOM

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order to undermine a piece of legislation that he doesn't support. This has all the hallmarks of the mayor's new gubernatorial campaign team, led by consultant Garry South, who is known for his vicious, scorched-earth battles. South, we suspect, advised Newsom that appearing soft on illegal immigrants would play poorly in the more conservative parts of the state — and that a tactic that puts his own city at risk was an appropriate way to respond.

And Newsom, to his immense discredit, went along.

This is a big deal, a sign that the mayor is putting his higher ambitions far ahead of his duty to San Francisco. "In my eight years in office, I saw hundreds of these memos," former Board President Aaron Peskin told us. "I saw plenty of material that I could have leaked that would have been useful to me politically. But all of us on the board, across the political spectrum, understood that you just don't do that. Because if you do, it tears the government apart."

We're journalists here, and we never support government secrecy. We have consistently defended reporters who publish leaked documents (and would do so here, too, despite our criticism of the way the *Chron* played this story). And there are times, many times, when it's best for city attorneys and the officials who get their advice to let the public know what those memos say. We support whistleblowers and principled city employees and officials who defy the rules of secrecy and tell the public what's really going on.

But Newsom was serving no grand public interest purpose here. He was simply using confidential legal advice to attempt to thwart a political opponent, for the purpose of promoting his own ambitions. That's alarming. If Newsom wants to be taken seriously as a candidate for governor, he needs to demonstrate that he can stand up to his political advisors — and so far, he's failing, miserably.

P.S.: Sup. John Avalos has asked the Ethics Commission and the city attorney to investigate the leak, which is fine — but this shouldn't become an attack on the right of the press to publish confidential documents. None of the investigators should try to question the *Chron* reporters to seek the source of the leak — particularly since Newsom has as much as admitted, to the *Guardian's* Sarah Phelan, that he was the one who authorized his staff to hand out the memo. **SFBG**

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Yeah. OK. I was one of those people who thought that Bugs Bunny looked hot in drag. There was something about the way his bucked teeth looked with lipstick, the way his large, mascara eyes gave a come hither look that gave me a tingle. And when his disguise would inevitably come off, often exposing his cotton-tail to Elmer Fudd, my pre-adolescent self would get a goose.

— from "Furverts: the book" posted by D. Scot Miller in the Sex SF blog

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9/16 Fox Theater

MONOTONIX TRICLOPS
9/17 Independent



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9/18-19 The Fillmore

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Restoring the sanctuary

Newsom leaks legal document to counter strong support for pro-immigrant legislation

By Sarah Phelan
sarah@sfbg.com

The week started off in celebratory mood for members of the local immigrant rights community who attended an Aug. 18 rally outside City Hall to support legislation by Sup. David Campos that would extend due process rights to immigrant youth. And it ended, as this issue has a way of triggering, in controversy and division.

"Si se puede," chanted the crowd, hoping that "yes, we can" reform city policies on deporting undocumented young people accused of crimes before their trials. Dozens of immigrant and civil rights leaders representing 70 community groups made powerful speeches, buoyed by the knowledge that seven other supervisors — John Avalos, Chris Daly, Bevan Dufty, Eric Mar, Sophie Maxwell, Ross Mirkarimi, and Board President David Chiu — support the proposal, giving Campos the eight votes needed to override a mayoral veto of his proposed legislation.

Campos, an attorney who came to the United States as an undocumented teenager from Guatemala, told the crowd that he hopes to ensure that undocumented juveniles can only be referred to federal authorities for deportation after a

court finds that they have committed a felony.

The Campos proposal, which was introduced during a week-long effort to revive immigration reform efforts at the federal level, seeks to amend a policy shift that the Mayor's Office rammed through last summer after somebody leaked confidential juvenile criminal records to the *San Francisco Chronicle*.

Those leaks revealed that city officials had been harboring adolescent crack dealers instead of referring them to Immigration and Customs Enforcement (ICE) for deportation. Within days, Mayor Gavin Newsom — who had just announced his gubernatorial bid — ordered a change in policy.

In the year since that shift took place, city officials have reported an estimated 180 to 190 youths to ICE. But immigrant rights advocates say Newsom has refused to meet with more than 70 local community organizations to hear their concerns about how the change in policy violates due process rights.

"I hope Newsom will look at this proposal and see it for what it is: a balanced and measured process grounded in the values of San Francisco," Campos told his supporters, noting that his proposal does not seek to revert to the city's original policy, under which no youths were



Sup. David Campos addresses an Aug. 18 rally for supporters of his legislation to restore due process rights to undocumented immigrant youths accused of crimes.

GUARDIAN PHOTO BY SARAH PHELAN

referred to ICE, even when there was misconduct.

Instead, Campos' proposal seeks to reform the policy that Newsom ordered and the city's Juvenile Probation Department implemented last July without public debate. As Avalos observed at the Aug. 18 rally, "The policy that was introduced last year only produced a semblance of public safety. It caved in to the politics of intolerance. It was not in line with the city of St. Francis. A veto-proof majority has made sure this legislation passes. Young people deserve better."

But the next day, the mood in the immigrant community soured

as they learned that the Mayor's Office had leaked to the *Chronicle* a confidential memo from the City Attorney's Office about the legal vulnerabilities of Campos' proposed legislation. The paper ran a long, high-profile story on the memo along with critical quotes from Newsom, Police Chief George Gascón, and U.S. Attorney Joseph Russoniello.

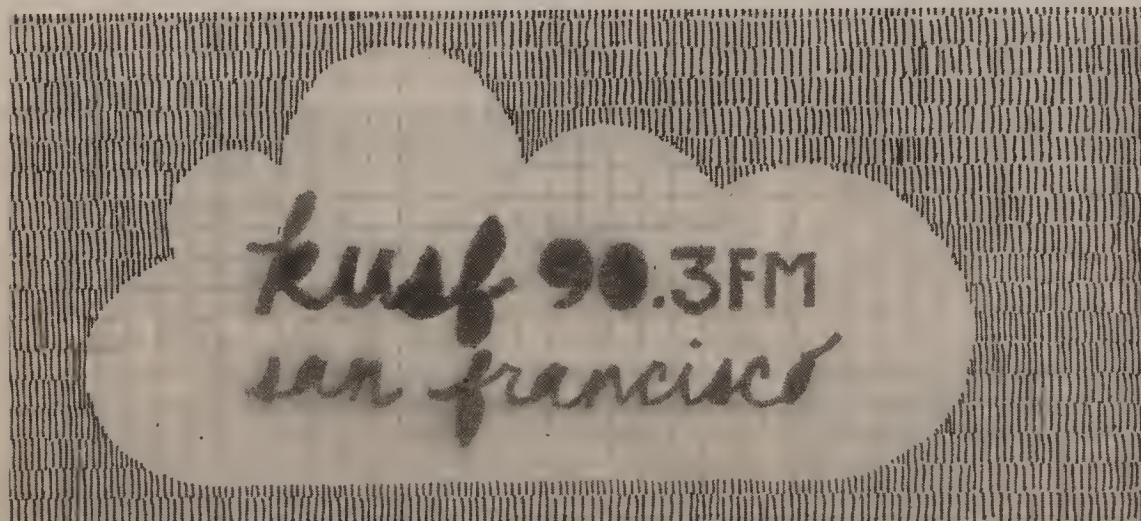
As of press time, the *Guardian* had not been furnished a copy of the leaked memo. But it reportedly warns that passage of Campos' legislation could jeopardize the city's defense against the Bologna family, who claim that the city's policy

allegedly allowed Edwin Ramos, now 22, to kill Tony Bologna and his two sons last year. It also reportedly cautions that the Campos proposal could affect city officials who are being probed by a federal grand jury on whether the city's previous policy violated federal law.

Missing from the *Chronicle's* coverage was any mention that the Ramos case is stalled, with Ramos claiming that he drove the car but did not fire the fatal rounds in the Bolognas triple slaying, and that the shooter has gone underground and is believed to have fled the country.

Nor did the *Chronicle* note that

CONTINUES ON PAGE 10 »



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The civil rights memo recommends that youths not be referred to ICE until five conditions are met.

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, AUG. 26

Ethnicity and class in Israel and Palestine

Hear speaker Eyal Rozenberg, an anarchist visiting from Israel, speak at this monthly Alexander Berkman Social Club meeting on the interrelationship of ethnicity and class in Israel and Palestine. Rozenberg was drafted into the IOF at age 18, but quit military service and is now the editor of the *Conscientious Objector's Guide to the Military Prison System*.

7 p.m., \$5
AB5C meeting room
522 Valencia, SF
absocialclub@gmail.com for more info

Trash Mash-Up

This workshop allows participants to create their own "maskcostumes" out of materials collected from waste streams by a Trash Mash-Up crew. The event is designed to raise environmental and cultural awareness and is open to all ages.

2 p.m., free
Western Addition Public Library, Branch
1550 Scott, 5F
(415) 752-5537

THURSDAY, AUG. 27

Petition Obama

Attend this rally to collect signatures for a petition requesting that President Obama set a national emissions target prior to attending the U.N. Climate Change Conference later this year. Local activist Oskar Mosquito will embark on a 3,500-mile bike ride to hand-deliver the petition.

7:30 p.m., free
North Ocean Beach
Upper Great Highway and Fulton
Pedalforarevolution.blogspot.com

Stop the cutbacks

Speak out against the cutbacks of public workers in California at this forum sponsored by the 5F Peace and Freedom party. Speakers include scientist

TROUBLETOWN

By LLOYD DANGLE



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Charles Rachlis, Charles Smith of the American Federation of State, County, and Municipal Employees (AF5ME) Local 44, and Mary Anne Ring of Coalition of University Employees (CUE) Local 6
7 p.m., free
522 Valencia, SF
(415) 637-3787

FRIDAY, AUG. 28

Justice for AETA4

Attend this fundraiser for the legal defense of Joseph Buddenberg, Maryam Khajavi, Nathan Pope, and Adriana Stumpo, four activists who were recently arrested under the Animal Enterprise Terrorism Act (AETA) for their alleged involve-

ment in protesting animal cruelty in Santa Cruz and Berkeley. Also be involved in helping to further the fight to strike down the act as unconstitutional for criminalizing activities protected by the First Amendment. Includes vegan desserts and a silent auction.
8 p.m., \$5-\$20, sliding scale
1884 Market, SF
aeta4.org

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POLITICS

Newsom's Mexican jag, restaurants and healthcare, leaked Campos memo



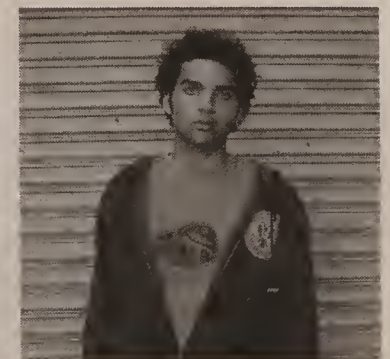
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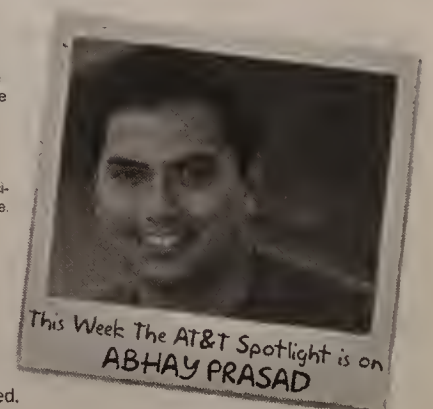
Abhay sits on the board of Trikone which is a non profit organization for lesbian, gay, bisexual and transgendered people of south asian decent. Founded in 1986 in the San Francisco Bay area, Trikone is the first group of its kind in the world. South asians affiliated with Trikone trace their ethnicities to one of the following places: Afghanistan, Bangladesh, Bhutan, India, Nepal, Pakistan, Sri Lanka, and others.

Trikone offers a supportive, empowering and non-judgmental environment, where LGBT south asians can meet, make connections and proudly promote awareness and acceptance of their sexuality in society. Abhay Prasad is this week's AT&T Spotlight community hero and AT&T is donating \$500 to Trikone.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T...helping to raise the bar in our community.



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This Week The AT&T Spotlight is on
ABHAY PRASAD

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Photo: AMBER MORTENSEN



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GUARDIAN

Sanctuary CONT.

a committee vetting potential nominees for U.S. Attorney for Northern California has forwarded three names for Sen. Barbara Boxer to consider — Melinda Haag, Matthew Jacobs, and Kathryn Ruemmler. Russoniello, who launched this grand jury investigation and has been openly hostile to San Francisco's sanctuary city policies, could soon be replaced.

And the *Chronicle* only dedicated one sentence to another legal memo — a 20-page brief prepared by the American Civil Liberties Union, the Asian Law Center, the Immigrant Legal Resource Center, the Lawyer's Committee for Civil Rights, Legal Services for Children, and the San Francisco Immigrant Rights Defense Committee. Their memo was prepared to support Campos' contention that Newsom's new policy exposes the city to lawsuits, undermines confidence in the police, subverts core progressive values, ignores differences between adults and minors, and violates the city charter.

"In its haste to respond to media stories, the Mayor's Office and JPD acted precipitously, usurping the role of the Juvenile Probation Commission under the City Charter and failed to abide by the measured approach embodied in the City of Refuge Ordinance," contends the civil rights memo.

The authors of this civil rights memo note that they repeatedly shared their concerns with the Mayor's Office, JPD, and the City Attorney's Office about the new policy — which, they observe, "was crafted behind closed doors and hastily adopted in 2008 without a public hearing."

"Yet, the Mayor's Office and JPD have rejected our invitation to work collaboratively with community partners to ensure that the youth are not referred for deportation based on a mere accusation or an unfounded suspicion, and to protect the city from exposure to liability for erroneously referring a youth who is actually documented for deportation," the civil rights memo states.

The civil rights memo recommends that youths not be referred to ICE until five conditions are met: the youth has been charged with a felony; the youth's felony delinquency petition has been sustained; the youth has undergone immigration legal screening by an immigration attorney; JPD has comprehensive policies to minimize the risk that the youth will be erroneously referred to ICE because of language barriers.

ers; and the probation officer makes a recommendation to the court and the court agrees that ICE should be notified.

Reached shortly after the Mayor's Office leaked the City Attorney's confidential memo, Campos expressed shock at the manner in which it was released. "It's an elected official's obligation to protect the city, and elected officials also have a fiduciary duty," Campos said.

Confident that his legislation is legal, Campos observed that "legal challenges are a reality any time you try to do anything about immigration.

"But it's interesting that we are talking about fear of being sued, when San Francisco has a long and proud history of facing legal challenges when we believe that we are correct," he added, pointing to the city's willingness to fight for same-sex marriage, domestic partner benefits, and universal health care.

"The very same people who say that they are afraid of being sued here had no problem defending those issues," Campos said. "Perhaps it is not so popular to defend the right of an undocumented child as those other issues. But that does not negate the fact that we are right on this issue. We should stand up for what is right and we should not be afraid of litigation."

Avalos was equally appalled by this seemingly unethical leak by the Mayor's Office. "I thought we just had something to celebrate, having a rally to support David Campos' legislation and now we have memos being leaked," Avalos said. "It's unfeeling at best. By leaking a confidential memo that contains privileged attorney-client information, you are undermining the city's legal position on an issue. And obviously you are putting your personal career interests over the city. If the mayor's political position is more important than the welfare of the city, that's pretty worrying to the Board of Supervisors."

The City Attorney's Office responded to the leak by issuing another memo, this time outlining the legal and fiscal perils of leaking attorney-client privileged materials. "Confidential legal advice is not intended to be fodder in political disputes," City Attorney Dennis Herrera stated, noting that he was "not aware of a city official or employee who has acknowledged responsibility for the disclosure."

And, initially, no one in the Mayor's Office took responsibility for the leak.

"It is my understanding that the *Chronicle* got it from a confidential

source," Newsom Press Secretary Nathan Ballard told the *Guardian*, claiming that "the Campos bill paints a target on us and puts our entire sanctuary city policy at risk."

But by week's end, pressure was building on Newsom to reveal who dunit.

"While I welcome the issuance of the City Attorney's legal guidance reminding the Mayor's Office and the Board of Supervisors of their obligation to keep attorney-client privileged information confidential, a thorough investigation is needed to hold those responsible accountable," Avalos stated, asking the City Attorney's Office and the Ethics Commission to get involved.

Shortly after Avalos asked for an investigation, I covered the swearing-in ceremony for Gascón at City Hall, during which Gascón told the assembled that "safety without social justice is not safety."

Struck by the chief's words, I asked the mayor if he was concerned about the apparent breach of security that occurred in his office when the memo was leaked. Newsom responded angrily, noting that clients, in an attorney-client privilege arrangement, can release memos if they so choose.

"So, you did leak the memo to the *Chronicle*?" I asked.

"I handed it," Newsom answered, pausing to look at Ballard, "to some of my people." *Chronicle* reporter Heather Knight was also there and wrote in a story published the next day that Newsom "authorized the leak."

When I asked if leaking the memo was a preemptive strike against the Campos legislation, the mayor went into a rant about how Campos' proposal could open the city to the threat of lawsuits and the loss of the entire sanctuary ordinance.

But concerns about lawsuits didn't stop Newsom from pushing for same-sex marriage in 2004. When I asked Newsom to explain this disparity, he dismissed my question and Ballard announced it was time to move along.

Angela Chan, staff attorney with the Asian Law Caucus, challenged Newsom's claim that Campos' legislation puts the city's entire sanctuary ordinance at risk, telling the *Guardian*, "It's a false ultimatum." **SFBG**

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San Francisco groups launch campaign for federal immigration reform.



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Hacking meters

Trio cracks SF's "smart" parking meters, exposing their flaws

By Gabrielle Poccia
news@sfbg.com

Joe Grand and his accomplices, Jacob Appelbaum of Noisebridge and Chris Tarnovsky of Flylogic Engineering, have had their way with San Francisco's new "smart" parking meters, hacking their way into the systems, exposing how easily they are manipulated, and sharing the entire experience with whoever would listen.

The three men, all highly skilled computer programmers, built a smart card capable of fooling San Francisco's parking meter system into giving up that sweet parking space for free, and right in front of our eyes. "You can do pretty much anything on the streets. No one in San Francisco cares," Grand, who also goes by Kingpin and is head of Grand Idea Studios, told the *Guardian*.

The three men shared their account in a PowerPoint presentation at Black Hat Conference, a security conference held in Las Vegas last month. "We found out through the media," said Judson True, spokesperson for the San Francisco Municipal Transportation Agency, which administers the city's parking system.

In three days the trio managed to create a device that could infiltrate the meter and then, using an oscilloscope (a device used to translate electronic signals into readable data), they recorded the communication between the meter and card.

Grand was then able to analyze the communication and, by adjusting it, created a new card with a value of \$999.99, the highest amount a meter can display.

San Francisco has spent \$35 million to deploy 23,000 smart meters throughout the city and the hack was intended to get city officials to improve the system. "San Francisco has been grasping for straws for what to do with metered parking. We wanted to enlighten people to the potential problems," Grand told us.

Since the news about their findings has gone public, Grand has met with SFMTA officials. "They were very responsive, more so than many other security groups. They seemed to be more concerned with vandalism and money being

skimmed during collection than with high-tech attack. They wanted to understand the mindset of the people perpetrating these attacks. They were already looking for similar types of fraud."

To defend against fraud, the SFMTA monitors the audit logs of all the meters. If a card has been

the vendor of these meters. "It was the best system for the time and the price," says True. "They are huge improvements over the mechanical machines."

San Francisco is currently planning with MacKay about next-generation meters that will be capable of processing credit cards. "As long as the credit card's info is processed right away and not stored, then there is no real chance of fraud," Grand said. But plans for purchasing such meters are far in the future, and no decisions have been made about which model will be used.



The hackers were able to max out credit on the new smart meters, or to erase credit. | PHOTO COURTESY OF GRAND IDEA STUDIOS

used more than its possible value (cards are sold in denominations of \$20 and \$50) then the city can block the card and these crimes are avoided. "We have not found any fraud," says True.

This smart meter technology is used in cities across the country. In Massachusetts, several MIT students were able to find ways to manipulate smart meters in Boston. Two of the three men who found the vulnerabilities in SF's meters live in the city. "We're San Francisco residents and we want our money to be used well. We need a secure system that will protect its citizens. A system that is at risk trickles down to the taxpayers."

SFMTA met with J.J. MacKay,

The plan to replace all the old meters with smart meters by early next year. The smart meters are a key element to the SFMTA's SF Park pilot program, which uses market pricing and other tools to control parking demand (see "The Politics of Parking" cover package, July 1).

The hackers' PowerPoint presentation's "Final Conclusions" offered a couple of hints into their worldview. They began with "Systems need to be fully tested before deployment" and ended with "Consider a world without parking meters. Ride a bicycle!" **SFBG**



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Protecting babies from fire and chemicals

By Wendi Jonassen
news@sfbg.com

GREEN CITY Profit-driven companies are fighting an expensive and underhanded battle to keep their toxic fire retardants in California's furniture.

Senate Bill 772, authored by Sen. Mark Leno (D-San Francisco), seeks to exempt certain children's furniture from California's fire code, thereby allowing manufacturers the option of forgoing toxic fire retardants and giving consumers the opportunity to raise their babies around chemical-free furniture. But lobbying efforts last week stalled the bill in the Assembly Appropriations Committee, where it will be reconsidered Aug. 26.

California's onerous standards for fire safety are unique. According to Technical Bulletin 117, established by the California Bureau of Home Furnishings, all furniture manufactured in California must be able to withstand an open flame for 12 seconds without igniting.

While there are other methods that meet California's standards, such as barriers and safer chemicals, the cheapest way for manufacturers to meet TB 117 is to pour toxic, halogenated chemicals that act as fire retardants into all upholstered furniture.

This means that fire retardants are put in most things in your house — your couch, your mattress, your baby's pillows and strollers. The companies producing the fire retardants are huge multinational corporations — Albermarle, Chemtura, ICL Industrial Corp. and Tosoh — spending millions on lobbying and in drafting nonprofit fronts.

The fire retardants go by a variety of technical names: polybrominated diphenyl ether, halogenated substances, TRIS, BFRs, CFRs ... the list goes on. That chemical family is halogenated chemicals. The only one that is legal in all consumer products is decabrominated diphenyl ether, referred to as DECA. Some of the chemicals that are known to be toxic are only banned from certain products, such as pajamas in the case of TRIS, but are still being poured into everything from electronics to clothing to upholstery.

SB 772 specifically focuses on

four pieces of children's furniture. After reviewing years of data, the Bureau of Home Furnishings found that bassinets, nursing pillows, strollers, and infant pillows have never caused fire causality. Leno contends, "There is no need to pour chemicals into products that are not fire risks."

Numerous studies and agencies, including the National Toxicology Program and the California Environmental Protection Agency, have linked halogenated chemicals to cancer, thyroid disease, reproductive problems, ADHD, child autism, and long list of other ailments. Some, like Seth Jacobson, spokesperson for Citizens for Fire Safety, argue that the studies are exaggerated and "not scientifically valid".

Any manifestation of these diseases may take years to see or are complicated by other factors, making correlations to specific chemicals difficult to pinpoint. Russell Long of Friends of the Earth believes that this is a comparable scenario to the asbestos crisis of the 1980s. Asbestos was a common household chemical long suspected of toxicity and in 1989, after numerous health and legal battles, the EPA banned it. Decades later the federal government is still spending billions in liability lawsuits affecting more than 600,000 people.

Another issue is bioaccumulation — these chemicals don't stay put. According to Leno, these chemicals don't bind to materials. Instead they fall to the floor and become part of dust. In 2006, the California EPA reported that "PBDEs have been measured in house and office dust, indoor air, plant and animal-based foods, terrestrial and marine animals, and in human breast milk, blood, and fat."

In 2008, scientists from UC Berkeley, Harvard, and the Silent Spring Institute found that the levels of PBDEs in Californians are twice as high as other U.S. regions. The California EPA has reported that the highest tissue concentrations of PBDEs are found in California aquatic life, with rising levels in San Francisco Bay harbor seals. Long believes "this is one of the biggest toxic threats facing Californians today".

This is Leno's second attempt at passing a bill involving these particular issues. The first, SB 706, introduced last year, sought

to directly ban the use of toxic fire retardants. SB 706 was named the Crystal Golden-Jefferson Act, in memory of a 41-year-old firefighter who died of work-related, non-Hodgkin's lymphoma. It is believed she developed the condition after breathing in dioxin (a highly toxic carcinogen) that was released from burning flame-retardants. Oregon, Vermont, Washington, and Maine have already passed bills banning dioxin and have started phasing it out.

This nonprofit front is just one of the extraordinary efforts of the chemical companies to stop bills of this nature.

Banning chemicals is hard to do. Richard Holober of the Consumer Federation of California says that the petrochemical industry will slightly alter a banned chemical, "sort of chasing one version after another." In the United States, chemicals are mass-produced and distributed until they are found to be dangerous. In Europe, chemicals must be proven safe first.

The most outspoken opposition to both bills, SB 706 and SB 772, is a group called Citizens for Fire Safety. The group, headed by Jacobson, argues that fire retardants saves lives, noting that since California established TB 117 California structure fires have dropped by about 60 percent. Records from the National Fire Protection Association show a drop of 32 percent between 1980 and 2000. Yet other states, including New York, show a drop of 40 percent without a similar fire regulation. The drop can easily be ascribed to an increase in smoke detectors, better education, and more regulations on cigarettes: the number one fire instigator.

Citizens for Fire Safety's funding is suspicious. Its Web site clearly states "a portion of our funding...comes from various chemical

industry leaders." Indeed, Jacobson says he has no problems accepting funding from the same companies that manufacture the chemicals in question. Leno believes Citizens for Fire Safety is a "concerted business effort to confuse the public."

This nonprofit front is just one of the extraordinary efforts of the chemical companies to stop bills of this nature. According to Holober, the bromine companies spent between \$6 million and \$9 million on lobbyists and efforts to derail SB 706. This is the largest amount spent by a consumer-interest group in lobbying efforts, Leno and Holober say.

Public records show that the two biggest lobbying efforts on behalf of Citizens for Fire Safety represent the Citizens for Fire Safety Institute, (which is funded by chemical corporations) and a PR group representing the Bromine Science and Environmental Forum. The BSEF represents all the major brominated flame-retardant companies.

Joe Kerr, president of Orange County Professional Firefighters Association Local 3631, makes more reasonable objections to SB 772. Kerr opposes the deregulation until "all the principals are brought to the table. Get the burn ward doctors, and the environmentalists, EPA, and Mark Leno together — because there are good arguments on both sides." In the meantime, Kerr doesn't want to "throw the baby out with the bathwater." He also voices concern that some consumers will stop buying California products if the state's fire standard is lowered.

SB 772 is a deregulatory, pro-environment bill that gives the market the option to decide. Any product that does not meet regulations will be labeled accordingly. Leno voiced concern that the labels will confuse the issue and many amendments have been made about where the labels should be placed.

Although the bill was approved by the full Senate in June, heavy lobbying efforts prevailed in the Assembly and it fell three votes short in the Assembly Appropriations Committee last week. Reconsideration has been granted for next week when the bill will need nine votes before it can proceed to the Assembly floor. If SB 772 does not get nine votes, it will be another year before it can be heard again. **SFBG**

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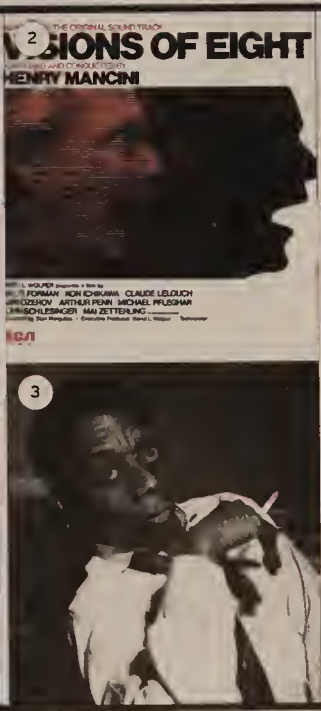


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THURSDAY
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VISUAL ART

"A Sobering Affect"

A few weeks ago in the *Guardian's* Photography Issue, I wrote about the flashbulb explosion of brand name underground snappers on the nightlife scene. But I didn't mention the one club where getting your picture taken is actually part of the program. That club is Juanita More and Joshua J's fantastically fun Booty Call. (Wednesdays, 10 p.m., \$3. Q Bar, 456 Castro, SF. www.juanitamore.com.) Each week the back room of Q Bar is transformed into an eye-popping wonderland, and patrons are snapped in various stages of tipsy undress by ace shot-hound Brandon Norris. But the young Norris is moving beyond after-dark outlandishness with his first solo show, "A Sobering Affect," ditching the props and shining a realistic eye on many of SF clubland's queer and genderfuck denizens. The results are more sultry than sobering, with feather-light post-production work rhyming his beautifully candid celebrations with Renaissance portraiture. **(Marke B.)**

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www.brandonnorrisphotography.com

MUSIC

20 Minute Loop

20 Minute Loop's name is an obscure reference to the "black box recorders" installed on commercial aircraft. These robust machines, built to withstand high temperatures and crushing ocean depths, have only 20 minutes of recording capacity. And so it is that their stories are told on top of perpetual erasures, a finite span of data that cycles infinitely every third of an hour. It is irony on a certain level — a contradiction built into a mechanism of modern life. One might ponder the whimsical knot and find something sublime in it. The band itself, a San Francisco quintet, seems to enjoy these quizzical constructions. Their whip-smart pop music, chock full of unusual hooks, time signatures, and lyrics, are precocious notions molded into focused entities most commonly called songs. **(Nathan Baker)**

With the Famous, Billy and Dolly
9 p.m., \$10
Cafe Du Nord
2170 Market
(415) 861-5016
www.cafedunord.com

FILM

"Beyond ESPN: Visions of Eight"

An Olympics film is a necessary part of "Beyond ESPN,"

the sports movie series I curated with Joel Shepard at Yerba Buena Center for the Arts. *Visions of Eight* is a compelling and provocative oddity. When its producers assembled an octet of directors to create short films about the summer 1972 Munich Olympics, they had no idea about the tragic events to come. The murder of 11 Israeli athletes has since been the focus of *Munich* (2005) and *Four Days in September* (1997). In comparison, *Visions of Eight's* omnibus structure is a final fracture of the idealized cinematic "official Olympics" story, before terrorism brought the always present politicism — nationalist and other — of the Games to the fore in a way that can't be erased and shouldn't be forgotten. The directors include Milos Forman, Arthur Penn, John Schlesinger, and Kon Ichikawa, who follows his full-length *Tokyo Olympiad* (1965) with a bravura sequence that stretches a 100-meter dash to 10-minute duration. Weightlifting tension, sore losers' follies, a tribute to female athletes and more can be found within this keepsake. Plus, the soundtrack's by Henry Mancini! **(Johnny Ray Huston)**

7:30 p.m., \$8
Yerba Buena Center for the Arts
Screening Room
701 Mission, SF
(415) 978-2787

www.ybca.org

STAGE

Zombie!

There are some combinations that just guarantee a grand ole time, like ice cream on a sunny day, a cold Jack and Coke, or — as in the case of *Zombie!* — musicals that feature singing, dancing zombies. In *Zombie!*, trouble arises when Trent revives his dead girlfriend with the Army's secret zombie gas, which accidentally awakens the deceased citizens of his hometown, Colma. As Trent and his little whoopsie catch on to this, they must outrun a fame-hungry reporter and his uncle, head of the U.S. Department of Super Secret Projects. Come watch as this cautionary tale — three years in the making — finally comes to life. **(Victoria Nguyen)**

8 p.m. (continues through Sept. 5), \$15
Stage Werx Theatre
533 Sutter, SF
(415) 433-7827
www.stagewerx.org

FRIDAY
AUG. 28

MUSIC

Bestial Incarnation

Fact: it's too damn hot these days, especially outside of San Francisco's comfortable fog blanket. Metal fans, not

exactly known for their summer-appropriate attire, have had it especially rough. But fortunately there's the shady, frostbitten muck of black metal to help them stay cold (metaphysically, anyway.) Bestial Incarnation makes its way up north from Los Angeles to eclipse the sometimes-metal haven that is the Oakland Metro in a distortion-saturated penumbra of nightmare riffs, bolstered by an uncharacteristically distinctive vocal tone — think Immortal's Abbath singing through that Peter Dinklage robot-voice thing. Dark days ahead, folks. **(Tony Papanikolas)**

With Necrite, Embers, Cyanic, Desecrion
8 p.m., \$7, all ages
Oakland Metro
630 Third St., Oakl.
(510) 763-1146
www.oaklandmetro.org

FILM

Women Make Movies Festival

When Kathryn Bigelow gets headlines for directing *The Hurt Locker* (look, a woman actually directing an action movie!), something's gotta give. In celebrating the talent and spirit of female filmmakers, the Women Make Movies Festival also showcases controversial subjects like compulsory drafting of women in Israel and female matadors facing misogyny in

Spain. Highlights include Alexis Krasilovsky's *Shooting Women* (2008) about female cinematographers, and Ann Hershey's stirring *Tillie Olsen: A Heart in Action* (2007) about the acclaimed author, humanist, and social activist who gave a voice to working class women and single mothers. This festival fosters local and international talent while showing that the personal is still highly political. **(Laura Swanbeck)**

7 and 8:30 p.m. (continues through Sept. 3), \$6-\$9.75
Roxie Cinema
3117 16th St., SF
(415) 863-1087
www.theroxie.com

STAGE

Happiness

After touring New York, Denver, and even Kathmandu, Heather Harpham's solo show *Happiness* makes its West Coast premiere. The 75-minute semiautobiographical tale begins when a woman gives birth to a baby girl. Within hours of being born, the child is transferred to a larger hospital in critical condition, where her undiagnosed blood disease leaves doctors scratching their heads. Alternately sad and humorous, the play features a visit to limbo with tour guide Lana Turner and a guest appearance by Gandhi. Using the improvisational elements of

I'm looking forward to the radical greenification of the MC battle and turf dance competitions.

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(1) Heather Harpham in *Happiness* (see Fri/28); (2) Henry Mancini's soundtrack to *Visions of Eight* (see Thurs/27); (3) *Take This Hammer's* James Baldwin (see Sat/29); (4) still from *She is the Matador* (see Fri/28); (5) Clipse (see Sat/29); (6) Dead Prez (see Sun/30); (7) photo by Brandon Norris (see Thurs/27)

HAPPINESS PHOTO BY BENJAMIN HILLER

Action Theater, writer-director Harpham makes every performance a unique and visceral experience for her audience. (Nguyen)

8 p.m. (continues through Sun/30), \$10-\$20
Shotwell Studios
3252-A 19th St., SF
(415) 920-2223
www.ftloose.org

SATURDAY AUG. 29

MUSIC

Clipse

"Patty cake patty cake / I'm the baker's man / I bake them cakes / as fast as I can," spit Virginia's Clipse on their Neptunes-flipped '02 anthem "Grjndin'." Those two bars merely suggest the potent lyrical abilities of brothers Malice and Pusher T, who effortlessly infect stagnant phrases with new, multilayered resonance. Indeed, their last effort *Hell Hath No Fury* (Jive, 2006) could stand as a paradigm lesson in Borgesian constructions of meaning. Clipse builds a self-referential world of words fueled on an internally circling text of endless interpretations. But that text even crosses the threshold into a more conventional environment, where "Keys Open Doors" and other pragmatic things almost happen. (Michael Krimper)

With J.-Billion and Beetiki; part of "Sneaker Pimps: World's Largest Sneaker Show" 8:30 p.m., \$15
Mighty
119 Utah
www.mighty119.com
(415) 762-0151

FILM

Take This Hammer

From the popular appeal of the classic *Another Country* (1962) and the pioneering homo-romanticism of *Giovanni's Room* (1956) to the collection of knife-edged puzzle pieces that is his meditation on the Atlanta child murders, 1985's underrated *The Evidence of Things Not Seen*, James Baldwin stood strong as one of 20th century America's most vital writers. He did so by honoring his sense of self and community and refusing to kowtow to cant. As contemporaries lost their ability to write to alcohol, or went into seclusion, Baldwin added his voice to increasingly contentious arguments. The 1964 KQED documentary *Take This Hammer* accompanies him as he visits community leaders in SF's black neighborhoods. Directed by Richard Moore, it's accompanied by another look at the Bay Area, the Oakland youth portrait *Losing Just the Same*. (Huston)

3 p.m., \$5
Phyllis Wattis Theater

San Francisco Museum of Modern Art
151 Third St., SF
(415) 357-4000
www.sfmoma.org

SUNDAY AUG. 30

EVENT/MUSIC

Dead Prez and Mistah F.A.B.: 2nd Solar-Powered Hip-Hop Concert

When I meditate on the scope of hip-hop (a daily indulgence of mine), the idea of "green conscious" rarely comes to mind. So when I saw a blazing flyer toting a free "solar-powered hip-hop concert" featuring the supremely healthy Brooklyn duo Dead Prez and local favorite Mistah F.A.B., I got interested quick. The event is hosted by Bay Area nonprofit Grind For the Green, an organization committed to making the environmental movement relevant to youth of color. Personally, I'm looking forward to the radical greenification of the MC battle and turf dance competitions. (Krimper)

With Fiyawata, Lil O, and DJ Anthony Marshall
12-4 p.m., free
Yerba Buena Gardens
Mission at Fourth, SF
(415) 820-3550
www.grindfortheGREEN.com/

MONDAY AUG. 31

FILM

SF State 49th Film Finals

A poet or painter, say, generally doesn't have to beg, borrow, or steal massive chunks of cash to produce his or her art, but such is often the case for filmmakers. To that end, it's infinitely gratifying to see a film triumph over budgetary limitations through sheer creativity and MacGyver-like ingenuity. The SF State 49th annual Film Finals makes its way to the Red Vic for an encore screening, showcasing what the trailer describes as a "bold and cutting-edge mix of short narratives, documentaries, experimental work, mixed media, and animation." After the endless cavalcade of shit-blowing-up that is the summer movie season, a night of film at its scrappy, heartfelt essence sounds pretty appealing. (Papanikolas)

7 and 9 p.m., \$6-9
Red Vic Movie House
1727 Haight St.
(415) 668-3994
www.redvicmoviehouse.com

LIT/FILM

Big Bell Release Party with NextGen Screening
Jason Morris's assessment of the new book *Righteous Dopefiend* (University of California Press, 392 pages,

\$24.95) in last week's *Guardian* issue on drugs demonstrated some of the reasons why he is a writer and not just a mere reviewer — with a voice that's direct but also capable of a simple turn of phrase that causes you to linger and contemplate, he knows how to tell a story. He also knows how to write a poem and how to put together and self-publish an excellent magazine, as evidenced by *Big Bell*, which reaches its third issue with this release party. The publication also includes a DVD curated by youth from Bay Area Video Coalition's Next Gen program, so there will be a screening mixed in with the reading and partying. (Huston)

6:30 p.m., free (donations requested)
San Francisco Museum of Modern Art
151 Third St., SF
(415) 861-3282
www.bavc.org

TUESDAY SEPT. 1

FILM

"Subversive Documentaries" Ironists everywhere should smile on the fact that Luis Buñuel corrupted documentary convention a mere 10 years after *Nanook of the North* (1922). Ostensibly an ethno-

graphic portrait of an impoverished mountain community, his *Las Hurdes* (1933) takes aim at the audience's credulity. "Reality emerges from this encounter stripped to the bone," Octavia Paz remarked, though it only does so through the manifest falseness of its representation. Alain Resnais' ode to plastics, *Le Chant de Styrène* (1958), and Georges Franju's troubled portrait of a veteran's hospital, *Hotel des Invalides* (1952), round out this intriguing triple bill, programmed by local filmmaker and projectionist Paul Clipson. (Max Goldberg)

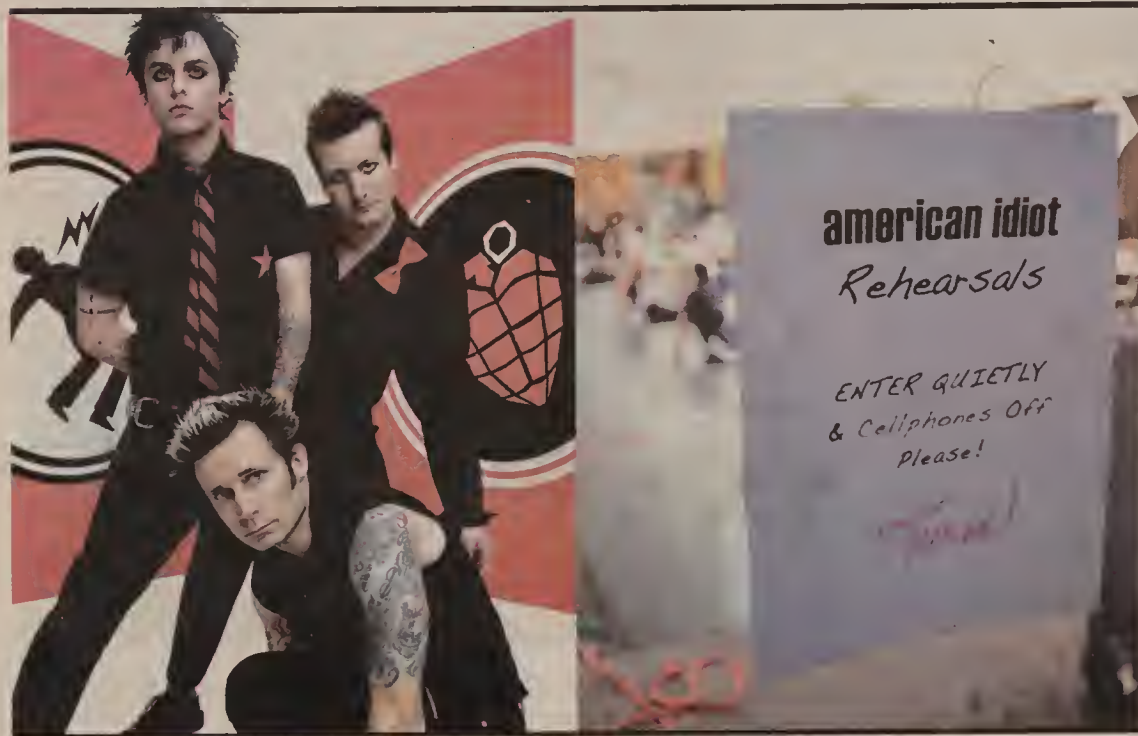
Noon, free
San Francisco Museum of Modern Art
151 Third St., SF
(415) 357-4000
www.sfmoma.org SFBG

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

fall arts preview

Punks gone Broadway? With the musical version of *American Idiot*, Green Day — with help from Tony-winning *Spring Awakening* director Michael Mayer — is poised to conquer a different kind of stage.

GREEN DAY IMAGE COUTESY OF WARNER BROS. RECORDS; AMERICAN IDIOT REHEARSAL PHOTO BY DOUG HAMILTON



No brainer

Green Day's *American Idiot* is made over for the Berkeley Rep stage

By Kimberly Chun
a&eletters@sfbg.com

FALL ARTS PREVIEW Who would have pictured Green Day's anthemic 2004 punk-rock concept album, *American Idiot* (Reprise), as the stuff of musicals? It

took merely two unlikely kindred spirits, meeting in the fall of 2007 for the first time: the Oakland band's lead vocalist, guitarist, and primary songwriter Billie Joe Armstrong and Tony-winning *Spring Awakening* director Michael Mayer.

Armstrong — that punk-rock die-hard who even now plays Gilman with his side project Pinhead Gunpowder? Turns out that as a tyke growing up in Rodeo, he serenaded the elderly and infirm in local hospitals with standards and show tunes from musicals like *Oliver!* and *Annie Get Your Gun*.

"That's how I learned how to sing," says Armstrong, laid back and low-key in stark contrast to the manic rabble-rouser who'll soon take command over a stage at San Jose's HP Pavilion. He's on the phone from his Oakland home during a brief

stop in Green Day's arena tour for *21st Century Breakdown* (Reprise), the follow-up to *American Idiot*. "There's a real old-school craft to it," he continues, measuring that quality against *Shrek*, *Legally Blond*, and other recent disposable Broadway musicals. "That's kind of a corny way of doing things, but when you see something like *Spring Awakening*, it's ... it's real life, and it's something that everybody relates to, and it's inspiring and emotional. *American Idiot* was really tailor-made for something like this to happen to it, y'know."

At the same time that Armstrong tried to heal the ailing with music — and '80s-era punks everywhere greeted "Morning in America" with a snarl — the generation-older Mayer was earning his MFA on the other side of the country in theater at NYU. No surprise, then, that Mayer "felt such a surprising kind of simpatico" on meeting the Green Day leader. "Even though we come from different worlds and are such different people," Mayer says, "you know, at the end of the day, Billie Joe is such a *showman!* Such a theatrical guy. Not since Al Jolson have I seen someone so in love with the audience and with putting on a performance for them."

Mayer radiates a similar high-wattage intensity, one that's fully prepared to kick out the jams. Wide-eyed and unblinking behind his black frame specs, clad in a Justice League T-shirt and floppy shorts, he's hiding out with me in what looks like an old classroom within the downtown Berkeley building enlisted for rehearsals of the musical version of *American Idiot*. "I feel like where we connect is old school," he says of Armstrong, slapping the table for emphasis. "Tin Pan Alley." Slap. "Vaudeville." Slap. "That's the music he grew up with. He became a punk-rocker — I became a theater homo!"

Together, Armstrong and Mayer are making a piece of theater that combines the musical's narrative tradition and holy union of song and dance with a breed of feisty alternative rock fed by the streetwise political punk of Gilman Street. A musical that unites the ironclad craft of the American Songbook and the heady, arena-sized artistic ambition of classic rock. Now, in the wake of the Broadway acclaim of Los Angeles punk vet Stew's *Passing Strange* (which also got its start in at Berkeley Repertory in 2006 and has just been transferred to film by Spike Lee),

American Idiot appears poised for critical and popular success when it opens Sept. 4.

American Idiot arrives at a time when musical theater is going through a wave of growing pains. The genre is casting about for ideas, whether they are from films like *Shrek* and *Billy Elliot* (to cite a Tony success from last year), or — as with *Spring Awakening*, which spotlighted music by Duncan Sheik — from rock songwriters more comfortable with the life of gritty clubs, merch tables, and tour buses than the mountain-moving, time-devouring, and costly group mechanics of putting on a full-tilt musical. Unlike singularly conceived rock operas like the Who's *Tommy*, the first notable union of an established rock band and theater on Broadway, so-called juke box musicals — collections of songs by one group like *Mamma Mia!* and *Jersey Boys* — have met with mixed results.

"There's a whole variety, like *Ring of Fire*, the Johnny Cash one, that just haven't made it," opines Michael Kantor, writer of the Emmy-winning 2005 PBS documentary *Broadway: The American Musical*. "It's very much dependent on the conception of the director and the book writer who is putting together the story that's going to encapsulate the music. I do think Broadway right now is keenly scavenging from movies or recordings — anything they feel like they can get quality material from as a launching point."

With the closing of a host of musicals earlier this year, producers are looking for the new and innovative. "Many of the most important musicals," Kantor theorizes, "have come from the most unexpected sources or most unusual approaches." And there's the scramble for the youth entertainment dollar, as the *High School Musical* TV-music franchise taps into the passion so many kids have for song, dance, and drama. "Kids are always attracted to musicals," Kantor muses, "but once they get into their midteens, a lot of them lose their interest in musicals as an art form and gravitate to other stuff. *High School Musical* catches them at their natural inclination for that kind of entertainment. The question is, will a show like [*American Idiot*] capture that much-sought-after 18- to 30-year-old demographic, which is when musicals tend to lose people. Kids go off to college, it's not too cool to like musicals,

and a lot of adaptations are mainstream or traditional — and it doesn't appeal to rebellious youth."

Young people also might have a hard time springing for costly theater tickets — yet the kids were out in force, filling the HP Pavilion last week when Green Day played to a hometown crowd with a show punctuated by pyrotechnic pillars of flames and fireworks-style explosions, gleeful costume changes, and squirt-gun shenanigans with Armstrong's mom. It was a big-room amplification of the string of Bay club dates Green Day played earlier this spring at intimate venues like the Independent, DNA Lounge, and the Uptown.

Below a cleverly conceived 3-D urban skyline backdrop, Armstrong fully embraced his onstage ham and flexed his crowd-control abilities à la Bugs Bunny in a *Looney Tunes* cartoon, taking running leaps from the monitors, stage-diving, soloing in the bleachers, donning a faux police cap and mooning each side of the audience, and entreating all assembled to raise their fists or sing along, before launching into more serious numbers like "Murder City," written about the Oakland riots that followed the Oscar Grant killing. Live, the band couples the playfully goofy, childlike comedy that tickles the 14-year-olds up front with the palpable sense of morality — driven by a beaten yet still beating anarchist heart — found on its increasingly serious-minded, idealistic recordings.

Armstrong won't be onstage for the *American Idiot* musical — though the production includes a live band — and it's not the Billie Joe Armstrong or Green Day Story. Instead, the musical is embedded in a specific time and hybridized with video-screen projections that simulate a familiar media-saturated landscape: it's 2004, in the dark years. America has sent its idiot back to the White House, and we're on the brink of Hurricane Katrina. Across that stage comes a series of almost archetypal characters one recognizes from the album: the Jesus of Suburbia, here dubbed Johnny for the lead actor it was written for, John Gallagher Jr., who won a Tony for his portrayal of Moritz in *Spring Awakening*; his antagonist St. Jimmy; and the rebel girl Whatsersname.

Just about a week before the concert, the hyperactive, pogo-friendly

CONTINUES ON PAGE 18 »

**MARGARET JENKINS
DANCE COMPANY/
GUANGDONG MODERN
DANCE COMPANY**

ybca
PERFORMANCE 09_10

PHOTO: IAN KLASOF

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FILM
VISIONS OF EIGHT by various directors
Thu, Aug 27, 7:30 pm
A lost documentary of the '72 Olympics in Munich as captured by eight different major directors. (1973, 110 min, 35mm)

FOOTBALL AS NEVER BEFORE
by Hellmuth Costard
Sun, Aug 30, 2 pm
Using eight cameras, this film follows the every move of George Best, by far the most famous soccer player of his time. (2005, 84 min, digital video)

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THRU SEP 11

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WED 8/26 SCOTTISH ANDYS BENEFIT BALL 6PM

THU 8/27 BREAST CANCER ACTION PARTY AND BENEFIT 5:30-9PM

THE DUNES (N AFRICAN DANCE BAND) 9PM \$5
FREE OYSTERS ON THE HALF SHELL 5:30

FRI 8/28 DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP)
RED HOTS BURLESQUE 7:30

ANNIE BACON & HER OSHEN, IL GATO (ROCK/FOLK/INDIE) 9PM \$6

SAT 8/29 MANGO (SF WAR BENEFIT) 3-8:30PM
HEAVY HINDENBERG, MONGOLOID, SEX PRESLEYS (COVER/PUNK) 9PM \$7

SUN 8/30 CHANTELE TIBS, DEBORAH CROOKS, EMILY BONN (ACOUSTIC) 1-3PM NOS

SALSA SUNDAYS MAZACOTE 3-8PM \$8

MON 8/31 DOLLAR DAY'S \$1 PABST/\$2 WELL RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM

QUINN DEVEAUX AND THE BLUT BEAT REVIEW, CON BRIO, DIRTY BOOTS (RHYTHM/SOUL/HIPHOP) 7PM \$5

TUE 9/1 SWING GOTH 7PM
DJ REAL, FOXTAILS BRIGADE, THE YELLOW DRESS (INDIE) 8PM NOS

Green Day CONT»

energy of a Green Day show appeared to be finding its perfect translation at a rehearsal for *American Idiot*. Three weeks in, the cast — including *Passing Strange's* Rebecca Naomi Jones, here portraying the riot grrrl heroine Whatsername — tackled a round of "She's a Rebel." In leggings and a Green Day T-shirt, Jones bounced on her toes as a barefoot Mayer dispensed hugs to cast members. A scruffily bearded Gallagher circled the group, then took his place in the desk jockey center for "Nobody Likes You." Choreographer Steven Hoggett tweaked the movements of the cast members as they tossed papers and marched up and down a moveable metal staircase

"When someone is a 20-something with all that angst and energy — where do you put that?" Hoggett said later by phone, pondering the task of "putting songs on their feet onstage." The goal of the choreographer who won an Oliver for his strong, subtle work in *Black Watch* and came up in the '90s U.K. clubbing scene: create movement that serves Green Day's songs and isn't "too showbiz." To that end, he took in a Green Day show in Albany, N.Y., and fell in love with the mosh pit. "That was absolutely brilliant," he remembers. "Nerves gave way to absolute revelation. It's just seeing what thousands of people do when they see Green Day — this is the world we need to do onstage."

Collaborating mainly via phone, e-mail, and text with Armstrong from 2007 through 2008, Mayer wanted to focus on a trio of friends — Johnny, Will, and Tunny — as he created the libretto. In true rock operatic form, all the dialogue is sung, using just the songs' lyrics and text from the special edition CD of *American Idiot*.

Mayer and arranger Tom Kitt, whose work eventually scored him a spot creating string arrangements for *Breakdown*, took apart the songs — "letting them breathe in a theatrical way," as Mayer puts it — and placed the lyrics in the mouths of various characters. B-sides and new numbers like "Know Your Enemy," "21 Guns," and "Before the Lobotomy," which Armstrong offered to Mayer during the making of *Breakdown* last year, were inserted into the flow. Nonetheless, Mayer maintains it was crucial to him to preserve the original track order. "I didn't want to violate the form of the record," he says. "I wanted to expand it, because the record's only 52 minutes, and that's not a full evening, and with these extra characters, they need more

material to serve the arcs of their journeys."

It's been a very personal journey for lead actor Gallagher, who confesses that he's been a huge Green Day fan since fourth grade, when he'd wait eagerly for the trio's "Basketcase" video on MTV. His character is Johnny, the Jesus of Suburbia, or as he describes it, "the son of rage and love." Raised in a broken home. Johnny is on "this path, caught between self-improvement and self-destruction, which is something I think we can all relate to," says the actor, who until not long ago had a band of his own. He and Mayer came up with the notion to deepen and intensify Johnny's descent into drug addiction. "When the chips are down, it's always easier to just implode on yourself rather than explode outward in a positive fashion that might be helpful for others."

Countering that is the positive process, littered with emphatic yeses, according to Mayer, of putting together *American Idiot*. In contrast with the difficult but rewarding eight-year gestation of *Spring Awakening*, Mayer — who has worked on such disparate productions as *Thoroughly Modern Millie* and the national tour of *Angels in America* — sees this musical's trajectory as absolutely charmed. The spell has been in place from the day he proposed his idea to Green Day's management in 2007, to the moment he was allowed six months to put together a libretto (a process that flew by in six weeks because Mayer says he was so "charged" by meeting Armstrong), to the instant last year that he and coproducer Tom Hulce decided to stage the musical at Berkeley Rep, a company he'd been wanting to work with for years, with his friend, artistic director Tony Taccone.

It's all coming strangely, beautifully, together — like a punk-rocker besotted with pop hooks and a theater-infatuated one-time Julliard instructor. "It makes me very, very nervous," Mayer confesses, chuckling. "Oh, it's terrifying! There's something wrong with it — it's too joyous. It's been too easy in terms of everything falling into place." **SFBG**

AMERICAN IDIOT
Sept. 4-Oct. 11
Tues., Thurs.-Fri., 8 p.m.; Wed., 7 p.m.; Sat., 2 and 8 p.m.; Sun., 2 and 7 p.m. (no matinees Sept. 5-6 and 12-13); \$16-\$86
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THE ULTRA TWIST (ITALY)
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trash pop culture news, notes, and reviews

Legend (and other games) of the fall

GAMER The fall release schedule lacks the marquee names and rabid hype that defined the previous year in gaming, but thumb-callused consumers everywhere should have much to look forward to following a summer of ho-hum titles.

Call of Duty: Modern Warfare 2 (Infinity Ward/Activision), PS3, Xbox360, PC

After farming out a by-the-numbers semi-sequel, *Call of Duty: World at War*, to developers Treyarch, Infinity Ward has redeployed. Bridging the treacherous divide between immaculately choreographed single-player campaigns and frenetic, repayable multiplayer, *Modern Warfare* the first was a smash hit and remains an Xbox Live staple. Activision will count on its tent pole FPS to hit another one out of the park, with the help of snowmobile chase firefights and all manner of shit that goes "boom!" (Nov. 10)

The Beatles: Rock Band (Harmonix/MTV Games/EA), PS3, Xbox360, Wii

Not just another rhythm game; more like a labor of love. Unlike, say, "*Guitar Hero: Aerosmith*" (Activision), the Fab Four's name comes first for this title. Early reviewers have heaped praise on Harmonix, honing in on the attention paid to visual detail. Beyond recreating the band's distinctive instruments and best-known gigs, the developers worked closely with Apple Corps. to animate "dreamscape" sequences that will set the scene for the group's late-period, psychedelic tunes. Three-part harmonies and the ability to download the Liverpool quartet's entire catalog (which is still not possible on iTunes) are just gravy. (Sept. 9)

Borderlands (Gearbox/2K Games), PS3, Xbox360, PC

Gearbox's twitch-based post-



Brütal Legend's heavy metal hero, Eddie, is voiced by Jack Black.

pocalyptic RPG made early headlines by effecting a complete change in art direction, resulting in its idiosyncratic, cel-shaded look. More important is the promise of a huge open world, four-player co-op, and the *Diablo* (Blizzard)-baiting siren call of procedurally generated loot. (Oct. 20)

Brütal Legend (Double Fine/Electronic Arts), PS3, Xbox360

The long-awaited masterpiece from San Francisco's resident game royalty, Tim Schafer. The *Grim Fandango* (Lucasarts) creator and his team at Double Fine have ridden a rollercoaster to get this game in stores, but a bevy of celebrity voice talent, a head-banging soundtrack, and Schafer's boundless imagination are sure to make it worth the wait. Also enticing are *Ocarina of Time* (Nintendo)-style spellcasting via electric guitar, a so-crazy-it-just-might-work RTS option for multiplayer, and enough heavy metal-themed mayhem to fill a few hundred macabre record sleeves. If you can only slay \$60 worth of bloodthirsty demon between now and the holiday game glut, this is your surefire pick. (Oct. 13)

(Ben Richardson)

THE MIX

- (1) Frantically catching up with *Mad Men* back episodes
- (2) Backstreet Boys drag, Mall Madness, UndergroundSF
- (3) Stationary dancing contest, American Indian Powwow
- (4) Pictureplane, *Dark Rift* (Lovepump Unlimited)
- (5) Jesus Christ in Pasolini's *The Gospel According to Saint Matthew* (1964)



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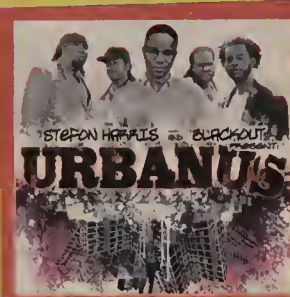
WILLIE NELSON
American Classic 14⁹⁸ CD

American Classic is Willie Nelson's return to the *Great American Songbook*, featuring guest duet partners Norah Jones and Diana Krall. LP available for \$15.98.



TY SEGALL
Lemons 11⁹⁸ CD

Ty Segall is carving out his own brand of neo-psych garage, exploring the space between Cro-Magnon fuzz and atmospheric acoustic psych on his new album, *Lemons*.



STEFON HARRIS AND BLACKOUT
Urbanus 14⁹⁸ CD

Famed vibraphonist-composer Stefon Harris returns with his *Urbanus*, a spectacular piece of work sparkling with optimism, ingenuity and emotional immediacy.



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Swinging, Singing, Playing: The Jazz Masters 14⁹⁸ CD

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TIM BUCKLEY
Live At The Folklore Center NYC - March 6, 1967 13⁹⁸ CD

This entire concert, performed in front of about 35 people, is presented in its original running order of 16 songs, six of which are Tim Buckley compositions that have never appeared on any studio or live album. Includes an unpublished interview.



IMOGEN HEAP
Ellipse 10⁹⁸ CD

Imogen Heap has poured her heart and soul into writing her much anticipated new solo album, *Ellipse*. Features the song "First Train Home."



SMOKEY ROBINSON
Time Flies When You're Having Fun 13⁹⁸ CD

Motown legend, Smokey Robinson unleashes a new album of original material featuring guests Carlos Santana, Joss Stone, and India Arie lending their estimable musical talents. LP available for \$17.98.



THE NEW LOST CITY RAMBLERS
50 Years: Where Do You Come From? Where Do You Go? 3-CD SET 33⁹⁸

Collectively known as the New Lost City Ramblers, Mike Seeger, John Cohen, and Tom Paley were pioneers in the revival of southern mountain music during the folk music revival of the late 1950s and 1960s.



ARCTIC MONKEYS
Humbug 12⁹⁸ CD

Humbug contains a stunning set of songs both heavier and lush than their previous albums, but still full of the Monkeys usual punch and vitality. LP available for \$17.98.

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REIGNING SOUND
Love and Curses 11⁹⁸ CD

At long last, the long awaited fifth studio album from Greg Cartwright's Reigning Sound is here, and it's guaranteed to please all fans of this incredible rock n' roll band. LP available for \$11.98.



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music

Fall into new albums by Yoko Ono, Carl Craig, Whitney Houston, the Lovemakers, Os Mutantes, and the Fresh and Onlys. Or go out at night and see the likes of Blues Control, Pictureplane and Gil Scott Heron.



Fall music machine

A seasonal blitz of releases for vinyl heads and pod people

By Johnny Ray Huston
johnny@sfbg.com

SEPT. 1

Peter Broderick *4 Track Songs* (Tape) A large reissue collection of lovely songs by the man who spans from Berlin to Portland, Oregon.
The Entrance Band *The Entrance Band* (Ecstatic Peace) Ten Thurston Moore-approved tracks, recorded in Los Angeles.

Robin Guthrie *Carousel* (Darla). The Cocteau Twin did a fine job soundtracking **Gregg Araki's** 2004 *Mysterious Skin*. Frazer-free, he sticks to instrumentals.

Whitney Houston *I Look to You* (Arista) Post-Bobby, she looks to you, listeners, with a little help from Alicia Keys.

Insane Clown Posse *Bang! Pow! Boom!* (Psychopathic) Juggalos and Juggalettes unite!

The Clean *Mister Pop* (Merge) Attention all Flying Nun fanatics — the Kiwi pop revival gets stronger and stronger.

SEPT. 8

Carl Craig *69: Legendary Adventures of a Filter King* (Planet E) Vinyl-only box set of four EPs by the Detroit techno technician.
Os Mutantes *Haih...or Amortecedor* (Anti-/Epitaph) The troubadours of tropicália return with their first album in 35 years.
Yo La Tengo *Popular Songs* (Matador) But exactly how popular?

SEPT. 11

Jay-Z *Blueprint 3* (Roc Nation/Atlantic) Dramatic release date for the rapper who comes back more times than cockroaches and Cher.

SEPT. 15

Air Supply *The Singer and the Song* (Odds On/E1) Just when you thought they couldn't get any softer, they record acoustic versions of their old hits.

Dodos *Time to Die* (French Kiss) Phil Ek produces the San Francisco duo's follow-up to 2007's acclaimed *Visiter*.

The Fresh and Onlys *Grey-Eyed Girls* (Woodsist) *Pitchfork* is onto the locals who wrestle success from failure.

Kid Cudi *Man on the Moon: The End of the Day* (Dream On/G.O.O.D./Universal Motown) A big production, with Kanye, Snoop, and Common out to catch some shine.

Lovemakers *Let's Be Friends* (Talking House) The sophomore album, produced in San Francisco.

Radioslave *Fabric 48* (Fabric) Multi-monitored Matt Edwards contributes to the mix series, including some of his own tracks.

SEPT. 22

Girls Album (True Panther/Matador) A great album by the SF group, set to soundtrack summers and other seasons to come.

CONTINUES ON PAGE 26 >>

LIVE ON STAGE

The ABCs of this fall's concerts

By Johnny Ray Huston
johnny@sfbg.com

Asobi Seksu Oct. 2, Slim's
Atlas Sound Nov. 3, Great American Music Hall
Bad Brains Sept. 15-16, Slim's
Beach House Oct. 19, Bottom of the Hill
Blues Control Nov. 5, Hemlock
Budget Rock Oct. 22-25; Bottom of the Hill, Eagle Tavern, and Thee Parkside
Carol Burnett Oct. 1, Paramount Theatre
Butthole Surfers Oct. 16, Regency Ballroom
Children of Bodom Oct. 9, Regency Ballroom
Crown City Rockers Sept. 29, Independent
Crystal Stilts Oct. 14, Slim's
Damon and Naomi Oct. 9, Independent
Dead Meadow Sept. 28, Great American Music Hall
Def Leppard, Cheap Trick Sept. 2-3, Shoreline Ampitheatre
Echo and the Bunnymen Oct. 22, Fox Theater
Fever Ray Oct. 5, Regency Ballroom
Fool's Gold Sept. 15, The Independent
Hammer, Whodini Sept. 25, Fox Theater
Health, Pictureplane Sept. 10, Bottom of the Hill
Gil Scott Heron Oct. 2, Regency Ballroom
Grouper Swedish American Music Hall, Sept. 20
Hardly Strictly Bluegrass Oct. 2-4, Speedway Meadow at Golden Gate Park

Horrors Oct. 3, Independent
Talib Kweli Sept. 18-19, Yoshis SF
Cass McCombs, Papercuts, Girls, Sept. 9, Great American Music Hall
Kylie Minogue Oct. 1, Fox Theater
Mos Def, Erykah Badu, and Jay Electronica Sept. 3-4, Davies Symphony Hall and Paramount Theatre
No Age Oct. 30, Great American Music Hall
Om Sept. 24, The Independent
Pains of Being Pure at Heart Sept. 18, Great American Music Hall
Pet Shop Boys Sept. 22, Warfield
Peter Bjorn and John, El Perro del Mar Nov. 19-20, Great American Music Hall
Phoenix Sept. 17, Warfield
Pixies Nov. 8-9, Fox Theater
The Pogues Oct. 13-14, Warfield and Regency Ballroom
Psychedelic Furs, Happy Mondays Sept. 17, Regency Ballroom
The Raincoats Oct. 9, Mezzanine
Royksopp Nov. 19, Regency Ballroom
Shonen Knife Oct. 30, Blank Club
Starving Weirdos Sept. 19, Swedish American Music Hall
Sunset Rubdown Oct. 26, Great American Music Hall
Teenage Jesus and the Jerks Oct. 8, Slim's
The Tubes, Sept. 5, Great American Music Hall
Vivian Girls Sept. 9, Rickshaw Stop
Wallpaper Sept. 4, Uptown
Wavves, Ganglians Sept. 6, Rickshaw Stop
Why? Oct. 17, Great American Music Hall
Wire Train, Translator Sept. 5, Slim's



New York City brass band Slavic Soul Party bring their tuba-and-accordion-flavored funk to the Elbo Room Sept. 25.

The shakedown

Fall clubbing equals tubas, pagers, voguing, punks, more

By Marke B.
markeb@sfbg.com

FALL ARTS If you think you can handle more massive autumn debauchery than Oct. 3's gargantuan Lovevolution (www.sfllovevolution.org) parade and festival,

which showcases every electronic continent-shaker on the local scene, or the Treasure Island Music Festival (www.treasureisland-festival.com) Oct. 17-18 with its onslaught of dance music NAMES, then you may want to jet to the below. Child, I've seen your plate — and it's never full.

HIP-HOP DEBASER

Launch your fall-forward blackout in old-school shelltoes, as the primo Debaser party veers from its grunge-revival template with classic rap chestnuts, St. Ides drink specials, and a sneaker contest (prizes: an eighth, a forty, a pager.) *Sat/29, 9 p.m., \$5. The Knockout, 3223 Mission, SF. www.myspace.com/debaser90s*

MATTHEW DEAR

Oh dear, oh Dear, the techno DJ heartthrob is back in town from touring the world, this time without his live band. Expect a ravenously pop polish and the usual Ghostly International joys. *Sept. 4, 10 p.m., \$12 advance. Mighty, 119 Utah, SF. www.mighty119.com*

BATTLE AT GROUND ZERO

The very grand finale of the SF Grand Vogue Ball, which has been energetically building up a roster of fantastic contestants during preliminaries every Friday night in August, will be an explosion of face, attitude, and flailing limbs. *Sept. 11, 8 p.m., free. Yerba Buena Center for the Arts, 700 Howard, SF. www.sfggrandvoguelball.tk*

DAM FUNK

Laidback techno-boogie and electro-funk from the shades-bedecked master of jambox rock. West Coaster Dam of L.A.'s luscious Funkmosphere parties will be showing off rare vinyl cuts from his personal collection as well as some of his own, much lauded tracks. *Sept. 11, \$10. Poleng Lounge, 1751 Fulton, SF. www.polenglounge.com*

BEARRACUDA MAGNUM

Supersize your Folsom Street Fair weekend — and prepare for your hairy winter hibernation in style — with hundreds of sweaty, burly men when furry-techno paradise Bearracuda takes over DNA Lounge. Heave, ho! *Sept. 25, \$10-\$15. DNA Lounge, 375 11th St., www.bearracuda.com*

DROP THE LIME

Sexy electro ragers — plus singing! — from the super-flirty posterboy of all-night bangin'. He'll be rolling up with twisted adrenaline junkie Tim Exile and hometown Lights

Down Low hero Sleazemore. *Sept. 25, \$12.50 advance. Mighty, 119 Utah, SF. www.mighty119.com*

SLAVIC SOUL PARTY!

In the hoot-and-whirl tradition of Gogol Bordello and Balkan Beat Box, this massive brass band brings Eastern European sounds to the dancing masses, on the order of our own beloved Kafana Balkan crew. New album *Taketron* (barbes) is a shining example of the new Romany hybridity. *Sept. 25, 8:30 p.m. and 1 a.m., \$15/\$25. Elbo Room, 647 Valencia, SF. www.elbo.com*

PART TIME PUNKS

L.A.'s rabble-rousing promoters, Part Time Punks, join the Honey Soundsystem and Donuts crews for a thoughtful onslaught from the past, with live performances from the Raincoats and Section 25, plus a DJ set from Gang of Four. *Oct. 9, \$25 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com*

BOYS NOIZE

Pushing electro through the crystalline prism of your ass, the esteemed (you can be esteemed in electro?) DJ and beat-mongrel keeps squeezing dirty, dirty beats from the banger stone. He'll be pumping lightning jags from his new disc *Power!* (BNR). *Nov. 4, 9 p.m., \$17.50 advance. Mighty, 119 Utah, SF. www.mighty119.com sfbg*

FRIDAY NIGHTS

at the de Young

August 28

From 5–8:45pm with free programs and live music. Enjoy cocktails and an evening menu in the Cafe. Regular museum admission prices apply.



Image: David Ruben Pritzker, Bear Shaman Transformation, ca. 1991. Stone, bone, metal, and paint, FAMSF bequest of Thomas G. Fowler

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects, including 50 from the tomb of King Tut, and places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, *Art and Power in the Central African Savanna*.

EXPERIENCE an evening of celebration for the newly opened exhibition *Yua, Spirit of the Arctic: Eskimo and Inuit Art from the Collection of Thomas G. Fowler*. Activities include a presentation by Nunamta Traditional Yup'ik Eskimo Singers and Dancers and a discussion in the Koret Auditorium with artist **Suzie Silook**.

CREATE your own art inspired by **Eskimo spirit masks**.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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 BLACK JOE LEWIS & THE HONEYBEARS
 THE DUKE SPIRIT • ZEE AVI
 BLIND PILOT • SAMBADA
 WEST INDIAN GIRL

Lineup subject to change.

SATURDAY, AUG 29TH
AT 12PM

DAVE MATTHEWS BAND
BLACK EYED PEAS • THE MARS VOLTA
JASON MRAZ
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MODEST MOUSE
 BAND OF HORSES
 THE DEAD WEATHER
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 ROBERT RANDOLPH & THE FAMILY BAND
 BRETT DENNEN • THE AVETT BROTHERS
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 AUGUST 27TH



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FRIDAY, AUGUST 28TH

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August 27th Howlin' Kegin



THE DIRTBOMBS

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 SATURDAY, AUGUST 29TH

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 SATURDAY, AUGUST 29TH



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Collective Soul is one of those bands that keeps churning out great mainstream music (*American Idol* commercials, *Twilight* soundtrack) without being smeared all over the tabloid culture we live in. Their newest self-titled disc is no exception, as they kick out great songs, sparkling production and positive energy. Lookout!

13.99

Sandra Bernhard Whatever It Takes

Afro/Rock

The multi-talented Ms. Bernhard has long incorporated music into her stage show, so her debut music disc comes as no surprise. What is surprising is that her album melds rock music (even featuring Chrissie Hynde on one track) with African and middle-eastern music.



11.99



George Benson Songs and Stories

Concord
Well, what can you say about a new George Benson album? Just go get it, you know it's going to be great. This one features new songs from Bill Withers, Lamont Dozier and Smokey Robinson, guest appearances from Lalah Hathaway, Patti Austin, Norman Brown, Tom Scott, Gerald Albright and more. It's all that unique place between jazz and R&B that Benson pioneered and is still the best at.

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THURSDAY 8/20	CLUB S New weekly presented by Skills featuring the best in France. Progressive and Electro. This week features Ross FM, B33SON, Justin Illusion and more... 9:30pm-2am No Cover 84 10:30pm, \$3 After
SUNDAY 8/23	HONEY SUNDAYS Celebrate the birthday of one of our residents Pee Play with a yellow hankie party featuring DJ's Chris Farnetti and Texx with a fundraiser for this year's LovEvolution float! 8pm-2am No Cover
MONDAY 8/24	INDUSTRY 3 DJ's rotating Hip-Hop, Reggae and House, Iron Bartender Competition and much more... 8pm-2am No Cover

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MUSIC



Music machine CONT. >>

The Mantles *The Mantles* (Siltbreeze) Another great album by a SF band, set to soundtrack as many seasons as Girls' debut.
Yoko Ono Plastic Band *Between My Head and the Sky* (Chimera) Ono meets Cornelius on some tracks — it had to happen.
The Pastels/Tenniscoats *Two Sunsets* (Domino) The pre-C86 legends team up with the atmospheric pop duo — sublimity results.

SEPT. 29

Mariah Carey *Memoirs of an Imperfect Angel* (Island Def Jam). More flitty finger gestures in our future.
Kris Kristofferson *Closer to the Bone* (New West) The bearded one collaborates with Don Was.
Madness *The Liberty of Norton Fulgate* (Yep Roc) Twenty-some years later, they're here again, and with the same producers from yesterday.
Melvins *Chicken Switch* (Ipecac) Fifteen-song remix endeavor.
Barbra Streisand *Love is the Answer* (Columbia) Babs is back, and she's got Diana Krall with her.
Wallpaper *Doodoo Face* (Eenie Meenie) Do do that doodoo.

OCT. 6

Air *Love 2* (Astralwerks). French perfume.
Basement Jaxx *Scars* (Ultra/XL) Weird cast of guest contributors: Yoko Ono, Kelis, Santogold, Lightspeed Champion, and Yo! Majesty.
Roseanne Cash *The List* (Ultra/EMI) Covers of songs that her dad said were important.
The Clientele *Bonfires on the Heath* (Merge) Songs that jingle-jangle-jingle.
Lita Ford *Wicked Wonderland* (JLRG Entertainment) Bow down as the queen of hair metal returns.
The Very Best *Warm Heart of Africa* (Green Owl/ILG) M.I.A. and Ezra Koenig of Vampire Weekend contribute guest vox to this eagerly-awaited club stormer.



GIRLS
ALBUM

OCT. 13

Patrick Cowley and Jorge Socarras *Catholic* (Macro) Amazing found album by Sylvester collaborator Cowley is set to start an Arthur Russell-like revival.
Echo and the Bunnymen *The Fountain* (Cooking Vinyl) Comeback time.
The Roots *How I Got Over* (Def Jam) I'll never get over how they got over.
Shakira *She Wolf* (Epic) Still kooky, still raking in millions.
Thao with the Get Down Stay Down *Know Better Learn Faster* (Kill Rock Stars) Wise words and sharp sounds.

OCT. 20

Atlas Sound *Logos* (Kranky) Another one by Bradford Cox's side project, which many prefer to Deerhunter.
Themselves *CrownsDown* (Anticon) Six years since their last one and ten years since their debut.

OCT. 27

Cobra Killer *Uppers & Downers* (Monika) These crazy, funny chicks from Germany sure know how sample the Monks. Love them or lose.
Train *Save Me, San Francisco* (Columbia) If you insist?

NOV. 3

Sean Lennon *Rosencrantz and Guildenstern are Undead* (Capitol) A soundtrack to the zombie comedy. Weird guest appearances: Jeremy Sisto and Kool Keith.

NOV. 10

Fuckpony *Let the Love Flow* (Bpitch Control) Good old dirty house music.

NOV. 17

Annie Don't Stop (Smalltown Supersound) The Norwegian pop princess jumps to another label for her long-awaited second album.
dj/Rupture and Matt Shadetek *Solar Life Raft* (The Agriculture) Mix maestros unite.

NOV. 24

Mary J. Blige *Stronger* (Geffen) Stronger, no doubt. But more relaxed and singing in a lower key, one hopes. **SFBG**

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Scratch 'em if you got 'em. Clockwise from top left: Kid Kameleon adds meow to Disco vs. Dubstep, Joshua J masters Big Top, Terry, Mani, and Rahni call you Miss Honey, and 1999 spins backwards.

MISS HONEY PHOTO BY DAVIS CABALLERO



Itches

By Marke B.
 markeb@sfbg.com

SUPEREGO "It's not the heat, it's the humidity." Actually, having just touched down from the East Coast, lemme tell ya it's both. No matter how much I may wish I was getting down to Afro-acid in New York's P.S. 1 courtyard, I know I'd be rabidly itching to claw off my custom polyester Isabel Toledo bunny suit if I had to deal with the Big Apple heatwave. I much prefer to get sweaty on purpose, after dark, in our own climate of nuttiness, thank you very much.

(A note: This column is dedicated to the memory of Daithí Donnelly, a mastermind behind Anu, Swig, Bourbon and Branch, and more who passed away earlier this month. We'll sorely miss his tireless dedication to SF nightlife.)

DISCO VS. DUBSTEP

"Why the hell not?," I ask you. I'm anxious to hear the result of this new weekly 18+ club experiment at Poleng, as local and international DJs from both sides of the seemingly incongruous musical divide square off or blend their various strains. Firsts up: Kid Kameleon and Lexxus in the dubstep room, and Salva and B. Bravo in the disco room. Stand in the middle.

Wednesdays starting Wed/26, \$5 for under 21/ over 21 free. Poleng, 1751

Fulton, SF. www.hacksawent.com

STAY GOLD

There's so much going on right now on SF's dark side that occasionally regular parties that I enjoy immensely slip through my liquor-lubricated crack. Thus, I've finally gotta give many snaps to the queer-lightful monthly Stay Gold party, which features "hella gay dance jamz" from DJs Rapid Fire and Pink Lightning and a beautiful crowd of lezzies, fags, and in-betweens. Wed/26 and last Wednesdays, 10:30 p.m., \$3. Make-Out Room, 3225 22nd St., SF. www.makeoutroom.com

HOLY FUCK

Electronic music, without those annoying synthesizers. Perfect! The Toronto-based experimental rock quartet subs in live drums and bass — plus toy keyboards, effects pedals, and other delicious analog goodies — to reinterpret edgy dance sounds. It really works, and gives rise to some surprisingly heady combinations. Thu/27, 8:30 p.m., \$15. The Independent, 628 Divisadero, SF. www.independentsf.com

KEYS N KRATES

More live electro-emulating she-nanigans from Toronto, this time courtesy of the multi-member outfit dubbed "kings of the live remix." Discover in wonder their guitars-and-turntable versions of Justice and other dance floor juggernauts. It's no joke karaoke, the boys mean business. Sat/29, 10 p.m., \$10. Club Six, 66 Sixth St., SF. www.clubsix1.com

BIG TOP

Once upon a time there was an amazing bar called the Transfer where really fun nightlife things happened. One of those fun things was Big Top, promoter Joshua J's outrageous circus-themed drag hoo-haw. It was like Cirque du Soleil, but with less French and much more basket. Well, it's back, now at Club Eight, with three rings of disco-tinged scandal. Sat/29 and last Saturdays, 10 p.m., \$5. Club Eight, 1151 Folsom, SF. www.eightsf.com

MISS HONEY

I went to the premiere of this monthly party earlier this summer, and it was too, too much. Packed with young art stars, energized scenesters, and voguing — there was indeed a runway — it brought together many of the city's oft-dispersed up-and-coming movers and shakers. With surprisingly little irony! Ms. Terry and Mani host, with DJs Chelsea Starr, Frankie Sharp, and more. Sat/29, 10 p.m., \$5. Triple Crown, 1772 Market, SF. www.triplecrownsf.com

1999: RETURN OF THE RAVE

I'm so scared of this! Were you still raving in 1999? If you were, and you haven't died of sugar-shock from all those candy necklaces, then you may want to wayback with ages 16+ to those Hot Topic-tinged days of yore. Sat/29, 9 p.m.-4 a.m., \$40. Regency Ballroom, 1300 Van Ness, SF. www.skillsdj.com **SFBG**

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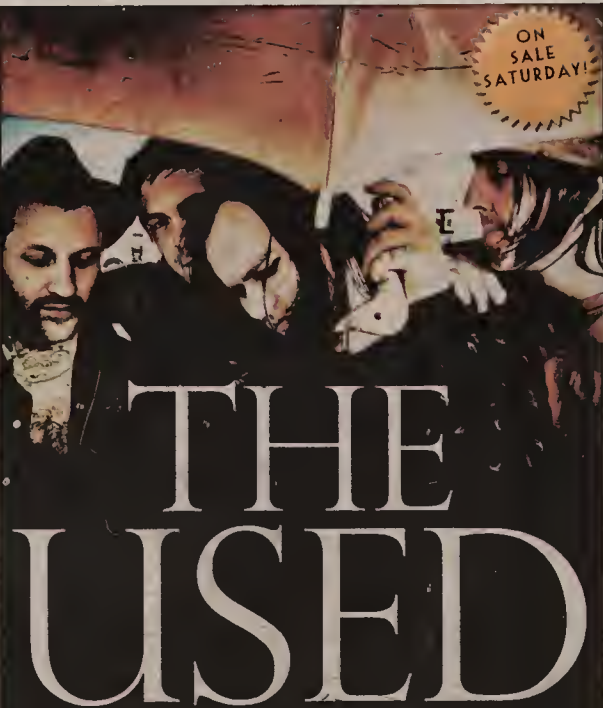
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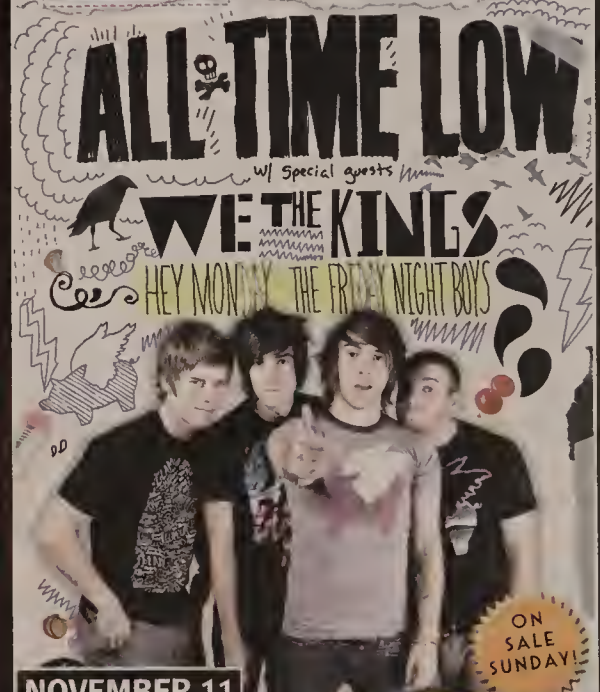
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AUGUST 30

SUNDAY!



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COLLECTIVE SOUL
BLACK STONE CHERRY • RYAN STAR
SEPTEMBER 14
SUGAR RAY
DIRTY HEADS • AIMEE ALLEN
SEPTEMBER 15

EVERY TIME I DIE
BRING ME THE HORIZON
OH, SLEEPER • ARCHITECTS
SEPTEMBER 16

HAPPY MONDAYS
THE PSYCHEDELIC FURS
AMUSEMENT PARKS ON FIRE
SEPTEMBER 17

BILL LASWELL'S
METHOD OF DEFIANCE
FEAT. OR. ISRAEL, BERNIE WORRELL,
TOSHINORI KONOO, HAWKMAN,
GUY LICATA & BILL LASWELL
SEPTEMBER 18

DRAGONFORCE
SONATA ARCTICA
TAKING DAWN
SEPTEMBER 19
IN FLAMES
BETWEEN THE BURIED AND ME
3 INCHES OF BLOOD
THE FACELESS
SEPTEMBER 21

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CALEXICO
 Sergio Mendoza y La Orkesta
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SUN AUG 30th
MUTANTES
 extra golden dj felina
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FRI SEP 4th
MEW
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SAT SEP 5th
SUN SEP 6th
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 Bret Mosley (Sat) doors 8:30 \$23 ADV \$25 DOOR
 The Stone Foxes (Sun)

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 GIANT PANDA GUERRILLA OUB SQUAO
 TUE 9.8/ DOORS 8:30/ \$15
THE KNUX
 WED 9.9/ DOORS 7:30/ \$18
SOULSAVERS
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 JONNEINE ZAPATA • REDGHOST
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8.28 F
BAYLANDO
SPANISH TOWN SOUND
 W/ DJ'S KOOL KYLE & MR.E

8.29 Sa
"MICHAEL JACKSON TRIBUTE PART II"
KEV CHOICE ENSEMBLE
 GUEST DJ'S

8.30 Su
"KING OF KINGS"
DJS SMOKE ONE, IRIE
DOLE & BOOMSHHELL
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MUSIC

Outside Lands Music and Arts Festival



PREVIEW The poop on surviving and thriving at Outside Lands: After you bike or find parking on the avenues around 36th Street, trek into Golden Gate Park toward Polo Field, being careful not to kick any of those adorable pop-up gophers in the head. Don't lug a cooler: believe it or not, you're *not* camping, the grub is fairly affordable, foodie-oriented (Three Twins Ice Cream! Hog Island Oysters! Dosa!), and diverse, and you don't wanna be lugging crappage around. Do bring sunblock, a hat, a blanket to sit or lie on, reading material or something, anything, for the dull acts, and — yup, the SF mantra — layers, layers, layers. Now relax and scan the schedule. Here's how your humble princess of the pen would negotiate Outside Lands.

Friday: I'd start slow with shoegaze Autolux, then pick up the hippie-hipster steam at Akron/Family. Then I'd be torn, Solomon-style, between Built to Spill, Zap Mama, and Los Campesinos! Off to the Dodos, though I'm interested in checking out Zee Avi before Silversun Pickups. I'll feel divided at 5 p.m.-ish, thanks to the National and Black Joe Lewis and the Honeybeats. Maybe an ear cleansing Q-Tip, but otherwise I'm calling it an early Friday. Yawn.

Saturday: Starting it with Zion I and the Dirtbombs. Wanna see Extra Golden, then maybe Raphael Saadiq and definitely Boots Riley and Tom Morello's Street Sweeper Social Club. I'll check out comedians Brent Weinbach (soon with a new CD), Sherry Strof, and Kevin Camia, playing daily at the Barbary tent along with gypsies like Yard Dogs Road Show. Mastodon will be good for a pleasant ear bleed before Bat for Lashes and Os Mutantes knock their pretty heads. TV on the Radio next, then I'll see how I feel — starkly art-rockin' (Deerhunter) or electric-folk-friendly (Conor Oberst and the Mystic Valley Band). The Mars Volta wipes it all up at the end.

Sunday: Breakfast with Darondo with Nino Moschella, then Bettye LaVette. The rest of the day at the Lands End stage looks solid: Robert Randolph and the Family Band, Modest Mouse, M.I.A., and Tenacious D. But Dead Weather, Morning Benders, Matt and Kim, Heartless Bastards, John Vanderslice, Caexico, and Band of Horses tempt me to stray. Still, as Sunday rolls in with the fog, whatever's left of me just may park it in one grassy spot. (Kimberly Chun)

OUTSIDE LANDS MUSIC AND ARTS FESTIVAL Fri/28, 12:40 p.m.–9:50 p.m.; Sat/29, noon–10 p.m.; Sun/30, noon–9:20 p.m., \$89.50–\$225.50. Golden Gate Park, SF. www.sfoutsidelands.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

324B 22nd St, SF; (415) 642-D474. 8:30pm, free.
Les Nubians Yoshi's San Francisco. 8 and 1Dpm, \$26.
Odes Rite Spot, 2D99 Folsom, SF; www.ritespot-cafe.net. 8:30pm, free.
Tin Cup Serenade Le Colonial, 2D Cosmo Place, SF; (415) 931-36DD. 7pm, free.

WEDNESDAY 26
ROCK/BLUES/HIP-HOP
Tia Carroll Biscuits and Blues. 8pm, \$15.
Carta, Shuteye Unison, Form and Fate Bottom of the Hill. 9pm, \$8.
Casy and Brian, Bad Friends, Dadfag, Ornithology Thee Parkside. 8pm, \$7.
David Thorton Blues Band Rasselas Jazz. 8pm, free.
Dodos, Spencey Dude and the Doodles Rickshaw Stop. 9pm, \$1D.
Dredg, RX Bandits, As Tall As Lions Fillmore. 7:30pm, \$2D.
Funeral Pyre, Early Graves, Elitist, Cestus, DJ Rob Metal Annie's Social Club. 8pm, \$7.
Middle Distance Runner, Aushua Hotel Utah. 9pm, \$8.
Goh Nakamura, Tomo Nakayama, Odessa Chen Café du Nord. 8pm, \$1D.
100 Suns, Circle of Eyes Tyrant Hemlock Tavern. 9pm, \$6.
Phenomenal Handclap Band, Bart Davenport, Tempo No Temp Knockout. 9pm, \$7.

FOLK/WORLD/COUNTRY
Jon Bennett Simple Pleasures, 3434 Balboa, SF; (415) 387-4D22. 8pm, free.
Gaucha, Michael Abraham Jazz Session Amnesia. 8pm, free.
Leigh Gregory Plough and Stars. 9pm, free.

DANCE CLUBS
Booty Call Q-Bar, 456 Castro; www.bootycall-wednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Club Shutter Elbo Room. 1Dpm, \$5. Goth with DJs Omar, Nako, and Justin.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Wednesday Infusion Lounge. 1Dpm, free. DJ Slick Dee.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TopHne and guests spin outernational funk and 'get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2DD7 16th St., (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

JAZZ/NEW MUSIC
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$1D.
Cat's Corner Savanna Jazz. 7pm, \$5-10.
"Marcus Shelby Jazz Jam" Revolution Café,

THURSDAY 27

ROCK/BLUES/HIP-HOP

Akron/Family, Howlin' Rain Rickshaw Stop. 9pm, \$10.
Shane Dwight Biscuits and Blues. 8pm, \$15.
Fresh and Onlys, Box Elders Knockout. 10pm.
Goddamn Gallows, Frankenstein L.I.V.S., Mutilators, Horror X Annie's Social Club. 8pm, \$7.
Have Heart, Ceremony, Cruel Hand, Shipwreck, Bitter End Thee Parkside. 8:30pm, \$12.
20 Minute Loop, Famous, Billy and Dolly Café du Nord. 9pm, \$10.
Rats, Back CCs, Pipsqueak Hemlock Tavern. 9pm, \$6.
Sex Type Thing Red Devil Lounge. 9pm, \$10.
"Weezer Tribute Show" Bottom of the Hill. 9pm, \$10. With Trophy Fire, Judgement Day, Matches, and Silian Rail.

JAZZ/NEW MUSIC

Al Coster Trio and jam Savanna Jazz. 8pm, \$5.
Bee! Trio Red Poppy Art House. 8pm, \$10-15.
Nathan Clevering Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
Lloyd Gregory Shanghai 1930. 7pm.
Michael Gold Socha Café, 323S Mission, SF; (415) 643-6848. 8:30pm, free.
Paul Kimura Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 8:30pm, free.
Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.
"New Frequencies @ YBCA: Musicians Respond to Wallworks" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 6pm, free with gallery admission (\$5-7). With Chris Brown/Mason Bates and David Arend Duo.
Les Nubians Yoshi's San Francisco. 8 and 10pm, \$26.

Stompy Jones Top of the Mark. 7:30pm, \$10.
Tri-Cornered Tent Show, AnyWhen Ensemble Luggage Store Gallery, 1007 Market, SF; www.luggagestoregallery.org. 8pm.

FOLK/WORLD/COUNTRY

Bluegrass and Old Time Jam Atlas Café. 8pm, free.
Dunes El Rio. 9:45pm, \$5. A North African Dance Band.
Flamenco Thursday Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, 9:30; \$12. With Carola Zertuche and Company.
"Roots and Ruckus" Hotel Utah. 8pm, \$6. With Chloe Makes Music, Samuel Ooores, Alynda Lee, Feral Foster, Willy Gantrim.
Topsy House Plough and Stars. 9pm, free.
Trainwreck Riders, Kerosene Kondors, Autumn Sky Amnesia. 9pm, \$8.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. OJs Pleasuremaker, Señor Oz, J Elrod, and 8 Lee spin Afrobeat, Tropicália, electro, samba, and funk.
Bingotopia Knockout. 7:30-9:30pm, free. Play for drinks, dignity, and dorky prizes with host Lady Stacy Pants.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. OJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. OJ Kung Fu Chris, MAKossa, and rotating guest OJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with OJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Oata.
Popsene 330 Rich. 10pm, \$10. Rotating OJs spinning indie, Britpop, electro, new wave, and post-punk.
Toppa Top Thursdays Club Six. 9pm, \$5. Jah Warrior, Jah Yzer, I-Vier, and Irie Oole spin the reggae jams for your maximum irie-ness.

FRIDAY 28

ROCK/BLUES/HIP-HOP

ALO, Counter Clarkwise, Newfangled Wasteland Mezzanine. 10pm, \$20.

CONTINUES ON PAGE 32 >>

BOTTOM OF THE HILL
info line: (415) 621-4455

WED AUG 26
DOOR 8:30 \$8
age: 21+

CARTA
SHUTEYE UNISON
FORM AND FATE

THU AUG 27
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featuring Dan Potthast
MINI MANSIONS

SAT AUG 29
DOOR 8:30 \$10
age: 21+

BLUE SKY BLACK DEATH
BOY EATS DRUM MACHINE
BOY IN STATIC

SUN AUG 30
DOOR 7PM \$14
age: ALL

DUNGEN WOODS
KURT VILE

TUE SEP 1
DOOR 8:30 \$8
age: 21+

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LOVE INFINITY
THE NEIGHBORHOOD BULLYS

WED 9/2
Hurry Up Shotgun • The Dashing Suns

THU 9/3
Fighting The Villain • Robots Of Fury

FRI 9/4
Nylon Heart Attack • The Chop

SAT 9/5
Dirty Sweet • Gringo Star

WED 9/9
SING FOR CHINA TOUR
Hedgehog • Queen Sea Big Shark
Casino Demon • Drunken Hu?

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After clawing his way out of the Bay Area garage scene with a frantic one-man band, Ty Segall has now formed a three-piece that destroys sonic & melodic boundaries. Exploring the space between cro-magnon fuzz & atmospheric acoustic psych, *Lemons* is the natural next step after his self-filled 2008 debut.

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BAD FRIENDS
DADFAG
ORNITHOLOGY

*Thu 8/27
8:30PM \$12
ALL AGES

HAVE HEART
CEREMONY
CRUEL HAND
SHIPWRECK
BITTER END

*Fri 8/28
9PM \$10
ALL AGES

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THE GHOST (REUNION)
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*Sat 8/29
3PM FREE
ALL AGES

HAPPY HOUR SHOW
SHORT FUSE
DEADRINGERS
TYRANNOSAURUSCHR

9PM \$6
ALL AGES

OLEHOLE
THE ANCHOR
THE ATOM AGE
HARD GIRLS

*Sun 8/30
4PM/FREE
ALL AGES

TWANG SUNDAY
THE HARKENBACKS
GEN-II

UPCOMING SHOWS:

9/1 - THE CASUALTIES, KRUM BUMS, MOUTH SEWN SHUT, STATIC THOUGHT
9/2 - DANILA 666, MANNEQUIN MEN, NO BURNING BRIDEZ
9/3 - THIS IS MY FIST, AIRIX KITS, ROBOPOP 3, GUNNER
9/4 - HATCHET, HAVOK, BROCUS HELM, LACERATION
9/9 - HANK IV, CHEAP GIRLS, GRABASS CHARLESTONS
9/20 - THE SUBURBAN HOME RECORDS TOUR - AUSTIN LUCAS, TWO COW GARAGE, MIKE HALE
9/24 - CORMORANT, VELNIAS, FELL VOICES, ELM
9/25 - DEAD TO ME, NOTHINGTON, THE RE-VOLTS

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TYRANT
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THU 8/27
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THE BACK CC'S
PIPSQUEAK
9PM \$6

FRI 8/28
MAYYORS
LAMPS
CHRISTMAS ISLAND
WOUNDED LION
9:30PM \$8

SAT 8/29
MT. VICIOUS
IFIHADAHIFI
PEGATAUR
9:30PM \$6

SUN 8/30
SPACE WAVES
DREAMTIGER
HEAVY WATER EXPERIMENTS
9PM \$6

MON 8/31
INDIANNA HALE
THE OLD BELIEVERS
RED RIVER
EARLY 6PM \$6

MON 8/31
PUNK ROCK SIDESHOW W/
DJ TRAGIC &
DUCHESS OF HAZARD
LATE SHOW 10PM FREE

TUE 9/1
DEATHAT
PECULIAR PRETZELMEN
CORPUS CALLOSUM
9PM \$7

WED 9/2
MIKE DONOVAN (SIC ALPS)
DOUGLAS ARMOUR (SOCIAL REGISTRY),
BANAYA PAPAYA
9PM \$6

THU 9/3
JONESIN'
SANDWICHES
HANNI EL KHATIB
9PM \$6

FRI 9/4
OUTRAGEOUS CHERRY
DEVON WILLIAMS
THEE MAKEOUT PARTY
9:30PM \$8

SAT 9/5
NEW RADIANT STORM KING
FAKING YOUR OWN DEATH
(MEMBS. OF ELEPHONE)
VIR
9:30PM \$7

SUN 9/6
MIDNIGHT STRANGERS
TOUGH LUXURY
THE CONS
9PM \$6

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ODESSA CHEN

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FRIDAY AUGUST 28 7:30PM \$15 (SONGWRITER)
[EARLY SHOW]
JOE PERNICE:
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JOHN CUNNINGHAM
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Asylum, DJ Rob Metal Great American Music
Hall. 9pm, \$14.

Insomniacs Biscuits and Blues. 8 and 10pm, \$20.

DJ Lebowitz Madrone. 6-9pm, free.

Limbeck, Stitch Up, Mini Mansions Bottom of
the Hill. 10pm, \$12.LuckyJam and Scarub with Conscious Souls,
Xienhow, Enzyme Dynamite, Tantrum vs. Fredo
Elbo Room. 10pm, \$15.

Marilyn Manson Warfield. 9pm, \$51.50-71.50.

Mayyors, Lamps, Christmas Island, Wounded
Lion Hemlock Tavern. 9:30pm, \$8.
"Outside Lands Music and Arts Festival" Golden
Gate Park, 5F; www.ticketmaster.com. 1pm,
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Corporation, Tom Jones, and more.
Joe Pernice, John Cunningham Café du Nord.
7:30pm, \$15.Personal and the Pizzas, No Bunny, Ultra
Twist, Pipsqueak Annie's Social Club. 10pm,
\$7.Street Sweeper Social Club Independent. 10pm,
\$25.

2Me Ireland's 32. 10pm, \$5.

Velvet Teen, Ghost, Drowning With Our
Anchors, For.The.Win. Thee Parkside. 9pm,
\$10.Yellow Dress, Foxtails Brigade Artists'
Television Access, 992 Valencia, 5F;
www.atasite.org. 8pm, \$6.Wave Array, Goodbye Nautilus Café du Nord.
10pm, \$10.

BAY AREA

R. Kelly, Keyshia Cole, Plies, New Boyz,
Dorough Music Oracle Arena, 7000 Coliseum
Wy, Oakl; www.ticketmaster.com. 7:30pm.
Turbonegra, Death Valley High, Distance From
Shelter, Loudness of the Brethren Uptown.
9pm, \$8.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, 5F; (415) 771-1616.
8:30pm, \$15.Black Market Jazz Orchestra Top of the Mark.
9pm, \$10.Equinox Trio Rite 5pot, 2099 Folsom, SF; www.
ritespotcafe.net. 8:30pm, free.Eric Kurtzrock Trio Ana Mandara, Ghirardelli
Square, 891 Beach, SF; 771-6800. 8pm, free.Mint Condition Yoshi's San Francisco. 8 and
10pm, \$35.

Susanna Smith and band Savanna Jazz. Bpm, \$8.

Terry Disley Experience Shanghai 1930. 7:30pm.

FOLK/WORLD/COUNTRY

Seth Augustus Revolution Café, 3248 22nd St,
SF; (415) 642-0474. 8:45pm, free.Cuban Nights Peña Pachamama, 1630 Powell,
SF; (415) 646-0018. 8pm, 9:30; \$15. With Fito
Reinos, and Eddie and Gabriel Navia, and latin
dancing Buena Vista style.

Culann's Hounds Plough and Stars. 9pm.

Rob Reich and Craig Ventresco Amnesia. 7pm,
free.Tippy Canoe SoCha Café, 3235 Mission, 5F; (415)
643-6848. 8:30pm, free.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-
0306. 9pm, \$3. Face your demigods and demons
at this Red Bull-fueled party.Bar on Church 9pm. Rotating DJs Zax, Zhaldee,
and Nuxx.

Exhale, Fridays Project One Gallery, 251 Rhode

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Outside Lands: Tom Jones

PREVIEW/INTERVIEW

Though he may be one of the oldest performers to take the stage at this weekend's Outside Lands Music and Arts Festival, Tom Jones will undoubtedly be one of the best. For more than four decades the Welsh singer's rich vocals and electric stage presence have propelled a career that continues to produce hits even as he is less than a year away from turning 70. As he proved to a full house at the Warfield earlier this year, Sir Tom (he was knighted in 2006 by Queen Elizabeth) still has the goods when it comes time to entertain a crowd, singing old favorites such as "It's Not Unusual," "She's A Lady," and "What's New Pussycat?" along with more recent hits like "Sex Bomb."

Jones pulls in a wide variety of people to his shows, ranging from kids in their early 20s to original fans near his own age. The singer still loves connecting with an audience, be it at a Vegas nightclub or an outdoor festival like Outside Lands.

"If there are people out there and they've come to see me, I'm going to give it the best I can whether it be 5,000 people or 10,000, or 100,000," Jones says.

"I don't change the show from Las Vegas to a festival because I don't do a 'Vegas' act anyway. I don't use any dancing girls — it's a concert I'm doing. My show is basically the same, [though] I maybe make sure I cover the stage a little bit more," he laughs.

Jones, who released his latest album *24 Hours (S-Curve)* last year, is already gearing up to work on a new record after he completes another tour through the U.K. and Europe. As for the tradition of female fans flinging their undergarments at him while on stage, the man known as "the Voice" looks at it from a couple of different angles. "It depends on what song I'm singing at the time. If I'm singing a serious ballad, it can break the mood," says Jones. "But I don't think it's for an entertainer to dictate to an audience what to do — the entertainer does what he or she does, and hopefully the people get it." (Sean McCourt)

TOM JONES At Outside Lands Music and Arts Festival. Fri./28, 6:50 p.m. Golden Gate Park, SF. \$89.50-\$225.50. www.sfoutsidelands.com

Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Fat Stack Fridays Koko Cocktails, 1D6D Geary, SF; (415) 885-4788. 1Dpm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.

Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 1Dpm.

Go Bang! Deco SF, 51D Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

High Times in Low Places Slim's. 9pm, \$2D. With Opio and Pep Love, Aesop and Bicasso, DJ Fresh Cambo, Understudies, JB Nimble, Venture Capitalists, Poe Jangles and Ro Knew influence, and DJ Ren the Vinyl Archaeologist.

Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs

White Girl Lust, Swayzee, Philie Ocean, and more. **Loose Stud**. 1Dpm-3am, \$5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.

Lucky Road Amnesia. 9pm, \$6-1D. Balkan, Bangra, Latin, and Gypsy party with DJ Sister Kate.

M4M Fridays Underground SF. 1Dpm-2am. Joshua J and Frankie Sharp host this man-tastic party.

Mob Life Rock-It Room. 1Dpm, \$15. With Yukmouth, Gr and Phee and Rhyson Hall, Hugh E MC, and more.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Suite Jesus 111 Minna. 9pm, \$2D. Beats, dance-hall, reggae and local art.

Teenage Dance Craze Party Knockout. 1Dpm, \$3. Teen beat, twisters, and surf rock with DJs Sergio Iglesias, Russell Quann, and dX the Funky Gran Paw.

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SATURDAY 29

ROCK/BLUES/HIP-HOP

GG Amos and the GG3 Riptide. 9pm, free.

Blue Sky Black Death, Boy Eats Drum Machine, Boy in Static Bottom of the Hill. 10pm, \$10.

Boxcar Saints, Kira Lynn Cain Make-Out Room. 7:3Dpm, \$7.

Calexico, Sergio Mendoza y La Orkestra Independent. 1Dpm, \$25.

Clipse Mighty. 8pm.

Quinn Deveaux Revolution Café, 324B 22nd St, SF; (415) 642-D474. 8:45pm, free.

Dirtbombs, Sermon, Ty Segall Rickshaw Stop. 1Dpm, \$1D.

Eric Friedmann and the Lucky Rubes, Highway Robbers, Small Change Romeos Hotel Utah. 9pm, \$8.

Good Enough for Good Times Boom Boom

Room. 1Dpm, \$15.
Heavy Hindenberg, Mongoloid, Sex Presleys El Rio. 1Dpm, \$7.
John Lee Hooker, Jr. Biscuits and Blues. 8 and 1Dpm, \$22.

Monsters of Accordion feat. Jason Webley, Steven Iancu, Mark Growden, Geoff Berner, Eric Stern Slim's. 8pm, \$13.

Mt. Vicious, Ifihadahifi, Pegataur Hemlock Tavern. 9:3Dpm, \$6.

Conor Oberst and the Mystic Valley Band Mezzanine. 10pm, \$25.

Olehole, Anchor, Atom Age Thee Parkside. 9pm, \$6.

"Outside Lands Music and Arts Festival" Golden Gate Park, SF; www.ticketmaster.com. Noon, \$95-\$95. With Dave Matthews Band, Black Eyed Peas, Mars Volta, Jason Mraz, and more.

Rancho Deluxe, Cowlicks, 49 Special Café du Nord. 8pm, \$15.

CONTINUES ON PAGE 35 >>

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Outside Lands: Gang Gang Dance

PREVIEW Comparable to a mystical experience involving contact with a transcendent reality, Gang Gang Dance forges a celestial, almost cultlike sound fitted with primal drum beats that elevate listeners to the beginning of time while electro chimes simultaneously fast-forward to an unknown era.

Instead of utilizing a typical verse/chorus pattern, GGD constructs freeform songs focusing on the fusion of juxtapositions. The quartet relies on a rhythm-driven foundation as it integrates a diverse range of influences: dubstep, dream pop, reggaeton, hip-hop, grime, and art rock. Its percussion-laden sound is topped by Lizzie Bougatsus' intense, idiosyncratic vocals.

Keyboardist Brian Degraw and drummer Tim Dewit met in 1993 at a Tower Records in Washington, D.C. — Dewit was stocking shelves and Degraw was shoplifting CDs. The pair immediately started playing together in a spaz-punk band called the Cranium. By the end of the decade, that group had disbanded and the two had moved to New York City, where they began experi-

menting with Bougastous, vocalist Nathan Maddox, and guitarist Josh Diamond, and were reborn as Gang Gang Dance.

In '02, Maddox was fatally struck by lightning on a rooftop. Taking this as an omen, the remaining members began focusing all their energy on GGD. On the cover of *God's Money* (The Social Registry, 2005) Maddox's eyes peer out from behind a mask, as if watching over them.

At first, GGD improvised during rehearsals and performances. This improv approach has gradually become fundamental to GGD's writing process. The band members play for several hours, listen to the rehearsal recordings, pick the sounds that work best, then conjoin them. *Saint Dymphna* (Social Registry, 2008) creates the illusion of a perfect jam session — it plays like one continuous song, with revelatory midperformance noodling sessions ("Vacuum," "Dust") interspersed between catchy hooks ("Desert Storm," "Princes").

Paradoxically, improv is no longer as integral to GGD's current performances. But the group still transforms mood into matter. As emotive states are molded into music, they become real. (Michelle Broder Van Dyke)



GANG GANG DANCE With Amanda Blank, Ariel Pink. Sun/30, 8:30 p.m., \$10. Rickshaw Stop, 155 Fell, SF. (415) 861-2011. www.rickshawstop.com

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**SAT/29
ROCK/BLUES/HIP-HOP
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SF Blaze Crew Paradise Lounge. 10pm, \$10-12. **Short Fuse, Deadringers, Tyrannosaurus Christ** Thee Parkside. 3pm, free. **Slender, Trevor Childs and the Beholders, Corruptors** Annie's Social Club. 9pm, \$7. **2Me** Ireland's 32. 10pm, \$\$.

BAY AREA

Death Angel, Skinlab, Kaos Uptown. 9pm, \$15.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15. **Big B. and His Snakeoil Survivors** Verdi Club, 2424 Mariposa, SF; www.tuesdaynightjump.com. 8:30pm, \$10. **"Bird and Beckett Bash"** Miraloma Clubhouse, 350 O'Shaughnessy, SF; (415) 586-3733. 1pm, \$10. With Jimmy Ryan Trio, 77 El Oeora, Woe Legion, Chuck Peterson Quintet, Jonathan Richman, and more. **Pascal Bokar and band** Savanna Jazz. 8pm, \$\$.

FOLK/WORLD/COUNTRY

Candela Ramp Restaurant, 855 Terry Francois, SF; (415) 621-2378. 8pm. **Carnaval Del Sur** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$12. **Jordan Carp** Caffe Trieste, 1667 Market, SF; (415) 551-1000. 7:30pm, \$10. **Toshio Hirano** Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free. **Erston Percy** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free. **Ashley Rains** Plough and Stars. 9pm. **Sean Smith** Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free. **Wholphin** OVO Release Party Amnesia. 9pm, \$7-10. With live music performances by Jeff Manson and the Lonesome Heroes, and Wholphin DVD magazine screening.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx. **Colombia y Panama** Elbo Room. 10pm, \$5. Cumbia and Latin with DJs Beto, Vinnie Esparza, and Vanka. **Debaser** Knockout. 9pm-2am, \$\$.

SUNDAY 30

ROCK/BLUES/HIP-HOP

Chris "Kid" Anderson Biscuits and Blues. 8pm, \$15. **Alyse Black, Aly Tadros** Retox Lounge. 8pm. **George Clinton and Parliament** Funkadelic Regency Ballroom. 9pm, \$42.50. **Cuban Cowboys, Cordero, Carne Cruda** Café du Nord. 7:30pm, \$12. **Dungen, Woods, Kurt Vile** Bottom of the Hill. 8pm, \$14. **Gang Gang Dance, Ariel Pink, Amanda Blank** Rickshaw Stop. 9pm, \$10. **"Grind for the Green"** Yerba Buena Gardens, Fourth St at Mission; www.grindforthegreen.com. Noon-4pm, free. With Dead Prez, Mistah F.A.B., Fiyawata, and more. **"Indie Abundance Tour"** El Rio. 1pm. With Chantelle Tibbs, Oeborah Crooks, and Emily Bonn. **Mike Dillon's GoGo Jungle** Boom Boom Room. 10pm, \$10. **Minus Five, Baseball Project and Steve Wynn** IV Great American Music Hall. 8pm, \$16.

O's Mutantes, Extra Golden, DJ Felina Independent. 9pm, \$25. **"Outside Lands Music and Arts Festival"** Golden Gate Park, SF; www.ticketmaster.com. Noon, \$95-\$95. With Tenacious O, M.I.A., Ween, Modest Mouse, and more. **Space Waves, Dreamtiger, Heavy Water Experiments** Hemlock Tavern. 9pm, \$6.

JAZZ/NEW MUSIC

Lucid Lovers Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm. **Mint Condition** Yoshi's San Francisco. 8pm, \$35. **Savanna Jazz Trio and jam** Savanna Jazz. 7:30pm, \$\$.

FOLK/WORLD/COUNTRY

Fiesta Andina! Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7pm, \$12. With Eddy Navia and Sukay. **Forro Brazuca** Ramp Restaurant, 855 Terry Francois, SF; (415) 621-2378. 8pm.

Jack Gilder, Kevin Bemhagen, Richard Mandel, and friends Plough and Stars. 9pm, free. **Salsa Sunday** El Rio. 4:15pm, \$8. With Mazacote. **Uptones, Coup De Ska** Amnesia. 8pm, \$7-10.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music. **Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep and guests Maga Bo and DJ Chicus. **45Club the Funky Side of Soul** Knockout. 10pm, free. With dX the Funky Granpaw, Oirty Oishes, and English Steve. **Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that? **Joek!** Lookout, 360D 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams. **Kick It Bar** on Church. 9pm. Hip-hop with DJ Zax.

CONTINUES ON PAGE 36 >>

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Fri, Sat, Sun August 28, 29, 30
this weekend! **TERENCE BLANCHARD**

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Tues, September 1 next week!
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Oozy - CD RELEASE

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DAVE DOUGLAS & BRASS ECSTASY

Thurs, Fri, September 3, 4
(8pm, Early Show)
THE BLIND BOYS OF ALABAMA

Thurs, September 3 (10pm, Late Show)
CHARLIE MUSSELWHITE

Fri, September 4 (10pm, Late Show)
MARCIA BALL

Sat, Sun, Mon, September 5, 6, 7
ERIC BENET

Tues, September 8
ROBIN DUHE

Wed, Thurs, September 9, 10
BRIAN BROMBERG'S IT IS WHAT IT IS TOUR
featuring Patrice Rushen, Will Kennedy
Gary Meek

Fri, Sat, Sun, September 11, 12, 13
Celebrating 30 Years!
HIROSHIMA

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8/28 **ARTOFFICIAL**
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8/29 **NATIVE ELEMENTS**
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9/4 **Fujiko-Chan, Set Off, Sil Shoda**, Song of the Siren

9/5 **ScoJourners CD Release Party** with Mike Marshall, **Bored Stiff** & other special guests

9/8 **Richie Spice & Spanner**
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9/10 **DC Fallout**

9/12 **Living with Friends, Park Lane, Proper Dose**

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MUSIC

MON/31
ROCK/BLUES/HIP-HOP
 CONT>>

Religion Bar on Church. 3pm. With DJ Nikita.
 Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 31

ROCK/BLUES/HIP-HOP

Quinn Deveaux and the Blut Beat Review, Con Brio, Dirty Boots El Rio. 8pm, \$5.
 Indiana Hale, Old Believers, Red River Hemlock Tavern. 7pm, \$6.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, SD4 Broadway, SF; www.enricosf.com. 7pm, free.
 Quartet San Francisco Yoshi's San Francisco. 8pm, \$14.

FOLK/WORLD/COUNTRY

Gino Napoli Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.
 Paulo Presotto and the Ziriguidum Orkestra, Tribaletricos Elbo Room. 9pm, \$7.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; B8S-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 4S!
Going Steady Dalva. 1Dpm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
King of Beats Tunnel Top. 1Dpm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Krazy for Karaoke Happy Hour Goes All Night Knockout. 7pm-2am, free. With host Deadbeat.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Drink BD-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 1Dpm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhouse.talent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Punk Rock Sideshow Hemlock Tavern. 1Dpm, free. With DJ Tragic and Duchess of Hazard.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 1

ROCK/BLUES/HIP-HOP

Bridge, Allofasudden Boom Boom Room. 9:30pm, \$8.
Casualties, Krum Bums, Mouth Sewn Shut, Static Thought Three Parkside. 8pm, \$12.
DeatHat, Peculiar Pretzelmen, Corpus Callosum Hemlock Tavern. 9pm, \$7.
 Tim Easton, Brandi Shearer Café du Nord. 8pm, \$12.
MDC, Poison Control, Bum City Saints Knockout. 10pm, free.
Duke Robillard Biscuits and Blues. 8 and 10pm, \$2D.
Smile Brigade, Bunny Numkins and the Kill Blow Up Reaction Kimo's. 9pm.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselaz Jazz. 8pm.
 Everest Yoshi's San Francisco. 8pm, \$14.
 Ricardo Scales Top of the Mark. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Mucho Axe, Fogo Na Roupa Elbo Room. 9pm, \$7.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJ What's His Fuck, Taypoleon, and D-Runk.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. SF8G

club list

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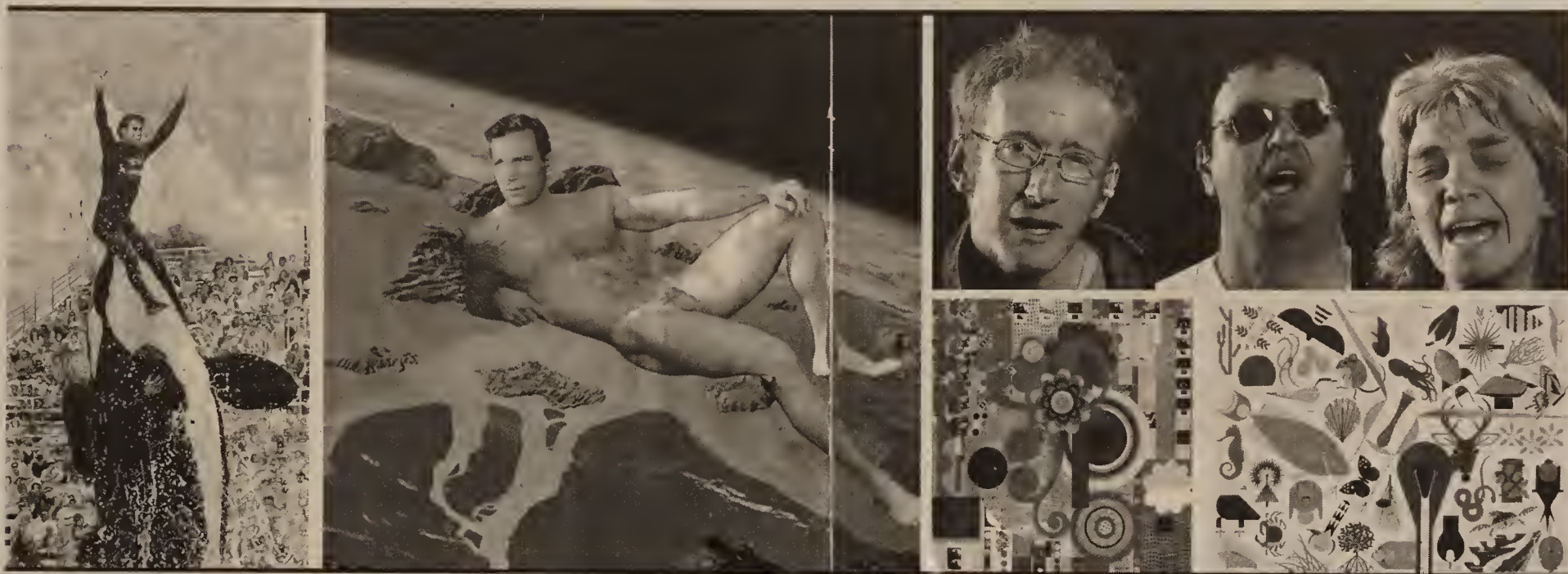
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visual art

Start the colors! Fall brings (from left, clockwise): the orgasmic splendor of Conrad Ruiz's paintings, the barbed masculinity of Luke Butler's collages, the singing of John Lennon fans in Candice Breitz's videos, the Tropicália of Beatriz Milhazes, and illustrations by the late Charley Harper.

CONRAD RUIZ, PUBLIC DISPLAY OF AFFECTION AND LUKE BUTLER, LEADER OF MEN 1701: ROCKET MAN, COURTESY OF SILVERMAN GALLERY; CANDICE BREITZ, STILL FROM WORKING CLASS HERO (A PORTRAIT OF JOHN LENNON), COURTESY OF SFMOMA; BEATRIZ MILHAZES, MEGA BOX, COURTESY OF YBCA; CHARLEY HARPER, PAINTING, COURTESY OF ALTMAN SIEGEL GALLERY



Electric truth

10 strong currents within Bay Area fall visual arts

By Johnny Ray Huston
johnny@sfbg.com

FALL ARTS 1. New wave of California painting My thoughts on the topic are still percolating, but it will soon be time to take on the inspiring subject of new California painters. Amanda Kirkhuff's superb oil portrait of Lorena Bobbitt, currently up at [2nd Floor Projects], is one touchstone. Neil Ledoux's brown invocations at Silverman Gallery earlier this year is another. The next few months bring a blitz of lively, original paintings. Brendan Lott serves up ugly-beautiful America. (Oct.-17-Nov. 14, *Baer Ridgway Exhibitions*, www.baeridgway.com) Alika Cooper continues her film femme fatale fascination with some Farrah. (Sept. 3-Oct. 17, *Mark Wolfe Contemporary Art*, www.wolfecontemporary.com) Kim Cogan pictures San Francisco. (September, *Hespe Gallery*, www.hespe.com) Nancy Chan sets friends floating in space and Matt Momchilov confronts weird normality head on. (Sept. 11-Oct. 17, *Eleanor Harwood*, www.eleanorharwood.com) But most

of all, I'm looking forward to Conrad Ruiz's sure-to-be-orgasmic debut SF solo show. (Dec. 11-Jan. 23, 2010; *Silverman Gallery*, www.silverman-gallery.com)
2. "When Lives Become Form: Contemporary Brazilian Art, 1960s to the Present" Tropicália can't be revived often enough, even if Os Mutantes have — shame, shame — soundtracked a McDonald's commercial. This survey, which includes fashion and architecture in addition to visual art and music, has been traveling the globe. Finally, SF gets a chance to see the movement Hlio Oiticica built. (Nov. 5-Jan. 31, 2010; *Yerba Buena Center for the Arts*, www.ybca.org)
3. "Moby Dick" After last fall's show devoted to L. Frank Baum's *The Wizard of Oz*, CCA Wattis Institute's trilogy of shows inspired by novels goes fishing for Herman Melville's biggest catch. The range of artists taking part is impressive, with the likes of Tacita Dean placed next to local talents such as Colter Jacobsen. A number of works by filmmakers — including Buster Keaton, Jean Painlevé, Peter Hutton, and Kenneth Anger — are on deck. (Sept. 22-Dec. 12, *CCA Wattis Institute for*

Contemporary Arts, www.wattis.org)
4. "On View: Candice Breitz" A working class hero is something to be. Breitz's video portrait of 25 John Lennon fans singing along to *John Lennon/Plastic Ono Band* (Apple/Epic, 1970) sounds derivative of Phil Collins' karaoke vids of Smiths fans, but in pop, no ideas are original, and all ideas are meant to be stolen and transformed. Plus the musical source is so damn good. A side video, 2005's *Mother* — the title of one of *John Lennon/Plastic Ono Band*'s best songs — mines cinema. (Oct. 1-Dec. 20, *San Francisco Museum of Modern Art*, www.sfmoma.org)
5. "Wonderland" Lance Fung's curatorial idea to bring together 52 artists (43 from San Francisco and nine from other countries) for 10 site-specific projects in the Tenderloin has greater potential than any standard museum or gallery show. (Oct. 17-Nov. 14, *various sites*, www.wonderlandshow.org)
6. Photography Decades of work by an autodidact who learned from Warhol, studied under Irving Penn and at least briefly influenced Larry Clark comes together in "Ari Marcopoulos: Within Arm's Reach," Marcopoulos's first midcareer survey. (Sept. 23-Feb. 7, 2010; *Berkeley Art Museum*, www.bampfa.org) Charles Gatewood's raw and candid portraits of celebrities — no, he doesn't only aim his camera at naked bodies with piercings — are gathered to form a countercultural scrapbook. (Sept. 3-Oct. 31, *Robert Tat Gallery*, [\[roberttat.com\]\(http://www.roberttat.com\)\) Johan Hagemeyer turns now-endangered California nature into a subject of eternal awe. \(Sept. 9-Nov. 3, *Scott Nichols Gallery*, \[www.scottnicholsgallery.com\]\(http://www.scottnicholsgallery.com\)\) Hiroshi Sugimoto captures the surreal beauty of lightning in a manner Jean Painlevé might admire. \(Sept. 10-Oct. 31, *Fraenkel Gallery*, \[www.fraenkelgallery.com\]\(http://www.fraenkelgallery.com\)\) And San Francisco itself is the subject of the first entry in the vast retrospective "An Autobiography of the San Francisco Bay Area." \(Sept. 10-Oct. 31, *SF CameraWork*, \[www.sfcamerawork.org\]\(http://www.sfcamerawork.org\)\)
7. "There's a Mystery There: Sendak on Sendak" Where are the wild things this fall? On the movie screen — thanks to Spike Jonze's adaptation of a children's classic by Maurice Sendak — and in the museum, where this show presents watercolors, sketches, drawings and dummy books. \(Sept. 8-Jan. 19, 2010; *Contemporary Jewish Museum*, \[www.theejm.org\]\(http://www.theejm.org\)\)
8. "Bellwether" As New Langton Arts goes down amid dissent and criticism, the vibrant but at times diffuse Southern Exposure introduces a new Mission District home space with a 10-artist show that includes contributions by Renee Gertler and Lordy Rodriguez. \(Oct. 17-Dec. 12, *Southern Exposure*, \[www.soex.org\]\(http://www.soex.org\)\)
9. "The Art of Richard Mayhew" The Museum of the African Diaspora plays host to one-third of a three-part retrospective of the artist and activist's career. The show](http://www.</p>
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includes work from the late 1950s through the 1970s, a time span that includes his beginnings as an artist and his work with Spiral, a group of black artists including Romare Bearden. (Oct. 9-Jan. 10, 2010; *Museum of the African Diaspora*, www.moadsf.org)
10. Solo and duo shows a go go Ara Peterson proves once again that few people chart — and bring dimension to — color with such power. (Nov. 6-Dec. 18, *Ratio 3*, www.ratio3.org) David Hevel gathers hideously pretty sculptures of Bernie Madoff, Michael Jackson, Farrah Fawcett, and Brangelina. (Sept. 10-Oct. 17, *Marx & Zavaterra*, www.marxzav.com) The late illustrator Charley Harper — beloved by Todd Oldham — gets a tribute. (Sept. 24-Oct. 31, *Altman Siegel Gallery*, www.altmansiegel.com) Local minimalist Todd Bura presents another open puzzle. (Sept. 18-Oct. 25, *Triple Base*, www.base-basebase.com) Pop goes berserk in the works of John De Fazio, and Daniel Minnick reinvents the American photo booth. (fall, [2nd floor projects], www.projects2ndfloor.blogspot.com) Katya Bonnenfont proves — with a light and lovely touch, and against most evidence in galleries — that design can be art. (Oct. 22-Dec. 24, *Haines Gallery*, www.hainessgallery.com) And last, Luke Butler brings hotness and comedy together through razor-sharp collage. (Sept. 11-Oct. 17, *Silverman Gallery*, www.silverman-gallery.com) **SFBG**



“John Anderson: A Retrospective”

REVIEW John Anderson is among the great unknown painters of the 20th century. I say “20th” because, though living, he was forced to stop painting in 2003 due to Parkinson’s disease. He painted voluminously, beginning in the 1950s, but seldom exhibited, and he’s never had a show on the scale of his current retrospective. As Gordon Onslow Ford’s studio assistant, he learned about abstract automatism from a master, and was invited to live on Onslow Ford’s extensive Inverness estate in 1966, where he remains today. Thus he was able to pursue a pure artistic vision without needing to accommodate (or even notice) the fashions of the professional art world.

The results can be astonishing. If you’ve walked by the gallery in the past couple months, you may have seen in the window his painting *Real Red* (2000), which seemed to run an entire block down Powell Street (it’s since been taken inside for the show). Large-scale works were Anderson’s forte and *Real Red* amply illustrates both what he learned from his mentor and how he departed from Onslow Ford’s aesthetics. For even as he embraced the latter’s zen vision of circle, line, and dot as the basis of visual experience, Anderson ultimately rejected the equation of automatism with speed. For him, spontaneity wasn’t incompatible with a more deliberate architecture, within which the improvised elements could play. (The show does, however, include a pair of early exercises — paintings executed in 15 minutes — which are splendid though atypical.)

While some of his work displays Onslow Ford’s influence, Anderson clearly developed along his own lines over the years. A series of blue and white paintings from the 1970s are unlike anything I’ve ever seen, often composed in straight lines across the canvas which nonetheless yield various circular forms that appear to emerge from below the surface. There are fluid abstractions from the 1990s that at once give the impression of an impossible circuitry and the energy coursing through it. An electric blue often serves as the dominant tone, though his black and white work is equal to his use of color. This show is the first opportunity to see most of these works, but hopefully not the last for a painter who merits the designation of “master.” (Garrett Caples)

JOHN ANDERSON: A RETROSPECTIVE Through Sept. 23.

Weinstein Gallery, 301 Geary, SF. (415) 362-8151, www.weinstein.com

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For more art listings go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and

under. “**In a New Light: The Asian Art Museum Collection.**” Ongoing.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books.**” Work by surrealist poets and artists. Ongoing.

Contemporary Jewish Museum 736 Mission; www.thebcm.org. Mon-Tues, Fri-Sun, 11am-

5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members. “**Chagall and the Artists of the Russian Jewish Theater.**” An exhibition of 200 works of art and ephemera. Through Sept 7. “**Being Jewish: A Bay Area Portrait.**” Ongoing.

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10 (\$27.50 for “Tutankhamun”), \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “**Art and Power in the Central African Savannah.**” Survey show. Through Oct 11, 2009. “**Towards Abstraction: Photographs and Photograms.**” Survey show. Through Nov 15. “**Tutankhamun and the Golden Age of the Pharaohs.**” The return of the boy king. Through March 28, 2010. “**The Fauna and Flora of the Pacific.**” Mural by Miguel Covarrubias. Ongoing.

Legion of Honor Lincoln Park, 34th Ave and Clement; 750-3600. Tues-Sun, 9:30am-5:15pm. \$20 adults, \$7 seniors, \$6 youths and students, free 12 and under. “**Waking Dreams: Max Klinger and the Symbolist Print.**” Survey show. Through Sept 6. “**John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation.**” Retrospective exhibition. Through Nov 8.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). “**Georgia O’Keefe and Ansel Adams: Natural Affinities.**” Show dedicated to the two popular American artists. Through Sept 7. “**Matisse and Beyond: The Painting and Sculpture Collection.**” Museum survey. Through Nov 8. “**Paul Klee: Social Creatures.**” Early line drawings by the artist. Through Nov 8. “**Richard Avedon: Photographs 1946-2004.**” Show dedicated to the iconic photographer. Through Nov 29. “**Between Art and Life: The Contemporary Painting and Sculpture Collection.**” Museum survey. Through Jan 3, 2010. “**Art in the Atrium: Kerry James Marshall.**” Monumental murals. Ongoing.

San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. “**Star Quality: The World of Noel Coward.**” Exhibition dedicated to the icon. Through 5at/29. “**Maestro: Photographic Portraits of Tom Zimberoff.**” Portraits of national and international conductors. Ongoing. “**150 Years of Dance in California.**” Ongoing. “**San Francisco in Song.**” Ongoing. “**San Francisco 1900: On Stage.**” Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ART5. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Wallworks.**” Exhibition of local, regional, and international artists, curated by Betti-Sue Hertz. Through Oct. 25.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm.

“**Contemporary Glass.**” Modern glass works. Ongoing. “**Rodin! The Complete Stanford Collection.**” Ongoing.

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm.

\$4, \$3 students and seniors. “**Memory Lab.**” Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. “**Projections.**”

Multimedia works from the museums archival, documentary, and experimental films. Ongoing.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). “**The Art and History of Early California.**” The story of California from the first inhabitants through the Gold Rush. Ongoing.

Phoebe A. Hearst Museum of Anthropology UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. “**From the Maker’s Hand: Selections from the Permanent Collection.**” An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. “**Galaxy: A Hundred or So Stars Visible to the Naked Eye.**” Museum survey curated by Lawrence Rinder. Through Sun/30. “**Human Nature: Artists Respond to a Changing Planet.**” Collaborative exhibition. Through Sept. 27. **SFBG**

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stage

From left, Paulo Szot and Kelli O' Hara (members of the 2008 Broadway cast) get close in *South Pacific*; American Conservatory Theater's *Brief Encounter* (pictured, Annette McLaughlin and Joseph Alessi); and DV8 Physical Theatre's *To Be Straight With You*.

SOUTH PACIFIC PHOTO BY JOAN MARCUS; BRIEF ENCOUNTER PHOTO BY STEVE TANNER; TO BE STRAIGHT WITH YOU PHOTO BY MATT NETTHEIM




Stage four

Theatrical picks for 2009's final act

By Robert Avila
a&cletters@sfbg.com

You Can't Get There from Here

 Prized Bay Area performer Anne Galjour's latest solo play suggests you are where you live, while unearthing the real class and cultural divides underneath American feet, in this intensely researched and sharply amusing mapping of the nation 2009 courtesy of Z Space. Sept. 10-27, *Theatre Artaud*; www.zspace.org.

Brief Encounter American Conservatory Theater's new season opens with a wildly successful British import, Kneehigh Theatre's inspired production of Noël Coward's *Brief Encounter*, a mashup of film, theater, and song adapted by Emma Rice from Coward's own words and music. This limited engagement coincides with the 100-year anniversary of the former Geary Theater's legacy as a movie theater, and is something of a must-see (*Nota bene*: ACT is offering a limited number of \$10 sweet and vertiginous second-balcony seats for this show). Sept. 11-Oct. 4, *American*

Conservatory Theater; www.act-sf.org.
Ghosts of the River The mysterious, insubstantial and quintessentially human realm of shadows and borders come together in a uniquely poetical, politically charged evening of "Twilight Zone-like vignettes" set along the snaking Rio Grande. The world premiere of *Ghosts of the River* re-teams leading SF-based playwright Octavio Solis with Larry Reed's Shadowlight Productions in a theatrical experience combining Balinese shadow theatre technique, the scale of film, and live performance accessible to both Spanish- and English-speaking audiences. Oct. 1-11, *Teatro Vision*; Oct. 28-Nov. 8, *Brava Theater Center*; www.shadowlight.org.

Dead Boys The world premiere of a new musical by writer-director-choreographer Joe Goode leads off the new main stage season at UC Berkeley's Department of Theater, Dance, and Performance Studies, where Goode is faculty by day (and otherwise artistic director of famed SF dance-theater company Joe Goode Performance Group). Collaborating with Portland-based composer-songwriter Holcombe Waller, *Dead Boys* is billed as "a freak folk musical about

trust, gay activism, gender identity, talking to the dead, and the privileged culture's pursuit of happiness." Oct. 9-18, *Zellerbach Playhouse*; <http://events.berkeley.edu>.

South Pacific Speaking of musicals, the big fat Rodgers and Hammerstein luau revived to critical acclaim last year — and for the first time since its 1949 premiere — comes to the Pacific Coast this fall, courtesy of SHN's Best of Broadway series. Celebrated director and SF homeboy Bartlett Sher pilots this Tony winner for Best Musical Revival 2008, set on a frisky but fraught tropic isle during WWII with classic themes in the air, including the baldly asserted "There Is Nothin' Like a Dame." Sept. 18-Oct. 25, *Golden Gate Theatre*; www.shnsf.com.

The Creature SF playwright Trevor Allen has created a monster. It began in 2006 as a staged reading and a live radio play, then a podcast. Now *The Creature*, a fresh take on Mary Shelley's *Frankenstein*, is a full-blown walking, talking, play-thing making its world premiere in time for Halloween. Stitched together from some prime parts, including direction from Cutting Ball Theatre's Rob Melrose and no less than venerable Bay Area actor James Carpenter in the title role, *The Creature* promises to be lively, to say the least. Oct. 23-Nov.

CONTINUES ON PAGE 42 »

FALL INTO DANCE: DANCE CRITIC RITA FELCIANO'S '09 PICKS

Recession or not, dancers gotta do what they gotta do. Here are 10 performances that will reward your time and dollars.

Capacitor It's been a decade since Jodi Lomax brought her (at the time) odd mix of science, dance, and circus arts to the Bay Area. Previous works have been inspired by astrophysics, plate tectonics, and forest systems. The new *The Perfect Flower* promises a more intimate experience. Sept. 18-19, *Cowell Theater*; www.capacitor.org.

Margaret Jenkins Dance Company If you saw the gorgeous first section of Margaret Jenkins' *Other Suns* at Theater Artaud, you don't want miss the now finished piece, created and performed with China's renowned Guangdong Modern Dance Company. Sept. 24-26, *Yerba Buena Center for the Arts*; www.mjdc.org.

Contemporary dance from Africa French-born Maimouna Coulibly (Sept. 25-27, *Dance Mission Theater*; www.dancemission.com) found her artistic voice in Mali; her *Hééé Mariamou* is inspired by growing up in the 'hood, Parisian style. Soweto's Gregory Maqoma (Nov. 4-7, *YBCA*; www.ybca.org) brings solos inspired by Akram Khan, Faustin Linyekula, and Vincent Mantsoe.

Suzanne Farrell Ballet Farrell, the high priestess of the Balanchine legacy, programmed and narrates an intriguing selection of the master's pas de deux' and solos. Should be a treat for all Balanchine lovers. Oct. 24-25, *Zellerbach Hall*; www.calperfs.berkeley.edu.

Trey McIntyre Project McIntyre has done well as freelancer of fast-paced, musical, and accessible ballet choreography. His brand-new company includes, among others, former Lines Ballet dancer John Michael Schert. Oct. 30, *Jewish Community Center for San Francisco*; www.jccsf.org.

Monique Jenkinson As ODC residency artist, this dancer/performer and fashion maven — best known for impersonating a man impersonating a woman — has been hard at work on *Luxury*, which extols the guilty pleasures of life. Nov. 7-8, *ODC Theater*; www.odcdance.org.

DV8 Physical Theatre Choreographer Lloyd Newson is the John Osborne (*Look Back in Anger*) of dance. He's tough, and he hits hard. In *To Be Straight with You* he takes on religion, sexuality, and prejudice. Nov. 12-14, *YBCA*; dv8.co.uk.

Performing Diaspora This event rethinks culturally specific dance such as Haitian, Cambodian, or Kathak. The three weekends showcase artists who love the genres they were raised in but want to put their own 21st century stamp on them. Nov. 5-22, *CounterPULSE*; www.counterpulse.org.

San Francisco HipHop Dance Fest The combination of kids, adult aficionados and professional hip-hoppers make this one of the fall season's juiciest festivals. What started as a local blast has also turned into a global encounter. Nov. 20-21, *Palace of Fine Arts*; www.sfhiphopdancefest.com.



Liss Fain Dance Company

►► **PREVIEW** In music, silence has a purpose similar to that of the negative space in sculpture: it heightens your awareness of the artist's material. So perhaps for a choreographer as musically adventurous as Liss Fain, it should be no surprise that the two new works in her latest Yerba Buena Center for the Arts concert carry the word "silence" in them. Both pieces are American premieres. At the very least, the two works should offer different perspectives on the concept of stillness. For the first part of *Out of the Silence*, Fain again turns to the idiosyncratic Gyorgi Ligeti, whose music she used for 2004's *Unknown Land*, also on this program. She supplements the Ligeti in *Silence* with music by the Argentinean Osvaldo Golijov, whose cultural roots are also in Eastern Europe. The second local premiere, 2002's *Towards the Good Silence (to Bruno Schulz)*, is a 20-minute duet for Ruth von Mengersen and choreographer Ryszard Kalinowski, both from Poland's Lublin Dance Theatre. (Schulz, who died in 1942, was a solitary writer and graphic artist much admired in Poland). Fain met Kalinowski this summer while her company was touring Eastern Europe and found herself impressed "by his use of narrative as a springboard for physical theater." In her own work she tends toward the abstract and the cool and the incorporation of elegant visual designs. The weekend program is completed by Fain's almost new *Resolved*, a rethinking of another Steve Reich score from last year. **(Rita Felciano)**

LISS FAIN DANCE COMPANY Thurs/27-Sat/29, 8 p.m. \$35. Yerba Buena Center for the Arts, Novellus Theater, 700 Howard, SF. (415) 978, 2787, www.ybca.org

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

The Comedy of Errors Presidio Main Post Parade Ground Lawn, Graham between Lincoln and Moraga; SS8-0888, www.sfsakes.org. Free. Opens Aug 29. Runs Sat, 7:30pm; Sun, 2:30pm. Sept 7, 2:30pm. Through Sept 20. The San Francisco Shakespeare Festival presents the classic directed by Kenneth Kelleher.
A Crass Act New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-\$25. Previews Aug 27-28. Opens Aug 29. Runs Thurs-Sat, 8pm. Through Sept 12. NCTC's Summer Cabaret Series presents Tom Orr in an all-new musical comedy.
KML Patronizes the Arts Traveling Jewish Theatre, 470 Florida; SS8-7721, killingmylobster.com. \$15-\$20. Opens Aug 27. Runs Thurs-Fri, 8pm; Sat, 7 and 10pm; Sun, 7pm. Through Sept 13. Killing My Lobster returns with an original sketchcomedy production directed by Erin Carter.
The Zombie Musical Stagewerx, 533 Sutter; zombiemusicals.com. \$15. Opens Aug 27. Runs Thurs-Sat, 8pm. Through Sept 5. Anthony R. Miller directs this rock/horror/tragicomedy that will eat your face off.

BAY AREA

Awake and Sing! Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$15-\$55. Opens Aug 27. Runs Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sept 27.

Aurora Theatre Company presents Clifford Odets' classic Depression-era drama.

ONGOING

"AfroSolo Arts Festival" Various venues; 771-2376, afrosolo.org. Prices vary. Various dates through Oct 15. AfroSolo Theatre Company presents the 16th annual festival celebrating artists giving voice to the black experience, featuring music, visual arts, and more.
August: Osage County Curran Theatre, 445 Geary; S12-7770, shnsf.com. \$35-80. Tue and Thurs, 7:30pm; Wed, 2 and 7:30pm; Fri, 8pm; Sat, 2 and 8pm; Sun, 2 pm. Through Sept 6. The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.
Crash Cabaret: Where Queers Collide Mama Calizo's Voice Factory, 701 Mission; 978-2787, www.ybca.org. \$10. Fridays, through Oct 25. As part of the PUSH PLAY-YBCA Summer Festival, Mama Calizo's hosts a series of interactive, activist, and social justice events.
►► **East 14th** Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct. 10. Oon Reed's solo play returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood: one defined by his mother's strict ass-whooping home, dominated by his uptight Jehovah's Witness stepfather; the other by his biological father's madcap but utterly non-judgmental party house. (Avila)
Good Boys and True New Conservatory Theatre Center, 25 Van Ness, SF. 861-4914, www.nctcsf.org. Wed-Sat, 8pm; Sun, 2pm. Through Sept 20. NCTC presents the West Coast premiere of Roberto Aguirre-Sacasa's drama.
The Grapes of Wrath Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. \$10-20. CONTINUES ON PAGE 42 ►►

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Oct 9, 8PM, McKenna Theatre, Free
Pre-concert talk, 7PM, Rm146, Creative Arts

KAVAFIAN-SCHUB-SHIFRIN TRIO

After 25 years playing at nearly every major concert hall this violin-piano-clarinet trio visits SF State. Works by Milhaud, Saint-Saëns and Stravinsky.

Nov 8, 3PM, McKenna Theatre, Free
Pre-concert talk, 2PM, Rm146, Creative Arts

ALEXANDER STRING QUARTET

SF State's quartet-in-residence celebrates 20 years on campus with a special program of works by faculty and alumni.

Dec 6, 3PM, McKenna Theatre, Free
Pre-concert talk, 2PM, Rm146, Creative Arts

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OPENING
 CONT>>

\$35. Wed-Sat, 8pm. Through Sept 26. Actors Theatre of San Francisco Presents Frank Galati's adaptation of John Steinbeck's novel.

One Flew Over the Cuckoo's Nest SF Playhouse, S33 Sutter. \$30-\$40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through Sept. S. Dale Wasserman's stage adaptation of Ken Kesey's anti-authoritarian novel is a solid theatrical work in its own right, and holds up remarkably well in this production from SF Playhouse. (Avila)

Only the Truth is Funny: Mid-Life at the Oasis The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$15-\$0. Sat/29, 5pm; Sun/30, 7pm. Acclaimed comedian Rick Reynolds premieres his new solo show.

El Otro Thick House, 1695 18th St; 401-8081, www.thickhouse.org. \$15-\$30. Thurs-Sun, 8pm.

Through Sept 13. Thick Description revives their 1998 hit.

Pearls Over Shanghai Hypnodrome, S7S Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Fri-Sat, 8pm; Sun, 7pm. Through Sept 20. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

BAY AREA

The Farm John Hinkel Park, Southampton Avenue, Berk; (S10) 841-6500, www.shotgun-players.org. \$10. Sat-Sun, 4pm. Through Sept 13. Free-ranging this summer in Berkeley's John Hinkel Park are a cast of earnest and not so earnest animals making the hip-hop revolution, as Shotgun Players offers gratis its open-air summer show: director-adaptor Jon Tracy's beat-driven take on George Orwell's *Animal Farm*. Propelled by an original mix of rhythm, rhyme and song, as well as some strong ensemble movement (directed by Elena Wright), to add a

layer of contemporary flavor to the Stalinist-era material, it's nonetheless a fundamentally faithful rendering of the barnyard political fable, about an egalitarian revolution (viz. the Russian one) betrayed at the top. But then when your leaders have names like Napoleon (Chad Oeverman) and Snowball (Charisse Loriaux) it hardly bodes well for the cause. In addition to generally solid performances, the staging is tight and energetic, and the pace overall strong, despite a certain inevitable lack of suspense which makes the current length of the piece longer than ideal. The rise of the Stalinist-wannabe-capitalist pigs has more than historical relevance, however, even if the message is, if you'll pardon the expression, muddy and the final call to action powerfully staged but less than rousing. (Avila)

Happy Days 8runs Amphitheatre, 100 Gateway Blvd, Orinda. (S10) 548-9666, www.calshakes.org. \$32-\$68. Tue-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Also Sept. 5 at 2pm. Through Sept. 6. California Shakespeare Theater presents Samuel Beckett's play.

The Prince Berkeley City Club, 2315 Ourant Ave, Berk; (S10) 558-1381, centralworks.org. Thurs-Sat, 8pm; Sun, 5pm. Through Sept 19. Central Works presents Machiavelli's drama.

Too Big to Fail Various Bay Area venues; 285-1717, www.sfmt.org. Free. Performance dates vary. Through Sept 24. San Francisco Mime Troupe celebrates its 50th anniversary with a song-and-dance satire of international finance. It tours Bay Area parks and venues all summer; check website for details.

DANCE

Minna Harri and Himma The Garage, 97S Howard; 885-4006, 97Showard.com. Wed-Thurs, 8pm. \$10-\$20. SPF4 presents new choreography.

Liss Fain Dance YBCA Norvellus Theater; 978-2787, www.lissfaindance.org. Thurs-Sat, 8pm \$30-\$35. The SF-based company returns from Eastern Europe and Russia with the US premiere of "Out of the Silence."

BAY AREA

Fanny Ara and Meli Rivera La Pena Cultural Center, 310S Shattuck, Berk; (S10) 849-2568,

lapena.org. Sat, 8pm. \$14-\$20. The acclaimed flamenco dancer and Celto-Rican singer/songwriter join forces for a Celtic and Flamenco extravaganza, also featuring vocalist Valerie Orth.

PERFORMANCE

Armchair Geographers and Apocalypse Puppet Theater Climate Theater, 285 9th St; www.climateheater.com. Wed, check website for times and ticket prices. Apocalypse Puppet Theatre brings their ridiculous, historical, bizarre work back to the stage, with Armchair Geographers opening. **Doink!** Fort Mason Center; circusbella.com. Sat, 12 and 2pm. Free. Circus Bella brings its first full-scale production to Family Day at Oestination, Fort Mason.

Happiness Shotwell Studios, 3252-A 19th St; 289-2000, ftloose.org. Sat, 8pm; Sun, 2pm. \$10-\$20. Footloose presents Heather Harpham in an original physical theater solo.

Julie Wilson Razz Room, Hotel Nikko, 222 Mason; (866) 468-3399, www.therazzroom.com. Sept 1-4, 8pm; Sept 5, 9pm; Sept 6, 7pm. The cabaret singer and musical comedy star brings her show to the Razz Room.

Lydia's Funeral Video The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. Wed, 7:30pm. \$10-\$15. The Marsh presents a workshop performance of Samantha Chane's acclaimed new solo play.

Moontel Six, Part 1 Hastings Studio Theater, 30 Grant; 749-2228, www.act-sf.org. Wed-Fri, 7:30pm. \$20. A.C.T. Young Conservatory presents this wacky futuristic comedy about mutant teenagers.

On Broadway Dinner Theater 43S Broadway; 291-0333, www.broadwaystudios.com. Thurs-Sat, 7pm. Ongoing. SF's most talented singers, artists, and performers combine interactive shows with dining and dessert.

Neighbors 111 Minna; 974-1719, xoxoneighbors.wordpress.com. Thurs, 9pm. \$5. DC based artist Kelly Towles and SF musician d.a.v.o. present a supernova of art and music auction performance.

Phantazmic! Razz Room, Hotel Nikko, 222 Mason; (866) 468-3399, www.therazzroom.com. Fri-Sat, 10:30pm. \$25. Michael Carbonaro stars in a program of wit, magic, and comic absurdity.

Shame! Mama Calizo's Voice Factory, 1S19 Mission; www.voicefactorysf.org. Thurs-Sat, 8pm. \$20. "We hate straight, white, gender-normative people but everyone is welcome," chant the Naked Empire Bouffons, a foursome of prancing grotesques sporting their deformities and filth like badges of (dare I say it?) pride. In Shame! the question of Pride with a capital P is examined, worried, fondled indecently, punched in the head, and left limping down a dark alley by the four newest additions to SF's small but vibrant buffooning community. Though some of the scenarios devolve into mundane sketch comedy territory, poking fun at queer "safe spaces" and fundraising benefit shows at El Rio, the exploration of pride, and its dark twin shame, resides in the heart of each. Clearly committed to the bouffon ethic of transgressing boundaries, cast members spend some contrarian quality time with each member of the captive audience—deriding their spectator status, chic sunglasses, and fashion faux pas, or grinding their overstuffed bouffon buttocks in their laps and faces—before turning on each other with equal parts lust and loathing. And though issues of queer-specific shame might not be immediately troubling straight, white, gender-normative audience members like me, the Naked Empire ensemble makes sure to hold everyone complicit in the ultimate humiliation of sitting idly by in the face of suffering. (Nicole Gluckstern)

Tilted Frame Studio 2S0, 965 Mission; (800) 838-3006, www.cafearts.com. Thurs, 8pm. Through Sept. 3. Matthew Quinn's popular improv show is back through the summer.

BAY AREA

Tony Argento La Pena Cultural Center, 310S Shattuck, Berk; (S10) 849-2568, lapena.org. Sun, 7pm. \$12-\$14. Go back in time as Tony re-lives Cowboy Poetry Classics.

COMEDY

Club Deluxe 1S11 Haight; SS2-6949, www.club-deluxesf.com. Mon, 9pm, ongoing. Free. Various local favorites perform at this weekly show.

Clubhouse 414 Mason; www.clubhousecomedy.com. Prices vary. Scantily Clad Comedy Fri, 9pm. Stand-up Project's Pro Workout Sat, 7pm. Naked Comedy Sat, 9pm. Ongoing.

Cobbs Comedy Club 91S Columbus; 928-4320, cobbscomedy.com. Thurs-Sun, 8pm; Fri-Sat, 10:15pm. \$23-\$25. Pabloc Francisco unleashes his creative combustion.

BAY AREA

"Backroom Comedy" McNally's Irish Pub, S352 Colelge Ave, Oakl; www.candychurilla.com. Wed, 8pm. Free. Candy Churilla produces this monthly stand-up comedy show, this time featuring comedians of the South Bay. **SFBG**

Theater CONT>>

7, *Thick House*; www.thickhouse.org.

The Future Project: Sunday Will Come This first-time collaboration between Intersection for the Arts' two resident companies, ESP Project and Campo Santo, explores popular and idiosyncratic conceptions of the future in an existentially rich and rollicking series of "mini-plays, songs, dances, and 'moments'" in conversation with the not-yet. Oct. 15-Nov. 7, *Intersection for the Arts*; www.theintersection.org.

Boom Peter Sinn Nachtrieb offers his own conception of the future in a new play about the end of the world that, true to form for this award-winning SF playwright (*Hunter Gatherers*, *T.I.C.*), takes the form of a scathingly funny comedy in this Bay Area premiere from Marin Theatre Company and director Ryan Rilette. Nov. 12-Dec 6, *Marin Theatre Company*; www.marintheatre.org. **SFBG**



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» **PREVIEW** Good Vibrations and Vibratex co-present this year's celebration of girls (and boys, and bois, and, well, everyone) on film, and we can't decide what we're more excited about — the movies themselves or the parties organized to honor them. The week kicks off Sept. 12 with a burlesque-tastic party at El Rio that includes a screening of Courtney Trouble's *Speakeasy*; moves straight to Dr. Carol Queen's peep show, naughty puppets, and vintage erotic cinema at Amnesia Sept. 13; thrusts into the next week with April Flores' Love Toy Art Show; and slides on into Sept. 17 with a 1960s-style cocktail party-themed competition premiere hosted by Peaches Christ. And that's just a cross-section of the sultry, sexy events the organizers have planned for the festival's fourth year. If you can't find something in this week of fun and film that revs your engine, you might want to get your motor checked. **(Molly Freedenberg)**

INDEPENDENT EROTIC FILM FESTIVAL Sept. 12-17, 2009. Locations, times, and prices vary. www.gv-ixff.org

FALL FAIRS AND FESTIVALS

Compiled by Molly Freedenberg.



AUG 28-30

Outside Lands Music and Arts Festival Golden Gate Park, SF; www.sfoutsidelands.com. 12-10pm, \$89.50-\$225.50. 5F's best alternative to That Thing in the Oesert is back for its second year, with headliners Pearl Jam, Dave Matthews Band, and Tenacious D playing for you and two thousand of your closest friends.

BAY AREA

Eat Real Festival Jack London Square, Oak; eatrealfest.com. Fri, 4-9pm; Sat, 10am-9pm; Sun, 10am-5pm. Free. Buy from your favorite street food vendors, sample microbrews at the Beer Shed, or shop in the market for local produce at this sister event to La Cocina's Street Food Festival.

AUG 29-SEPT 20

SF Shakespeare Festival Presidio's Main Post Parade Ground Lawn, between Graham and Keyes; www.sfshakes.org. 5at, 7:30pm; Sun, 2:30pm, free. The genius of Shakespeare in 5F's most relaxed setting.

SEPT 1-30

Architecture and the City Times, locations,

and prices vary. www.iasf.org/archandcity. The American Institute of Architects San Francisco chapter and the Center for Architecture + Oesign host the sixth annual fest, featuring home tours, films, exhibitions, dining by design, and more.

SEPT 5-6

BAY AREA

Millbrae Art and Wine Festival Broadway Avenue between Victoria and Meadow Glen, Millbrae; (650) 697-7324, www.antiquesbythebay.net. 10am-5pm, free. The Big Easy comes to Millbrae for this huge Labor Day weekend event.

SEPT 6

BAY AREA

Antiques and Collectibles Faire Alameda Point, Alameda; www.antiquesbythebay.net. 9am-3pm; \$5. California's biggest and best antiques and collectibles extravaganza is back with 800 outdoor booths, with something for everyone.

SEPT 9-20

Fringe Festival Exit Theatre, 156 Eddy; 931-1094, www.sffringe.org. Times and prices vary. An ever-changing collection of unusual and lively experimental theater pieces will be showcased over the course of 18 days.

SEPT 12-13

Chocolate Festival Ghirardelli Square; www.ghirardellisq.com. 1pm, free. Indulge in chocolate delicacies, sip wine, and enjoy chocolate-inspired family activities at this annual event benefiting Project Open Hand.

Power to the Peaceful Festival Speedway Meadow, Golden Gate Park; www.powertothepeaceful.org. 9am, prices vary. Michael Franti and Guerrilla Management present the 11th annual festival dedicated to music, arts, action, and yoga. With Alanis Morissette, Sly & Robbie, a special after party at the Fillmore, and workshops all day Sunday.

BAY AREA

Mountain View Art and Wine Festival Castro Street between El Camino Real and Evelyn Ave, Mountain View; (650) 968-8378, www.miramarevents.com. 10am-6pm, free. More than 200,000 art lovers will gather for the 38th installment of one of America's top art festivals, featuring crafts, live music, food, and drink.

SEPT 13

Brews on the Bay Jeremiah O'Brien at Pier 45; 929-B374. Times, locations, and prices vary. www.iasf.org/archandcity. The American Institute of Architects San Francisco chapter and the Center for Architecture + Oesign host the sixth annual fest, featuring home tours, films, exhibitions, dining by design, and more.

SEPT 17-21

BAY AREA

Symbiosis Gathering Camp Mather, Yosemite; www.symbiosisgathering.com. \$180, includes camping. This synesthesia of art, music, transformational learning, and sustainable learning is quickly becoming one of NorCal's favorite fall festivals. This year's headliners include Les Claypool, Yard Oogs Road Show, Bassnectar, and the Glitch Mob.

SEPT 19-20

Autumn Moon Festival 667 Grant; 982-6306, www.moonfestival.org. 11am-6pm, free. Chinatown's annual street fair features continuous Asian entertainment, lion dances, costumed artisans, cultural demonstrations, arts and crafts, and food vendors.

SEPT 27

Folsom Street Fair Folsom Street between Seventh and 12 St; www.folsomstreetfair.org. 11am-6pm, free. The world's largest leather event covers 13 city blocks with entertainment, vendors, and plenty of spectacle.

OCT 2-5

Hardly Strictly Bluegrass Speedway Meadow, Golden Gate Park; www.strictlybluegrass.com. Check website for times. Free. Natalie MacMaster, Emmylou Harris, Aimee Mann, Neko Case, and many more perform for free in Golden Gate Park.

OCT 3

LoveEvolution Civic Center Plaza; www.sfllovevolution.org. 12pm, free. The event formerly known as Love Parade may have a new name, but the music, color, and fun remains.

OCT 3-4

World Veg Festival San Francisco County Fair Bldg, Lincoln and Ninth Ave; 273-5481, www.sfv.org/wvd. 10am-6pm, \$6. The San Francisco Vegetarian Society and In Defense of Animals present the 10th annual award-winning festival featuring lectures, cooking demos, vegan merchandise, and entertainment.

OCT 4

Castro Street Fair Castro at Market; www.castrostreetfair.org. 11am-6pm, free. The festival founded by Harvey Milk returns with the theme "Come Get Hitched in the Center of the Gay Universe," in an effort to keep the embers burning in the fight for equal rights.

OCT 9-17

Litquake Locations vary; Times vary, most events free. To commemorate its 10-year anniversary, the storytelling festival kicks off with the "Black, White, and Read" ball and continues with nine days of lit-themed programming.

OCT 11

San Francisco Decompression Indiana Street; www.burningman.com. Break out your still-dusty Burning Man costumes and welcome hard-working BMORG staff back to "Real Life" with this BRC-themed street fair and festival.

OCT 15

West Fest Speedway Meadows, Golden Gate Park; www.2b1records.com. 9am-6pm, free. 2b1 Multimedia Inc., the Council of Light, and the original producer of Woodstock 1969 team up to celebrate Woodstock's 40th anniversary with a free show featuring Country Joe, Denny Laine, Alameda All Stars, Michael McClure, and tons more.

OCT 16

WhiskyFest San Francisco Marriott, 55 Fourth St; 896-1600, www.maltadvocate.com. 6:30-9:30pm, \$95. America's largest whisky celebration returns to SF for the third year with more than 200 of the world's rarest and most expensive whiskies.

OCT 17

Potrero Hill Festival Potrero Hill Neighborhood House, 953 De Haro. 9am-5pm. This benefit for the Potrero Hill Neighborhood House features a jazz brunch catered by students of The California Culinary Academy and continues with a street fair along 20th Street between Missouri and Arkansas.

OCT 17-18

Treasure Island Music Festival Treasure Island; www.treasureislandfestival.com. Fri-5at, 11am. \$65-\$249. The Bay Area's answer to Coachella (minus the camping, heat, and Orange County douchebags) is back, this year featuring The Flaming Lips, The Decemberists, Yo La Tengo, The Streets, and about 100 other indie favorites and up-and-comers.

BAY AREA

Half Moon Bay Art and Pumpkin Festival Main Street at Highways 1 and 92, Half Moon Bay. 9am-5pm, free. Jim Stevens and Friends will return to the world famous festival featuring music, crafts, parade, and children's events.

OCT 23-24

Exotic Erotic Expo Cow Palace, 2600 Geneva; www.exoticeroticball.com. Fri, 2-10pm; Sat, 12-6pm; \$20. Part Mardi Gras, part burlesque, and part rock concert, this two-day fest is a celebration of human sexuality and freedom of expression, with its crowning event the Exotic Erotic Ball on Saturday night.

NOV 2

Day of the Dead Starts at 24th and Bryant, ends at Garfield Park; www.dayofthedeadsf.org. 7pm, free. Celebrate this traditional Latin holiday -- and SF institution -- with a procession and Festival of Altars.

NOV 13-15

SF Green Festival San Francisco Concourse Exhibition Center, 635 Eighth St; www.greenfestivals.org. Fri, 12-7pm; Sat, 10am-7pm; Sun, 11am-6pm. \$15-\$25. A joint project of Global Exchange and Green America, this three-day event features the best in green speakers and special events.

NOV 27-DEC 20

Great Dickens Christmas Fair Cow Palace Exhibition Halls, 2600 Geneva; www.dickensfair.com. Fri-Sun, 11am-7pm. Check website for ticket prices. Channel Charles Dickens' Victorian London with this 90,000 square-foot theatrical extravaganza.

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The Adderall Diaries

A dose from San Francisco author Stephen Elliott's memoir of moods, masochism, and murder

By Stephen Elliott

a&eletters@sfbg.com

EXCERPT My psychiatrist lives just down the street from me. I can walk there. I see her once a month, or once every three months, and she prescribes my pills. The pills make me crazy, I know that, but I don't see the alternative. It's really just speed, no different from the original amphetamine salts Gordon Alles injected in June, 1929, and almost identical to the Pervitin used by German paratroopers in World War II as they dropped behind enemy lines in a state the British newspapers described as "heavily drugged, fearless, and berserk." It's the same stuff injected in high doses in the Haight Ashbury that Allen Ginsburg was talking about in 1965 saying, "Speed is antisocial, paranoid-making, it's a drag, bad for your body, bad for your mind."

Without the Adderall I have a hard time following through on a thought. My mind is like a man pacing between the kitchen and the living room, always planning something in one room then leaving as soon as he arrives in the other. Adderall is a compound of four amphetamine salts. The salts metabolize at different rates with diverse half lives, so the amphetamine uptake is smoother and the come down lighter. And I wonder if I'm not still walking back and forth in my head, just faster, so fast it's as if I'm not walking at all.

My psychiatrist is tall and thin and her skin hangs loosely around her face. I like her quite a bit though I've never spent more than 15 minutes with her. She works from her home and a small waiting room is always open on the side of her house. There are magazines there, one in particular *ADD Magazine*. The magazine is full of tips for organizing your life. There's even an article suggesting that maybe too much organization is not a good thing. Mostly though, it's about children. How to deal with your attention deficit child and the child's teacher, who might be skeptical.

In the writing class I teach, a woman recently turned in an essay about her son who suffers from



GUARDIAN ILLUSTRATION BY JASON CROSBY

attention deficit. Her essay was written as a love letter and was completely absent of hate or envy or any of the things that make us human. It was missing everything we try to hide.

"How are you feeling?" my psychiatrist asks.

"Better," I reply.

I had stopped taking the pills for a year, maybe more. Three weeks ago I started taking them again. When I quit taking Adderall I was still dating Lissette. I would go to her house in Berkeley during the day while her husband was gone, and wrap myself around her feet while she worked. Or I would visit her at the dungeon she worked at on the weekends as a professional dominatrix. I would sit in the dressing room with the women and we would watch television. Lissette was the most popular

and she would be off with the clients most of the day. She would leave them in the rooms to undress. When she returned they would be kneeling on the floor, their naked backs facing her. She might walk carefully toward them, sliding the toe of her boot across the carpet. Or she might stand away from them, letting their anticipation build, as she pulled a single-tail from the rack. She loved to be adored and the best clients made her feel happy and complete. The walls were thin and I could hear the paddles landing on the client's back with a thud sometimes followed by a scream. When she was done she might come downstairs and sit on my lap for a while, and then we would go.

I have a memory of Lissette in the dungeon, which was really just a four-bedroom basic Californian with a driveway and a yard in a

quiet town north of Berkeley, near the highway. She's standing on the back of a couch, grabbing a toy from above a row of lockers. She's wearing panties with lace along the bottom and high heels and we're all staring at the back of her thighs, amazed.

When I was taking Adderall all I thought about was Lissette and when I stopped taking the Adderall I started thinking about other things. Lissette noticed and we broke up. Then we got back together, then we broke up again. Over the course of last year, after I had stopped, I often felt suicidal. I had time, but I didn't know what to do with it. I was a writer but I had forgotten how to write so I sat with my computer. I sat in coffeeshops or I sat at home or I sat at the Writer's Grotto, an old building near the ballpark where a group of authors

share office space. I still had a bunch of pills left and occasionally I would take one, just to know the writer's block was real. Then I lost all the pills when my bag was stolen at a bar on 22nd Street six months ago, and that was the end of that.

If you asked me what happened this past year I'm not sure I could tell you. I could say I moved into this apartment on the edge of the city where I can hear children and dogs in the morning and I despise it. I could say I was with and not with Lissette, getting together and breaking up every couple of months. At one point I called her the love of my life. I could say honestly I started to write a novel every day. I could say I went on tour for six weeks with the Sex Workers Art Show and that a compilation of previously written essays and stories about my predilection for — my addiction to — violent sex was released to silent reviews.

I could say I watched the first three seasons of *The Wire* on DVD and on Sunday nights I went to a friend's house nearby and ate dinner and watched HBO.

I ran a reading series in the same bar where my bag was stolen. It was part of a literary organization I founded to raise money for progressive candidates running for congress in 2006.

I edited an anthology of political erotica.

I could say I did all these things and if it sounds like a lot I can assure you it isn't. I'm not married and I have no children. I have friends but they don't know where I am most of the time. I don't work. I live on money I made before, money that is almost gone.

Last year I made \$10,000.

I live in San Francisco. Rents are going up.

I'm teaching a couple of classes to get by. I know I should get a job, but it's hard to do that after a while.

From The Adderall Diaries: A Memoir of Moods, Masochism, and Murder (Graywolf Press, 212 pages, \$23), published in September.

STEPHEN ELLIOTT With Tobias Wolff and Bucky Sinister. Thurs/27, 7 p.m., \$20 (free copy of *The Adderall Diaries* for attendees). Amnesia, 853 Valencia, SF. (415) 970-0012. www.amnesiathebar.com

food + drink

Baby Blues BBQ mingles hipsterdom and barbecue to pleasant effect. Portion sizes are realistic (unless you order a hearty meal like the Texas Big Boy BBQ Plate, pictured with chef Yaku), the corn slathered with poblano butter (“blues on the cob”) is splendid, and the interior design is festively minimalist.

GUARDIAN PHOTOS BY RORY MCNAMARA



A pound of flesh

By Paul Reidinger
paulr@sfbg.com

Who needs the fleshpots of Sodom — or for that matter SoMa — when we can find all the flesh we can handle at barbecue restaurants? All right, it's not *quite* the same thing, but close. The real issue pertains to the restaurants. San Francisco isn't much of a barbecue town; we are a village of pastels, and barbecue is a primary color.

We are also a realm of hipsters, and where there are hipsters, it follows that there might also be hipster barbecue. If you were to start sniffing around for something in this line, you would do well by beginning along those blocks of Mission just south of Cesar Chavez, where Bernal Heights and the Mission mix and mingle and hipsters are known to congregate. Your divinations of hipster habitat would soon lead you to a building with some old Rexall Drug signage still affixed, even as profound change arrived late last year.

You have found — eureka! — Baby Blues BBQ (outpost of a small SoCal chain), which doesn't especially look like a barbecue joint either outside or inside but does sound like one. It's filled with a well-mannered raucousness, not to mention touches of kitsch, among them an alabaster cow's head mounted above the bar like a trophy from some strange

safari. Also above the bar: a flat-screen TV showing rodeos in which young men are thrown from bucking, heaving bulls with serious-looking, Pamplona-worthy horns. It seemed to me that the people sitting at the bar were riveted by these dust-ups, but maybe this just proves the Warholian dictum that people would rather watch something than nothing.

Elsewhere on the floor — the layout is an archipelago of trapézoids — people seem more interested in the food than the rodeo. If you don't find high-def rodeo footage to be particularly appetite-kindling, you might well be relieved, as I was, to find yourself among people who are tucking with real application into impressive platters of ribs, chicken, brisket, and so forth. (There are two communal tables, for the communal-minded.)

Some of the best flavors to be found at Baby Blues involve the side dishes, or, in menu-speak, “fixins.” They're \$3.50 each, a la carte; they also come two (of your choice) to a dinner platter and, as a quartet (also of your choosing), make up their own dinner platter. Among the best of these are the “blues on a cob” — an ear of shucked corn, roasted and then slathered with poblano-chile butter and crumbings of mild white cheese — and the macaroni and cheese, which features fat tubes of pasta (per-haps ziti) in an intense cheese sauce

under a lid of broiled bread crumbs.

We were somewhat less impressed by the coleslaw, which suffered from wateriness. Not enough mayo? The cabbage was fresh and crisp, though. And the baked beans were more looks than flavor. The roll call included black, pinto, and kidney beans — as in a three-bean salad — but the overall affect was a mild, tang-less sweetness. The wonderful, smoky-dark cornbread, presented as a brownie-like square with nicely crusted edges, did provide some balance and extra texture here.

As for the flesh: it's served in ample portions that nonetheless don't overwhelm. It is one of life's dismaying facts that too much good food, or any food, can turn the delight of eating into the curse of bloat, and this danger is especially high, in my experience, at places that traffic in heartiness. Barbecue certainly qualifies. But Baby Blues has its portion sizes expertly calibrated.

A half-rack of Memphis-style long bone pork ribs (\$17.95) featured meaty slats, cooked with a strong hint of smoke and left with plenty of juiciness. The sauce slightly failed to amaze, I must say. It lacked presence and (probably a related issue) seemed to have been thinly applied. In fairness, it must be said that too much sauce can be as bad as too little and can leave one with the impression that a cover-up has been attempted. Baby Blues has nothing to hide, ribs-wise.

Beef brisket (\$13.95) is one of the classic cuts of tough but tasty meat. Here it's braised in beer, which lends a pleasant sourness, and served in shreds, like a disintegrating garment. Its nearest relation might be *ropa vieja*, a Cuban dish of shredded flank steak. Shredding tough cuts before serving them is wise; it not only makes the customer's job easier but adds a final layer of insurance that any remaining toughness demons have been exorcised.

Desserts are of the down-home school. We reached a split decision on a peach pie (\$5) littered with blueberries; Dr. No thought it wasn't sweet enough, but I liked the home-made-ness of it, including the fine, flaky pastry. But we both loved the banana mousse (\$5), which was like a *gelato* that managed to stay solid at room temperature and was enhanced by pulverized vanilla cookies. There was also plenty of it, so, like spackle, it helped fill any last gaps left by the savory dishes. We did get up feeling a pound or two heavier. **SFBG**

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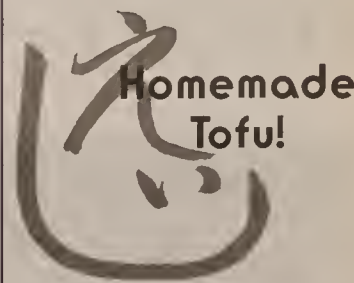
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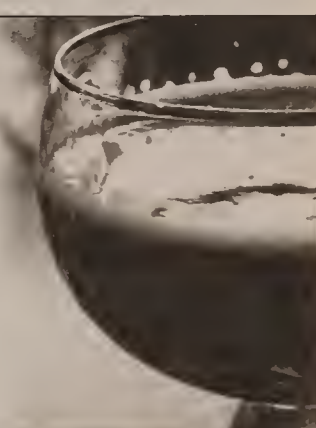
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Man in the mirror

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS I love the fog. I love a street lamp. I love my log pile. I had just driven down from the shack so I needed to pee, plus lunch. "Lamb burrito with chile lime sauce," I said, because I had to know.

"You like spicy?" he said. "Yes." "Then you should get the tropical lamb." "Tropical lamb burrito," I said. "Do you have a bathroom?"

He motioned over his shoulder, through the kitchen, and I went there. But it was unclear. There was a guy sitting in a chair, an unmarked door behind him. I wondered if he was waiting.

"Bathroom?" he said. When I nodded, he motioned over his shoulder, and as I walked past he said, and I quote, "Flush the toilet."

I closed the bathroom door behind me and took a deep breath, which I don't normally like to do in unfamiliar bathrooms. But this particular breath seemed called for. I thought I might be maybe going to have a nervous breakdown.

Instead, I peed. I felt good about this decision.

There was no lock on the door. No toilet paper. No paper towels. I washed my hands, wiped them on my skirt, and carefully considered what to do next. Besides go sit down and eat my burrito, I mean. The thing is, I was pretty sure this guy outside the bathroom worked for me. He'd started out as a character in one of my old stories, sitting on a bucket at a gas station in Nevada, I believe, with a rotten spot in his forehead and maybe a worm in it. Uncle Somebody.

I'd made up the worm, of course, but I'm not making this other stuff up. Maybe he wanted a promotion. Tired of being a wormy character in an obscure old literary magazine, he waited for me in restaurants. Or maybe just this one. Who knows how long he'd been sitting there, saying to people, "Flush the toilet."

This rarely happens in movies, let alone restaurant reviews — that a fictional character (within the fiction of the movie, of course)

charms, heel-clicks, or brute forces their way into "real life," or, for our purposes, Cheap Eats.

I tried to remember if I'd based my character on someone real, maybe someone I'd seen on the street in, oh, Albany, California, say. San Pablo Ave. I tried to remember what he'd said, in the story. It seemed important — the kind of detail that could make or break me. To give you an idea of my frame of mind, at the time.

I looked in the mirror and did not look good.

And now I was going to have to walk past him again. The way I saw it, not saying anything wasn't an option. The question was what to say. I decided I would inform him they were out of toilet paper and paper towels. That way I would find out if he worked for the restaurant, and, if so, know that I was off the hook.

But when I went out there, finally, and walked past him and stopped and looked at him, sitting there with his legs spread and his elbows on his knees, leaning forward, I froze. He looked at me looking at him, and I said, in a flash of inspiration, "I flushed the toilet."

Sometimes you have to meet these people on their terms. It's the last thing they expect, to be embraced by a parrot or a mirror. In fact it's hard for even me to imagine, when I put it like that.

"What?" he said.

"I flushed the toilet," I said, and I turned and left him there, staring at the floor between his feet, either lost in thought, or defeated.

Either way, I enjoyed my weirdo burrito to the best of my ability, and its. Lamb in a spicy honey curry sauce, with black beans and rice in a tortilla. Chips on the side.

You don't believe me, do you. **SFBG**

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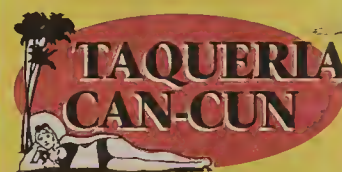
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film

Pass the popcorn for *Where the Wild Things Are* (far left, top); *Sherlock Holmes* (far left, bottom); *Zombieland* (center, top); *The Informant!* (center, bottom); and *Jennifer's Body* (far right).
WHERE THE WILD THINGS ARE PHOTO COURTESY OF WARNER BROS. PICTURES; SHERLOCK HOLMES PHOTO BY ALEX BAILEY; ZOMBIELAND PHOTO BY GLEN WILSON, THE INFORMANT! PHOTO BY CLAUDETTE BARIUS; JENNIFER'S BODY PHOTO BY DOANE GREGORY



Excitement! Dread! Blatant Oscar baiting!

A select guide to Hollywood's fall releases

By Cheryl Eddy
cheryl@sfbg.com

FALL ARTS Let's be honest, film fans: summer 2009 hasn't exactly been an exercise in awesome. Early entries like *X-Men Origins: Wolverine* and

Terminator Salvation were disappointing; hyped projects like *Public Enemies* and *Brüno* offered some entertainments, but overall felt kinda meh. *The Hangover*, *Up*, *Harry Potter and the Half-Blood Prince*, and *Star Trek* may have been mostly deserving of their \$250 million-plus hauls, but think how many poor suckers emptied their wallets at the sublimely awful *Transformers: Revenge of the Fallen*, which has raked in a bone-rattling \$400 million so far. (That's a lotta root balls.)

But in Hollywood, there's always hope. *District 9* kicked ass, and *Inglourious Basterds* — while not Quentin Tarantino's masterpiece, not by a forehead-carving longshot — at least provoked

spirited debate among filmgoers who've been chomping on flaccid fare like *G.I. Joe* for months. What follows is a selective list of upcoming releases (dates are subject to change), including some surefire Oscar contenders, though I'm still holding out hope for a dark horse *Drag Me to Hell* nomination or two.

Sept. 11: In behind-the-scenes *Vogue* doc *The September Issue*, the devil wears Prada and busts fashionista chops while getting her magazine's most important issue to press. Anna Wintour takes off her sunglasses! She coolly dismisses headlines, underlings, feathers, and an ugly pink-and-black ensemble! Director RJ Cutler (producer of 1993's *The War Room*) gets the ever-so-glamorous dirt. Also out today: *The Hills* fembot Audrina Patridge brings her ceiling eyes to the big screen in horror flick *Sorority Row*; and mumblecore master Andrew Bujalski rolls out his third feature, after 2002's *Funny Ha Ha* and 2005's *Mutual Appreciation*.

Sept. 18: In a clash of the zeitgeists, *Transformers* thespian

Megan Fox stars as a demonic high schooler in the Diablo Cody-scripted *Jennifer's Body*. Irony is, like, so hot, y'know? For *The Informant!*, Steven Soderbergh returns from indieland to "from the director of *Ocean's Eleven*, *Twelve*, and *Thirteen*" mode. His newest is the tale of a goofy, whistleblowing agribusinessman played by a fat-and-mustachioed Matt Damon.

Sept. 25: Proud, profiteering misogynist Tucker Max — a figurehead in the "fratire" literary movement — cowrote the script for *I Hope They Serve Beer in Hell*, based on his book (in turn, based on his blog), which kinda looks like a crasser spin on *The Hangover*. *Fame* updates the 1980 high school song-and-dance classic, a remake that actually makes sense given the popularity of the *High School Musical* series and all those bajillions of televised talent contests.

Oct. 2: Judging by its trailer, *Zombieland* could be the greatest movie ever made. Also: British footy drama *The Damned United*, with a script adapted by Frost/Nixon (2008) screenwriter Peter Morgan; and the latest from Michael Moore (the self-explanatory *Capitalism: A Love Story*) and the Coen brothers (*A Serious Man*,

a '60s-set black comedy that features no major movie stars).

Oct. 16: At long-friggin'-last, the Cormac McCarthy adaptation *The Road* — starring Viggo Mortensen and directed by John Hillcoat (2005's *The Proposition*) — comes shuffling down the postapocalyptic highway. Spike Jonze's *Where the Wild Things Are* squares off for its twee-off with Wed Anderson's *Fantastic Mr. Fox* (out Nov. 13).

Oct. 23: Lars von Trier's *Antichrist* shocked Cannes — will it make a splash here, opposite *Saw VI* (oh yeah, they made a sixth one)? Meanwhile, cult cinema fans won't want to miss the return of Thai martial arts wizard Tony Jaa in *Ong Bak 2*. Hold on to your Buddha heads! Finally, when Michael Jackson died, he left behind enough rehearsal footage to fill a backstage doc, named *This Is It* after his never-launched tour. Celebration or cash-in?

Nov. 6: Jon Ronson's *The Men Who Stare at Goats* is one of my favorite books. If George Clooney and co. mess this one up, I might have to lock them in a small room and blast the *Barney* theme until they crack.

Nov. 13: *Precious: Based on the Novel Push By Sapphire* was raved-about at Sundance, with stars like

Mo'Nique and Mariah Carey deglamming for art. On the complete other end of the spectrum, disaster expert Roland Emmerich masterminds the end of the world (again) with *2012*.

Nov. 20: *The Twilight Saga: New Moon* opens. Look, enough people care about this that I don't have to.

Dec. 11: Three heavyweights, three very different target audiences. Disney unveils its first-ever African American animated heroine in *The Princess and the Frog* (about time, Mouse House); Clint Eastwood directs Morgan Freeman as Nelson Mandela in the rugby-themed *Invictus*; and Peter Jackson takes on Alice Sebold's bestseller *The Lovely Bones*, starring Saoirse Ronan as the doomed Susie Salmon.

Dec. 18: I was stoked about James Cameron's *Avatar*. Then I saw the trailer. Hmm.

Dec. 25: Now that Guy Ritchie's no longer married to Madonna, will his filmmaking talent return? With hot property Robert Downey Jr. starring, *Sherlock Holmes* could be revisionist-tastic. And, strictly for Christmas Day masochists, there's *Alvin and the Chipmunks: The Squeakquel*. **SFBG**

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D Tour and Rogue Wave Joe Granato's award-winning doc about musician Pat Spurgeon, with an acoustic post-screening performance by Spurgeon's Oakland band. Sept. 3. San Francisco Museum of Modern Art. www.sfmoma.org

Beautiful Person Philippe Garrel's latest, starring — of course — his son Louis. Sept. 4-10, Sundance Kabuki. www.sffs.org

"Cocky White Guys" Jesse Hawthorne Ficks of *Midnites for Maniacs* serves up a triple platter of cockiness: *Risky Business* (1983), *Fast Times at Ridgemont High* (1982), and the very closet-gay *Last American Virgin* (1982). Sept. 4. Castro Theatre. www.castrotheatre.com

"Speechless: Recent Experimental Animation" The program includes the 3-D amazements of local wonder woman Kerry Laitala's enticingly titled *Chromatic Cocktail Extra Fizzy*. Sept. 8. Pacific Film Archive. www.bampfa.berkeley.edu

SF Shorts This year's lineup includes over 60 short films and music videos. Sept. 9-12. Red Vic Movie House. www.redvicmoviehouse.com

Bigger Than Life Nicholas Ray's gonzo look at suburban family ideals gone amok was too weird for 1956. James Mason stars as a mild-mannered teacher who goes megalomaniacally berserk when prescribed cortisone to deal with an illness. Todd Haynes has stolen from this movie as much as from any Sirk work. Sept. 10. Yerba Buena Center for the Arts. www.ybca.org

Lucha Beach Party Thrillville is on the move as Will the Thrill takes his showmanship to the Balboa, along with *Santo and Blue Demon vs. the Monsters* (1969) and longtime contender for best movie title ever, *Wrestling Women vs. Aztec Mummy* (1964). Sept. 10. www.thrillville.net

Rialto's Best of British Noir A chance to see Michael Powell's *Peeping Tom* on the big screen. Sept. 11-16. Castro Theatre. www.castrotheatre.com

"Top Bill: The Films of William Klein" The great photographer's underrated film output gets a thorough survey. Sept. 11-Oct. 11, Pacific Film Archive. www.bampfa.berkeley.edu

Independent Erotic Film Festival Good Vibrations presents the event's fourth incarnation. Highlights include a potential screening of Gerard Damiano's *The Devil in Miss Jones*. Sept. 12-17. Various venues. www.gv-ixff.org

Spectrology Mad Cat Women's Film Festival presents a one-off screening of a new work by Kerry Laitala, at the El Rio. Sept. 16. www.madcatfilmfestival.org

Film Noir at the Roxie You can always count on the Roxie to play host to the less obvious dark alleys of noir. Sept. 17-30. Roxie Cinema. www.roxie.com

Liverpool Lisandro Alonso's highly acclaimed 2008 film finally get a SF gig. Sept. 17-20. Yerba Buena Center for the Arts. www.ybca.org

The Dark Knight Film Night in the Park goes contemporary. Sept. 19. Dolores Park. www.filmnight.org

Iranian Film Fest This year's festival focuses on women's roles in Iranian society. Sept. 19-20. Various venues. www.iranianfilmfestival.blogspot.com

Film 1st, a girl and a gun A five-part film by found-footage maestro Gustav Deutsch. Sept. 24-27. Yerba Buena Center for the Arts. www.ybca.org

"Life's Work: The Cinema of Ermanno Ulmi" A comprehensive retrospective of films by a director known for his masterful renderings of work, such as 1961's *Il posto*. Sept. 25-Oct. 30. Pacific Film Archive. www.bampfa.berkeley.edu

Second Skin A documentary look at three obsessive gamers, and an emerging genre of software called Massively Multiplayer Online games. Sept. 25-27. Red Vic Movie House. www.redvicmoviehouse.com

Grease Sing-Along The San Francisco Film Society presents this key 1978 addition to the canon of Randal Kleiser. Sept. 26. www.sffs.org

The Room Avoid The Room at your peril. Sept. 26. Red Vic Movie House. www.redvicmoviehouse.com

Dario Argento's Three Mothers Trilogy Together at last: *Suspiria* (1977), *Inferno* (1980) and *Mother of Tears* (2007). Be there or be violently stabbed by a hand in a black glove. Oct. 1-4. Yerba Buena Center for the Arts. www.ybca.org

The Red Shoes A new print — which debuted at this year's Cannes Film Festival — of Michael Powell's and Emeric Pressburger's 1948 gem. Oct. 1. San Francisco Museum of Modern Art. www.sfmoma.org

Found Footage Festival Trash is a treasure as curators Joe Pickett and Nick Prueher host the fourth incarnation of the event. Oct. 2-3. Red Vic Movie House. www.redvicmoviehouse.com

"Julien Duvivier: Poetic Craftsman of Cinema" The lengthy and perhaps erratic career of the man who made Jean Gabin an icon gets a full treatment, including a 1848 *Anna Karenina* adaptation and 1956's original version of *Deadlier Than the Male*. Oct. 2-31. Pacific Film Archive. www.bampfa.berkeley.edu

Barry Jenkins' Shorts The San Francisco filmmaker shares his work to date; program includes his feature debut *Medicine for Melancholy* (2007). Oct. 3. Other Cinema. www.othercinema.com

"Nervous Magic Lantern Performance: Towards the Depths of the Even Greater Depression" Ken Jacobs in the house, aiming to "get between the eyes, contest the separate halves of the brain" with a magic lantern that uses neither film or video. Oct. 7. Pacific Film Archive. www.bampfa.berkeley.edu

Pink Cinema Revolution A series for the Japanese genre and industry that has schooled some master filmmakers while titillating audiences. Oct. 7-25. Yerba Buena Center for the Arts. www.ybca.org

Robert Beavers The experimental filmmaker's fall stint in the Bay Area includes four programs presented by SF Cinematheque. Oct. 8-10. San Francisco Museum of Modern Art and Yerba Buena Center for the Arts. www.sfmoma.org, www.ybca.org

"Eyes Upside Down" Great title. A program of films curated by the writer P. Adams Sitney. Oct. 11. www.sfcinematheque.org

Arab Film Festival This year's festival lasts ten days. Oct. 15-24. Various venues. www.aff.org

Chilean Directors in Person Sebastián Moreno Madrones and Sebastián Campos screen one film each. Oct. 22. Pacific Film Archive. www.bampfa.berkeley.edu

Prelinger and Parr and baldin and Stark and Katz A number of Bay Area film lights shine, with Rick and Megan Prelinger presenting found curiosities. Oct. 24. Other Cinema. www.othercinema.com

French Cinema Now Contemporary film in France condensed into a series. Oct. 29-Nov. 4. Sundance Kabuki. www.sffs.org

Halloween Gore 'n' Snorefest Thrillville returns to the Balboa with *Hollywood Chainsaw Hookers* (1988) and *Zontar, the Thing From Venus* (1966). If only the characters of these movies could time travel to meet one another. Oct. 29. www.thrillville.net

"Running Up That Hill" Michael Robinson, creator of the eye-blinding and hilarious video *Light is Waiting* (2007), borrows a title from Kate Bush for this program, which he's curated. Nov. 6. Yerba Buena Center for the Arts. www.ybca.org

It Came from Kuchar Jennifer Kroot's documentary about the Kuchar brothers hits the screen after raves at Frameline. Nov. 14. Other Cinema. www.othercinema.com

New Italian Cinema The San Francisco Film Society presents a sample of recent films from Italy. Nov. 15-22. Sundance Kabuki. www.sffs.org

Recent Restorations: George and Mike Kuchar You can never have too much Kuchar. Dec. 10. San Francisco Museum of Modern Art. www.sfmoma.org (Johnny Ray Huston)



Somers Town

►► **REVIEW** Black and white photography born out of technical necessity transforms *Somers Town* into a stark and poignant portrait of the drudgery and displacement of two wayward youths in modern-day England. Tomo (Thomas Turgoose), a cheeky runaway who perhaps in a past life was a Dickensian street urchin, flees Nottingham and hops aboard a train bound for London, seeking refuge from the banality of life in the Midlands. Cornered in an alleyway, robbed, and beaten, Tomo finally finds a reluctant and unlikely friend in Marek (Piotr Jagiello), a Polish immigrant who just moved to the U.K. Unbeknownst to his father, Marek begins hiding his homeless friend in his flat. Joining forces, the two boys bond by working odd jobs for their cockney landlord, stealing clothes from a local launderette, and fighting for the affections of a charming French waitress. Director Shane Meadows (2006's *This is England*) instills *Somers Town* with humanity and humor mined from class and culture shock, with his subtle comedic stylings springing from simple interchanges like when Marek's landlord insists that he remove his Manchester United jersey to avoid getting roughed up by soccer hooligans. Despite these comedic moments, Meadows does not shy away from the pain of feeling adrift in a new city or country and beautifully captures the melting pot mentality that is London. From their low-rent apartment overlooking a train station that holds the promise of Paris and love and friendship, Tomo and Marek slowly but surely build a brotherly camaraderie, awakening a dreamlike, limitless world that, in the end, is a little less black and white. (Laura Swanbeck)

SOMERS TOWN opens Fri/28 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Oennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamal, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

The Final Destination The guilty-pleasure horror series returns with a fourth installment — this time, the Grim Reaper's comin' atcha in 3D! (1:22) *Grand Lake*. **Halloween II** Also known as *Halloween X*. (1:41) **It Might Get Loud** A once-in-a-lifetime chance to capture three guitar gods on camera — or a squandered opportunity? I'm leaning toward the latter with *It Might Get Loud*. The doc's MO: a close look at three rock guitarists — Jimmy Page, the Edge, and Jack White — and their musical life and relationship to the electric guitar. We get snapshots of each musician's trajectory, a few lyrical vignettes — Page shows us around the house where Led Zeppelin recorded *IV*, White plays music with a child that seems to represent the boy within — and a sit-down in which the players chat each other up and jam on a few tunes together. The title of the doc itself comes from the ultra-mild-mannered Edge's offhand comment regarding his own guitarwork. Unfortunately, in an effort to make a supposedly even-handed portrait of the ax slingers, filmmaker Davis Guggenheim (2007's *An Inconvenient Truth*) simply skates over the surface of all three. And frankly the performers

are poorly matched: Page is obviously much more of a monumental rock 'n' roll figure, with many more stories, to tell than either the Edge or White — Led Zep fans may tear up at the missed moments. Too bad the director chooses to play journalistic softball — or lacks the knowledge, courage, or insight to go after the tales from, say, the White Stripes, Raconteurs, and Dead Weather leader that would have really given this film its teeth or, well, edge. (1:37) *Embarcadero, Shattuck, Smith Rafael*. (Chun) **Play the Game** Depressed since his wife of many decades passed on, 84-year-old Joe (Andy Griffith) seeks companionship. His grandson David (Paul Campbell), who pursues women with the same deceptive strategies he uses on car-showroom customers, advises him how to get back in "the game." This is the sort of movie in which the generation gap is defined by such "Huh?" strokes as David calling himself a "chick magnet" and using hip-hop slang circa 1985, while Gramps refers to movies as "talkies" and owns a goddamn Victrola. (Was he born in 1850?) Laughs depend mostly on the inherent hilarity of old people doing "the wild thing" (or at least impishly discussing it), while dramatic tension rests on how long it will take David to realize honesty is the only policy that will win his Miss Right (Marla Sokoloff). *Everybody Loves Raymond's* mom Doris Roberts and *Seinfeld's* mom Liz Sheridan play Griffith's senior love interests. Viagra jokes? Ohhhh yes. At any given moment in time, there are umpteen half-hour sitcoms playing on TV that are funnier and less formulaic than this bland 105-minute one. (1:45) *Embarcadero*. (Harvey)

►► **Somers Town** See pick box. (1:10) *Lumiere, Shattuck*.

Taking Woodstock Ang Lee's latest takes a lighthearted look at the New York youth (Demetri Martin) who helped organize Woodstock at his parent's farm. (2:00) *California, Piedmont, Sundance Kabuki*.

►► **World's Greatest Dad** Sometimes freaks emerge beyond explanation by nature or nurture. Such is unfortunately the case with nice-guy Seattle divorcee, high school English teacher, and frustrated author Lance Clayton (Robin Williams). His sole offspring, 15-year-old Kyle (Daryl Sabara), is any parent's worst nightmare: incredibly rude, crass, potty-mouthed, antisocial, and intellectually braindead. He's interested only in violent videogames, extreme porn, and wankin' his ween. When latter pursuits accidentally provoke a drastic shift in this miserable parent-child dynamic, Lance makes goodhearted but wrongheaded decisions that, well — suffice it to say *World's Greatest Dad* becomes a cunning satire of celebrity death cults, "inspirational" literature fads, and more. There are moments here that strain suspension of disbelief, particularly around the key turning point and close. But otherwise this sharp black comedy from writer-director Bobcat Goldthwait — yeah, that guy, get over it — is a conceptually outrageous yet surprisingly restrained zeitgeist skewering that gives Williams his best non-maniac showcase in years, or possibly ever. (1:39) *Albany, Bridge, Smith Rafael*. (Harvey)

ONGOING

►► **Adam** (1:39) *Oaks, Opera Plaza*.

►► **Afghan Star** The title is also the name of Afghanistan's most popular TV show — an American Idol knockoff, needless to say. Oh, miserable pervasiveness of crap Western culture, you might think. But this documentary conveys something else entirely, of how in the context of that country's tortuous political, religious, and social conflicts, a piece of seemingly fluff entertainment can constitute a sort of public plea for sanity. The Taliban banned music itself from being played or listened to for several years. When they were ousted from power, startup station Tolo TV launched the program not just to attract ratings, but to raise embattled public spirits and celebrate the nation's rich musical heritage. But there are still fanatics out there. Havana Marking's feature follows a recent season's four finalists, who have more worries than whether they'll win a recording contract or not. All fear for their personal security, particularly the two women — whom some conservatives consider shameful for appearing at all, and one of whom does something during a show that wouldn't induce a shrug here but incites death threats there. *Afghan Star* offers a look at an Afghanistan we don't get to see much: one in which the majority of people just wish the violence would end, things could get back to "normal," and it wasn't actively dangerous to have a little innocent fun. (1:28) *Lumiere, Shattuck*. (Harvey)

American Casino *American Casino* works to make more vivid what may be, for many of us, a vague understanding of the mortgage crisis — the woes that Wall Street creates for average folks and the methods of those predatory lenders we have heard about. It opens with a snappy counter-corporate analogy of Wall Street as an amoral and anarchic casino. The tone loses its sardonic edge, but this is largely because ample time and voice is given to the victims of deceitful lending, as well as apologetic or not banking insiders. Testimonies on both sides of this awe-inspiring exploitation are chilling, articulate, and generally effective, with the only real weak link being the too-hasty and desultory explanation of how the system works. Perhaps most significantly, the film, using Baltimore as an example, debunks the myth that recipients of subprime loans were idiotic or greedy. We meet a hardworking schoolteacher and psychologist who were misled into a thorough devastation of their lives. We're also shown how companies like Wells Fargo target African American communities, capitalizing on their eagerness to make up for years of being denied loans. (1:29) *Roxie*. (Kevin Langson)

►► **Bandslam** (1:51) *1000 Van Ness*.

►► **Cold Souls** What if you could unburden yourself of your soul? Would you feel lighter and brighter, more carefree, happier than you've been in years? Director-writer Sophie Barthes ponders the notion in this extremely funny, Kafka-esque meditation on the perils and pitfalls of one-stop convenience culture.

CONTINUES ON PAGE 52 ►►

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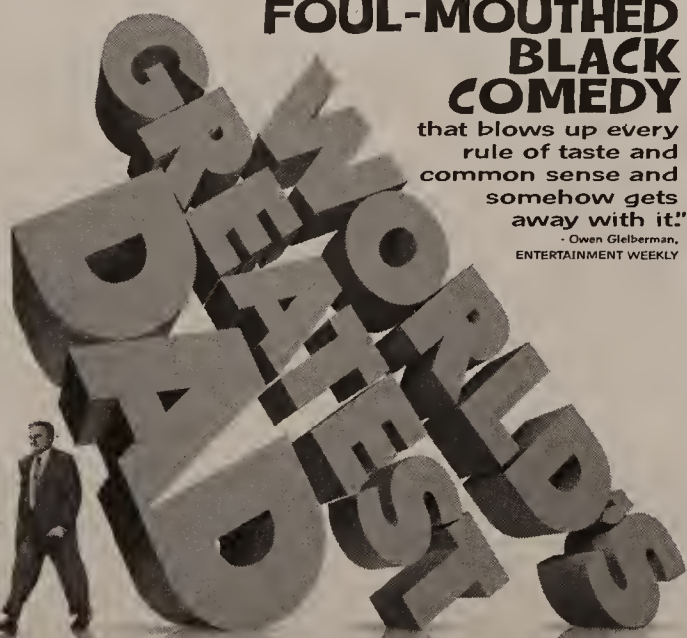
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ONGOING CONT.

as applied to life's (and acting's) deeper existential questions. Paul Giamatti plays himself, a NYC actor tasked with portraying Uncle Vanya onstage and seeking to free himself from the role's attendant anguish. *A New Yorker* story leads him to a yellow-page ad for soul storage, which, as overseen by the pragmatic Dr. Flintstein (David Strathairn), is a *Sleeper*-ish, white plastic, appealingly quasi-mod affair. It's just too easy to relieve oneself of one's soul. Director-writer Sophie Barthes goes back to a playfully '60s vision of the future — with a dank, dark dose of Russian dread: apparently there's a very active, lucrative Eastern market in the soul trade, involving soul-transporting mules and nasty soul-residue buildup. Smart and, yes, soulful, *Cold Souls* is likely the best Paul Giamatti comedy since *Sideways*, due not only

to his on-point angst-ridden and then soul-free performance but to Barthes' clever, impish writing. (1.51) *Embarcadero, Shattuck*. (Chun) **»» The Cove** One can only hope that *Flipper* fans, dolphin lovers, and seafood consumers everywhere will manage to hear about or see *The Cove*. No hype: everyone who sees this documentary and cares about animals — or simply gives a damn about the amount of mercury they're ingesting with each bite of hamachi or fish stick — will be stirred by the dolphins' plight and *The Cove's* horrifying, sickening images. Since *Flipper* dolphin trainer Ric O'Barry discovered the heartbreaking effects of his popularizing work with creatures and their subsequent inclusion in marine shows around the world, he's become a cage-cutting activist in an attempt to make sure the sensitive and intelligent animals are never abused or held in captivity again. His work led him to Taiji, Japan, where a secret dolphin harvest has been going on behind barbed wire. The town fishermen have been corralling dolphins in an exqui-

site yet ultimately treacherous cove, selecting the marine mammals they can sell to sea parks and shows, and then brutally butchering the many remaining animals. The carcasses are sold as dangerously high-mercury dolphin meat to the Japanese public. Filmmaker Louie Psihoyos and his team of tech-savvy activists and apply all their admirable investigative journalistic skills to help O'Barry uncover the truth, including cameras hidden in faux-rocks, and in the process get a genuinely heartbreaking visual and audio document of the dolphin massacre, as the cove's waters turn crimson amid the carnage. Unforgettable — and perhaps the crucial step in halting the killing. (1.36) *Lumiere, Smith Rafael*. (Chun)

Daytime Drinking (1:46) **»» District 9** As allegories go, *District 9* is not all that subtle. This is a sci-fi action flick that's really all about racial intolerance — and to drive the point home, they went and set it in South Africa. Here's the set-up: 2D years ago, an alien ship arrived and got stuck, hovering above the Earth. Faster than you can say "apartheid," the alien refugees were confined to a camp — the titular District 9 — where they have remained in slum-level conditions. As science fiction, it's creative; as a metaphor, it's effective. What's most surprising about *District 9* is the way everything comes together. This is a big, bloody summer blockbuster with feelings: for every viscera-filled splatter, there's a moment of poignant social commentary, and nothing ever feels forced or overdone. Writer-director Neill Blomkamp has found the perfect balance and created a film that doesn't have to compromise. *District 9* is a profoundly distressing look at the human condition. It's also one hell of a good time. (1.52) *Empire, Grand Lake, 1000 Van Ness, Sundance Kabuki*. (Peitzman)

Empty Nest (1:32) *Smith Rafael*. (500) **Days of Summer** (1:36) *California, Empire, Piedmont, Sundance Kabuki*. **Flame and Citroen** They were celebrated members of the Danish Occupation Resistance. But were "the Flame" (Thure Lindhardt) and "Citron" (Mads Mikkelsen) — who conducted an underground campaign to execute Nazi sympathizers and traitors — terrorists or freedom fighters? This moral ambiguity drives Ole Christian Madsen's based-on-true-events film in which something is rotten in the state of Denmark, where informants and the innocent mingle side by side. As the fatalistic Citron says, "There is no justice or injustice. Just war." The pair's clandestine lifestyle begins to take a toll on both men's personal lives — Citron struggles to support his family while the Flame strives to trust Ketty (Stine Stengade), a beguilingly beautiful courier. As the duo close in on Hoffman (Christian Berkel), the head of the Gestapo, self-doubt looms over them as the Nazi plays on their greatest fear of being used as pawns. Though the film's voice-over narration borders on heavy-handed, Lindhardt and Mikkelsen's vulnerable and intensely visceral performances set *Flame and Citroen* apart from some of the more gratuitous and emotionally exploitative Nazi films released this year. (2.10) *Clay*. (Swanbeck)

Food, Inc. (1:34) *Opera Plaza*. **Funny People** (2:2D) *1000 Van Ness, Shattuck*. **G-Force** (1:3D) *SF Center*. **G.I. Joe: The Rise of Cobra** (1:47) *1000 Van Ness, SF Center*. **The Goods: Live Hard, Sell Hard** (1:3D) *1000 Van Ness*.

The Hangover (1:45) *1000 Van Ness*. **Harry Potter and the Half-Blood Prince** (2:33) *1000 Van Ness*.

The Hurt Locker When the leader of a close-knit U.S. Army Explosive Ordnance Disposal squad is killed in action, his subordinates have barely recovered from the shock when they're introduced to his replacement. In contrast to his predecessor, Sgt. James (Jeremy Renner) is no standard-procedure-following team player, but a cocky adrenaline junkie who puts himself and others at risk making gonzo gut-instinct decisions in the face of live bombs and insurgent gunfire. This is particularly galling to next-in-command Sanborn (Anthony Mackie). An apolitical war-in-Iraq movie that's won considerable praise for accuracy so far from vets (scenarist Mark Boal was "embedded" with an EOD unit there for several 2004 weeks), Kathryn Bigelow's film is arguably you-are-there purist to a fault. While we eventually get to know in the principals, *The Hurt Locker* is so dominated by its seven lengthy squad-mission setpieces that there's almost no time or attention left for building character development or

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a narrative arc. The result is often viscerally intense, yet less impactful than it would have been if we were more emotionally invested. Assured as her technique remains, don't expect familiar stylistic dazzle from action cult figure Bigelow (1987's *Near Dark*, 1989's *Blue Steel*, 1991's *Point Break*) — this vidcam-era war movie very much hews to the favored current genre approach of pseudo-documentary grainy handheld shaky-cam imagery. (2:11) *Embarcadero*, *1000 Van Ness*, *Shattuck*. (Harvey)

» **In the Loop** A typically fumbling remark by U.K. Minister of International Development Simon Foster (Tom Hollander) ignites a media firestorm, since it seems to suggest war is imminent even though Brit and U.S. governments are downplaying the likelihood of the Iraq invasion they're simultaneously preparing for. Suddenly cast as an important arbiter of global affairs — a role he's perhaps less suited for than playing the Easter Bunny — Simon becomes one chess piece in a cutthroat game whose participants on both sides of the Atlantic include his own subordinates, the prime minister's rageholic communications chief, major Pentagon and State Department honchos, crazy constituents, and more. Writer-director Armando Iannucci's frenetic comedy of behind-the-scenes backstabbing and its direct influence on the highest-level diplomatic and military policies is scabrously funny in the best tradition of English television, which is (naturally) just where its creators hail from. (1:49) *Albany*, *Embarcadero*, *Smith Rafael*. (Harvey)

» **Inglourious Basterds** With *Inglourious Basterds* Quentin Tarantino pulls off something that seemed not only impossible, but undesirable, and surely unnecessary: making yet another of his in-joke movies about other movies, albeit one that also happens to be kinda about the Holocaust — or at least Jews getting their own back on the Nazis during World War II — and (the kicker) is not inherently repulsive. As Rube Goldbergian achievements go, this is up there. Nonetheless, *Basterds* is more fun, with less guilt, than it has any right to be. The "basterds" are Tennessee moonshiner Pvt. Brad Pitt's unit of Jewish soldiers committed to infuriating Der Fuhrer by literally scalping all the uniformed Nazis they can bag. Meanwhile a survivor (Mélanie Laurent) of one of insidious SS "Jew Hunter" Christoph Waltz's raids, now passing as racially "pure" and operating a Paris cinema (imagine the cineaste name-dropping possibilities!) finds her venue hosting a Third Reich hoodlum that provides an opportunity to nuke Hitler, Himmler, Goebbels, and Goering in one swoop. Tactically, Tarantino's movies have always been about the ventriloquizing of that yadadada-yadadada whose self-consciousness is bearable because the cleverness is actual; brief eruptions of lasciviously enjoyed violence aside, *Basterds* too almost entirely consists of lengthy dialogues or near-monologues in which characters pitch and receive tasty palaver amid lethal danger. Still, even if he's practically writing theatre now, Tarantino does understand the language of cinema. There isn't a pin-sharp edit, actor's raised eyebrow, artful design excess, or musical incongruity here that isn't just the business. (2:30) *California*, *Castro*, *Grand Lake*, *1000 Van Ness*, *SF Center*, *Shattuck*, *Sundance Kabuki*. (Harvey)

» **Irene in Time** (1:35) *Opera Plaza*.

» **Julie and Julia** As Julie Powell, disillusioned secretary by day and culinary novice by night, Amy Adams stars as a woman who decides to cook and blog her way through 524 of Julia Child's recipes in 365 days. Nora Ephron oscillates between Julie's drab existence in modern-day New York and the exciting life of culinary icon and expatriate, Julia Child (Meryl Streep), in 1950s Paris. As Julia gains confidence in the kitchen by besting all the men at the Cordon Bleu, Julie follows suit, despite strains on both her marriage and job. While Streep's Julia borders on caricature at first, her performance eventually becomes more nuanced as the character's insecurities about cooking, infertility, and getting published slowly emerge. Although a feast for the eyes and a rare portrait of a female over 40, Ephron's cinematic concoction leaves you longing for less Julie with her predictable empowerment storyline and more of Julia and Streep's exuberance and infectious joie de vivre. (2:03) *Empire*, *Oaks*, *1000 Van Ness*, *Piedmont*, *SF Center*, *Sundance Kabuki*. (Swanbeck)

» **Ocean of Pearls** (1:37) *Lumiere*.

» **Ponyo** Drawing on classical fairytales like *Pinocchio* and *The Little Mermaid*, Hayao Miyazaki's latest Japanimated creation follows the adventures of Ponyo (Noah Cyrus), the

girl-faced goldfish daughter of Gran Mamare (Cate Blanchett), a sea goddess, and Fujimoto (Liam Neeson), a human-hating, embittered wizard who resembles an androgynous eighties glam rocker. Tired of life under the sea and under the watchful eye of her father, Ponyo escapes and befriends a young boy named Sosuke (Frankie Jonas). After she transforms into a human using Fujimoto's magical potions, she reunites with her new friend, inadvertently causing a flood incited by her father's wrath. Not nearly as multi-faceted as Miyazaki's *Princess Mononoke* (1997) or *Spirited Away* (2001), *Ponyo* still manages to enchant with its rich color palette, painstakingly hand-drawn animation, and beautiful original score by Joe Hisaishi. Nevertheless, despite the imaginative world where goldfish-turned-girls can run on the crests of waves and toy boats transform into real-life seafaring vessels, some of the magic is inevitably lost in translation due to the talented yet overwhelmingly Westernized cast. (1:40) *Grand Lake*, *Shattuck*, *Sundance Kabuki*. (Swanbeck)

» **Post Grad** (1:29) *1000 Van Ness*.

» **Pressure Cooker** (1:39)

Smith Rafael.

» **Public Enemies** (2:28) *Shattuck*.

» **Séraphine** (2:01)

Smith Rafael.

» **Shorts** (1:29) *1000 Van Ness*.

» **Tetro** (2:07) *Smith Rafael*.

» **Thirst** (2:13) *Shattuck*.

» **The Time Traveler's Wife** It's easy to dismiss Audrey Niffenegger's *The Time Traveler's Wife* as "chick lit," but those who have read the book know that it's darker, more complex, and certainly more original than that term suggests. Pity about the film. As adaptations go, *The Time Traveler's Wife* is fairly straightforward and sticks close to its source material — with plenty of edits. Fair enough: no one wants an eight-hour movie. This is still the story of Henry DeTamble, a librarian cursed with a genetic disorder that makes him involuntarily travel through time, and Clare Abshire, the artist who loves him. Lost in the translation, however, is the depth that made the book a success.

These characters are unapologetically flat, in love because the screenplay says so. There is no progression to their relationship as the film careens toward its weepy conclusion. Eric Bana and Rachel McAdams are both solid as the romantic leads, but the effort as a whole feels lazy — it banks on the bestseller's buzz instead of on its own merits. (1:48) *Shattuck*, *Sundance Kabuki*, *1000 Van Ness*. (Peitzman)

» **The Ugly Truth** (1:41) *1000 Van Ness*, *SF Center*.

» **Up** (1:36) *SF Center*.

» **Yoo-Hoo, Mrs. Goldberg** (1:32) *Opera Plaza*, *Shattuck*. **SFBG**

first run venues



He's baaaack: Rob Zombie's *Halloween II* opens Fri/28.

PHOTO BY MARSHA LAMARCA

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Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANOANGO.

Metro Union/Webster. 931-1685.

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Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

CONTINUES ON PAGE 54 »

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REST IN PIECES

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DEATH SAVED THE BEST FOR 3D

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WWW.THEFINALDESTINATIONMOVIE.COM
2D IN SELECT THEATERS

OWN THE FIRST 3 ON DVD

THIS FILM IS RATED R for strong violent/gross-out accidents, language, and a scene of sexuality. Photo ID will be necessary for admittance. A parent or adult guardian must accompany children under the age of 17. (This one sentence received... do not guarantee admission) must stand out... bold/larger than rest of text.) PASSES RECEIVED THROUGH THIS PROMOTION DO NOT GUARANTEE ADMISSION. SEATING IS ON A FIRST-COME, FIRST-SERVED BASIS. THEATRE IS OVERBOOKED - TO ENSURE A FULL HOUSE. No one will be admitted without a ticket. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider Warner Bros., San Francisco Bay Guardian, 43KIX, Terry Hines & Associates and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a pass. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible for, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost/delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors their employees and family members and their agencies are not eligible. NO PHONE CALLS.

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2D IN SELECT THEATERS



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A FISTFUL OF DOLLARS

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A *Fistful of Dollars* plays the Pacific Film Archive Sat/29.

Schedules are for Wed/26-Tues/1 except where noted. Director and year are given when available. Double and triple features are marked with a *. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Time Machine," video performance, slide show, spoken word, and more with Sabine Gruffat and Bill Brown, Sat, B. "Free Form Film Festival: "Return and Report," short films about surveillance, Thurs, B.

CAFÉ OF THE DEAD 320B Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. **Inglorious Basterds** (Tarantino, 2009), Wed-Thurs, call for times.

CHARLES CHOCOLATES 6529 Hollis, Emeryville; (510) 652-4122, ext 311, events@charleschocolates.com/events.php. Free (RSVP requested). **Ratatouille** (Bird and Pinkava, 2007), Fri, 9.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 111B Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **The Cove** (Monroe,

2009), call for dates and times. **Empty Nest** (Burman, 2008), call for dates and times. **In the Loop** (Iannucci, 2009), call for dates and times. **Pressure Cooker** (Grausman and Becker, 2008), call for dates and times. **Sita Sings the Blues** (Paley, 2009), Wed-Thurs, call for times.

"FILM NIGHT IN THE PARK" This week: San Geronimo Valley Community Center, 6350 Sir Francis Orake, San Geronimo; (415) 453-4333, www.filmnight.org. \$3-6. **Cool Runnings** (Turteltaub, 1993), Fri, B. Old Mill Park, 300 block of Throckmorton, Mill Valley; same contact info and price. **Dumbo** (Sharpsteen, 1941), Sat, B.

KAISER CENTER AUDITORIUM 300 Lakeside, Second flr, Oakl; (510) 836-4649. \$25-30. **Faubourg Tremé: The Untold Story of Black New Orleans** (Logsdon, 2008), Sat, 6:30. With filmmakers in person and a performance by Linda Tillery and the Cultural Heritage Choir; benefits the Oakland Public Conservatory of Music.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Into the Vortex: Female Voice in Film:" **Jo-Jo at the Gate of Lions** (Sjogren,

1992), Wed, 7. "Eccentric Cinema: Overlooked Oddities and Ecstasies, 1963-82:" **Martin** (Romero, 1977), Thurs, 6:30. "Secrets Behind the Door: Treasures from the UCLA Festival of Preservation:" **The Brother from Another Planet** (Sayles, 1984), Thurs, B:25; **Return of the Secaucus Seven** (Sayles, 1980), Fri, 6:30; **Point of Order!** (de Antonio, 1963), Sun, 5; **The Prowler** (Losey, 1951), Sun, 7:15. **The Fast and the Furious** (Sampson and Ireland, 1954), Fri, B:40. Free outdoor screening. "Celebrating Italian Actors:" **A Fistful of Dollars** (Leone, 1964), Sat, 6:30; **For a Few Dollars More** (Leone, 1965), Sat, B:30. "Alternative Visions: "Essential Visual Music: Rare Classics," Tues, 7:30.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568. \$7-10. "New Cuban Filmmakers Film Series," short films, Wed, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **The Hangover** (Phillips, 2009), Wed, 2, 7:15, 9:25. **Sleepwalking Through the Mekong** (Pirozzi, 2007), Thurs-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4). "San Francisco State University's 49th Annual Film Finals," student film showcase, Mon, 7, 9:30. **Moon** (Jones, 2008), Sept 1-2, 7:15, 9:25 (also Sept 2, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **American Casino** (Cockburn, 2009), Wed-Thurs, 7, B:50. **The English Surgeon** (Smith, 2007), Wed-Thurs, B:50. **Youssou N' Dour: I Bring What I Love** (Vasarhelyi, 2008), Wed-Thurs, 6:45. "Women Make Movies:" **Ella es el matador** (Cubero and Carasco, 2009), Fri, 7; **Rough Aunties** (Longinotto, 2008), Fri, B:30; **The Greatest Silence: Rape in the Congo** (Jackson, 2007), Sat, 2; **Bloodlines** (Connop, 2008), Sat, 4; **To See If I'm Smiling** (Varom, 2007), Sat, 4; **Tillie Olsen: A Heart in Action** (Hershey, 2007), Sat, 7; **Tiger Spirit** (Lee, 2008), Sat, B:30; **Sisters in Law** (Longinotto and Ayisi, 2005), Sun, 2; **Divorce Iranian Style** (Longinotto and Mir-Hosseini, 1998), Sun, 4; **Arusi** (Tehrani, 2008), Sun, 4; **Say My Name** (Peled, 2009), Sun, 7; **In Sickness and in Health** (Prassas, 2007), Sun, B:30; **Searching 4 Sandeep** (Stockell, 2007), Sun, B:30; **The Grace Lee Project** (Lee, 2005), Mon, 7; **We Want Roses Too** (Marazzi, 2007), Mon, B:30; **Shooting Women** (Krasilovsky, 2008), Tues, 7; **Four Wives, One Man** (Persson, 2007), Tues, B:30.

SFMOMA 151 Third St, SF; www.sfmoma.org. \$5 (free with museum admission). "Richard Avedon Film Series:" **Take This Hammer** (1964) and **Losing Just the Same** (1966), Thurs, 7 and Sat, 3.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. "Beyond ESPN: An Offbeat Look at the Sports Film:" **Visions of Eight** (Various, 1973), Thurs, 7:30; **Football as Never Before** (Costard, 1971), Sun, 2. **SFBG**

MOVIE VENUES

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Vogue Sacramento/Presidio. 221-B1B3.

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Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
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Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA
Albany 1115 Solano, Albany. (510) 464-5980.
AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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AUGUST 26-SEPT 1

ARIES

March 21-April 19

Your governing planet is Mars, the ruler of action, sexin', and generally making things happen. So it should pose no problem for you to rise to the occasion and resolve old conflicts in a proactive way. Forget proving your point or explaining your side of things. Let your actions speak for themselves.

TAURUS

April 20-May 20

Self-doubt and paranoia is such a waste of energy. Even if you trip on every obstacle in your path, you're still traversing the same way. Your sign is inclined toward being stubborn and slow, and often hesitant to change. Realign your focus, then your energies, so you keep moving towards your goals.

GEMINI

May 21-June 21

You don't know who you want to let into your inner circle. You are struggling with deep questions about obligations and priorities in your intimate relationships, and you have some unmet expectations. The question is, could it be you who hasn't stepped up? The answers aren't simple, so think carefully before you act.

CANCER

June 22-July 22

The truth works, Cancer. If you've been trying to do what you think others want or have been disingenuous for any reason, it's only making you feel worse. Deal with the potentially impractical and awkward realness of where you are and give your life a chance to meet you there.

LEO

July 23-Aug. 22

Forgiveness is giving up all hope for a better past. Look at the grudges you hold against yourself and others. All that negativ-

ity is bringing you down, man. There is nothing to figure out, except whether you are ready to let go. To forgive is not to forget or pretend things are perfect, but to release unnecessary sadness.

VIRGO

Aug. 23-Sept. 22

To paraphrase, don't build your Rome in 50 seconds. You don't need to fix everything right away. For now, just cut things up into digestible pieces so you can work on them bit by bit. You will have the most peace and productivity if you don't let yourself get overwhelmed. Take your time so that in your moment to shine, you down-right sparkle.

This week it's important to indulge some of that intensity your sign is so famous for — but do it in private.

LIBRA

Sept. 23-Oct. 22

Guilt is an ugly bedmate, and a sign as vainglorious as yours deserves a little more *pretty* at night. Look at how and where you are responsible for things you aren't happy with. Own it, be a humble human, then do you what you've got to. You may need to make some apologies so you can step out of that shame spiral. It'll be worth it.

SCORPIO

Oct. 23-Nov. 21

You've got too much going on. You need and deserve a break. This week it's important to indulge some of that intensity your sign is so famous for — but do it in

private. The universe wants you to work on the fine art of self-regulation and pay close attention to when you get burnt out so you don't barrel past that point.

SAGITTARIUS

Nov. 22-Dec. 21

Everybody's got rules, and we're all entitled to them. But sitting around waiting for others to figure out your preferences and regulations in an exercise in futility. Open your big mouth and speak clearly those things you know to be real for you. Optimism alone won't bring people around to your perspective.

CAPRICORN

Dec. 22-Jan. 19

BFFs, frenemies, homies, and the kinds of bros one is meant to put before ho's — are all of supreme importance to Cap right now. You cannot be the empire you were born to be without the support and camaraderie of true friendship. Invest in people who hold you up, then allow yourself to enjoy the feeling for a change.

AQUARIUS

Jan. 20-Feb. 18

Revolution is grand, but if you're unprepared for it, things can go from fabulous to funky in a heartbeat. You may have put into motion the hands of change before you were completely ready, and now find yourself in a low self-esteem pickle. Do like those shoot 'em up video games: reload off-screen as you gather your energy.

PISCES

Feb. 19-March 20

You want so badly to do things *right* that you are looking too far outside of yourself. There is no right or wrong way to hit things, just paths with different consequences. Allow for your vulnerabilities to have their place so they don't passively aggressively run the show. **SFBG**

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Rear Window

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:

My lover and I have amazing sex. We love each other dearly too. We've been seeing each other for three years with no decrease in intensity. I'm 45, he's 37, and I've got two kids (who are older, so they cannot be held responsible for the following problem).

A few times lately when we've made love, I have had a small bowel movement. I always have multiple orgasms and there is squirting involved (which he really gets off on), which involves sort of bearing down. This has only happened three times in all, I think. But I'm horrified. He's a saint (overall, and about this in particular), and just murmurs he'll get me a warm facecloth, then wipes me off (as I'm generally lying there grinning and sort of unaware of what's going on til later when I see the sheets).

I doubt he's getting off on that part — more that he figures it's a necessary evil (since the sex is so good). But I'm not happy about it, so what to do? Is this a dietary thing? Do I need to lay off the Indian food before he comes over? Try my hardest to do a BM before sex?

Any info hugely appreciated!

Love,
Horrified

Dear 'Fied:

Why do I do this to myself? I am not a poop fan (yes, I know, but yes, there sure are), and three years of parenthood have failed to move me any closer to poop fandom. I'm just not feeling it. I don't really even like to read about it. How fortunate that your saintly boyfriend is so much less of a weenie than I am!

It would be gratifyingly simple to blame the saag aloo, which, yes, is delicious, but which you could certainly forego on date nights, if necessary. Sadly, I think your curries are as innocent as they are yummy. I'm not so sure we can let your children, or rather your child-bearing, completely off the hook, though. I think this is a pubococcygeus-related problem, brought on perhaps by having had those kids — plus the unfortunate slackening both inside and out that comes in one's 40s and facilitated by your bearing down to squirt. I think what we've got here is a failure to Kegelcize. Kegels aren't just for vaginas, you know.

Here is a potential program: step up the fiber and see if you can get on a regular full-evacuation schedule, and start doing a whole lot of sets of Kegel-type contractions, making sure you're tightening the relevant parts. If you're not getting anywhere after a month or so, see your gyno and get your pelvic floor assessed. Something may be amiss in there. What's going on may not be devastating, and it's lovely that your boyfriend is so unfussed, but you find it (understandably) distressing.

And actually, it should not be happening.

Love,
Andrea

Dear Andrea:

My boyfriend wanted to put his finger in my arse, so I eventually let him, wanting to try everything once! I was surprised by how much I liked it and how intense it made my orgasm, and we are now talking about trying full anal sex. But how does it give me pleasure? Surely for girls there aren't any special spots in there?

Love,
What's in there?

Dear What?:

Clearly not so!
OK, it's true, no prostate. But plenty of nerve endings, at least around the anus itself, and many prostate-less persons enjoy the sensation of fullness and pressure. Still, I wouldn't rule out the possibility that it was the extra crowding, if you will, that created the extra intensity, in which case the anal intercourse with no vaginal involvement may not produce the desired effect. No way to tell without experimenting, though. Oh well!

Love,
Andrea

Dear Andrea:

My boyfriend and I just had sex for the first time last weekend. While I did receive some pleasure, the second time I was too distracted to fully enjoy it. Every time he would push, I would feel like I was going to go to the bathroom. I know for a fact that I didn't have to go because I tried. Is it normal to feel this way?

Love,
Perplexed

Dear 'Plex:

Pretty much. I don't even know if by "go to the bathroom" you meant one or two, but it hardly matters — all the relevant structures are packed very tightly in there. Something pushing into your vagina is putting some pressure on both your urethra (in front) and your rectum (behind), and the unfamiliar sensation can certainly read as bathroom-type urgency of some sort, even if you've recently been. I'm going to assume that you are A) young, B) tight, and C) just generally built small. The first two will pass, as will the unfamiliarity. What never does change is the requirement that you be quite turned on before he tries to get in there. It makes a world of difference. You'll be amazed how much more space there is for him when you're ready to receive him. Slow. Down.

Love,
Andrea

See Andrea's other column at carnalnation.com.

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