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## MOVIES

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### 'Jailhouse Rock' (Fri/30)

#### *Big House to Big Time*

On his way to becoming one of pop music's most iconic practitioners, Elvis Presley decided he wanted to become a serious actor, too. Well, that never happened, of course, and some of his movies are rather dire, but you could do worse than spend a couple hours enjoying some of his better ones -- especially his best: "Jailhouse Rock." In his third cinematic outing, the King, playing a victim of circumstance jailed for manslaughter, finds plenty of time in stir to discover he's a natural singing talent. But once he's been released and becomes a sensation, the decent fellow is overcome by the egotistical star. Will he ever be just a simple good ol' boy again? Oh, the suspense. Swivel your hips over to the Paramount Theatre and get a big-screen dose of Elvis (who choreographed the highly stylized title number, a film-clip standard). -- Mark Nichol, special to SF Gate

● Paramount Theatre, 2025 Broadway, Oakland; 8 pm; \$6; (510) 465-6400.

### 'Jason and the Argonauts' (Sat/31)

#### *Fantastic Voyage*

Once upon a time, "special effects" meant a guy with some flexible scale-model beasts and a camera that could shoot one frame of film at a time -- and that guy's name was Ray Harryhausen. In this rousing, intelligent and fairly faithful adaptation of one of the most swashbuckling of Greek myths, featuring stop-motion work by the legendary Harryhausen, a young man sets out to obtain the magical Golden Fleece with the aid of a who's who of Greek heroes and a ship blessed by the goddess Hera. Harryhausen's work was often relegated to the B slot in the double bills of yore, but "Jason and the Argonauts" obtained feature-presentation placement, and rightly so: It's a marvelous flick. But you already know that -- who hasn't seen it? Remember the giant bronze statue that slowly, ominously comes to life? How about the horrific flying harpies? The many-headed hydra? The skeleton warriors? These are some of the most unforgettable images on film, but they've got to be seen on the big screen to be fully appreciated. Visual-effects artists Phil Tippett and Craig Barron will present this newly restored version, and the special-effects titan himself will appear in a filmed introduction. ("Jason and the Argonauts" also plays Aug 7-10, with another Harryhausen highlight, "The Seventh Voyage of Sinbad," at the Stanford Theatre.) -- Mark Nichol, special to SF Gate

● Christopher B. Smith Rafael Film Center, 1118 Fourth St., San Rafael; 7 pm; \$8-\$10; (415) 454-1222.



## MUSIC

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### Rilo Kiley (Fri/30)

#### *Ex-Has-Beens*

No offense to Tina Yothers, who made her own attempt at a music career after "Family Ties," but Blake Sennett and Jenny Lewis have had far smoother transitions from child actors to rock stars. Sennett and Lewis bear résumés that boast appearances on such forgettable shows as "Mr. Belvedere," "Boy Meets World" and, yes, even "Family Ties," but they smartly shifted gears in the late '90s and formed Rilo Kiley with a few friends in Los Angeles. Two albums later, the quartet continues to emerge as one of indie rock's finest: Still firmly ensconced in the early '90s, this summer's *More Adventurous* (Brute/Beaute) finds Rilo Kiley taking cues from Bettie Serveert's 1992 masterwork, *Palomine*, for a captivating, superbly well-crafted album that's not only the group's best work yet but also assures that Sennett and Lewis will be remembered as much more than footnotes in sitcom history. -- Jimmy Draper, special to SF Gate

● Bottom of the Hill, 1233 17th St., SF; 9:30 pm; \$13; (415) 621-4455.

## The Hives (Sun/1)

### *Stinging Tunes*

Julian Casablancas and Jack White hogged the spotlight, but it was Howlin' Pelle Almqvist who injected the most charisma into the garage-rock revival of 2002. As the cocksure, skinny-tie-wearing frontman of the Hives, out of Fagersta, Sweden, Almqvist upstaged his peers by refusing to take himself so seriously, talking hilarious, self-aggrandizing smack onstage and pulling off an amusingly awesome Jagger imitation on the hit "Hate to Say I Told You So." His antics only get more out of hand on the new *Tyrannosaurus Hives* (Interscope), an even catchier, higher-octane collection of Stooges- and Sonics-inspired songs than the Hives' American breakthrough, *Veni Vidi Vicious*, hinting at a direct correlation between the size of Almqvist's cheekily inflated ego and the degree to which his band pummels the garage-rock competition. Fellow Swedes the Sahara Hotnights, turning up the pop-punk heat with the great new *Kiss & Tell* (RCA), and Memphis rock trio the Reigning Sound open. -- Jimmy Draper, special to SF Gate

● The Fillmore, 1805 Geary Blvd., SF; 9 pm; \$17; (415) 346-6000.



## THEATER

[more performance](#)

## 'The Caucasian Chalk Circle' (Thru Aug 29)

### *Subversive Theater*

Bertolt Brecht's resonant political-morality parable is as engaging as it is subversively dynamic in director Cliff Mayotte's 2 1/2-hour outdoor story-theater version. A [Shotgun Players](#) cast of 10 plays many parts in the ancient but timely tale of two women claiming the same baby and a crude judge's decision. ([Click here](#) for the full review.) -- Robert Hurwitt, SF Chronicle

● John Hinkel Park, the Arlington and Southampton Ave., Berkeley; Sat-Sun 4 pm; free; (510) 841-6500.



## 'Becca and Heidi' (Thru Aug 7)

### *Double Trouble*

Life is complicated for Becca in Sharon Eberhardt's "Becca and Heidi." Ever since a car accident on the Sajaquada Expressway on her way to work, Becca experiences "episodes": She blacks out periodically and discovers her alter ego, Heidi, has been wooing Becca's friends, getting in shape by doing yoga and seducing men. Meanwhile, Becca's daily life consists of keeping an empty "boyfriend" picture frame, rationing out cigarettes, eating doughnuts and assisting with hip replacements. No one ever said life was fair. Lindsay Anderson is stellar in this one-woman show, directed by Virginia Reed for the Shee Theater Company, as a woman grappling with her other side in this witty, modern-day take on the Jekyll-and-Hyde theme. -- Anna Mantzaris, special to SF Gate

● Exit Theatre, 156 Eddy St., SF; Thu-Sat 8:30 pm; \$20; (510) 612-1074.

## DANCE

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## Berkeley/Oakland AileyCamp (Thu/29)

### *All Right, Campers!*

No, the dancers aren't professional and most of them will never be. Some are at risk of

dropping out of school; others lack the resources required to follow their artistic passions. But these middle-schoolers have had the pleasure of attending AileyCamp, a six-week program started by Alvin Ailey American Dance Theater, which uses dance to develop the kids' abilities in 360 degrees. And what I'm looking for, among the good feelings and noble intentions, is nothing less than a reminder of why we dance: It's what we do together and for each other to say who we are at that moment, when words can't explain. -- Kitty Luce, special to SF Gate

- Zellerbach Hall, UC Berkeley Campus, Bancroft at Telegraph, Berkeley; 7 pm; free; (510) 642-9988.

## Summerfest/dance's West Wave Dance Festival (Thru Aug 1)

### *A Welcome Wave*

It can be a long, dry summer. Local artists can't face the costs of presenting when on any given night half their audience will be out of town, and touring companies aren't stopping by. What's a dance addict to do? Enter Summerfest/dance, with its annual inundation of purely local talent. There's fresh talent and wise sages of Bay Area dance, some homebodies and some gadabouts who spend most of their time presenting their work elsewhere. There are treats for fans of Contact Improv, modern ballet, classic modern dance, satiric dance theater, shamanistic explorations and sci-fi revelations, at the very least. The full schedule's at [danceartsf.org](http://danceartsf.org) so check it out and get yourself a drink of clear refreshing dance water. -- Kitty Luce, special to SF Gate

- Cowell Theater, Fort Mason Center, Marina Blvd. at Buchanan, SF; 8 pm; \$15-\$20; (415) 863-9834.

## ART

[more art](#)

### Ayu Tomikawa: 'Wasabi Comic' (Thru Aug 13)

#### *Magic Marker*

Ayu Tomikawa's woodblock prints aren't made with wasabi, but they might as well be -- like that caustic condiment, their impact is registered right between the eyes. Much like renowned Japanese manga-inspired artists Takashi Murakami and Yoshitomo Nara, Tomikawa has developed a signature character that appears in several of her pieces of art and may very well recur in viewers' dreams. But, unlike Nara's sulking girl or Murakami's perpetually grinning Dob character, Tomikawa's character Hato (which means "pigeon" in Japanese) in the bumblebee hat is memorable for her evident vulnerability. In "Hato," "Dinosaur Island" and "Hato in Machine Forest," we notice this character has the wide eyes and open mouth of child who's far from home and is easily startled by everything she encounters: satellite dishes, pink dinosaurs, industrial robots. Perhaps the most affecting view of Hato is in "Nostalgic Moment 2," where we see her huddled form turned away from us in one corner of a large sheet of paper, behind tiny golden footprints and the ghost image of a red toy train. Maybe Hato is turning away from childish things, or perhaps she is being punished in the corner away from her toys -- either way, we feel her pain in the dejected slouch of her shoulders. Tomikawa loads up her woodblocks with marks and ink until they ooze character onto the paper, eschewing technical perfection for an expressive, rough-hewn style favored by German expressionist Brucke artists and famed Zen printmaker Shiko Munakata as well as modern comic artists such as Art Spiegelman. Tomikawa uses this woodblock approach to produce subtle colors and bold textures in "Alien Tree God (day)," where the black bark of a tree with eerie eyeballs growing on its branches stands out in unsettling relief against a pale yellow sky contrasting with a sickly pastel green grass and an alarming blood-red puddle below. But Tomikawa's technique is perhaps most striking in prints on natural brown linen, such as "Rain," where chipped-block dashes and slashes in pale blue fall onto the spare outline of Hato's expectant face, flushed red with a spattering of ink that somehow evokes a child's intense eagerness, warmth and embarrassment. With markings like these, Tomikawa turns manga into magic. -- Alison Bing, special to SF Gate



- Pigman Gallery, 72 Tehama St., SF; Mon-Fri 11 am-4 pm; free; (415) 546-7441.

## EVENTS

[more events](#)

### The Chronicle Marathon, Tour de Peninsula and Tour de Fat (Sat/31-Sun/1)

#### *Blood, Sweat and Beer*

Whether your fitness goals involve pushing your endurance limits,



recreational bike riding in scenic places or doing whatever is required to get beer, this weekend has what you crave. For the competitive runner as well as those with personal endurance goals, get laced up and head to the Ferry Building Sunday morning for the 11th annual [Chronicle Marathon](#). The race loops around the city and its most fascinating landmarks, starting at the Embarcadero and ending back at the waterfront location. Participants are treated to hordes of cheering spectators, plus breathtaking views and a festive atmosphere with music to fuel your fire along the way. Stick around after the run, as there will be some postrace fun to be had as well. There's also an option to run this race for a charitable cause. Our city's chilled summer climate makes this event an attractive opportunity for long-distance running enthusiasts.



For those in mourning now that the Tour de France has come and gone, Sunday's Tour de Peninsula will be your weekend ticket. Ride like Lance, or sit back and enjoy the views, during this 33-mile loop -- complete with 17-mile and 21-mile shortcuts -- which starts at Redwood City's Sequoia High School and runs alongside Crystal Springs Reservoir. Wear a helmet, bring plenty of water, stop at the various rest stations to refuel and don't forget to grab your goody bag with your very own official "Dirty Shirt" inside at the end. Post-race partying is a must here as well. All proceeds will go to the San Mateo County Parks and Recreation Foundation.

And, for those motivated mainly by the taste of a tall one, Golden Gate Park is the place to be on Saturday for the [2004 Tour de Fat](#). Organized by the San Francisco Bicycle Coalition (SFBC) and sponsored by New Belgium Brewing, the makers of Fat Tire beer, the event is more a way to get the word out about the benefits of biking versus driving your car than any type of real athletic activity. It's all about making a mild spectacle of yourself -- and your bike -- and joining in a parade of cycling misfits. You'll also be treated to some very dangerous don't-try-this-at-home stunts, such as chain-saw juggling and flame-throwing pogo sticks by the [Handsome Little Devils](#). Plus, there's a beauty contest, tasty food, live music, games and, naturally, lots of beer! The proceeds benefit the SFBC and the Bay Area Ridge Trails Council. -- Lisa Zaffarese, SF Gate

● [Chronicle Marathon: Ferry Building, Embarcadero at Mission Street, SF; Sun 7 am.](#) [Tour de Peninsula: Sequoia High School, 1201 Brewster Ave., Redwood City; Sun 8:30 am; \(650\) 321-5812.](#) [Tour de Fat: Speedway Meadow, Golden Gate Park; Sat 10:30 am; \(415\) 561-2595.](#)

## LIT

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### **Jerry Stahl (Thu/29)**

#### *High Carb*

Anyone who read the gory details of Jerry Stahl's Hollywood heroin addiction in his 1997 memoir "Permanent Midnight" knows that when it comes to depicting debauched self-hatred and the dark underside of the entertainment industry, Stahl's no slouch. His new novel, "I, Fatty," is based on the life of the great vaudeville and silent-screen performer Fatty Arbuckle. Stahl digs deep into the repugnant allegations that cost the corpulent performer his career: In 1921, at our very own St. Francis Hotel, young actress Virginia Rappe died after a night of partying in Arbuckle's room. Though he was acquitted, the rumors of rape (with a champagne bottle, no less) and murder were never stilled, and he couldn't outlive the scandal. The novel's depiction of his fatal heroin overdose -- though it may not be forensically or historically accurate -- resonates in true Stahl form. -- Jan Richman, special to SF Gate

● [Cody's Books, 2454 Telegraph Ave., Berkeley; 7:30 pm; free; \(510\) 845-7852.](#)

### **Adrian Tomine (Fri/30)**

#### *Strip Tease*

Optic Nerve fans, rejoice! Adrian Tomine, who started in 1991 as a high schooler putting out his comic book about angst-ridden Berkeley girls and boys, has never followed the old-school comic plot devices. His comics are not about heroes in capes or anyone fighting evil forces. More often, they are slice-of-life sketches that leave you feeling as though you've spent an afternoon with a smart, depressed person with a cool record collection. His latest Drawn & Quarterly publication, "Scrapbook," is even less narrative driven -- a collection of rare magazine illustrations from such places as The New Yorker, Esquire and Pulse, as well as album covers, posters and previously unpublished sketches. On Friday, Tomine will chat with McSweeney's Managing Editor Eli Horowitz at Cody's in Berkeley. -- Jan Richman, special to SF Gate

● [Cody's Books, 2454 Telegraph Ave., Berkeley; 7:30 pm; free; \(510\) 845-7852.](#)

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