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in this week's issue

WEB EXTRAS

[Made in the USA, Part III— The Dishonor Roll:](#)

A definitive rundown of American companies and government agencies that built Saddam Hussein's war machine. BY JIM CROGAN

features

Dr. G's Hard Medicine

As L.A. County's director of public health, [Tom Garthwaite](#) has what might be an impossible job — putting a broken public health care system back together again. He has a grand vision, but to reach it he must close clinics and hospitals and, in June, begin to lay off 4,000 workers. The big question: Will Dr. G's patient survive the painful treatment, or is health care for the poor doomed in L.A.? BY SARA CATANIA

Lab Coat Revolutionary

Why do African-Americans and other minority groups live shorter lives, suffer more health problems and have less success with medical treatment than white people — even if they live in the same neighborhoods and work the same jobs? UCLA's [Dr. William Cunningham](#) is trying to find out. Hint: It's not all about money. Sometimes it's about God. PENELOPE TRUNK talks to the doctor and scholar about bringing medicine to the people.

Reclaiming Beauty

KATE SULLIVAN chats with [Blue Car](#) writer-director Karen Moncrieff and its young star, Agnes Bruckner.

news

FIND YOUR LOCAL WAR PROTEST

CALENDAR * FILM SPECIAL EVENTS

May 2 - 8, 2003

THE ALTERNATIVE SCREEN — FRAZETTA: PAINTING WITH FIRE

It's hard to overstate the influence Frank Frazetta's work has had on the sci-fi, fantasy and movie communities since the late 1960s. Lucas and Spielberg own his original works, *Heavy Metal* comics wouldn't exist without him (nor would most heavy-metal album covers), and movies from *Conan the Barbarian* to *The Lord of the Rings* cycle are soaked in Frazetta's signature imagery of clashing broadswords, horned Norse helmets and savage mythical creatures. Just as important are his impossibly curvaceous fantasy women, whose gravity-defying chests and muscle-packed, heart-shaped derrières offered wank-fodder for a zillion teenage geeks (for whom he was the Russ Meyer of infinite space), but also suggest an obsessive affinity with primo ass-man R. Crumb. Lance Laspina's affectionate portrait of the 75-year-old artist reveals a handsome, athletic Italian-American child prodigy straight out of Brooklyn, clad in teen-hoodlum tight T's and Mickey Spillane denims, happily married to Ellie, a Frazetta gal in the flesh. A fascinating journey through the backwaters of American comic book and movie-poster art, the portrait might nevertheless have benefited from the addition of some critical voices (especially women's), as the endless litany of praise — from Ralph Bakshi, John Milius and others — becomes monotonous quite quickly. The film screens with Evan James' animated short *Velvet and Rat Skins*. (*American Cinematheque at the Egyptian*; Thurs., May 8, 7:30 p.m. 323-466-3456)



Alfred Hitchcock's *To Catch a Thief* was a favorite of legendary costume designer Edith Head for several reasons. For one, it starred her muse, Grace Kelly, whose beauty could withstand a fashion statement and whose figure obviated strategic fitting. For another, it was set in stylish Monaco, allowing for the sort of au courant high style that Head, mindful of fashion fads, usually avoided. Finally, it let loose the designer's keen sense of character, moving Kelly from glacial gowns of blue and white to a gold-lamé extravaganza, a flight of fancy embellished with bird wings. Author David Chiarchetti will be on hand to sign his book *Edith Head: The Life and Times of Hollywood's Celebrated Costume Designer. American Cinematheque at the Egyptian*; Tues., May 6, book signing at 6:30 p.m., screening at 7:30 p.m. (323) 466-3456

—John Patterson

DANCE CAMERA WEST

As part of a monthlong festival celebrating dance and film (see *Good Times*, page 65), two evenings of dance-based shorts testify to the myriad possibilities of blending the media. The problems inherent in filming dance, of course, lie in the question of how to make cinematic a stage-bound art form dependent on the human figure, without compromising the integrity of that figure and its movements.

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