AMERICAN IDOL INSIDETHE BIGGEST HERENSTORING NOTICE SHORT NOTICE SHORT

Director Stephen Frears

(High Fidelity) is not neces-

Berkeley touch. But here he

sarily known for his Busby

whips up a flaky musical

pastry around Dench's

saucy Oscar-nominated

bag

a wa

by s

kick

Mrs

una

inte

whi

tary

read

idea

at th

Jus

grou hea

resi

(pic

Dor

wa

sou

her

snif

soli

inte

dru

exp

exp

performance as the money-

ENTERTAINMENT WEEKLY

April 21, 2006 issue



The Chess Players Sanjeev Kumar, Saeed Jaffrey Unrated, 115 mins., 1977

Director Satyajit Ray takes on India's colonial past in a refined satire about an ambitious British general (Richard Attenborough) with designs on a politically naive king's realm. Emphasizing that the fate of many is often



Ellie Parker Naomi Watts R, 95 mins., 2005

By the time Watts is upchucking blue ice cream and spiraling into another existential funk as the struggling actress whose sense of self has been obfuscated by too many unsuccessful auditions, *Ellie Parker* has exhausted

THE CHART

DVD SALES

KING KONG

Monkey love is in the air. The box office chump proved a DVD champ, selling over 6 million copies in its first week out.



135.4

\$37.0

\$119.4

32.8

290.0 4

Α[†]

B+

B+

TOP 20		LAST	BOX OFFICE GROSS TO DATE*	WEEKS ON CHART
	KING KONG	1-1	\$218.1	1
2	MEMOIRS OF A GEISHA		\$57.0	1

Critic's Corner

MAGIC BANDS

KEN TUCKER's latest discovery: straight-from-the-U.K. music docs about the Velvet Underground and Captain Beefheart

Just in from England: The Velvet Underground: Under Review and Captain Beefheart: Under Review, documentaries about,
respectively, the influential New York band
(pictured) and the surpassingly strange
Don Van Vliet, a.k.a. Beefheart. One sure
way to enjoy both DVDs is to mute the
sound any time you hear a British accent
other than the narrator's; the "experts"
here range from the triflingly earnest to the
sniffily pompous. Nonetheless, the Velvets
doc is thrilling: rare performance footage,



solid reportage about how the band crafted its chillingly lovely music, incisive interviews with drummer Moe Tucker and *Village Voice* critic Robert Christgau, and, thankfully, no Lou Reed, always the worst explicator of his own work.

The Beefheart DVD is terrible except for the music. Many interviews are with Beefheart's Magic Band members, who can't see the forest for the trees (in fact, drummer John French talks into a phone that hangs from a tree). Where's the full context, about Van Vliet as the man who wedded the blues to dadaist poetry, an expressionistic painter as well as musician? Where, specifically, are Beefheart experts like critics Langdon Winner and Kristine McKenna? But get it anyway, for the music, the concert performances, and the hard-to-find promo clips (it stuns to think that a major label like Warner Bros. once had the guts to push an inaccessible act like this). Beefheart's works are harsh, beautiful mysteries, never to be solved.

31.5 3 \$28.3 2 В 36.0 2 5 B-\$62.7 4 \$54.6 32 31.6 3 3 \$4.7 A-C† \$10.2 2

ocker is the one who nt.

ot, the frowsy male in Bozo, before writers

ard's birthday akespeare's amer Night's weet transvesakfast on Pluto.

Reason to
e-disc Laurel
on...Meeting
ridges and
s Hopper and

act like this). Beefheart's works are harsh, beautiful mysteries, never to be solved.