

It girl

New movie features Sienna Miller as a Warhol-created media sensation

By MICHAEL SMITH
World Scene Writer

Image was everything for 1960s New York City "It girl" Edie Sedgwick.

That generalization seems apt in cases such as hers, in which a public persona creates such an overwhelming surface attraction, but of course it's completely wrong.

That point comes through with blunt force trauma in "Factory Girl," which uses Sedgwick's story as a brutal cautionary tale for all young women thinking their fame and fortune are just a move to the big city away.

For Sedgwick, as imagined by director George Hickenlooper, her New York experience is one that shows she should have tried to make it anywhere but there.

Any other intentions for the film are glossed over in perfecting a withering window on the time, dressing the film in a melange of mod fashions, pervasive drug use and the accompanying sex and rock 'n' roll.

Like the poor little rich girl's life, "Factory Girl" is interesting for a short, shiny time, then fizzles out, making for an often empty experience.

Sedgwick (Sienna Miller) seems a picture of blissful innocence as she drops out of Radcliffe in 1964, leaving her Massachusetts art school for New York, where any artist heads if they're serious about their work.

But this blond beauty, which Miller creates as a waifish figure full of tragic vulnerability, is as intent on finding fame and fun as she is on running away from what's portrayed as a mythically notorious upbringing.

Put simply: Her rich daddy raped her from the age of 8 and systematically drove her brothers to early deaths while mommy looked the other way to keep up appearances.

So while Edie looks to escape one



Sienna Miller stars in "Factory Girl."

artificially happy existence, she unwittingly enters another when an art gallery opening leads to an introduction to Andy Warhol.

Guy Pearce gives appropriately eccentric life and voice to a figure many of us think of as largely mute and mysterious, and he physically disappears into the pale, sickly skin of Warhol and his pop-art world.

The performance is both creepy and clever, never screaming out as a work of mimicry like that of Hayden Christiansen's folk-rock prophet (it's Bob Dylan, but he wouldn't allow the use of his name in the film).

Warhol (notorious and little respected in 1965 by the public) sees the debutante as more than a cash cow for

his many artistic endeavors, such as screen painting, motion pictures and more at "The Factory."

Edie quickly becomes his muse at this quirky warehouse space adorned with a silver spray-painted interior and home to all manner of decadence.

The young woman transforms into Warhol's new movie "superstar" in strange underground projects such as filming her doing essentially nothing.

But more importantly, she becomes his arm candy for gallery showings, premieres and other vacuous events made more important by tabloid photographers.

It's on the printed page that she

SEE GIRL D-4

movie review

"FACTORY GIRL"

Stars:
Sienna Miller, Guy Pearce and Hayden Christiansen

Theaters:
Southroads 20

Running Time:
90 minutes

Rated:
R (pervasive drug use, strong sexual content, nudity and language)

Quality:
★★
(on a scale of zero to four stars)



Simon Cowell (left), Paula Abdul and Randy Jackson narrow the contestants down to 24 during Hollywood week.

idol chatter

by sarah hart

To Hollywood and beyond

Tuesday and Wednesday's "American Idol" resulted in a pool of 172 relatively talented people being cut to 24, first in Hollywood week and then in another thinning session. It was swift and often brutal how quickly people were chopped out of the lineup. For the most part, I agree with the cuts, but so many auditions in Hollywood weren't shown, it's hard to know if people were unjustly banished.

One-audition wonders?

Hollywood week saw the end to a few talented performers' stage time. I never again saw Sarah Krueger, who stood out to me in the first show. Denise Jackson, who told America that she is a crack baby, never graced the cameras again. And hardest to say goodbye to, especially since we never saw him again, was not-hard-on-the-eyes Jenry Bejarano, a 16-year-old New Yorker. Oh well. Vaya con dios.

Surprises

A really good group emerged out of Hollywood week, sort of the swimsuit competition of the show, because you can't hide any flaws while singing with three other talented people. One group of four guys had three members make it to the final 24. They sang "How Deep Is Your Love?" and there was real harmony and real dancing and actual entertainment. The members who moved on were Chris Sligh, one of my favorites; Rudy Cardenas; and Blake Lewis, the beat-boxer who's showing shades of greatness.

Letdowns

Sundance Head. I'm not sure how he made it to the final 24, but he's there — and he best improve. I liked him a lot during his original audition, but group singing didn't suit him at all. He tried too hard, and it showed. He knew it, too, when he said after making a cut: "If that isn't crazy, I don't know what is. I am not an example for anyone who wants to try out for this show."

Funny, in a sad way

Baylie Brown, the one Simon said — and I agreed — would make a great pop singer, didn't know a word to "This Old Heart of Mine," therefore swaying side to side and smiling hugely when her part came around in group singing. She never broke that Nashville-made smile, but never uttered a sound, either. She should've been practicing before the audition instead of talking bad about her group mates. She'll probably still make it big somewhere, though.

I wish

Jimmy McNeal, who sang "Cupid" in his first audition, would've made the cut. He was so saddened by his dismissal because he was trying to think how to tell his mom. Sigh.

Enough, already

The suspense stuff is annoying, judges. They went out of their way to make everyone think they weren't moving on, which was funny the first few hundred times, but don't you think those who made it early told the others how they were told? It was goofy. Things like, "We've decided (oh-so-pregnant pause) not to (pause, part 2) exclude you from the competition." Quit playing with my emotions.

Melinda tracker

Melinda Doolittle, who graduated from Union High School, is in the top 24, and apparently Simon is taken with her. He hugged the former backup singer after telling her she'd passed, saying, "You are good enough to stand at the front of the stage. You are no longer a backup singer. This was unanimous, kid. You got that? I am really pleased for you." He looked awe-struck. It was weird.

Early favorite

It's too early to call, still, but homer accusations aside, I still like Doolittle. I also like the other backup singer, Brandon Rogers.

Simon says

To Sundance Head after his group performance: "You sing through your nose. And halfway through, you looked like you'd been boiled. Well, he went so red!"

Sarah Hart 581-8354
sarah.hart@tulsaworld.com

They've got pluck

Two more local musicians advance in CBS contest

By MATT ELLIOTT
World Scene Writer

Two Tulsa youngsters are the latest area kids to get a spot on the "Living Room Kids ... Live! Kids' edition" of CBS' "The Early Show."

Emma Jane Pendleton, 13, and Marina Pendleton, 12, made a video recording of themselves playing the bluegrass song "Cotton Patch Rag." They sent the song into the weekly contest segment, part of "The Early Show's" telecast consisting of three videos selected by the show's producers as the best videos submitted by viewers.

The competition works by having viewers vote online for their favorite clips through www.cbs.com, and voting ends the following Thursday.

The video, which will air between 9:30 and 10 a.m. on Monday on KOTV, channel 6, shows the girls dressed in gold shirts and black cowboy hats. Emma plays the fiddle while her sister plucks at a mandolin. They've been playing the violin since they were 3 years old, said their mother, Virginia Pendleton.

The girls play classical music and bluegrass, and they study with fiddle master Jana Jae, who performed on the television variety show "Hee Haw" and in Buck Owens' band, the Buckaroos. The girls also take lessons from Karen Naifeh Harmon, their mother said.

The song they sent to CBS is the hardest thing the duo is playing right now, said Emma Jane Pendleton.



Courtesy

Sisters Emma Jane and Marina Pendleton shot a video that will appear in a national competition. The video will air between 9:30 and 10 a.m. Monday on "The Early Show" on CBS, which airs locally on KOTV, channel 6.

"It's fast and it has a lot of different bow techniques that you have to master or ... you can't make it sound the way it's really supposed to sound. It has a lot of string crossing."

Coweta metal band Crooked X won nearly two weeks ago, advancing to the finals in the competition.

The girls, who are home-schooled, will take a break from classes and go to

their grandmother's house to watch the show Monday morning, they said.

Their mother said the girls recently taped a performance on the local TV show, "Up Late with Ben Sumner," which will be broadcast at 12:30 a.m. Sunday on KOKI Fox 23.

Matt Elliott 581-8366
matt.elliott@tulsaworld.com

Tickets go on sale for Keith Urban show

Tickets to see country music superstar Keith Urban in Oklahoma City this summer go on sale Saturday morning.

Urban will perform at Oklahoma City's Ford Center on July 2. It's just one stop on the first leg of his North American "Love, Pain & the Whole Crazy World Tour," which begins in Phoenix on June 8.

The tour comes on the boot heels of his recent Grammy nomination for best male country vocal performance for the single "Once in a Lifetime" off of his latest album.

The album is Urban's fourth release, and it debuted at No. 1 on the Billboard country album chart in November. The Australian singer-songwriter has received much recognition, including honors from the Country Music Association and Academy of Country Music.

Tickets to the general public go on sale at 10 a.m. Saturday, that's today, and are available online at www.ticketmaster.com and by phone at 587-2322.

Tickets are also available at Macy's and FYE in Woodland Hills Mall.

— Karen Shade, World Scene Writer



Urban