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**THEATER**

**Political Pop-Up**

Open Fist Theatre presents *One Year Later — A Political Pop-Up of the Theatrical Kind*, 14 short plays by writers from across the United States who explore our nation’s current social and political climate and how the past year under President You-Know-Who has affected us. The plays range from *Sunset in Chappaqua* by Myra Slotnick and *Here to Serve You* by Barbara Lindsay to *Dreaming by Diane Burbano and Boxes* and *Poke* by Jen Huszcz. The Acting Ensemble will handle acting duties. You might just have an epiphany in a short span of time. Atwater Village Theatre, 3269 Casitas Ave., Atwater Village; Feb. 16-March 3; Fri.-Sat., 8 p.m.; Sun., 7 p.m.; $25. (323) 882-6912, openfist.org. —Richard Chang

**FOOD/ART**

**Chocolate Indulgence**

Hey, you got your charity in my chocolate! Hey, you got your chocolate in my charity! Two great tastes that taste great together meet at today’s Chocolate and Art Show. Whether it’s live body painting, musical performances or just a bunch of free chocolate, you’re bound to find something you’ll enjoy at this event, which raises the public profile of Artists for Trauma, an initiative under which survivors of military trauma recover with help from established artists from across the creative spectrum. You know, like when Lt. Hurwitz thought he was Ethel the creative spectrum. You know, like help from established artists from across the United States who explore our nation’s current social and political climate and how the past year under President You-Know-Who has affected us. The plays range from *Sunset in Chappaqua* by Myra Slotnick and *Here to Serve You* by Barbara Lindsay to *Dreaming by Diane Burbano and Boxes* and *Poke* by Jen Huszcz. The Acting Ensemble will handle acting duties. You might just have an epiphany in a short span of time. Atwater Village Theatre, 3269 Casitas Ave., Atwater Village; Feb. 16-March 3; Fri.-Sat., 8 p.m.; Sun., 7 p.m.; $25. (323) 882-6912, openfist.org. —Richard Chang

**MUSIC**

**Jazzy Soundtrack Live**

Combine 2014’s Oscar-winning best film and a live score and you have *Antonio Sanchez: Birdman or (The Unexpected Virtue of Ignorance)*. Sanchez contributed most of the soundtrack to Alejandro G. Iñárritu’s Oscar-winning *Birdman or (The Unexpected Virtue of Ignorance)*, and most of it was improvised; Sanchez’s percussion is as memorable as the scene with star Michael Keaton walking down Times Square in his tighty-whities. After spending the last couple of years performing a live accompaniment, Sanchez returns to L.A. to re-create the movie’s music for this screening. UCLA, Royce Hall, 10745 Dickson Court, Westwood; Fri., Feb. 16, 8 p.m.; $20-45; (310) 825-2101, cap.ucla.edu. —Siran Babayan

**CULTURE**

**Year of the Woof**

Maybe the gods are listening, after all. According to the 4,000-year-old Chinese zodiac, 2018 is the Year of Earth Dog: sincere, humble and dedicated to reform, equity and truth. Celebrate auspicious beginnings at Chinatown’s 119th annual *Golden Dragon Parade and Festival*, where dragon dancers, martial artists, folklore and interactive culinary stages make it an all-day affair. Find a spot before the parade begins (at 1 p.m.), then check out Central Plaza’s food trucks, vintage fair and artisans; Mandarin Plaza has live music and a beer garden. Head to Taoist Thien Hau Temple on Yale Street to light incense and offer and receive blessings. Lucky red — flowers, sweets, garments and little red envelopes stuffed with $8 — will abound. The faithful don’t sweep their houses on New Year’s Day; after the cosmic clusterfuck of 2017, why tempt providence? Parade runs along Hill from Temple to Bernard, then heads back down Broadway to Temple in Chinatown; Sat., Feb. 17, 1 p.m.; free. (213) 617-0396, lagoldendragonparade.com. —Beige Luciano-Adams

**BOOKS**

**Wanna Drink?**

Alcohol has a knack for bringing out the worst in the best of people, and when you hit rock bottom as an alcoholic, you may wonder how you got down there in the first place. Past mistakes and future potential are showcased when Chris Finan discusses *Drunks: An American History* (Beacon Press), his necessarily gory chronicle of recovery and sobriety unveiled in candid and illuminating tones, from Native Americans in the colonial period to Alcoholics Anonymous founders Bill Wilson and Dr. Bob Smith, who demonstrated through trial and miserable error that alcoholics can maintain their sobriety. *Vroman’s*, 695 E. Colorado Blvd., Pasadena; Sat., Feb. 17, 4 p.m.; free, book is $29.95. (626) 449-5320, vromans-bookstore.com/event/chris-finan-discusses-drunk-american-history. —David Cotner

**BOOKS**

**Art in the Face of Oppression**

The story of art in opposition is honoring and time-honored, and with an eye toward recent developments in Chinese culture, Shelley Drake Hawks presents *The Art of the Resistance: Painting by Candlelight in Mao’s China* (University of Washington Press). Revealing the creative struggles of seven painters active during the stark decade of the Cultural Revolution (1966-1976) — only one of whom, Huang Yongyu, is still alive — the book shows how the creative urge resists oppression, flowering even under the flickering light of a candle, in the process tapping into symbols, images and themes that supersede all kinds of grinding authoritarianism. *Diesel Books*, 225 28th St., Suite 33, Brentwood; Sun., Feb. 19, 3 p.m.; free, book is $65. (310) 576-9960, dieselbookstore.com/event/shelley-drake-hawks-discusses-and-signs-art-resistance. —David Cotner
DANCE

Volcanic Moves

On the nightly news, Bali’s Mount Agung volcano is seen spewing rock and lava, a fitting intro as Çudamani takes the local stage. The 25-member troupe, Bali’s premier music and dance ensemble, is based in a village at the foot of the volcano and rehearsed for this visit amid its rumbling and eruptions. Performances are primarily events presented as a spiritual offering at temples, generally not on view for tourists. For this visit, Çudamani offers a family-friendly matinee, but for the evening concert, the ensemble premieres Bhumi-Mother Earth, a subject close to the performers’ hearts as they consider their upcoming return to that lava-gushing volcano. The Broad Stage, 1310 11th St., Santa Monica; Sun., Feb. 18, 2 & 7 p.m.; $20-$85. festivalofsacredmusic.org —Ann Haskins

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—through the rolling, cascading melodic waves of Evil Nigger, and L.A. Phil New Music Group ushers in the world premieres of new pieces by similarly bold composers Katherine Young and Andrew McIntosh. Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Tue., Feb. 20, 8 p.m.; $20-$50. (323) 850-2000, laphil.com —Falling James

BLACK HISTORY MONTH

Breaking the Barrier

Before he became a civil rights leader and broke Major League Baseball’s color barrier with the Brooklyn Dodgers in 1947, Jackie Robinson lived in Pasadena for 24 years. Robinson’s mother, Mallie, moved herself and her five sons from Georgia to 121 Pepper St. in Pasadena, where a plaque today marks their residence. Robinson played football, baseball, basketball and track at Pasadena Junior College, now Pasadena City College; last year, the Rose Bowl unveiled a statue of Robinson wearing his football jersey. The city also has a baseball field, community center and park named after him. Hosted by the Pasadena Museum of History, The Robinsons in Pasadena: A Life Between Segregation and Integration features Amy Essington, a Cal State University professor, author and executive director of the Historical Society of Southern California, who’ll talk about Robinson’s Pasadena roots and how his family struggled with racism in the then-mostly white neighborhood during the Depression. Pasadena Senior Center, 85 E. Holly St., Pasadena; Tue., Feb. 20, 8:30 p.m.; free. (800) 838-3006, ext. 1, pasadenahistory.org —Siran Babayan

BOOKS/BLACK HISTORY MONTH

Living at the Intersection

Conceivably, “intersection” should represent a place at which everyone comes together — and yet the reality is somewhat different. So taking a deeper look at what meeting people is all about, Morgan Jenkins discusses her new book of essays, This Will Be My Undoing: Living at the Intersection of Black, Female, and Feminist in (White) America (Harper Perennial). Topics Jenkins tackles include body issues, having “good hair,” dating men who claim they don’t “see color,” the thorny conundrum of Rachel “Tensions” Dolezal, and other indignities that bespeak larger problems of becoming an individual adult human being in modern society. Skylight Books, 1818 N. Vermont Ave., Los Feliz; Tue., Feb. 20, 7:30 p.m.; free, book is $16. (323) 660-1175, skylightbooks.com —David Cotner
American Life and History, founders of Black History Month — connects historical and contemporary realities through the lens of African-American experience in times of war. Mayor Eric Garcetti and OASC present An Evening With African-American Authors, at which prominent locals will discuss their latest works and the writer’s path, followed by “thoughtful discussion” and a reception. Authors include Todd Bridges (yes, the guy from Diff’rent Strokes), Yvette Heyliger and Gil L. Robertson IV. L.A. City Hall, Public Works Chambers, 200 N. Spring St., 3rd floor, downtown; Wed., Feb. 21, 6-8 p.m.; free. (213) 978-0254, culturela.org/programs-and-initiatives/city-of-los-angeles-heritage-month-celebrations. —Beige Luciano-Adams

BOOKS

Wylde Nights
Gay pornography in L.A. has come a long way from cops busting up premieres at the Vista, and it’s in this spirit of retrospection that a true moment of perspective can be had when Christopher Zeischegg presents his memoir, Body to Job (Rare Bird). Zeischegg — formerly adult film star Danny Wylde — bundles up six years of painful, enlightening reflections on his time in the trenches. It’s punctuated with fictional passages — as what memoir is not — and frank revelations about coming down from stardom, the rigors of sex work, demoralization and the cumshot of ultimate redemption. —David Cotner

TALK

Passing the Torch
In 1965, nearly 100 years after the post-Civil War ratification of the 15th Amendment to the Constitution, which states that “the right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude,” African-Americans in the South still faced obstacles when it came to voting. In March of that year, a series of protest marches from Selma to Montgomery in Alabama spurred the signing into law of the Voting Rights Act of 1965 by President Lyndon B. Johnson; it eliminated racial discrimination in voting. Hosted by the Skirball Cultural Center, Passing the Torch — From Selma to Today looks at one of the most crucial moments of the civil rights movement and how this piece of legislation affects modern times. Jessie Kornberg, president of legal services nonprofit Bet Tzedek, moderates the discussion with civil rights leaders Andrew Young, Bernard Lafayette Jr. and Clarence B. Jones, as well as James Perkins Jr., Selma’s first African-American mayor. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Thu., Feb. 22, 7:30 p.m.; $12, $10 students. (310) 440-4500, skirball.org. —Siran Babayan

Skylight Books, 1818 N. Vermont Ave., Los Feliz; Wed., Feb. 21, 7:30 p.m.; free, book is $17.95. (323) 660-1175, skylightbooks.com. —Beige Luciano-Adams

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You know cannabis has hit the mainstream when there are shows, such as HBO’s High Maintenance and Netflix’s Disjointed, that revolve around the plant. Now cannabis entertainment has gone a step further with an entire channel dedicated to it. Meet 420TV, a channel headquartered in Beverly Hills that targets both the “converted and the curious” and celebrates cannabis culture.

Launching on Thursday, Feb. 22, 420TV features original news, entertainment and lifestyle programming developed by L.A.-based executives from the TV, music and, of course, cannabis industries. It’s also an OTT (that stands for “over-the-top”) channel, meaning it’s delivered via the internet rather than through a cable or satellite provider. You can stream 420TV for free, since the channel is completely ad-supported.

“The way this channel started was that I was looking at the landscape for cannabis-related content and I felt like there was a void in the way that the story about cannabis was being told by the media,” says Alex Nahai, founding partner of 420TV. The high-quality content pertaining to cannabis painted the culture in a somewhat negative light, while the less pejorative pro-cannabis content wasn’t as good quality, he says.

The channel speaks to two main audiences: One comprises people who are already involved in cannabis culture who will “immediately get” what the channel puts out, says Nahai, an attorney and former music executive at William Morris Endeavor. The other category includes people who are curious about the culture. “They may not be pot smokers or know a lot about the culture, but they are people who want to learn,” he says.

For the latter group, 420TV features educational programming in addition to comedy, documentary and scripted content. “Our shows and movies can play to both audiences, so it’s not really about age, race, how much money you make or anything like that,” Nahai says. “It’s just about whether or not you currently have an interest or could have an interest in cannabis culture.”

Among 420TV’s debuting programs are Top Shelf With Dr. Dina, a travel show that takes viewers in search of the best cannabis in a variety of 420-friendly cities; Cannabiz, in which TV personality and social entrepreneur Quddus Philippe surveys innovators in the cannabis industry; and Super Slackers, an animated comedy from The Simpsons animator-director David Silverman, in which lazy friends unwittingly become superheroes.

Other programming includes In Amsterdam, in which model, VJ and TV actress Veronica van Hoogdalem takes viewers to ground zero of the cannabis movement; Trae the Truth, a semi-autobiographical animated comedy about hip-hop artist Trae’s struggles and adventures; and Medical Marijuana Miracles, a documentary series exploring real-life stories of people (and pets) who have benefited from the cannabis plant’s medicinal properties.

The new channel is a coming out for cannabis culture, as legalization normalizes and spreads awareness of the plant, as well as a triumph for the culture and cause that existed long before cannabis became this mainstream. Featuring longtime ganja-preneurs like Dr. Dina, a pioneer in California’s early medical marijuana movement and now cannabis consultant to the Netflix show Disjointed, as well as patients who have used the plant far before it was as accepted as it is today, 420TV sheds light on where cannabis culture comes from and where it’s headed.

Dr. Dina’s Top Shelf, for instance, tears down stereotypes about cannabis culture by portraying the diversity of the culture in a number of different cities. Dina herself identifies as a “stiletto stoner” — not the typical stoner you’d expect at, say, a High Times Cannabis Cup, but nonetheless someone who loves weed and is broadening the image of those who do. She foresees that with the changing laws, cannabis tourism will become a more widespread phenomenon.

“I’ve had a dispensary for 15 years and in the last five years I’ve noticed that people want a look into this little world,” Dr. Dina says. “Now with legalization in California, and California being the biggest state to go legal, it’s very clear that people want this information. They’re starting to realize that traditional pharmaceuticals are not necessarily the answer. It’s the first time people are saying it’s legal, it’s a lifestyle change, I choose cannabis over alcohol.”

Tracy Ryan, whose 5-year-old daughter Sophie was diagnosed at 8 months with optic pathway glioma, a tumor that follows the optic tract, tells her story on Medical Marijuana Miracles. “I recount our lives and how our journey began with Sophie’s diagnosis, the heartache we went through after giving birth to a healthy little girl, who required chemo at such a young age,” Ryan says. “With this plant, miraculous happenings occurred in our daughter.” Today, Sophie is in the 81st percentile for height and weight for her age — and both her doctors and parents attribute her progress to cannabis.

420TV’s goal is to reach a million unique viewers on the service within the first year, says Dan Goman, founder and CEO of Own Zones and a partner with the new cannabis channel. Geographically, 420TV targets a U.S. market but is also launching in Europe via a large telecom, he adds.

“We have global ambitions,” Goman says. “We see the demand being so high and with so much interest, we’re very optimistic about the prospects of the channel. There could be a broadcast version of what we’re launching today on a digital platform.”

---

**420TV BRINGS CANNABIS CULTURE TO THE MASSES**

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Los Angeles has always extended a welcoming hand to immigrants in need. During the 1930s and ’40s it was home to some of Europe’s most famous artists and intellectuals, many of them refugees from the fascism that gripped their continent.

So it’s poetically fitting that L.A.’s performing arts community has found inspiration and solidarity during a period of anti-immigrant sentiment that undoubtedly would have stirred members of the old L.A. intelligentsia, such as Thomas Mann and Bertolt Brecht, to a fiery rage. Throughout L.A. County, several arts organizations have simultaneously yet independently fixated on the American immigrant experience as a cause célèbre:

- The Younes and Soraya Nazarian Center for the Performing Arts at Cal State Northridge (aka the Soraya) has devoted much of its current season to the subject, with evenings of theater and music devoted to stories of Mexican, African and Irish struggle and assimilation.

- The Actors’ Gang is creating a play, The New Colossus, that delves into the family histories of its 12 performers, focusing on their ancestors’ journeys from oppression to freedom. It opens Feb. 17 at the Ivy Substation in Culver City.

- And East West Players is staging Allegiance, a musical based on the internment experiences of George Takei and his family when the celebrated Japanese-American actor was a child during World War II. It opens Feb. 21 at the Japanese American Cultural & Community Center’s Aratani Theatre in Little Tokyo.

Immigrants became a high-profile piñata on June 16, 2015 — the day Donald J. Trump declared his candidacy. “They’re bringing drugs. They’re bringing crime. They’re rapists. And some, I assume, are good people,” Trump said in his infamous speech. He was talking about America’s immigrant Mexican community, but the comments also seemed ominous to many living in this country who weren’t born here.

The moment stuck with Thor Steingraber, executive director of the Soraya Center, although it didn’t immediately translate into concrete programming choices. “It was a little over a year ago when I said to my team, ‘You know, it would be interesting to look at issues of immigration and migration, which are two halves of a whole.’”

During a presidential campaign in which immigration was a constant hot-button topic, Trump’s controversial views remained front and center. “A year ago or more (these issues) were particularly relevant,” Steingraber says. “My question was, ‘Will they still be relevant a year from now?’ Lo and behold, they are even more important now.”

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the tale of two families divided by the Mexican-American border (Feb. 16-18); Dublin Irish Dance’s Stepping Out, which looks at Irish history, including the great American migration in the 19th century (Feb. 25); and Underground Railroad: A Spiritual Journey, performed by soprano superstar Kathleen Battle accompanied by the Albert McNeil Jubilee Singers, an evening of spirituals that weave together the story of American slaves’ perilous journeys to freedom in the northern U.S. and Canada (March 29).

Steingraber thinks we’re living through a moment when the arts are galvanized by fundamental disruptions in the political climate. It takes something monumental to create such a reaction, he believes. “I would say the AIDS crisis was like this. It brought us Angels in America and other important work.”

Steingraber recalls that even operatic warhorses such as La Traviata and Don Giovanni were produced in a way that responded to the AIDS epidemic. Though it has its historical parallels, the current rupture in America’s social fabric is also unique in some respects, Steingraber says. “I think what’s interesting about this moment and makes it different from all the others is that it’s so wide and so pervasive. I don’t think there’s anyone who isn’t in some way immediately affected — whether it’s by seeing what’s happening in their communities or to their friends or colleagues or employees who are struggling with this challenge,” he says. “I teach on a campus that’s full of Dreamers. The confusion and fear are palpable here. This is an important moment for the arts, and they are stepping up.”

Chance meetings lead to a Broadway show

Allegiance, based on George Takei’s early life, was inspired by a chance meeting one night in an off-Broadway theater. “My husband and I had gotten to the theater a little early,” says Takei, who despite his early fame as a Star Trek regular has devoted much of his career to the stage. “There were two empty seats in front of us. Two guys came in — one Caucasian, the other Asian. The Asian guy recognized my voice and we started talking.”

A second chance meeting with the same couple the next night at Lin-Manuel Miranda’s In the Heights led to a more revealing conversation. One of them had noticed Takei crying during the song “Inutile.” “I told him the song reminded me of teenage conversations I had with my father when I was trying to reconcile what I read in the civics books, the shining ideals of democracy, with my incarceration” in internment camps set up by the U.S. government in the wake of Pearl Harbor for Americans of Japanese descent.

Takei wondered why his father hadn’t protested his family’s treatment as they were being interned. “He said, ‘I had you and your mother and brother and sister to worry about, and they had guns pointed at us. What would have happened if I protested?’”

That theater-loving couple, Lorenzo Thione and Jay Kuo, helped mold Takei’s story into a musical called Allegiance — Thione served as producer and writer, Kuo as composer-lyricist. A decade later, after a record-breaking premiere at San Diego’s Old Globe Theatre and a Broadway production starring Takei and Lea Salonga, the show comes to the Aratani Theatre, co-produced by East West Players and the Japanese American Cultural & Community Center for its Los Angeles debut. Takei reprises his two Broadway roles.

“It felt like an important story when I first heard it,” recalls Thione, who emigrated to the United States from Italy. “I felt tremendous empathy for the plight of people who had everything taken away from them for reasons tied to prejudice and fear — that knee-jerk reaction when something bad happens and you find the simplest way to rally against a common enemy. We knew
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the show would be relevant in 2008, just a few years after 9/11. What we never could have imagined was how relevant it would feel now.”

Takei was well aware of the show’s resonance during its 2015-16 Broadway run. At a rally in December 2015, Trump called for a “total and complete shut-down of Muslims entering the United States until our country’s representatives can figure out what the hell is going on.”

“When Trump made that statement, we immediately recognized the relevance of our story to what he was talking about,” Takei says. “I sent (Trump) a personal invitation to see our musical, and followed it up on the morning and evening talk shows. He never came.”

Takei chuckles. “However, we put a great big sign in the orchestra section that said, ‘This seat is reserved for Donald Trump.’ During intermission a queue would form in the aisle as people would take selfies with that sign. So we kept the issue alive.”

The experience has strengthened Takei’s long-held belief in theater’s power to shape great debates. “From the time of the Greeks, art has played an important role in public social commentary, and I think that’s part of its attraction. Angels in America is coming back to Broadway, and it got great reviews in London. Once again, it’s very relevant to our times.”

Unearthing family secrets

At Actors’ Gang, founding artistic director Tim Robbins and his company had been workshopping a piece about the refugee experience several years before Trump came to power — not surprising, as consciousness-raising and political commentary have always been among the company’s principal calling cards. Now 59 and silver-haired, the Oscar-winning actor has always main-
having trauma from the war and needing to escape their country and find a new home.”

Paulette Zubata focuses on Gabriela Mia García, her mother’s friend, and her journey from Michoacán, Mexico, to El Norte, beginning in 1993. “It was necessary in a town where opportunities ran out. She finally came to the understanding that to find a job — that was morally just, it would have to be up in the United States.”

“A lot of the challenge for the actors was simply getting information from their families,” Robbins says. The pressures of assimilation, coupled with a desire to leave the past in the past, meant that many family stories had never been brought to light. “It’s interesting because it opened up doors in their relationships that they’d not been exposed to,” Robbins says. “Information about who their parents actually were, what their journey was. Some of the actors have told me that their relationship with their parents is better as a result.”

Robbins and his actors discovered a common thread to the stories during rehearsal — a revelation that he hopes audiences take home with them. “No refugee is leaving their country because they hate their country. They’re leaving because it’s not longer safe for them there: lack of food, lack of free speech, a power shift that leaves them in a very dangerous position. Most are fleeing certain death.”

“This notion that they’re coming here because they want to sap our social services is so misguided,” he says. “Most of them would love to be back home if their countries weren’t in turmoil. Our country has been defined by our immigration.”

In Robbins’ view, the nation’s indigenous art forms — rock music, jazz, musical theater, Hollywood — owe a fundamental debt to its immigrants. “American culture is so rich because many, many different people from all over the world have become one strong voice — the American voice. We can’t ever deny or forget that.”

THE IMMIGRANT EXPERIENCE ONSTAGE IN L.A.

The New Colossus

The Actors’ Gang presents an evening of 12 stories about who we are as a nation. Through this intensely physical production, the actors tell their ancestors’ and friends’ stories in multiple languages and live music. It concludes with a question: Who are we as a nation right now? The Ivy Substation, 9070 Venice Blvd., Culver City; Feb. 17-March 24. (310) 838-4264, theactorsgang.com.

Allegiance


At the Younes and Soraya Nazarian Center for the Performing Arts at California State University, Northridge:

• Mariachi Vargas de Tecalitlán presents its sweeping “Mariachi Opera,” Cruzar la Cara de la Luna (To Cross the Face of the Moon), telling the tale of two families divided by the Mexican-American border. (Feb. 18)
• Dublin Irish Dance performs Stepping Out, revealing the influences that shaped Irish music and dance throughout its history. (Feb. 25)
• American superstar soprano Kathleen Battle performs Underground Railroad: A Spiritual Journey, an evening of spirituals sung with a gospel choir that weaves together the story of American slaves escaping via the Underground Railroad. (March 29) 18111 Nordhoff St., Northridge. (818) 677-3000, valleyperformingartscenter.org.

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DERIVE LOOKS LOCAL

Formerly Racion, the Pasadena eatery turns its gaze from Spain to “thoughtfully sourced food prepared simply”

BY MICHELE STUEVEN

T he critically acclaimed Ración in Pasadena, which closed in January, has moved from Spain to California in concept and reopened as Dérive, with an American menu focused on small local farms and wineries.

Under the same ownership of chefs Loreta Peng and Shane Alvord, Dérive’s new menu is partly inspired by Peng’s travels and exploration of local ingredients around the world, a spontaneous journey guided by landscape and nature.

“I had the opportunity to eat at these amazing places that were so isolated and dependent on what they had around them — a little hilltop restaurant in Skiathos arrived at by ATV, a locals-only restaurant in Bidarray where the guests all broke out in a Basque folk song halfway through the meal, the Saltry in Halibut Cove, Alaska,” Peng told L.A. Weekly recently in the cozy neighborhood spot.

“These were all places that didn’t have the luxury of being able to order from distributors stocked with everything a chef could desire,” she added. “They had to see what the farmers and the fishermen had that day, and come up with something delicious that night.”

During Peng’s travels, Alvord took the helm at Ración and developed a style of his own, discovering new techniques and ingredients, making bread from his own natural yeasts, and butter and crème fraîche in-house. He didn’t rely on animal — or any other fats — to make his food taste good.

“When we started to ask ourselves — why were we trying to fit our food, cuisine, menu, restaurant into a Spanish box when there was so much else to explore and represent?” Peng said. “I wanted to see if L.A. could move away from a food culture of gastropubs and (dare I say it) heavy-handed Italian food, and appreciate thoughtfully sourced food prepared simply. So simply that you had to think about the potato you were eating to realize that it was the creamiest, most potato-like potato you’ve ever had.”

Which brings me to the kelp steamed potatoes with Meyer lemon cream and seaweed salt on the new menu ($21). Two Yukon gold potatoes are nestled in a warm kelp bed for a very filling dish. I realized long after the spuds were gone that I had cleaned up every last grain of the seaweed salt with my fingers.

The pig’s head toast with mustard and pickled jalapeño combines crunchy toast and slow-roasted pork that melts in your mouth ($10). The green beans with avocado, kiwi, pistachio and citrus is a great starter at $12.

One of the most popular items on the new menu is the bowl of toasted grains, kale, anchovy aioli, cabbage and black rice chips. When I hear “kale” I usually say “pass,” but it’s a background player in this combination of crunchy and chewy that comes with a salty kiss of anchovy ($14).

On the edge of the current trend of serving pasta in broth instead of heavy sauces, Dérive’s cavatelli pasta with early spring vegetables in roasted onion broth with goat gouda is clearly a star on the menu ($21). The rich broth cooks for 48 hours and is combined with dashi to create a flavor that is onion soup on steroids. For the carnivore, there’s a hefty pork shoulder with celery root, Basque cider and apple ($21).

The breads — sourdough, fig and seeded — are all still made in-house, as is the cultured butter. In addition to California wines, there are still plenty of Spanish, Italian and French selections as well.

As for the interior, there were some simple changes made to create a lighter, cheerful and more casual vibe. The dark surfaces and black light fixtures were replaced with a brown saddle booth and seaford bar.

“We wanted to make the space feel more approachable,” Peng said. “It represents where we are trying to take the restaurant — a space that is comfortable, modern and clean and allows the food and ingredients to shine.”

Dérive, 119 W. Green St., Pasadena; (626) 480-8110, derivela.com.

SGV DUMPLINGS COME TO HIGHLAND PARK

W hen foodies in the know crave distinctive house-made xiao long bao (Chinese soup dumplings steamed in small bamboo baskets), they often head to a small cafe called Luscious Dumplings in the heart of dumpling-rich San Gabriel for their fix. These dumplings are decidedly more rustic and fiendishly delicious than the almost too perfectly pleated dumplings served by the corporate-leaning Din Tai Fung chain. One bite of the profoundly juicy, ceaselessly savory flavor bomb is enough to achieve pure gastronomic bliss for a mere moment, which surely more than makes up for the likely exhausting drive in oppressive L.A. traffic.

Fortunately, the owners behind Luscious Dumplings have opened a tasty new concept, Mason’s Dumpling Shop, in the rapidly gentrifying Eastside neighborhood of Highland Park. (The name of the dumpling shop stems from the owner’s son, Mason.) The cute, eye-catching script of the Mason’s logo is ripe for franchising across the city, which would be an excellent development.

Sandwiched between a Subway and a Little Caesars in your garden-variety (read: nondescript) mini-mall, Mason’s — housed in a now-defunct taco shop — has been doing brisk business since opening in January. It’s a clean, modern, minimalist space, with none of the drab, dark, old-fashioned atmosphere of Chinatown dumpling spots.

Mason’s pithy menu prominently features its signature dumplings: boiled, steamed or pan-fried. In addition to various dumplings, a couple token rice bowls (Angus stewed beef and pork belly) and meaty buns are offered as well as light vegetable side dishes.

The handmade steamed crab and pork soup dumplings are juicy and meaty; they sing with the sweet oceanic profile of fresh shredded crab.

As for the famous soup dumplings, be careful that the precious juice doesn’t singe your tongue as you bite through the doughy yet supple skin. Unwavering patience here pays dividends. Each dumpling is steamed, which creates the soup.

Minced sole fish dumplings are more subtly restrained, so a light dip in vinegar brings the flavor together. Pan-fried chicken and cabbage dumplings are offered as a healthier option, while beef and cheese dumplings (yes, cheese!) is the jiaozi answer to the lunch-counter cheeseburger.

This is strictly a no-frills, order-at-the-counter, quick-service joint with prices to match: Everything is less than $10. Mason’s Dumpling Shop often runs out of dumplings due to the overwhelming demand and the fact that, as a handwritten note on the front door cautions, all the dumplings are “scratch made by hand every morning.” So it’s wise to arrive early. Currently Mason’s is operating under limited lunch hours (closing at 4) with the hopes of expanding into dinner service soon.

While not in the same league as the dumplings, the vegetable side dishes are worthy complements. Sweet and sour lotus root is something you don’t see on menus everyday. These crunchy, crisp, thick slices of lotus root are perfectly pickled and as deeply satisfying a snack as a bag of potato chips — and significantly better for you. Baby bok choy marinated in soy is the greens you need to cut through the richness of the rest of your meal with a walloping of vibrant flavor. However, the sticky, syrupy oyster sauce served on the side is superfluous and sadly cloying.

Mason’s is the type of deep, satisfying dumpling joint that I keep wishing would make its way further west.

Mason’s Dumpling Shop, 5803 N. Figueroa St., Highland Park; (323) 999-7187.
A few weeks ago an email popped up in my inbox that brought me something of a dilemma. A marketing team hired by a very well-known energy drink company was seeking creative bar types to assist in making the brand relevant in craft cocktail bars — was I interested? Hmmm, was I?

On the one hand, my business side nudged me: “Hey, you could do something out of your usual wheelhouse and make a decent chunk of change at the end of their six-day immersion.” On the other, my artistic Jiminy Cricket chirped, “Was it really possible to achieve the goal — take a brand known for keeping party animals out pumping through the wee hours into a more refined environment desirable to cocktail snobs?”

I convinced myself it was possible; after all, I’ve concocted cocktail ingredients out of radioactive sodas as well as common pantry staples, and made my own version of cola — surely this was not too outrageous a request?

As it happens, the gig fell through and the whole shebang gets chilled down, which also aids carbonation. We needed those frisky CO2 molecules to get well attracted to the drink, and ice is the obliging matchmaker. The CO2 is dispensed via a handy little gadget called the Perlino cocktail shaker, from Seattle-based company Perlag. Now comes the real test. My guinea pig is our college-age camera man who filmed this segment. He crushes the whole glass and goes back for more. Methinks my brew is a smashing success!

(NO)Bull
(makes 2 servings)
3 jasmine green tea bags
1 ½ cups boiling water
5 oz. honey ginger syrup
½-1 oz. apple cider vinegar (to your taste — apple cider vinegar can be intense)
1 oz. malic acid solution (½ teaspoon malic acid stirred into 1 oz. hot water)
14 ml liquid Ashwaganda
14 ml liquid Rhodiola
10 ml liquid B12

Steep the tea bags in hot water for half an hour, using the sous-vide method for fuller flavor or conventionally in a teapot. Allow to cool before using or you will need a whole lot of ice to chill this down and have way too much dilution of flavor.

Add all other ingredients and pour into your Perlino contraption or alternatively an ISI cream whipper.

Add 3 to 4 ice cubes and screw on lid. Charge with CO2 and shake.

Allow bubbles to subside and open carefully. Take too much and, like me, you’ll risk cleaning your oven.

Pour into an ice-filled glass and slurp.

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THE “TRUTH” ABOUT JOHNS

The Broad stages a comprehensive exhibit offering insight into Jasper Johns’ many facets

BY RICHARD CHANG

He’s one of the three most important American artists from the 20th century, alongside Robert Rauschenberg and Andy Warhol. He’s probably the most important living American artist, if you believe the art critics, curators and museum docents.

Jasper Johns. Even his name evokes a kind of mystery yet accessibility, and a sparkling, alliterative notion of success. The Broad museum downtown has just opened the most comprehensive survey of Johns’ work in the United States in more than two decades, and the first major survey of the artist’s work in Los Angeles. (Although his “Numbers” show at LACMA in 2004 was important and memorable.)

“Jasper Johns: ‘Something Resembling Truth’” is a huge exhibition, featuring more than 120 works from the past seven decades of Johns’ career. He’s 87 now, living in Sharon, Connecticut, one of the richest artists alive.

The exhibition brings together paintings, prints, sculptures and drawings from the country’s most prestigious museums, as well as international institutions, private collections and the artist’s own stash.

“The show shares plenty of Johns’ history and context as an artist but not much insight into his deep, intimate and secret (at the time) relationship with fellow New York-based artist Robert Rauschenberg. Johns and Rauschenberg were lovers for six years, between 1954 and 1961. Their relationship is still begging for some theory, queer or otherwise, to explain, penetrate and connect the great achievements of the two artists, who were aesthetic collaborators for a significant period. (That’s why their work looks so similar during certain eras.)”

The two sought to detour the reigning zeitgeist of abstract expressionism, even though they emerged from and shared traits with that seminal movement. And they pretty much succeeded in detonation, each in his own way.

But this is not that kind of exhibition, exploring queer connections. No, this is the comprehensive, blockbuster presentation that billionaire wallets and long-nurtured connections can produce. And it’s an impressive, strong survey and retrospective of some of Johns’ finest work, as well as a window to obscure pieces that most of us in Southern California have never seen in person.

“Jasper Johns” is organized thematically, not chronologically. So don’t expect to see first things first and last things last. However, there is a method to the thematic organization, and later work — some of it surprising — does tend to show up near the end.

“The opening gallery after the entrance is devoted to the American flag, one of Johns’ trademark subjects. The “flag room” contains famous and lesser-known paintings of American flags, including banners with 48 stars — before Alaska and Hawaii became states — and flags painted in green, black and orange. Supposedly, those are the opposite colors of red, white and blue on the color spectrum, but I haven’t checked yet to see what Josef Albers theorized about all that.

“Three Flags” (encaustic on canvas), on loan from the Whitney Museum of American Art, is a show stopper, as was in 1958. “Flag” (1961), an encaustic and collage on canvas from the Broad’s own collection, also is worth close examination because of its texture and layers.

Essentially, the flags allow us to ask important questions, as viewers did when they first saw them: Is it a flag? Or is it a painting of a flag? Is it art? These are the kind of questions René Magritte asked with “This Is Not a Pipe” (aka “The Treachery of Images”) from 1928-29.

In addition to the traditional oils on canvas, Johns is noted for his use of encaustic (beeswax) and found-material collage. He also employed cross-hatchings in a series of works from the 1970s through the early ’80s.

Viewers will get to see the famous encaustic and collage painting “Target,” from 1961, as well as White Target from 1958. “Painting With Two Balls” and Watchman (1964) also may look familiar to art history buffs.

“Map” (1962-63) is a cool achievement, straddling the line between art and cartography. It’s an encaustic-and-collage map on canvas of the United States in almost all black and white and gray, with some touches of yellow, blue and red. One can make out the capitalized names or abbreviations for most of the states.

“Johns’ talent was to take the familiar symbol or object, such as flags, numbers, letters and balls, detach them from their original context and turn them into art, or a part of his art. The artist was influenced by Marcel Duchamp and Dada, even though he’s lumped in with the tail end of abstract expressionism and the rise of pop art and minimalism.”

Numbers are among his strongest, most effective works. You can see all the digits from 0 to 9 on top of one another in through 9 (1961), an oil on canvas, and o through 9 (1980), a charcoal drawing on paper. In fact, identifying the digits from 0 to 9 and realizing the spatial and linear connections between certain numbers becomes something of a revelation.

“The “In the Studio” section features Johns’ recognizable Painted Bronze (1960) sculpture of a paint can and brushes, as well as a handful of combines, borrowing techniques from friend and lover Rauschenberg. References to other artists, musicians and photographers abound, among them John Cage, Merce Cunningham, Pablo Picasso and Edvard Munch.

“Something Reprising Truth” — its title a phrase taken from a quote by Johns — reveals philosophical and introspective sides of the artist that haven’t been widely shared. His reflective, figurative “Seasons” series from 1985-86 is shown at the Broad in its entirety, from Summer to Spring. It’s quite rare to have them all together in one show; in fact, it’s never happened before in Los Angeles.

The exhibition includes enigmatic later-career work, which is full of references to surrealism, Joan Miró and the end of life. There’s even a painting as recent as 2016, an untitled oil on canvas that looks more like Miro or Salvador Dali, and not at all like a typical Johns.

“Something Reprising Truth” — its title a phrase taken from a quote by Johns — reveals philosophical and introspective sides of the artist that haven’t been widely shared. His reflective, figurative “Seasons” series from 1985-86 is shown at the Broad in its entirety, from Summer to Spring. It’s quite rare to have them all together in one show; in fact, it’s never happened before in Los Angeles.

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It’s open Monday through Friday, 10 a.m. to 9 p.m.; weekends, 10 a.m. to 5 p.m. The Broad is at 200 S. Grand Ave., downtown. Avoid the endless line outside and buy your ticket in advance online.

Oh, and a reminder: This show ain’t free, like the rest of the Broad. “Jasper Johns: ‘Something Reprising Truth’” is a bit on the expensive side at $25 a ticket. (Children 15 and younger can get in for free.) But considering the price of art these days, and the multimillion-dollar price tag that Johns’ work commands, it’s worth it.
ROAD WARRIOR

Martyna Majok’s feel-good immigrant comedy
Ironbound can’t cut it in the age of Trump

BY BILL RADEN

There are a host of dramatic dos and don’ts onstage in Ironbound, Martyna Majok’s wryly bleak if sometimes plausibility-straining comedy of immigrant aspiration gone off the rails, which is now playing at Geffen Playhouse.

For example, do anchor your play with the resplendently fierce Marin Ireland, who here reprises her full-throttled and transforming performance as Darja, Majok’s steely, working-class Polish heroine, from Rattlestick Playwrights’ 2016 Off-Broadway’s production. In Ireland’s hands, the delicious poetic ironies of Darja’s fractured English and her big-hearted determination to hold onto her ever-shrinking scrap of an American dream in the face of Job-like adversity plays like an old-fashioned hymn to New World resolve.

However, unless you are Edward Albee or Edward Albee or Edward Albee, you must not set your time-leaping, naturalistic drama at a desolate Newark, New Jersey, bus stop. Though it might appear to offer emblematic possibilities to a play chronicling the emotional travails of Darja’s increasingly hardscrabble existence during two decades of the Garden State’s globalization-driven manufacturing decline, in practice, that’s a job better left to language.

But if one must have a city bus stop, then do hire the production design team of Tim Mackabee (set), Lap Chi Chu (lights) and Leon Rothenberg (sound) to bring it to gritty life. The grim photorealism of Mackabee’s litter-strewn, urban freeway overpass, with its cinderblock noise barrier, does metaphoric double duty as the existential no man’s land in which Darja finds herself trapped. The unnerving metal halide drone of the lone streetlight as it flickers to sickly green life is one of the eerily foreboding pleasures of director Tyne Rafaeli’s glossy production.

That’s when the twice-married, 42-year-old Darja takes the stage in full, tongue-twisting fury at her infidelity-prone, live-in postal worker boyfriend, Tommy (the fine Christian Camargo), in what is perhaps the evening’s strongest — and funniest — writing. What has triggered the row is Tommy’s ongoing sexual affair with Linda, the affluent housewife for whom Darja also cleans house. He has tracked Darja to the bus stop, which, with its view of the shuttered paper factory where she enjoyed a long-lost living wage, has become Darja’s go-to retreat during crises.

But the calculating Darja has more in mind than mere reconciliation; she desperately needs $3,000 in order to search for her 22-year-old junkie son. She frantically attempts to negotiate that figure with an incredulous and disapproving Tommy as the price for his betrayal.

Majok wastes no time in drilling into the mystery behind that maternal resolution by winding the clock back to the same bus stop and the 20-year-old Darja, who has recently followed husband Maks (the likable Josiah Bania) from Poland to Newark’s welcoming embrace. But Maks has his heart set on Chicago, and he won’t allow Darja’s factory job or her pregnancy to get in the way of his dream. “Make one thing that’s yours,” Maks ironically urges her. “That nobody can take away.”

It is when the play later flashes forward a decade, again to the bus stop, to a physically battered Darja taking refuge from her abusive second husband that the drawbacks to Majok’s setting take center stage. The playwright invents a sort of fairy-godfather twist by introducing Vic (amiable Marcel Spears), a wealthy teen hustler from Montclair with a heart of gold, who comes to the stranger’s aid.

But it’s a bus stop too far that sends both the drama and Darja’s deepening dilemma collapsing into the kind of feel-good fantasy that used to be the weekly fare of old working-class sitcoms such as Roseanne.

Majok based Darja on her mother, which suggests the playwright may be too close to her subject for Ironbound to have mustered a literary gravitas commensurate to these dire, politically xenophobic times.

IRONBOUND | Gil Cates Theater, Geffen Playhouse, 10886 Le Conte Ave., Westwood | Through March 4 | (310) 208-5454 | geffenplayhouse.org
A universe and fleshed out its players, one er. Coogler and his team have conjured a dence of a far more experienced filmmak-

Black Panther is executed with the confi-

Rocky franchise entry, Vale Station, and his critically acclaimed from his impressive 2013 debut, Ryan Coogler — and an ambitious leap for her work on Dee Rees’ Mudbound.

The stakes are higher, here, than just the mean for the future of diversity in studio sucks? What if it flops? What would that fate of the Marvel Universe: What if it

It’s a great relief to confirm that Black Panther is genuinely worth rooting for — and certainly on track for box office success.

appearing in his human form rather than through motion capture, with a good dash of Eurotrash. Klaus is an arms dealer whose trickster ways lead T’Challa and his squad of women on an undercover mission to a Busan, South Korea, casino — and a fight sequence more 007 than Marvel. Watching the female warriors

IT’S A GREAT RELIEF TO CONFIRM THAT BLACK PANTHER IS GENUINELY WORTH ROOTING FOR — AND CERTAINLY ON TRACK FOR BOX OFFICE SUCCESS.

fight together — the general Okoye (Danai Gurira), spy Nakia (Lupita Nyong’o) and T’Challa’s tech-savvy younger sister Shuri (Letitia Wright) — I couldn’t help but think how the three would justify a Charlie’s Angels reboot.

Black Panther goes full Fast and Furious in the car chase that follows, on the streets of the practically undrivable Busan, where the alleys are narrow and the foot traffic busy. As T’Challa ditches his exquisitely tailored jacket for his Black Panther suit and starts climbing neon-coated buildings with feline ease, the women, clad in fancy gowns and barefoot-driving at electric speed, step up to the spotlight.

Their screen time marks the best parts of the film. At times, the actresses’ charis-

ma overwhelms Boseman’s. That’s partly in character, as T’Challa is a king who thinks of and serves his people, the kind of monarch who puts the kingdom first. In that regard, Black Panther is smart to cre-

ate equally exhilarating fighting scenes for the Dora Milaje (Wakanda’s female bodyguards) as it does for Black Panther himself. Newcomer Wrists, especially, is a revelation — she’s got the spunk, the punchlines, the outfits and the heart.

Boseman’s star power is further tested when Serkis’ storyline is cast aside to make room for the actual villain — Klau’s sycophant, Erik Killmonger (Michael B. Jordan), who not only nearly steals the throne but also steals the show. Jordan, who has starred in all of Coogler’s features, is a magnetic presence, and his portrayal marks a refreshing departure from the cartoonish Klau. Like all the best antagonists, Killmonger has an agenda we can empathize with (he wants to avenge his father’s death), and his arrival in Wakanda inspires the nation to question how they’ve been so private with their riches, living comfortably without helping other oppressed black people throughout history.

Coogler gives the villain’s backstory as much thought as the protagonists’; at one point, I even wondered if the big twist was that Jordan’s Killmonger would actually prove to be the rightfult heir to the throne. Because the character has depth, the big fight at the end — as Wakandans face off against one another — never feels sense-

less or trivial.

Still, Boseman is an actor with a lived wisdom on his face, fit for the role of this king/superhero. Written by Coogler and Joe Robert Cole, Black Panther brings grounded history — in Black History Month, no less — to a fantastical story, carefully considering the world in which the characters reside. There are generations of consequences at play here, and T’Challa must make weighted political decisions — for his people, for other black people outside Wakanda, for the world. Just as Spider-Man’s uncle famously said, “With great power comes great responsibility.” T’Challa, too, is told by his father: “It’s hard for a good man to be king.”
The Right Stuff?

_Nostalgia_ tackles one of today’s hottest topics: dealing with the accumulated, inherited stuff

**BY ALAN SCHERSTUHL**

Mark Pellington’s contemplative ensemble drama _Nostalgia_ might have been called _Stuff or Inheritance_. An episodic ensemble drama organized around the logic of theme rather than of traditional narrative, the film concerns above all else accumulation and dispersal, in the American vein. Pellington’s subject is the sorting that families find themselves facing as relatives age or die. Here are the homes clotted with a lifetime’s worth of possessions, some treasure and some junk, as relatives age or die. Here Pellington opens this vital, sometimes at the expense of a chain of provenance — of objects and his cast’s thoughtful regard of them. We can see how memory and meaning freight this stuff, how hard it is to cull, even for an avowedly un sentimental character like Catherine Keener’s Donna. She sits on the floor of her parents’ house with her brother Will (Hamm), steeling herself for a weekend of pitching and salvaging, and can’t comprehend why her teenage daughter (Annalise Basso) has no interest in helping. The young woman didn’t grow up with this stuff and feels no attachment to it — she doesn’t sense her grandmother and grandfather in it. (Donna, of course, eventually will wind up putting much of this stuff in storage.)

The story with screenwriter Alex Ross Perry, is something of an appraiser himself, holding his subject up to the light and studying its angles. To that end, we meet the man who boards, the woman who has lost everything, the offspring who balk at the thought of dealing with their parents’ detritus (“So it all falls on me because I live the closest?” sighs Amber Tamblyn’s Bethany) and, eventually, the man who purchases the belongings of the aged with the meaning of having bought that baseball, you’re too used to the meaning of having bought that baseball, you’re too used to it — and excited at the opportunity to spend so much time with her brother, who lives out of state. They crab at each other but know what matters most: One virtue of the film’s unorthodox structure is that we’re spared the usual dust-ups and misunderstandings that pad out family dramas. These two don’t get into a fight, but their hugs at the end still matter.

Keener is a shrewd actor adept at revealing what her characters might not realize they’re revealing. Eventually she must plumb the depths of grief, and the effect is somehow poignant. The young woman didn’t grow up with this stuff and feels no attachment to it — she doesn’t sense her grandmother and grandfather in it. (Donna, of course, eventually will wind up putting much of this stuff in storage.)

We meet Will when Burstyn’s character brings that baseball to his Las Vegas sports memorabilia shop. Pennington and his actors wring terrific suspense from the question of whether the ball is worth something to anyone outside the family. Hamm and Burstyn give layered, revealing performances as each character tries warily to hold back some truths — to complete the transaction without her believing she has dishonored her husband’s memory or robbed her own children’s inheritance. Will plies her with a tender speech about her need to do what’s best for her, and while its essence is true, you might worry, watching that he’s cheating her. Then she’s gone, and the movie belongs to Hamm and Keener, whose characters command its more conventional back half.

Keener, typically, is excellent as a woman annoyed at the task ahead of her but also moved by it — and excited at the opportunity to spend so much time with her brother, who lives out of state. They crab at each other but know what matters most: One virtue of the film’s unorthodox structure is that we’re spared the usual dust-ups and misunderstandings that pad out family dramas. These two don’t get into a fight, but their hugs at the end still matter.

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Looking Glass

With the release of Looking Glass, it seems somebody in Hollywood read The Voyeur’s Motel, that questionably true Gay Talese book about the motel owner who supposedly spent years watching his lodgers through ceiling vents, and decided to use it as fodder for a sleazy thriller — starring Nicolas Cage, no less! Rocking a beard that looks just as glued-on as his hair, Cage is the new owner of the seedy motel that he runs with his wife (Robin Tunney). Looking to make a fresh start after the accidental death of their daughter, they soon find that the area is teeming with shady, creepy folk and dark, sinister secrets. Cage’s character eventually gets in the way of a foray into sleazy sleuthing when he discovers a secret spot where he can watch customers get it on in one of the rooms. You might get the feeling that Cage, director Tim Hunter and everyone involved in the production got together and wanted to make the sort of sordid, straight-to-cable kinkfest that Cinemax used to play ad nauseam in the ’90s. As much as it pleon on the skankiness, giving us brief but substantial glimmers of Sapphic and sadomasochistic activity, the movie’s clumsy attempts to be all salacious and menacingly tawdy makes it look like another quickie thriller that’s just Brian De Palma lite. If you want watch a more effective movie about a motel owner doing some sleazy shit, Voyeur, the documentary based on Talese’s book, is streaming on Netflix. (Craig D. Lindsey)

Mind Game

The exhilarating Japanese animated coming-of-age fantasy Mind Game plays out like a hallucigen-fueled shaggy-dog joke that only ends after 20-year-old homing Nishi (Koji Yamamura) discovers that the world does not revolve around him. Over the course of 103 lightning-fast minutes, Nishi realizes that his quest to woo good-natured childhood crush Myon (Sayaka Maeda) depends on the influence and consent of others, in this case supporting characters such as hotthead yakuza gangster Atsu (Kenichi Chijyo), Myon (duh) and her aphantic mother, Yan (Seiko Takakura). But Nishi only makes this personal discovery after he dies from a gunshot wound up the ass, reincarnates by charming a fickle, shape-shifting god, and then gets swallowed by a colossal whale. Director Masaaki Yuasa (Kick-Ass, Devilman: Crybaby) gives viewers a perpetually escalating high by presenting the pit stops on Nishi’s road to post adolescent enlightenment as a manic series of flashbacks and chase scenes. First, we watch Myon’s deadbeat dad (Toshio Sakata) revisit his premarital bachelor days in a brief montage of drinking, dancing and womanizing. Then, minutes later, we join Nishi in the afterlife as he tries to race back to Earth and rehabilitate his still-warm corpse before a wrathful, leopard-shaped god can destroy his eternal soul. Every so often, we see Nishi inch closer to happiness, though only after he performs a synchronized swimming routine with a Nessie-like sea monster to Franz Liszt’s second Hungarian Rhapsody. Don’t waste time unpacking that last sentence: Just relax and let Yuasa take you wherever the hell he wants. (Simon Abrams)

The Party

Sally Potter’s The Party is a slim 75 minutes of dinner-party fare, like Bujuel meets Moliere, grounded in Chekhov — there’s literally a gun introduced in the first act. Upon the occasion of Janet’s (Kristin Scott Thomas) ascension to the head of the British National Health Service, her small group of friends and colleagues join her for dinner. The guests are all embroiled in their own dramas, which all reach their own boiling points as the party implodes in rage, tears and declarations that democracy is dead. Potter isn’t what you’d call subtle, but she also knows not to oversaturate her welcome, and this pithy comedy is a master class in all that a filmmaker can squeeze from the most basic theatrical concept: Put a bunch of characters with opposing motivations in a room and see what happens. Janet’s husband, Bill (Timothy Spall), is the first act’s silent powder keg. While Janet is in the kitchen making her own victory dinner, Bill is sipping wine, so entranced that when the couple’s friends April (Patricia Clarkson) and Gottfried (Bruno Ganz) arrive, Bill is so distracted he barely remembers his own name and declares it doesn’t matter anyway. He’s cryptic in this dialogue, hinting he holds a secret. Spall may play the powder keg, but Clarkson’s April holds the honor of lighting the fire, with theatrical dialogue, decrying the inefficiency of parliamentary politics and accusing her own faith-healer boyfriend of being a secret fascist. Potter’s project is to examine classic structures that have been ingrained in theater and now film for centuries. She’s hitting us out of the head with one epic soccer match for the rights to the land, Hognob is dragged into his master’s land, Hognob is drawn into his master’s
her tap shoes again with kind vation. Grisebach is a restless thinker and the two factions. Here are standoffs over villagers, ham-fistedly attempting to win classical elements of the genre. Here’s a Bulgaria resolve itself into? Besides its will this tense but languid story of a four-

REGAL CINEMAS L.A. LIVE STADIUM 14 10000 West Olympic Blvd. (323) 324-1041 Is Genesis History? Anniversary Event Thursday, Tues, 12:45, 4, 7, 10:45 a.m.; Wed, 1:45, 4, 7, 10, 10:45 a.m.

50 Shades Freed Fre Wed, 11:5, 14:15, 11:15, 11:30 p.m.

Fifty Shades Freed Fri, 1:45, 4, 7:45, 9:40, Sat, 1:35, 4, 7:30, 9:35, 11:15 a.m., 12:15, 12:30, 1:45, 4, 7, 10:45 a.m.; Sun, 12:15, 12:30, 1:45, 4, 7, 10:45 a.m.

DENVER CITY CINEMAS WEST 1 3120 West 32nd Ave., west of Highland (303) 935-1207, 10 a.m., 12:15, 2:45, 4:45, 6:45, 8:45, 10:45 p.m.

The Train of Salt and Sugar (Comando de sal e car) Sat, 5, 7:45, 10, 12:30 p.m.

Wilosy Sat, 6:30, 9, 12:30 p.m.

Women’s Sharks Sun, 1, 7:30, 10:30 p.m.

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A NIGHTMARE ON ELM STREET 4: The Dream Werewolf Theatres, Fri, 5:15, 9, 12:45 p.m.

SCOTTISH SHORTS Mon, 9:15, 12:15, 3:15, 6, 9 p.m.

TICKETS ARE NON-REFUNDABLE AND MAY NOT BE EXCHANGED"
ON A MISSION TO “ROCK OUT CORRECTLY”

L.A.’s The Mormons are still converting audiences in their 20th year together

BY BRETT CALLWOOD

Here’s something you don’t see every day: five grown men, dressed as Mormon missionaries (cycling helmets and backpacks included), raising all manner of unholy hell onstage through the medium of riotous punk rock. Yet that is what you get if you go see L.A. punks The Mormons at one of their fairly regular soirees. These guys formed in 1998 with a relatively conventional desire to play rock & roll at local dives with their buddies. They wrote a few songs, and things were going OK, but then frontman Patrick Jones devised the plan that would alter their destinies.

“I guess I liked the idea of having a uniform,” Jones says. “I would judge bands by the way they were dressed, and I wanted to neutralize that. I thought that would be a fun way of doing it, and I’ve always like the costumed bands like The Mummies, The Monks and The Leeches. That’s kind of where the idea came from, more or less.”

Dressing as Mormons is all well and good, but essentially means wearing a black suit and white shirt with a tie. It’s the addition of the bicycle helmet and backpack that makes it art.

“We made it our own thing,” Jones says. “We’re spreading our mission to ‘rock out correctly’ onstage, so we have to wear the helmets for protection when we do that.”

“When you see Mormon missionaries around, they’re usually on bicycles,” guitarist Peter Tintle adds. “The helmets and the backpacks remind people that these are the Mormons that come up to our door. This is the same person I saw yesterday.”

Purists and experts might point out that modern Mormons are more likely to be seen with a messenger satchel slung over their shoulders than the two-strap backpack, but that’s splitting hairs. Plus, these guys draw the line at a satchel for fear of being made fun of, which seems ludicrous given the clothes they’re wearing onstage. More bizarre still is the fact that there are some concert attendees who actually believe these musicians are genuine Mormons.

“When they see us with a beer in our hands, they’re completely shocked a lot of times,” Tintle says.

“You know what, though, it doesn’t bother me because I just went to Disneyland yesterday and we actually met Mickey Mouse,” guitarist Vince O’Campo adds. “My son was so excited but I didn’t want to tell him, ‘Son, that’s not Mickey Mouse — it’s somebody in a Mickey Mouse costume.’ You’ve just got to go with it. The guy in the costume went with it, so we do it sometimes.”

It’s nice not to destroy the magic and mystique. On the flipside, it’s rare that actual Mormons are ever offended by The Mormons band, preferring to take the twisted tribute in good spirits.

“They get a kick out of it, the few times that has happened,” O’Campo says. “If anything, they think it’s cool. They’re honored. Maybe people who were Mormon or who just really like Mormons get offended by it — I’ve had that happen a few times.”

The Mormons have a sound that, on one hand, is rooted in traditional punk rock, but there’s a welcome element of quirk in there, which encourages not-inaccurate comparisons to Devo.

“People say we sound like Devo and Dead Kennedys, or Devo and Bad Brains, or Devo and The Damned,” O’Campo says. “Devo and The Misfits. So pretty much Devo and your favorite punk band is what we sound like. But we don’t have any keyboards or anything like that.”

The band members agree that there is a punk resurgence happening in Los Angeles at present, younger bands looking to do their own thing while simultaneously tipping a respectful hat to the old guard.

“I think a lot of the younger kids these days are looking back at the older bands in the scene and they really respect those guys,” Tintle says. “We get included in a lot of shows with all these new punk bands that are coming out, and they love the old scene. We also play with a lot of the older bands, bands that have been around longer than us, too.”

Live, The Mormons’ mission statement is to “rock out correctly,” which they say means many different things but seems to suggest that they give their all onstage, pulling out all the stops. The focal point is Jones, who is a gloriously unpredictable leader — standing on a barstool tower one night, wearing a trashcan like a dirty robot the next.

“The good thing is that Patrick is always inventing something new for the show,” Tintle says. “So any show you go to is completely different. You can see him one night and say, ‘Oh man, I remember when he jumped on the bar.’ The next night, you’re like, ‘Oh yeah, I remember when he jumped in that trashcan and started singing with it over his head.’

Every show is a different experience. I remember one time Patrick went into the restroom and sang from there.”

“I had to pee really badly, midsong.”

Jones admits.

On Sunday, The Mormons play at the Liquid Kitty Punk Rock BBQ, which takes place at Harvelle’s in Santa Monica this year. The show, they say, will include all of the “classic hits.”

“We always try to put out 100 percent at every show,” Tintle says. “We have 30 minutes to get it done, and we want people to remember that for as long as possible. We’re always trying to give the best show that we can. Patrick is great at that, and making sure that each show is a special experience.”

This being the 20th year The Mormons have been existence, they’re working on some special performances and releases for later in 2018: an album, and a few other items as well.

“We’re also thinking of getting into making products,” O’Campo says, probably joking. “It’s time to cash in after 20 years. The show, they say, will include all of the “classic hits.”

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Larry Campbell & Teresa Williams
@ MCCABE’S GUITAR SHOP
She’s a Tennessee farm girl who by nature and nurture conjures a blue sob and sacred shout. He’s a master multi-stringist who can play the hundreds of instruments hanging on McCabe’s walls. While he toured and recorded with Bob Dylan for eight years, she played Sara Carter in a musical about The Carter Family. Later they teamed up with Levon Helm: he as Levon’s musical director, she as lead and harmony singer. Both have been members of Phil Lesh & Friends and Hot Tuna, and they now gig as a couple with two killer albums to their credit, most recently Contraband Love, filled with blue yodels, wrist-slashers, raw-house rockers and gorgeous harmonies about addiction and survival. Campbell and Williams embody America and American music — ya wanna stand up and salute ‘em when you’re not busy shakin’ your ass. — Michael Simmons

Veruca Salt
@ LODGE ROOM
“I wanted to live, so I pretended to die/I had to shut down, cash out and get buried alive,” Nina Gordon confides on “The Gospel According to Saint Me,” from Veruca Salt’s 2015 comeback album, Ghost Notes. The singer-guitarist could just as easily be describing the quartet’s return to action in 2013 after various lineup changes. “Hatchets buried, axes exhum’d,” the group teased on their Facebook page to announce the reunion of the original lineup, which also includes singer-guitarist Louise Post, bassist Steve Lach and drummer Jim Shapiro (Gordon’s brother). Ghost Notes is a welcome return, with Post and Gordon engaging in better-worn harmonies as Lach and Shapiro hammer out grungy acccents. “Wait, don’t grow up yet... We’re wired and underslept,” Post wails yearningly on the rufeful romantic anthem “Eyes on You” as Gordon chimes in consolingly. — Falling James

Synthwave Showcase
@ WHISKY A Go-Go
The last few years have seen a resurgence in acts looking toward the synthesizer-driven sounds of the 1980s for new inspiration. Whether you call it synthwave or retrowave, this bill showcases the wide spectrum encompassed by these genre tags. L.A. duos The Midnight — doing a DJ set here — and Future Holotape generate melodic, vocal-driven synth-pop creations. The Midnight are inspired by the chill, saxophone driven-pop of the ’80s on their 2017 record, Nocurnal. Future Holotape straddle the fence between gothier dance-pop and old-school Giorgio Moroder soundtracks on 2017’s Terra District 1. The heavier end of the modern synth spectrum is represented by French musician Shredder 1984 and L.A.’s FaceXHugger, each performer an extreme-metal musician turned synth composer channeling darker instrumental sci-fi and hano- ringered soundscapes on their latest records — Shredder 1984’s Dystopian Future and FaceXHugger’s Chasing Replicants. — Jason Roche

Tashi Wada
@ HUMAN RESOURCES
Live actions by Tashi Wada are comparatively rare here, even though he lives in Los Angeles, so tonight is a deeply weird treat. Son of Fluxus artist Yoshi Wada — with whom he regularly collaborates — Tashi is a drone proponent and master at shifting tones so that a whole landscape of sound unveils itself in front of your ears before you realize that you’ve switched continuations. He appears tonight with sometime La Monte Young associate and cellist Charles Curtis (no slouch at drones himself), composer Julia Holter and bassoonist Dafne Vicente-Sandoval to perform a trio of lengthy works delving deep into themes of tuning and tonality. If ever you wanted to experience the sound reverberating at the heart of a star without burning your nuts off, this is about as close as you’ll get. — David Cotner

Mia Doi Todd, Jade Castrinos
@ ZEBULON
“Love is like that lilac wine/It makes you drunk; it makes you cry,” Mia Doi Todd once crooned on the acoustic ballad “Sleepless Nights.” Her songs inspire that same sense of intoxication and passion, mixed with hints of mysticism and mystery. The local singer’s 2011 album, Cosmic Ocean Skip, was a quintessential collection of Todd’s gently lulling original folk reveries, but she infused her music with Brazilian rhythms on the 2014 idyll Floresta. More recently, on 2016’s Songbook, she covered some of her favorite songwriters, imbuing tunes by The Cure, Prince, Neil Young and Elliott Smith with her distinctively contemplative vocals. As part of Todd’s monthlong residency at Zebulon, Jade Castrinos, a former member of Edward Sharpe and the Magnetic Zeros, belts out her pop-rock songs with bluesy assurance. — Falling James

Zee Avi
@ MOROCCAN LOUNGE
The hottest thing out of Malaysia since the dread pirate Sandokan, singer-songwriter-ukulelist Zee Avi was an early adopter of YouTube as a means to spread the good word of her music. In the past 10 years her
THU. FEBRUARY 15
ALTERNATIVE FACTORY PRESENTS:
LOVE ME LOVE ME

FRI. FEBRUARY 16
THE SHOWCASE TOUR

SAT. FEBRUARY 17
SWEET SUNDAYS:
SONIDO LATINO LOS MAGNIFICOS

COMING SOON:
2/16 BOTTLES & MODELS
2/17 ECSTATIC BASS YOGA
2/18 GET HEAVY PRESENTS:
THE UK ALIENS USA INVASION TOUR
2/19 THE SHOWCASE TOUR
2/22 MOVING CHANNELS FT.
SHFTY RHYTHMS & FRIENDS
2/23 INOVATIV EVENTS PRESENTS:
TERRIBLE 2’S
2/23 SUBLEVEL GETS WICKED FEAT.
DOC MARTIN (HAPPY BIRTHDAY DOC!), JERO, GARTH, MARKIE,
SUBLEVEL LIVE +
2/24 GRAVITY BOOKINGS PRESENTS:
KJ SAUKA AFTER HOURS

2/24 ECSTATIC BASS YOGA
2/24 WE LOVE KANDY
3/3 CALEBorate
3/3 UNIQUA & DAI BURGER:
NAKZ N PONYTAI’Z TOUR LA
3/6 AFTON PRESENTS:
THE CLASSIC CRIME 2018 TOUR
3/9 SYLVAN LACUE
3/9 GET HEAVY PRESENTS WHIPPIN
IN THE LAB TOUR FEAT. HESH,
CHMST, ECTO, EXECUTIONER,
LEVEL, & MUCH MORE!
¡COMBINATION!: THE WORLDS
BEST DANCE MUSIC
3/9 MAC AVES
3/10 KOTA THE FRIEND
3/16 TRASH POP
3/24 VIBRAH WITCH
3/24 NIGHT SHIFT 06

THU. FEBRUARY 15
TRINA

SAT. FEBRUARY 17
CRAZE LEGALIZED

SUN. FEBRUARY 18
TRAP KARAOKE

SUN. FEBRUARY 18
JOLLOF N CHILL

SUN. FEBRUARY 18
LOVE & LUST 2018

COMING SOON:
3/3 DECIBELIOS
3/3 A CLUB CALLED RHONDA
3/4 LOS GLOBOS PRESENTS:
90TH OSCARS VIEWING PARTY
3/4 COAST 2 COAST LIVE!
3/6 STEWIE “FLAP’S NOT HOT SOUL DANCE PARTY”
3/7 BAD MANNERS
3/8 THE WIDOWS SON ALBUM
RELEASE PARTY: APATHY & CELPH TITLED
3/9 CLUB 90’S
3/10 SHABBBAAAA
3/15 RIH RIH - DI BAD GYAL
DANCEHALL PARTY
3/16 CLUB 90’S
3/19 THE FLOOR IMPROV NIGHT
3/22 KARAOKE IS FOR LOVERS

THU. FEBRUARY 15
CASA DE Bamba

FRI. FEBRUARY 16
BAILALO BASSMENT

SAT. FEBRUARY 17
DILF LOS ANGELES

SUN. FEBRUARY 18
ALL-STAR AFTER PARTY

TUE. FEBRUARY 20
THE MOTH

WED. FEBRUARY 21
JUNIOR REID

COMING SOON:
2/18 CLUB 90’S
2/19 THE FLOOR IMPROV NIGHT
2/22 KARAOKE IS FOR LOVERS
2/23 RIH RIH - DI BAD GYAL
DANCEHALL PARTY
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star has risen to the point where it shines a light on her uniquely heartfelt songs about people falling in and out of love with one another. She was working on an album of children's music at last report — which is fitting because you'll come away from tonight with new ears for hearing. Dana Williams — occasionally compared to Ella Fitzgerald but in reality much closer to Billie Holiday in terms of register — mixes jazz, folk and poetry to create a wonder that's all her own. Also tonight: the countrified soul of Sutter Zachman. —David Cotner

tue 2/20

Bananarama @ THE NOVO

When Bananarama emerged from London in the early 1980s, they seemed a bit quaint, singing overtly poppy songs at a time when other female musicians, such as The Slits and The Raincoats, were not only singing but also playing their own instruments and making radical new music. But vocalists Siobhan Fahey, Sara Dallin and Keren Woodward also were underrated songwriters, and their cover versions of such obscure Motown singles as "He Was Really Sayin' Somethin'" were unexpectedly mesmerizing. And while the trio's hit remake of "Venus" was fairly lightweight compared with the more rocking original version by The Shocking Blue, it nonetheless introduced the classic anthem to a new generation of listeners. Although various lineups of Bananarama continued after Fahey's departure in 1988, the group are back to their beloved original incarnation after reuniting late last year. —Falling James

wed 2/21

Carla Bruni @ THE ORPHEUM

Did you know that Carla Bruni is the 35th most powerful woman in the world? That's what Forbes says. She can't become invisible or turn peasants to stone, but the wife of former French president Nicolas Sarkozy is a charming and chic chanteuse in her own right. Her 2017 album, French Touch, is a bunch of covers such as "Enjoy the Silence" by Depeche Mode, "Miss You" by The Rolling Stones, "The Winner Takes It All" by ABBA and, for some strange reason, AC/DC's "Highway to Hell." She has a breathy, whispery and sometimes forlorn aspect to her voice — which means that the aforementioned songs likely take on a very different cast with her interpretations; that means the acoustics in the Orpheum are going to get the glorious glowing workout for which they were originally designed. —David Cotner

Superchunk @ MOROCCAN LOUNGE

One of the cornerstones of indie rock, Superchunk rose to prominence in the early '90s with a single called "Slack Motherfucker," a lo-fi anti-anthem for underachievers, and No Pocky for Kitty, the scorching, Steve Albini–produced indie-punk archetype. Crucially, the Chunk's singer-guitarist Mac McCaughan and bassist Laura Ballance founded and own evergreen indie imprint Merge Records. Merge has been home to everyone from fellow Chapel Hill, North Carolina, band Archers of Loaf, reissuing their catalog in 2011, to Arcade Fire, who remained loyal to the label until their 2017 flop, Everything Now. In 2010, Superchunk released Majesty Shredding, an exuberant return to form following a nine-year gap between albums. Their new record, What a Time to Be Alive, drops Feb. 16. Also Friday, Feb. 23, at Teragram Ballroom. —Matt Miner
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**AMOeba MUSIC:** 6400 Sunset Blvd., L.A. DJ Strangeways, Fri., Feb. 16, 8 p.m., free.

**BOOTLEG THEATER:** 2200 Beverly Blvd., L.A. R. Finn, Rock & Ferris, Sat., Feb. 17, 6:30 p.m. | $10. Lonesome Leash, Gambles, Dina Maccabee, Sun., Feb. 18, 8-10 p.m. | $8. The Entire Universe, Yip Yips, Wed., Feb. 21, 7:30 p.m. | $10. Superchung, Bat Fangs, Thu., Feb. 22, 8 p.m. | $25 (see Music Pick).
with DJ Battletic, J Rocc, Inka One, DJ Expo, Sat., Feb. 17, 9 p.m., $15. DJ Jose Maldonado, Sun., Feb. 18, 9 p.m., $10. Dub Club, a night of reggae, Wednesdays, 9 p.m., $13, Thurs., Feb. 22, 9 p.m., $10.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A.
Hormoe & Juliet: A Post-Valentine’s Day Fête, Sat., Feb. 17, 10 p.m., $10.


THE REGENT THEATRE: 1299 N. Sunset Blvd., L.A. Scam & Jam, with Konnus, Que Madre, DJ Rawn., Sat., Feb. 17, 10 p.m., $15.


For more listings, please go to laweekly.com.

CONCERTS
FRIDAY, FEB. 16
ANTONIO SANCHEZ: 8 p.m., $29-$59. UCLA, Royce Hall, 340 Royce Dr., Westwood.
DOROTHY: 9 p.m. The Fonda Theatre.
DVDBS: With Vicente, 9 p.m. Hollywood Palladium.
GRAMATIK: With Haywyre, Meme, 7 p.m. The Wiltern.
JACK DREXLER: 8 p.m. El Rey Theatre.
MARIACHI VARGAS DE TECALITLAN: 8 p.m., $43-$85. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.
TOUCHÉ AMORÉ: With Beartooth and Andrew McMahon in the Wilderness preceding Julien Eastman’s Evil Nigger and Salvatore Martirano’s L’s G.A., Tue., Feb. 20, 8 p.m., $20-$59. UCLA, Royce Hall, 340 Royce Dr., Westwood.

SATURDAY, FEB. 17
ANTHONY HAMILTON: 8 p.m. The Orpheum Theatre.
ANTONIO SANCHEZ & MIGRATION: 8 p.m., $29.50-$59.50. The Theatre at Ace Hotel, 929 S. Broadway.
CHUCK RAGAN: 9 p.m., $25. The Pico Union Project.
DAAN AUERBACH & THE EASY EYE SOUND REVUE: With Shannon & the Clams, 7 p.m., $30-$45. The Wiltern.
THE FREDDY COLE QUARTET: 8 p.m. Morrison Theater.
LOTUS: With Marvel Years, 9 p.m. The Fonda Theatre.
QUEENS OF THE STONE AGE: 7 p.m. The Forum.
THE WILD BUNCH: With Richie Furay, Micky Dolenz, Carlene Carter, Martha Davis, The Three O’Clock, Carla Olson and others, 8 p.m. Alex Theatre, 236 N. Brand Blvd., Glendale.
YACHT ROCK REVUE: 9 p.m. El Rey Theatre.
YG: With Mustard, Lil Pump, 9 p.m. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A.

SUNDAY, FEB. 18
CHICAGO: 7:30 p.m., $62-$132. Fred Kavli Theatre.
COREY MILLER: With Hammers of Misfortune, Beastmaker, 8 p.m. 4920 S. Sunset Blvd., L.A. See Music Pick.
MUMMY TROLL: 8:30 p.m. El Rey Theatre.
MONDAY, FEB. 19
CALIFORNIA FEETWARMERS: 12:30 p.m. & 2:45 p.m., free. LACMA, 5905 Wilshire Blvd., L.A.
CARLA BRUNI: 8 p.m., $29.50. The Belasco.

TUESDAY, FEB. 20
BANANARAMA: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., L.A. See Music Pick.
NEWSBOYS: 6 p.m., $29-$52. The Wiltern.

WEDNESDAY, FEB. 21
BRUNO MAJOR: 8 p.m. Hollywood Forever Cemetery.
CARLA BRUNI: 8 p.m., $43-$85. The Forum.

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