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They'll always be L.A.'s unofficial house band, but with their new album, the soulful quartet are ready to conquer America

ESTA TIERRA ES PARA CHICANO BATMAN

BY CHRIS KISSEL



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CONTENTS//



NEWS...7
L.A. Weekly's voter guide for the Tuesday, March 7, election can help you make sense of ballot measures and City Council races. **BY HILLEL ARON, JASON MCGAHAN AND DENNIS ROMERO.**

EAT & DRINK...12
One of L.A.'s most promising young chefs re-emerges at neighborhood coffee shop Go Get Em Tiger. **BY BESHA RODELL.**

GO LA...17
Another edition of Lebowski Fest, a cupcake crawl through Beverly Hills, a puppet show for adults and more to do and see in L.A. this week.

CULTURE...21
For the justice-oriented atheists of the Satanic Temple's L.A. branch, a Trump presidency could be their chance to go mainstream. **BY JENNIFER SWANN**. In ART PICKS, aliens whisper strange messages in a Hollywood exhibition, and an artist films himself stoning a refrigerator. In STAGE, the Tony-winning musical *Fun Home* finally lands in L.A., while the Pantages' *Finding Neverland* fails to take flight.

FILM...26
BILGE EBIRI says *Logan* gets Wolverine right, but **ALAN SCHERSTUHL** is less impressed with wedding comedy *Table 19*, plus *Donald Cried* and other movies OPENING THIS WEEK, and YOUR *WEEKLY* MOVIE TO-DO LIST.

MUSIC...31
Rapper Jonwayne lets his music do the talking, but agrees to speak with **JEFF WEISS** anyway, and HENRY ROLLINS stares down his 56th birthday. Plus: listings for ROCK & POP, JAZZ & CLASSICAL and more.



ESTA TIERRA ES PARA CHICANO BATMAN ... 9
They'll always be L.A.'s unofficial house band, but with their new album, the soulful quartet are ready to conquer America. **BY CHRIS KISSEL.**

ADVERTISING
CLASSIFIED...*46*
EMPLOYMENT...*46*
REAL ESTATE/RENTALS...*46*
BULLETIN BOARD...*47*

ON THE COVER:
PHOTOGRAPHY BY DANNY LIAO

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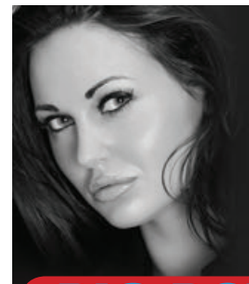
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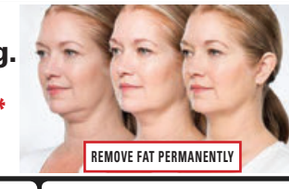
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YOUR VOTER CHEAT SHEET

If you care about mega-developments or rising rents, bike paths or pot shops, you'd best vote

If you're wondering whether you should bother to vote in the March 7 Los Angeles election, you should ask yourself a few things. How much do you care about an influx of development to the city, about L.A.'s ever-increasing rents, about the influence of charter schools on LAUSD, about the construction of protected bike lanes and about the future of recreational and medical marijuana?

There are plenty of issues deserving of your time and attention on Tuesday's ballot — and if it all seems overwhelming, well, we're here to walk you through it.

Here are quick overviews of a half dozen key races; you can find more info on all of them (and a bunch of other races on the March ballot) at LAWeekly.com/news.

Measure S: Should L.A. Get More Dense?

It's difficult to recall a local election that had this many billboards. The near ubiquity of the "Yes on S" billboards is just one indication of how important the issue is, and how contentious — especially compared with everything else on the March 7 ballot.

The Coalition to Preserve L.A., the backers of Measure S, say it's an effort to clean up City Hall, to get money out of politics, to stop "luxury development" and to prevent Los Angeles from becoming a hyper-urbanized city like New York.

Measure S opponents say it will drive up rents even further by constricting an already tight housing supply. And they say it will make traffic worse by stymieing transit-oriented density. **–Hillel Aron**

Measure M: Clear the Path for Pot Shops

It's do-or-die time for L.A. pot collectives. Starting in 2018, all pot shops will need permits to operate — and L.A. doesn't currently issue them. Measure M would allow the City Council to issue permits to existing, Proposition D–compliant medical marijuana dispensaries; would expand the number of legal medical marijuana shops; would clear the path for the licensing of recreational pot shops in 2018; would tax cannabis businesses; and would establish new penalties for illegal weed store operators and the landlords who rent to them.

It also would allow the council to establish "regulation of transportation" of cannabis; that could include green-lighting delivery services and apps, which are outlawed under Proposition D.

A similar, competing measure, Measure N, has been abandoned by its backer, the United Cannabis Business Alliance, which has thrown its weight behind Measure M. However, Proposition N made the ballot before UCBA figured out its allegiances. **–Dennis Romero**

Measure H: Money to Help the Homeless

Remember Proposition HHH, the city bond measure Angelenos overwhelmingly passed in November, to build supportive housing for the homeless? Well, now the county needs money for the "supportive" part.

Measure H is a countywide ballot measure that would raise the sales tax by a quarter of a cent in order to generate about $355 million a year, for 10 years. That would pay for things such as outreach workers, mental health workers, drug addiction counselors and housing subsidies for the 47,000 or so people living in their cars, in shelters or on the streets in L.A. County. The measure, which needs a two-thirds super-majority to pass, is supported by most of the region's elected officials, unions, business groups and nonprofits. **–H.A.**

City Council District 1: Battle of the Bike Lanes

Gil Cedillo is one of the most liberal of Los Angeles' 15 City Council members. He was an early supporter of Bernie Sanders in the Democratic Party primary, and his longtime crusade, as a state assemblyman, was to allow undocumented immigrants to get driver's licenses. That earned him a reputation as a tireless advocate for immigrants, as well as the nickname (from detractors) "one-bill Gil."

But his stance against bike lanes may be Cedillo's Achilles' heel.

Running for re-election for the Northeast L.A. District 1 seat, Cedillo faces a surprisingly tough challenger in Joe Bray-Ali, a 37-year-old bicycle activist and owner of the Flying Pigeon, a bike shop in Cypress Park. Bray-Ali has raised a healthy sum of $50,000 in campaign contributions and has qualified, so far, for another $49,000 in matching funds. Even more impressive: He recently received the endorsement of the *Los Angeles Times* editorial board. **–H.A.**

City Council District 5: A "Vigorous Attack" on the Westside

Paul Koretz, a longtime fixture in local politics — who's running for his third and final term as L.A. city councilman representing the Westside's District 5 — says he's never been attacked as "vigorously" as he has been during this campaign.



PHOTOS BY HILLEL ARON

Mayor Eric Garcetti speaks at a "No on S" press conference, top; the beloved Sunset Junction sign was recast as a Yes on Measure S billboard.

Challenger Jesse Creed, a 31-year-old attorney who works at Munger, Tolles & Olson, has Koretz's attention for one reason: He's raised money. Lots of money — $264,629, to be exact, according to the City Ethics Commission website. That's more than any other City Council challenger this year. Much of that money has come through Creed's Munger, Tolles & Olson connections. Throw in another $100,000 in matching funds, and it starts to look like real money, although Koretz has still raised $120,000 more than Creed.

The *L.A. Times* editorial board was coolly dismissive of Creed, writing that his experience is "a good start for an aggressive young activist who wants to become involved in community matters." The board instead chose to endorse Koretz, though its praise was tepid: "After two terms in office, it's troubling that he hasn't been more of a leader on the important citywide issues he says he cares about — the creation of affordable housing, for example." **–H.A.**

L.A. Board of Education District 4: Perhaps the Most Expensive LAUSD Election Yet

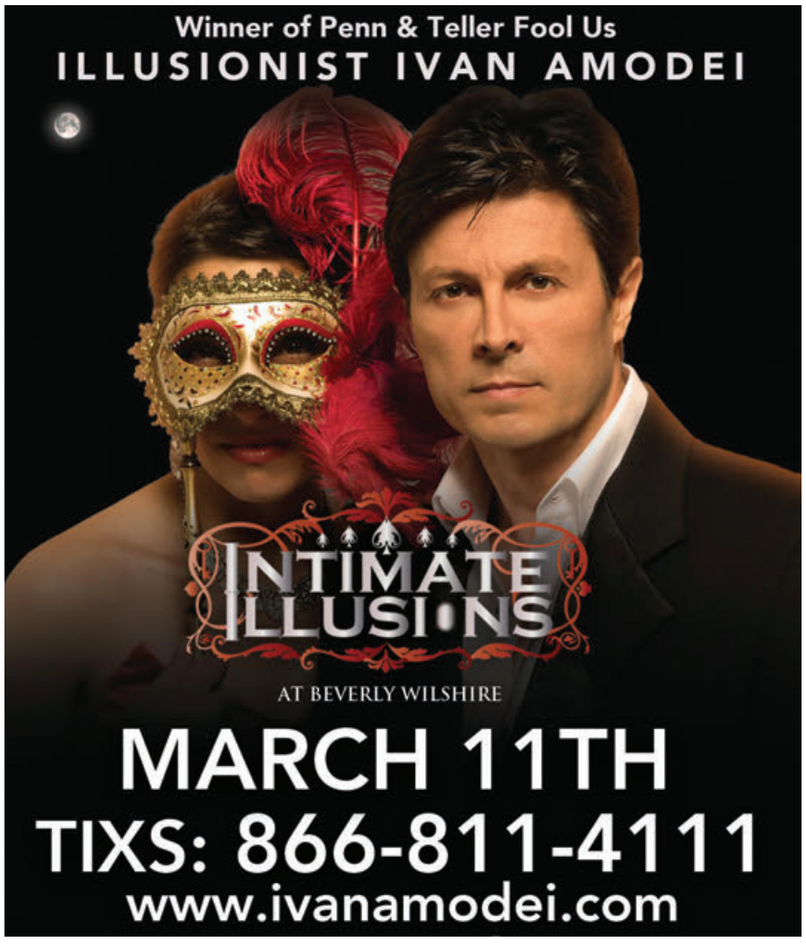
The amount of outside money going to three races for the Los Angeles Board of Education (Districts 2, 4 and 6) is on pace to make the March 7 election the most expensive LAUSD school board election yet. Nowhere near the amount of outside money in the school board contests is going to the other March 7 races.

A reported 81 cents of every dollar contributed to the L.A. city election has been spent on supporting or opposing candidates for school board, according to the City Ethics Commission. Most of it is coming from backers of public charter schools. So far this year, charter backers are outspending labor unions by a ratio of 2-to-1.

Former L.A. Mayor Richard Riordan donated $1 million in January to a group called L.A. Students for Change, which opposes the re-election of school board president Steve Zimmer in District 4, covering the Westside and west San Fernando Valley. The group is one of a few connected to the California Charter Schools Association.

The CCSA and its financial backers have spared no expense in targeting Zimmer, who has shown increasing support for more stringent fiscal and operational oversight of charters. As of Feb. 20, more than $1.2 million from charter-backed groups has gone to opposing him.

In addition, the Parent Teacher Alliance, closely tied to the CCSA, has donated more than $260,000 to support the campaign of Zimmer challenger Nick Melvoin, an attorney and private adviser to charter advocates, and more than $184,000 to support Allison Holdorff Polhill, an attorney and member of the board of trustees of Palisades Charter High School. **–Jason McGahan**


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PHOTOS BY DANNY LIAO

They'll always be L.A.'s unofficial house band, but with their new album, the soulful quartet are ready to conquer America

Esta Tierra Es Para Chicano Batman

BY CHRIS KISSEL



At the corner of East First Street and Bailey in Boyle Heights, the gateway to East L.A., two ends of history meet. Mariachis wait for gigs, jackets slung over their shoulders, while a few feet away, skaters sit with their feet dangling off the big, concrete stage. A rooster crows in someone's backyard; the sound of hammering emanates from the half-finished development across the street.

Bardo Martinez, lead vocalist of L.A. band Chicano Batman, crossed the street there one evening last December in a blue suit, complete with ruffled shirt, vest and maroon bow tie — the kind of outfit you might wear if you played in the house band at the 1976 Grammys. As he stepped toward the hip bar Eastside Luv, he locked eyes with an older man standing on the front stoop of a nearby house.

"The man was just like, looking at me — staring at me for a while," Martinez remembers. "Then he gave me one of these" — Martinez gives a little salute — "and I gave him one of these" — he salutes, too, turning it into a full-arm wave. The connection was instant, and the meaning was unspoken, deep. "There was just so much elation, so much respect reverberating back and forth."

Martinez was in the neighborhood with the rest of Chicano Batman. The quartet have, over the course of almost a decade, become something like the city's own house band — a band that straddles the classic and the new, the nostalgic and the identity shifting. The rest of the band wore matching suits, as they always do.

They already had been in Boyle Heights for 13 hours that day, filming a commercial that doubled as a video for their funky, bilingual cover of "This Land Is Your Land." The shoot was a moment that felt for the band like a big step forward, a legitimization of years of hard work.

The older man's gesture had said, simply: "I see you."

"There was no distance between me and him, because we had this understanding of each other that goes beyond class," Martinez recalls. "He saw a brother coming up. Like, 'This cat has the golden ticket.'"

It was, perhaps, a sign — reassurance that a band whose music distills this sprawling city's cultural heritage (10 »



PHOTO BY DANNY LIAO

Gabriel Villa, left, Bardo Martinez, Carlos Arévalo and Eduardo Arenas

» 9) could step forward without leaving behind the only place that could have birthed them.

Freedom Is Free, the band's new album, is that step forward. It's their clearest statement, a record that revolves around the soul sound they've refined over the years but that doesn't sacrifice ambitious adventures into Afrobeat, Brazilian pop, baroque psychedelia and the band's first firm venture into political territory. It's a song cycle about maintaining inner strength, radiating love and standing up to the distorting forces of social and political power. It finds the band growing fully into their sound, and harnessing it to make a statement for disorienting times.

Chicano Batman started eight years ago, when it was little more than the name of the Myspace page on which Martinez posted home recordings of songs he'd written in college. The name was meant to juxtapose two kinds of iconography — the revolutionary and the pop, the profound and the pulp.

It was around the same time, while Martinez was studying at UCLA, that bassist Eduardo Arenas heard him singing Brazilian songwriter-guitarist Caetano Veloso's "Nine Out of Ten" at a party. "He was like, 'Damn, you know that?'" Martinez recalls. They decided to start a band.

Later on, drummer Gabriel Villa and guitarist Carlos Arévalo jumped on board. (Other than Villa, who hails from Colombia, the band is from SoCal; Martinez is from La Mirada, Arévalo from Rialto and Arenas from Boyle Heights.)

FREEDOM IS FREE, THE BAND'S NEW ALBUM, IS THEIR CLEAREST STATEMENT.

Together, they developed a sound that centered on soul — anchored by Villa and Arenas' air-tight rhythms, lifted by Arévalo's springy, light-footed guitar and Martinez's classic croon — but followed their whims into all kinds of territory. "Left-field, B-side reissues" is how Martinez describes the band's sound.

After two records and years of tireless gigging, the band leveled up in 2015, touring with Alabama Shakes and Jack White and playing their first Coachella (to which they'll return this year). Those opportunities led them, in 2016, to make the record they had always wanted to make.

Recorded in New York with producer Leon Michels, *Freedom Is Free* is the first Chicano Batman album to be made outside Arenas' home studio, and the first that took them longer than two days to record. "We'd wake up at our Airbnb, go get some breakfast, and go live another song," Arenas says. "For me, it's bass — I wake up and I'm walking on the train, walking wherever, feeling the pulse of my walk to the studio."

For this interview, the four sit in a semicircle near the front door of instrument shop Future Music in Highland Park. The band is a self-contained, democratic institution — all in their early to mid-30s, its members are thoughtful and positive, though they don't always agree. Martinez is a free-flowing, inspired fountain of words; Arenas is soft-spoken, intellectual; Arévalo minds the dates and details. Villa is the silent type.

Their records have always been stylistically far-ranging, but *Freedom Is Free* particularly succeeds at tracing the band's eclectic interests without losing its center of gravity. One track, "Angel Child," with its sudden time changes and mazelike runs, nods to the symphonic psychedelia of David Axelrod; another, "Right Off the Back," is a finely detailed, snaking instrumental.

"What's so cool about Chicano Batman is they are a band in the classic sense," says Michels, who, in addition to producing such bands as The Arcs, is a saxophonist known for his work with the Dap-Kings and his own band, El Michels Affair. "They rehearse every week, and they fight over the arrangements." It was Michels' job to keep the album centered on that sound while helping the band sharpen their tangents.

Freedom Is Free is the band's first record for ATO Records, a major indie that's also home to bands such as Alabama Shakes and Hurray for the Riff Raff — acts that push and pull on classic American musical forms.

The influence of the 1960s and '70s, and soul music, in particular, is core to the band's sound. Chicano Batman's suits pay homage to the spectrum that lies between The Impressions and Los Ángeles Negros, the group popular in Mexico in the '70s for their heartrending ballads. In a way, the suits symbolize the grounding effect of the band's soul influences. Take "Friendship (Is a Small Boat in a Storm)," *Freedom Is Free*'s lead single, an unpretentious soul tune centered on a straightforward metaphor, replete with crisp, swirling guitars, thick organ and a euphoric, whistled bridge.

"That sound" — the sound of classic soul records — "was so great you could spend your life arriving at it and still be productive in your own way," Martinez

says. Arenas chimes in with an example: Heatwave's corny-sweet "Always and Forever," which was "the last song at every school dance." The rest of the band nods in agreement. "It's in my bloodstream," Arenas says.

It's a sound any warm-blooded human can connect with, but for Latinos raised in Los Angeles, it's also a tip of the hat to generations of culture. It's this connection that resonates with the band's younger fans, in a city that has cherished lowrider oldies for three generations and has spent the last 60 years under the sway of Art Laboe.

"Young people are making those connections because they're digging for substance they won't find in the present status quo," Martinez says. "Especially because the current status quo is ever alienating them. That's what people are digging for. They're trying to find their identity in this place and time."

"WE ALL HAVE OUR OWN FREEDOM INSIDE OF US, IN OUR MINDS. IT'S ALL IN YOUR HEAD." —BARDO MARTINEZ



Freedom Is Free develops its political stance from this vantage point. "For me, the microcosm is the macrocosm; there is no difference," says Martinez, the band's primary lyricist. He cites as influences Vietnam-era firebrands like Gil Scott-Heron and John Lennon, two artists whose political songs felt weightier because they looked inward as earnestly as they looked out. "It was a radical time, and people were very honest with everything," he says. "I really feel as an artist you have to strive toward that."

"The Taker Story" is the band's most political song, a Scott-Heron–style funk monologue about human hypocrisy. ("Man has been killing his brother since the beginning of the agricultural revolution," Martinez spits.) The Arenas-penned "La Jura," one of only a couple songs in Spanish on this record — another departure for the band — is a lurching, hesitating ballad about police brutality.

But the title track, which the band released as the album's second single the day before Donald Trump's inauguration, takes the positivity that comes naturally to the band and sharpens it into a political mantra. The ecstatic "Freedom Is Free" — a prime showcase of Arenas' and Villa's powerhouse rhythms and Martinez's vocal warmth — is the direct inverse of a specific kind of war propaganda; it represents the idea that minds can't be changed by force or colonized by fear. "You've got your guns up on display/But you can't change how I feel, no way," Martinez sings.

"Existentially speaking, we all have our own freedom inside of us, in our minds. It's all in your head. That's really the point of that song," Martinez says.

It's also a kind of spiritual cousin to earlier Chicano Batman songs, like "Stoned Soul Picnic" off the band's second album, *Cycles of Existential Rhyme*, songs that advocated self-care, communal joy and achieving a kind of Zen that makes you untouchable.

With Chicano Batman honed in every way — sound, message, approach — it's time to accept that they won't be L.A.'s house band forever. Which is something not all of their hometown fans, many of whom have watched them come up since the early days playing little gigs at clubs like La Cita Bar, are totally down with.

"Some people take it very personally," Arévalo says. "I've seen comments on our newest singles, and people are saying, 'Man, they sold out. It's so obvious the label made them do this.'" At this, bandmates laugh. "This is just our natural progression. It's not in line with your growth, but this is our growth."

The commercial featuring "This Land Is Your Land," the one the band shot that day in December, officially aired two months later, shown to 26 million TV viewers during the Grammy Awards. Their fans were watching, too — including José Rojas, an East L.A.–born-and-bred Chicano Batman fan who has followed them for years.

"Pulling out a song like that, and customizing it that way — I definitely wanted to latch on to that brown pride, and identify myself with [it]," says Rojas, who plays bass in the L.A. band Thee Commons.

For new fans, there may be no better band than Chicano Batman to represent L.A. — a city built on upending expectations, on myriad struggles for recognition, on music as a social force. For the stalwarts, it's nice just to see them come up.

"You know, we grew up so close to them," Rojas says. "It's great to have that hometown pride."







Mung bean scallion pancake with crème fraîche, egg and kabocha chips

PHOTO BY ANNE FISHBEIN

| **Eats** // Fork Lift //

EYE OF THE TIGER

One of L.A.'s most promising young chefs re-emerges at a neighborhood coffee shop

BY BESHA RODELL

One of the underlying truths of the Great Restaurant Disruption that's currently upon us is this: The most delicious bites of food available in Los Angeles are oftentimes not in upscale restaurants. This isn't a new phenomenon — for as long as there have been tacos on the streets of L.A., there's been reason to celebrate our non–fancy restaurant riches. More recently, many of our most promising young chefs have carved niches for themselves by cooking on trucks or in their living rooms or out of random storefronts with little or no signage.

One of these chefs is Ria Dolly Barbosa. Barbosa was part of the opening team at Sqirl, one of the city's most famous venues for incredible cooking in an unconventional location. After leaving her chef de cuisine position there, Barbosa went on to launch a lunchtime pop-up at Canelé in Atwater Village with her then-partner (and Sqirl alum) Matt Wilson. Wild at Canelé showcased Sqirl-like themes: a natural talent for bringing out the best in beautiful, local produce; a penchant for using acid boldly, to wonderful effect. But Wilson and Barbosa also branched out at Wild, adding more of her Filipino heritage to the cooking, and flavor combinations that were downright ... wild. I still think of a creamy, savory, milk curd custard, strewn with morel mushrooms, fava beans and shiso leaf; or a bowl of outrageously rich *chashu* dumplings in a *tonkotsu* broth. When the Wild residency ended, we lost one of the city's most exciting lunch options.

Now Barbosa has turned up as the chef at Go Get Em Tiger, a project that also has Sqirl to thank as a major part of its origin story. Go Get Em Tiger (often referred to by the somewhat simpler GGET) is an expansion of the G&B Coffee brand, a local roasting company started by two Intelligentsia alums, Kyle Glanville and Charles Babinski. Before G&B had a stall facing Hill Street in Grand Central Market — and before *The New York Times* published a lengthy story about its almond–macadamia milk iced latte with the headline "The Best Iced Latte in America?" — G&B operated as a coffee pop-up inside Sqirl.

Post-Sqirl, and after the Grand Central stall became a pilgrimage site for coffee obsessives, Glanville and Babinski launched Go Get Em Tiger — a more expansive cafe with a food menu — in Larchmont Village. For a while they also took up residence in Silver Lake before moving that operation to its current home, on Hollywood Boulevard in Los Feliz.

> AS LONG AS THERE HAVE BEEN TACOS ON THE STREETS OF L.A., THERE'S BEEN REASON TO CELEBRATE OUR NON–FANCY RESTAURANT RICHES.

Barbosa was brought on to oversee food at both GGET locations, though she spends most of her time in Los Feliz. In Larchmont, she relies on chef de cuisine Marilei Denila to run the kitchen.

Even at the Los Feliz location, GGET is a fairly sparse operation. It shares a wide, wooden patio with a new location of McConnell's Fine Ice Cream, but the shop itself is nothing more than a counter with an espresso machine and a bare-bones kitchen. The only seating is outdoors, and it would be easy to miss the fact that there's a full breakfast and lunch menu being served from that tiny kitchen.

That tiny kitchen produced one of the more thrilling bites of food I've had in the last few months. It's advertised on GGET's menu as a mung bean scallion pancake, which sounds interesting enough but gives little indication of the kaleidoscopic multitude of flavors this dish delivers. It's a pancake, yes, made with mung bean and rice flours, and turned magenta from the addition of pickled beets and their brine. Scallions and garlic are given enough prominence so that the dish has a prickle of spice, which is cooled by a generous dollop of creme fraiche. The pancake is served with two fried eggs, their runny yolks an intense shade of orange, and topped with a tangle of red mustard frills and a dusting of scallion powder. It is sweet and tart and spicy and cooling and rich and fresh, and basically bonkers, in the best possible way.

There are more straightforward pleasures on GGET's menu. A chicken salad sandwich served on a baguette with housemade pickles is only remarkable in that it's so good, and much of that goodness is thanks to the crispy chicken skin that gives the creamy salad a slight crunch of schmaltzy charisma. You can get a yeast-raised waffle with maple syrup and butter, or with berries and ricotta. It's as uncomplicated as waffles come yet also an absolute paragon of the form; it's exceedingly crispy and light yet moist and decadent.

But Barbosa's personality shines through brightest with the more inventive dishes, such as a savory rice porridge with a soft egg, topped with winter greens and shot through with sesame and chili oil; or a vegan frittata made of garbanzo beans and served with more of those vivid pickled beets. She also has a way with ramping up standard sandwiches and making them intense and wonderful — the GGETBLT with house-cured bacon and pickled green tomatoes is especially memorable.

I'd be lying if I said that this format and kitchen are doing justice to all of the potential I tasted at Wild at Canelé, where Barbosa and Wilson were turning out food that might have competed with many of the best restaurants in town. This is a cafe, and one that — for now — is still far less ambitious in scope than Sqirl or Wild. There are dishes here that could become much more dynamic if Barbosa had the space and resources, or even a format where more complex cooking might make sense. But like everything else she's done, this food excited me for what's to come.

Just as Sqirl served as an incubator for Barbosa and G&B, her collaboration with GGET may well help it produce more folks. That scallion pancake? Barbosa told me with pride, via email, "This dish is special as it is the first contribution to the menu by my sous chef, Justin Dauz." It certainly is special, and this whole team has plenty of reason to be proud.

(Oh, and the coffee is pretty great, too.)

CRITIC'S RATING
★★

Zero = Poor
★ = Fair
★ ★ = Good
★ ★ ★ = Very Good
★ ★ ★ ★ = Excellent
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PHOTO BY DANNY LIAO


Casita Del Campo

| Eats // | Squid Ink //

Margaritas and a Show

Community is key at Silver Lake's Casita Del Campo

Casita Del Campo was opened on the Silver Lake side of Hyperion Avenue in 1962 by dancer-actor Rudy Del Campo, who was looking for a second career. The restaurant was painted every color of the rainbow and filled with objets d'art. The menu was a collection of Tex-Mex–inspired combo platters, and the bar was stocked with tequila and tropical fruit juices. Nothing really has changed about Casita since then, which is why it's so beloved.

He died a number of years ago, but Del Campo's widow, Nina, and their children have kept true to his vision, adding to the mix only more tile-top tables and rainbow flags. The family has also kept up Rudy's role as unofficial patrons of the arts.

According to the family, Casita was overrun by jazz musicians from the moment it opened its doors. It's always been an artists colony, though at some point musicians were replaced by actors and drag performers. The Del Campos don't have much involvement beyond providing the basement theater, which is exactly what a creative wants from a benefactor.

"Calling it the Celebrity Theatre was such a tongue-in-cheek name. It was just to take the piss out of Hollywood, have a space for queer stuff that didn't need to be polished, didn't need to be perfect. I think that's been the aesthetic from day one," says Casita performer Drew Droege.

That whimsical attitude makes an appearance upstairs, where the menu is full of crowd-pleasers such as nachos and quesadillas. This kitchen knows what the regulars want. Tortillas, sour cream, guacamole and cheese are the four main food groups here. Which is perfect, because the fifth food group is blended margaritas.

Sure, you can get a classic margarita on the rocks, but you'll have more fun with a flavor, such as the limited-edition guava, which is seasonal and made only from fruit grown in Nina Del Campo's backyard.

"I like the ice-cold green salads, and the amazing *albondigas* soup," says Sam Pancake, a regular Casita performer. "And I love the cilantro chicken, which I learned about from Drew Droege."

Pancake remembers first performing at Casita in 2005, as a backup dancer in a Julie Brown show. Once a performer has met with the approval of the theater's booker, known as Mr. Dan, he becomes a sort of lifetime member, with full benefits.

"Mr. Dan is very selective," Pancake says. "But once you're in ... it's a really good deal to do your shows here."

Newbies to Casita Del Campo should do as the regulars do: Head over for dinner and, if there's a show on, buy a ticket, grab a margarita in a theater-friendly plastic cup and go downstairs for some theatrical entertainment. If you're still hungry afterward, grab some nachos at the bar.

"At Casita, people eat upstairs, and they just drink their faces off. People for some reason get drunker and wilder in that basement. ... There's just a spirit down there," Droege says. "It just feels like you can do no wrong, and you're completely embraced." **–Katherine Spiers**

1920 Hyperion Ave., Silver Lake. (323) 662-4255, casitadelcampo.net.

CRAFT BEER

Danish Brewery Mikkeller Opens Largest Bar Yet

When the Mikkeller Bar in San Francisco opened on the edge of the Tenderloin in 2013, it instantly became a marker of West Coast dominance in global craft beer. As the first U.S. beer bar owned by Danish brewer Mikkel Borg Bjergsø, it featured 40 gleaming taps of incredibly rare beer from the world's best breweries, including small European breweries and Bjergsø's own globally recognized Mikkeller.

With seating for about 150, Mikkeller DTLA is not only the largest of Mikkeller's

20-plus watering holes but also the first to feature a wide range of fresh Mikkeller beers, most made a few hours' drive south.

Of Mikkeller DTLA's 52 taps (also a record among its bars), nearly 20 on opening day were flowing with Mikkeller SD beers unavailable elsewhere in L.A., including wine-like, barrel-aged experiments, small-batch SoCal-style IPAs and a San Diego–ified take on Mikkeller's formerly European-brewed oatmeal coffee stout, Beer Geek Breakfast, made with beans from local roaster Dark Horse.

The tap list was rounded out with funky Brett-fermented beers, fruited Belgian-style saisons and bright, bitter beers made with multiple uncommon hops. Except this time, it didn't have to reach too far outside of L.A. to find them.

L.A. breweries such as Mumford, Highland Park, Beachwood and Brouwerij West are well represented, as are Orange County's most notable names, like the Bruery and Noble Ale Works. A bottle list provides more European options, including hard-to-find sour beers from De Proef, Drie Fonteinen, Cantillon and Hanssens.

In the last year, Bjergsø has opened a bottle shop and taproom in Oakland, his first full-time permanent brewery in San Diego and the country's second Mikkeller bar, in a 7,600-square-foot former Discount Tire Center warehouse in downtown L.A.

Stripped to its wooden bones and minimally decorated with dim lighting and paintings of Keith Shore's quirky bottle-label cartoons, Mikkeller DTLA feels more like an oversized wine bar than a thundering beer hall. A Scandinavian-tinted food menu (*smørrebrød*, house-made sausages, build-your-own cheese and charcuterie plates) from ex–Spring chef de cuisine Enrique Cuevas adds to the low-key appeal.

Everything is served in custom wine glasses except the cocktails, many of which are made with vodka and whiskeys from Mikkeller's limited-run spirits label.

Next door to Mikkeller DTLA is another first for the brewery: a coffee shop. Kaffebaren is a third-wave coffeehouse with demitasse espresso from a brand-new La Marzocco; multiple cold brews; kombucha and green tea on tap — plus Bread Lounge pastries and a forthcoming food menu of Danish panini and salads. **–Sarah Bennett**

330 W. Olympic Blvd., downtown. (213) 596-9005, mikkellerbar.com/la.

Phorrito Inventor Opens Indonesian Restaurant

You probably know Erwin Tjahyadi as the guy who invented the phorrito — a pho burrito — at Komodo, his food truck turned brick-and-mortar in West L.A. The Cordon Bleu–trained chef returns to his more refined roots with an Indonesian sit-down: Bone Kettle, opening soon in Pasadena.

Bone broth, its namesake offering, is what Tjahyadi was raised on: "My mom cooks broth every morning." At Bone Kettle he boils beef tendon, feet, knuckles and marrow for 36 hours. The resulting broth is milky and infused with garlic, onion and chile. But that's just the signature dish — the menu offers other items.

Tjahyadi's three must-order dishes include *gado-gado*, a cooked-vegetable salad whose name means "mix mix." His features cherry tomato, Chinese green bean, tofu, rice cake and purple cabbage, drizzled with a mortar-ground peanut sauce, tangy with tamarind, and topped with fried shallot.

Also, to share, beef tartare, brightened with fish sauce instead of citrus. It blends fried and fresh shallot, Japanese silken mayo and a Thai basil and chive garnish.

Finally, the suggested main course: beef *rendang*. "Traditional beef *rendang* is braised beef cooked in a wok for 48 hours," Tjahyadi says. In his take on the dish, he sous vides short rib for 18 hours.

"A lot of flavors are bolder and stronger and are right in your face than Vietnamese and Cambodian flavors. A lot of other East Asian [foods] are more subtle and let herbs speak for themselves," he explains. "We tend to heavy cook our meat and heavy cook our vegetables. When you taste [the food], it's so overwhelming that you have to eat it with white rice to complement.

"We use a lot of turmeric, galangal and kaffir lime. We use a lot of calamansi instead of lime. It's like a mixture of kumquat and lime."

Tjahyadi has enjoyed enormous success with Komodo, which soon will have three locations. But he feels he can be more creative with Bone Kettle. "I'm going to be able to change the menu every three months," he says. **–Gowri Chandra**

67 N. Raymond Ave., Pasadena. (626) 795-5702, bonekettle.com.

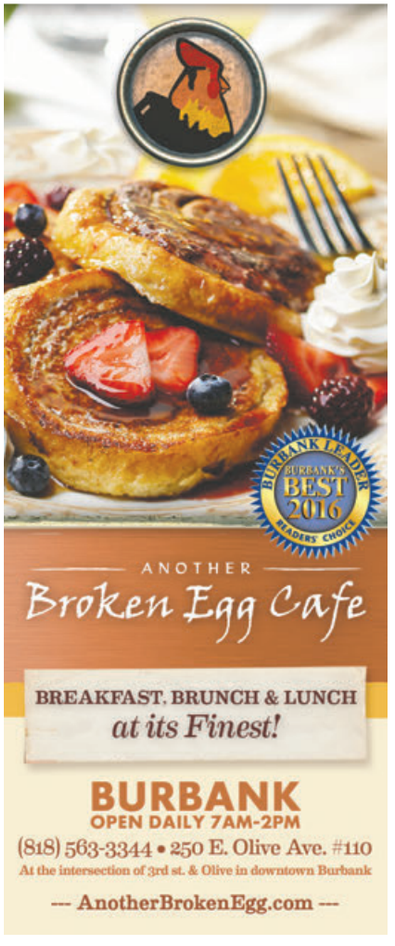














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P. 17 SAT — A WORKAHOLIC WORKS FOR LAUGHS AT WILTERN
P. 17 SUN — PUPPET SHOWS AREN'T JUST FOR KIDS
P. 18 MON — DIVE INTO AN UNDERWATER VR EXPERIENCE



fri 3/3



Alina Bolshakova, left, and Jones (Welsh) Talmadge in *Paradise Lost: Reclaiming Destiny*: See Friday.

COURTESY OF NOT MAN APART PHYSICAL THEATRE ENSEMBLE

FAN FESTS

Dude Ranch

Can I make it through roughly four sentences about **Lebowski Fest Los Angeles** without quoting the Coen brothers classic from which it gets its name? Don't be fatuous, reader. Launched in Louisville, Kentucky, in 2002 — meaning it took just four years for the 1998 film to achieve a cult following — and later expanding to other cities, Lebowski Fest features a Friday movie party and a Saturday bowling party at Fountain Bowl in Orange County. The former, at the Wiltern, features music by The Kyle Gass Band, a screening of the film and appearances by awesomely obscure bit actors like Leon Russom (who plays the Malibu sheriff who throws a mug at the Dude's head) and James G. Hoosier (who plays the Jesus' mild-mannered bowling partner Liam). *The Wiltern, 3790 Wilshire Blvd., Koreatown; Fri., March 3, 7 p.m.; $20. lebowskifest.com.* –Gwynedd Stuart

DANCE

Another Day in Paradise

Led by Diavolo alum Jones (Welsh) Talmadge and actress Laura Covelli, **Not Man Apart Physical Theater** has a strong track record of taking on contemporary issues filtered through historical prisms, often Greek mythology. Its *Ajax in Iraq*, for example, considered parallels between U.S. military involvement in Iraq and the great warrior Ajax from the Trojan War. For *Paradise Lost: Reclaiming Destiny*, NMA takes aim at John Milton's epic poem about the battle of angels versus demons and the fall from grace of Adam and Eve. An original score and live digital animation, video and other technical goings-on underscore the dance, acrobatics and theatrics. *Greenway Court Theatre, 544 N. Fairfax Ave., Fairfax; Fri., March 3, 8 p.m. (runs Fri.-Sun. through April 2); $20-$30, $15-$20 students & military. (323) 673-0544, greenwaycourttheatre.org/paradiselost.* –Ann Haskins

OPERA

By Hook or by Crook

When President Nixon visited China in 1972, it was a bold, unexpected diplomatic move that ended the long, unofficial hostility between the countries and ushered in an epochal shift in attitudes that brought the cultures of the West and East closer together. Similarly, composer John Adams and librettist Alice Goodman's 1987 opera, ***Nixon in China***, represented a dramatic change, not only in Adams' music but also in the critical perception of modern American operas. Evolving from his earlier minimalist approach, Adams imbued the work with relatively lavish orchestration, mixing classical, jazz, choral and electronic influences into a newly relevant form of opera. Adams conducts the L.A. Phil as part of his ongoing 70th-birthday celebrations. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Fri., March 3, 8 p.m. (also Sun., March 5, 2 p.m.); $20-$183. (323) 850-2000, laphil.com.* –Falling James

sat 3/4

FOOD & DRINK

Let Them Eat Cupcakes

Beverly Hills isn't exactly the culinary capital of L.A. County, but the bakers there sure do put together some pretty little confections. Specifically cupcakes and macaroons — which, remember, are different from macaroons. The **Cupcake & Macaron Tour of Beverly Hills** (it's a two-hour walking tour, so wear comfortable shoes!) will take you from one end of the city's commercial district to the other, starting at Sprinkles Cupcakes and ending at 'Lette Macarons. *Sprinkles Cupcakes, 9635 S. Santa Monica Blvd., Beverly Hills; Sat., March 4, 3 p.m.; $50. besttours.com/cupcake-tour-of-beverly-hills.html.* –Katherine Spiers

PERFORMANCES

Hangin' on the Telephone

The Bureau of Feminism reaches out and touches someone with ***Telethon***. A logical progression from avant and/or prankish '60s art actions, it's a performance staged for a live audience — during which the Bureau calls people randomly and poses questions about feminism. The ring tones, the dial tones and the overtones of confusion, surprise and hostility — they're all here, coming at you in a big, flaming ball that's actually a larger statement about feminism and the kaleidoscopic uncertainty about its significance. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Sat., March 4, 3 p.m.; free. (310) 443-7000, hammer.ucla.edu.* –David Cotner

COMEDY

DeVine Intervention

Workaholics, the Comedy Central series about three dim-witted, obnoxious, prank-playing telemarketers set in Rancho Cucamonga, is in its seventh and final season. But creator and actor **Adam DeVine** still hosts his other Comedy Central show, sitcom/stand-up hybrid *Adam DeVine's House Party*, and stars with *Workaholics*' Anders Holm and Blake Anderson in an upcoming Netflix comedy-action movie. DeVine's film career also has taken off, thanks to big roles in *Pitch Perfect* and *Mike and Dave Need Wedding Dates*. DeVine returns to his stand-up roots in his Weird Life tour, with opener Adam Ray. *The Wiltern, 3790 Wilshire Blvd., Koreatown; Sat., March 4, 7 p.m.; $29.50-$95. (213) 388-1400, wiltern.com.* –Siran Babayan

sun 3/5

PUPPETRY

Strings Attached

If Jim Henson's beloved Muppets were proof of anything — besides Henson's







genius — it's that puppetry isn't just for kids. In that spirit, the L.A. Guild of Puppetry hosts **Puppetzilla Puppet Slam**, an evening of music, comedy and a variety of human-operated, felt surrogates. Performers include puppeteer Pam Severns, ventriloquist Karl Herlinger, silent comedian Ithamar Enriquez and singer-comedian Kara Morgan, premiering an episode of her stop-motion web series *The Kara Morgan Show*. *Trepany House at Steve Allen Theatre, 4773 Hollywood Blvd., Los Feliz; Sun., March 5, 7:30 p.m.; $15, $10 in advance. comedycake.com/archives/42019.* **–Gwynedd Stuart**

mon 3/6

LITERATURE

Out Like a Lambda

For almost 30 years, Lambda Literary Foundation has been an LGBTQ-centric literary organization, presenting the prestigious annual Lambda Literary Awards to such gay and lesbian writers as John Waters, Tony Kushner, David Sedaris and Armistead Maupin. The first **Lambda Litfest Los Angeles** is a week of readings, discussions, workshops, comedy and performances across the city; it features the likes of Luis Alfaro, Zackary Drucker, Noel Alumit, Alec Mapa and Beth Lapides. The fest kicks off today with Yes Femmes, writing and performance that explores the femme experience, at Pieter Performance Space in Lincoln Heights and Queer Bird Lit, a celebration of contemporary queer authors, at Stories in Echo Park. The week culminates with a full-day fest at Barnsdall Park on Saturday and a closing party at Akbar on Sunday. *Various locations; Mon.-Sun., March 6-12; free. lambdalitfest.org.* **–Siran Babayan**

TECH

A Deep Dive

Scuba diving is a breathtaking experience, bringing you face to face with a wondrous world of flora and fauna that exists only beneath the waves. Until now, that is. Created by Wevr studios, **theBlue: An Underwater VR Experience** uses virtual reality headsets to transport visitors to environments that previously required quite a bit of gear and training to visit. The six-minute, immersive expedition features various marine ecosystems, where you'll see sunken ships, coral reefs, manta rays, even a blue whale, and it includes a stop on the ocean floor — a destination that even the most experienced divers rarely get to see. Although the trip is perfect for the kid in all of us, it is limited to guests 10 years old and up. *Natural History Museum, 900 Exposition Blvd., Exposition Park; Mon., March 6, 9:30 a.m.-5 p.m. (runs through April 28); $10, plus general admission. (213) 763-3466, nhm.org/site.* **–Matt Stromberg**

COMEDY

Smart Alec

He's an Oscar-nominated, Emmy-winning actor, Donald Trump impersonator and *Saturday Night Live*'s most frequent host — a whopping 17 times. But what you might not know about **Alec Baldwin** is he's also a podcaster. Since 2011, Baldwin has hosted New York–based podcast *Here's the Thing*, interviewing big-name actor and artist types (David Letterman, Michael Douglas, Paul Simon, Billy Joel, Carol Burnett), politicians, political pundits and business leaders (Anthony Weiner, Dan Rather and Starbucks CEO Howard Schultz). For his first live podcast taping in L.A., Baldwin sits down with husband-and-wife comedy couple Nick Offerman and Megan Mullally, whose stage show, *Summer of 69: No Apostrophe*, airs on Epix later this year. *The Theatre at Ace Hotel, 929 S. Broadway, downtown; Mon., March 6, 8 p.m.; $30-$55. theatre.acehotel.com.* **–Siran Babayan**

tue 3/7

PODCASTS

Fear Factor

Horror-themed and other storytelling podcasts are slowly reviving the old-fashioned radio show. In 2011, Toronto-based voice actor David Cummings created *The NoSleep Podcast*, inspired by the Reddit forum No Sleep, where users post first-person horror fiction. Narrated by Cummings, each episode features actors reading several of the forum's top-rated stories, whose dark topics run the gamut, from spiders and monsters to paranormal activity, accompanied by original music. In its seven seasons the podcast has generated 18 million downloads. The **No Sleep Podcast Sleepless Tour** features live narration by Cummings and readings by regular contributors Jessica McEvoy, Peter Lewis, David Ault and Nichole Goodnight, with a live score by Brandon Boone. *Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Tue., March 7, 7 p.m.; $30. (310) 855-0350, largo-la.com.* **–Siran Babayan**

wed 3/8

MUSEUMS

Remembering the Riots

Four new exhibitions are coming to the California African American Museum. Marking the 25th anniversary of the Rodney King riots, "No Justice, No Peace: L.A. 1992" offers a fresh perspective on the Los Angeles uprising, while "Paperworks: Selections From the Permanent Collection" showcases works on paper from the last 200 years. The museum also highlights projects by solo artists with "Derrick Adams: Network" and "Kenyatta A.C. Hinkle: The Evanesced." To celebrate the new shows, CAAM is throwing an all-ages, family-friendly fête. **Can't Stop, Won't Stop!** not only features food trucks and DJs but also offers more than enough creative inspiration to go around. *California African American Museum, 600 State Drive, Exposition Park; Wed., March 8, 7 p.m.; free with RSVP. (213) 744-7432, caamuseum.org.* **–Tanja M. Laden**

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CLASSIC HOLLYWOOD

Another Fine Mess

Steve Coogan and John C. Reilly reportedly are starring in a biopic about film's first great comedic pair, Stan Laurel and Oliver Hardy. Until then, fans can attend the Hollywood Foreign Press Association and Hollywood Heritage's **Laurel & Hardy: A 90th Anniversary Celebration: The Birth of a Team**, commemorating the year the two began co-starring in films. Events include screenings of archival prints of 1927 movies *Putting Pants on Phillip*, *With Love and Hisses*, *Call of the Cuckoo* and *The Battle of the Century*, with live music by Scott Lasky, plus Randy Skretvedt discussing his 1987 book, *Laurel and Hardy: The Magic Behind the Movies*. The museum's new wax statues of the comic pair also will be on display. *Hollywood Heritage Museum, 2100 N. Highland Ave., Hollywood Hills; Wed., March 8, 7:30 p.m.; $15. (323) 874-4005, hollywoodheritage.org.* –Siran Babayan

thu 3/9

CARTOONS

Son of Samurai

A dozen or so years after it faded from the programming lineup, ***Samurai Jack*** is back on Adult Swim. A cornerstone of early-2000s Cartoon Network, it told the story of a mysterious, unkillable samurai wielding a mystical katana and righting wrongs before he was hurtled into a dystopian future by his arch-nemesis, the demon Aku. Tonight's sneak preview of the renewed fifth season boasts an onstage Q&A with creator Genndy Tartakovsky, surprise guests (probably Phil LaMarr, who voices Samurai Jack), giveaways and a general overall appreciation for the singular beauty of this very strange cartoon. *Theater at Ace Hotel, 929 Broadway, downtown; Thu., March 9, 7 p.m.; free with RSVP. (213) 623-3233, acehotel.com/calendar.* –David Cotner

COMEDY

Playing Dressup

Rooted in the Book of Esther, Purim tells the story of how Mordecai and his cousin Esther saved the Jews from extermination in ancient Persia. Commonly referred to as the Jewish Mardi Gras or Halloween, Purim begins at sunset on March 11 and ends on sunset on March 12; it's observed with a feast, gift giving and wearing costumes. If you're looking to celebrate the spring holiday without kids, you can laugh and unwind at the **Purim Comedy Concert** hosted by Elon Gold. The comedian, actor and former ABC's *The Next Best Thing* judge spoofs Jewish stereotypes in his stand-up, such as his 2014 Netflix special, *Chosen and Taken*. "If there was a Jewish rapper, he'd be 40 Cent," he once joked. The evening includes stand-up by Alex Edelman, drinks and a DJ. *Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills; Thu., March 9, 8 p.m.; $40-$80. (888) 645-5006, sabanconcerts.com.* –Siran Babayan

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SATANISM'S TIME TO SHINE

The nontheistic activists of L.A.'s year-old Satanic Temple are ready to take on Trump with a little help from the (symbolic) guy downstairs



A blood-letting ceremony at the Satanic Temple's recent fundraiser

PHOTO BY HANNAH VERBEUREN

BY JENNIFER SWANN

It's become increasingly apparent that Donald Trump's administration wants to make religion inescapable, even for secularists. Education secretary Betsy DeVos has donated millions of dollars to private religious schools and once described her education reform as a mission to "advance God's kingdom." Vice President Mike Pence, a born-again evangelical Christian who cast the tie-breaking vote in DeVos' Senate confirmation, also has a history of using politics to advance his religious agenda; last month he became the first vice president to speak at the annual anti-abortion March for Life, and he's long waged war against Planned Parenthood in his home state of Indiana. Then there's Housing and Urban Development secretary nominee Ben Carson, a creationist who once said the theory of evolution was encouraged by Satan.

Perhaps Carson wasn't entirely wrong, at least, not when you consider the Satanic Temple, a nontheistic activist organization that has for years worked to champion science — notably evolution and climate change — as a counterpoint to religious teachings pushed by public institutions nationwide. Contrary to its name, the Satanic Temple is not composed of the kind of devil worshippers Carson evoked during his speech at a Seventh-day Adventists gathering in 2012. Rather, these Satanists identify as justice-oriented atheists, using the symbol of Satan not just as parody but also to challenge religious groups that use the mantle of God to justify their actions.

At a time when religious advocates hold tremendous power in the White House, the Satanic Temple's mission may become more important than ever — if its would-be supporters can get past all the demonic imagery.

"We decided that Satan was the ultimate rebel, and we realized the power of that symbol," says William Morrison, a co-founder of the Satanic Temple's L.A. chapter, which formed about a year ago and has held recruitment and advocacy meetings regularly ever since. He acknowledges that while the group's allegiance to Satan may give the wrong impression, it has garnered them an outpouring of international media attention that they likely wouldn't have achieved otherwise. (One of their strong beliefs: Any press is good press.)

When critics express revulsion at the idea of Satanism, Morrison says he tells them it's nothing compared with gory religious iconography. "Let's take the pentagram and paste that on a wall, then let's take the [crucifix] and put that on a wall. Which one is scarier? This [star] shape or this bleeding hippie dude nailed to a cross?"

While the Satanic Temple doesn't align itself with any political parties, campaigns or candidates, the organization's goals are in staunch opposition to the Trump administration's crackdowns on reproductive health, freedom of the press and transgender rights. "We want First Amendment [rights], we want women to have control of their bodies, and we want the LGBT community to have equal rights," Morrison says. "Obviously with Trump and Pence being in office and with the administration that's being put in place right now, we're probably looking at a more aggressive stance" than in previous years. He says membership in the organization surged after Trump was elected, with thousands of members now spread among dozens of chapters around the world.

The Satanic Temple — not to be confused with the Church of Satan, led by Anton LaVey for much of the latter half of the 20th century — rose to prominence in 2014 when it organized a crowdfunding campaign to build a Satanic monument at the Oklahoma State Capitol. Like many of the Satanic Temple's highly publicized efforts, this one came in response to what it saw as religious infringement in a public space: a biblical monument to the Ten Commandments, which had been donated by a state representative in 2009.

"Allowing us to donate [our] monument would show that the Oklahoma City Council does not discriminate, and both the religious and nonreligious should be happy with such an outcome," the campaign's organizers wrote on the Indiegogo page at the time.

More than 1,000 backers helped the Satanic Temple surpass its $20,000 fundraising goal, but the statue of Baphomet — the mythical horned goat that has become a kind of mascot for Satanists — was never erected; a 2015 Oklahoma Supreme Court decision banning religious monuments on state property had already accomplished the goal of removing the Ten Commandments from the Capitol. Instead, the Satanic Temple took its 9-foot-tall Baphomet statue to Detroit, where it held a party that was billed at the time as the largest public Satanic ceremony in history, drawing hundreds of supporters. The group has since stepped in to exercise its religious freedom — and challenge the authority of religious groups, sometimes partnering with the ACLU — in city councils, public schools and state legislatures across the country.

At L.A.'s Union Nightclub last month, the Satanic Temple held its largest gathering to date — the 1,200 tickets sold far exceeded attendance at the Detroit party, according to organizers. With on-site tattooing, a performance by a band of goth rockers in white masks and black hoods, and a series of so-called destruction and bloodletting rituals, it didn't exactly scream political fundraiser. But for many of its attendees, the party was a first introduction to the Satanic Temple's L.A. chapter, which counts only about a dozen steady members but hopes to grow its base, with a public community meeting scheduled for late March and a slate of actions in the works.

> THE SATANIC TEMPLE'S MEMBERSHIP SURGED AFTER TRUMP WAS ELECTED.

"I love sitting in our meetings because we represent exactly what we should be in Los Angeles," Morrison says. "It's not a bunch of white goth kids. We're Asian, black, Hispanic, right across the board, and it's a mix of people from all walks of life, who have all come together under a common mission."

That mission includes efforts such as the After School Satan Club, designed as a science-based alternative to the Good News Club, which pushes an evangelical agenda in thousands of U.S. public schools. Morrison says the group's request to host After School Satan at Chase Street Elementary in Panorama City last summer went ignored by L.A. Unified School District. He's now pushing to get After School Satan installed at Hollywood High instead.

Steve Hill, one of the L.A. chapter's most active members, waded into state politics last year when he ran for Senate as a Democrat in California's historically Republican 21st District, which covers parts of northern L.A. County. Hill was defeated in the 2016 primary, scoring just 12 percent of the vote, but says his platform as a Satanist helped generate widespread media attention — even if much of it was negative — for his causes.

Hill's passion for prison reform comes from his time working as a correctional officer, where he saw how low-income people of color were disproportionately incarcerated. His desire for Wall Street regulation arose from his experience working in real estate appraisal for more than a decade, including during the crippling mortgage crisis of 2008.

But Hill wasn't always eager to identify as a Satanist. He met the temple's national leaders at an atheist convention in St. Louis years ago and was, perhaps unsurprisingly, skeptical about joining an organization named after Lucifer. "I initially thought, 'This is absurd. I'm already black, I don't need to be running around saying I'm the devil, too!'" he recalls. "But as a comedian, I understand that this is basically satire. … This is a great tactic to say, 'Don't push your religion and your thoughts and your laws on the public.'"

As a resident of conservative Lancaster, where Mayor R. Rex Parris has advocated for the right to pray during City Council meetings and once declared the city a Christian community, Hill has his work cut out for him. This year he's focusing on organizing protests at local black megachurches, which he believes take advantage of disenfranchised minority communities. "It's going to be a busy 2017," he says.

Stage //

WELCOME TO THE *FUN HOME*

Alison Bechdel's landmark graphic memoir turned Broadway musical finally makes it to L.A.



Fun Home's three Alisons: Kate Shindle, left, Abby Corrigan and Alessandra Baldacchino

PHOTO BY JOAN MARCUS

BY BILL RADEN

"Adolescence is a war," mystery writer Harlan Coben once shrewdly said of that traumatic collision of self-esteem and self-awareness from which "no one gets out unscathed." Though the textbooks insist it ends when one reaches "the age of majority," the idea that a meaningful cessation of hostilities is inextricably tied to the adult successfully grappling with the insoluble riddle of WTF its parents could have been thinking has largely been left to psychoanalysis and literature.

So it is in director Sam Gold's scintillating roadshow staging of *Fun Home*, the lyrically penetrating 2015 Broadway musical adaptation of Alison Bechdel's acclaimed graphic-novel memoir, which has finally landed at the Ahmanson Theater. Driven by the haunting melodies of Jeanine Tesori's contrapuntal score (under Micah Young's assured musical direction) and Lisa Kron's mosaically structured book and poetically on-point lyrics, the soaring drama of that fraught coming-of-age journey is compounded by its heroine's double bind of coming out in a small-town, 1970s Pennsylvania family led by a gay patriarch who is himself tragically trapped in the closet.

But the most universally resonant insight of the evening comes in its grasp of the slippery nature of family itself, as the sheltering assumptions of pre-adolescent Small Alison (Alessandra Baldacchino, doubled by Carly Gold) first fracture under the increasingly resentful questioning of college-age Medium Alison (Abby Corrigan), only to be reconciled in the expansive compassion of the mature, adult Alison (Kate Shindle), who hovers over the proceedings like a ghostly narrator.

The core of the story is Alison's attempt to come to terms with how her own sexual identity is connected to that of her father, Bruce (a touching Robert Petkoff), and is maybe even implicated in the high school English teacher and funeral director's untimely end.

"My dad and I both grew up in the same small Pennsylvania town," Alison states at the end of "Welcome to Our House on Maple Avenue," the show's second full song, "and he was gay, and I was gay, and he killed himself, and I became a lesbian cartoonist."

That number, which ends on the discordant note of Bruce leering at the family's hunky young handyman Roy (Robert Hager) as the Bechdels sit for a formal portrait, both encapsulates and drives the narrative. Alison's long-suffering mother, Helen (the superb Susan Moniz), is joined by the rest of the family, frantically singing about the maniacal perfectionism that Bruce imposes on the Bechdels' showcase Victorian home (eye-poppingly rendered by set designer David Zinn), which he has meticulously restored and maintains, the lyrics suggest, as a means to contain his inner chaos.

> THE MOST UNIVERSALLY RESONANT INSIGHT OF THE EVENING COMES IN ITS GRASP OF THE SLIPPERY NATURE OF FAMILY ITSELF.

The evening's emotional highpoint is carried by Corrigan as Middle Alison goes off to Oberlin College and meets confident out lesbian Joan (Karen Eilbacher). Corrigan is terrific as a self-conscious freshman bristling with insecurities, and her sexual awakening is vividly celebrated in her rapturous solo to the sleeping Eilbacher on the whimsical love ballad "Changing My Major." Shindle also scores in her heartbreaking duet with Petkoff on "Telephone Wire," which imagines father and daughter in their final moment together before his death, unable to broach the subject that has simultaneously separated and connected them.

Fun Home's most poignant irony is driven home in its wistfully moving and hopeful finale ballad, "Flying Away," shared by Shindle, Corrigan and Baldacchino; that, not unlike the old-time carnival funhouse of trick mirrors, shifting floors and distorted perspectives, family can be both a prison as well as a liberation.

FUN HOME | Ahmanson Theatre, 135 N. Grand Ave., downtown | Through April 1 | (213) 628-2772 | centertheatregroup.org

HOOK, LINE AND STINKER



Billy Harrigan Tighe, left, and Tom Hewitt

COURTESY HOLLYWOOD PANTAGES

"You're a writer. You make up stories. That isn't particularly grown-up." This critique by young Peter Llewelyn Davies of J.M. Barrie's profession applies equally to *Finding Neverland*, a show that seems best suited for children. Set in Edwardian London circa 1903, this musical adaptation of the 2004 Oscar-nominated film is essentially the origin story of how Barrie came to create the work for which he's now most famous. It will likely delight children and *Peter Pan* fans, but otherwise the show is like an ersatz *Mary Poppins* without the iconic songs, dance sequences or charm.

The story begins with J.M. Barrie (Billy Harrigan Tighe), a playwright in crisis, looking for a hit in order to save a theater in crisis, run by American producer Charles Frohman (Tom Hewitt). Barrie frequents Kensington Gardens to try to cure his writer's block, and there he meets the Llewelyn Davies boys — George (Finn Faulconer), Jack (Mitchell Wray), Michael (Jordan Cole) and Peter (Ben Krieger) — as well as their widowed mother, Sylvia (Christine Dwyer). Inspired by the kids' imaginations, Barrie becomes a father figure to them. He's also drawn to their mother, despite the fact that he's already married.

As Barrie becomes closer with the Llewelyn family, his wife (Crystal Kellogg) divorces him and Sylvia's mother, Mrs. du Maurier (Karen Murphy), continues to cast a skeptical eye toward Barrie's relationship with her daughter and grandsons. Barrie's interactions with the boys provide breadcrumbs of inspiration, which he follows in crafting the narrative of *Peter Pan*. Frohman and the acting company are initially resistant to the new play, believing it to be an unserious piece of theater, but Barrie wins them over, even as he begins to lose Sylvia to "consumption" (presumably).

Director Diane Paulus is most successful staging Mia Michaels' precisely and energetically choreographed sequences in numbers such as "Believe" and "The Dinner Party." Both feature a marriage of movement and props that creates the strongest part of the show: spectacle. That spectacle is rounded out by Jon Driscoll's multidimensional projections, Scott Pask's colorful set pieces beautifully illuminated by Kenneth Posner's dappled lighting, and Daniel Wurtzel's "air sculpture," which provides a magical finale.

Where Paulus stumbles is in the direction of the comedic bits, which feel formulaic. Combine that with James Graham's overly saccharine book glossing over the difficulties of life, and the show starts to become cartoonish in its easy resolutions. Losing parents to tuberculosis, divorce and the pressures of creating art are fertile sources for real drama but, alas, there is little to be found here. A younger audience may not mind as much, given the distraction of spectacle, but many adults will find it less than compelling.

Gary Barlow and Eliot Kennedy's score and lyrics are cheerful, but the songs rely too much on familiar melodic elements to be memorable. Tighe and Dwyer have pleasant voices and good chemistry, but it often feels as if — in true British form — they are holding back something. Hewitt delights in being the inspiration for Captain Hook, and the kids deliver lively performances, enhancing the "cute" factor of a show that squarely qualifies as family entertainment. Did I mention there's a dog, too? **—Mayank Keshaviah**

FINDING NEVERLAND | Hollywood Pantages Theatre, 6233 Hollywood Blvd., Hollywood | Through March 12 | (800) 982-2787 | hollywoodpantages.com

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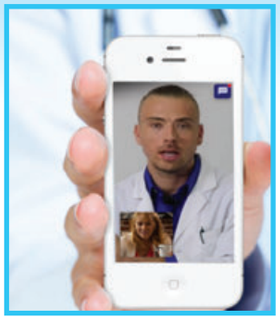
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Presence Felt

THERE'S MORE TO NAAMA TSABAR'S FELT SCULPTURES THAN MEETS THE EYE

BY CATHERINE WAGLEY

This week, aliens whisper strange messages in a Hollywood exhibition, and an artist films himself stoning a refrigerator.

Sound of solid colors

The felt sculptures hanging against a back wall in "Escape Attempts," organized by curator Kathy Battista for Shulamit Nazarian, look at first to be stately riffs on 1970s minimalism: monochromatic rectangles with their bottom corners pulled up by silver strings. But the experience of these works, made by artist Naama Tsabar, changes as you pull on the strings or pat the felt and hear sounds resonate from nearby speakers. These are playable sculptures, which makes them playful but in a punk-ish way. A girl band performed with them at the opening, generating a sound that conjured early PJ Harvey and other alt experiments. *616 N. La Brea Ave., Hollywood; through April 8. (310) 281-0961, shulamitnazarian.com.*

Naama Tsabar's opening night



COURTESY OF THE ARTIST AND SHULAMIT NAZARIAN

Men are from Saturn

A woman from Venus, fresh-faced and dressed in a red, retro Western shirt, meets an anxious man from Saturn in one of the videos in Tony Oursler's show at Redling Fine Art. The footage is projected across hanging, handmade planets inside a black box the size of a large closet. You have to lean your head in close to the box's single window to hear what the lovers are saying, as they learn they're both aliens and destined for each other, because other aliens installed around the gallery keep whispering. Oursler has crafted oversized alien heads from cutout wood that he painted and then covered in resin. LED flatscreens showing videos of human eyes and talking mouths shine through orifices in the wood cutouts. Oursler's aliens revel, endearingly, in sci-fi absurdities. *6757 Santa Monica Blvd., Hollywood; through April 1. (323) 460-2046, redlingfineart.com.*

Half de Kooning, half dog

Actor-artist Cliff Hengst will share the stage with an unlikely co-star when he performs at Hauser Wirth & Schimmel. He'll play opposite the painting *Sunburn (Split) 1* by L.A.-based Emily Joyce. The painting, in an op-art style, will remain silent (unsurprisingly) as Hengst's character grapples with his ambivalence about art-making. Hengst plays a painter turned comedian turned hustler, reflecting on his choices and remembering his past. In particular, he recalls his former teacher, Mr. Akita, who was "fallible, possibly malicious" and a "suspicious composite of [abstract expressionist] painter Willem de Kooning and a dog." Asher Hartman, whose plays usually have surreal yet entirely convincing plots and rhythms, wrote and directed *Mr. Akita. 901 E. Third St., downtown; Fri.-Sat., March 3-4, 8 p.m.; Sun., March 5, 3 p.m. (213) 943-1620, hauserwirthschimmel.com.*

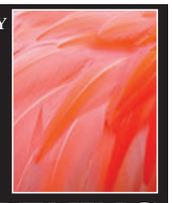
Six feet under

When we arrived at a black steel trapdoor in the middle of a sandy landscape near Agua Caliente Casino in Rancho Mirage, the door was locked. It took a few phone calls and tries at the combination lock before we were climbing down steep stairs into the bomb shelter that artist Will Boone had installed. Sitting in the bomb shelter under a single light was a sculpture of John F. Kennedy, looking pasty, thanks to the run-of-the-mill skin tone used to paint his face. The shelter, part of the new biennial Desert X, had already been broken into and vandalized at least once since its completion days earlier. We hear rumors that, a few miles away, in Desert Hot Springs, tiny sculptural self-portraits that artist Richard Prince had installed outside a derelict home were going missing, too — fitting, even if frustrating and perhaps expensive. A desert biennial should leave art exposed to all kinds of elements and impulses. *Coachella Valley and surrounding area; through April 30. desertx.org.*

Fake categories, real objects

"Art is a fake category — I don't know what we are talking about when we say art," artist Jimmie Durham said in a 2012 interview. "There is no true history," he said more recently, "but if you can poke at it a bit, you feel better." Durham, who worked for the American Indian civil rights movement in the '70s, has said he's of Cherokee descent, even though enrolled members of the Cherokee Nation dispute this. His Hammer show, virtuosic in its rawness and eccentricity, pokes at history in a way that is personal and thus confusing: Does one have to be verifiably Cherokee to question Native experience? His 1986 semi–life-sized self-portrait shows the flesh above his heart cut open to reveal feathers. Text down one leg says, "My skin is not really that dark but I'm sure that many Indians have coppery skin." His video *Stoning the Refrigerator* resonates regardless of identity: Durham throws stones at a refrigerator again and again, over days, denting it and punishing it. For what? Being commercial, common and simply there at the wrong time. *10899 Wilshire Blvd., Westwood; through May 7. (310) 443-7000, hammer.ucla.edu.*

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Film //

LAST TIME'S THE CHARM, BUB

Grim and bloody, *Logan* gets Wolverine right



High Jackman in *Logan*

COURTESY 20TH CENTURY FOX

BY BILGE EBIRI

Logan is a punch in the gut in all the right ways. Onscreen, the *X-Men* series has always found ways to morph and expand, from time-traveling fantasy to social allegory to political thriller. And it's done so as other comic-book franchises have ossified, with the DC movies (foolishly) doubling down on flamboyant gloominess and Marvel proper (lucratively) committing to jokey spectacle. Constant redefinition may be more risky financially — you never quite know what you're going to get — but when it works, it can be beautiful. In *Logan*, we have an example of a superhero story taken to new extremes and a franchise to a spare, sad, apocalyptic finish (or "finish"), with R-rated action scenes that are both rousing and unbearably violent.

We open on a drunk, out-of-it Logan, aka Wolverine (Hugh Jackman), waking up to a group of dudes trying to jack his limo — and then slaughtering them when they won't stop. The year is 2029. Logan keeps a low profile working as a driver-for-hire. He lives in an abandoned smelter south of the border, where he takes care of a delusional, ailing Professor Charles Xavier (Patrick Stewart) inside a collapsed water tower with help from an albino mutant-tracker named Caliban (Stephen Merchant). Something in this future has clearly gone wrong with the X-Men, and with humanity.

Professor X, as he was once known, is losing his mind in the worst way possible: He has seizures that can level city blocks. We learn that one, a year ago, injured 6,000 people and killed a few of the remaining X-Men. ("A degenerative brain disease in the world's most dangerous brain. What a combo," one bad guy observes, and it's hard to disagree.) Meanwhile, the evolutionary revolution has died out: No new mutant has been born for 23 years. "We thought we were all part of God's plan," Logan tells his former mentor. "But maybe we were God's mistake."

Into their dying world steps a former nurse named Gabriela (Elizabeth Rodriguez) and a young, mute girl named Laura (Dafne Keen). Gabriela's trying to protect Laura from a group of deadly soldiers — called "reivers" — who also have been harassing Logan. Turns out that Laura is a mutant — a lab-created, rage-prone killing machine with retractable blades in her hands, just like Logan himself. The men who created her want her back. But Gabriela, the nurse who helped raise her, hands the girl off to the bitter, forgotten superhero, who understands better than anyone else what's going on in the child's mind. Away they go toward North Dakota, where they've been told a place called Eden offers escape across the border into Canada and to some kind of safety.

Reluctant protagonists are nothing new, and certainly not in superhero movies. But most of the time, once the lead characters take up a cause, they tend to go all in, and the films transform into resplendent tales of heroism and nobility. *Logan*, however, holds to its melancholy, elegiac vein. Even as he racks up an impressive body count, Wolverine refuses to believe in the worthiness of his cause or the possibility of hope.

This so-called Eden, he's convinced, is a sham, an imaginary sanctuary Laura and Gabriela got from reading too many *Uncanny X-Men* comic books. (That's right, in this least comic-booky of *X-Men* movies, there are actual *X-Men* comic books.) In a motel room, Laura catches George Stevens' *Shane* on TV, and while the reference feels appropriate — *Logan* probably owes more to Westerns than to superhero flicks, with a bit of *Firestarter*, *Children of Men* and *Terminator 2* also thrown in — we may be struck by how little our nihilistic lead behaves like Alan Ladd's romantic, all-American drifter in that 1953 classic.

If there is an inconsistency in *Logan*, it's this: The remorselessly desolate tone can feel, at least on the surface, like a rejection of the *X-Men* films' largely congenial, collective spirit, even as the filmmakers mine the goodwill left from that series to color in their characters. We care about Professor X because we know who he once was, and we care about Logan because we know who he could be again. (Even the constant swearing feels like a rebuke to the earlier movies: Logan features so many "fucks" it approaches Deer Hunter levels of profanity.)

> THE DEAD-END DESPAIR COMES NOT JUST FROM WHAT'S ONSCREEN BUT FROM A VAGUE MEMORY OF A BETTER PAST.

But maybe that's also why the film works so well. The dead-end despair comes not just from what's onscreen but from a vague memory of a better past. *Logan* is not so much a refutation of those earlier pictures but their cautionary flip side — a sign of what happens when a community falls apart, cooperation is no longer possible and the bad guys have all but won.

More than any other superhero franchise, the *X-Men* movies play more with their characters' vulnerabilities than their strengths. The mutants have amazing powers, but most of the time, they're harried, hounded and haunted. Seen from that perspective, *Logan* isn't so different after all. From the doddering, invalid Professor X to the alcoholic, broken hero left to rot among his demons and the young girl unable to control her rage, the story takes three unwell people and shows us how they need each other. Ultimately, it is their growing bond that proves most fascinating and moving about this film. Somewhere amid all that foul-mouthed carnage, a sense of humanity still shines through.

LOGAN | Directed by James Mangold | Written by Scott Frank, Mangold and Michael Green | 20th Century Fox | Citywide

STELLAR DEBUT *DONALD CRIED* MAKES URGENT DRAMA OUT OF AWKWARD OLD FRIENDSHIP

The exquisite discomfort of *Donald Cried*, Kris Avedisian's bracing first feature, arises from the incompatibility of former best friends. Peter Latang (Jesse Wakeman) left Warwick, Rhode Island, for college, retooling his working-class past into the model of Wall Street success. Donald Treebeck (Avedisian) stayed put, in mind as well as body. He remains an aimless high school stoner 20 years later, and still yearns for the treasured friend who made the mundane tolerable.

Cloaked in his own concerns, Peter doesn't realize what he'll unleash by turning up on the Treebecks' doorstep. Donald makes him cringe, fighting back waves of regret and revulsion; he's a living, wheezing reminder of what Peter escaped — and escaped being. In a bitterly funny performance, Avedisian lets Donald's freak flag fly, a big-toothed grin lighting up his face, framed by a shaggy haircut not deliberate enough to be a mullet. He can subtly shift from awesome positivity to slumped sadness in a heartbreaking gesture of resignation.

Wakeman and Avedisian created these characters for a 2012 short and collaborated on a storyline (with Kyle Espeleta) for the feature, shot while Rhode Island was smothered in knee-deep snow, a wintry playground for frustrated men to revisit misspent youth. A cruel incident from the past that provides the film's title reveals complicated power dynamics in Peter and Donald's friendship, which shaped their personalities. The unsettling day they spend together reminds them of how much each affected the other's life — even after they took diverging paths. **–Serena Donadoni**



Donald Cried

COURTESY THE ORCHARD

DONALD CRIED | Directed and written by Kris Avedisian | The Orchard | Nuart



COURTESY FOX SEARCHLIGHT

| Film //

SEND REGRETS

WEDDING COMEDY *TABLE 19* LOOKS LIKE IT CAN'T MISS, BUT IT FINDS A WAY

BY ALAN SCHERSTUHL

How could this not work? *Table 19* boasts the right premise and a top-shelf cast: Anna Kendrick, Stephen Merchant, June Squibb, Craig Robinson and the great Lisa Kudrow as the randos consigned to a wedding reception's least choice table, the one way in the back by the bathrooms. Mostly strangers to one another, the outcasts become a sort of grown-up *Breakfast Club*, wreaking havoc, learning some lessons, saving the day.

Robinson and Kudrow play a bickering married couple, which was all the reason I needed to give this a shot; that inveterate scene-thief Merchant goes full ne'er-do-well as a white-collar convict on leave and lying at every moment that he's "a normal person" and "a successful businessman." You could guess without seeing a trailer that Squibb's beatific nanny has pot stashed in her purse, or that Kendrick's character should be in the bridal party but has been demoted after being jilted by the best man. What do you want to bet she'll find love by the time the '80s cover band starts packing up?

Everything you would expect happens, but little of it is funny or affecting. Instead of letting us watch these nimble comic performers egg one other on around that benighted table, *Table 19* dashes us away from the wedding so that this crew can mope stoned in the woods, the movie growing as aimless as their baked thoughts. The filmmakers — director Jeffrey Blitz wrote the script based on a story by Blitz and Mark and Jay Duplass — never commit to a tone, opening with pratfalls and fizzy romantic comedy before striving for *Little Miss Sunshine*–style life-and-death dysfunction drama.

> THE LESSONS, LIKE THE JOKES, ARE AS WARMED-OVER AS RECEPTION CATERING.

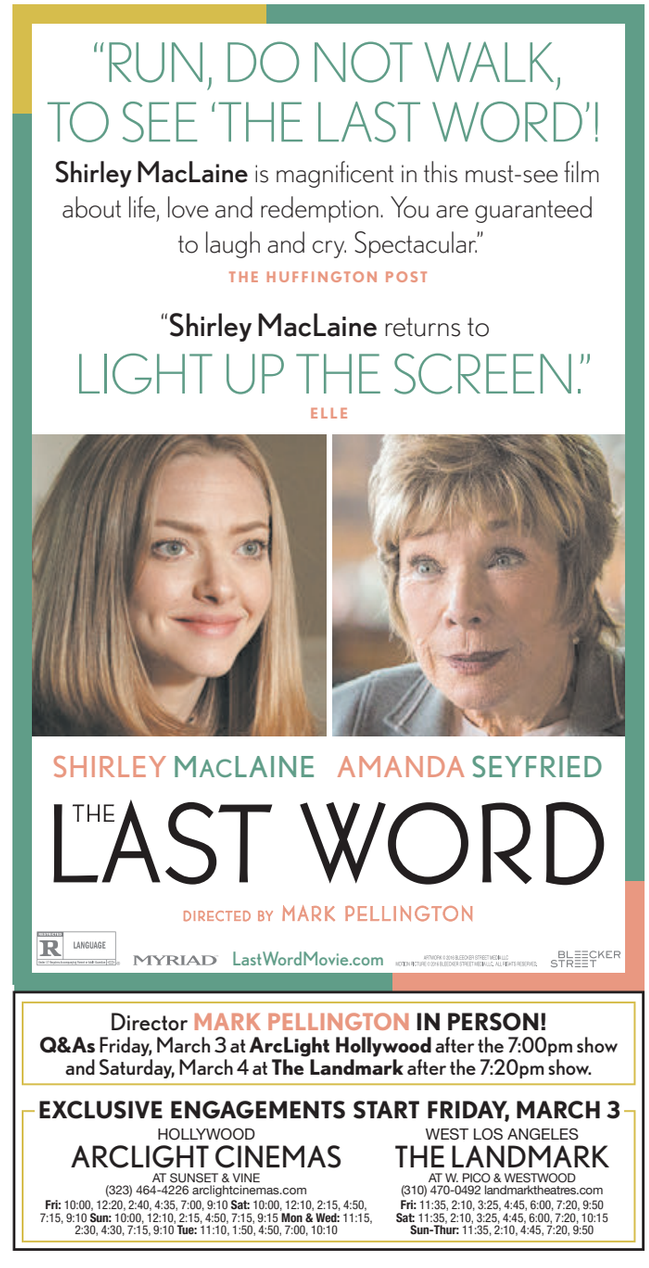
The lessons, like the jokes, are as warmed-over as reception catering: *Dope*'s Tony Revolori plays an awkward teen virgin on a mission to get laid and, acting on vague tell-girls-what's-good-about-you sitcom-style advice from Robinson's character, approaches a young woman and declares that he's packing an enormous penis. It's not funny from a president-to-be in a debate, and it's not funny here. Robinson and Kudrow get the worst of the material, as their comic bickering soon proves not comic at all. Rather than spark against each other, this couple grinds, crabbing and frumping until just before the end, when movie magic demands they both realize that being married means being present.

Kendrick, meanwhile, is typically game and accomplished, not just hitting her marks but finding dizzying variations on them. Early on, punch-drunk from the attentions of a dashing hunk, her character tries to swallow back her obvious crush, to keep on being surly and disappointed despite the smile threatening to crack her scowl. The scene is a perfect celebration of her gifts: She speaks some words too loudly, repeats others in a stammer, marches away with stiff-legged seriousness and gives the game away with a goony grin that flashes as she exits.

She's good throughout, of course, at the romance, comedy and the uncertain drama. Her character's ex (Wyatt Russell) is the best man at this wedding, and the filmmakers are too humane to let him just be the ass he seems at first. But those initial impressions (and Russell's ickily stringy hair) are so convincing that it's easy as a viewer to resist the later developments — and to root actively against the rom-com plotting that Table 19 half-embraces and half-parodies. You're right for guessing that there's a climactic scene of one lover desperately chasing a vehicle in which the other lover is departing despite the fact that they both have cellphones. The only novelty: which lover, which vehicle and the sad vision of Stephen Merchant not scoring laughs.

TABLE 19 | Directed and written by Jeffrey Blitz | Fox Searchlight | Citywide





OPENING THIS WEEK

GO BEFORE I FALL There's a reason Zoey Deutch is often "the girl" in comedies. Her face expresses multitudes, and the funny guys need a woman with priceless reactions to sell their punch lines. But in Ry Russo-Young's light sci-fi teen drama *Before I Fall*, Deutch plays Samantha Kingston, a girl full of thoughts and wonder who learns the meaning of life by reliving the same fateful 24 hours over and over again. And if that premise sounds morally didactic, too neat, it is a little. But Russo-Young gives this teen parable the thriller treatment to ward off any cheese, and watching Deutch learn her lesson with that expressive face of hers is a singular, moving experience. To her friends, high-schooler Sam's the sweet one — Lindsay (Halston Sage) is the queen bee, Ally (Cynthy Wu) the creative thinker, Elody (Medalion Rahimi) the party girl. In the early moments of naiveté, Deutch's eyes glance downward, as if Sam can't bear to meet anyone's gaze. Over one day, Sam makes many little mistakes: She ignores nice guy Kent (Logan Miller); she encourages her friends as they taunt the school freak. The night culminates with a raucous party at Kent's house, capped by a terrible car crash. If you've seen *Groundhog Day*, you know how the story goes from here. The familiar premise is freshened by writer Maria Maggenti's thoughtful framing of Sam. She's floating along without any comprehension that her actions contribute to the detriment or well-being of others — and she learns to fight and to exude love. (April Wolfe)

BURLESQUE: HEART OF THE GLITTER TRIBE Beginning with a backstage prayer of thanksgiving to the "Burlesque Goddess" and segueing into a title montage set to Postmodern Jukebox's "Take Me to Church," Jon Manning's genial documentary *Burlesque: Heart of the Glitter Tribe* invests its boosterism with unexpected piety. In talking-head interviews, the Portland, Oregon–based Glitter Tribe performers testify about how burlesque has helped them build confidence and find acceptance and support, their earnest gratitude touching if a little over-reverent. The insights are largely superficial: When dancer Zora von Pavonine says that the confidence she developed in burlesque led her to make bolder choices in her personal life, we never hear what those choices were. We get tantalizing glimpses of what look like jaw-dropping routines — the enigmatic Isaiah Esquire and the cheery goofball Babs Jamboree star in some of the standouts — but they're choppily edited together with interviews or aimless backstage bustle, so we rarely get a proper sense of the performances as designed and choreographed. No doubt they're electrifying onstage, but as presented here they tease more than they satisfy. The same is true of the film as a whole: While pleasant to watch, it promises heart and barely gets under the skin. (Rob Staeger)

GO CATFIGHT In its blunt, inelegant but surprisingly gripping way, *Catfight* — a comedy-drama about Anne Heche and Sandra Oh kicking the shit out of each other — is the (im)perfect movie for our blunt, brutal times. Written and directed by Onur Tukel, *Catfight* opens on TV reports about yet another impending war in the Middle East before introducing us to Veronica (Sandra Oh), a wealthy wife and mother whose husband is about to score big with construction deals when the new conflict starts; and Ashley (Anne Heche), a struggling artist who makes gruesome, expressionistic canvases. One night, she's working at a party thrown for Veronica's husband's birthday, when the women, former college chums, reconnect. The exact reasons for the first punch thrown are relatively petty. Veronica, drunk, can't seem to stop saying the wrong things to Ashley, and downtrodden Ashley's a little resentful of her old pal. Soon enough, they're going at it: flying fists, chokeholds, body slams, the works. The first fight ends with Veronica in a coma. She wakes up two years later to find that her life has fallen apart — her family destroyed and all her money gone. Ashley's fortunes, on the other hand, have markedly improved: Now that the world is at war again, she has finally found an audience for her bleak, bloody paintings. (Tukel seems to be aware that he's in a similar boat.) With the women's roles reversed, fate conspires for them to meet for a rematch. *Catfight* never gets silly enough to edge entirely into satire — or grounded enough to pay off our emotional engagement. Still, it works a dark magic. (Bilge Ebiri)

DON'T KILL IT Dolph Lundgren, who holds degrees in chemistry from universities on three continents and received a Fulbright scholarship to MIT, probably could spend his time doing whatever he wants as he nears his 60th birthday. That he continues to star in low-rent genre fare is charming in its way, but that doesn't make movies like *Don't Kill It* any better. His latest begins with a camo-clad hunter going on an ultra-graphic killing spree moments after being attacked by his dog, the man's transformation marked by eyes gone fully black and an unconvincing primal scream. The former Ivan Drago is destined to stop whatever madness has inspired these vicious murders. The actor at times seems to hover just above the material, aware of its silliness but willing to indulge it all the same. The sight of Lundgren vaping and ranting about supernatural murders with a Southern twang almost makes everything else — namely, a transmissible mania that instantly passes from the afflicted killer to whoever kills him — worth it, but anyone hoping for more than a VOD time-killer that's occasionally in on its own ridiculousness is barking up the wrong tree. Those who favor gore above all will be at home amid the blood and guts, but others should heed the obvious warning invited by the title: Don't watch it. (Michael Nordine)

JUNCTION 48 Udi Aloni doesn't shy away from his inspirations. His Middle Eastern rap drama *Junction 48* is as much a star

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vehicle for Palestinian rapper Tamer Nafar as *8 Mile* was for Eminem, and Aloni goes so far as to borrow the basic story outlines of that 2002 Curtis Hanson film: It's yet another chronicle of a poor young man's efforts to transcend his circumstances by becoming a hip-hop star. And though its setting — Lod, a mixed Palestinian-Jewish city in Israel — offers some differentiation, *Junction 48* mostly sticks to uplifting formula, rarely offering anything fresh or interesting. Worse than the clichés, though, is its simplistic view of the Israeli-Palestinian conflict within this racially mixed town. All of the Israelis in *Junction 48* are varying shades of villainous: ultra-nationalist rappers, racist police officers, faraway authority figures who order a Palestinian father and son's home razed in order to build an ironically named Museum of Coexistence. By contrast, even if some of the Palestinian characters engage in illegal activities, they're generally painted as a virtuous lot, unwilling victims of dastardly Israelis. Naturally, Nafar gets to play the most noble Palestinian of them all, throwing down clever rhymes and infectious beats. But even when his character, Kareem, is forced to decide between his art and the safety of his singer girlfriend, Manar (Samar Qupty), there's never any doubt he's on the side of the angels. *Junction 48* may be based on Nafar's own experiences, but the feeling of witnessing a vanity project is difficult to shake. (Kenji Fujishima)

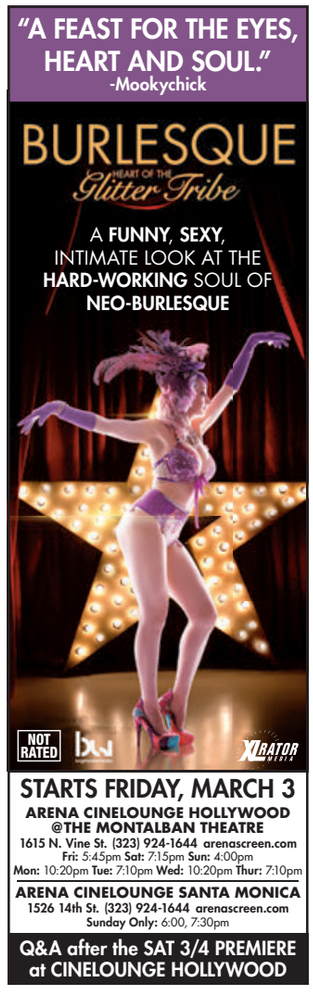
THE LAST WORD For more than half a century, Shirley MacLaine's unsinkable spirit has kept her working; now it's keeping this indie afloat. In a too-easy script from Stuart Ross Fink, retired businesswoman Harriet Lawler (MacLaine) finds herself in a control freak's quandary: How can she preside over her own obituary if she'll be dead? Harriet — who's already blithely suicidal — hires local writer Anne (Amanda Seyfried) to pen her obit, stat. But Harriet's burned so many bridges that Anne finds the task impossible — nobody will talk to her! — and delivers her new boss an icy, succinct one-paragraph bio. Anne's supposed to be a great writer, but if she can't pull off massaging the obit of a pioneering ad executive, she needs a new job or a new attitude. The story's set up to give Anne both. Wouldn't you know that, in helping Harriet connect with the people and the passions that make a life worth commemorating, Anne realizes it's time to take some chances? This premise, if convenient, still proves cute. Harriet can't help but espouse her truths on every subject that comes to her: how hedges should be trimmed, how boring radio is today. Director Mark Pellington shoots all this with handheld cameras, utilizing a shallow and central focus that blurs everything not in a small hot spot in the screen's middle. The effect is one of intensity, so this cinematography is at tonal odds with the story's lighter moments, but it does lend gravity to the scenes poking at Harriett's blinkered privilege, as when she gives a talk to at-risk African-American preteens and tells them to brush aside their problems and take more *positive* risks. (April Wolfe)

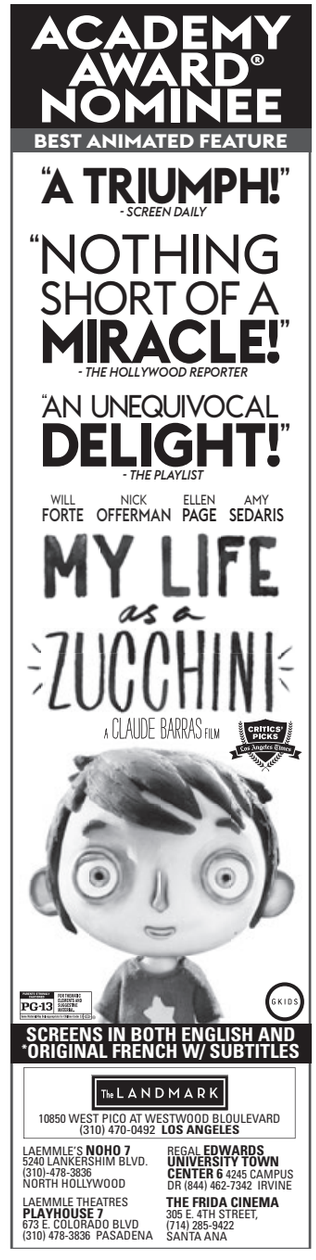
LAVENDER More mournful than frightening, ghost story *Lavender* centers on the loss of family. Jane (Abbie Cornish) remembers nothing about her parents or siblings, and her disquieting photos present abandoned farmhouses as haunted relics of a family's absence. But her successful gallery show doesn't impress 10-year-old daughter Alice (Lola Flanery), who gets restless during long, exploratory trips in rural Ontario, or impatient husband Alan (Diego Klattenhoff), irked by Jane's absentmindedness at home. Director Ed Gass-Donnelly and co-screenwriter Colin Frizzell use Jane's artistic process as a means to an end: Her ingrained desire to acknowledge the lost inhabitants of these vacant structures leads to the revelation of childhood trauma, long covered by a protective memory loss. Cornish conveys Jane's emotional fragility and mental resolve as she pieces together her past with a hesitant uncle (Dermot Mulroney) and eager psychiatrist (Justin Long), a process portrayed as her receiving a series of enlightening gifts from her subconscious. Gass-Donnelly blends supernatural elements into a psychological thriller for a kind of spectral therapy, but his experimentation ultimately conforms to genre conventions. The insistent reverberations of Colin Stetson and Sarah Neufeld's score drown out quietly unnerving moments (Flanery's self-possessed Alice conversing with unseen relatives), and police officers frozen in place at a grisly crime scene look more like the mannequin challenge than a tableau of terror. As old-fashioned as Hitchcock's *Spellbound*, *Lavender* presents the unlocking of suppressed horrors as a freeing experience, without the messiness of further analysis. (Serena Donadoni)

LOVESONG Like its central not-couple, two women tongue-tied about their desire for each other, So Yong Kim's *Lovesong* frustrates with its lack of articulation. Sarah (Riley Keough) and her 3-year-old daughter, Jessie (Jessie Ok Gray), are cocooned somewhere in leafy splendor; her husband, gone for long stretches on business, appears only via dropped Skype calls. A visit from Mindy (Jena Malone), a college friend of Sarah's, stirs the intimacy-starved young mother. A hand is placed on a thigh, they kiss; the rest occurs offscreen. Their halting, dissembling conversation about what happened sets the listless tone for the rest of the film, which jumps ahead three years and finds Sarah and Jessie (now played by Sky Ok Gray) in Nashville for Mindy's wedding (to a man). As feelings remain unexpressed or avoided, *Lovesong* grows more vaporous, even as the frame is increasingly cluttered with minor characters, their appearance necessitated by the bustle of the upcoming nuptials. Some of these small roles, though, give tonic weight to the movie, none more so than Rosanna Arquette's portrayal of Mindy's mom, never afraid to conceal her disapproval and disappointment. Kim, whose *Treeless Mountain* (2008) stands as one of the finest films about childhood from the past decade, elicits (or, at minimum, sets up the right conditions for) more great performances from the little girls playing Jessie, who are also the director's daughters. (Their dad is filmmaker Bradley Rust Gray, who co-wrote *Lovesong* with Kim; the spouses are frequent collaborators.) And despite her hazily sketched part, Keough, by calibrating the intensity of her yearning gazes, makes Sarah's needs and appetites piercingly palpable. (Melissa Anderson)

GO THE LURE Agnieszka Smoczynska's *The Lure* is a cautionary tale of sisterhood, sexuality and the sometimes self-destructive things people do for love. It's also a diabolically wicked Polish-language musical about two beautiful mermaids











YOUR *WEEKLY* MOVIE TO-DO LIST

Midnight Mayhem

Friday, March 3

You can call *Elle* a comeback, since it marks Paul Verhoeven's first film in a decade, but it's worth remembering what made him worth missing in the first place. Case in point: ***Starship Troopers***, which is looking smarter and more prescient with each passing year. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., March 3, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com*.

You know what they call ***Pulp Fiction*** in Paris? Probably the same thing they call it here — a decade-defining classic — only in French. Though watching Quentin Tarantino's nonlinear masterwork for the first time is revelatory, the kind of experience that makes you realize movies can do things you might not have thought possible before, revisiting it is no less rewarding. The New Beverly screens it on a 35mm print from Tarantino's archive. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., March 3, 11:59 p.m.; $8. (323) 938-4038, thenewbev.com*.

Saturday, March 4

Now that we live in the future, all anyone wants to do is relive the past. And now that **Saturday Morning Cartoons** no longer exist as they once did, the fine folks at Cinefamily present a monthly showcase devoted to the halcyon days of animated TV. This month's theme is **Monsters**, perhaps of the *Aaahh!!! Real* variety, so bring the kiddos — anyone under 14 gets in for free. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sat., March 4, 11 a.m.; $10. (323) 655-2510, cinefamily.org*.

Shirley MacLaine recently received a lifetime achievement award from the Los Angeles Film Critics Association. See her work at the Aero, in a double bill of ***The Apartment*** and ***Being There***, the latter on 35mm. MacLaine stars opposite Jack Lemmon in Billy Wilder's classic and Peter Sellers in Hal Ashby's, the two lighthearted films separated by nearly 20 years. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., March 4, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com*.

Tuesday, March 7

Francis Ford Coppola has famously said of *Apocalypse Now*, "My film is not a movie; it's not about Vietnam. It *is* Vietnam." Michael Cimino's ***The Deer Hunter*** *is* a movie about Vietnam, and it's the best ever made. Robert De Niro, Meryl Streep, Christopher Walken and John Cazale's characters hail from a coal-mining town in Pennsylvania, and it isn't until they return home — or, in some cases, don't — that the war's full effects take hold. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 7, 1 p.m.; $4. (323) 857-6000, lacma.org*.

Thursday, March 9

Roman Polanski's nerve-jangling ***Rosemary's Baby*** gets under your skin and in your head, calling into question the plausibility of its own narrative — could there really be witches in this apartment building, and who are those late-night incantations invoking? — as you try to believe that both you and Rosemary (a never-better Mia Farrow) are simply imagining things. Cal State Northridge screens it for free as part of its semester-long John Cassavetes retrospective. *CSUN, 18111 Nordhoff St., Northridge; Thu., March 9, 7 p.m.; free. (818) 677-1200, csun.edu*.

At the Egyptian, ***The Thin Red Line*** — which happens to be the greatest movie ever made — kicks off **The Songs of Terrence Malick**. In some ways the inverse of *Apocalypse Now*, this WWII drama is only about war insofar as it's kind of about everything. (It's still the best WWII movie of 1998 — sorry not sorry, *Saving Private Ryan*.) It's transcendent and not to be missed. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., March 9, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com*. **–Michael Nordine**

who climb ashore in Warsaw. One is looking for love; the other for dinner. The setup may borrow much from *The Little Mermaid*, but Robert Bolesto's screenplay gives its protagonists far more agency than Hans Christian Andersen and Disney ever did. From its ethereal beginning to its tragic end, *The Lure* keeps the mermaid sisters Sliver (Marta Mazurek) and Golden (Michalina Olszanska) in full control of their decisions. "Help us come ashore, no need to fear," the mermaids sing. "We won't eat you." That's in response to a cabaret band — led by Krysia (Kinga Preis) — whose bass player, Mietek (Jakub Gierszal), entices the leads ashore with his own, far less ominous song. These daughters of Triton become part of Krysia's act at an adult nightclub whose clientele likes its entertainment big, boisterous and bathed in strikingly bold living color. *The Lure* puts to shame any notion that something as bland as *La La Land* is the future of the movie musical. Much of Smoczynska's film is sung, and the excellent music and lyrics by Ballady I Romanse propel the story, changing from disco to punk as the film progresses. *The Lure* has pointed things to say about women's bodies, hearts and minds — and society's perception and perversion of each.The film's messages are cleverly wrapped in Smoczynska's entertaining, original vision. It's sexy, fearless, fun and unrepentantly nasty. (Odie Henderson)

WOLVES This tried-and-true formula has worked for many a sports-centric family drama: Local kid overcomes adversity off the court (or field, or track — you name it) and rises above it all for the love of the game. Despite some spectacular performances and equally compelling basketball scenes, writer-director Bart Freundlich's *Wolves* sticks too closely to that playbook. Anthony (Taylor John Smith) benevolently rules his high school basketball team — he's a jock with a heart of gold and his eyes set on Cornell. But he has problems at home that bleed (sometimes literally) onto the court and put his scholarship in jeopardy. His biggest burden is a hard-drinking, hard-ass father (Michael Shannon) with a knack for betting — and busting up anything that gets in his way. Shannon brings spark to his bleak role, sparring with equal parts ferocious charm and brute force with the family, including Carla Gugino as the worried mother. Bolstered by tough love from new mentor Socrates (John Douglas Thompson) — a former pro and the Bagger Vance of the West 4th Street Courts — Anthony finds his groove. Smith channels his character's nickname (Saint) and does lots of heavy lifting, both emotionally and with his basketball skills. A feel-good *Friday Night Lights* with layups, *Wolves* ain't. There's real turmoil in the script (abuse, a crumbling marriage, pregnancy) but the problems sometimes seem tacked on for added crisis. One of the film's coaches says it best: They don't want players who will fit in, they want ones who will stand out — but *Wolves* blends in with the pack. (Tatiana Craine)

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Madame Gandhi

PHOTO BY ANNA MARIA LOPEZ

| Music //

MARATHON WOMAN

For drummer, period runner and solo artist Madame Gandhi, "The Future Is Female" is more than just a song title

BY KATIE BAIN

While Kiran Gandhi's philosophies on art, femininity and menstrual blood are nuanced, her essential nature can be summed up in a single anecdote. It was May 2013, and Gandhi was sprinting through Boston's Logan Airport, attempting to make a Friday-afternoon flight to Toronto. She was late. Very. Gandhi had rushed to the airport after taking a midterm exam at Harvard, where she was pursuing her MBA. It was crucial she make it to the M.I.A. concert happening that night in Toronto, because she was the drummer in M.I.A.'s band.

The door of the plane was closing when Gandhi arrived breathlessly at the gate; she broke down crying in a fit of relief when the flight attendant let her on. She touched down in Canada, drummed her ass off at the show, then boarded a flight back to Boston so she could be in class Monday morning. She got a B+ on the midterm.

On this stormy Friday morning at the Springs, a vegan restaurant in the downtown Arts District, Gandhi tells a life story characterized by the same ambition and lucky streak that got her into business school and onto that plane. That same willfulness inspired her to walk away from a corporate music job and transform into the singer, songwriter and feminist thought leader Madame Gandhi.

She couldn't have done it anywhere but here. "In Los Angeles I can hear myself think because of the physical space we have as individuals," she says. Her kind eyes hold wisdom, while the half-inch of black roots at the base of her long, platinum curls imply a give-no-fucks streak. "I'm not intimidated by what everyone else's opinion is, because nobody else is around."

Gandhi was raised in Manhattan and attended a private all-girls school, where her early inclinations toward feminism were catalyzed. As an undergraduate at Georgetown, she triple-majored in political science, women's studies and math while immersing herself in the D.C. music scene, once playing Bonnaroo as the drummer for Thievery Corporation. She was certain that New York and D.C. were the cultural centers of the universe, until Georgetown sponsored a trip for students to meet fellow alums in L.A.

"I was like, 'L.A.? I can't drive, I don't have a car, it's not a city, I don't want to go to the suburbs. No.' Then I came out here, and I was so inspired. The fact that everything in the industry is here like, it's not even a big deal; I just couldn't believe it."

Gandhi parlayed a Georgetown connection into an internship at Interscope. A drummer since childhood, she found a room to rent in Silver Lake through a Facebook group for female drummers. The house was owned by Patty Schemel, the former drummer for Hole.

At Interscope, Gandhi carved out a niche helping the company understand the mountains of data coming in via streaming and social media. Sensing a unique talent, Interscope exec Brooke Michael became a mentor to Gandhi, eventually helping her get a full-time gig.

"I was so fucking grateful," Gandhi says. "I would stay so late."

M.I.A. was signed to Interscope at the time, and during a meeting Gandhi joked that the singer needed a drummer. ("Someone Indian, and female and young.") She made an audition video and sent it up the proper channels.

> "WE HAVE TO LOOK TO THE FEMALE ARCHETYPE FOR OUR VERY SURVIVAL."

She soon got an email from M.I.A. herself, saying that she would contact Gandhi when there was more info about the tour. Another email came shortly thereafter, officially hiring her for the gig.

A month later, Gandhi was accepted into Harvard Business School.

Gandhi wasted no time obsessing over which opportunity to take — she would do both. Weekends were spent flying to Japan and Chile to play shows. Eventually the tour ended, and Gandhi graduated from Harvard and got a job at Spotify. It wouldn't last.

In the summer of 2015, she became a viral sensation by running the London marathon with her period blood seeping through her pants. *The New York Times*, *Cosmopolitan*, *People*, NPR and others covered the story about her goal of ending "period shame." A single menstrual cycle had given Gandhi a worldwide platform to express her feminist ideas — plus she finished the marathon in just under five hours.

"That was a huge moment for me, because I had a microphone to talk about all of these issues that were important to me, through the lens of the stigma and the misogyny surrounding women's periods," she says. "In being able to speak so often to all of these different media outlets, it gave me the confidence to move from the drums to the mic."

Her debut EP, *Voices*, was released last year. The five dreamy, deeply layered and electronically infused tracks demonstrate not only her gift of rhythm but also her feminist ideals, expressed on tracks including "Her" and "The Future Is Female." On the latter, she raps, "The system must make room for all that we do/We've been bleeding each month 'til we gave birth to you."

In her music and in conversation, Gandhi expresses these ideas with a clear, sober passion. In them, she sees a course correction for humanity itself.

"We have to look to the female archetype for our very survival. Instead of 'girly' being an insult ... all the women I know are the ones moving culture. Michelle Obama. Beyoncé. Oprah. We are literally looking to these people for answers, for nourishment, for care, for survival.

"Toxic masculinity is a real thing," she adds. "It's called Donald Trump. We're on this brute force–hyper-machismo–not-listening–unintelligent way of leadership, which is not going to work. You can't suck every bit of oil out of the earth to make money. The female energy is more collaborative; it's more emotionally intelligent."

Gandhi says L.A. has given her the space and artistic nourishment to crystallize such thoughts. She finds the city's emphasis on holistic living to be innately feminine in the way that it nurtures people like her. A participant in the recent all-female Girlschool festival, Gandhi is holed up in her Arts District apartment making music.

This weekend, she'll play the Women Fuck Shit Up Fest at the Smell. In May, she plays Lightning in a Bottle. Given her trajectory, there's no reason to doubt she has many more festival dates in her future. For Gandhi, however, inspiring others to express themselves is more important than reaching the top of the L.A. food chain.

"A lot of people spend their time telling women how to think," she says. "It's oppressive whether you tell them to be a feminist or if you don't. I want to be someone who, when someone thinks of me, it makes them want to express their voice and their idea, whatever that idea."



Music //
Bizarre Ride //

Music of the Spheres

JAZZ PIANIST CAMERON GRAVES FINDS INSPIRATION IN THE ESOTERIC COSMOLOGY OF *THE URANTIA BOOK*

BY JEFF WEISS

The exact origins of *The Urantia Book* remain enveloped in mystery, but this much is certain: In the early 20th century, a pair of respected Chicago physicians and committed skeptics, William and Lena Sadler, received contact from a neighbor whose husband — allegedly a "hard-boiled businessman" — plunged into a somnambulant trance state every night, where he was unconsciously possessed by spiritual beings.

Over the course of 250 nocturnal sessions, the Sadlers and a stenographer received the labyrinthine transmissions that became *The Urantia Book* — a 2,000-page esoteric bible that presents an alternate history of the creation of the earth, the life of Jesus and the future of humanity.

Whether you accept it as divine revelation or not, you can't deny the fertility of the tome's imagination. Revered by Jimi Hendrix, Jerry Garcia and Jaco Pastorius alike, it makes *Game of Thrones* look like Chutes & Ladders.

This much also is certain: A century later, jazz pianist Cameron Graves, founding member of The West Coast Get Down, has an album called *Planetary Prince*, whose titular and extraterrestrial inspiration comes from that abstruse text.

"It'll have you skeptical until you read it, and then start to wonder whether the universe is really that way or whether it's just a made-up story?" Graves says.

"It's inspired me in so many ways. I often write in seven time because it's a really important number in the universe," he continues. "Take a song like 'Adam and Eve': The A side is really emotional, and the B section offers release. It's a yin-and-yang thing. The yin is Eve, the yang is Adam."

If this sounds like metaphysical mumbo jumbo, I'll refer you to the music, which offers a clarity that words often can't provide. In all aspects of his being, Graves embodies intense seeking and absurd skill. He's backed Jada Pinkett Smith and jazz icon Stanley Clarke. He's a master of the martial art Xing Yi Quan, studies Daoism and practices daily standing meditation.



PHOTO BY ANNA WEBBER

"Chi energy is an amazing thing, and you'll only know it if you feel it and walk with it every day," the Van Nuys native says. "It's the driving force behind me waking up and doing everything. I haven't felt tired for a long time. I can stay up for two days at a clip."

Graves wears a black T-shirt, a skull ring and a cross necklace topped with a silver eagle, his long, wavy black hair tied back. If he looks slightly metal, it's reflective of his lifelong obsession with the genre.

Even if you don't immediately recognize his name, you've likely heard his notes. The son of '70s soul singer Carl Graves, he's been playing piano since kindergarten. At Hamilton High's music academy, he formed a band with classmates Kamasi Washington and Miles Mosley, teaming up with Stephen "Thundercat" Bruner and Ronald Bruner at Locke High for after-school sessions with legendary educator Reggie Andrews.

> "IT'LL HAVE YOU SKEPTICAL UNTIL YOU READ IT," GRAVES SAYS.

Much of *Planetary Prince* was first recorded at the now-mythologized "KSL sessions" that yielded Washington's *The Epic*. It comes off somewhere between McCoy Tyner and The Time, Chopin and J Dilla — with an extra layer of mystic clashes between celestial princes of good and evil. It's the score that *Urantia* always deserved.

"I'm trying to bring music back to the time where virtuosos are celebrities again," Graves says. "I want to educate the ears of the listener and change their palates to where I can use nontraditional jazz changes and scales and still speak to their soul. So that the music makes you feel like an acid trip without being on acid."

CAMERON GRAVES & THE WEST COAST GET DOWN | The Troubadour | 9081 Santa Monica Blvd., West Hollywood | Thu., March 16, 9 p.m. | $20 | troubadour.com

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Bizarre Ride *show on RBMA Radio. Follow him on Twitter @passionweiss.*

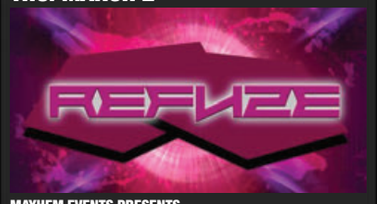
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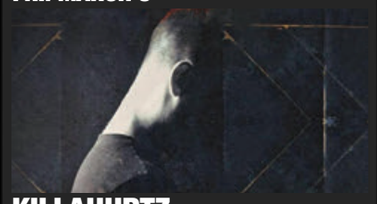
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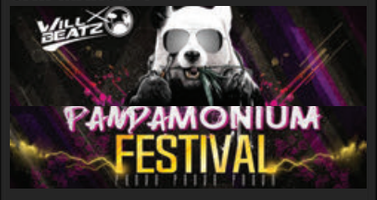
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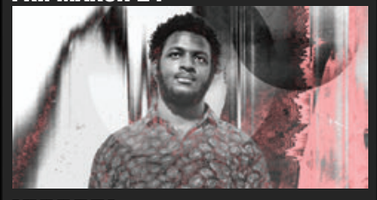
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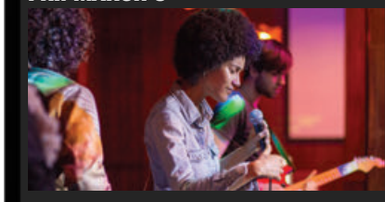


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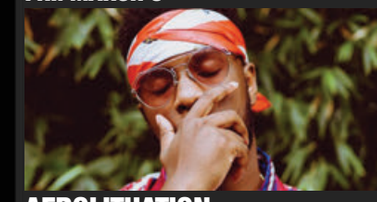
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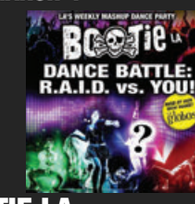
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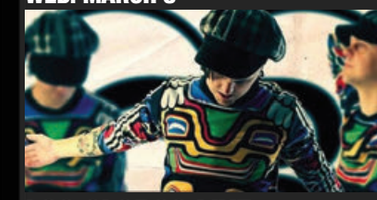
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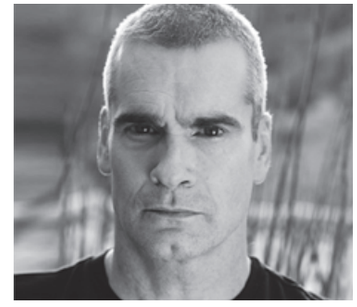
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Henry Rollins
The Column!



SEEING GREEN

Last November, California approved Proposition 64, legalizing personal use of marijuana for people over 21.

The California entrepreneur who sees a future in cannabis sales would be well advised to start planning immediately. There is demand to be supplied. With an economy as great as California's, it is reasonable to conclude that Proposition 64 is going to make some people very wealthy.

To prepare those hoping to establish themselves in this bold new world of profit, conventions are springing up to get this industry off to an informed and advantaged start. One of them is the International Cannabis Business Conference, which took place recently in San Francisco.

In an ironic twist, I, a non-user, was asked to deliver the conference's keynote address.

The history of marijuana and hemp in America is steeped in racism, false information and hypocrisy. At the beginning of the 1930s, Harry J. Anslinger started an obsessive crusade to demonize it. He wasn't always against marijuana. In fact, during alcohol's prohibition, he claimed that marijuana was harmless. But when the 21st Amendment repealed the 18th, and alcohol was again legal, Anslinger, with his Federal Bureaus of Narcotics, went after marijuana users with a vengeance.

The result was propaganda like the film *Reefer Madness* and a perception that marijuana was the socially deviant, anti-American's drug of choice. Your father, powered by cheap bourbon and beer, bellowing violent oaths and racist epithets on a Saturday afternoon while you stood trembling, was an approved bonding ritual. The friendly hippie in the park smoking the low-potency weed was Hanoi Jane Fonda–loving scum.

Cannabis (figuratively) and hemp (literally) are inextricably woven into the fabric of this country. Still, to legalize recreational use in a state even as progressively minded as California is a very big deal. It's the War on Drugs fragging itself.

Marijuana, with its active ingredient THC (tetrahydrocannabinol), is still classified by the DEA as a Schedule I substance, along with heroin, LSD and MDMA. If enough states go legal, maybe marijuana gets kicked down to Schedule II or III.

The allure of new revenue streams brings out a lot of players, from Monsanto-sized down to those big on ambition but small on funding. That's where things can become almost instantly problematic.

I spoke with Alex Rogers, one of the people who heads the ICBC, quite a bit before my keynote. It was interesting to learn that we share many sentiments and concerns. I postulated that states considering legalization, including those that have already done so — like Colorado — had doubtless done the math to see if there was more profit in sales revenues or incarcerating those found in possession. Bottom line, it's always about money. We both agreed that these future sellers were hopefully aware that they're part of a cultural shift, and with that fact comes responsibility. If they were just after money, cannabis products would soon turn into just another thing to buy, instead of something that has had to overcome decades of purposeful misrepresentation.

It was this point that I drove home as forcefully as I could during my all-too-brief time slot of 40 minutes. I told the audience, several hundred strong, that if they were just capitalists looking for the next thing to make a profit from, they were part of the problem. It's this money-over-all-else ethic that destroyed the major record label industry, which has never recovered. It would be the ultimate defeat if the marijuana industry went the same way.

During the Q&A, someone literally took the words out of my mouth and suggested that vendors should be like microbreweries, where quality is the priority. I remarked that many of them were likely going to become quite wealthy but that wealth was worthless if it just made you mean.

I talked with a lot of people afterward. I learned a lot and was grateful for the opportunity. Then my adventure started.

I went to the airport hours early and waited for my flight down to Burbank. After a few delays due to heavy rains, I was finally on board. The pilot came out and told us that the runways in Burbank were under several inches of water. For more than an hour, we waited for an update. We eventually got it: Burbank Airport had closed.

I was able to get a ticket for a flight to Los Angeles scheduled for 2000 hrs. As this flight too experienced one delay after another, I noticed a woman walking around with an acoustic guitar soft bag on her shoulder. I thought I recognized her. At 0100 hrs., when the flight finally took off, she walked by me to take her seat and I was 99 percent sure. I wanted to tell her that I have been listening to her since I was a child and thank her.

On my way out of the arrival section, I walked by a limo driver holding a sign that said "Baez." How cool!

I stood alone at the taxi stand until a young woman walked up and asked if she was in the right place for a taxi. I said yes and stared at her as I waited for it to sink in. She was wearing a T-shirt from my recent tour. The look on her face was priceless.

The fact that the electricity was out in my neighborhood should have made me remember that my house has electrically activated locks. It was only after the taxi had left that I realized I was stuck outside.

After a long walk, another taxi and a few hours of sleep in a Studio City hotel, I was eventually able to get into my house, a little more than 24 hours after I got to SFO. Put that in your pipe and smoke it.


Tashaki Miyaki: See Monday.

PHOTO BY MARC GABOR

fri 3/3

Tom Brosseau
@ SANCTUARY SANTA MONICA

Tom Brosseau was raised in the small city of Grand Forks, North Dakota, and although he spent a decade in Los Angeles and was a regular at Largo — where ribald, sardonic humor is usually the order of the day — there is still a Midwestern directness and disarming sincerity in his music. "Love is one powerful luck/ An everlasting drug," he croons softly on "You Can't Stop," from his 2016 album, *North Dakota Impressions*. Most of the tracks are gentle, acoustic guitar–based ballads that are distinguished by his clear, yearning vocals and earnestly romantic lyrics, which succinctly evoke small-town life. He's part of actor-singer John C. Reilly's circle of musical friends, and he's even collaborated with the stellar classical violinist Hilary Hahn. Contemplative folk singer Garrett Pierce and local acoustic-pop stylist Sofia Wolfson open. **–Falling James**

John Kay & Steppenwolf
@ THE SABAN

Over the course of nine studio albums released between 1968 and 1976, Steppenwolf helped bridge the gap between psychedelic rock and the earliest progenitors of heavy metal. Their greatest cultural contribution was when two songs from their 1968 self-titled debut album, "Born to Be Wild" and "The Pusher," were released as part of the *Easy Rider* film and soundtrack the following year. Blending musical styles, Steppenwolf alternated between the escapist and hedonistic themes of the hit "Magic Carpet Ride" and increasingly politically charged material, such as the title track of 1969's *Monster*. This current lineup features frontman John Kay leading longtime bandmates in delivering those Steppenwolf classics along with fan favorites "Sookie Sookie," "Rock Me," "Hoochie Coochie Man" and "Rock & Roll Rebels." Also at the Libbey Bowl on Saturday, March 4. **–Jackson Truax**

Ralph Towner
@ BLUEWHALE

Playing all the parts of a small instrumental group on one guitar is the essence of Ralph Towner's art, which, whether on classical or 12-string guitar (often in alternate tunings), flows with a pristine, probing sonority that is instantly recognizable. From his earliest recordings with the avant-jazz-folk ensemble Oregon in the early 1970s throughout his now 44-year run of solo and collaborative works on the ECM label with the likes of John Abercrombie, Gary Peacock, Jan Garbarek, Eberhard Weber and Egberto Gismonti, Towner's incisive economy of means might best characterize his gift. His new album, *My Foolish Heart* (ECM), is solo magic of the highest order, with shiveringly beautiful one-man-guitar-orchestra settings for the titular classic and typically fascinating compositions of his own. **–John Payne**

sat 3/4

Women Fuck Shit Up Fest
@ THE SMELL, FIVE STAR BAR

Now in its third year, Women Fuck Shit Up Fest returns with a two-day cavalcade of art, music and unity. This year's lineup is staggering in its breadth and depth, with almost 40 artists spread across two venues, including multi-instrumentalist and double violin virtuoso Gingger Shankar, Fat Wreck Chords power-pop combo Bad Cop/Bad Cop, drumming and electronics firebrand Madame Gandhi, and Moldy Peach Kimya Dawson. This year's fest benefits Alexandria House, a transitional home in Koreatown, which has for 20 years been there for single women and moms making the leap from an emergency shelter to a more permanent home. Also Sunday, March 5.
–David Cotner

Brian Jonestown Massacre
@ THE FONDA THEATRE

Anton Newcombe and Brian Jonestown Massacre are masters at suggesting the future by reading the bones of the past, and *Don't Get Lost*, their new (and sudden) sequel to last year's *Third World Pyramid*, is predictive analog sci-fi of the highest order. "Open Minds Now Close" is a valentine to Harmonia's prog classic "Watussi" and "Groove Is in the Heart" is riding the same two-lane blacktop as Primal Scream's *Vanishing Point*. The spirit of tape manipulators This Heat is alive and well on songs like "One Slow Breath" and "Fact 67," and PiL's corrosive "Annalisa" sends its regards from the beyond, too. Like Broadcast, BJM know how to sound both prescient and ancient — even occult — at the same time. With anyone else, that'd be a paradox, but with them, it's just what they do. **–Chris Ziegler**

Quetzal
@ RUTH B. SHANNON CENTER

Quetzal still have the power to surprise on their new album, *The Eternal Getdown*. Even after two decades of provoking listeners with an unusual combination of restlessly varied, entrancing music and slyly subversive, socially minded lyrics, the East L.A. band are mixing influences even further. The musical collision of cultures and histories starts from the first track, "Espejos vs. The Gaze," which segues from acoustic folk to a cool trip-hop groove laced with violin and spaghetti Western guitar, followed by chanting choruses and a surge of hard-rock rage. "Take a picture of my suffering, a memento of my wares," Martha Gonzalez purrs with deceptively languid soulfulness as she bargains with some run-of-the-mill cultural imperialist. Guest Aloe Blacc pumps up the ultra-funky "Get to Knowing," while the "La Bamba" remake turns into a mad whirlwind of stringed instruments. **–Falling James**

sun 3/5

iHeart Radio Music Awards
@ THE FORUM

You know the times are a-changin' when seemingly escapist pop singers are speaking up about the new presidential administration. At the Grammy Awards, Katy Perry slunk around the stage to the frothy beats of her new single, "Chained to the Rhythm," even as she sarcastically urged, "Put your rose-colored glasses on and party on," and warned about being "trapped in our white picket fence like ornaments." She echoed that perfor-



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KARRIEM RIGGINS WITH J ROCC
Celebrating the release of his new album, *Headnod Suite* (out now on Stones Throw Records) with a live set & signing at Amoeba. Best known as a Jazz drummer & Hip-Hop producer (Common, Kanye, The Roots, Kaytranada), his latest is 29 tracks of pure hip-hop.

Thursday • March 9th • 6 PM
MURS CD SIGNING @ SPACE15TWENTY
MURS is ready to drop his latest album, *Captain California*, out March 10th on Strange Music. Purchase your copy of *Captain California* at Amoeba a day early, on Thursday, March 9th, and receive a ticket to attend this special signing event, which will be hosted by our friends at Space15Twenty in the courtyard at 1520 Cahuenga Blvd.

Tuesday • March 14th • 6 PM
THE LOVE WITCH DVD SIGNING
Anna Biller visits Amoeba to celebrate the DVD/Blu Ray release of her celebrated indie film, *The Love Witch* (Oscilloscope Pictures). Anna wrote, directed, produced, edited and handled production and costume design for this gorgeously realized and darkly humorous story - a tribute to Technicolor thrillers of the '60s.

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TERAGRAM BALLROOM

3/2: Railroad Earth
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3/4: Karl Denson's Tiny Universe
The Creation Factory
3/5: SOLD OUT Trevor Hall
Satsang
3/7: SOLD OUT Dr. Octagon
3/8: SOLD OUT Milky Chance
3/9: Imelda May
3/10: SOLD OUT The Japanese House
3/11: Rock the Night:
A Benefit To Cure Crohn's and Colitis with performances by Jakob Dylan, Chris Martin, Butch Walker, and Jade
3/12: NateWantsToBattle
3/17: SOLD OUT Teenage Fanclub
3/18: Lettuce
3/21: Cameron Avery
3/24: The Motet
3/25: SOLD OUT Electric Guest
3/29: Envy on the Coast
3/31: Generationals
4/1: Delicate Steve
4/2: Red Baraat Festival of Colors
4/4: SOLD OUT Patti Smith and her Band
4/7: Senses Fail
4/8: Power Trip
4/11: Of Montreal
4/14: Suicide Girls Blackheart Burlesque

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mance when she was joined at the Brit Awards by dancing skeletons dressed like Donald Trump and Theresa May. Who knows if the Santa Barbara native will be any bolder at this SoCal awards show, a normally innocuous affair that showcases the fluffiest in pop. Other potential highlights include the slick yet funky musical dexterity of Bruno Mars, as well as Ed Sheeran and The Chainsmokers. **–Falling James**

mon 3/6

Tashaki Miyaki, Winter, The Tyde, Shannon Lay
@ THE ECHOPLEX

"Oh, and I want fame/And all the boys will want me," singer Paige Stark declares guilelessly in a foggy haze on "Girls on T.V.," from Tashaki Miyaki's debut album, *The Dream*. Life is indeed but a dream for the local band, who shroud their music in an impenetrable veil of fuzzy distortion and sludgy tempos. The contrast between the wall of guitars and Stark's melodically radiant vocals evokes the candied pop of Mazzy Star, but there is also a more darkly alluring heaviness and bold pop grandeur in Tashaki Miyaki's approach. As Winter, Samira Winter gives her version of dream pop more of a glossy and glassy spin. The Tyde's retro psychedelica is more driving, whereas Feels' Shannon Lay strums ethereally lulling electric folk idylls. **–Falling James**

tue 3/7

Six Organs of Admittance, Itasca
@ THE BOOTLEG

On Ben Chasny's newest Six Organs album, *Burning the Threshold*, he shelves his self-designed Hexadic songwriting language — an invention that deserves your attention, by the way — that powered his last two albums and returns to something ... well, "conventional" is never the word for Chasny, so let's settle for "traditional," although that still barely covers it. Rearranged for fuzz and feedback, this would be an obliterating album. But *Threshold* has even more power in its mostly acoustic settings, where light (and dark) bleed around the edges of the songs. Chasny's instrumentals are cascades of movement and melody, and his vocal pieces sprout from a single point of contact between gentle back-porch folk and acrobatic prog mathematics. With opener Itasca, a powerfully committed L.A. singer-songwriter who complements Chasny perfectly. **–Chris Ziegler**

wed 3/8

Whitechapel, Cattle Decapitation, Goatwhore
@ THE BELASCO

To celebrate the 35th anniversary of Metal Blade Records, the label that has had the likes of Goo Goo Dolls, Slayer, King Diamond and GWAR on its books over the years, an impressive bill has been assembled featuring some of the most ferocious groups currently under Metal Blade's wings. The headliners are Whitechapel, the Tennessee deathcore band that formed 11 years ago, appropriately named after a violent area of East London. Their vocals are gravelly and their tunes deceptively emotional. Before that, San Diego deathgrind band Cattle Decapitation likely will batter heads as mercilessly as the commercial farming practices they're protesting through their lyrics. Goatwhore bring unrelenting, sludgy death metal with them from New Orleans. Allegaeon and Necromancing the Stone round out an undeniably brutal bill.
–Brett Callwood

thu 3/9

P.O.S.
@ THE ROXY

Minneapolis rapper Stefon "P.O.S." Alexander approaches hip-hop with a skater punk's daredevil attitude, executing tricks with his cadence and wordplay as if he's just grinding at the park with his buddies; whether he wipes out or sticks the landing, it's all part of the fun. On "Wearing a Bear," from his latest album, *Chill, Dummy*, he whiffs on a lyric with such enthusiasm that it almost sounds intentional. *Chill, Dummy*, which features guest appearances from Busdriver, Open Mike Eagle, Lizzo and Kathleen Hanna, is P.O.S.' first album in five years and marks his return after health issues forced him into temporary retirement. At last fall's Music Tastes Good festival in Long Beach, he proved that the time off hadn't dulled his edge, as he leaped off the stage to rap his funny but fiercely political lyrics from the middle of a mosh pit.
–Andy Hermann

Respect 18th Anniversary with Roni Size
@ PROJECT L.A.

Drum 'n' bass may be the forgotten stepchild of dance music, but that has only made it the most resilient of the styles. Case in point: Los Angeles' Respect, which has unfailingly run its weekly party since 1999, celebrates its 18th anniversary with another resilient drum 'n' bass entity, Roni Size. Along with his group, Reprazent, Size changed the face of the underground sound on an international level with his award-winning double album, *New Forms*, which smoothly brought elements of jazz into the drum 'n' bass structure with a fresh and accessible approach. This year marks the 20th anniversary of *New Forms*' release, which coincides with Size's win of the Inspiration Award at the U.K.'s recent Music Producers Guild Awards. There is no better place than at the stalwart Respect for Size to celebrate. **–Lily Moayeri**

CLUBS

ROCK & POP

THE AIRLINER: 2419 N. Broadway, L.A.. The Sonny Vincent Family Benefit Show, with Rough Kids, Maniac, Sly-Fi, Telephone Lovers, Tenement Rats, Sat., March 4, 9 p.m., $8. Urban Witch, Sidewalks & Skeletons, Brothel, Resonata, Tue., March 7, 10 p.m.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Boogaloo Assassins, Quita Peñas, Fri., March 3, 9 p.m., $10. Motorcycle Boy, Mink Daggers, The Cornfed Project, Symbol Six, Albatross Overdrive, Wolves in Argyle, Sat., March 4, 9 p.m., $10. Shitty Petty, Too Tough 2 Die, Vampirates, Sun., March 5, 8 p.m., $7.

AMOEBA MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Que Madre, Fri., March 3, 8 p.m., free.

BAR 20: 8462 W. Sunset Blvd., West Hollywood. Cherry/Martin, Fri., March 3, 10 p.m., free.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Midnight Sister, Active, Bird Community, Kid Bloom, Brayton Bowman, Mon., March 6, 8 p.m.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. St. Merissa, Mr. Flamenco, Wed., March 8, 8 p.m., free.

THE BOOGIE: 100 Fishermans Wharf, Redondo Beach. Pier Aid, with STD's, Neckbreaker, Super Session, Public Nuisance, Carpit, Culo 13, Jak Frost and others, Sun., March 5, 3-5 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd. Dent May, Cones, Lily McQueen, Fri., March 3, 8:30 p.m., $12. Sinkane, Grateful Shred, Sat., March 4, 8:30 p.m., $17. Laura Stevenson, Chris Farren, Ogikubo Station, Sun., March 5, 8:30 p.m., $15. La Bouquet, Rad Horror, Field Medic, Mon., March 6, 8 p.m., free. Six Organs of Admittance, Itasca, Tue., March 7, 8:30 p.m., $13 (see Music Pick). Naomi Green, Danke, Jett Kwong, Wed., March 8, 8:30 p.m. Warbly Jets, Twin Temple, Gutxi Bibang, Starcrawler, Thu., March 9.

CAFE NELA: 1906 Cypress Ave. Man-Wray, Somos Mysteriosos, Master Cylinder, Exploding Pintos, Sat., March 4, 8:30 p.m., $5. The Gitane Demone Quartet, The Rikk Agnew Band, Swords of Fatima, Joe Baiza, Herbert, Sun., March 5, 4:30 p.m., TBA. Abby Travis, Jenny Luna & the Moondogs, Sarah Margaret Huff, Chicanas Cholas y Chisme, Olive Oztentatious, Wed., March 8, 7 p.m., $10.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. The Spinners, Fri., March 3, 9 p.m., $34-$64. Hal Ketchum, Thu., March 9, 9 p.m., $24-$38.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. Whitney Rose, Fri., March 3, 6 p.m., TBA.

COMPLEX: 806 E. Colorado St., Glendale. Expansion Team Soundsystem, Myka 9, Tha Ynoe, Mister C.R., Fri., March 3, 8 p.m., $15. Aesthetic Perfection, Night Club, Nyxx, Sat., March 4, 9 p.m., $15. Ironaut, Monolith, Disastroid, The Watchers, Lords of Beacon House, Salem's Bend, The Rare Breed, Electric Parlor, Sun., March 5, 3-11 p.m., $5 & $10. Street Fever, Hide, Winkie, plus Vowws (DJ set), Thu., March 9.

DOLL HUT: 107 S. Adams St., Anaheim. The Deadbeats, Saccharine Trust, Chango's Psychotic Garage Hut, Sat., March 4, 7 p.m., $12.

THE ECHO: 1822 W. Sunset Blvd. Creeper Lagoon, Two Sheds, The Knitts, Fri., March 3, 8 p.m., $14.50. Shiner, Mossbreaker, Sat., March 4, 6:30 p.m., $17.50. Vallis Alps, Matt Maeson, Mon., March 6, 8:30 p.m., $14.50. Emo Nite, Tue., March 7, 9 p.m., $10. Goon, Billy Changer, Draag, Cheap Tissue, Wed., March 8, 8:30 p.m., $9.50. LVL Up, Palm, L.A. Police Department, Thu., March 9, 8 p.m., $11.50.

THE ECHOPLEX: 1154 Glendale Blvd. Elohim, WRLD, Smle, Fri., March 3, 8:30 p.m., $15.50. Cosmonauts, Thigh Master, Echolust, Deaf Dance, Sun., March 5, 9 p.m., $13. Tashaki Miyaki, Winter, The Tyde, Shannon Lay, Mon., March 6, 8:30 p.m., free (see Music Pick). Youngr, Japanese Wallpaper, Jamie Isaac, Thu., March 9, 8 p.m., $15.

FIVE STAR BAR: 267 S. Main St., L.A. Women Fuck Shit Up Fest, Sat., March 4, 5 p.m. See Music Pick.

THE GLASS HOUSE: 200 W. Second St., Pomona. Andy Black, William Control, Palaye Royale, Fri., March 3.

GRAMMY MUSEUM: 800 W. Olympic Blvd., Los Angeles. Klaus Voormann, Tue., March 7, 7:30 p.m., $20.

HAM & EGGS TAVERN: 433 Eighth St., L.A. The Do-Its, Mo Troper, Surprise Vacation, Mon., March 6, 8 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. John Isaac Watters, We Are the West, Flood Coats, Noah Lamberth, Fri., March 3, 8 p.m., free. Groves, Jane, The Habits, Cologne, Sat., March 4, 8 p.m., free. Audiomammal, Stars at Night, Midnight Faces, Umm, Sun., March 5, 8 p.m., $7. Night Talks, Lauren Ruth Ward, Holy Wars, Beyond Rare, Tue., March 7, 8 p.m., free. Rudy De Anda, Protistas, The Red Pears, Orchin, Thu., March 9, 8 p.m., $8.

THE KIBITZ ROOM: 419 N. Fairfax Ave. The Cherry Bluestorms, Robbie Rist, Sat., March 4, 10 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd. Aste Mari, Tolliver, The Uhuruverse, Puppy the Great, Marrque Nunley, Hippie Trap Goddess, Fri., March 3, 9 p.m.; Maleek Berry, Fri., March 3, 10 p.m. The Chiefdom, Born Allah, Queen Kandi Cole, Fuzzy, Sun., March 5, 8 p.m. Bonnie Daffoe, Daphne Greene, The Greenest, Wed., March 8, 9 p.m. Rich the Kid, Jay Critch, Evander Grim, Thu., March 9, 9 p.m., TBA.

LOT 1 CAFE: 1533 W. Sunset Blvd. The Darts, Electric Children, Weird Omen, Sun., March 5, 7 p.m., TBA.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd. Peter Rowan, Jack Casady, Fri., March 3, 8 & 10 p.m., $30. Railsplitters, Steep Ravine, Sat., March 4, 8 p.m., $15. Noam Pikelny, Sun., March 5, 8 p.m., $25.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Andy Frasco, The Travis Peery Band, The Place, Main Man, Fri., March 3, 8 p.m., $15. Imaginary Friends, FireMelon, The Twistin' Tornados, Checkerneck, The Savage Detectives, Dragsterbarbie, Sat., March 4, 8 p.m., $10. The Wayne Garner Band, Noface Shadowmen, Austin G, Ruth Carp & the Fish Heads, Sun., March 5, 6:30 p.m., $8. Giselle, Baylee Barrett, Mike Wingless & the Flight, Sonya Rome, Tue., March 7, 7 p.m., $8. Joshua David, Korduroy, Pink Lotus, Wed., March 8, 7:30 p.m., $10. The Balkun Brothers, Xodady, Stealth Tenant, Thu., March 9, 7:30 p.m.

THE MONTY: 1222 W. Seventh St., Los Angeles. Starcrawler, DJ Killed by Beth, DJ Noah Wallace, DJ Don Bolles, at Velvet Tinmine, Fri., March 3, 9 p.m., free.

THE OFFBEAT: 6316 York Blvd., Highland Park. Dangerously Sleazy, L.A. Suspects, The Mormons, The Herms, Tue., March 7, 8:30 p.m., free.

OHM NIGHTCLUB: 6801 Hollywood Blvd. Chief Keef, Machine Gun Kelly, Thu., March 9, 9 p.m.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. Temples, Night Beats, Deap Vally, Froth, JJUUJJUU, Fri., March 3, 6 p.m., $30. Jesika Von Rabbit, Yip Yops, Sat., March 4, 9 p.m., $15. Country Lips, Thu., March 9, 8 p.m., free.

PIG 'N WHISTLE: 6714 Hollywood Blvd. Sam Pocker & the Pretty Colors, Fri., March 3, 7:30 p.m., $10.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach. DCHAV, Mess, The Tall Si, Tue., March 7, 9:30 p.m.

RESIDENT: 428 S. Hewitt St. Matt Pond PA, Annuals, Completions, Sat., March 4, 6:30 p.m., $15. Helado Negro, Mon., March 6, 8 p.m., $15. Dude York, Naked Giants, American Nights, Wed., March 8, 8 p.m., $10.

THE ROSE: 245 E. Green St., Pasadena. The Spinners, Sat., March 4, 9 p.m., $44-$64. Y&T, Sun., March 5.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Cosmo's Midnight, Whereisalex, Fri., March 3, 9 p.m., $20. Chicano Batman, SadGirl, 79.5, Sat., March 4, 9 p.m., $25. Mykki Blanco, Cakes da Killah, Sun., March 5, 8:30 p.m., $16. Steel Panther, Them Evils, Mon., March 6, 8 p.m., $26. X Ambassadors, Morgxn, in a benefit for Planned Parenthood, Tue., March 7, 8 p.m., $45-$75. Saba, Sylvan LaCue, Caleborate, Wed., March 8, 9 p.m., $18. P.O.S., Sims, Dwynell Roland, Thu., March 9, 9 p.m., $18 (see Music Pick).

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Y&T, Fri., March 3, 8 p.m., $23.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Geordie Kieffer, Magic Bronson, Split Party, Ceasefire, Mon., March 6, 9 p.m., free. Reggie Watts & Karen, Gateway Drugs, Tue., March 7, 9 p.m., $10. Desert Mountain Tribe, The Sleeping Ghost, Wed., March 8, 9 p.m., $10. Death by Unga Bunga, The Fontaines, Thu., March 9, 9 p.m., $12.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Caitlin Eadie, The Swansons, L.A. Coyote, Electric Carlos, Beatjackers, Shane Grey, 19th Moon, Fri., March 3, 8 p.m., $15. Ty Alex, Django Soulo, Sun., March 5, 7 p.m., free. Savannah Gardner, Michael Conrad, Eden Iris, Jim Priest, Mon., March 6, 7 p.m., $10. Ruth Carp & the Fish Heads, Youth on Soda, Lunar Gateway, Tue., March 7, 8 p.m., $10. One Hundred Paces, Jonah Sissoyev, John Day River, Travis Marsh, Wed., March 8, 8 p.m., $10. Vanderocker, Apache Wilds, International Connection, Kellsa, Thu., March 9, 8 p.m., $10.

THE SMELL: 247 S. Main St., Los Angeles. Alice Bag, Seth Bogart, San Cha, Xina Xurner, Frisco Dykes, Butcher Boys, Fri., March 3, 8 p.m., $7. Women Fuck Shit Up Fest, with Madame Gandhi, Gingger Shankar, Wolfprize, Corina Seas, Disco Shrine, Inti WaWa, Soar, Saint Cecilia, Restlust, Maddie Ross, Mona Demone, Sat., March 4, 5 p.m., $12 & $20 (see Music Pick). Women Fuck Shit Up Fest, With









Kimya Dawson, Wasi, Blushh, Aparato, San Cha y las Sirenas, Skydive, Sawyer Key, Whisper Kid, Minimall, Gypsum, Lucy Gucy, Bad Cop/Bad Cop, Sun., March 5, 4 p.m., $12. This Saxophone Kills Fascists, Jessika Kenney's Svaramorphed, Calligraphies, Tue., March 7, 9 p.m., $5. Prissy Whip, Consumer, Illuminati Sex Party, Wed., March 8, 9 p.m., $5.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Hippo Campus, Fri., March 3, 9 p.m., $16. Karl Denson's Tiny Universe, Sat., March 4, 9 p.m., $25. Trevor Hall, Sun., March 5, 8 p.m., $22. Dr. Octagon, Tue., March 7, 8 p.m., $20. Milky Chance, Wed., March 8, 8 p.m., $30. Imelda May, Thu., March 9.

TIMEWARP RECORDS: 12204 Venice Blvd., Los Angeles. Manhattan Murder Mystery, Miss Lori & the Family Band, Fri., March 3, 6 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. The Wood Brothers, The Shook Twins, March 3-4, 7 p.m., $25. Whiskey Myers, The Wans, Mon., March 6, 8 p.m., $15. Bash & Pop, The Yawpers, Tue., March 7, 7:30 p.m., $18. Big Thief, Fell Runner, Henry Jamison, Wed., March 8, 8 p.m., $15. G. Love & Special Sauce, City of the Sun, Thu., March 9, 7 p.m.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Black Sabbitch, Dig the Kid, The Henchmen, Sat., March 4, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. L.A. Guns, March 3-4, 11 p.m., TBA.

—Falling James

JAZZ & BLUES

AU LAC: 710 First St., L.A. Kenny Washington, Sat., March 4, 7:30 p.m. Sista Jean & the Blues Machine, Viva Vinson's Blues All-Stars, Thu., March 9.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Prophecy, Fri., March 3, 9:30 p.m., $25. Cosmosquad, Sat., March 4, 9 p.m., $25. Tritone Asylum, Sun., March 5, 9:30 p.m., $15. Katja Rieckermann, Tue., March 7, 9 p.m., $20. Chuck Kavooras, Wed., March 8, 9:30 p.m., $15. Steve Fister, Thu., March 9, 9 p.m., $15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Ralph Towner, Fri., March 3, 9 p.m., $25 (see Music Pick). The Nick Mancini Collective, Sat., March 4, 9 p.m., $15. The Necks, Sun., March 5, 7 p.m., $20. Ben Finley, Mon., March 6, 9 p.m., TBA. The Vardan Ovsepian Chamber Ensemble, Wed., March 8, 9 p.m., $20. Sinne Eeg, Thu., March 9, 9 p.m.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Jane Monheit, March 3-4, 8:30 p.m., $30 & $35. Bobby Rodriguez & His UCLA Latin Jazz Big Band, Sun., March 5, 7:30 p.m., TBA. The Trio Project, with Hiromi, Hadrien Feraud & Simon Phillips, March 6-8, 8:30 p.m.; Wed., March 8, 10:30 p.m., $35.

EDWIN MILLS BY EQUATOR: 22 Mills Place, Pasadena. Sandra Booker & Tony Pulizzi, Fri., March 3, 7 p.m.

—Falling James

COUNTRY & FOLK

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Golden Bough, Fri., March 3, 8 p.m., $18. Juni Fisher, Sat., March 4, 3 p.m., $20; The Carbé Durand Duo, Sat., March 4, 7 p.m., $18. The Lion Sons, Sun., March 5, 7 p.m., $18. Will Ryan & the Cactus County Cowboys, Tue., March 7, 8 p.m., $18. Patrick Carrico, Irene Espiritu & the Itch, Pam Loe, The Podunk Poets, Kassidy Heal, Eli Locke, Chad Watson, Neil Rosengarden, Vern Monnett, Thu., March 9, 7:30 p.m., $20.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., March 3, 9 p.m., free. Pete Anderson, Sun., March 5, 8 p.m., free. Slim Jenkins, Tue., March 7, 9 p.m., free.

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Croatia Squad, Fatherdude, Goose Mavrk, Fri., March 3, 9:30 p.m. Timmy Trumpet, DJ Kash, Taylor Jaymin, Amerek, Sat., March 4, 10 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Eva Shaw, Fri., March 3, 10 p.m., $12. Inai, Sat., March 4.

EXCHANGE L.A.: 618 S. Spring St. ATB, Fri., March 3, 10 p.m. Loudpvck, Krane, Vindata, Sat., March 4, 10 p.m.

LOS GLOBOS: 3040 Sunset Blvd. Warehouse L.A., Fri., March 3, 10 p.m. Bootie L.A., Sat., March 4, 9 p.m.

PROJECT CLUB L.A.: 6356 Hollywood Blvd. Roni Size, Armanni Reign, Junglist Platoon, Scooba, MC Dre, Thu., March 9, 9 p.m., $10-$20. See Music Pick.

SOUND NIGHTCLUB: 1642 Las Palmas Ave. Skream, Idris Elba, Doc Martin, Fri., March 3, 10 p.m. Chris Lake, Born Dirty, Sat., March 4, 10 p.m.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Killahurtz, Dubmotion, Version, Fri., March 3, 9 p.m., $10. Max Graham, Sat., March 4, 9 p.m., $15; Pandamonium Festival, Sat., March 4, 9 p.m., $10. Asylum, Wed., March 8, 10 p.m., $15. Mani Coolin, Correy C the G, Thu., March 9, 9 p.m., $15.

—Falling James

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CONCERTS

FRIDAY, MARCH 3

DEORRO: With AutoErotique, ZooFunktion, Garabatto, Tres Etah, 9 p.m. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

GO **EMILY WELLS, JAPANESE BREAKFAST:** 5 p.m., $18. Natural History Museum, 900 Exposition Blvd.

GEORGE THOROGOOD & THE DESTROYERS: 9 p.m. Morongo Casino, 49500 Seminole Drive, Cabazon.

GO **JOHN KAY & STEPPENWOLF:** 9 p.m., $58-$98. Saban Theatre, 8440 Wilshire Blvd. See Music Pick.

KAITLYN AURELIA SMITH: With Gifted & Blessed, 9:30 p.m., free. Union Station, 800 N. Alameda St.

LEBOWSKI FEST: The Kyle Gass Band, 7 p.m., $20-$30. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO **THE PRETENDERS:** 8 p.m. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula.

SHINY TOY GUNS: With Kitten, 8:30 p.m., $25.50. The Regent Theater, 448 S. Main St., Los Angeles.

GO **TOM BROSSEAU:** With Garrett Pierce, Sofia Wolfson, 7:30 p.m., free. Church in Ocean Park, 235 Hill St., Santa Monica. See Music Pick.

WILLIAM SINGE, ALEX AIONO: 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

SATURDAY, MARCH 4

ALONE & TOGETHER: With Kevin Morby, Sam Cohen, Eric D. Johnson, Joe Russo, Josh Kaufman, 7:30 p.m., $25.50. The Pico Union Project, 1153 Valencia St.

GO **THE BRIAN JONESTOWN MASSACRE:** With Miranda Lee Richards, 9 p.m., $28.50. The Fonda Theatre, 6126 Hollywood Blvd. See Music Pick.

DATSIK: With Warren G, Rusko, 9 p.m., $30-$60. Hollywood Palladium, 6215 W. Sunset Blvd.

GO **DON'T SIT DOWN:** A Planned Parenthood benefit with Best Coast, Grouplove, Liz Phair, The Lovely Bad Things, The Side Eyes, Muna, The Regrettes, members of Veruca Salt, plus Waaves (DJ set), Lily Hayes (DJ set), Jimmy Tamborello (DJ set), 7 p.m., $49.50. El Rey Theatre, 5515 Wilshire Blvd.

GEORGE BENSON: 9 p.m., $58-$98. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

GO **JOHN KAY & STEPPENWOLF:** With Mary Loves MollieWith Mary Loves Mollie, 6 p.m., $38-$88. Libbey Bowl, 210 S. Signal St., Ojai. See Music Pick.

JOSÉ FELICIANO: 8 p.m., $55. Carpenter Performing Arts Center, 6200 Atherton St., Long Beach.

JOSÉ GONZÁLEZ & THE GÖTEBORG STRING THEORY: 8 p.m., $39-$69. UCLA, Royce Hall, 340 Royce Drive.

LISA FISCHER & GRAND BATON: 7:30 p.m., $95-$125. The Broad Stage, 1310 11th St., Santa Monica.

GO **QUETZAL, CAMBALACHE:** 7:30 p.m., $25. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier. See Music Pick.

TEMPLES: With Night Beats, Deap Vally, Froth, 7 p.m., $20.50. The Regent Theater, 448 S. Main St.

WILLIAM SINGE, ALEX AIONO: 8 p.m. The Novo.

SUNDAY, MARCH 5

GO **IHEARTRADIO MUSIC AWARDS 2017:** With Katy Perry, Bruno Mars, Ed Sheeran, The Chainsmokers, Shawn Mendes, Thomas Rhett, Noah Cyrus & Labrinth, Big Sean, 3:30 p.m., $80-$180. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

MELENDI: 7 p.m., $38.50-$88.50. The Wiltern.

THE SPINNERS: 8 p.m., $34-$74. Saban Theatre.

MONDAY, MARCH 6

BENJAMIN BOOKER: With Lotus Eater, in the Constellation Room, 9 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SPOON: 8 p.m., $37.50. The Observatory.

TUESDAY, MARCH 7

GO **BLACKALICIOUS:** 9 p.m., $18. The Observatory.
RED HOT CHILI PEPPERS: With Trombone Shorty & Orleans Avenue, 7:30 p.m. Staples Center.

WEDNESDAY, MARCH 8

BEBE REXHA: With Daniel Skye, Spencer Ludwig, 8:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd.
BON JOVI: 7:30 p.m., $19.75-$552.75. The Forum.
CHARLIE WILSON: With Fantasia, Johnny Gill, 7 p.m. Microsoft Theater, 777 Chick Hearn Court.
ISAIAH RASHAD: With Lance Skiiiwalker, Jay IDK, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd.
RED HOT CHILI PEPPERS: With Trombone Shorty & Orleans Avenue, 7:30 p.m., $49-$99. Staples Center.
GO **WHITECHAPEL:** With Cattle Decapitation, Goatwhore, Allegaeon, 6 p.m., $23. The Belasco Theater, 1050 S. Hill St., Los Angeles. See Music Pick.

THURSDAY, MARCH 9

CHARLIE WILSON: With Fantasia, Johnny Gill, 7 p.m. Microsoft Theater, 777 Chick Hearn Court.
DAYA: With Jess Kent, Frankie, 8 p.m. El Rey Theatre.
GHOSTFACE KILLAH: 8:30 p.m. The Regent Theater.
JAPANDROIDS: 9 p.m. The Fonda Theatre.
SKILLET: With Sick Puppies, Devour the Day, 6:30 p.m. The Belasco Theater, 1050 S. Hill St.

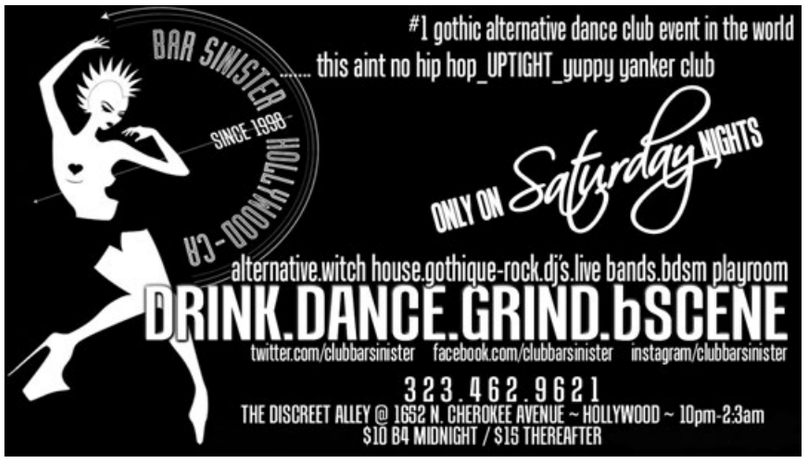
—Falling James

CLASSICAL & NEW MUSIC

THE COLBURN ORCHESTRA: Pianist Jongyun Kim unreels Prokofiev's Piano Concerto No. 2, and L.A. Opera's James Conlon conducts Stravinsky's *Petrushka* and Respighi's *Pines of Rome*, Sun., March 5, 8 p.m., $20 & $35. Musco Center for the Arts, Chapman University, 1 University Drive, Orange.
GO **GABRIEL KAHANE:** The New York composer contrasts Robert Schumann's *Dichterliebe* with his own *Craigslistlieder* (a song cycle based on Craigslist ads) and other works, Fri., March 3, 7:30 p.m., $45-$80. The Broad Stage, 1310 11th St., Santa Monica.
KATARZYNA SADEJ & BASIA BOCHENEK: Mezzo-soprano Sadej and pianist Bochenek sift through selections by Jean Sibelius, Jerzy Petersburski and Lili Boulanger, Fri., March 3, noon, free. First Lutheran Church & School, 2900 W. Carson St., Torrance.
THE L.A. BALALAIKA ORCHESTRA: The group welcomes guest vocalists Mark Goldenberg, baritone Vladimir Chernov and soprano Anna Belya, Sun., March 5, 3 p.m., $35-$45. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.
GO **L.A. PHILHARMONIC:** Composer John Adams conducts the orchestra in two performances of his landmark 1987 opera *Nixon in China*, Fri., March 3, 8 p.m.; Sun., March 5, 2 p.m., $20-$183. Walt Disney Concert Hall, 111 S. Grand Ave. See GoLA.
MARINÉ TER-KAZARYAN: Backed by pianist Gayane Simonyan, the soprano warbles art songs by Russian composers Rachmaninoff, Rimsky-Korsakov and Tchaikovsky, Sat., March 4, 8 p.m., free. Glendale College Mainstage Theatre, 1500 Verdugo Road.
GO **MILENA KITIC:** The Serbian-American mezzo-soprano revels in arias by Rossini, de Falla, Obradors, Montsalvage, Massenet, Bizet and Rachmaninov with the help of pianist Cheryl Lin Fielding, Thu., March 9, 7:30 p.m., $30-$50. Musco Center for the Arts, Chapman University, 1 University Drive, Orange.
GO **RALPH KIRSHBAUM & SHAI WOSNER:** Cellist Kirshbaum and pianist Wosner cover Beethoven's complete works for cello and piano over the course of two nights, Thu., March 9, 8 p.m.; Fri., March 10, 8 p.m., $39-$99. Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.
GO ***SALOME*:** Soprano Patricia Racette is the sadistic title character, Sun., March 5, 2 p.m., $29-$299. Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave.
AN UNEXPECTED PAIR: The ensemble juxtaposes string quartets by Shostakovich with heavy metal anthems by Judas Priest, Sat., March 4, 6 p.m., free, donations welcome. Silverlake Lounge, 2906 Sunset Blvd.
THE VINEYARD TOURING OPERA COMPANY: The group performs new scores to silent films, Sat., March 4, 6 p.m., $35. Forest Lawn Memorial Park, 1712 S. Glendale Ave., Glendale.

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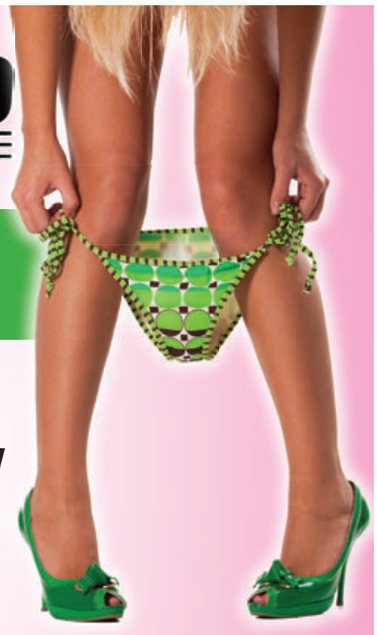
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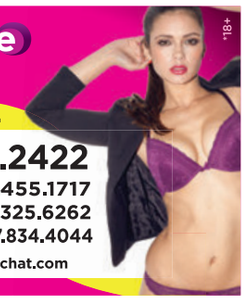
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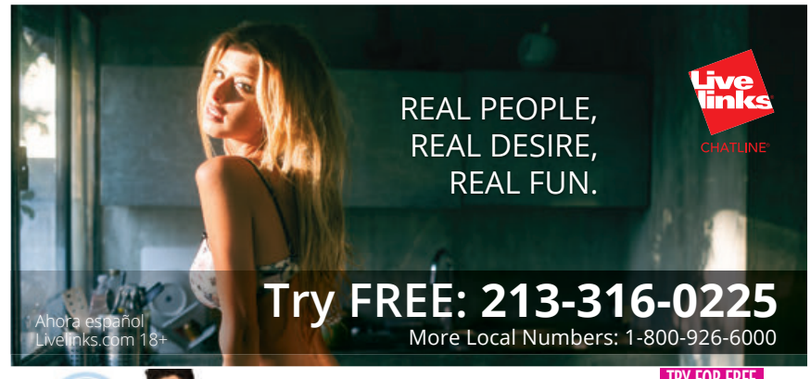
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Notices

656
Legal Notices

FICTITIOUS BUSINESS STATEMENT 2017030147
The following person is doing business as J&J Locksmith Mobile Service 11611 York Ave #A, Hawthorne, CA 90250. This business is conducted by an individual. The registrant has not commenced to transact business yet. Signed: Victor Jonathan Rios-Ortiz.
NOTICE- IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920. A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE SADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014. THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATE-
MENTNT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 2/9/17, 2/16/17, 2/23/17 3/2/17
LA Weekly

660
Public Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. VS029768
Superior Court of California County of Los Angeles located at: 111 N Hill St #102, Los Angeles, CA 90012.
Filed On 12/13/16 - In the matter of petitioner: Elizabeth De Horta. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 2/15/17 Located at Superior Court of California County of Los Angeles 111 N Hill St #102, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his/her name changed from: MICHAEL KHAI De HORTA to TYLER KHAI MICHAEL CASH. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 3/2/17, 3/9/17, 3/16/17, 3/23/17. Dated: February 15th, 2017.

662
Summons

SUMMONS
NOTICE TO DEFENDANT: TIANXIUONG ZOU, an individual YOU ARE BEING SUED BY PLAINTIFF:
OCCIDENTAL COLLEGE
CASE NUMBER: 14A26030. NOTICE! You have been served. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Respondent. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (**www.courtinfo.ca.gov /selfhelp**), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups
at the California Legal Services Web site: **(www.LawHelpCalifornia.org)** the California Courts Online Self-Help Center **(www.courtinfo.ca. gov/selfhelp)**, or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: **SUPERIOR COURT OF CALIFORNIA, CHATSWORTH 9425 Penfield Avenue, Chatsworth, CA 91311** The name, address, and telephone number of Petitioner's attorney, or Petitioner without an attorney,
is: WINN LAW GROUP
110 E Wilshire Ave. Ste 212
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Filed: December 05, 2014
Executive Officer/Clerk: Sherri R. Carter

662
Summons

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