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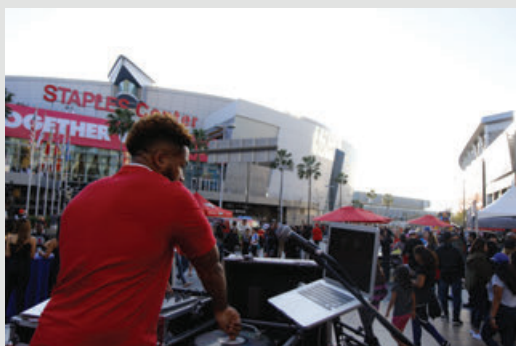
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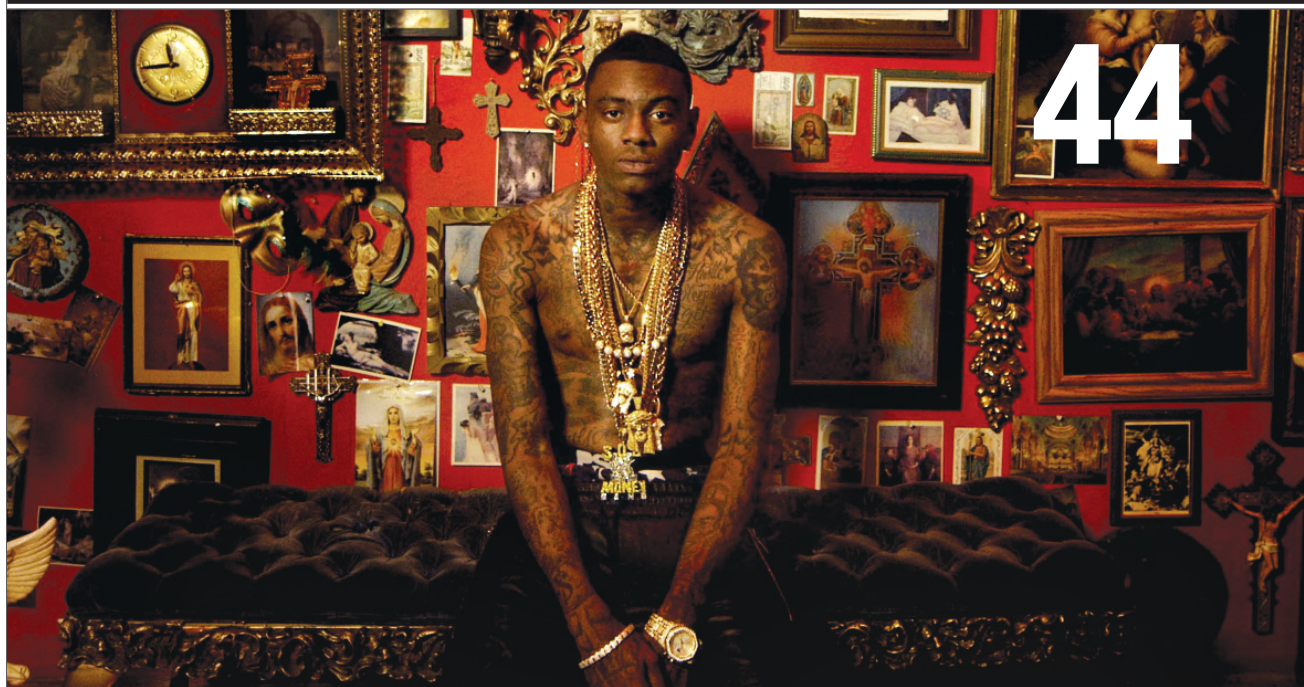
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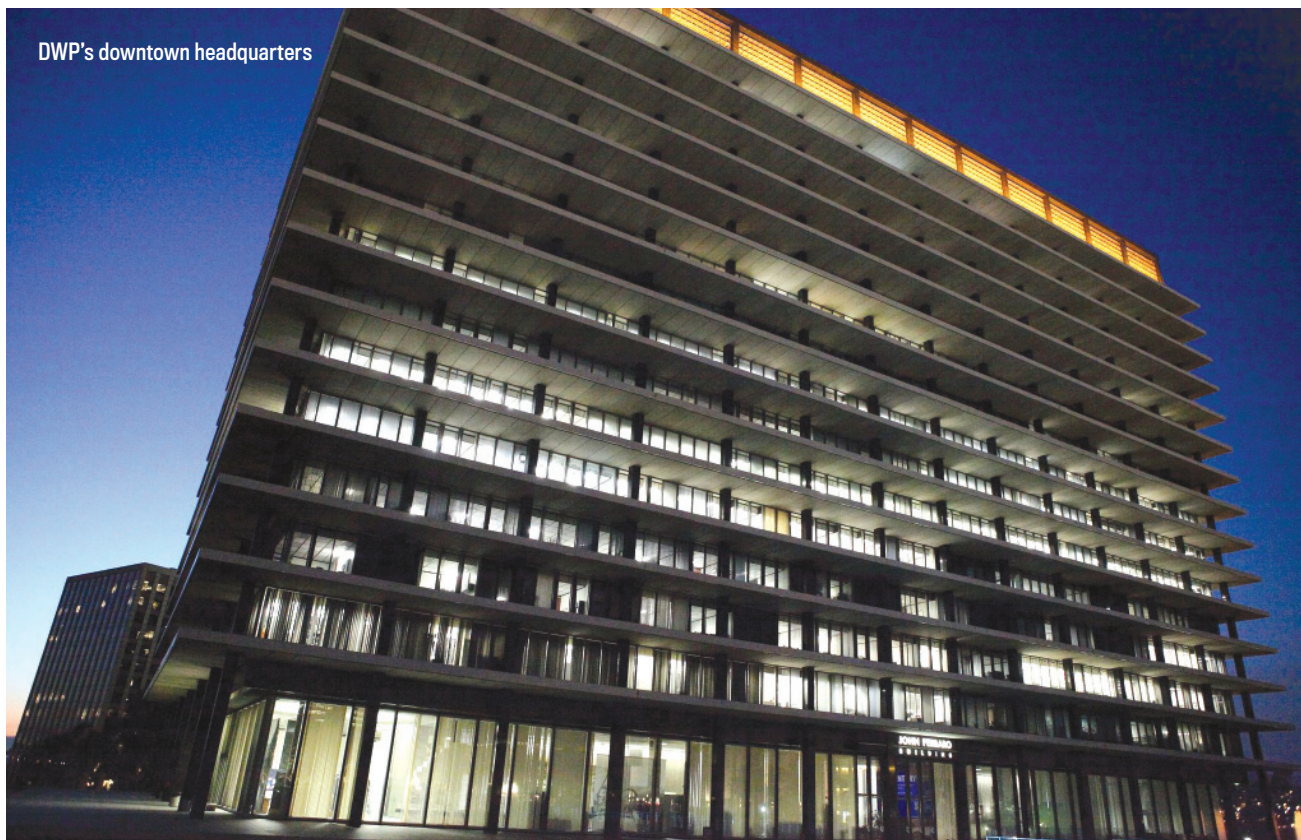


SELLING THE COAST ... 9

One of the California Coast's protectors has been ousted. Will that clear the way for developers — and is that necessarily a bad thing?

BY HILLEL ARON.

DWP's downtown headquarters



COURTESY OF SAM HOWZIT / VIA FLICKR

| News //

DWP DRAMA

DWP “reform” proposal would lead to higher rates — and would grant many union wishes

BY GENE MADDAUS

Councilman Felipe Fuentes unveiled a proposal in January that would bring major change to the Department of Water and Power. Angelenos love to hate the DWP. It's big and bloated, and it's always screwing something up, such as the recent fiasco over the new billing system.

Fuentes' proposal, which would require voter approval, calls for DWP reform. Those two words have eye-glazing potential, but it's worth digging into the details. In this case, Fuentes' ideas mirror the wishes of the DWP union, IBEW Local 18.

For those who may need a refresher, IBEW Local 18 played a central role in the 2013 mayor's race. The head of the union, Brian D'Arcy, led a \$4 million effort to elect Wendy Greuel. In a bit of campaign jujitsu, Eric Garcetti used that against her, accusing Greuel of being beholden to the union. He took aim at inflated salaries at the DWP and vowed to reform the utility if elected.

He won, and for a while he did focus on DWP reform. It was clear, at the time, that “reform” meant going after IBEW. Garcetti got a DWP contract that held the union workers to zero raises for three

years — an unprecedented achievement. He also argued that wasn't enough, and demanded language that would allow the contract to be reopened to address union work rules, which contribute to the utility's cumbersome bureaucracy.

After that, Garcetti got into a protracted battle with D'Arcy over access to financial records of two DWP training institutes. Following an *L.A. Times* story, which revived allegations first leveled by the *Weekly* in 2005, Garcetti vowed to open up the records to public scrutiny. D'Arcy fought back. It took nearly two years, but Garcetti ultimately prevailed.

However, it was a bit of a hollow victory. The records revealed that the training institutes were sloppily run. They also exposed a list of D'Arcy's favorite restaurants to eat at ratepayer expense. But there wasn't much beyond that — no “smoking gun” indicating any criminal behavior. The institutes continue to run at ratepayer expense, as they did before. Garcetti's own appointee to run the DWP, Marcie Edwards, even stood up in defense of D'Arcy against his various persecutors.

While City Hall was fixated on the training institutes, which consume about \$4 million of a \$4 billion budget, the more substantive issues — specifically, union work rules — went by the wayside. According to Mel Levine, Garcetti's appointee as

president of the DWP Commission, those issues “never got any traction.” “The bulk of those ideas would have required changing the contract,” Levine tells the *Weekly*. “That wasn't gonna happen.” In essence, any further efforts to weaken the grip of the IBEW on the utility will have to wait a couple of years until the current contract expires.

Felipe Fuentes now has picked up the fallen standard of DWP reform and is carrying it in an entirely different direction. When he unveiled his package of reforms last month, Fuentes did not identify union clout as the key problem at the utility. Instead, he took aim at “political interference” from City Hall.

This happens to be Brian D'Arcy's big complaint as well. In a 2013 interview with the *Times*, D'Arcy griped about the “political appointees” who serve on the DWP commission. He also accused the City Council of “politically interfer[ing] with every decision.”

These concerns were echoed by the L.A. 2020 Commission, of which D'Arcy was a member. In its 2014 report, the commission cited “political interference” as the top concern at the DWP. It also cited the need for overseers to have “utility expertise” — implying that part-time commissioners are not up to the job. The report called for an independent rate-

setting panel, with staggered four-year terms. The panel would be insulated from City Hall politics, freeing up the mayor and City Council “to focus on other, larger issues.”

Fuentes' proposal builds on the commission's report. Under his plan, the DWP Commission would be replaced by a full-time board. The members would be experts in the field, and would serve staggered terms, insulating them from City Hall. The most critical provision — which has gotten zero attention so far — relates to rates:

“Board actions — *including ratemaking* — would no longer require City Council approval unless the City Council asserts jurisdiction.” (Emphasis added.)

It's hard to overstate the importance of this provision. Under the current system — the product of more than 100 years of governance reform — the City Council must approve any rate increases. This exerts a downward pressure on rates. No politician wants to approve an increase and face the wrath of voters. (In his first State of the City address, Garcetti made a big deal of delaying any rate increases for a year.)

If you give ratemaking authority to an independent body, you remove that downward pressure. The result: Rates will go up. Fuentes, of course, has no incentive to spell this out, and neither does D'Arcy. (Both declined interview requests.) If you're campaigning for a ballot measure, you wouldn't want to tout the prospect of higher utility bills. It's much better to say, as Fuentes does, that the measure will “take the politics out of the DWP.”

If you look at it from the union's point of view, then maybe rates should be higher. The more money the DWP has, the more it can spend on its employees. This also explains why the proposal limits the amount of DWP money that is transferred to the city's general fund each year. If you're the union, then of course you want to keep that money at the DWP.

If you were the union, you'd probably also be upset about “political” mandates such as renewable power requirements. Why should the utility pay more for renewable energy contracts and have less to spend on its own employees? Just because some meddling politicians want to appear eco-friendly?

Fuentes' proposal also would eliminate civil service rules at the DWP. According to Fred Pickel, the DWP ratepayer advocate, this change is also supported by D'Arcy.

Fuentes presented his reform proposal at a committee hearing on Feb. 19. The question of how the union felt about the various reforms was barely mentioned. The only time it came up was during the testimony of Andrew Rea, a consultant who noted, almost in a surprised way, that the union was very receptive to the proposal. The reforms, he said, had the potential to “change the relationship with the union, to be more of a partner and less of an adversary.”

The definition of “reform” has now been flipped on its head. It used to mean punching D'Arcy in the nose. Now it means giving him whatever he wants.

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SELLING THE COAST

ONE OF THE CALIFORNIA COAST'S PROTECTORS HAS BEEN DUSTED. WILL THAT CLEAR THE WAY FOR DEVELOPERS — AND IS THAT NECESSARILY A BAD THING? *By Hillel Aron*

PHOTO BY SHUTTERSTOCK/MARIUSZ S. JURGIELEWICZ

For Charles Lester, it must have felt like a strange way to get fired. The gym was packed on Feb. 10 with hundreds of people: environmentalists in Patagonia fleeces, surfers wearing flip-flops, aging hippies in flannel shirts — so many people that fire marshal Steve Knuckles had to make an announcement to clear the doorways.

They came from up and down the coast of California, wearing stickers and holding hand-painted signs: “Leave Lester Alone,” “I Support Dr. Lester,” “MORE LESTER.” Someone even brought a surfboard with carefully spray-painted lettering: “DON’T \$ELL OUT OUR COAST.”

Inside the gym, Lester, a bearded, mild-mannered Ph.D., was treated like a rock star. People asked him to autograph their signs. One rather nervous-looking woman in a Heal

the Bay T-shirt asked, “Is there any way I can take a selfie? It’s OK if you say no.”

Lester reluctantly agreed.

“People are asking me for autographs, selfies,” he laughed. “I’m the director of a government agency!”

Since 2011, Lester had been the executive director of the California Coastal Commission, a state agency charged with preserving and protecting access to California’s (10 »

»9) coastline. The executive director serves at the pleasure of the 12 commissioners, all political appointees.

That means the commissioners can fire the executive director anytime they want to. And that's exactly what they told Lester they intended to do, in a letter they sent in mid-January. By law, that gave him two options: resign or have the matter debated at a public hearing. He chose the hearing.

And so it was that hundreds of activists (many of whom had their gas and hotel rooms paid for by the Surfrider Foundation) descended upon Morro Bay, one of those sleepy seaside towns filled with antique shops and saltwater taffy, for the Coastal Commission's monthly meeting.

For those activists, the narrative was plain as day: There was a coup being driven by developers in an attempt to weaken the commission and make it more amenable to construction along the coast.

"The Coastal Act is the most protective law of any coast in the world," Stefanie Sekich-Quinn, spokeswoman for the Surfrider Foundation, said before the hearing. "If they undermine Charles, they'll continue to undermine the Coastal Act."

"They're not going to pave the coast by Thursday," former coastal commissioner Steve Blank said. "But week by week, month by month, they will turn this into the Jersey Shore."

Sekich-Quinn was among hundreds who spoke up for Lester at the meeting. Only one spoke against him. There were also nearly 30,000 letters and emails to the commission in advance of the meeting; all but six were in favor of Lester.

Despite the outpouring of support, the commission voted, after convening behind closed doors for more than an hour, to fire Lester, 7-to-5, the minimum margin needed.

Activists were dismayed. Some cried. Others shouted invectives at the seven commissioners, who were walked to their cars by sheriff's deputies.

Mary Shallenberger, one of the five commissioners who voted to keep Lester, is seen by activists as the biggest foe of coastal development. She's also one of the few commissioners who agreed to speak to *L.A. Weekly* after the controversial vote, and she was as dumbfounded as anyone at what her fellow commissioners had just done.

"I cannot explain it to you," she said. "In the face of the public outcry in support of Charles, how public servants on a public agency charged by state law to protect public resources can so totally discount public outcry is just beyond me."

"I am very worried about the future," she added. Asked if she thought the ouster would make the commission more friendly to development, she replied, "I fear that it will."

Days after the meeting, Lester was reluctant to completely buy into the theory that he'd been taken down by a cabal of developers.

"I think it's more nuanced, more complicated," Lester says. "It is my feeling that this commission was, in terms of their priorities, more attuned to some of the complaints about the process that we might hear from the development community — it takes too long, there's too many information requests, the staff is too demanding in how they apply

the standards."

Developers say it's hard to predict what the commission will and won't allow. That uncertainty, coupled with the additional red tape surrounding coastal development, has excluded all but the deepest-pocketed firms; only they can afford the time and lobbying it takes to get a project past the commission and over the other hurdles.



Charles Lester, at the hearing where he was fired

"They're not going to pave the coast by Thursday. But week by week, month by month, they will turn this into the Jersey Shore." —FORMER COASTAL COMMISSIONER STEVE BLANK

In the next year, the commission will consider a number of large projects that could significantly alter the landscape of the coast: a 900-home development in Newport Beach, a desalination plant in Huntington Beach and dozens of million-dollar mansions. Without Lester, conservationists are worried the commission will be more likely to bend to the will of developers, which will further decrease the amount of open space.

That might not be as catastrophic as it sounds.

The commissioners who fired Lester argue that certain kinds of development might make the coast *more* accessible — not just to the rich but to everyone.

"The decline of low-cost accommodations is an access issue," commissioner Mark Vargas, one of the more vocal anti-Lester commissioners, said at the meeting. "And it keeps a lot of minorities from inland communities away from the coast."

There is no such thing as a private beach in California.

Unlike the East Coast or the French Riviera or other shorelines all over the world, the 1,100-mile California coast belongs to

everyone.

The other unique thing about the California coast is that long stretches of it are almost eerily undeveloped. As Blank is fond of pointing out, you can drive up Highway 1 from Santa Barbara to Monterey — 230 gorgeous, winding miles — and encounter only a handful of traffic lights, in towns such as Cambria and Carmel-by-the-Sea, which like

the first victory of a nascent environmental coalition that included such groups as the Sierra Club and the League of Women Voters. Celebrity endorsements like that of Charlton Heston helped, as did the recent memory of a 1969 oil spill off the coast of Santa Barbara, then the largest oil spill in U.S. history (later to be eclipsed by the Exxon Valdez spill and again by Deepwater Horizon in the Gulf of Mexico).

"After the initiative passed," Douglas would later tell the *Los Angeles Times*, "speculative subdivisions came to a grinding halt — dozens of ranches like Sea Ranch had been bought up — you had a lot of wealthy speculators who'd invested in [land for] these second-home subdivisions and now realized we wouldn't approve them. So they went to [then-Gov. Ronald] Reagan and said, 'Help us sell them off.' So there was a huge upswing in purchases of parks along the coast."

Under Gov. Reagan, who'd been fiercely opposed to the Coastal Act, the state added around 145,000 acres of coastal land to its parks system.

The temporary law was made permanent four years later with the passage of the Coastal Act, signed into law by Gov. Jerry Brown in 1976. The act set up the Coastal Commission, a quasi-judicial body tasked with, among other things, determining whether the scale of proposed developments was appropriate for the coast. In doing so, the commission was ordered to take a number of factors into account: public access to the beach, environmental impact and "social and economic needs of the people of the state."

The commission soon proved itself stubbornly independent. In 1978, Gov. Brown sought to intervene on behalf of his then-girlfriend, Linda Ronstadt, who, along with her fellow Malibu Colony residents, was trying to build a seawall to shield their homes from high storm tides. Brown tried to get them out of the normal permitting process, but he was rebuffed by the Coastal Commission.

Another time, after the commission suggested that Malibu residents could only rebuild their fire-ravaged homes if they made their private beach public, Gov. Brown called the commissioners "bureaucratic thugs." But the biggest bureaucratic thug of all turned out to be Peter Douglas, who became the commission's executive director in 1985, the start of a remarkable 25-year reign.

"Peter Douglas was the anti-Robert Moses," says former commissioner Blank, referring to the famous "master builder" of New York City immortalized in Robert Caro's *The Power Broker*. "Moses built in concrete and steel. Peter built in open spaces. But he was exactly as Machiavellian as Moses."

"He was an instinctive politician," says Ralph Faust, the commission's chief legal counsel for 20 years starting in 1986. "He understood the Sacramento pieces of the puzzle. He understood how to work with commissioners to get what he wanted. And he was always able to count to seven."

Developers found Douglas stubborn, inflexible and lacking regard for the rights of property owners.

"It's a mind-boggling bureaucracy," says Fred Gaines, a land-use attorney who works for developers. "It's purposefully designed that way — by making it very hard (12»



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>>10) and confusing to people, it will at least slow if not stop development along the coastline."

Republican Gov. Pete Wilson tried to oust Douglas in 1996, through the eight commissioners who'd been appointed by Republicans. Douglas exercised his right to a public hearing, and hundreds of activists packed a hotel conference room overlooking the Pacific Ocean in Huntington Beach. In the face of such hostility, the commissioners backed down.

Twenty years later, the events in Morro Bay were so eerily reminiscent of the failed 1996 coup that many advocates were convinced, up until the final minutes, that Lester would be similarly spared.

When Douglas stepped down in November 2011, in the face of a lung cancer diagnosis (he died five months later), Lester was his handpicked successor. Lester was quiet, withdrawn. His staff loved him. But he was not the forceful personality that Douglas had been.

were shrunk and moved down from the upper ridge line. Perhaps more important, The Edge agreed to donate 140 acres of land for open space. In December, the Coastal Commission unanimously approved the project.

The environmental community is split on just how big a betrayal this is. The Sierra Club is suing the commission, saying that the development, which includes a 2,000-foot access road and a 7,000-foot water line, will "disturb habitat." Others say that the project was essentially a compromise and that even Douglas himself may have approved of it.

But it was some of the commissioners' behavior before and after the vote that coastal activists were most upset about. One commissioner, Mark Vargas, met with The Edge and his wife, Morleigh Steinberg, in Ireland, the month before the vote (these meetings are legal, so long as they are disclosed). The meeting was set up by Susan McCabe, a former coastal commissioner who is now, by all accounts, the most powerful coastal

declined to be interviewed), a consultant whose clients include Pacific Gas & Electric, which runs some power plants on the coast; and the engineering firm Carollo, which builds desalination plants on the coast, including one proposed for Huntington Beach (Mitchell recuses herself from matters involving her clients).

"McCabe represents everyone who wants to basically have a piece of the coast," Angel says. "And Mitchell always votes in line with her clients."

Shortly after the commission voted unanimously to support The Edge's project, Mitchell posted a photo on Facebook of herself, beaming, arms around the musician and his wife, with the message: "At the Coastal Commission meeting today with The Edge and his wife, Morleigh Steinberg. They are both very nice people, I'm only sorry it took them 10 years to get approval on their home." (Mitchell later deleted the post).

To many, it was yet another sign that Mitchell and other commissioners had an unprofessional interest in developing the coast.

ment with paving and housing. It's about balancing the legal mandate to protect these environmentally sensitive resources."

Another large-scale proposed development along the coast is Poseidon Water's planned Huntington Beach Desalination Project (another client of Susan McCabe's). In October, the *Los Angeles Times* editorial board gave a nod of approval to the project, saying it would be another step toward diversifying our state's "water portfolio."

Again, environmentalists such as Massara are aghast.

"These things are climate-change behemoths," Massara says. "You're going to be buying the world's most expensive fresh water as you destroy marine resources and heat the planet."

But Massara is quick to note that the future of the Coastal Commission isn't about the big projects. It's about the little ones, the thousands of mansions that he says will slowly but surely eat up the coastal zone like locusts.

For example, the commission is scheduled to consider in March the development of a beachfront lot in Cayucos, just north of



A Charles Lester supporter makes his presence known before the Coastal Commission's fateful hearing.

"Peter was a bare-knuckles political fighter," Faust says. "Charles is not that, was never that. Charles is really smart, really reflective, thoughtful. He didn't have the political fighting instincts that Peter had."

The worry is that Lester's successor will be even weaker, and even more subject to the commissioners' whims.

"Anyone that comes in without experience is going to be at a huge disadvantage," Faust says. "They'll have a choice — are they going to rely on their staff? Or rely on the people lobbying them?"

The Edge — aka David Howell Evans, aka the lead guitarist for U2 — first proposed building a cluster of five "eco-friendly" homes (each with its own swimming pool) high atop the bluffs in Sweet Mesa, looming over Malibu, in 2006. Peter Douglas, in his usual blustery way, called it "one of the three worst projects in terms of environmental devastation that I have ever seen."

The Coastal Commission rejected the proposal. The plan was revised; the houses

development lobbyist in the state.

(McCabe, who declined to be interviewed, isn't actually called a lobbyist, because California's Fair Political Practices laws don't apply to the Coastal Commission. Days after the firing of Charles Lester, two state assembly members introduced a bill to change that.)

McCabe's website lists more than 200 clients, everyone from David Geffen and Nicolas Cage to the San Onofre nuclear power plant and, indeed, The Edge. In 2010, the *Los Angeles Times* obtained emails between McCabe and a client of hers, the Port of San Diego, in which she bragged of "spoon-feeding" information to then-commissioner Patrick Kruer. McCabe was fired but remains an ever-present fixture behind the scenes — stories abound of spotting "Suzie McCabe" having drinks with commissioners the night before a meeting.

She is said by many, including environmental attorney Frank Angel and activist Marcia Hanscom, to be especially close with commissioner Wendy Mitchell (who also

"It's a mind-boggling bureaucracy. It's purposefully designed that way — by making it very hard and confusing to people, it will at least slow if not stop development along the coastline."

— FRED GAINES, A LAND-USE ATTORNEY

WHO WORKS FOR DEVELOPERS

"[Mitchell] doesn't honor the fundamental purposes of the Coastal Act," Angel says. "It's the fox in charge of the chicken coup."

In the coming months, the commission will consider a number of large projects, all of which could have far-reaching consequences.

Perhaps the most controversial is Newport Banning Ranch, a proposed development on 401 acres of land in Newport Beach, at the mouth of the Santa Ana River. The proposal now calls for 895 homes, a 75-room boutique hotel and 45,000 square feet of retail space to sit on 61 acres of land, with the rest going to parkland and undeveloped coastal space.

"It's taking some of the last public space in Orange County and putting [900] homes on it," says Sekich-Quinn, the Surfrider spokeswoman. "It's more unrestrained development."

Sekich-Quinn and other Newport Banning Ranch opponents are unswayed by the fact that the project has been radically scaled back from 1,400 homes — and that the land being used is an aging oil field.

"Ironically, that's what makes it a haven for endangered species," says Mark Massara, a surfer and environmental attorney. He says the opposition to Newport Banning Ranch "is about not replacing a toxic oil develop-

Morro Bay. About 40 years ago, Jack Loperena bought the lot for roughly \$10,000. Now he wants to build a 3,000-square-foot house leading right up to the sand, which is part of a state beach.

The staff has recommended limiting the house to roughly half that size, with no garage; the property owner and his agent (yes, Susan McCabe) are expected to fight that recommendation.

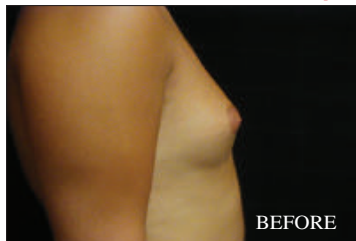
"It's a great example of what hangs in the balance," Massara says. "It's death by a thousand cuts. That's what the staff and the executive director [are] in place to guard against."

Lester is lauded for three main accomplishments. He got a \$3 million budget increase, the Coastal Commission's largest in almost 20 years. He got the Legislature to grant the commission authority to fine people for violating the Coastal Act — if, say, a Malibu homeowner puts up a sign reading "private beach," which has been known to happen.

And lastly, he and his staff produced the "Sea Level Rise Policy Guidance," outlining a policy shift addressing the effects of climate change for the first time. The document has been lauded by environmental-justice advocates for stating that "all people, (15"

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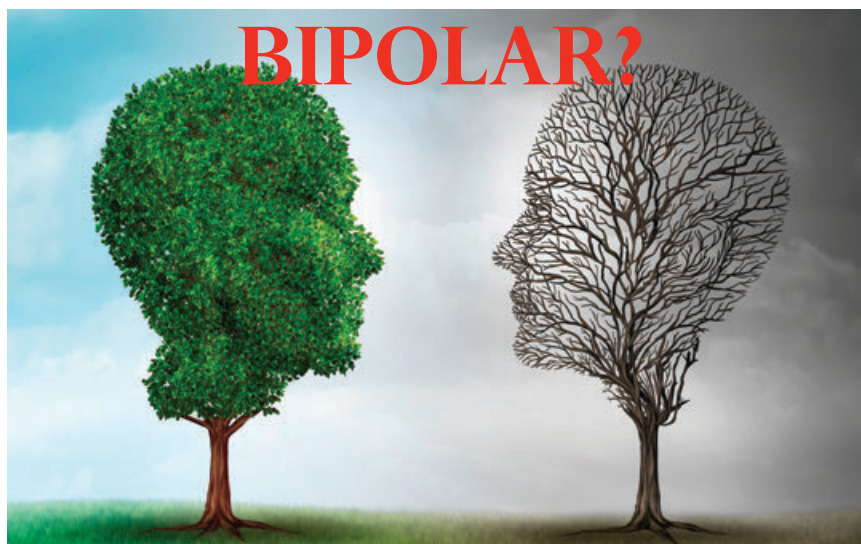


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»12) regardless of their race, ethnicity or level of income, [should be] able to enjoy the benefits of our environmental protection programs.”

That was a significant policy change from the Douglas regime.

“Mr. Douglas said the commission could not consider environmental justice in considering coastal matters,” says Robert Garcia, a civil rights attorney. “That position was wrong, it was indefensible.” Lester, he says, while not perfect, was a huge improvement.

It was curious, then, that the commission cited the lack of diversity on Lester’s staff, as well as the lack of diversity in the environmental movement as a whole, in its defense of firing him.

“We need to think about what the state of California is going to look like in the future,” commissioner Effie Turnbull Sanders, who is African-American, said at the hearing. “We need to have a vision that is more inclusive to all. I wish that more people in this room looked like me and had the opportunity to go to the coast.” Sanders voted to fire Lester.

It is a debate similar to the one that’s going on in cities all over California, a state that has made it increasingly difficult to build things — especially homes. The result is a housing shortage that has driven up real estate values and pushed low-income families out of certain areas.

In March of last year, the state’s Legislative Analyst’s Office published a report, “California’s High Housing Costs.” The No. 1 cause, it found, is that California is “building too little housing in coastal areas.”

That has more to do with big cities on the coast — Los Angeles, San Francisco and San Diego — than with sleepy beach towns.

A major reason for that lack of building, the report found, was the onerous approval process: “A project may require independent review by a building department, health department, fire department, planning commission and city council. Each layer of review can increase project approval time.”

The Coastal Commission, of course, is yet another layer of review.

The downside of charming towns such as Morro Bay, which appear frozen in time, is that living near or visiting the coast is expensive. A hotel wanting to expand has to jump through numerous hoops and even then is subject to the whims of the ever-shifting Coastal Commission.

At the Lester hearing, commissioner Vargas added that he has pushed for more freedom in how the commission is able to spend mitigation funds, money that developers pay, which is supposed to be set aside for environmental preservation. Then he attacked environmental groups, like Surfrider, for blocking this idea. Then he attacked Surfrider for having an all-white board of directors.

So maybe Vargas got a little carried away. But his point, that it’s hard for poor people to visit the coast, still stands. And it’s hard not to see a potential conflict between environmental preservation and access for everyone.

Whether this was actually a valid argument for getting rid of Lester is another issue. The point is that the debate over new development anywhere in the state is far

“We need to have a vision that is more inclusive to all. I wish that more people in this room looked like me.”

—COASTAL COMMISSIONER EFFIE TURNBULL SANDERS

more nuanced than some environmentalists make it out to be.

“There are some in the environmental community, they don’t like the public using the shore that much,” says Gaines, the land-use attorney. “You’ve ended up with a

lot of big, very valuable private homes and properties. Whether that was the vision of the Coastal Act, I’m not sure.”

As of now, no one is getting much use out of Newport Banning Ranch: 400 acres of scarred land, ringed with barbed-wire fence,

that for practical matters is a demilitarized zone. Yet some environmentalists would prefer it stay that way than to see even part of it colonized.

This, perhaps, is the fight that no one is talking about: Who owns the coast? What exactly are we preserving it for? For nature and animals? For people? Is there virtue in keeping something beautiful untouched, even if fewer people get to enjoy it?

How does society balance those two interests — the esoteric desire to preserve ecology and the tangible desire for more housing and more services for the affluent and less affluent alike?

The commission will have to try to find that balance, and it will do so without Charles Lester.

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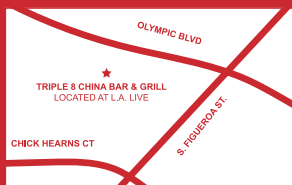
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FLAVOR OF THE MONTH

Otium is a showstopper, but does it deliver?

BY BESHA RODELL

Good lord, Otium is a ravishing production. The luminous box nestled beside the imposing Broad Museum is straight out of Central Casting for a breathtaking, chic restaurant that thrums with energy, that feels somehow like a living, breathing organism made up of art and food and beautiful people. The ceilings are impossibly high, and panels of glass raindrops (teardrops?) cascade from above, hung on thin wires. The place is literally an art installation: A visage of tangled green vines on an interior wall spells out words like a secret code in a woodsy fantasy novel, and massive fish swim across the back of the building. They just happen to have been put there by Damien Hirst.

The kitchen was built to feel like the kitchen of someone's home (a multimillion-dollar home, but still), one that you walk through to get to the bathroom, past an army of cooks on either side tending to food and flames and the place where they meet. There's the requisite trendy-restaurant soundtrack, vaguely electronic but also understated. It makes you feel as if you're in a commercial for some kind of smooth, Italian liqueur and gives the gorgeous hostesses a beat to follow as they strut through the restaurant.

Is all of this magnificence enough to divert you from the fact that you've been sitting at your table for 20 minutes and no waiter has yet stopped by? Perhaps. Chef Timothy Hollingsworth's menu is long, so it'll take you a while to peruse. You've likely ordered a drink at the bar before you sat, given that there's no way your table was ready when you arrived, and your crabapple cocktail made with chamomile and VSOP is keeping you somewhat entertained. These things are distracting enough that you might not

resent the lag in service this one time.

By the third time, it's not that cute. Sitting at Otium and waiting to be noticed as the ice melted in my

long-finished cocktail became déjà vu-like, eventually. Over time, the flash and wow of the place lost some of its luster, or at least its diverting qualities.

It's unlikely you need the who/what/when/where/why of this restaurant,

Fromage blanc, green apple, quince, macadamia



PHOTO BY ANNE FISHBEIN

seeing as it was fervently anticipated for almost two years before it opened, but here's the short version: In February 2014, the news broke that Hollingsworth — the longtime chef de cuisine at Thomas Keller's French Laundry, a role that earned him the James Beard Rising Star Chef award in 2010 — had been tapped to helm the kitchen at the restaurant that would be attached to the new Broad Museum, and that he would be doing so in partnership with Sprout restaurant group, which is responsible for almost every blockbuster restaurant in town.

If you expected something from Hollingsworth more in line with French Laundry, you'll be disappointed. This isn't fine dining or anything close. Rather, it's more like a souped-up version of every trendy restaurant in town, the open kitchen turning out small plates made with esoteric and luxury ingredients in a format we've seen many times. But here it's on steroids. The menu is almost comically ambitious in length, and all the touchstones of modern American cooking are there: sea urchin on truffle-buttered brioche toast spears wrapped in lardo; various creative raw fish preparations; house-made pastas; brawny cuts of meat with bone marrow; Asian-ish dishes; Middle Eastern-ish dishes; Americana-inspired dishes.

Certainly the food here is at times playful, an attitude best evidenced in the funnel cake topped with gobs of smooth, rich foie gras mousse and fresh strawberries, along with whispers of shaved fennel.

While it doesn't quite get to the heart of what makes the food you'd find at a state fair so irresistible, the dish is still imbued with the joy of both high- and lowbrow eating.

The two most obvious places from which Hollingsworth draws inspiration are the raw bar and the open flame, and both have prominent places in the physical restaurant, the raw bar taking up the space between the bar and the kitchen, and the kitchen itself gleaming with plenty of contraptions for flame cooking. The raw seafood dishes are some of the most reliably delicious items on the menu, whether it's sweet scallops served on their own shells with a drizzle of citrus and sweet pepper or a plate of raw amberjack beautifully kissed with yuzu and jumbled with smoked tangerine and crunchy nubs of *chicharron*.

Cooked seafood, too, is a strong suit. Black cod served with sea beans and clams is meltingly delicious, and while the flavors on the blue prawns are familiar rather than inventive — chili, lime, peanut, curry — the prawns themselves pop with freshness.

It would be silly to suggest that there isn't great talent in this kitchen, and that some of the dishes served here aren't masterful. But not everything is given the attention it deserves, and I get the feeling that your experience at Otium can depend massively on who you are and possibly even on how you look. There aren't that many restaurants left that have a kind of caste system, and while at any res-

taurant there will always be VIP guests who get treated better than the rest of us, the bad old days of wildly different kinds of hospitality and cooking, depending on how much you matter to the host or owner or chef, are gone. But the lack of care I experienced for such a high-reaching restaurant, both in service and on the plate, is otherwise inexplicable.

I can't imagine, for instance, that Hollingsworth would serve to someone he knows the steak that I got. Promised medium-rare, it was cooked to a decisive well-done, apart from one lone slice that was kind of rare-ish in two spots and well-done everywhere else (I have no idea how this was accomplished). What an utter waste of what was obviously once a beautiful piece of dry-aged meat. My crime, perhaps, was to have ordered the smaller portion, the one that costs \$55 as opposed to the \$85 version.

There's a certain arrogance to the uncaring service, to the unacknowledged cooking mistakes and to the falafel dish, which consists of three modest balls over a smear of chickpea with pretty pickled condiments and costs \$16 and tastes like ... falafel. Not stunningly good falafel, not bad falafel, just falafel. Walking through the kitchen is nice, it's fun, but it has the downside of allowing you to see that those falafel balls are cooked far ahead of time rather than to order and are sitting out beside the fryer. The same is true of the funnel cakes. Does this affect the flavor, the enjoyment? It would be hard to argue that it doesn't — the very thing that makes a funnel cake so irresistible is its piping-hot, just-fried quality, that bright moment when oil and dough are still caught in the hot magic of fusion. I'd be lying if I said that I recognized this flaw in the funnel cake when I ate it, before I knew it had been sitting out. But it also might explain why I didn't adore it a little more, why it failed to activate my childhood glee receptors.

Otium is engorged with sparkle and magnetism, and Hollingsworth is reaching further with this menu than many would dare. If you're a known chef or celebrity, or if you've got a couple hundred extra bucks lying around and want an exhilarating night on the town with some exciting food thrown in, Otium is very nearly a don't-miss experience. But I'd be remiss to send a regular diner here, one who might feel fleeced after spending \$200 on two cocktails and five plates of food, being ignored by the staff and leaving hungry.

If you fit more into that regular-schmo category, my advice would be this: Stop by the bar and drink a cocktail — they're delicious. Order that amberjack dish. Or hell, get the foie gras funnel cake, just for the pure fun of it. Take it all in — the beauty, the spectacle, that intangible feel of being at the very center of a scene at its most vibrant. Then take your awesome self and go eat dinner somewhere else.

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FIRST LOOK: LOS FELIZ'S EL CHAVO

LOCAL LANDMARK IS REVIVED
WITH CEVICHE AND TEQUILA

When a beloved 60-year-old neighborhood Mexican restaurant closes its doors, the standard reaction among locals is to irrationally hate on whatever opens in its place. But what if the thing that comes next is an honest revival of said establishment, a younger and fresher version of the original?

Such is the case with El Chavo, which reopened in early January as a modern pop-up collaboration between Ceviche Project chef Octavio Olivas, Scarpetta chef Freddy Vargas and Cocktail Academy founder Brandyn Tepper. In the six months before the building's new owner plans to tear down the landmark Spanish-style structure, Olivas, Vargas and Tepper are set on bringing new life to what was in some ways a very tired space.

"It was a little bit neglected in terms of the decor and cleaning," explains Olivas, who arrives every night dressed sharply in a Cuban-style suit. He mentions having taken down dusty old pinatas and plastic garlic that had been dangling from the ceiling since what appeared to be the dawn of time. "We wanted to make it more relevant, younger for this area, a little bit more hip."

"Hip" in this case doesn't necessarily mean expensive. Beers are \$3 during happy hour, while cocktails, "tinga" chicken wings and quesadillas go for \$5 apiece. And "relevant" translates to a locally sourced ceviche bar that serves lime-tossed raw seafood in eye-catching vessels.

By "younger," Olivas could be referring to the section of the complex that includes an enclosed outdoor area, which soon will house bocce courts for day drinkers.

Despite the playful vibe, the menu leans toward sophistication. Behind the bar, tequila gets infused with jalepeño, shaken with lime, celery and yellow chartreuse, then garnished with sea salt. The result is a spicy yet balanced tropical cocktail that's refreshing enough to immediately consider a second round. The Puerta de Sol mixes smoky mezcal with pineapple, lime, ginger, Aperol, bitters and soda. Take a sip and suddenly you're on a beach in Tulum.

The fantasy continues when you look up from your drink to see Olivas standing inside a tiki hut tossing fresh yellowtail with crispy corn, jicama, carrots, pineapple and jalepeño. He serves his ceviche in a fresh young coconut, topped with bright purple borage flowers and a side of fried plantains. He hands you a spoon and reminds you to scoop the flesh from the coconut with every bite. Peruvian scallops come served on the half-shell, topped with sea urchin, pomegranate, serrano chile, lava salt, tangerine and micro-cilantro.

Though the cocktails and ceviche might remind you of a tropical vacation, there is heartier fare, too. Smoked short-rib tacos aren't the most tender in town, but the toothsome meat lends a street-taco edge when paired with arbol chili salsa and thinly sliced radish. *Arroz con pato* (duck with rice) consists of plump confit duck leg that falls off the bone onto a pile of rice topped with black beans, cherry tomatoes and pico de gallo.

For dessert, there are cinnamon-chile churros served with a side of Baja chocolate sauce, or ancho chile-dusted *donas de chocolate* (chocolate donuts) filled with molten dark chocolate that oozes into a pool of guava syrup.

Despite being home to the neighborhood's most ambitious Latin-inspired menu, the new El Chavo is still wrestling with its past.

"You've got people who've been coming here for 27 years that are reluctant to change, and they don't like it," Olivas says. "Some people, they see the menu that's not the same and they leave."

But some changes have been met with



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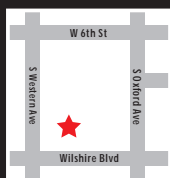
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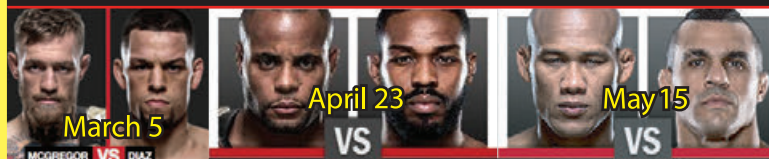
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enthusiasm. The black paper that for decades covered the windows looking out onto Sunset Boulevard has been taken down, allowing diners to watch the sunset. The back half of the restaurant has been painted a clean white juxtaposed against a pink neon "Ceviche Bar" sign. The new proprietors of El Chavo are determined to wring the last bits of fun out of a space that could well have been shuttered and demolished with little fanfare.

When asked if there's any chance the pop-up will last longer than six months, when the building is scheduled for tear-down, Olivas looks optimistic.

"It depends on the landlord and what plans he has. An ideal scenario would be that we do so well that he decides, 'OK, you guys can take over.'" —Heather Platt

El Chavo, 4441 Sunset Blvd., Los Feliz; (323) 664-0871, elchavorestaurant.com.

LIQUOR

Moruno Wants to Get You Hooked on Vermouth

David Rosoff wants to change the way you think about vermouth (and, yes, he realizes that you might not currently think anything of it at all).

A bit of background: There probably is no bar beverage more misunderstood or underappreciated. By definition, vermouth is a slightly fortified wine that's aromatized with various herbs and bittering agents, such as quinine bark and wormwood. Despite its crucial role in the most essential drinks of cocktail culture — the Manhattan, martini and Martinez, to name a few — it has languished in America for decades as a bit player (and, in the case of the extra-dry martini, something to rinse a glass with and then pour down the sink).

Few spirits producers in American were actually making good vermouth, thus few bars were featuring it prominently in their drinks; as a result, there was little to no demand for the good stuff. A vicious cycle — until recently.

Modern bartenders have begun to embrace vermouth as the essential, wonderfully expressive cocktail ingredient it is ("50-50" martinis, made with equal portions of dry vermouth and gin, have popped up on bar menus at the likes of Terrine and Salt's Cure), but few bars or restaurants, if any, have gone so far as to showcase the beauty and charm of vermouth by itself. That's where Rosoff comes in.

Rosoff spent a decade as a general manager for the Mozza group and worked with Nancy Silverton at Campanile before that. He's now managing partner at Moruno, the newly opened restaurant in the former Short Order space at the Original Farmers Market, as well as the soon-to-open Bar Vermut, located just upstairs, and another forthcoming location in downtown's Grand Central Market called Bar Moruno.

The food menu at Moruno, developed by chef Chris Feldmeier, takes loose inspiration from the *pintxo* bars of Spain. There are plates of marinated anchovies gilded with shaved French butter, artichokes *a la*

plancha, grilled tripe with white beans, *tortilla española* and little skewers of grilled lamb or chicken called *morunos*.

But what Feldmeier and Rosoff sought to capture most with their menu of small plates was a seamless marriage between eating and drinking — or, to borrow a Spanish term, *el aura del vermouth*. "It's a convivial, social way of consuming," Rosoff says. "You're pouring vermouth out of barrels and jugs and your table is covered in little plates." The duo decided there was no better pairing for Moruno's food than vermouth, which is served as a light aperitif in corner bars and bodegas throughout southern Europe.

The house vermouth at Moruno, called Vermina, comes on tap from biodegradable 5-gallon kegs beneath the bar. It's crafted in collaboration between Rosoff and Steve Clifton, a brewer and winemaker at Palmina Wines in Lompoc. Clifton forages most of the herbs used in the vermouth from the hillsides around Santa Barbara County, using them to flavor a blend of pinot grigio and malvasia wines for the white vermouth, and a red vermouth, which gets its color from a slight addition of Sangiovese.

Vermina at Moruno arrives on the rocks in a glass tumbler, served with a skewer of green olives and a slice of orange. "You're essentially drinking wine, but it feels more like a cocktail," Rosoff says. The white variety is bright and lemony, with a gentle herbal bitterness at the finish. The red is slightly earthier. Each is the kind of drink that pairs well with the near-continual California sunshine.

At Moruno you'll also find a short cocktail menu crafted by Dave Kupchinsky of the Fiscal Agent, which makes use of vermouth and sherry (and limited shelf space) in simple but brilliant ways, including an old-fashioned made with brandy aged in sherry barrels, a riff on a vermouth Collins called the Inigo Montoya, and a vermouth-heavy Negroni called the Vergoni. In addition, there's an attractively priced wine list (most bottles are less than \$50) that offers unheralded finds from across Spain, Languedoc and southern Italy.

At any other restaurant, the wine list or cocktails would be stars unto themselves, but at both Moruno and Bar Vermut, the vermouth undoubtedly and perhaps improbably remains the star.

In two weeks of service, the popularity of vermouth at Moruno has surprised even Rosoff, its biggest booster. "Most of the customers have heard of vermouth, but they've never tried it on its own," a server explained. "But they're totally down to jump in and order it." So far, it's been the restaurant's biggest seller, and Rosoff is already looking into bottling Vermina for take-away sales.

The success of vermouth at Moruno has emboldened Rosoff's vision of Bar Vermut, which he hopes to open in the coming months. "My dream is to serve only vermouth, sherry and gin. And the food will be just things on toothpicks," he says with a grin. "But we'll have to see if L.A. is ready for that first." —Garrett Snyder

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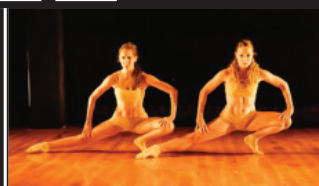
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P. 23 SUN

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P. 25 WED

LATE-NIGHT WRITERS STEP INTO
THE SPOTLIGHT

fri

3/4

PODCASTS

Serial Killers

The episodic true-crime podcast *Serial* kicked off by investigating the case of Adnan Syed, who's serving life in prison for the 1999 murder of Hae Min Lee, his former high school girlfriend. The episodic show tells a single story that unfolds over multiple installments, and that first season was downloaded more than 100 million times. Now in its second season, the national phenomenon is being turned into a television series and was even spoofed on *Saturday Night Live*.

In **Binge-Worthy Journalism: Backstage With the Creators of *Serial*, Sarah Koenig and Julie Snyder**, the two women, who are also producers of public radio's *This American Life*, give a behind-the-scenes look at how their podcast has become one of the most popular in the medium. USC, Bovard Auditorium, 3551 Trousdale Pkwy., University Park; Fri., March 4, 7 p.m.; \$20, \$15 USC alumni. (213) 740-0483, visionsandvoices.usc.edu. Also at Valley Performing Arts Center, 18111 Nordhoff St., Northridge; Sat., March 5, 8 p.m.; \$35-\$65. valleyperformingartscenter.org. —Siran Babayan

DRAG

On Le Bal

Drag shows are glamorous affairs. I mean, where else are you going to find that many sequins and that much brilliant facial contouring? So often, though, they're performed in divey gay bars and clubs, which have their charms but don't have the grandeur to do the performances justice. For the second time since October, **Le Bal Drag** takes over the grandeur-plentiful Theatre at the Ace Hotel for a celebration of the evolution of the performance art, featuring Detox, Trixie Mattel and plus season-three winner Raja Gemini. Trans superstar Candis Cayne (E!'s *I Am Cait*, ABC's *Dirty Sexy Money*) hosts. It won't be a drag. *The Theatre at Ace Hotel*, 929 S. Broadway, downtown; Fri., March 4, 9 p.m.; \$15-\$40. (213) 623-3233, acehotel.com/le-bal. —Gwynedd Stuart

Boobs, Books & Burlesque: See Tuesday.



PHOTO BY MICHAEL LUNA

SPOKEN WORD

Left Right Left

The Skirball Cultural Center's recent "A Path Appears: Actions for a Better World" was both an art display and a community engagement project. Guest-curated by Neal Baer, a pediatrician and Emmy-nominated writer-producer of *ER* and *Law & Order: Special Victims Unit*, the exhibit looked at local and international organizations that are working toward solving various humanitarian issues, while encouraging visitors to make a difference. Inspired by the installation and Women's History Month, the museum hosts the all-female **March Forth!: A Spoken-Word Celebration of Female Empowerment**, featuring performances by

Denice Frohman, Gina Loring, Arianna "Lady" Basco and Rhiannon McGavin, Marquesha Babers and Maia Mayor from the local nonprofit Get Lit Players, as well as music by alt-jazz ensemble Arielle Deem Band. *Skirball Cultural Center*, 2701 N. Sepulveda Blvd., Brentwood; Fri., March 4, 8 p.m.; \$15, \$8 for students. (310) 440-4500, skirball.org. —Siran Babayan

sat

3/5

MOVIES AND MUSIC

PTA Meeting

Before collaborating with Radiohead's Jonny Greenwood, Paul Thomas Anderson

employed Jon Brion to create the music for his early films, including 2002's *Punch-Drunk Love*, the director's romantic comedy about the oddball love affair between a socially awkward toilet-brush salesman (Adam Sandler) and his overbearing sister's friend (Emily Watson). Wordless Music and Spaceland host this screening of the movie with a live score, featuring Brion in person. The musician, composer and record producer will join members of New York's Wordless Music Orchestra and L.A.'s wild Up, led by conductor Ryan McAdams and percussionists Yuri Yamashita-Morales and Wilson Torres. *The Theatre at Ace Hotel*, 929 S. Broadway, downtown; Sat., March 5, 8 p.m.; \$39-\$79. (213) 623-3233, acehotel.com/calendar/losangeles/punch-drunk-love. —Siran Babayan

DANCE

Thirst Place

As L.A. sizzles with record-breaking summer heat in February and El Niño offers uneven relief, choreographer Laurie Sefton's newest work, *desiccated earth/California*, takes on a gnarly front-page issue. Under the banner "Aridity," Sefton and her **Clairobsecur Dance Company** consider drought in forms climatic, intellectual and emotional in this premiere, plus three other works. Sefton is a thoughtful, intelligent choreographer, and her strong dancers are unafraid of tough topics such as Alzheimer's and the politics of water use. Expect insightful perspectives of light and shadow on the chosen topics, a hallmark of this troupe named for the 17th-century art form chiaroscuro, referring to light falling unevenly on an object. *Nate Holden Performing Arts Center*, 4718 W. Washington Blvd., West Adams; Sat., March 5, 8 p.m.; \$25. (323) 964-9766, facebook.com/events/109712986079750. —Ann Haskins

sun

3/6

FEMINISM

Wiki Fix

Even in a vast, user-generated resource such as Wikipedia, gender imbalances exist. Two years ago, Art + Feminism emerged to correct that problem. The now-annual **Art + Feminism Wikipedia**

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LA WEEKLY

Edit-a-Thon brings together volunteer editors at locations across the globe to build and update entries related to female artists. In Los Angeles, collaborators will meet up at LACMA, where arts publication *East of Borneo* is leading a workshop. No previous Wikipedia editor experience is needed to participate, as there will be training sessions at noon and 2 p.m. You will need to bring a laptop. Editors can bring sources with them or use the Balch Art Research Library catalog for reference. *LACMA, 5905 Wilshire Blvd., Miracle Mile; Sun., March 6, 11 a.m.-4 p.m.; free (online registration required).* (323) 857-6000, lacma.org/event/art-and-feminism-o. —Liz Ohanesian

ZINES

Fit to Print

At the fifth annual **L.A. Zine Fest**, printed matter still matters, especially if it's self-printed. Here, you can shop, swap or flip through stories, art, comics and all manner of periodicals by more than 200 national zine makers and small-press publishers with names like #SNATCH-POWER, ASSWIPE and Suicidal Goldfish. Better yet, you can take part in workshops and learn how to be a DIY publisher yourself. The schedule also offers panels on various topics and readings at the Last Bookstore featuring returning guests V. Vale, writer, publisher and former member of psych-hard rock band Blue Cheer; and Alice Bag, punk-rock singer and feminist activist. *The Majestic Halls, 650 S. Spring St., downtown; Sun., March 6, 11 a.m.-6 p.m.; free. lazinefest.com.* —Siran Babayan

mon 3/7

MOVIES AND MUSIC

Southern Gothic

Cinefamily's beloved series **A Band & a Movie** seeks to celebrate the web of inspiration between film and music. This month, Katie Crutchfield of Waxahatchee has chosen to screen *Days of Heaven* before she plays a live set. Terrence Malick's 1978 film tells the story of two lovers traveling through the Texas Panhandle to trick a dying farmer with a vast fortune into a sham marriage. Waxahatchee is named for a creek in Alabama near Crutchfield's parents' house — the film's Southern story fits nicely with the homely qualities of Crutchfield's latest, endearingly quiet record, *Ivy Tripp*. The weekday show is after her Saturday night show at Hollywood Forever Cemetery; don't miss the chance to see the indie darling in a more intimate setting. *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Mon., March 7, 7:30 p.m.; \$20. (323) 655-2510, cinefamily.org.* —Neha Talreja

tue 3/8

MULTIMEDIA

Language Porn

Fall in love all over again with the beauti-

ful weirdness of the English language at **Strange Sounds From the Bookshelf**, a multimedia live-action event that will leave you at a loss for words. The evening pairs Nico Muhly and Maira Kalman's illustrated 2005 version of Strunk & White's *The Elements of Style* with a special Oxford English Dictionary-inspired piece, "A-Zythum" (zythum being an ancient wheat-based Egyptian beer) from L.A. composers Anne LeBaron and Scott Worthington, as interpreted by new-music collective wasteLAnd. Expect egg-beaters, typewriters and guests such as cinematic artist Tacita Dean, comedian Patton Oswalt and KCRW traffic reporter Kajon Cermak. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., March 8,*

7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu. —David Cotner

BURLESQUE

Knockers on Heaven's Door

In the 1940s and '50s, Lili St. Cyr was one of the best-known striptease artists in the world, but it turns out that her life offstage was even more interesting than what she was doing on it. Last year Leslie Zemeckis — author, director and wife of filmmaker Robert Zemeckis — published the biography *Goddess of Love Incarnate*, which details St. Cyr's tempestuous love life and many marriages. On Tuesday, Leslie Zemeckis hosts **Boobs, Books & Burlesque**, which

features burlesque performers, including April Showers and Maxi Millions; a swing-era band; a book signing; and food and drinks — naturally, the boob-centric evening will raise money for breast cancer research. *Culver Hotel, 9400 Culver Blvd., Culver City; Tue., March 8, 7-10 p.m.; donations suggested. lesliezemeckis.com.* —Gwynedd Stuart

wed 3/9

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COMEDY

Because Late Night

For one night only, iO West brings some of late-night TV's best writers out of the writers room and into the spotlight for an evening of original stand-up at the **Late-Night Writer Spectacular**. The featured writers hail from talk shows past and present — *Conan*, *Chelsea Lately*, *Late Late Show With Craig Ferguson*, *Pete Holmes Show* and *Arsenio* — with a reputation for no-holds-barred raunch and absurdity. With a lineup that includes Primetime Emmy and WGA nominee Andres du Bouchet (*Conan*) and *Chelsea* roundtable regular Annie Lederman (*Chelsea Lately*, *We Have Issues*), iO lets late night loose from its network restraints. *iO West, 6366 Hollywood Blvd., Hollywood; Wed., March 9, 9-10 p.m.; \$10. (323) 962-7560, ioimprov.com/west.* —Neha Talreja

thu 3/10

MUSIC

Sight and Sound

A concert experience for the eyes and ears, **Eve Egoyan: Earwitness** is the Toronto piano maestro's multimedia performance in which she plays compositions specially commissioned for piano and visuals. The program features *Surface Tension*, a collaboration with artist David Rokeby written for Yamaha Disklavier, an acoustic grand piano with a MIDI interface, which translates Egoyan's touch-based inputs into projected imagery. Also on the bill: John Oswald's *Homonymy*, an homage to Michael Snow's silent film *So Is This*, with MIDI-linked video playback; and Nicole Lizée's *David Lynch Études*, where Egoyan's playing interacts with scenes and characters from the director's films. *RED-CAT, 631 W. Second St., downtown; Thu., March 10, 8:30 p.m.; \$20, \$16 members/students, \$10 CalArts students/faculty/staff. (213) 237-2800, redcat.org.* —John Payne

COMEDY

Doctor Love

Darryl Charles is a stand-up comedian. Dr. Timaree Schmit is a podcaster and columnist with a Ph.D. in human-sexuality education. Together, the two host **DTF: Darryl & Timaree Fun Hour**, a monthly comedy panel show in Philadelphia, where they invite guests to discuss dating, relationships and the latest in sex education, everything from oral sex to transgender issues. It's also interactive. So if you have a burning question about fisting, feel free to ask. They're not shy. For their first L.A. event, Charles and Schmit will join comedian Thomas Fowler and sex educator Sandra Daugherty, aka Sex Nerd Sandra. *NerdMelt Showroom, 7522 Sunset Blvd., Hollywood; Thu., March 10, 7-8:30 p.m.; \$8. nerdmeltla.com.* —Siran Babayan

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FACT SHEET AND NOTICE OF OPPORTUNITY TO COMMENT
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February 2016

Si necesita información en español, comuníquese con Susana Lagudis, Participación Pública: 213.576.6694

This fact sheet provides information on the environmental investigation and proposed cleanup activities directed by the Los Angeles Regional Water Quality Control Board (Regional Board) at the Former Continental Graphics Facility located at 101 North La Brea Avenue in the City of Los Angeles, California.

At this time the Regional Board is encouraging public review and comment on a cleanup plan called "Revised Removal Action Workplan (Revised RAW)", dated January 22, 2016. Information about the activities and cleanup methods proposed in the Revised RAW is outlined in this factsheet.

Site Overview

The approximately 0.2-acre property is currently used as a paved parking lot. It is bounded by a commercial area to the north, North La Brea Avenue and commercial properties to the east, West First Street and commercial properties to the South, and an alley followed by a residential area to the west.

The property was developed as early as 1951 when a gasoline service station was located on the Site, and was later converted into a parking lot for the Continental Graphics Corporation facility located south of the Site (171-181 South La Brea Avenue).

Site Environmental Investigation

During lot grading in 2012, eight 50-gallon underground storage tanks (USTs) were discovered at the Site. During removal of the USTs (also in 2012) under the oversight of the Los Angeles Fire Department (LAFD), elevated concentrations of total petroleum hydrocarbons (TPH) and low concentrations of fuel-related volatile organic compounds (VOCs) including ethylbenzene, xylenes, and naphthalene) were documented in soil at the Site.

Groundwater investigation and monitoring conducted at the Site between 2013 and 2014 identified low concentrations of fuel-related TPH and VOCs in groundwater located at approximately 16 feet below ground surface.

Cleanup Plan

A cleanup plan has been submitted to the Regional Board to address soil contamination documented in the area of the former USTs. This plan (referred to above) is called the Revised Removal Action Workplan (Revised RAW).

The Revised RAW proposes further characterization of UST-related contamination in soil, soil gas, and groundwater to be followed by the removal of contaminated soil for disposal at a permitted waste disposal facility. The Site characterization and waste removal activities are being proposed for the protection of human health and groundwater quality in the Site area.

Opportunity For Public Comment

The proposed Revised RAW is now the subject of a 30-day public comment period to address any questions or comments the public may have. Your participation is encouraged. The Regional Board will not make a final decision to approve or implement the RAW until the public and interested parties have had a chance to review and comment.

The plan may be reviewed at the following link (under the Site Maps/Documents Tab):

http://geotracker.waterboards.ca.gov/profile_report.asp?global_id=T10000003894

Public comments must be postmarked or emailed by March 28, 2016 and sent to Regional Board Project Manager Jeff Brooks (contact information provided below).

Mr. Jeff Brooks, Project Manager
 Los Angeles Regional Water Quality Control Board
 320 West 4th Street, Suite #200
 Los Angeles, CA 90013
 Jeff.Brooks@waterboards.ca.gov

Information Repositories and Contacts

The Revised RAW, reports and additional information regarding the Site may be found on the California Water Quality Control Board's interactive GeoTracker online database at http://geotracker.waterboards.ca.gov/profile_report.asp?global_id=T10000003894

The administrative file for the Site is available to review in person at the Regional Board's office:
 Los Angeles Regional Water Quality Control Board
 320 West 4th Street, Suite #200
 Los Angeles, CA 90013
 By appointment, please call (213) 576-6600

If you have questions about this Site, please contact:

Jeff Brooks, Project Manager Susana Lagudis, Public Participation
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ART ABOUT ALIEN ABDUCTIONS

AND A NEW TAKE ON JOSEPH CONRAD'S KURTZ

BY CATHERINE WAGLEY

This week, an artist cuts a gaping new window into a museum lobby's wall, and another artist lectures on the strange abductions of five Tujunga Canyon women.

Aliens in the Valley

Betty and Barney Hill reported their alien abduction to officials at Pearson Air Force Base in September 1961. They didn't remember being abducted exactly, just seeing an object they believed to be a UFO coming closer and closer until their minds went numb, and beeping and buzzing sounds lollled them into an odd, otherworldly state. The next morning, they found inexplicable concentric circles etched into the trunk of their car. As part of "The Eyes Are Always There," artist Joe Merrell will discuss the Hill abduction and show a 1972 made-for-TV movie about it at Machine Project this weekend. He'll be joined by Winona Bechtel, who will tell the story of five Tujunga women who claim to have been abducted between 1950 and 1970. 1200-D N. Alvarado, Echo Park; Mon., March 6, 7 p.m. (213) 483-8761, machineproject.com.

Dreaming in public

Friendly Plastic and photograms made from dream images are among the materials Katie Grinnan used for her sculptural installation at LAXART. *Enter-Face*, the show's centerpiece, is a bright assemblage of familiar and unfamiliar things that spreads out like a web across the main gallery. Video screens embedded in car headrests, propped up by steel stands, show "loose re-enactments" of Grinnan's dreams (in one, she's running along the beach). Odds and ends are scattered around the floor. The combination of things doesn't look messy, though. It has its own internal logic, as so many dreams do. 7000 Santa Monica Blvd., Hollywood; through March 26. (323) 871-4140, laxart.org.

Lady Liberty might be dead

Pull Your Coat, the satirical game show Ed Bereal produced in the 1980s with his Bodacious TV collaborators, plays in the back corner of "Disturbing the Peace," his show at Harmony Murphy Gallery. The contestants answer racially and politically charged questions, sometimes failing miserably. The whole thing has a shrill energy; it's funny but also not. That energy carries through the rest of the show, where the artist's recent work hangs on walls and extends across the floor. This work is louder, brighter and more plastic than the sculptural work for which the formerly L.A.-based artist became known in the 1960s. Condoleezza Rice has skeleton hands in one drawing. A ghoulish Lady Liberty, made of light-



Ed Bereal's
*Just a Lil'
Sumpthin
for the Kids*

PHOTO BY MARTEN ELDER

beige cloth, pushes a cart filled with a Teddy bear and African-American plush dolls, one of which has a rifle. 358 E. Second St., downtown; through April 2. (646) 286-5647, harmonymurphygallery.com.

High-class war zone

A black plastic bag hangs on the wall at London-based artist Fiona Banner's current show at 1301PE. "Mistah Kurtz—he not dead," it says in gold lettering. It's a stylish-looking twist on the moment in Joseph Conrad's novella *Heart of Darkness*, when a messenger boy in the Congo announces of the brutal colonist and ivory trader named Kurtz, "He dead." On the wall adjacent to the bag, a slideshow offers glimpses of London's financial world. Banner did not take these images herself. Instead, she commissioned photojournalist Paolo Pellegrin, who has done work in the Congo, to photograph London's financial district as if it was a war zone. From the resulting images, Banner and Pellegrin also made a magazine with the gloss and weight of *Vogue*'s September issue, but with gloomy text sourced from *Heart of Darkness*. It's anxiety-producing to see highly produced glamour butting up against a narrative about the terrors of colonization. 6150 Wilshire Blvd., Mid-Wilshire; through April 9. (323) 938-5822, 1301pe.com.

Hole in the wall

Sculptor Oscar Tuazon cut a hole through the wall in the Hammer Museum's lobby gallery, and then attached a large aluminum pipe to it. The circular pipe, probably a little over six feet wide, extends out to the building's glass exterior, so that you can walk right up to the outside and people outside can look in. It's a gesture that required some dramatic maneuvering (sawing through wood and drywall), but it ultimately reads as simple. "A window that you can walk through" is what Tuazon calls it in a short video about the project. 10899 Wilshire Blvd., Westwood; through May 15. (310) 443-7000, hammer.ucla.edu.

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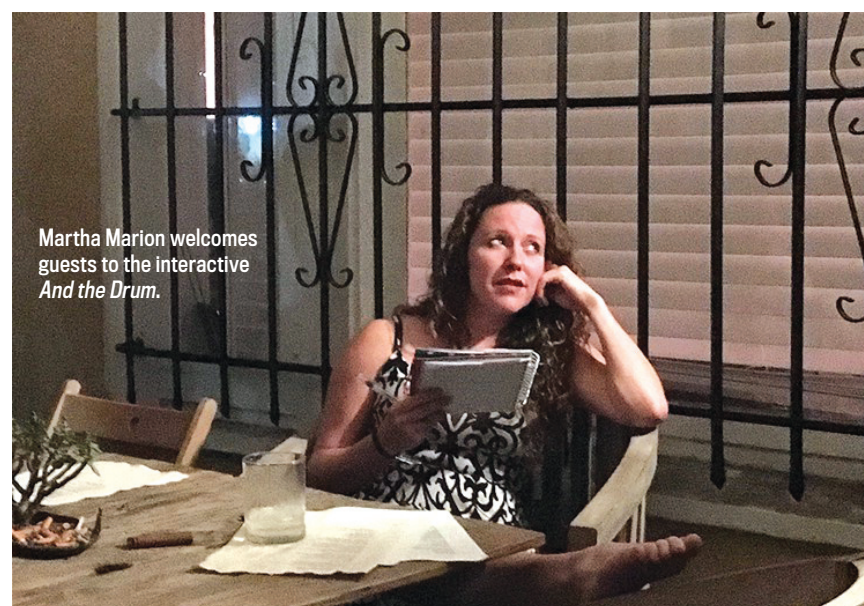
DINNER AND A SHOW — OR DINNER IN A SHOW

In a nondescript Craftsman bungalow in Koreatown, performance poet Martha Marion is hosting an immersive play-cum-dinner party

BY BILL RADEN

It's not easy to characterize *And the Drum*, the weird and whimsical but profoundly captivating site-specific stage hybrid from Capital W, the experimental-theater collective comprised of director-writer Lauren Ludwig and producer Monica Miklas.

On its website, the show is baldly described as "immersive dance theater fused with a dinner party." But for those fortunate enough to have experienced *Hamlet-Mobile*, the duo's acclaimed Shakespeare-in-a-van production at last summer's Hollywood Fringe Festival, a better characterization of this sort of extreme, in-your-lap audience immersion



Martha Marion welcomes guests to the interactive *And the Drum*.

PHOTO BY LAUREN LUDWIG

and indelible imagism might be performing what poet Marianne Moore famously called "imaginary gardens with real toads in them."

A less fanciful description: It's a musical without music. Instead of song, the dance numbers feature conversationally pitched recitations from *The Second Bush Administration*, the collection of playfully expressive metaphysical verse about life, politics and the redemptive nature of love penned during the Dubya era by the evening's star, L.A. performance poet Martha Marion.

The "book" tying it all together follows a dinner hosted by Marion from the arrival of the dozen audience members/guests at a nondescript three-bedroom Craftsman in Koreatown — Marion's actual home — through introductory chitchat, interactive party games, an actual dinner (a bowl of udon noodles and wine), after-dinner dancing and more intimate tête-à-têtes with Marion and the ensemble (dancers Eli Weinberg, Cloie Wyatt Taylor, Tailor Lee and Nell Rutledge-Leverenz) throughout the house's various rooms, stairways, cellar

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Audience and cast enact a meal in *And the Drum*.

PHOTO BY LAUREN LUDWIG

and porches.

Over the course of the evening, a fascinating thing begins to happen: By moving the audience into whisper-close physical proximity to the actors, the intimacy not only dissolves the traditional live-performance frame of conventional theater but also uncannily blurs the ontological boundaries between the fictive and the real. Suddenly highly stylized musical-theater conventions, such as Lee breaking into an impromptu tap, or Weinberg and Rutledge-Leverenz abruptly erupting into a sort of rough-and-tumble Apache (choreographed by Ludwig and dance consultant Erica Sobol), seems as much second nature as

sharing stories with good friends over supper.

Throughout it all, Brittany Blouch's origamilike scenic design (every nook is crammed with decoratively folded leaves of verse); Brandon Baruch's kinetic, naturalistic lighting; and Dave McKeever's moody sound and original music provide subtly effective reminders that one has entered the lyrically offbeat imagination of the likable Marion, whose barefooted, husky-voiced delivery and buoyant, ball-of-fire personality supplely sweeten the night.

AND A DRUM | Location disclosed upon purchase of tickets | Through March 19 | capitalwperformance.com



Raymond Fox, left, Tricia Small and Stef Tovar in *No Wake*

THEATER REVIEW

No Wake For the Weary

The pivotal event in William Donnelly's digressive, three-character one-act is the suicide of an angry young woman named Suki, long alienated from her middle-aged parents for reasons they've never understood. Set in a bar and a hotel room, *No Wake* takes place shortly after Suki's funeral, focusing on the interchange among the now-divorced couple, Nolan (Stef Tovar) and Rebecca (Tricia Small), and Rebecca's new husband, Padgett (Raymond Fox), a loquacious Brit if ever there was one.

I describe the play as digressive because, as it progresses, it becomes something entirely different from what one's been led to expect. Instead of a drama about parental guilt and grief, or what makes a person intractably hostile regardless of what you do (a really interesting question, I think), its primary ter-

rain is examining the ins and outs of a broken marriage and what happens to a new relationship when the ghost of an old one appears.

Some great plays have been written around these things, and *No Wake* offers textured dialogue and layered characters. But tracking these individuals when they abandon concern for the dead person to engage in bickering, flirting, reminiscing about the first date and what-not drops the ante quite a bit. We never do get much of a picture of what Suki was really like or the intimate workings of this family — only vague, inexplicit references. It's a basic flaw in the play itself, one from which the production, an import from Chicago directed by Kimberly Senior, only fitfully distracts us. Besides Senior, the show utilizes two of the original cast members, Tovar and Fox, while Tricia Small replaces Lia Mortenson as Rebecca.

Fox is spot on as a very proper British professional who is nonetheless primed to defend any real or imagined assault on his machismo. Tovar is wonderful to watch in the opening scenes as he listens with half a world-weary ear to Padgett's ramblings; when he starts his dialogue, though, it's too evident he's spoken these lines before. Small, however, is out of her depth in an underdeveloped portrayal that gives scant evidence of the character's inner life.

—Deborah Klugman

VS Theatre, 5453 W. Pico Blvd., Mid-Wilshire; through March 19. (323) 739-4411, vs theatre.org.

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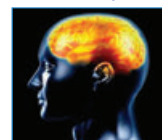
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OPERATION UNENDURABLE

Whiskey Tango Foxtrot confirms that the movies don't get Tina Fey

BY MELISSA ANDERSON

The title of Glenn Ficarra and John Requa's strained dark comedy, in which the war in Afghanistan serves as the backdrop to an American woman's self-actualizing journey, is the military phonetic-alphabet rendering of WTF. The mild Islamophobia and highly questionable casting choices in the film call to mind other texting abbreviations — namely, AYFKM-WTS and GTFOOH. In the end, though, it's an armed-forces acronym dating back to World War II that best describes this dismal project: FUBAR.

Whiskey Tango Foxtrot is based on reporter Kim Barker's 2011 memoir, *The Taliban Shuffle: Strange Days in Afghanistan and Pakistan* (which I haven't read). In the big-screen adaptation, the first "r" is dropped from the author's surname (as are her escapades in the second country of the title), and her career is slightly tweaked: Kim Baker (Tina Fey) is a writer for a cable news channel in New York, not a print journalist (Barker, formerly with the *Chicago Tribune*, is now on the Metro desk at *The New York Times*).

The film signals Kim's sad-lady status with the bottle of over-40 multivitamins on her desk, the exercise bike she rides in a grim windowless room and the "mildly depressive" boyfriend (Josh Charles) who never seems to be in town. Kim signs up for a three-month assignment in Kabul in 2003, a post she stretches out to years. In the Afghan capital, the diffident journo blooms: She becomes a confident on-air correspondent, pounds both scotch and a Scottish freelance photographer (Martin Freeman) and, in what has become a prerequisite for all Fey vehicles, cabbage-patches to '90s old-school jams.

WTF is essentially *Eat Pray Love* for embeds, filled with jokes and sight gags that are repeated to ever-stonier spectator silence. The wearying, self-explanatory looks-inflation system known as "Kabul cute" — applicable to women only — is clarified to Kim twice in five minutes of screen time, first by a fellow reporter (Margot Robbie) and then by a Marine colonel (Billy Bob Thornton); though she picks up Pashto and Dari quickly, the new arrival to Afghanistan, it would seem, has trouble grasping the difference between the numbers 4 and 10.

Incessant shots of mongrel-humping typify *WTF*'s disregard for the battle-ravaged Asian nation — which is actually played by New Mexico. When Kim remarks to her fixer, "I know you like your women to be beautiful, mysterious IKEA bags" — a dig followed by an artlessly inserted sequence of a group of women in blue burkas walking in the square — we are meant not to be appalled by her bigotry but to chortle along with her forthrightness. More distressingly, the actor playing Kim's intermediary is Connecticut native Christopher Abbott (best known for *Girls* and *James White*), who apparently possesses the lone qualifications Hollywood demands to portray an Afghan native: the ability to grow a thick beard and look good in a *pakol*. Abbott's Fahim Ahmadzai, at least, is constructed as a noble if one-dimensional character. In contrast, Alfred Molina, as the corrupt, concupiscent attorney general, the other prominent "Afghan" in the film, has been instructed to play as broad as the Khyber Pass.

Ficarra and Requa's directorial debut, the zippy same-sex romantic comedy *I Love You Phillip Morris* (2009), which they also wrote, provided lead Jim Carrey with one of his greatest roles; the



Evan Jonigkeit and Tina Fey in *Whiskey Tango Foxtrot*

PHOTO BY FRANK MASI

actor's manic energy, refocused in that film, was divided equally between id and libido. *WTF*, however, confirms what's been obvious ever since 2004's *Mean Girls*, Fey's first major film outing: that the performer and writer, who's done so many outstanding things on the small screen, has frequently been ill-served by the big one.

Fey's movies, *WTF* especially, not only reveal how limited her acting range is but also lead to extreme cognitive dissonance, as they're often the kinds of pandering cultural products her TV shows would skewer. *Unbreakable Kimmy Schmidt*, like *30 Rock* before it, brilliantly calls attention to the pathologies and absurdities of white privilege (the earlier show giving us the immortal phrase "white nonsense," delivered by

Sherri Shepherd's Angie Jordan). *WTF*, which was produced by Fey (along with Lorne Michaels and others) and written by Robert Carlock, a chief collaborator on *Kimmy Schmidt* and *30 Rock*, only lightly jabs at its heroine. "That is officially the most American-white-lady story I've ever heard," a Lebanese colleague (Sheila Vand) tells Kim after she constructs a dopey metaphor involving that stationary bike seen in *WTF*'s opening minutes to explain why she's in Kabul. But the American white lady's story is the official one here, the horrors she is surrounded by mere backdrop to her self-improvement.

WHISKEY TANGO FOXTROT | Directed by Glenn Ficarra and John Requa | Written by Robert Carlock | Paramount Pictures | Citywide

IT'S THE STUDIO SYSTEM, NOT LONDON, THAT HAS FALLEN IN THIS GRIM SEQUEL

The first, worst and most profitable of competing presidential-assault thrillers from 2013, *Olympus Has Fallen* treated a terrorist attack on 1600 Pennsylvania Avenue with the utmost seriousness, like a scenario that had been gamed out on Fox News. In essence, it was another "Die Hard in a [blank]" shoot-'em-up, but because it was about totally plausible matters of national security, the only fun it offered was whatever one-liners Gerard Butler squeezed out. At the time, it felt like a Bush Administration relic that had slipped into Obama's second term, a chest-thumping affirmation of American might against all threats foreign and domestic.

Yet here is *London Has Fallen*, which moves the action to a monument-rich European capital but is otherwise the same generic, po-faced bore as the original. To a score flooded with choral wailings — this selection must be labeled "scary brown people" on the Hollywood soundboard — leaders from around the world arrive in London for a funeral, including U.S. President Benjamin Asher (Aaron Eckhart), accompanied by Mike Banning (Butler), who leads his Secret Service detail. It turns out to be an elaborate trap, with traitors working together to knock off heads of state. Banning and President Kick-Ass seem to not only anticipate such catastrophes but actively train for them in competitive morning jogs and boxing sessions.

Taking over for Antoine Fuqua, Swedish director Babak Najafi dutifully lays waste to the city, lopping the towers off Westminster Abbey and



Gerard Butler in *London Has Fallen*

COURTESY OF FOCUS FEATURES

ensuring that at least one London bridge is falling down. The action never stops once the first car bomb is triggered, but the second half of *London Has Fallen* takes place mostly in the dark, where nobody can see the budget. —Scott Tobias

LONDON HAS FALLEN | Directed by Babak Najafi | Written by Creighton Rothenberger, Katrin Benedikt, Christian Gudegast and Chad St. John | Gramercy Pictures | Citywide

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Cate Blanchett and Christian Bale in *Knight of Cups*

Film

GAZE OF HEAVEN

TERRENCE MALICK GOES
L.A. IN SUMPTUOUS
KNIGHT OF CUPS

BY BILGE EBIRI

What if Terrence Malick directed an episode of *Entourage*? Well, we're about to find out, sort of. In *Knight of Cups*, the director of *Days of Heaven*, *The Thin Red Line* and *The Tree of Life* turns his roaming camera and ruminating voice-overs toward Los Angeles and the movie business, where the excesses of money and sex and success and ego run rampant. It's a hell of a thing, watching a filmmaker known for his dreamy shots of nature tackle the surreal, frenzied bustle of modern lust and glitz. He films L.A. and Las Vegas like some strange, distant planet filled with magnificent, unnatural creatures. *Knight of Cups* might be the most intoxicating film he's ever made — a deluge of gorgeous, kinetic images and sounds — and, in some ways, the most perplexing.

There is a whisper of a plot: Christian Bale plays Rick, a successful screenwriter (at least, we think he's a screenwriter) who drifts through a world of freewheeling parties, beautiful women, barely audible negotiations and family strife. The film is divided into loose chapters, each centering not around incidents so much as figures: an impulsive but melancholy actress (Imogen Poots); a model (Freida Pinto) who refuses Rick's advances; his father (Brian Dennehy), gruff and deeply religious; a brother (Wes Bentley), an addict filled with rage; his estranged wife (Cate Blanchett), a physician who's reflective about their failed marriage; a married woman (Natalie

Portman) with whom he briefly seems to find true love.

These feel more like symbols, or apparitions, than characters. But then again, so does Rick: As Bale plays him, he alternates between hedonistic abandon and forlorn wandering; we get little insight into his specific needs or worries. More than ever, Malick shrugs off the demands of narrative. Someone might start to speak, then get drowned out by a bit of voice-over, or a shot of someone else leaning in a telling way, or a particular pattern of buildings, or a pan up to the sky. That's nothing new for Malick; he's been headed in this direction. His previous film, the much-maligned but mesmerizingly desolate *To the Wonder*, was best understood as a dance performance — one in which the silent characters' ceaseless, stylized movements said more about what was happening than any dialogue or plot point ever could. *Knight of Cups* continues in that vein. Malick shoots and cuts with an eye for light, motion and texture, forsaking narrative clarity.

Whereas before he was coy with his influences, Malick directly invokes the kinds of spiritual texts that he once only hinted at. *Knight of Cups* begins with the opening words of John Bunyan's Christian quest allegory *Pilgrim's Progress*, as well as a fable about a prince who was sent to a distant land by his father to retrieve a pearl but lost himself in pleasure and excess. In that fable, inspired by the medieval Persian mystic Suhrawardi's "Tale of the Western Exile," the prince slowly recovers his purpose thanks to messengers sent by his father; Bunyan's hero, named Christian, also is confronted with symbols and signs and guides. An English Baptist and a Sufi poet: an ideal double-barreled allusion for a filmmaker who is equal parts preacher and flower child. Still, the specific texts are not that important. Malick is simply tapping into a long line of artists and thinkers who have meditated on the idea of the city as a metaphor for temptation and destruction, of exile from the self.

It's no surprise that Malick's film unfolds like a dream, with little overt narrative purpose or logic. But someone or something is clearly trying to shake the dreamer from his slumber. Early on Rick wakes up to a brief earthquake, and in some ways its aftershocks never cease as the film continues. Malick's camera never lets up, whipping, tilting, panning, shaking, crawling, hurtling; this might be the most unhinged his frame has ever been.

Like Bunyan's and Suhrawardi's allegorical pilgrims, Malick's Christian/Rick finds himself prodded and poked by the people he meets. Everyone seems to provide some sign, some brief moment of clarity that helps him along. Poots' vivacious actress gestures out a message: "I ... think ... you're ... weak." Antonio Banderas, briefly stealing the movie as a Lothario dancing it up at a Hollywood dog party, murmurs, "Treat this world as it deserves. There are no principles, just circumstances. Nobody's home." Rick's brother keeps punching him, fake-jabbing forks at him, throwing balls at him, just to get him to feel something. Author Peter Matthiessen shows up, tending a Zen garden and singing the virtues of monasticism.

All this probably makes *Knight of Cups* seem like work. In fact, it might be the least "difficult" film Malick has made; it plays as a dream, and it plays like a dream. Sure, it takes his anti-narrative impulses further than ever before, but it's a film that exists very much on the surface — in the wild colors and movements on the screen. We can't really understand Rick's intoxication and gradual revulsion if the movie doesn't seduce us; we have to lose ourselves a little in its rhythms and sensuality. You don't reason your way through a film like this; you let it wash over you.

Or you reject it. Many will run screaming from *Knight of Cups*, even as some of us are enraptured. At times, Malick almost seems to welcome this polarized response. Though the filmmaker is nothing if not sincere, he's also slyly self-aware. Consider the vaguely ridiculous moment when Rick looks up at a scantily clad dancer gyrating on the ceiling of a Vegas club and earnestly murmurs, in voice-over, "How do I reach you?" This is a guy who will find transcendence — or at least a yearning for it — everywhere. How do you make a film about that state of mind, that longing? Well, maybe like this.

KNIGHT OF CUPS | Written and directed by Terrence Malick | Broad Green Pictures | Landmark

DISNEY'S ZOOTOPIA PAWS AT SEGREGATED CITY LIFE

In *Zootopia*, animals do a lot of the things that animals in Disney movies usually do: They speak, to begin with; they walk upright and wear funny clothes; they exhibit attitudes that align or ironically misalign with their species' appearance and reputation; they hold jobs; they experience outsized emotion and moral doubt. Which is to say that, in Disney's almost-audacious new animated feature, the animals behave less like actual humans and more like humans found in movies. What sets *Zootopia* apart is the way it uses the terms of anthropomorphism to emphasize its central questions: What does it mean to be civilized — i.e. to be human — what does it mean to be an animal, and is it possible to be both?

If that sounds heavy, never fear: *Zootopia* also features a lion named Mayor Lionheart (J.K. Simmons), a bunny named Judy Hopps (Ginnifer Goodwin) and an anthem-belting gazelle (named Gazelle) voiced by Shakira. A biblical variety and number of God's adorably styled creatures populate this allegory of discrimination and



Zootopia

inclusive society.

In case we miss the analogies for sexism, racism and bigotry that run somewhat rampant in *Zootopia*, the screenwriters use language borrowed from debates on diversity and civil rights as well as the realm of micro-aggressions. *Zootopia*'s mission gets clouded in scenes where the DMV is staffed entirely by sloths that behave ... exactly like sloths. It's an easy laugh, but one that cuts against the movie's diligent parsing of how insidious a silly stereotype can be. —**Michelle Orange**

ZOOTOPIA | Directed by Byron Howard and Rich Moore
Written by Jared Bush and Phil Johnston | Disney | Citywide

tribalism. Boroughs like "Little Rodentia" and "Tundratown" separate the mice from the polar bears; despite its claim of harmony between species, *Zootopia*'s animals self-segregate, something the film suggests is inevitable within even the most

OPENING THIS WEEK

AVA'S POSSESSIONS We've seen it dozens of times: a snarling victim tied to a bed, a priest intoning prayers in Latin, a worried family hovering at what they hope is a safe distance. But how often has it come before the opening titles? Jordan Galland's *Ava's Possessions* begins where most demonic-possession movies end. After a successful exorcism, Ava (Louisa Krause, likable in the role) is left with a life in shambles, a lengthy list of criminal offenses and a weeks-long gap in her memory. (How did that bloodstain get on her floor?) That setup kicks off an absurd take on recovery culture rendered with delightful mundanity: Ava has to attend a court-mandated support group for the possessed. "We don't use the D word. They're 'uninvited spiritual guests,'" says the no-nonsense counselor (Wass Stevens) who leads them in exercises such as popping balloons with their demons — sorry, *guests* — faces drawn on in marker. Ava, meanwhile, has to discover what she did during her time in the thrall of Naphula the Anointed (and make amends to those she wronged, of course). A concurrent plot involving Ava's family doesn't land quite as well, as it travels down some more familiar paths, but the 12-step satire had me grinning like a fiend. (Rob Staeger)

THE BOY AND THE BEAST

Mamoru Hosoda's *The Boy and the Beast* works with many common anime tropes but doesn't find anything new to say about them. On the streets of Shibuya, 9-year-old runaway Ren (Aoi Miyazaki) discovers a portal to a world populated by anthropomorphic animals. There, he grows up in an uneasy apprenticeship with the gruff, bearlike Kumatsatsu (Kôji Yakusho) before returning to the human world. In its exploration of an intersection between human and animal realms, *The Boy and the Beast* echoes Hosoda's masterpiece, *Wolf Children*, and the adult Ren being a ringer for that film's Wolfman probably isn't a coincidence. But where the lushly emotional *Wolf Children* dealt with girly things — a mother's relationship with her

difficult children, a teenage girl finding her path — *The Boy and the Beast* has lots of grunting and sword fights and general manliness. It's well-made, and the scenes in urban Shibuya are particularly lovely, but there are glaring story holes even by anime standards: A major plot thread requires that the beasts be fooled into believing that Ren's fellow human child Ichirohiko (Haru Kuroki) is indeed an animal because he wears a long plush animal hat. It's an adorable hat, to be sure, but just because they're beasts doesn't mean they should be quite that dumb. (Sherilyn Connelly)

GO COLLIDING DREAMS (THE ZIONIST IDEA)

In the opening titles, *Colliding Dreams* calls itself "the story of Zionism as told by inhabitants of the land." Note the careful phrasing — "inhabitants," "land" — that doesn't specify which ones but assumes that you, the engaged viewer, already have some idea. This is an unusual documentary that accepts Zionism as a fact, then asks how it affects and is interpreted by Muslims, Palestinians, Jews and Israelis. When was the last time you saw a film that mapped the eastern edge of the Mediterranean and labeled its holy inland city Al-Quds/Jerusalem? Or that called Zionism a European solution to a European problem, then made explicit how Israel's Ashkenazi Jewish founders — with British backing — did not factor in the Mizrahim, Sephardim and other non-Ashkenazi Jews who came to join the Jewish state and have often since been treated by the Israeli government as, at best, an inconvenience? Admittedly, it's an awfully low bar that makes a film about the Middle East radical simply for taking into account the opinions and experiences of people of color. But it's really, wonderfully refreshing to find one that centers around storytelling like this. Co-directors Joseph Dorman and Oren Rudavsky present an impressive collection of interviews with Palestinians, Israelis and those who fall somewhere in between: with PLO officials in Ramallah and secular Jewish novelists in Tel Aviv; with Palestinian scholars in East Jerusalem and Orthodox followers of Rabbi

Kook in West Jerusalem. Made by two obsessive, detail-oriented Jews of Ashkenazi heritage, *Colliding Dreams* is a long, slow, thoughtful and sometimes plodding film committed to depicting the violence experienced by Palestinians and Israelis, the power differentials between them and how that has changed. (Diana Clarke)

EMELIE *Emelie*, the feature debut of concert-film director Michael Thelin, offers a clever take on classic babysitter-in-peril horror. Thelin packs the not-quite-80-minute runtime with tense, creepy set pieces, and it's the babysitter who's evil. Anna (Sarah Bolger) is a last-minute substitute caretaker for the Thompson family's three cute children, Jacob (Joshua Rush), Sally (Carly Adams) and Christopher (Thomas Bair). Early on, she calls Jacob into the bathroom and asks him to bring her a tampon — it's the first of many cringe-inducing moments, and Bolger, with her round blue eyes and calm, purposeful delivery, manages to sell it without the scene coming off as too

preposterous. Things only get worse from there; a scene in which Anna calls the kids down for a movie and puts on their parents' sex tape practically merits a trigger warning. The majority of the action takes place in the house, with periodic cross-cutting to the parents enjoying a fancy meal, oblivious to the horrors at home. Thelin relies too heavily on a gloomy palette as a means of generating scares, with the dark interiors straddling the line between spookiness and frustrating disorientation. Psychological thinness aside — Anna is a disturbed woman, but we get little of her psychology beyond some flashbacks of her with an ill-fated baby and a mysterious man — *Emelie* does create a menacing atmosphere and provide an interesting response to the "Final Girl" model that has long been the horror standard. Though fierce and uncomfortable, Anna's determined creepiness is ultimately engaging to watch. If only the end credits could roll to a better song than a turgid cover of Blondie's

"Quietly compelling, the film resonates with strong performances" - Talking Movies

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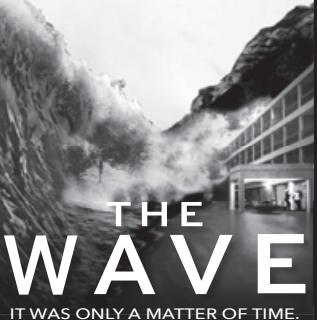
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"One Way or Another." (Abbey Bender)

THE FINAL PROJECT The shaky camera-work that plagues found-footage horror movies has been known to make people queasy, but dodgy sound design may be even worse. Sure, it's annoying that the bobbly handhelds of Taylor Ri'chard's *The Final Project* never keep anyone in frame, but it's downright infuriating that you can also barely make heads or tails of who's saying what — that is, until you piece together enough to realize you're not missing much. The plot fits comfortably in this nutshell: A handful of college kids go to a supposedly haunted Louisiana plantation to film a documentary for extra credit (they all seem to be failing their film class; given the results, it's no mystery why). They're killed off one by one by a vengeful ghost — but not before they put on their head-mounted action cams to catch every *Blair Witch*-cribbed bump and jostle as their lives are snuffed out. Slipshod in every way, *The Final Project* can't even be bothered to

show the important stuff: An old portrait is found that we're told looks just like one of the students, but whoever's holding the camera just lingers on the fireplace below it; we never get a good look for ourselves. Maybe the props department flaked on the likeness? (Rob Staeger)

MARGUERITE & JULIEN

Marguerite & Julien may have been written for François Truffaut, but director Valérie Donzelli (*Declaration of War*) interprets this scandalous tale of 15th-century French nobility with a transgressive romanticism and historical anachronisms more akin to Derek Jarman (*Caravaggio*). Donzelli, who adapted Jean Gruault's original screenplay with partner and collaborator Jérémie Elkaim, presents sibling incest as the taboo *amour fou* of star-crossed lovers. When Marguerite (Anaïs Demoustier) and Julien de Ravalet (Elkaim) are reunited as adults, the adoring affection of childhood becomes carnal compulsion, confirming the fears of their great-uncle, the Abbot of Hambye

(Sami Frey). Their passion isn't hidden or downplayed: Demoustier and Elkaim act as if possessed by fevered desire. After the family pressures Marguerite into a face-saving marriage, Julien plots their escape to England. The film is awash in doomed romanticism, epitomized by a framing device of orphan girls recalling Marguerite and Julien's plight as if they're reading *Twilight* after lights out. Donzelli's tone of studied seriousness can easily tip into silliness, especially when she deploys such anachronistic flourishes as a hovering helicopter and the Shangri-Las' "Past, Present and Future" as the fugitive lovers are separated. If jarring juxtaposition is meant to provide a contemporary sensibility to this period biopic, it's not as effective as the way cinematographer Céline Bozon captures life at the château and surrounding woods with a vibrant naturalism. The widescreen intimacy of small moments — the flush of a rain-soaked cheek — humanizes Donzelli's grand folly and the



Bill Cobbs and Aunjanue Ellis

A SYMPATHETIC STUDY OF ALZHEIMER'S IN OF MIND AND MUSIC

There's a soothing quality to *Of Mind and Music* — its crisp editing, measured pace and tender score — that acts as a palliative coating for its layered and intersecting, emotion-driven stories. Director Richie Adams, working from a screenplay he co-wrote with Nicolas Bazan, juggles Alzheimer's disease, drug addiction, legacies of familial emotional trauma and the dynamics of improvised family in the film.

Alvaro Cruz (Joaquim De Almeida), a neuroscientist grieving the death of his mother from Alzheimer's, takes solace in the bustling New Orleans neighborhood and home he shares with his wife, Angela (Sharon Lawrence). A chance encounter with singer Una Vida (Aunjanue Ellis) and her accompanist, Stomp Leg (Bill

Cobbs), as the elderly duo busks on a street corner evolves into a friendship.

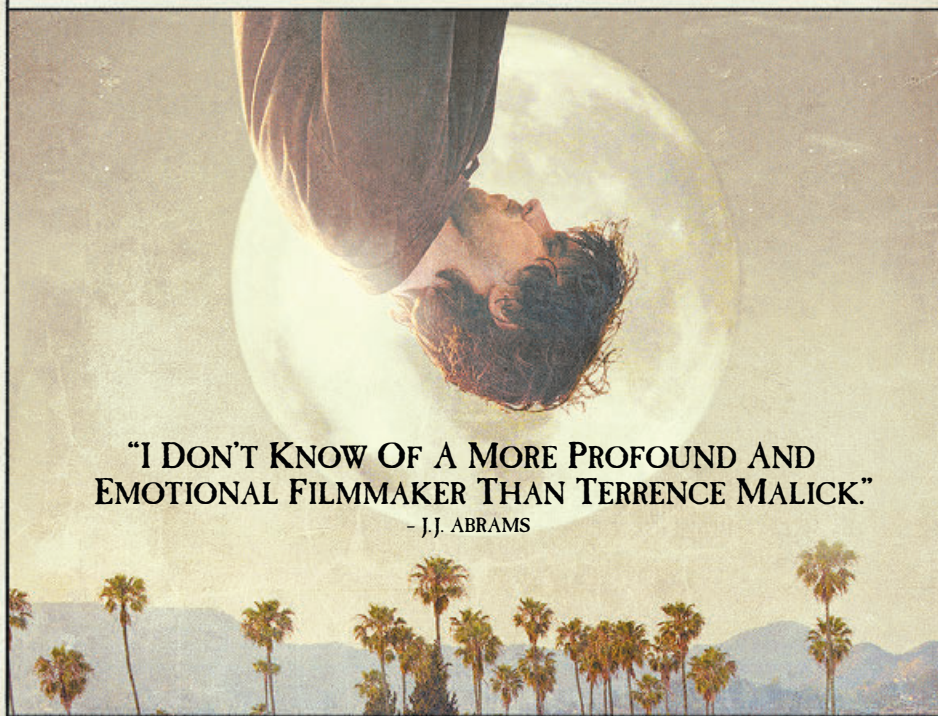
After Cruz recognizes the symptoms of Alzheimer's in Una Vida, he also notes how her music runs interference against the illness's erosive effects — a fortuitous observation that neatly dovetails with his professional interests. Crisscrossing subplots threaten to get unwieldy (both Cruz's and Una Vida's storylines come complete with numerous flashbacks) as Una Vida's past unfolds, sketching in the pain behind her lucid moments.

The whole thing is held together by performances that are superb across the board, Adams' assured direction and delicate, beautiful work by both director of photography Tom Lembecke and composer Carlos José Álvarez.

—Ernest Hardy

OF MIND AND MUSIC | Directed by Richie Adams | Written by Adams and Nicolas Bazan | Monterey Media | Laemmle Music Hall

CHRISTIAN BALE ♦ CATE BLANCHETT ♦ NATALIE PORTMAN



"I DON'T KNOW OF A MORE PROFOUND AND EMOTIONAL FILMMAKER THAN TERRENCE MALICK."

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KNIGHT OF CUPS
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IN THEATRES APRIL 1

couple that challenges the parameters of morality. (Serena Donadoni)

TRAPPED This alarming advocacy doc surveys the right-now situation in states whose legislatures have in recent years imposed onerous restrictions and bureaucratic rigmarole on abortion providers, usually under the guise of "protect-

ing women's health." These TRAP laws — that's "Targeted Regulation of Abortion Providers" — demand madness of clinics serving women in Texas, Alabama, Mississippi and other states. Director Dawn Porter shows us doctors like Willie Parker forced to recite nonsense to patients ("I'm required to tell you that there's a risk of breast cancer," Parker says, before immediately explaining that, no, actually there's no evidence of such a risk). Another doctor tours us through the intentional absurdity of new safety requirements, which can insist that clinics do everything from install heaps of equipment that they will never use to maintain expensive stores of medicines. As Porter emphasizes in statehouse footage, the intent of these laws is to make abortion scarcer, not safer. To that end they have been effective: Many facilities are closing, others face great staffing challenges, and *Trapped* is never more upsetting than when the staff at one clinic realizes that all these rules will make it impossible to help a particular woman. Porter offers compelling interviews and somewhat engaging footage of everyday life at the clinics. Occasionally, we hear or see the doctors consult with patients in scenes of warm and tense feeling, and the choruses of protesters get their moments

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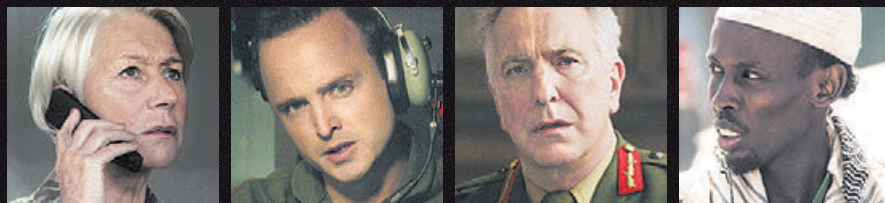
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BLEECKER STREET AND ENTERTAINMENT ONE FEATURES PRESENT A RAINDOG FILMS / ENTERTAINMENT ONE FEATURES PRODUCTION
A GAVIN HOOD FILM HELEN MIRREN AARON PAUL ALAN RICKMAN "EYE IN THE SKY" BARKHAD ABDI JEREMY NORTHAM AND IAIN GLEN
CASTING BY DEBORAH AQUILA TRICIA WOOD KATE DOWD MUSIC BY PAUL HEPKER AND MARK KILIAN COSTUME DESIGNER RUY FILIPE EDITOR MEGAN GILL PRODUCTION DESIGNER JOHNNY BREEDT
DIRECTOR OF PHOTOGRAPHY HARRIS ZAMBARLOUKOS BSC EXECUTIVE PRODUCERS CLAUDIA BLUMHUBER ANNE SHEEHAN GUY HIBBERT STEPHEN WRIGHT XAVIER MARCHAND BENEDICT CARVER
WRITTEN BY GUY HIBBERT PRODUCED BY GED DOHERTY COLIN FIRTH DAVID LANCASTER DIRECTED BY GAVIN HOOD
EYEInTheSkyTheMovie.com

STARTS FRIDAY, 3/11 IN SELECT THEATERS

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Neighborhood Movie Guide

Schedules are subject to change; please call ahead to confirm showtimes. See Film & Video Events for other programs.

HOLLYWOOD & VICINITY

ARENA CINEMA 1625 North Las Palmas Avenue - Next to Egyptian Theater (323)306-0676

Ava's Possessions Fri., 6:30, 11:25 p.m.; Sat., 5:30, 8:30 p.m.; Sun., 5:45, 10:25 p.m.; Mon., 6, 10:45 p.m.; Tues., 6:30, 9:25 p.m.; Wed., 6, 10:45 p.m.; Thurs., 6:30, 8 p.m.

Camino Fri., 9:45 p.m.; Sat., 10 p.m.; Sun., 7:15 p.m.; Mon., 8:55 p.m.; Tues., 10:55 p.m.; Wed., 9 p.m.; Thurs., 10:55 p.m.

Emelie Fri., 8:10 p.m.; Sat., 7 p.m.; Sun., 9 p.m.; Mon., 7:30 p.m.; Tues., 8 p.m.; Wed., 7:30 p.m.; Thurs., 9:30 p.m.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226

Triple 9 Fri.-Sun., 11:50 a.m., 2:50, 5:30, 8:25, 10:55 p.m., 12:45 a.m.

Midnight Special Mon., 7:30 p.m.

Knight of Cups Fri.-Sun., 11 a.m., 12:15, 2:45, 4:30, 5:45, 6:45, 7:45, 9:15, 10:15 p.m., 12 mid.

London Has Fallen Fri.-Sun., 2:15, 3:30, 7:15, 8:30, 9:45, 11:45 p.m., 12:45 a.m.; Fri.-Sun., 10:45 a.m., 1, 5:45, 11 p.m.

Whiskey Tango Foxtrot Fri.-Sun., 10:40 a.m., 1:10, 3:15, 4:35, 7, 8:05, 9:45 p.m., 12:05 a.m.

Gods of Egypt Fri.-Sun., 11:10 a.m., 1:30, 4:40, 7:05, 10:50 p.m.

Eddie the Eagle Fri.-Sun., 11:35 a.m., 2, 5:25, 8:10, 10:25 p.m.

The Witch Fri.-Sun., 10:45 a.m., 1:05, 3:20, 5:40, 8, 9:20, 11:20 p.m., 12:15 a.m.

Embrace of The Serpent (El abrazo de la serpiente) Fri.-Sun., 11:30 a.m., 2:40 p.m.

Deadpool Fri.-Sun., 10:30 a.m., 12:45, 2:20, 4:15, 5:15, 7:30, 9:30, 10:45 p.m., 12:15 a.m.; Fri.-Sun., 3:15, 8:15 p.m.

How to Be Single Fri.-Sun., 5:05 p.m.

Zoolander 2 Fri.-Sun., 3:05 p.m., 12:40 a.m.

Hail, Caesar! Fri.-Sun., 11:45 a.m., 2:50, 5:35, 7:10, 9:40 p.m.

2016 Oscar Nominated Shorts - Animated Fri.-Sun., 10:55 a.m.

2016 Oscar Nominated Shorts - Live Action Fri.-Sun., 12:40 p.m.

Only Yesterday (Omohide poro poro) Fri.-Sun., 1:55, 10:35 p.m.; Fri.-Sun., 10:35 a.m., 4:25, 7:50 p.m.

The Revenant Fri.-Sun., 11:40 a.m., 2:20, 5:20, 7:40, 10:40 p.m.

The Big Short Fri.-Sun., 12:05 p.m.

Spotlight Fri.-Sun., 5:10 p.m.

Room Fri.-Sun., 12:55 p.m.

Mad Max: Fury Road 3D Fri.-Sun., 10:05 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169

Whiskey Tango Foxtrot 1:30, 4:15, 7, 9:45 p.m.

Deadpool 1:30, 4:15, 7, 9:45 p.m.

Hail, Caesar! 1:30, 4:15, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331

The Other Side of the Door 12:15, 2:40, 5, 7:30, 10:10 p.m.

Gods of Egypt 1:15, 4:15, 7:15, 10:15 p.m.

Race Fri.-Tues., 12:45, 4, 7:10, 10:15 p.m.; Wed., 12:45, 4 p.m.

Deadpool Fri.-Mon., 1:30, 4:30, 7:30, 10:30 p.m.; Tues., 1, 4, 7, 10 p.m.; Wed.-Thurs., 1:30, 4:30, 7:30, 10:30 p.m.

How to Be Single Fri., 1:20, 4:20, 7:20, 10:20 p.m.; Sat., 12:15, 7:20, 10:20 p.m.; Sun.-Tues., 1:20, 4:20, 7:20, 10:20 p.m.; Wed., 1:20, 4:20 p.m.; Thurs., 1:20, 4:20, 7:20, 10:20 p.m.

Star Wars: The Force Awakens Wed., 7:05, 10:10 p.m.; Fri.-Tues., 12:30, 3:45, 7:05, 10:10 p.m.; Wed., 12:30, 3:45 p.m.; Thurs., 12:30, 3:45, 7:05, 10:10 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331

10 Cloverfield Lane: The IMAX Experience Thurs., 7, 10 p.m.

Deadpool: The IMAX Experience Fri.-Mon., 1, 4, 7, 10 p.m.; Tues., 1:30, 4:30, 7:30, 10:30 p.m.; Wed., 1, 4, 7, 10 p.m.; Thurs., 12:35, 3:45 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674
Zootopia Fri.-Sun., 10 a.m., 1, 4, 7, 9:50 p.m.; Mon.-Thurs., 10 a.m., 1, 4, 7 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829

Triple 9 Fri.-Sun., 10:05 a.m., 12:05, 2:45, 4:35, 7:15, 9:55 p.m.; Mon., 11:40 a.m., 12:05, 2:45, 4:35, 7:15, 9:55 p.m.; Tues.-Wed., 11:35 a.m., 12:20, 2:45, 4:35, 7:15, 9:55 p.m.

London Has Fallen Fri.-Sun., 10:10 a.m., 12 noon, 12:30, 2:55, 5:20, 7:45, 8:45, 10:05, 11:10 p.m.; Mon., 10:40, 11:45 a.m., 12:35, 2:55, 5:20, 7:45, 8:45, 10:05, 11:10 p.m.; Tues.-Wed., 11:25 a.m., 12:30, 2:55, 5:20, 7:45, 8:45, 10:05, 11:10 p.m.

The Other Side of the Door Fri.-Sun., 9:40, 11:55 a.m., 2:10, 3, 5:20, 8:15, 9:55 p.m.; Mon., 11:45 a.m., 2:10, 3, 5:20, 8:15, 9:55 p.m.; Tues.-Wed., 11:50 a.m., 2:10, 3, 5:20, 8:15, 9:55 p.m.

Whiskey Tango Foxtrot Fri.-Sun., 10:40, 11:40 a.m., 12:40, 3:10, 5:45, 8:30, 10:05, 11:10 p.m.; Mon., 11:50 a.m., 12:45, 3:10, 5:45, 8:30, 10:05, 11:10 p.m.; Tues.-Wed., 10:40 a.m., 12:45, 3:10, 5:45, 8:30, 10:05, 11:10 p.m.

Zootopia Fri., 9:35, 10, 11:20 a.m., 12:35, 1:15, 1:50, 3:05, 3:45, 4:25, 5:40, 6:15, 7, 8:15, 9:35, 10:45 p.m.; Sat.-Sun., 9:35, 10, 11:20 a.m., 12:35, 1:15, 1:50, 3:05, 3:45, 4:25, 5:40, 7, 8:15, 9:35, 10:45 p.m.; Mon., 11, 11:15 a.m., 1:05, 1:40, 3:35, 4:15, 5, 6:05, 6:50, 8:05, 9:25, 10:35 p.m.; Tues., 10:30, 11:50 a.m., 12:30, 1:15, 1:50, 3:05, 3:45, 4:25, 5:40, 6:15, 7, 8:15, 9:35, 10:45 p.m.; Wed., 10:30, 11:50 a.m., 12:30, 1:15, 1:50, 3:05, 3:45, 4:25, 6:15, 7, 7:30, 9:35 p.m.

Zootopia in Disney Digital 3D Fri.-Sun., 11:50 a.m., 2:25, 5, 7:30 p.m.; Mon.-Tues., 5:50, 7:30 p.m.; Tues., 2:25, 5, 7:30 p.m.; Wed., 2:25, 5 p.m.

Gods of Egypt Fri.-Sun., 11:25 a.m., 2:20, 5:15, 8:05, 11:05 p.m.; Mon., 11:55 a.m., 2:15, 5:15, 8:05, 11:05 p.m.; Tues.-Wed., 11:35 a.m., 2:20, 5:15, 8:05, 11:05 p.m.

Eddie the Eagle Fri.-Sun., 9:55 a.m., 12:25, 2:20, 4:50, 7:40, 10:35 p.m.; Mon.-Tues., 12:25, 2:20, 4:50, 7:40, 10:35 p.m.; Tues.-Wed., 12:10, 2:20, 4:50, 7:40, 10:35 p.m.

The Witch Fri.-Wed., 7:30, 10:55 p.m.

Deadpool Fri.-Sun., 9:45 a.m., 12:20, 2:25, 3:15, 5:25, 7:20, 8, 10:30 p.m.; Mon., 10:30 a.m., 12:20, 2:25, 3:15, 5:25, 7:20, 8, 10:30 p.m.; Tues.-Wed., 11:30 a.m., 12:20, 2:25, 3:15, 5:25, 7:20, 8, 10:30 p.m.

How to Be Single Fri.-Sun., 9:35 a.m., 5:50, 8:25, 10:10 p.m.; Mon.-Wed., 5:50, 8:25, 10:10 p.m.

Kung Fu Panda 3 Fri.-Sun., 9:40, 10:30 a.m., 12:45, 2:50, 5:10 p.m.; Mon.-Wed., 10:35 a.m., 12:55, 2:50, 5:10 p.m.

The Revenant Fri.-Sun., 4:55, 9:50 p.m.; Mon., 1:35, 4:55, 9:50 p.m.; Tues.-Wed., 4:55, 9:50 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

10 Cloverfield Lane Thurs., 9:40 p.m.

Zootopia Fri.-Wed., 1:15, 4:10, 7, 9:40 p.m.; Thurs., 1:15, 4:10, 7 p.m.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251

South Main Street (213)617-1033

Kizumonogatari Part 1: Tekketsu-hen Fri., 7 p.m.; Sat., 3, 5, 7, 9 p.m.

Mourning Son 7 p.m.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000

Like for Likes (Joh-ahaejwo) Fri.-Mon., 10:30 a.m., 1:15, 4:15, 7, 9:45 p.m.; Tues., 9:30 a.m., 12 noon, 2:45 p.m.; Wed., 10:30 a.m., 1:15, 4:15, 7, 9:45 p.m.

A Violent Prosecutor (Geomsawejeon) Fri.-Mon., 10 a.m., 12:45, 3:30, 6:30, 9:30 p.m.; Tues., 9:45 a.m., 12:30, 3:15, 6, 9 p.m.; Wed., 9:15, 11:45 a.m., 3:45, 6:30, 9:30 p.m.

Deadpool Fri.-Mon., 10:45 a.m., 1, 4, 6:45, 9:15 p.m.; Tues., 10 a.m., 12:15, 3, 5:45, 8:30 p.m.; Wed., 10:45 a.m., 1, 4, 6:45, 9:15 p.m.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046

Triple 9 Fri.-Wed., 12:30, 3:45, 6:40, 10 p.m.

The Metropolitan Opera: Manon Lescaut (Encore) Wed., 6:30 p.m.

The Metropolitan Opera: Manon Lescaut Sat., 9:55 a.m.

London Has Fallen Fri.-Sat., 11:30 a.m., 12:10, 2:10, 2:50, 4:40, 5:30, 7:10, 8:10, 10:10, 10:55 p.m.

The Other Side of the Door Fri.-Sat., 12 noon, 2:40, 5, 7:30, 9:30, 11:30 p.m.; Sun.-Wed., 12 noon, 2:40, 5, 7:30, 9:30 p.m.

Whiskey Tango Foxtrot Fri.-Sat., 11:40 a.m., 2:30, 5:20, 8, 10:50, 11:50 p.m.; Sun.-Wed., 11:40 a.m., 2:30, 5:20, 8, 10:50 p.m.

Zootopia Fri.-Sat., 1:20, 9:50, 11:40 p.m.; Sun.-Wed., 1:20, 9:50 p.m.

Zootopia in Disney Digital 3D Fri.-Wed., 11:20 a.m., 2, 4:50, 7:40, 10:30 p.m.; Fri., 4:10, 7 p.m.; Sat., 10:40 a.m., 4:10, 7 p.m.; Sun.-Wed., 4:10, 7 p.m.

Gods of Egypt Fri.-Wed., 12:40, 10:20 p.m.

The Witch Fri.-Tues., 12:20, 3, 5:40, 8:30, 11 p.m.

Gods of Egypt 3D Fri.-Wed., 4:20, 10:20 p.m.

Deadpool Fri., 11:35 a.m., 1:10, 2:20, 4, 5:10, 6:50, 7:50, 9:40, 10:40 p.m.; Sat., 10:30, 11:35 a.m., 1:10, 2:20, 4, 5:10, 6:50, 7:50, 9:40, 10:40 p.m.; Sun.-Wed., 11:35 a.m., 1:10, 2:20, 4, 5:10, 6:50, 7:50, 9:40, 10:40 p.m.

How to Be Single Fri., 3:30, 9:10 p.m.; Sat., 3:30 p.m.; Sun.-Tues., 3:30, 9:10 p.m.

Zoolander 2 Fri., 1, 6:20 p.m.; Sat., 1 p.m.; Sun.-Tues., 1, 6:20 p.m.; Wed., 1 p.m.

Kung Fu Panda 3 Fri.-Wed., 3:50, 9 p.m.

Kung Fu Panda 3 3D Fri.-Wed., 1:30, 6:30 p.m.

The Revenant Fri., 12:50, 4:30, 8:20 p.m.; Sat., 4:30, 8:20 p.m.; Sun.-Wed., 12:50, 4:30, 8:20 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS

THEATRE 8556 Wilshire Boulevard (310)478-3836

The Boy and the Beast Fri.-Wed., 4:10 p.m.; Fri.-Sun., 1:20, 7:10, 10 p.m.; Mon., 10 p.m.; Tues.-Wed., 7:10 p.m.; Thurs., 4:10, 10 p.m.

Tosca - Opéra Royal de Wallonie Mon., 7:30 p.m.; Tues., 1 p.m.

Wolf Children (Okami kodomo no ame to yuki) Thurs., 7:30 p.m.

SUNDANCE SUNSET CINEMA 8000

West Sunset Boulevard (323)654-2217

Call theater for schedule.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869

The Final Project 7:45, 9:55 p.m.

Of Mind and Music Fri., 12 noon, 5 p.m.; Sat., 12 noon, 7:30 p.m.; Sun.-Thurs., 12 noon, 5 p.m.

45 Years 12:10, 5:10 p.m.

The Lady in the Van 2:40 p.m.

Son of Saul (Saul fia) Fri.-Wed., 12 noon, 2:30, 5, 7:30, 10 p.m.; Thurs., 12 noon, 2:30, 5, 10 p.m.

Fat Thurs., 7:30 p.m.

Room Fri., 2:20, 7:20, 10 p.m.; Sat., 2:20, 4:50, 10 p.m.; Sun.-Thurs., 2:20, 7:20, 10 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN

Triple 9 Fri.-Wed., 10:30 a.m., 1:20, 4:10, 7:05, 9:55 p.m.

10 Cloverfield Lane Thurs., 8, 10:45 p.m.

10 Cloverfield Lane: The IMAX Experience Thurs., 7, 9:45 p.m.

The Metropolitan Opera: Manon Lescaut (Encore) Wed., 6:30 p.m.; Thurs., 1 p.m.

The Metropolitan Opera: Manon Lescaut Sat., 9:55 a.m.

London Has Fallen Fri., 11:10 a.m., 12 noon, 1:45, 4:20, 7, 9:45 p.m.; Sat., 10 a.m., 12:30, 2:30, 4:20, 7, 9:45 p.m.; Sun., 11:10 a.m., 12 noon, 1:45, 4:20, 7, 9:45 p.m.; Mon.-Tues., 11:10 a.m., 1:45, 4:20, 7, 9:45 p.m.; Wed., 10:50 a.m., 1:20, 3:50, 7, 10:55 p.m.; Fri.-Tues., 5:15, 8, 10:45 p.m.; Wed., 3:25, 10:55 p.m.

The Other Side of the Door Fri., 9:25 a.m., 2:30, 5, 7:50, 10:30 p.m.; Sat., 9:25 a.m., 12 noon, 5, 7:50, 10:30 p.m.; Sun., 9:25 a.m., 2:30, 5, 7:50, 10:30 p.m.; Mon.-Tues., 11:50 a.m., 2:30, 5, 7:50, 10:30 p.m.; Wed., 11:15 a.m., 1:45, 7:30, 10 p.m.

Whiskey Tango Foxtrot Fri., 9:30 a.m., 12 noon, 2:45, 7:05, 8 p.m.; Sat.-Tues., 10 a.m., 1, 4, 7, 10 p.m.; Wed., 12:30, 4:15, 7, 10 p.m.

Zootopia Fri.-Wed., 12:15, 5:05, 9:15 p.m.; Fri.-Tues., 11:15 a.m., 2:15 p.m.; Wed., 12:45 p.m.

Zootopia in Disney Digital 3D Fri.-Sun., 9:15 a.m., 3:15, 6:15 p.m.; Mon.-Wed., 3:15, 6:15 p.m.

Zootopia: An IMAX 3D Experience Fri.-Sun., 10:15 a.m., 1:15, 4:15, 7:15, 10:15 p.m.; Mon.-Wed., 10:30 a.m., 1:15, 4:15, 7:15, 10:15 p.m.

Gods of Egypt Fri., 1:05 p.m.; Sat.-Sun., 1:05, 7:20 p.m.; Mon.-Wed., 1:40, 7:30 p.m.

Gods of Egypt 3D Fri., 4:05, 10:20 p.m.; Sat.-Sun., 10:05 a.m., 4:05, 10:20 p.m.; Mon.-Wed., 10:40 a.m., 4:35, 10:25 p.m.

Eddie the Eagle Fri., 9:20 a.m., 1:50, 4:30, 8:05, 10:55 p.m.; Sat.-Wed., 11:05 a.m., 1:50, 4:30, 7:10, 9:50 p.m.

Race Fri.-Sun., 9:55 a.m., 4:25 p.m.; Mon.-Wed., 10:45 a.m., 4:50 p.m.

The Witch Fri.-Wed., 11:40 a.m., 4:50, 10:25 p.m.

Deadpool Fri., 11:20 a.m., 12:05, 2, 4:45, 5:30, 7:30, 10:05, 10:50 p.m.; Sat., 11:20 a.m., 2, 3, 4:45, 7:30, 8:15, 10:05, 10:50 p.m.; Sun., 9:20, 11:20 a.m., 2, 3, 4:45, 7:30, 8:15, 10:05, 10:50 p.m.; Mon.-Tues., 11:20 a.m., 2, 3, 4:45, 7:30, 8:15, 10:05, 10:50 p.m.; Wed., 11:20 a.m., 1:45, 2, 4:25, 4:45, 7:30, 10:05, 10:50 p.m.

YOUR WEEKLY MOVIE TO DO LIST

Tributes to Alan Rickman, Pippi Longstocking

Friday, March 4

Alan Rickman was among the finest actors of his generation, imbuing supporting turns and lead performances alike with unmatched gravitas. The Aero pays tribute to the late thesp all weekend long, with a double feature of *Die Hard* and *Robin Hood: Prince of Thieves* being just one highlight. These are two of his most villainous turns, as well as some of his best — he's charismatic in a way that makes it difficult to root against him. *Die Hard* scribe Steven de Souza will appear for a discussion between films, presumably to make a case for Rickman as the best damn Defense Against the Dark Arts professor in Hogwarts history. RIP, Snape. *Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., March 4, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

A forerunner to countless creature features, 1925's *The Lost World* can lay claim to a first of its own: No feature-length film had ever made such heavy use of stop-motion animation. Harry Hoyt brought Arthur Conan Doyle's novel to the silver screen in 1925, and the story it tells — an adventure to a prehistoric land of dinosaurs and other fantastical beasts — wasn't quite so familiar in the silent era as it's become in the 90-plus years since. (Didn't you ever wonder where the second *Jurassic Park* movie got its subtitle from?) Bill Field offers live musical accompaniment on the Mighty Wurlitzer pipe organ. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., March 4, 8:15 p.m.; Sat., March 5, 2:30 & 8:15 p.m.; \$10. (310) 322-2592, oldtownmusicall.org.*

Saturday, March 5

Another animation/live-action blend, *Who Framed Roger Rabbit* screens at the Palace Theatre in 35mm courtesy of Cinespia. Robert Zemeckis' cartoon noir doubles as a look at the birth of the freeway system we all know and love today. This being a Cinespia event, the movie is only part of the entertainment: Full bars, a free photo booth (costumes encouraged) and record-spinning DJs also will be present. *Palace Theatre, 630 S. Broadway, downtown; Sat., March 5, 9 p.m. (doors at 7:30); \$18. (213) 553-4567, cinespia.org.*

Sunday, March 6

The long-awaited Los Angeles branch of the Alamo Draft-house chain is still a ways away, so in the meantime we'll have to make do with a curated residency at the Regent Theater. The new series, which is set to take place on the first Sunday of every month, launches with *Pigtails & Pirate Ships: A Pippi Longstocking Celebration*. In addition to a selection of short films and a costume contest, the evening centers around a rare 16mm screening of 1970's *Pippi in the South Seas*. *The Regent Theater, 448 S. Main St., downtown;*



Who Framed Roger Rabbit

Sun., March 6, 7 p.m.; \$9.50-\$15. (323) 284-5727, theregenttheater.com.

Ireland's Troubles have inspired any number of difficult but essential films, from well-known classics (*The Crying Game*, *In the Name of the Father*) to lesser-seen curios (*Elephant*). As is its wont, Los Angeles Filmforum provides a showcase for even more obscure approaches with **Jesse Jones and Seamus Harahan: Irish Artists on Northern Ireland**. Mariah Garnett, who spent most of last year working in Belfast, will be at the screening to discuss the vastly different works on display and how they show the conflict's lingering effects on Northern Ireland. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., March 6, 7 p.m.; \$10. (323) 466-3456, lafilmforum.org.*

Monday, March 7

Action, Anarchy and Audacity: A Seijun Suzuki Retrospective continues at UCLA with *Kagero-za*. Once referred to as his "finest achievement outside the constraints of genre filmmaking," the second entry in Suzuki's loose, surreal Taisho Roman Trilogy concerns a fateful train ride en route to an illicit tryst that may prove deadly. A unique stylist, the Japanese auteur here uses his eye-catching aesthetics to plumb the inner workings of a lost soul's psyche rather than the criminal underworld. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Mon., March 7, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Tuesday, March 8

Olivia de Havilland turns 100 in a few months. If you've yet to acquaint yourself with the oldest living Oscar winner's vast body of work — including a supporting performance in *Gone With the Wind*, for which she received her first Academy Award nomination — you could certainly do worse than to start with *The Strawberry Blonde* at LACMA. Raoul Walsh's musical romance also stars James Cagney, Jack Carson and Rita Hayworth as the other points in a love rectangle. This was the second adaptation of James Hagan's play *One Sunday Afternoon*; the third, released seven years later in 1948, was likewise directed by Walsh. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 8, 1 p.m.; \$5. (323) 857-6000, lacma.org. —Michael Nordine*

as well, but other sequences aren't vital or revealing. Still, a grim suspense enlivens even the shots of nurses shuffling through hallways, as *Trapped*'s story is unfinished — the Supreme Court is expected to weigh in on the legality of TRAP laws this June. (Alan Scherstuhl)

THE WAVE (BOLGEN) *The Wave* posits the inevitability of the natural disaster of its title — that, as with Californians and "the Big One," every Norwegian in the wave's fjord-side path is living on borrowed GMT+1 time. Our hero is an anxious geologist at an early-warning center named Kristian (Kristoffer Joner). If his calculations are correct (spoiler: they are), only he knows that a rockslide-triggered tsunami soon will ravage the Åkneset mountainside. Roar Uthaug's film is more of a slow burn

than its Hollywood counterparts, devoting its entire first half to Kristian's vain attempts at preventing the waters from rising. His inevitable failure is signaled by a siren that echoes through the mountains so ominously you'll think Ragnarök has come. *The Wave* is less a conventional disaster movie than a movie that happens to be about a disaster, a small distinction that makes a world of difference when it comes time to care what happens to any of these people; this is one of few films of its kind in which you're in no rush to see the full force of nature's wrath. (Even if you are, the event is so localized that there are no obligatory shots of iconic landmarks being washed away.) It's all about the before and after, both of which prove more riveting than the 85-meter-high wave

itself — not that it isn't a sight to behold. (Michael Nordine)

ONGOING

GODS OF EGYPT Let's give *Gods of Egypt* this much: An hour in, a giant cobra crashes and explodes like a bad guy's car in a dumb movie from the '70s. That snake, one of two in Alex Proyas' film, is wide as a locomotive and long as a parade. It's also straddled by a divine she-warrior who sends it crashing through a dead desert city in pursuit of a surfer-boy thief (Brenton Thwaites) and a giant blond god (Nikolaj Coster-Waldau, embiggened by CGI). It's dumb as hell, but at least it's an impassioned, sumptuous dumbness. The best moments play as if the creators, in their cracked way, fully believe all this is

awesome and can't wait to make you gape at it. This is *Clash of the Titans*-style adventure hokum, spiced with the pantheon of Ra and the director's bold interest in cleavage. As they strive to reclaim Egypt from the evil of Set (Gerard Butler), Coster-Waldau's Horus and Thwaites' Bek road-trip through a universe as deep-dish geeky as the Asgard of that first *Thor* movie. We meet Ra himself, played by Geoffrey Rush for some reason, piloting a skiff far above the flat disc of Earth with the sun towed

behind him, and we plunge into the maw of the billion-toothed space-worm that picks its once-a-night fight with him. We get some elaborate pyramid-raiding, with too-busy death traps that suggest the filmmakers haven't seen *Raiders of the Lost Ark* but have played Lego Indiana Jones. The fighting, while never distinguished, is almost always legible to the eye; perhaps the workaday plot and inane battles are the cost of all that sustained, playful splendor. (Alan Scherstuhl)

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GET HER TO THE GREEK

Can North Carolina transplant Becky Colwell revitalize the Greek Theatre while keeping the neighbors happy?

BY HAYLEY FOX

Becky Colwell, the new general manager of the Greek Theatre, sits on the floor of her still-unfurnished office, bathed in sunlight and surrounded by the foliage of Griffith Park. Outside, the tranquility of the Greek is broken only by the sounds of construction. Workers are busy reinforcing corroded portions of the terraced seating, giving dressing rooms a makeover and peeling layers of paint off the venue's exterior to reveal portions of the more than 80-year-old original façade.

These upgrades come at the behest of the City of L.A.'s Department of Recreation and Parks, which has taken over management of the historic Greek. Although the city has long owned the property, Nederlander Concerts had been managing and booking the 6,000-seat venue for almost 40 years. But no longer.

"You can't just keep extending a contract," says Mike Shull, general manager of the Department of Recreation and Parks. "Those contracts are old. What was good 15 years ago is not the same value today."

So in 2014, a year before Nederlander's contract was set to expire, a bidding war began. Nederlander partnered with AEG, the entertainment conglomerate behind Goldenvoice, to compete against Live Nation for control of the Greek. City Council members, Los Feliz advocacy groups and music lovers at large battled over a changing of the guard at one of L.A.'s most beloved venues.

Ultimately, however, neither Live Nation nor Nederlander landed the job.

Instead, the city decided to take over management and outsource day-to-day operations to a venue management specialist. Enter Colwell, the theater's new general manager under the international entertainment group SMG.

Nearly 40 years old, with corporate headquarters in suburban Philadelphia, SMG manages about 230 theaters, stadiums and other venues around the world, including convention centers in Long Beach, Ontario and Palm Springs. The Greek Theatre is SMG's first venue in Southern California dedicated to live music (the Long Beach Arena, part of the Long Beach Convention and Entertainment Center, occasionally hosts concerts but is primarily a sports facility).

Colwell, 43, speaks with a subtle Carolina lilt. She's bubbly, easy with a laugh and seems energized about her takeover of the iconic Greek. "The biggest decision was, 'Do I want to move to L.A.?' It really wasn't, 'Do I want to be a part of the Greek Theatre?'" she says. "That was the easy part."



Becky Colwell, the Greek Theatre's new general manager

PHOTO BY DANNY LIAO

She has worked for SMG for nearly 18 years, including 13 in her most recent role as general manager of the 7,000-seat Koka Booth Amphitheatre in North Carolina. Born in South Carolina and raised in its northern counterpart, Colwell was a social worker for Craven County when, at the age of 25, she accepted a "summer job" at Raleigh's Walnut Creek Amphitheatre. What was supposed to be a temporary gig turned into a career, as she was eventually promoted to director of sales.

Colwell, who now lives in Los Feliz with her husband, young daughter and dog, thinks she's a good fit for the job at the Greek because she knows how to operate on a "lean budget" and is well versed in working with municipalities. In fact, SMG claims that more than 92 percent of its clients are municipal agencies.

The new Greek is using an "open booking" model implemented by the city, which means anyone, not just one specific promoter, can hold a date on the calendar with an approved user agreement and a \$25,000 deposit. The system seems to be off to a good start, as there are already about 40 shows booked for the 2016 season, ranging from Mexican mariachi star Pepe Aguilar to recent Grammy winners Chris Stapleton and Alabama Shakes to big names like Iggy Pop, Ringo Starr and Bonnie Raitt. (Among the promoters booking shows is a familiar name: Nederlander Concerts.)

The only things lacking from the calendar are a few genres of music, including hip-hop, EDM and metal.

There are no hard-and-fast rules prohibiting certain music types, Colwell says, but artists must be a "good fit" for the venue. In determining this, Colwell says she considers the type of show, whether the promoter has done business in L.A. before and what other types of performances it has produced. Many requirements are set in advance by the Greek's user agreement, which dictates everything from the percentage of merchandise sales allotted to the city to maximum sound levels at any performance.

"I mean, you may see some EDM on the calendar," Colwell says. "It just depends ... if they feel their band can live within those parameters."

In short, just because a promoter has the money to play the Greek doesn't mean it will be able to, Colwell and Shull agree. If there's ever a question, Colwell defers to the city for approval.

"On everything that happens there, we have veto power," Shull says.

It's been a tumultuous two years getting to this point. In 2014, the Board of Recreation and Parks Commissioners recommended that Live Nation take over management of the Greek, but just a few months later, the L.A. City Council rejected this decision, citing concerns from neighborhood groups. The parks board

then decided the city could run the venue itself and issued a request for proposals from outside firms to manage operations.

Applicants were required to have a minimum of 20 years of experience in the field and to have managed at least 25 concert venues of 4,000 seats or more. Two competitive bids emerged, but it was SMG's proposed fees, qualifications and overall vision for the future of the Greek that compelled Shull to recommend it for the job, he says.

"When you put all that together, we thought they had the best proposal," Shull says. On his recommendation, the parks board voted to approve a one-year contract, with two additional one-year options.

Los Feliz Improvement Association president Chris Laib was skeptical of the city's takeover but feels the choice of operator was a good one. "Most of us do feel better that SMG is going to be actual manager of the venue," he says.

The Greek is an open-air theater located next to affluent residential neighborhoods,

ARTISTS MUST BE A
"GOOD FIT" FOR THE
VENUE, COLWELL
SAYS. THE CITY HAS
VETO POWER.

so there are a variety of noise restrictions as well as a curfew. These rules alone, however, aren't always enough for the more than 900 households within earshot, Laib says. It was just a few years ago that Snoop Dogg played the venue and a deluge of complaints poured into then-Councilman Tom LaBonge's office from parents upset that their kids heard Snoop's profanity-laced lyrics.

SMG and the city have "expressed their sensitivity to this issue," Laib says. He's now most concerned with how a drive for profits and densely packed shows may affect traffic on the residential streets surrounding the theater. "Regardless of whether Mary Poppins music is being played ... the real issue is how many cars the neighborhood can handle."

Even with these hurdles, the city's takeover of the Greek is worth the risk, Shull says. If they can make the venue more profitable, these funds can be pumped back into the parks system to bankroll additional park rangers, new shuttle services and other improvements. A new concessions contract alone stands to earn the city at least \$1 million a year in additional profit. "It's just raw money back to the department," he says.

Shull is holding himself accountable for the Greek's success and says SMG's performance will be reviewed at the end of this year, when he will provide the City Council, the mayor and the public with a progress report.

"We owe an explanation at the end of the season: 'How did it go? How did it work? Is this the right way to go?'" Shull says. "And we'll make that decision toward the end of this year, about what the ultimate future of the Greek Theatre is."

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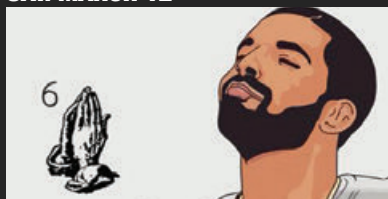
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Soulja Boy

PHOTO BY MANNIE BETANCOURT

Music // Bizarre Ride //

STILL CRANKING

SOULJA BOY WANTS TO BE
 THE STEVE JOBS OF HIP-HOP —
 AND HE'S CLOSER TO THAT GOAL
 THAN YOU MIGHT THINK

BY JEFF WEISS

Soulja Boy is somehow only 25. That's barely old enough to rent a Bentley, but he's been driving them since he had a license.

It's been nine years since "Crank That" created the template for DIY Internet rap stardom and the modern viral dance phenomenon. That's the distance between the rise of Run-D.M.C. and Wu-Tang — several generations in rap time.

With a single YouTube video, the then-17-year-old Soulja Boy altered the concept of the Superman in a way matched only by Nietzsche and DC Comics. DeAndre Way sold millions of ringtones, spent nearly two months atop *Billboard's* Hot 100 and inspired innumerable '90s babies to start making music on their laptops.

Interscope and Collipark Music helped propel the high school senior to stardom, but it all stemmed from a song produced and written in his bedroom and uploaded to MySpace. Though many initially derided Soulja Boy as a one-hit wonder, his legacy is secure at an age before many legends even dropped their debut albums.

"I was the first rapper to get signed strictly off the Internet, the first to sell millions of copies of music that I'd already uploaded for free," Soulja Boy says, shortly before a studio session in L.A. Over the last several years, he's split time between a local house and a condo in Atlanta. He films episodes of *Love & Hip-Hop* in L.A., and notes that it's easier to stay out of trouble here.

"I have major label meetings and they tell me that the blueprint for new artists

is the one I wrote," Soulja Boy continues. "They need to be heavy on Twitter, Facebook, Instagram, Snapchat. When I came out, nobody was doing YouTube videos or video blogs; now everyone does."

What we recognize as modern marketing 101 was once a radical innovation. As a teenager, Soulja Boy intuitively understood what major labels pay millions to decipher. Even if some critics initially dismissed him, his peers immediately recognized the achievement.

That's partly why he was an ideal choice to headline last weekend's Nature World Night Out Fest at Union, alongside Antwon, Trash Talk, the Wedidit crew and other celebrated DIY rap, punk and beat producers. Even though Soulja Boy spent years on a major label, he always moved like an independent artist — albeit one with the opulent tastes of a Moscow oligarch.

When Lil B and Riff Raff were still semi-obscure, Soulja Boy was one of the first to reach out to collaborate. Drake paid homage by transforming a late 2013 Soulja Boy mixtape cut into the anthem "We Made It." Nicki Minaj and Lil Wayne rapped over Soulja Boy beats, too. More recently, he's recorded with Migos and Lil Yachty, one of Atlanta's fastest-rising rappers, who personally reached out.

"I don't really care about the credit — the credit was the money," Soulja Boy says. "If I didn't get paid I'd be bitter, but they gave me millions. Whether people admit it or I get awards, the fans know ... the new artists know."

Most recently, he dropped his latest mixtape, *King Soulja 5*, and he plans an official album later this year. He mentions that his most recent spark came from watching the movie *Steve Jobs* — specifically how Apple's founder constantly reinvented himself, beat Bill Gates and made billions using technology to shape the world.

"It's all about being creative. Anyone can do anything now," Soulja Boy says. "All you have to do is go to your computer, Google 'FL Studio' and download it. Even if you're a 9- or 10-year-old, you can make a dope-ass beat. All you need to do is put time into it. That's what inspires me — those tools that help you get to the next level."

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the Shots Fired podcast. Find him online at passionweiss.com.

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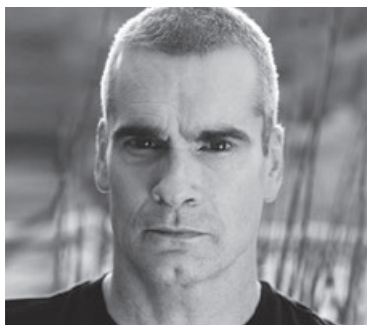
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Henry Rollins The Column!



PROTECT YOUR PSYCHE WITH MUSIC

My workspace is wherever I find it. Currently it's one of the stage-left dressing rooms of the 9:30 Club in Washington, D.C.

I am on a break from a shoot day for the *Live at 9:30* show that the venue is making with PBS. The last time I was in this small space was visiting with the Bad Brains preshow, the night before Barack Obama became the first African-American president.

Earlier today, I was part of a roundtable discussion with Ian MacKaye, Neil Fallon of Clutch and Eric Hilton of Thievery Corporation. We were fed some questions, but for the most part we talked among ourselves about the D.C. music scene and our experiences in it.

These are very interesting people. Eric has not only done a ton of music but owns and operates numerous bars and restaurants in the D.C. area. Neil is a lifelong music fan and the singer in Clutch, one of the best live bands anywhere. Ian, a fifth-generation D.C. resident, has seen and done quite a bit, to say the least. The hour flew. I hope you get a chance to see it.

It's a great thing when the topic turns to music. People who are normally reserved come to life; those usually uninteresting often become animated. Music is, to me at least, easily the best thing humans ever came up with — but I have to credit birds and other animals as the ones who gave people the idea of pitch and melody. Don't get knotted, it's just an idea.

Since last week, I have been living out of my suitcase. First, two days in Montreal to do a Q&A at the Phi Centre and present a showing of the film *He Never Died*, and now here for this shoot day and two days of visiting with Ian and members of his family.

Of course, there will be some record stores visited, as D.C. has some great ones. I am still kicking myself for not picking up a great-condition, well-priced copy of Andrew Hill's *Black Fire* album at Red Onion Records last time I was here. There is no way that record is still there.

I was looking forward to some cold weather. For weeks, I have been wanting to test my Helly Hansen salt jacket and Helikon Patriot fleece combination in below-freezing conditions. Ever since I was in Antarctica last November, I have been fascinated by cold-weather wear and heat trapping/layering strategies.

Thankfully, the weather in Montreal on my first night was relentless snow and driving wind, so I was out in it on and off for hours,

seeing how cold I wasn't. I had been hoping for more frigid-weather brutality and remnants of the recent massive snowfall when I arrived here in D.C., but instead was met by T-shirt-and-jeans temperatures. I guess it's safe to say that, around these parts, winter is over.

Now that we are a little more than two weeks away from the official start of spring, which will be on March 20, it is time to put away the winter albums and break out some warmer-weather fare.

2016 will be a freaky year for politics and a great year for records. Here is a brief glimpse of what is and what is to be.

Ty Segall, *Emotional Mugging*: The recent *L.A. Weekly* cover-gracer drops yet another great record. The *Emo Mug* LP is out, has been out and needs to be spinning on your turntable as soon as can be. The man is on tour and, while the records are fantastic, live the songs are even better. Not to be missed on vinyl or onstage.

Frequent Segall bandmate and blazing guitarist Charles Moothart releases the fantastic *Still Life of Citrus and Slime* album on April 8. Coming to you from your very good (and local) pals at In the Red Records. I was given a copy weeks ago with permission to start playing it on my radio show and have been jamming tracks from it almost weekly.

Iggy Pop's collaboration with Josh Homme, *Post Pop Depression*, is really great and the fact that they will be touring this material makes it even more exciting. Be looking to get some danger from these two on April 28 at the Greek Theatre.

2016 WILL BE A FREAKY YEAR FOR POLITICS AND A GREAT YEAR FOR RECORDS.

One of my favorite bands, Lorelle Meets the Obsolete, release a new album called *Balance* in early June on the great Captcha label. I am on my second listen as I write this. Guess who was asked to write the press release?! If you have not heard them, please go online and search out some of their music. Not a bad song in the bunch.

Another artist who is always a worthwhile listen is Steven R. Smith. He records under different handles and configurations including but not limited to Ulaan Khol, Ulaan Markhor and Ulaan Passerine. Smith's new double-cassette package as Ulaan Passerine, *The Great Unwinding*, is 68 minutes of exquisite soundscape. Truly, he is a tremendous talent.

One of the smokin'-est bands anywhere is Guerilla Toss. Smart, intense and bruising. I heard their split EP with Sediment Club, *Kicked Back Into the Crypt*, on Feeding Tube a few years ago and have been tracking their every movement since. This month, they release two records: *Flood Dosed* and *Eraser Stargazer*. We advance-order types got a few tracks and I have been slinging them onto the airwaves for the last few weeks. Not to be missed.

One of the best things about digging music with an extra-large shovel is that it gives you the strength required to read the ever more bleak headlines that currently darken your sexy American Dream. Drop the needle on the above records. Protect your psyche at all times!



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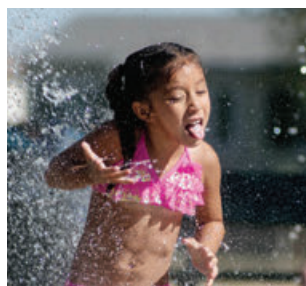
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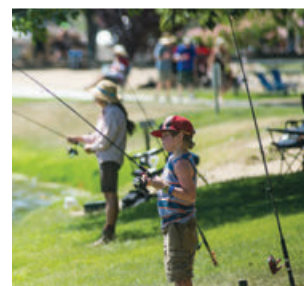
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Unloved: See Friday.

PHOTO BY JOE MCGIVERN

Music // Picks //

fri

3/4

Johnny Marr

@ GLASS HOUSE

Johnny Marr had left the West Coast hanging since the unavoidable cancellation of his dates here in December 2014. In the meantime, the revered guitarist released a live album, *Adrenalin Baby*, which draws from his two solo albums as well as his former groups, The Smiths and Electronic. Recorded, for the most part, at the Brixton Academy and Manchester Apollo in the United Kingdom (Marr's homeland), the 17-track collection captures the taut energy of his masterful live performances. Marr's interpretations of such Smiths perennials as "How Soon Is Now?" and "Bigmouth Strikes Again," as well as "I Fought the Law" and Electronic's "Getting Away With It," don't attempt to compete with those classics but bring a singular flavor to them, as Marr's guitar speaks volumes. Also at the El Rey, Saturday, March 5. —Lily Moayeri

Anthony Child aka Surgeon

@ MASONIC LODGE AT HOLLYWOOD FOREVER

Anthony Child is best known as Surgeon, one of techno's finest DJs and most important producers. Along with Regis and Female of Downwards Records, he forged the industrial-tinged Birmingham sound in the early 1990s, a style that remains hugely influential. Under his real name, Child works with modular synthesizers to create richly textured, experimental ambient music. He released his first Anthony Child album, the lush, spacey *Electronic Recordings From Maui Jungle, Vol. 1*, last November. Making his North American debut under his own name, Child is joined by Drew McDowall

(ex-Coil), Alessandro Cortini (Nine Inch Nails) and a collaboration between Pete Swanson and Greh Holger, all as part of a Mount Analog-curated evening of live hardware performances at Hollywood Forever's incomparable Masonic Lodge. —Matt Miner

Unloved

@ THE VIRGIL

DJ/producer David Holmes, composer/producer Keefus Ciancia and vocalist Jade Vincent create a flawless equilateral musical triangle. With Holmes' expansive taste, Ciancia's flexible abilities and Vincent's emotional range, the trio's Unloved project hits many marks. The core of their sound, as heard on just-released debut album *Guilty of Love*, evokes 1960s girl groups, classic French chanteuses and film noir soundtracks. But the album also extends to a widescreen, cinematic space while maintaining a lo-fi hiss and crackle that keeps it grounded. Vincent's seductive growl is the connection between the ferocious drums and tumbling organ pattern of "This Is the Time," while her husky tones amplify the effect of the jangly mono guitar on "When a Woman Is Around." The album bookends its extremes with swagger on one side and eeriness on the other. —Lily Moayeri

sat

3/5

Waddy Wachtel Band

@ PICKWICK GARDENS

For more than a decade, acclaimed rock & roll guitarist Waddy Wachtel's "Big Monday" jams at the now-defunct Joint on Pico were some of the most action-packed events occurring within our chronically overstimulated music scene. The revered sideman, who has enjoyed long and fruitful associations with everyone from Linda Ronstadt to Keith Richards to Stevie Nicks, always

put together a first-rate band and ran a dizzyingly high-quality revue, one that pulled in major-league guest performers (among them, the aforementioned Keef, along with Bobby Womack, Robert Plant and Neil Young). Now, Wachtel has resurrected his killer combo for another stand at a new venue, Burbank's Pickwick Gardens, and it's a safe bet that history will repeat itself with a steady dose of weekly, world-class, rock & roll merry-making. —Jonny Whiteside

Emmy the Great

@ BOOTLEG THEATER

"Hey, rich kid," Emmy the Great confides on the watery soundscape "Swimming Pool," from her new full-length, *Second Love*. "I want it/Your sunshine, your tan line/Your good time and your blue swimming pool." London-based singer Emma-Lee Moss isn't railing about the upper class or merely being envious. Instead, she finds herself plunging into and wallowing in a safe, romantic world that's as blue and comforting as a summer swim. Having worked with everyone from Fatboy Slim and Noah and the Whale to Kate Nash, Moss filters her folk guitar with unexpected shimmers of synth. She composed the album across three continents in such disparate cities as London, Salt Lake City, Tokyo, New York, L.A. and her hometown, Hong Kong, and themes of wanderlust and romantic permanence link such songs as "Social Halo" and "Solar Panels." —Falling James

sun

3/6

Los Angeles Is Burning

@ THE SMELL

Bernie Sanders is pretty much running a DIY presidential campaign, so here comes a DIY benefit to help him out. Behold Los Angeles Is Burning, headlined most appropriately by L.A.'s No Age,



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Thursday • March 3 • 6pm

LA SANTA CECILIA

Amoeba is pleased to welcome back L.A.'s own La Santa Cecilia for a live performance and album signing! Their new album, *Buenaventura*, comes out February 26th. Fans purchasing at Amoeba can meet the band and get their copy signed after their performance.

Friday • March 4 • 3pm

M. WARD

M. Ward celebrates his new album, *More Rain* (out 3/4 on Merge Records), with a live performance & signing at Amoeba. Signing is limited to fans who purchase *More Rain* at Amoeba Hollywood.

Friday • March 4 • 8pm

ROTATIONS:

LINAFORNIA DJ SET

Wednesday • March 9 • 6pm

SOUNDSCAPE W/ DRINKING FLOWERS + WINTER

Amoeba celebrates The Sunset and Vine Business Improvement District's first public art initiative! Enjoy live music from two Los Angeles bands and an all-day exhibition of original artwork that will be seen on utility boxes in the neighborhood!

Thursday • March 10 • 6pm

LUCIUS

Lucius celebrates their new album, *Good Grief* (Mom + Pop), with a live set and signing at Amoeba Hollywood. Purchase your copy of *Good Grief* at the in-store to get it signed after their performance.

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SAT 3.12



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the echoplex

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3.05 **THE FLAVR BLUE** WITH HEARTWATCH + COLLEEN D'AGOSTINO @ THE ECHO
3.05 **BOOTIE LA: DEPECHE MODE MASHUP NIGHT** @ ECHOPLEX
3.05 **FUNKY SOLE** @ THE ECHO
3.06 **LE1F** WITH JUNGLEPUSSY @ THE ECHO
3.06 **CREATION RECORDS NITE** WITH LIVE TRIBUTE TO FELT (BY NIC HESSLER, SOME DREAM BOYS & MORE) + THE PASTELS (BY DEAD ANGLE) + GUEST DJ DARREN RADEMAKER (FURTHER/THE TYDE) @ ECHOPLEX
3.07 **LP** WITH JOSIAH + CHELSEA LANKES + NIGHTGOWN + LAUREN RUTH WARD @ THE ECHO - **FREE**
3.08 **ELIOT SUMNER** WITH CILLIE BARNES @ THE ECHO
3.09 **OSCAR** WITH COLLEEN GREEN + VULKANO @ THE ECHO
3.09 **DUB CLUB** WITH DJ TOM CHASTEEN + BOSS HARMONY @ ECHOPLEX
3.10 **THE SOUL REBELS** WITH SEAN BILLINGS @ ECHOPLEX
3.10 **WOLF EYES + TIMMY'S ORGANISM + VIDEO** WITH ROUGH KIDS @ THE ECHO
3.11 **POPSHOP WEST 037: FLOR + TIGERTOWN + PARTY NAILS** @ THE ECHO
3.11 **DEAN BLUNT + DELROY EDWARDS** @ ECHOPLEX
3.12 **LIGHTNING BOLT + LA SERA + DENT MAY + WAX IDOLS (FORCE FIELD 10 YEAR ANNIVERSARY)** @ THE ECHO + ECHOPLEX

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- 3.04 **SOULECTION 5 YEAR ANNIVERSARY (NIGHT ONE) - SOLD OUT**
3.05 **SOULECTION 5 YEAR ANNIVERSARY (NIGHT TWO) - SOLD OUT**
3.06 **THE ROCK 'N' ROLL FLEA MARKET PIGTAILS & PIRATE SHIPS: A PIPPI LONGSTOCKING CELEBRATION**
3.11 **TOGETHER PANGEA + KAV + GATEWAY DRUGS & MORE AT DANCE IN A PANIC**
3.12 **BOOTIE LA: '90s MASHUP NIGHT**
3.13 **SOUTHSIDE SUICIDE TOUR** WITH **POUYA + THE BUFFET BOYS + SUICIDE BOYS + DON KREZ + GERM + MIKEY THE MAGICIAN**
3.15 **JUNIOR BOYS** WITH **JESSY LANZA + BORYS + COOPER SAVER**
3.16 **MAGMA** WITH HELEN MONEY
3.18 **CANDI POP - A BUBBLEGUM POP DANCE PARTY**
3.19 **SHOW ME LOVE W/ '90s ICON ROBIN S.** WITH WILLYOUARENOT + OMAR DI JOU + AUTOMATON + BATHHOUSE + ELI GLAD + PICKPOCKET
3.23 **SLUM VILLAGE'S KING'S COURT TOUR** WITH PHAT KAT + GUILTY SIMPSON + BLACK MILK

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SPACELAND PRESENTS

- 3.04 **FIRST FRIDAYS** WITH **LOWER DENS AND GARDENS + VILLA** @ THE NATURAL HISTORY MUSEUM
3.05 **PAUL THOMAS ANDERSON'S PUNCH-DRUNK LOVE SCREENING + LIVE SCORE** @ THE THEATRE AT ACE HOTEL
3.11 **PANIC IN LA** WITH **GIRAFFAGE + DJ PREMIER + CRAZE + STARRO + GROUNDISLAVA + N.A.S.A** @ BELASCO THEATRE
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whose guitarist Randy Randall was on national TV with a "Free Health Care" shirt way back in 2008. (After CBS refused to let him wear an Obama shirt, by the way.) Support includes supercharged pop band So Many Wizards, the reverbed-to-infinity L.A. Witch and fellow psychedelicists Jjuujjuu, an unexpected reunion by cult favorites Blue Jungle, '76-style punk rockers C.G. Roxanne and the Nightmares, heroic locals Moaning (the next generation of Moses Campbell) and many more. Think of it as a coming together, just like Bernie is always talking about. All proceeds go to the campaign, of course. —Chris Ziegler

Egrets on Ergot, Feral Kizzy @ ALEX'S BAR

Everything is unsettling in the world of Egrets on Ergot. When frontman Adam Brooks isn't squawking rude exclamations on his sax, he's chanting paranoid poetry over Matt Sherin's rumbling drums. Guitarist Heather Galipo tears up the surreal scenery with serrated noise, and the overall unsettling feeling recalls the post-punk jaggedness of God and the State and Anus the Menace, mixed with hints of Christian Death gloom and Ian Curtis phrasing. "Something's bound to go wrong," Brooks warns aptly enough against the careening riffs of "Not in My Back Yard." Feral Kizzy are more direct, with a hard-rocking crunch of punk guitars leavened by Kizzy Kirk's darkly melodic vocals. On the Long Beach group's recent album *Slick Little Girl*, Kirk alternates punk broadsides ("Lapdog Apparition") with dream-pop grandeur ("Sally and the Emcee"). —Falling James

mon 3/7

Mumiy Troll

@ EL REY THEATRE

The music of Mumiy Troll is simultaneously familiar and exotic. Singer Ilya Lagutenko croons in a rough, shadowy voice that's coolly observant instead of forced. He never really sounds like anyone else, perhaps because he grew up in Vladivostok, on the far eastern edge of Russia. He was exposed to occasional random bits of Western rock & roll, but Lagutenko and inventive former guitarist Yuri Tsaler had to create their own scene from scratch in the early '80s — often drawing the ire of the era's Soviet authorities. The title of Mumiy Troll's latest album, *Pirate Copies* (which was released in both English- and Russian-language versions), alludes to how the band discovered music through secondhand bootlegs. There are echoes of a glittery Roxy Music romanticism and occasional Who-style power chords, shuffled within Lagutenko's mysterious ruminations. —Falling James

tue 3/8

Animal Collective

@ THE FONDA THEATRE

Animal Collective's just-out 10th full-

length album, *Painting With* (Domino), finds the ever-morphing band masterfully zeroing in on a resonant interface of modern pop music and the contemporary visual-art aesthetics that have given the group its shape and scope. Supposedly, the now pared-down lineup of Dave Portner (Avey Tare), Noah Lennox (Panda Bear) and Brian Weitz (Geologist) aimed to be concise and pop-songcrafty with this album. But the sheerly cubistic results — a mad mash of head-spinning polyrhythms, burpy-bleepy analog synths and vocal/choral rag rugs — are anything but. Each tune is a distillation and deconstruction of 1,000 arty concepts that, owing to the strength of the songwriting, invites the listener to pay attention and have fun doing so. That's quite an art in itself. Also Wednesday, March 9. —John Payne

wed 3/9

Gurrisonic Orchestra

@ BLUEWHALE

Those who know him call him Gurri, a pet name matching his gregarious nature and life-affirming soul. Yet having the same moniker as the male fawn born to Bambi might cause one to discount the sheer musical gravitas of Dr. José Gurriá-Cárdenas. His 25-year career began in Mexico City as a jazz drummer, gradually shifting toward composition as his oeuvre expanded to reflect influences from Ellington and Mingus to Berio and Ligeti. Gurriá-Cárdenas' comprehensive study has culminated in the debut album of his 22-piece ensemble, the Gurrisonic Orchestra, featuring original works beautifully orchestrated for brass, woodwinds, strings and rhythm section in a hybrid of jazz band and classical sinfonietta. Extreme in ambition, expansive in vision and expressive in emotion, the album is a sonic boom, its forceful reverberations announcing an important new voice in jazz composition. —Gary Fukushima

thu 3/10

Pennywise

@ HOLLYWOOD PALLADIUM

Hermosa punk-rock heroes Pennywise are celebrating 25 years since the release of their debut album with three nights in a row at the Hollywood Palladium. On the first night, they'll be performing that 1991 self-titled debut in its entirety, along with other enduring punk-rock anthems from their catalog. While it is very much an incubatory effort, Pennywise's opening volley still did an excellent job of setting the stage for the more earnest, confident songwriting, blending equal parts anger and wit, which would define their next quarter-century of output. Album closer "Bro Hymn" is the longtime crowd favorite, with its emotional odes to fallen comrades and its catchy shout-along chorus, but the rest of the album displays early flashes of brilliance as well. Also Friday and Saturday, March 11 and 12. —Jason Roche

CLUBS

ROCK

ALEX'S BAR: 2913 E. Anaheim St., Long Beach, 562-434-8292. Face to Face, Sat., March 5, 7 p.m., \$45. Egrets on Ergot, Feral Kizzy, Steel Chains, Rats in the Louvre, Sun., March 6, 8 p.m., \$5. (See Music Pick.) The Slop Stomp, Thu., March 10, 9 p.m., free.

AMOEBIA MUSIC: 6400 Sunset Blvd., Los Angeles, 323-245-6400. M. Ward, Fri., March 4, 3 p.m., free. Drinking Flowers, Winter, Wed., March 9, 6 p.m., free. Lucius, Thu., March 10, 6 p.m., free.

THE BACK ROOM AT HENRI'S: 21601 Sherman Way, Canoga Park, 818-348-5582. The Back Room Trio, first Saturday of every month, 7:30 p.m., \$5.

BACKSTAGE BAR & GRILL: 10400 Culver Blvd., Culver City, 310-839-3892. King Chris & the Groove Thang, Wednesdays, 9 p.m., free.

BLACK ROSE TAVERN: 8771 W. Pico Blvd., Los Angeles, 310-275-2619. Imaginary Friends, Ed Gould, Sat., March 5, 7:30 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles, 213-389-3856. Emmy the Great, Gracie & Rachel, Sat., March 5, 8:30 p.m., \$12. (See Music Pick.) Fell Runner, Easy, Joey Dosik, Golden Daze, Mon., March 7, 8:30 p.m., free. High Hugs, Mothlight, Tue., March 8, 8:30 p.m., \$10. DZ Deathrays, Wed., March 9, 8:30 p.m., \$10. Rejjie Snow, Thu., March 10, 8:30 p.m., \$10.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Biblical Proof of UFOs, Electric Children, It's OK, Fri., March 4, 8:30 p.m., \$5. Mr. Me, The Skylarks, Sweet & Cruel, Baiza Crane, Sat., March 5, 8:30 p.m., \$5. The Sylvia Juncosa Band, The Black Widows, Somos Mysteriosos, Motorcycle Black Madonnas, Sun., March 6, 6 p.m., \$5. Pedal Strike, White Fuzzy Bloodbath, Periscope, Death Cat, Thu., March 10, 9 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills, 818-879-5016. Hollywood U2, Fri., March 4, 8:30 p.m., \$19.50. Gin Blossoms, Sat., March 5, 9 p.m., \$24-\$58. P.O.D., The Dead Deads, Sun., March 6, 7 p.m., \$20-\$30.

CENTRAL CITY COMMUNITY OUTREACH CENTER: 419 E. Sixth St., Los Angeles, 213-689-1766. Revamp: A Homeless Music Competition Showcase, with Vice Virtue and others, Sat., March 5, 7:30-11 p.m., free.

CLUB BAHIA: 1130 W. Sunset Blvd., Los Angeles, 213-250-4313. Astronauts Etc., Harriet Brown, Thu., March 10, 8 p.m., TBA.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930. Citizen Cope, Thu., March 10, 8 p.m., TBA.

COMPLEX: 806 E. Colorado St., Glendale, 323-642-7519. Glaare, Kata, Cinder Cone, Sun., March 6, 8 p.m., \$5-\$8.

CULVER PALMS CHURCH OF CHRIST: 9733 Venice Blvd., Los Angeles, 310-202-7667. Tim Cohen, Gifted & Blessed, Sun., March 6, 7 p.m., free.

DRAGONFLY: 6510 Santa Monica Blvd., Los Angeles, 323-466-6111. Peaches Christ, in the theatrical extravaganza *Bear-Barella*, Sat., March 5, 7 p.m., \$25.

EAST DOG TOWN STUDIO: 1213 N. Main St., Los Angeles, 702-771-2093. Cetacean, Exhausted Prayer, Black Sheep Wall, Elephant Parallax, Sat., March 5, 8 p.m., \$10.

EB'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles, 323-549-2157. Radio Tequila, Fri., March 4, 7 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles, 213-413-8200. Baths, M. Geddes Gengras, Awesome Tapes From Africa, Fri., March 4, 8:30 p.m., \$19.50. The Flav'r Blue, Heartwatch, Colleen D'Agostino, Sat., March 5, 6 p.m., \$15.50. Le1f, Junglepussy, Sun., March 6, 8:30 p.m., \$20.50. LP, Josiah, Chelsea Lankes, Nightgown, Lauren Ruth Ward, Mon., March 7, 8:30 p.m., free. Eliot Sumner, Cillie Barnes, Tue., March 8, 8:30 p.m., \$14. Oscar, Colleen Green, Vulkano, Wed., March 9, 8:30 p.m., \$13.50. Wolf Eyes, Timmy's Organism & Video, Rough Kids, Thu., March 10, 8:30 p.m., \$11.50.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles, 213-413-8200. Nic Hessler, Dream Boys, Dead Angle, DJ Darren Rademaker, Sun., March 6, 10 p.m., \$10. The Soul Rebels, Sean Billings, Thu., March 10, 8:30 p.m., \$18.

EL CID: 4212 W. Sunset Blvd., Los Angeles, 323-668-0318. Mad Revival, Jen Awad, Everyday Animals, Fri., March 4, 9:30 p.m., \$10. Open Mic, Mondays, 8 p.m., \$5. The Cooties, Kate Micucci, Tue., March 8, 9:30 p.m., \$10. Dale, Ren Farren, Brooke Aulani, Wed., March 9, 8:30 p.m., \$5. Rosie Flores, Ben Bostick, Thu., March 10, 8 p.m., \$10.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood, 818-980-2555. The Fancies, Fri., March 4, 7 p.m., free.

THE FEDERAL BAR: 102 Pine Ave., Long Beach, 562-435-2000. Chali 2na, DJ Icy Ice, Thu., March 10, 8:30 p.m., TBA.

4TH STREET VINE: 2142 E. Fourth St., Long Beach, 562-343-5463. FYP, DFL, Assquatch, Sat., March 5, 7 p.m., free.

THE FOX & HOUNDS PUB: 11100 Ventura Blvd., Studio City, 818-763-7837. Roses & Cigarettes, Sun., March 6, 9:30 p.m., free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach, 562-596-4718. Pretty Boy Floyd, Sun., March 6, 5 p.m., TBA.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles, 323-653-0640. Dust on the Radio, Tisa Adamson, Pat McManus, Fri., March 4, 8:30 p.m., TBA. Agnes Chu, Xian & the Infidels, Rob Roth, Madison Douglas, Bella P, Sat., March 5, 7 p.m., TBA. Marc Smith, Alice Lee, plus BMI Acoustic Lounge, Mon., March 7, 7

p.m., \$10. Joel Lager, Mike Benecke, Thu., March 10, 7:30 p.m., \$5.

THE GLASS HOUSE: 200 W. Second St., Pomona, 909-865-3802. Johnny Marr, Mimicking Birds, Fri., March 4, 9 p.m., \$30 (See Music Pick.). Matchbook Romance, Uh Huh Baby Yeah, Reckless Serenade, Sat., March 5, 8 p.m., \$20. Skizzy Mars, Kool John, Tue., March 8, 9 p.m., \$17. Unwritten Law, Fenix TX, Guttermouth, Wed., March 9, 7:30 p.m., \$25.

HARLEY DAVIDSON OF GLENDALE: 3717 San Fernando Road, Glendale, 818-246-5618. Dio Disciples, Gabbie Rae, Budderside, Ernie Snair & the Loveless, Sat., March 5, 2 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park, 323-258-4427. Air Life, Decorator, Share Lions, Fri., March 4, 8 p.m., \$5. Globelamp, Current Joys, Deep Fields, Super Lunch, Sat., March 5, 8 p.m., \$5. Pompeya, I Us & We, Bed Bugs, Mon., March 7, 8 p.m., free. John Isaac Watters, Jenny O., Banta, Tue., March 8, 8 p.m., free; John Isaac Watters, Tuesdays, 8 p.m. Thru March 29, free. Wild Year, NKRIOT, Cold Violets,

ViceVersa, Thu., March 10, 8 p.m., \$5.

HM157: 3110 N. Broadway, Los Angeles, 562-895-9399. Jessie Evans, Future Shoxxx, L.A. Drones, Nag Nag Nag, DJ Geneva Jacuzzi, DJ Pablo, Fri., March 4, 8 p.m., TBA.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., Los Angeles, 323-461-2040. Divvy, Wyndham, Lydia Luce, Penny & Sparrow, The Whistles & the Bells, Fri., March 4, 7 p.m., TBA. My Brothers & I, Simo, Tyrone Wells, Sat., March 5, 7 p.m., TBA. Tyson Motsenbocker, Willow Stephens, Keith Harkin, Sun., March 6, 7 p.m., TBA. Jacob Luttrell, Ben Ottewell, Jordie Lane, Tue., March 8, 7 p.m., \$15. RKDN, Big Phony, Max Jury, Thu., March 10, 7 p.m., \$10.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Drive, Anaheim, 714-778-2583. The Mavericks, Fri., March 4, 7:30 p.m., \$37.50-\$70. Best Coast, Wavves, Cherry Glazerr, Sat., March 5, 7 p.m., \$30-\$45. Breaking Benjamin, Wed., March 9, 7:30 p.m., \$39.50-\$75. Groover International, Thu., March 10, 6:45 p.m., \$12.

HYPERION TAVERN: 1941 Hyperion Ave., Los Angeles,



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MOM & POP

LUCIUS 9⁹⁸ CD Good Grief

Lucius celebrate their new album, *Good Grief* (out March 11th), with a live set and signing at Amoeba. Purchase your copy at their in-store performance to get it signed by the band after their live set.

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COUNTER RECORDS

TIGA 12⁹⁸ CD No Fantasy Required

A collection of inspired songs delivered via visceral dance music. The conclusion to a trilogy, it's an album with songs and real character, and one packed with instant bangers.



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LA SERA 12⁹⁸ CD Music For Listening To Music To

Katy Goodman (formerly of Vivian Girls) and her band La Sera's second full-length. Produced by Ryan Adams and recorded at his Pax-Am studios in Los Angeles.



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323-665-1941. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays, 9:30 p.m., free.

KULAK'S WOODSHED: 5230½ Laurel Canyon Blvd., Studio City, 818-766-9913. Singer-Songwriter Open Mic, Mondays, 8 p.m.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles, 310-855-0350. Robyn Hitchcock, March 4-5, 10 p.m., \$30. Steep Canyon Rangers, Thu., March 10, 8:30 p.m., \$40.

LIQUID KITTY: 11780 W. Pico Blvd., Los Angeles, 310-473-3707. JackiO, Sun., March 6, 9 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles, 323-666-6669. Lil Durk, Sat., March 5, 8:30 p.m., TBA. Foco de Atelier, Cartucho de Villa, Cnizah, Thu., March 10, 8 p.m., \$10; Mono Sound, Love Star, Alianza Rebelde, La Theoria, Thu., March 10, 8:30 p.m., \$12.

THE LOST ROOM: 1534 Sunset Blvd., Los Angeles. Dirty Dishes, Gnarvana, Dabble, Fri., March 4, 8 p.m., \$10. Cassandra Violet, Tuesdays, 9 p.m. Thru March 29, free. Langosta Blanca, Wednesdays, 8:30 p.m. Thru March 9, free.

THE LOVE SONG: 450 S. Main St., L.A., 323-284-5728. Langosta Blanca, Wed., March 9, 8:30 p.m., free.

LYRIC THEATRE: 520 N. La Brea Ave., Los Angeles, 323-939-9220. Lewis Del Mar, Wed., March 9, 8 p.m., TBA.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica, 310-828-4497. Jane Siberry, Fri., March 4, 8 p.m., \$25. Pierre Bensusan, Sat., March 5, 8 p.m., \$25.

THE MINT: 6010 W. Pico Blvd., L.A., 323-954-9400. Lizzie, Fri., March 4, 8 p.m., \$30; Quinn Archer, Ned & the Dirty, Honeyput, Casey Jones & the Railsplitters, Fri., March 4, 9:30 p.m., \$12. Violet Delancy, The Haymarket Squares, Weather, Poor Mister Rich, Sun., March 6, 7:30 p.m., \$8. Hunnypot Radio, Every other Monday, 7 p.m., free. Ian Kashani, Javier Martinez, Daise, Kevin Spears, Sheldon Reynolds, Tue., March 8, 7:30 p.m., \$8. Sam Bruno, Debbi James, Hennessey & Andrew Cole, Wed., March 9, 7:30 p.m., \$15. Shawn James & the Shapeshifters, Hellhounds of London, Space Cadets, Thu., March 10, 8:30 p.m., \$10.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles, 323-935-1577. Paul the Trombonist, Chelsea Dash, Sat., March 5, 8 p.m., \$10; Xian & the Infidels, Chelsea Dash, Sat., March 5, 8 p.m., TBA. Jayne & Otherside, The Reluctant Apostles, Thu., March 10, 8 p.m., \$10.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneerstown Road, Pioneerstown, 760-365-5956. The Dustbowl Revival, Fri., March 4, 8 p.m., free. Sara Petite & the Sugar Daddies, The Shadow Mountain Band, Sat., March 5, 8 p.m., free. The Hot Fudge Sunday Band, Sundays, 7:30 p.m., free. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free. Shannon & the Clams, Tue., March 8, 9 p.m., \$15.

PHO HOA VIETNAMESE RESTAURANT: 818 N. Spring St., Los Angeles, 213-485-0074. The Americans, Laoka Jean Anderson, Fri., March 4, 9 p.m., \$10.

THE PIANO BAR: 6429 Selma Ave., Los Angeles, 323-466-2750. Tara Beier, Tue., March 8, 9 p.m., free.

PICKWICK GARDENS: 1001 Riverside Drive, Burbank, 818-845-5300. The Waddy Wachtel Band, Sat., March 5, 8 p.m., \$15-\$25. (See Music Pick.)

THE PRESS: 129 Harvard Ave., Claremont, 909-625-4808. L.A. Drones, Sssssss, Motorcycle Black Madonnas, Sat., March 5, 9 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles, 213-680-2600. Murderland, Bad Cop/Bad Cop, The Shell Corporation, Lysolgang, Versus the World, Fri., March 4, 9 p.m., \$10. Dr. Boogie, The Dogs, Gypsy Roller, Cheap Tissue, Sat., March 5, 9 p.m., \$5-\$10. Steel Cranes, Peluza, Ekolalia, Folleto, Sun., March 6, 3 p.m., \$5-\$10. The Attack, The Plexikill, Baron Bandini, Tue., March 8, 9 p.m., \$5-\$10. Sunshine Mind, House of Affection, Betty Petty, Elkhead, Thu., March 10, 9 p.m., \$5-\$10.

RESIDENT: 428 S. Hewitt St., L.A., 213-628-7503. From Indian Lakes, Soren Bryce, Fri., March 4, 8 p.m., \$14. Heron Oblivion, Morgan Delt, Itasca, DJ Kevin Morby, Sat., March 5, 8 p.m., \$13. Pageants, Roses, Sun., March 6, 8 p.m., free. Bleached, Thermal, Oscar, all spinning DJ sets, Mon., March 7, 8 p.m., free. The Chamanas, Rudy de Anda, Tue., March 8, 8 p.m., \$8.

THE ROSE: 245 E. Green St., Pasadena. John Hiatt, Wed., March 9, 9 p.m., \$38-\$58.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood, 310-278-9457. Lil Uzi Vert, Playboi Carti, Fri., March 4, 9 p.m., \$20. Shearwater, Cross Record, Skye Steele, Sat., March 5, 7:30 p.m., \$15; Azizi Gibson, Kamandi, Sat., March 5, 11 p.m., \$15. Matchbook Romance, Assuming We Survive, Uh Huh Baby Yeah, Reckless Serenade, Sun., March 6, 8 p.m., \$20. Mike Posner, Magic Giant, Tue., March 8, 8 p.m., \$17.

Born of Osiris, Erra, After the Burial, Veil of Maya, Bad Omens, Wed., March 9, 7 p.m., \$20. Dreamers, Arkells, Thu., March 10, 8 p.m., \$15.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach, 310-372-0035. The Dan Band, Fri., March 4, 9 p.m., \$45. Mark Farina, Sat., March 5, 9 p.m., \$35. Dilana, Wed., March 9, 8 p.m., \$15. Dana Fuchs, Cindy Alexander, Thu., March 10, 8 p.m., \$20.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles, 323-661-4380. Valley Shine, Warming Recitals, Opus Orange, American Tomahawk, Fri., March 4, 9 p.m., \$10. Mating Ritual, Stag, Inspired & the Sleep, Uzi, Mon., March 7, 9 p.m., free. James Davis, Hotel for Strangers, Grace Kelly, Tue., March 8, 9 p.m., \$8. Eleanor Friedberger, Chris Cohen, Meganet, Icewater, Thu., March 10, 9 p.m., \$15.

SCOTLAND YARD PUB: 22041 Sherman Way, Canoga Park, 818-703-9523. The Haymarket Squares, Sat., March 5, 8 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A., 323-663-9636. Crashing Hotels, The Night of the Gun, Dena Rey, Byrddogs, Fri., March 4, 8 p.m., \$8. The Wrecks, Disco Shrine, Ryan Holmberg, Mon., March 7, 8 p.m., free. Ori, Oldchild, Lidor Sai, Osairis, Tue., March 8, 8 p.m., \$10. Sit Kitty Sit, Jason Achilles Mezilis, Alexa Merrill, Luke Janela, Wed., March 9, 8 p.m., \$8. Rod Melancon, Sam Marine, Kat Myers & the Buzzards, Caitlin Anne Webster, Thu., March 10, 8 p.m., \$8.

THE SMELL: 247 S. Main St., Los Angeles, 213-625-4325. Guantanamo Baywatch, The Gooch Palms, Tongues, Janelane, Fri., March 4, 9 p.m., \$10. Bestial Mouths, Ghost Noise, Sextile, Beru, Sat., March 5, 9 p.m., \$5. No Age, So Many Wizards, L.A. Witch, JUJUJUJU, Blue Jungle, CG Roxanne & the Nightmares, Moaning, Howler, Big Sis, Channel, Anus Kings, Sun., March 6, 2 p.m., \$10. (See Music Pick.) Treasure Mammal, Eric Schlappi, Jack Topht, Mon., March 7, 9 p.m., \$5. Rudy De Anda, Friendly Males, Janelane, Tue., March 8, 9 p.m., \$7. Stonefield, Jurassic Shark, Rexth, Thu., March 10, 9 p.m., \$8.

SOL VENUE: 313 E. Carson St., Carson, 310-518-0177. Ikaika Beamer, Fri., March 4, 7:30 p.m., \$5-\$10.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles, 213-484-1265. Alias Means, Loud Motor, Fri., March 4, 10:30 p.m., free.

TIMELESS PINTS: 3671 Industry Ave., Lakewood, 562-490-0099. Sugar Still, Sun., March 6, 3 p.m., free.

TIMEWARP RECORDS: 12204 Venice Blvd., Los Angeles, 310-636-8360. Sister Crowley, Egrets on Ergot, Terminal A, F71, all ages, Sat., March 5, 9 p.m., \$5.

TRIP: 2101 Lincoln Blvd., Santa Monica, 310-396-9010. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. La Banda Skalavera, Cafe Con Tequila, D'Skarados, Blanco y Negro, East Side Agents, Fri., March 4, 7 p.m., \$10. 8Kalcas, Mafia Rusa, Los Arambula, Sat., March 5, 7 p.m., \$7. The Body, HHL, Chainfight, Seamstress, Sun., March 6, 8 p.m., \$8; The Body, HHL, Chain Fight, Seamstress, Dorr, Sun., March 6, 8 p.m., \$8.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood, 310-358-1881. Paradise Kitty, Fri., March 4, 8 p.m., TBA. Level Se7en, The Dirty Machine, A Toi Meshen, Da Vang, Sat., March 5, 7:30 p.m., TBA. Black Pussy, Sisters ov the Black Moon, Mon., March 7, 8 p.m., TBA. Free Dominguez, Teleskopes, Edith Crash, Tue., March 8, 8 p.m., TBA. Bongzilla, Black Cobra, Kings Destroy, Lo-Pan, Against the Grain, Thu., March 10, 8 p.m., TBA.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles, 323-660-4540. Unloved, with Jade Vincent, Keefus Ciancia & DJ David Holmes, Fri., March 4, 7:30 p.m., free. (See Music Pick.)

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood, 310-652-4202. The Other, B Movie Monsters, The Order of the Fly, Scurvy Kids, Sun., March 6, 7 p.m., \$12. I the Breather, Forevermore, My Enemies & I, Mon., March 7, 7 p.m., TBA. I See Stars, Chunk No Captain Chunk, Get Scared, Tue., March 8, 6 p.m., TBA.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro, 310-833-3281. Thrillhaus, Sat., March 5, 7 p.m., \$20.

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia, 626-447-9349. Rod Piazza, Billy Watson, Jacob Walters, Sat., March 5, 7 p.m., \$20.

AU LAC: 710 W. First St., Los Angeles, 213-617-2533. Nolan Shaheed, Sat., March 5, 7:30 p.m., \$20-\$100.

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City, 818-980-1615. Brandon Fields, Fri., March 4, 9:30 p.m., \$20. The Baked Potato All-Stars, Sat., March 5, 9:30 p.m., \$20. Wesfest, with Abraham Laboriel & Open Hands, Danny Mo & the Exciters, The Wesfest All-Stars, Sun., March 6, 7:30 p.m., \$35. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Ohm, Tue., March 8, 9:30 p.m., \$20. Lance Lopez, Wed., March 9, 9:30 p.m., \$20. Open Fire, Thu., March 10, 9:30 p.m., \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles, 213-620-0908. Marquis Hill's Black-tet, Fri., March 4, 9 p.m., TBA. The Helen Sung Quartet, Sat., March 5, 9 p.m., TBA. The Sal Lozano Group, Mon., March 7, 9 p.m., TBA. Michael Blake's Teddy Boom, Tue., March 8, 9 p.m., TBA. Gurrisonic Orchestra, Wed., March 9, 9 p.m., TBA. (See Music Pick.) Elevate: Spoken Word Set to Jazz, with music from Terrace Martin, Will Artope, Dennis Hamm and others, Thu., March 10, 9 p.m., TBA.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles, 323-466-2210. Bobby Caldwell, Fri., March 4, 8:30 & 10:30 p.m.; Sat., March 5, 8:30 & 10:30 p.m.; Sun., March 6, 7:30 p.m., TBA. Roberta Gambarini, Chuck Berghofer & Joe La Barbera, Thu., March 10, 8:30 p.m.; Fri., March 11, 8:30 p.m.; Sat., March 12, 8:30 p.m., TBA.

GRIFFINS OF KINSALE: 1007 Mission St., South Pasadena. Barry "Big B" Brenner, Thursdays, 8 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach, 310-376-9833. The Tony Jones Quartet, Sat., March 5, 11 a.m.-2:30 p.m., free. The Phil Norman Tentet, Sun., March 6, 11 a.m.-3 p.m., free. The Jeff Littleton Quartet, Wed., March 9, 6-9 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana, 818-344-0034. Blue Monday Party, hosted by Cadillac Zack, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

OLD TOWN MUSIC HALL: 140 Richmond St., El Segundo, 310-322-2592. The Perfect Gentlemen, Sat., March 5, 2:30 p.m.; Sun., March 6, 2:30 p.m., \$20.

SHENANIGANS IRISH PUB & GRILLE: 423 Shoreline Village Drive, Long Beach, 562-333-6477. The Whiteboy & Jenny Combo, second Thursday of every month, 8 p.m. Starts March 10. Thru June 9, free.

STEEL PIT SPORTS GRILL: 7279 Foothill Blvd., Tujunga, 818-352-6020. Blues Jam, Wednesdays, 7 p.m.

TUNING FORK: 12051 Ventura Place, Studio City, 818-623-0734. Barry "Big B" Brenner, Wednesdays, 9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air, 310-474-9400. The Nick Mancini Quartet, Fri., March 4, 9 p.m., free. Kye Palmer, Sat., March 5, 9 p.m., free. Ronn Moss, Sun., March 6, 8 p.m., \$25. Christine Love, Tue., March 8, 6:30 p.m., free. The John Proulx Trio, Wed., March 9, 6:30 p.m., free. Katja Rieckermann, Thu., March 10, 6:30 p.m., \$20.

-Falling James

For more listings, please go to laweekly.com.

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City, 310-390-1328. Jed's Dead, Fri., March 4, 9 p.m., free. Stumpwaller, Sat., March 5, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. John Zeichner, Tue., March 8, 9 p.m., free. Rich McCulley, Ted Russell Kamp, David Serby, Amilia K. Spicer, Wed., March 9, 9 p.m., free. Super Ultra Megatones, Thu., March 10, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena, 626-798-6236. I See Hawks in L.A., Fri., March 4, 8 p.m., \$18. Grace Kelly, Sat., March 5, 7 p.m., \$25. Leftover Cuties, Sun., March 6, noon, \$15; Tremoloco, Sun., March 6, 3 p.m., \$15; The Barefoot Movement, Sun., March 6, 7 p.m., \$20. Laurie McLain, Wed., March 9, 8 p.m., \$15. Tribute to P.F. Sloan, with The Honeys, Rumer, Stephen Kalinich, John York, Paul Zollo, Duane Thorin, The Licattas, Nick Guzman, Chad Watson, Pam Loe, Rob Bonfiglio, Thu., March 10, 8 p.m., \$20.

EB'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles, 323-549-2157. Molly Hanmer & the Midnight Tokers, Sat., March 5, 7:30 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank, 818-729-0805. The Lucky Stars, Fri., March 4, 8:30 p.m., \$10. RJ Mischo, Sun., March 6, 8 p.m., free. Bob Parins & His Pint-Size Cocktail Orchestra, Mon., March 7, 9 p.m., free. Maureen & the Mercury 5, Tue., March 8, 9 p.m., free. Sitara Son, Wed., March 9, 9 p.m., free. Joe Finkle & the 7/10 Splits, Thu., March 10, 9 p.m., free.

-Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St., L.A., 323-462-8900. Gladiator, DJ Sliink, Brenmar, Aazar, Fri., March 4, 9:30 p.m., TBA; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance, etc., 21 & over, Saturdays, 9:30 p.m.; Wolfgang Gartner, Wuki, Penthouse Penthouse, Sat., March 5, 10 p.m., TBA. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

THE BELASCO THEATER: 1050 S. Hill St., Los Angeles, 213-747-0196. Neon Paint Party Tour, with Zoo Funktion, Sat., March 5, 8 p.m.-2 a.m., \$20.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles, 323-462-9621. Bar Sinister, Hollywood's dark-wave bastion and goth dungeon, with resident DJs Amanda Jones, John C & Tommy, Saturdays, 10 p.m., \$10-\$15. Blue Mondays, where it's always the 1980s, with resident DJs, 18 & over, Mondays, 8 p.m., \$3-\$7. Club Moscow, an indie-pop dance soiree with DJs and live bands, 18 & over, Wednesdays, 8 p.m., \$10.

CANA RUM BAR: 714 W. Olympic Blvd., Los Angeles, 213-745-7090. DJ Canyon Cody, dropping in with global soul, reggae, salsa and funk, Fridays, 10 p.m., free. DJ Jose Galvan, spinning Caribbean and funky Latin sounds, Saturdays, 10 p.m., free.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles, 323-463-3331. Noize Fridays, Fridays, 10 p.m.; Valentino Khan, Fri., March 4, 10 p.m., TBA. Arcade Saturdays, Saturdays, 10 p.m.; Blau, Nathan Scott, Sat., March 5, 10 p.m., TBA.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles, 213-627-8070. Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.

FUBAR: 7994 Santa Monica Blvd., Los Angeles, 323-654-0396. Booty Bump, Fridays, 10 p.m.-2 a.m., free. B.F.D., Thursdays, 10 p.m., free.

GENERAL LEE'S BAR: 475 Gin Lin Way, Los Angeles. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles, 213-626-2285. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8. Boombox, first Saturday of every month, 9 p.m.

HONEYCUT: 819 S. Flower St., Los Angeles, 213-688-0888. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

LA CITA: 336 S. Hill St., Los Angeles, 213-687-7111. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free; Soul Patch Sundays, Sundays, 9 p.m., free. Moist Mondays, Mondays, 9:30 p.m., free. Devotion, with DJ Insomniac, Wednesdays, 9 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles, 323-666-6669. A Club Called Rhonda, Fri., March 4, 9 p.m., \$20. Blood on the Dance Floor, Sat., March 5, 4:30 p.m., TBA; Hang Time, with Hoodboi, Sodapop, Them Jeans, Low Limit, Sat., March 5, 10 p.m., free. Banjee Ball, Tue., March 8, 10 p.m., \$5-\$10. Aura, Thu., March 10, 9 p.m., \$5.

THE MAYAN: 1038 S. Hill St., Los Angeles, 213-746-4674. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

THE REGENT THEATER: 448 S. Main St., Los Angeles, 323-934-2944. Soulection's Five-Year Anniversary, Fri., March 4, 9 p.m., TBA. Bootie L.A., 21 & over, Every other Saturday, 9 p.m., \$15.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., Los Angeles, 310-278-5444. HDG, a house, garage and disco night with DJ Garth Trinidad & DJ Mateo Senolia, Fridays, 9:30 p.m., free.

SHORT STOP: 1455 Sunset Blvd., Los Angeles, 213-482-4942. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.

THE THEATRE AT ACE HOTEL: 929 S. Broadway, Los Angeles, 213-623-3233. XL Middleton, Linafornia, DJ Clifton, Fri., March 4, 9 p.m., free. Dublab Vbing Time, with Dublab DJs, Sundays, 1 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. DJ Printz, Supreme the DJ, DJ Spicoli, Fri., March 4, 9 p.m., \$14.99-\$24.99. Jeffrey, Eddy Baker, Black Smurf, Craig Xe, Thu., March 10, 9 p.m., \$20.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles, 323-660-4540. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

CONCERTS

FRIDAY, MARCH 4

GO ANTHONY CHILD: 8 p.m., \$20. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles. See Music Pick.

CONGANAS: 7:30 p.m., \$33 & \$43. Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance.

DEBAUCHE: 7:30 p.m., \$30-\$55. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

GALACTIC & CYRIL NEVILLE: With BoomBox, The Record Company, 8 p.m., \$30. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

LISA HILTON: 8 p.m., \$10-\$25. Smothers Theatre, Pepperdine University, 24255 Pacific Coast Highway, Malibu.

LOWER DENS, GARDENS & VILLA: 5 p.m., \$18. Natural History Museum of Los Angeles County, 900 Exposition Blvd., Los Angeles.

LUCINDA WILLIAMS: With Bill Frisell, Sean Rowe, 8 p.m., TBA. UCLA, Royce Hall, 340 Royce Drive, Westwood.

MUTEMATH: 7:30 p.m., \$28. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

PAPADOSIO: With Bluetech, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SHLOHMO: With Antwon, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

VANCE JOY: With Elle King, Jamie Lawson, 8 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

WASTELAND: Presented by Basscon, 7:30 p.m., \$30-\$60. Hollywood Palladium, 6215 W. Sunset Blvd., L.A.

SATURDAY, MARCH 5

ACE FREHLEY, LITA FORD: 8 p.m., \$58-\$99. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

ANUHEA, THROUGH THE ROOTS: With Thrive, Aloha Radio, in the Constellation Room, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

CONGANAS: 7:30 p.m., \$33 & \$43. Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance.

FLOSSTRADAMUS: 9 p.m., \$55. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GALANTIS: With Ravell, 8 p.m., \$25-\$40. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

THE HAL WILLIS BAND: 2 p.m., \$20. Dominguez Rancho Adobe Museum, 18127 S. Alameda St., Rancho Dominguez.

THE HONEY WHISKEY TRIO: 4 p.m., free. West Hollywood Library, 625 N. San Vicente Blvd., W. Hlywd.

JOHNNY MARR: 9 p.m., \$35. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

JON BRION: The songwriter-producer is backed by an orchestra for a live performance of the score to the Paul Thomas Anderson film *Punch-Drunk Love*, 8 p.m., \$39-\$79. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

KEB' MO': 7:30 p.m., \$65-\$105. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

THE LAURENCE HOBGOOD QUINTET: With Ernie Watts & Laura Mace, 8 p.m., \$34. Haugh Performing Arts Center, Citrus College, 1000 W. Foothill Blvd., Glendora.

LIL UZI VERT, PLAYBOI CARTI: With Lil Pinch, 11 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE MAVERICKS: 8 p.m., \$37.50-\$67.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

NEGATIVE APPROACH: 1 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

NOURA MINT SEYMALI, TAL NATIONAL: 8 p.m., TBA. UCLA, Royce Hall, 340 Royce Drive, Westwood.

RON POPE, THE NIGHTHAWKS: 7 p.m., \$17. Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

THE SCOTTISH FIDDLERS OF LOS ANGELES: 7:30 p.m., \$10. Hermosa Beach Community Center, 710 Pier Ave., Hermosa Beach.

WASTELAND: Presented by Basscon, 7:30 p.m., \$30-\$60. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

WAXAHATCHEE: 8 p.m., \$20. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

SUNDAY, MARCH 6

CHARLIE PUTH: With Phoebe Ryan, Sophie Beem, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

FLOSSTRADAMUS: 9 p.m., \$55. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GIN BLOSSOMS: 9 p.m., \$24-\$48. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

KEB' MO': 8 p.m., \$35-\$55. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

THE VON TRAPPS: 2 p.m., \$34. Haugh Performing Arts Center, Citrus College, 1000 W. Foothill Blvd., Glendora.

MONDAY, MARCH 7

DAVID CROSBY: 7:30 p.m., \$33.50-\$553.50. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

HELLOWEEN: 8 p.m., TBA. Avalon Hollywood, 1735 Vine St., Los Angeles.

GO MUMI TROLL: 8 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

SHANNON & THE CLAMS: With Guantanamo Baywatch, The Sloths, Death Valley Girls, Hammered Satin, The Gooch Palms, The Fly Traps, The Meow Twins, in the Constellation Room, 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TUESDAY, MARCH 8

GO ANIMAL COLLECTIVE: With Ratking, 9 p.m., \$35. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

CANNIBAL CORPSE: With Obituary, Cryptopsy, Abysmal Dawn, 6:30 p.m., \$27. The Mayan, 1038 S. Hill St., Los Angeles.

THE GARDEN: With Andre Nickatina, Dead Meadow, Jessie Jones, Levitation Room, Thee Commons, L.A. Witch, Go!Zilla, 8 p.m., \$8. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TAYLOR MAC: The cabaret performer appears in Campbell Hall, 8 p.m., \$25 & \$35. The Granada Theatre, 1214 State St., Santa Barbara.

WEDNESDAY, MARCH 9

ANGRY SAMOANS: With No Parents, Rikk Agnew, Cumstain, Dabble, The Side Eyes, The Molochs, in the Constellation Room, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO ANIMAL COLLECTIVE: With Ratking, 9 p.m., \$35. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

CANNIBAL CORPSE: With Obituary, Cryptopsy, Abysmal Dawn, 7:30 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

NATALIE MERCHANT: 8 p.m., \$45-\$89.50. The Orpheum Theatre, 842 S. Broadway, Los Angeles.

PUSHA T: With Lil Bibby, G Herbo, 9 p.m., TBA. The Belasco Theater, 1050 S. Hill St., Los Angeles.

ROSANNE CASH & JOHN LEVENTHAL: The country singer and her guitarist-husband perform in Campbell Hall, 8 p.m., \$25 & \$45. UC Santa Barbara, 552 University Road, Santa Barbara.

SHINEDOWN: With The Virginmarys, 8:30 p.m., TBA. The Mayan, 1038 S. Hill St., Los Angeles.

THURSDAY, MARCH 10

JOSÉ GONZÁLEZ: The singer-guitarist strums in Campbell Hall, 8 p.m., \$25 & \$40. UC Santa Barbara, 552 University Road, Santa Barbara.

GO PENNYWISE: With Bouncing Souls, Unwritten Law, Sprung Monkey, 7 p.m., \$50-\$107. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles. See Music Pick.

SKIZZY MARS: With P-Lo, 8 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

ST. LUCIA: With Grace Mitchell, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

ULI JON ROTH: 7 p.m., \$25. Ventura Theater, 26 S. Chestnut St., Ventura.

WAKA FLOCKA FLAME: 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

CLASSICAL & NEW MUSIC

GO ACADEMY OF ST. MARTIN IN THE FIELDS: Joshua Bell solos on Tchaikovsky's Violin Concerto, Op. 35, and conducts the British orchestra in works by Prokofiev, Beethoven and Schumann, Wed., March 9, 8 p.m., \$45-\$99. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

AMANDA SQUITIERI: The soprano bursts forth with songs by Lerner & Loewe, Wed., March 9, 7:30 p.m., TBA. Cerritos Center for the Performing Arts, 12700

Center Court Drive, Cerritos.

GO THE BANG ON A CAN ALL-STARS, L.A. MASTER CHORALE:

The groups present the West Coast premiere of Julia Wolfe's mining-themed *Anthracite Fields*, Sun., March 6, 7:30 p.m., \$29-\$129. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

THE CAPITOL ENSEMBLE: The group laces together Antonin Dvorák's String Sextet in A major, Op. 48, Sun., March 6, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

THE COLBURN ORCHESTRA: Yehuda Gilad conducts the student orchestra, Sun., March 6, 2 p.m., \$39. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

THE CSUN SYMPHONY: Thu., March 10, 7:30 p.m., \$15. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

DALE HENDERSON: The New York cellist surveys Bach's complete Cello Suites, Sun., March 6, 4 p.m., \$40. Pico Union Project, 1153 Valencia St., Los Angeles.

THE ECLIPSE QUARTET: The ensemble shines a light on the sounds of Schumann, Schulhoff and Amy Beach, Tue., March 8, 8 p.m., \$30. St. Matthew's Episcopal Church, 1031 Bienvenida Ave., Pacific Palisades.

THE EMERITUS COLLEGE CONCERT BAND: Sun., March 6, 3 p.m., free. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

EVE EGOYAN: The pianist presents a multimedia event titled *Earwitness*, Thu., March 10, 8:30 p.m. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St., Los Angeles. See GoLA.

JASCHA NEMTSOV: The pianist resurrects the music of former gulag prisoner Vsevolod Zaderatsky at a recital, Tue., March 8, 11 a.m., free. Edey Second Space, 1310 11th St., Santa Monica.

GO L.A. PHILHARMONIC: Conductor Gustavo Dudamel continues his obsession with composer Gustav Mahler with a performance of the expansive Third Symphony, augmented by mezzo-soprano Tamara Mumford, women singers from the L.A. Master Choral and L.A. Children's Chorus, starting March 3-5, 8 p.m.; Sun., March 6, 2 p.m., \$20-\$196. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

LE SALON DE MUSIQUES: Violinists Jessica Guideri and

Erik Arvinder, violist Anna Kolotylna, cellist Timothy Landauer and pianist Kevin Fitzgerald uncover chamber-music selections by Rebecca Clarke, York Bowen, Arnold Bax and Ernst Von Dohnanyi, Sun., March 6, 4:30 p.m., \$75. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

LONG BEACH SYMPHONY: Soprano Elissa Johnston invokes Samuel Barber's *Knoxville: Summer of 1915*, and Gemma New conducts J.S. Bach's Overture to Orchestral Suite, No. 4; and Gustav Mahler's Fourth Symphony, Sat., March 5, 8 p.m., \$49-\$85. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

GO THE MAGIC FLUTE: L.A. Opera brings back director Barrie Kosky and theater group 1927's visually imaginative production of Mozart's opera. Sun., March 6, 2 p.m., \$20-\$359. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

GO THE MERRY WIDOW: The ever-irreverent Pacific Opera Project presents Franz Lehár's operetta with new lyrics by POP artistic director Josh Shaw and arrangements by POP conductor Stephen Karr, shifting original librettists Viktor Léon and Leo Stein's courtly shenanigans to Gold Rush California. March 3-5 & 11-12, 8 p.m., \$15-\$120. Highland Park Ebell Club, 131 S. Avenue 57, Highland Park.

OPERA ON TAP: Singers TBA belt it out as part of the "Classical Revolution: L.A." series, Sat., March 5, 6 p.m., \$10. Silverlake Lounge, 2906 Sunset Blvd., L.A.

RIVERSIDE COUNTY PHILHARMONIC: Sat., March 5, 7:30 p.m., TBA. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.

THE SMC ART SONG PROJECT: Mezzo-soprano Janelle DeStefano, guitarist Scott Wolf and dancer Wendy Castellanos stamp their heels for a set of flamenco and other Spanish music, Thu., March 10, 11 a.m., free. Edey Second Space, 1310 11th St., Santa Monica.

THE UCLA CHORAL UNION: Thu., March 10, 8 p.m., \$25. UCLA, Royce Hall, 340 Royce Drive, Westwood.

WEST COAST COMPOSERS: Musicians TBA perform unpublished music for the "Being Ernest Shackleton" exhibition, Sun., March 6, 3:30-8 p.m., free. AWOL, 4937 Alhambra Ave., Los Angeles.

—Falling James

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OPEN 7 DAYS FOR YOUR CONVENIENCE NOW THREE LOCATIONS
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1439 N. Highland Ave., Hollywood, CA 90028
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RESEDA
6650 Reseda Blvd. #101B, Reseda, CA 91335
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OPEN SUNDAYS AND EVENINGS TILL 7:30

MARCH SPECIALS!!!
FREE GIFT WITH EVERY ID CARD PURCHASE
* \$25 * \$35
For Renewals For New Patients
WALK-INS WELCOMED
24-HOUR VERIFICATION (LIVE AND ONLINE)
PROMO PRICES - TERMS & CONDITIONS APPLY
SAME LOCATION FOR 4 YEARS
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All patients are seen by a California Licensed MD • Medical Board Requirement

Located one block from the metro red line
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Located one mile east of the 101 freeway

QR code: [QR code]



Always Hiring Beautiful Dancers

(no experience necessary - we will train)

NEW DANCE SPECIALS

\$30 Nude All Day Monday
Mini Premier Lounges now available

THURSDAY COUPLE'S SPECIAL

Admissions 2 for 1
Buy 1 drink get one free
Enjoy lapdance together

FRIDAY - FREE BUFFET
12PM - 2PM

FREE ADMISSION
FROM OPEN TILL 10PM
(WITH THIS AD)



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FREE PARKING • EXP 12/31/2015

THE ONLY FULL NUDE/ FULL BAR CLUB IN LA



18 AND OVER

ALL PRIVATE
FULL NUDE
LAP & COUCH
BOOTH

PAID
SHIFTS

**HAPPY
HOUR**
11AM TO 6PM

\$2 DRAFT BEER
AND FREE POOL
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M-TH 12PM-3AM FRI 12PM-4AM SAT 2PM-4AM
SUN 6PM-2AM LUNCH AND DINNER MENU AVAILABLE

CANOGA @ ROSCOE



NEW SPECIAL!
12PM - 7.30PM
EVERY DAY
\$100 FOR A 1/2
HOUR NUDE DANCE

GROUP AND
BACHELOR
PARTY
DISCOUNTS

SPECIALS:

Monday - \$100 1/2 Hour Nude Dances
All Day & All Night
Tuesday - \$40 10 Minute Nude Dances
Wednesday - Nude Dance for \$20
Thursday - 2 for 1 Topless Dances \$20
Sunday - 2 for 1 Nude Dances for \$30

**MORE GIRLS
MORE EXOTIC SHOWS
& A CLASSIER
VIP EXPERIENCE**

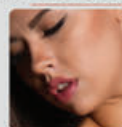
**FREE
STAGE DANCE
ON YOUR
BIRTHDAY!**

12147 Victory Blvd.
by Laurel Canyon
North Hollywood, CA
in the SEARS shopping center
www.vipshowgirls.com
818.760.1122
ALWAYS HIRING NEW GIRLS!



**FREE
ADMISSION**
with this coupon
subject to minimums
void during special events
restrictions apply

LOS ANGELES



DEJA VU AFTER HOURS

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 LA AFTER HOURS HEADQUARTERS - SEXY FUN SHOWGIRLS
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DEJA VU SHOWGIRLS COI

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 MON-SAT NOON-2AM / SUN 6PM - 2AM / TOTALLY NUDE 18+
 TUESDAY \$10 TOPLESS DANCES
 SUNDAY 30% LONGER DANCES

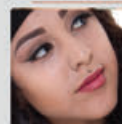
HOLLYWOOD



DEJA VU SHOWGIRLS HOLLYWOOD

6315 HOLLYWOOD BLVD - HOLLYWOOD, CA 90028 (323) 462-4200
 MON-SAT NOON - 6AM / SUN 6PM - 4AM / TOTALLY NUDE 18+
 HOLLYWOOD BLVD & VINE
 NOW OPEN 6PM - 6AM DAILY

NORTH HOLLYWOOD



DEJA VU SHOWGIRLS NORTH HOLLYWOOD

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 SUN-WED NOON - 3AM / THUR-SAT NOON - 6AM TOTALLY NUDE 18+
 \$100 HALF HOUR VIPS EVERY THURSDAY - OPEN NOON DAILY!
 OPEN DAILY AT NOON

TOTALLY
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NEVER ENDS®PLAN YOUR
BIRTHDAY
BACHELOR
PARTY
WITH US

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1000s OF BEAUTIFUL GIRLS AND 3 UGLY ONES®

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CREDIT CARDS ACCEPTED

VU CASH AVAILABLE

BIRTHDAY PARTY HEADQUARTERS

01

Dejà Vu
SHOWGIRLS

FREE ADMISSION

MUST BE 18+ TOTALLY NUDE ENTERTAINMENT

Dejà Vu

SHOWGIRLS

01

MUST BE 18+ W/ VALID ID - SUBJECT TO MINIMUMS
 NOT VALID FOR SPECIAL EVENTS
 \$10 ENTERTAINMENT FEE APPLIES * EXPIRES 4.05.16 LA WEEKLY
 SPECIAL EVENTS NO PASSES WILL BE ACCEPTED



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WATCH IT LIVE AT DAMES N' GAMES

UFC 196

BOOK A TABLE TODAY!

WATCH IT LIVE AT DAMES N' GAMES

IT'S ON

MCGREGOR vs DIAZ

WELTERWEIGHT BOUT

HOLM vs TATE

WORLD BANTAMWEIGHT CHAMPIONSHIP

MAR 5 SAT

ON PAY-PER-VIEW

UFC 2

WATCH IT LIVE AT DAMES N' GAMES

THURSDAY
MARCH 17TH

FROM OPEN-CLOSE

Enjoy our Irish Nachos, Jameson & Guinness shots, and Irish Car Bomb specials all day!

Crazy, Sexy, F#*% Lucky Bash!

3 FOR 2 DANCES

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FULL BAR • FINE FOOD

ONE FREE ENTRY WITH THIS PASS

VALID ONLY AT DAMES N GAMES LOS ANGELES. CANNOT BE COMBINED WITH ANY OTHER OFFER. NOT VALID DURING SPECIAL ENGAGEMENTS OR PAY PER VIEW EVENTS.

LAWEEKLYFREE EXPIRES 05-01-16

SPEARMINT RHINO'S

BLUE ZEBRA

ADULT CABARET

\$200 VOUCHER RAFFLE

BEST OF LUCK BASH

MARCH 17TH

OPEN-CLOSE

1/2 OFF ENTRY

This coupon is good for 1/2 off entry into Blue Zebra Adult Cabaret.

One person per coupon only. Cannot be combined with any other offer.

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BLUE ZEBRA

ADULT CABARET

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North Hollywood
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\$120/20MIN VIPS ALL DAY | \$10 2-4-1 WRISTBANDS

LA WKLY BLUE ZEBRA ADULT CABARET Expires 5-31-16

SPEARMINT RHINO

VAN NUYS

MARCH 17TH - 19TH

THURS 11PM

FRI & SAT 11PM & 1AM

the spanish doll i am spanish doll

XXX FILM SUPERSTAR

Bridgette B.

JESSICA DRAKE

WICKED PICTURES EXCLUSIVE CONTRACT STAR

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This coupon is good for 1/2 off entry into Spearmint Rhino - Van Nuys.

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LA WKLY SPEARMINT RHINO EXPIRES 5-31-16

3.10 THRU 3.12

SHOWTIMES

Thurs. 11PM

Fri & Sat 11PM & 1AM

SPEARMINT RHINO

15004 Oxnard Street,
Van Nuys | 818-994-6453
18+ w/ID

SPEARMINT RHINO

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LA WEEKLY HALF EXPIRES 04-01-16

SPEARMINTRHINO.COM 18+ f i s t t

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Dames n' Games
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(818) 786-1822
OPEN DAILY 11AM-2AM
21+ W/ID

FREE ENTRY
REDEEM THIS PASS FOR ONE
FREE ENTRY ANYTIME*
ONE PERSON PER PASS. CANNOT BE COMBINED WITH ANY
OTHER OFFER. *NOT VALID FOR SPECIAL EVENTS OR
WEDNESDAY NIGHTS BEFORE MIDNIGHT.
LA WEEKLY  EXPIRES 05-01-16

UFC 196

WATCH IT LIVE
AT
DAMES N' GAMES

IT'S ON
McGREGOR vs DIAZ
WELTERWEIGHT BOUT

HOLM vs TATE
WORLD BANTAMWEIGHT CHAMPIONSHIP

MAR 5 SAT
ON PAY-PER-VIEW

LIVE AT MGM GRAND

BOOK A TABLE TODAY!

BOOK A TABLE TODAY!

UFC 2

XXX ADULT FILM STAR
JOANNA ANGEL
MARCH 11TH-12TH

SHOWTIMES:
10:30PM & 12:30AM
EACH NIGHT

2014 & 2015 AVN AWARD
BEST PORN STAR WEBSITE
JOANNAANGEL.COM

2016 AVN HALL OF FAME INDUCTEE

2-4-1'S NIGHTLY
\$175 CIROC BOTTLES
(ALL FLAVORS)
TIL MIDNIGHT

3 STREET TACOS
FOR \$2.50

JOANNAANGEL

St. Patties weekend!

COME MEET
XXX
FILM
STAR

KLEIO VALENTIEN
MARCH 18TH & 19TH

SHOWTIMES:
10:30PM &
12:30AM
EACH
NIGHT

ST. PATTIES WEEKEND SPECIALS

- 2-4-1'S NIGHTLY
- \$175 CIROC BOTTLES (ALL FLAVORS) TIL MIDNIGHT
- \$150 MOET BOTTLES
- \$4.25 8-PIECE TRADITIONAL WINGS

D A M E S N G A M E S . N E T

FULL BAR • \$5 LUNCH SPECIAL MON-FRI • HAPPY HOUR MON-FRI 11AM-7PM
GREAT FOOD • BOTTLE PACKAGES AVAILABLE • WE SHOW ALL PPV FIGHTS



**LIVE ON
STAGE**

**MORGAN
LEE**

**3.17
THRU
3.19**

Thursday 11pm
Friday & Saturday
11pm & 1am

**SPEARMINT
RHINO
CITY OF INDUSTRY**

**MIA
MALKOVA**

MARCH 24TH-26TH
THURS 11PM
FRI & SAT 10PM & 12AM

**LIVE ON
STAGE**

1/2 OFF ENTRY
This coupon is good for 1/2 off entry
into Spearmint Rhino - City of Industry.
Not valid during special events.
One person per coupon only.
Cannot be combined with any other offer.
LA WKLY  EXPIRES 5-31-16

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\$60/Male
5'4", 130 lbs. Licensed massage therapy and personal trainer at the beach. **Michael**
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Non sexual

915 Adult Massage

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915 Adult Massage

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915 Adult Massage

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Brazilian Woman
with a magical touch for sensual, Swedish or deep tissue massage.
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Special \$40x40 mins
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No Rush, Shower Avail. Security, Easy Parking, Near All Main Freeways.
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before 2pm

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All Natural Model
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Seniors & All Ages!
Fullbody rubdown by attractive mature female
Very satisfying massage
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Stacy
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Massage
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310-838-2188

915 Adult Massage

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Sensual body. Up late? So am I. Beautiful exotic model available. 10am till late hours.. 4am. Toned & slender beauty relaxing, sensual, CMT deep tissue, Swedish full body massage. Tantra G spot intense release, prostate stimulation. Tantric sensual & soothing experience w/stunning girl. Nice, private. Special rate \$200.
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Hull# SERV4446L990 Length:
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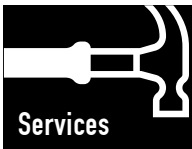
656 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. LS027616 Superior Court of California County of Los Angeles located at: Northwest district East building 6230 Sylmar Ave room 107 Van Nuys CA 91401. Filed on February 22 2016. In the matter of petitioner William Hudson It is hereby ordered that all persons

656 Legal Notices

sons 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.

NOTICE OF HEARING: 04/04/16, 8:30am Dept. W Superior Court of California, County of Los Angeles Northwest district- east building 6230 Sylmar Ave room 107 Van Nuys CA 91401. Filed on February 22, 2016. 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 name changed from William Antonius Hudson to Amer-Sharief Antonius Hudson. Thus therefore, this 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 02/25/16, 03/03/16, 03/10/16, 03/17/16 Dated: Feb 22, 2016.



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Accountant: Examine financial statements and prepare tax returns. Req'd: Bachelor's in Accounting or related. Mail Resume: Shin, Kang & Co. 20627 Golden Springs Dr. Ste. 2-G, Diamond Bar, CA 91789.

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