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MARCH 16-22, 2018
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Actor-director **Forest Whitaker** quietly helps Compton and Carson students learn to resolve conflict

A MAN OF PEACE

BY PAUL ROGERS


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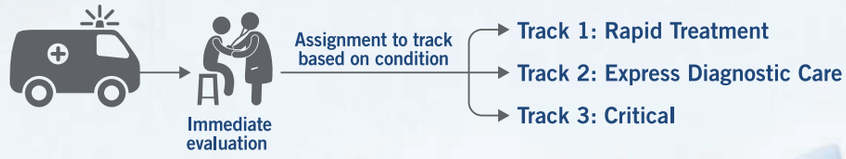
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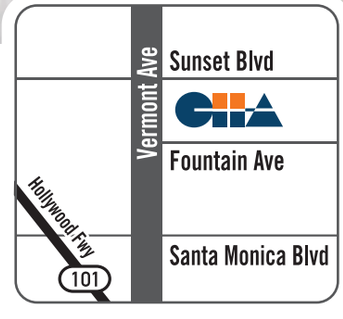


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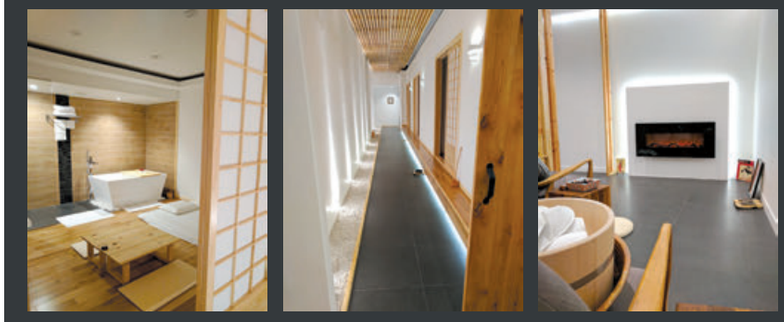
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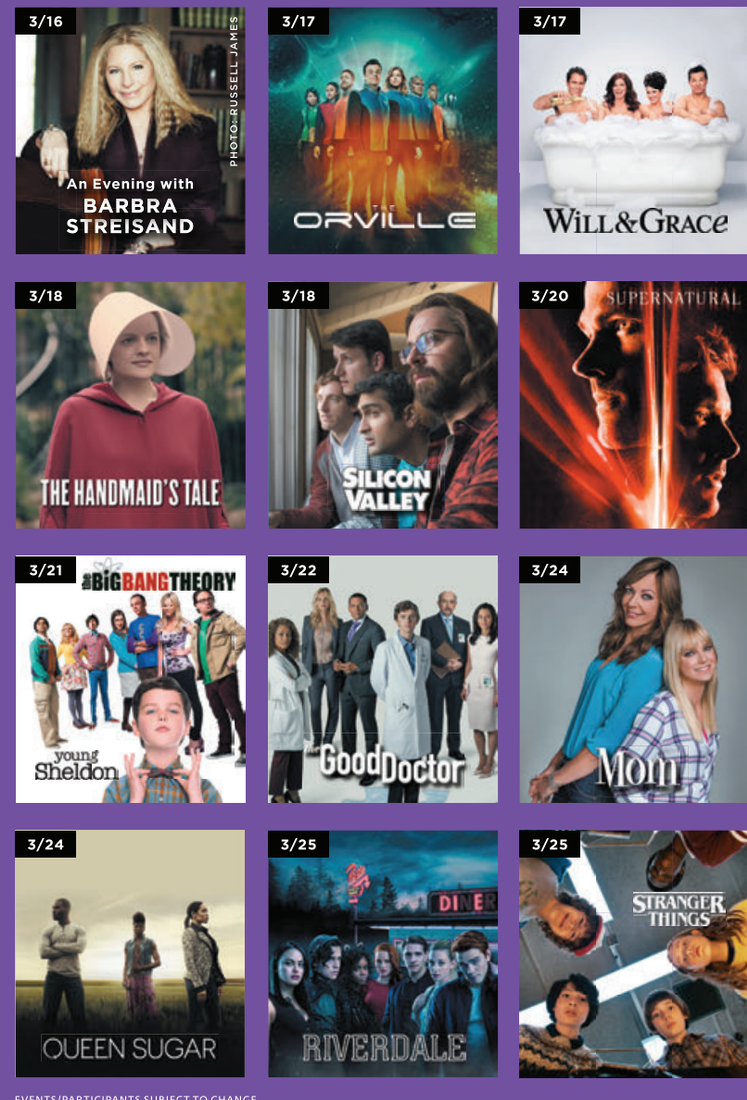
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fri 3/16

DANCE

Rhythms of "Ilha Formosa"

In the 1970s, fresh from his studies in the United States, Lin Hwai-min returned to his home in Taiwan and established the first dance company in Taiwan and the first contemporary dance company in the Chinese-speaking world. Under his leadership, **Cloud Gate Dance Theatre of Taiwan** acquired an international reputation for Lin's blending of elements drawn from classical Chinese dance, Western modern dance, meditation and martial arts. The company arrives with Lin's latest, *Formosa*, the title drawn from "Ilha Formosa" (beautiful island), a description by Portuguese sailors in the 1500s. Now politically sidelined in favor of mainland China, Taiwan has known waves of cultural influences over the centuries: Dutch, Spanish, Ming Chinese and Japanese. After World War II and his defeat by Mao Zedong, General Chiang Kai-shek and his followers retreated to Taiwan, establishing the current Republic of China. Those influences, conflicting forces and the rare beauty of "Ilha Formosa" are celebrated by what may be Lin's final work as director of the dance company; he's scheduled to retire next year. *Segerstrom Center for the Arts, 600 Town Center Drive, Costa Mesa; Fri.-Sat., March 16-17, 7:30 p.m.; Sun., March 18, 1 p.m.; $29-$129. scfta.org.* –Ann Haskins

WOMEN'S HISTORY MONTH

Speaking Out

Don't worry if you've fallen behind in your observation of Women's History Month — you can cram a lot of appreciation into one evening with **March Forth! A Spoken-Word Celebration of Female Empowerment**. This third annual installment unveiling the grace, diversity and strength of women's voices brings together 2016 National Slam Poetry Champion Elizabeth Acevedo; Olivia Chumacero, discussing everything from the care and feeding of permaculture to what it's like to be an elder of the Rarámuri peoples of Northern Mexico; fiery torch singer Irene Diaz; and Myriam Gurba, LGBTQIA activist and poet from the renowned Sister Spit collective. *The Skirball, 2701 N. Sepulveda Blvd., Brentwood; Fri., March 16, 8 p.m.; $15 general, $12 Skirball members, $8 full-time students. (310) 440-4500, skirball.org/programs/spoken-word/march-forth.* –David Cotner



The 13th International Children's Festival: See Saturday.

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THEATER

Under the Sea – With Cellphones

Sound Stage Live! brings what it describes as "the first-ever immersive musical theater experience" to the El Segundo Performing Arts Center. Its staging of Disney's ***The Little Mermaid*** puts live actors in an environment of projected animations that surround the audience. And unlike traditional theater, with its voice-of-God "Please turn off your cellphones" dictum before the show, here the audience's mobile devices interact with the live show (don't ask us how). Before the show, which is hosted by Todrick Hall (YouTube, *American Idol*), there will be a red carpet in the lobby, plus themed snacks and games. Hall will perform some of his songs before the show and conduct a Q&A after. Chassey Bennett stars as Ariel, and the whole shebang is directed and choreographed by Karl Warden. *El Segundo Performing Arts Center, 640 Main St., El Segundo; Fri.-Sat., March 16-17, 7:30 p.m. (also March 15, 7:30 p.m.); Sat.-Sun., March 17-18, 2:30 p.m.; $29/$79/$129 VIP. soundstage.live.* –Lisa Horowitz

sat 3/17

FAMILY/CULTURE

Celebrating Children

Kids lead the way into the illuminating afternoon utopia of the 13th annual **International Children's Festival**, which offers culture from nations around the world. Whether it's West African dance by the Dembrebah troupe, a spring showcase of Persian culture or the Podkovička ensemble's salute to Slovak and Czech folklore, music and dance, you're sure to find something to fan your flames of curiosity and exploration. Also on hand is Justin Sather, winner of this year's Young Hero Award on account of all the money he's raised for local frog preservation — and he's only 7, you lazy clod. *Aquarium of the Pacific, 100 Aquarium Way, Long Beach; Sat.-Sun., March 17-18, 9 a.m.-5 p.m.; included with aquarium admission ($30 adults, $27 62+, $18 children, members free). (562) 590-3100, aquariumofpacific.org/events/info/international_childrens_festival.* –David Cotner

LGBT/HISTORY

Revisiting Early Days of AIDS

Founded in 1952, USC's ONE National Gay & Lesbian Archives is the largest collection of LGBTQ material, housing more than 2 million books, art, film, video, periodicals and personal papers. **"Lost & Found: Safer Sex Activism,"** its latest exhibit at ONE Gallery in West Hollywood, revisits HIV-prevention and safe-sex advertisements from the early days of the AIDS outbreak, when the disease was an epidemic with no effective drug treatment. The display features more than 100 posters, brochures, PSAs, videos, clean-needle kits and other campaigns created by activist groups, public health agencies and artists in the 1980s and '90s as a means of educating not only a homophobic society but apathetic government and pharmaceutical companies. The exhibit includes notable materials from AIDS Project of the East Bay, Clean Needles Now and the Gay Men's Health Crisis, as well as ACT UP/Gran Fury's Benetton-inspired 1989 poster that reads, "Kissing Doesn't Kill: Greed and Indifference Do." *ONE Gallery, 626 N. Robertson Blvd., West Hollywood; Sat., March 17, 5-9 p.m.; runs through June 24; free. (323) 968-0410, one.usc.edu.* –Siran Babayan

sun 3/18

COMEDY

Improv Dream Team

Reuben Starship: We're Gonna Need a Bigger Boat is the improv comedy juggernaut that's beaming in to join as one great unified chortlesome consciousness comprised of various combinations of Eugene Cordero, Katie Dippold, Anthony King, Chris Kula, Lennon Parham, John Reynolds, Ben Rodgers, Charlie Sanders, Eric Scott, Kate Spencer and Joe Wengert. You'll recognize them from shows like *Workaholics* and *Broad City* — their integrated form, however, presents a level of comedy that, much like Lovecraft's *At the Mountains of Madness*, may require you to look away from the horror of the dumb jokes tonight lest you go completely mad. *UCB Franklin, 5919 Franklin Ave., Hollywood Hills; Sun., March 18, 7:30 p.m.; $7. (323)*

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908-8702, franklin.ucbtheatre.com/show/3603. –David Cotner

COMEDY

What Do Famous People Know?

Do you know the difference between poison, venom and toxins? Fortunate and fortuitous? Or coconut milk and coconut water? Launched last year, quiz show podcast ***Go Fact Yourself*** is the latest ear candy that aims to make celebrities look both dumb and smart. Created by comedian-writer J. Keith van Straaten and co-hosted by fellow comedian Helen Hong, the podcast invites comics, actors and musicians like Lennon Parham, Lizz Winstead, Maz Jobrani, Cristela Alonzo, Dave Holmes and Save Ferris singer Monique Powell to answer questions on topics they may not be familiar with, as well as subjects they claim to expertly know. Each episode also consists of guest experts who verify the contestants' answers on subjects as wide-ranging as *The Goonies*, *Melrose Place*, Scrabble and contemporary jazz. (A recent show featured *The Goonies*' Chunk himself, actor Jeff Cohen.) Tonight's two tapings include Jonathan Mangum and Stephanie Miller, followed by Pete Holmes and Annabelle Gurwitch. *Angel City Brewery, 216 Alameda St., downtown; Sun., March 18, 5 & 7 p.m.; free, reservation required. (213) 622-1261, angelcitybrewery.com.* –Siran Babayan

mon 3/19

HISTORY

A Window Into the L.A. of Old

People talked about the "magic" of Clifton's Cafeteria downtown when it reopened — but an entirely different kind of magic once thrived in the old Clifton's, and that's why today's talk titled **The Lost History of the Clifton's Cafeteria Camera Girls** is so important. Presented by sisters Miriam and Victoria Caldwell, it tells the story of Keepsake Photography, a full-service professional photography studio that operated in the Clifton's basement from 1945 to 1959. The sisters' mother, Vilma, was one of the original camera girls; having discovered her diaries and photographs, they reveal unto you this bygone, vital chapter in the history of downtown Los Angeles. *Center for Spiritual Living, 4845 Dunsmore Ave., Glendale; Mon., March 19, 7 p.m.; free. (818) 249-1045, diaryofvilma.com.* –David Cotner

tue 3/20

BOOKS/EDUCATION

In Search of Serenity

Tired of filling that hole in your soul with fear? Are you anxious about nothing in particular? Are you quick to anger about little things like earwax and scrambled porn? Take a break from your incredible power trips and see Dean Sluyter presenting ***Fear Less: Living Beyond Fear, Anxiety, Anger and Addiction*** ($16, TarcherPerigree). Sluyter has instructed countless thousands on the finer points of metaphysical awakening since 1970, giving the gift of still contemplation to bright-eyed college coeds, blue-collar numbnuts and violently insane prisoners alike. It only takes one evening to change your life. Why not make it this one? *Diesel, A Bookstore, 225 26th St., Ste. #33, Mid-Wilshire; Mon., March 19, 6:30 p.m.; free. (310) 576-9960, dieselbookstore.com/event/publication-party-dean-sluyter-discusses-and-signs-fear-less.* –David Cotner

FOOD/HISTORY

American Tastes

It's sometimes difficult to understand how we got from there to here as a civilization — history being the winding labyrinth that it is — but posterity takes on a slightly simpler cast when Daniel Stone presents ***The Food Explorer: The True Adventures of the Globe-Trotting Botanist Who Transformed What America Eats*** ($28, Dutton). It's the story of David Fairchild, a late–19th century explorer who brought avocados, seedless grapes, mangoes and numerous other exotic delicacies to the plates and palates of Americans, expanding the culinary consciousness of a nation that never dreamt it would need someone like David Fairchild quite so deeply. *Pages: a bookstore, 904 Manhattan Ave., Manhattan Beach; Tue., March 20, 7 p.m.; $30 (includes book). (310) 318-0900, pagesabookstore.com/event/daniel-stone-author-event.* –David Cotner

wed 3/21

EDUCATION

Understanding Police

If you want to know more about methods to deal with cops out in the world beyond "hands up, don't shoot" or "drop it like it's hot," authors/activists David Correia and Tyler Wall present ***Police: A Field Guide*** ($20, Verso). How you perceive the police is as important as how they perceive you, and the authors will break down the semiotics of perception, giving you the tools to survive encounters with the police, the tactics they employ, the language they use and the constantly prevailing police attitudes and philosophies that make them behave the way they do. *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Wed., March 21, 6:30 p.m.; free. (323) 660-1175, skylightbooks.com/event/david-correia-and-tyler-wall-discuss-their-nonfiction-book-police-field-guide.* –David Cotner

OPERA/DANCE

A Voyage Into the Underworld

Many dancers are fascinated by the intricate mechanics behind the music-making that compels them to move, just as there are a lot of gravity-bound musicians who envy the way dancers can





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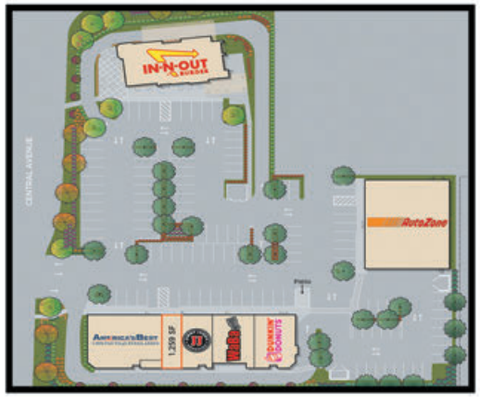
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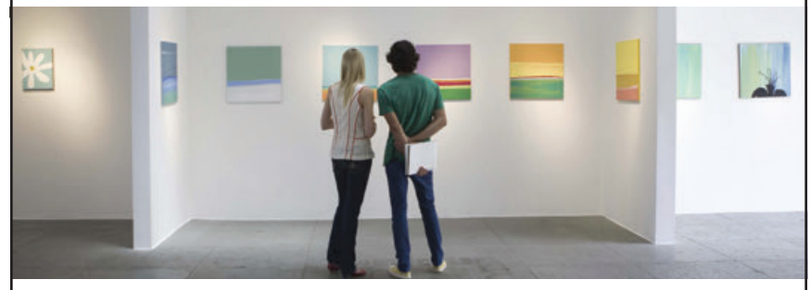
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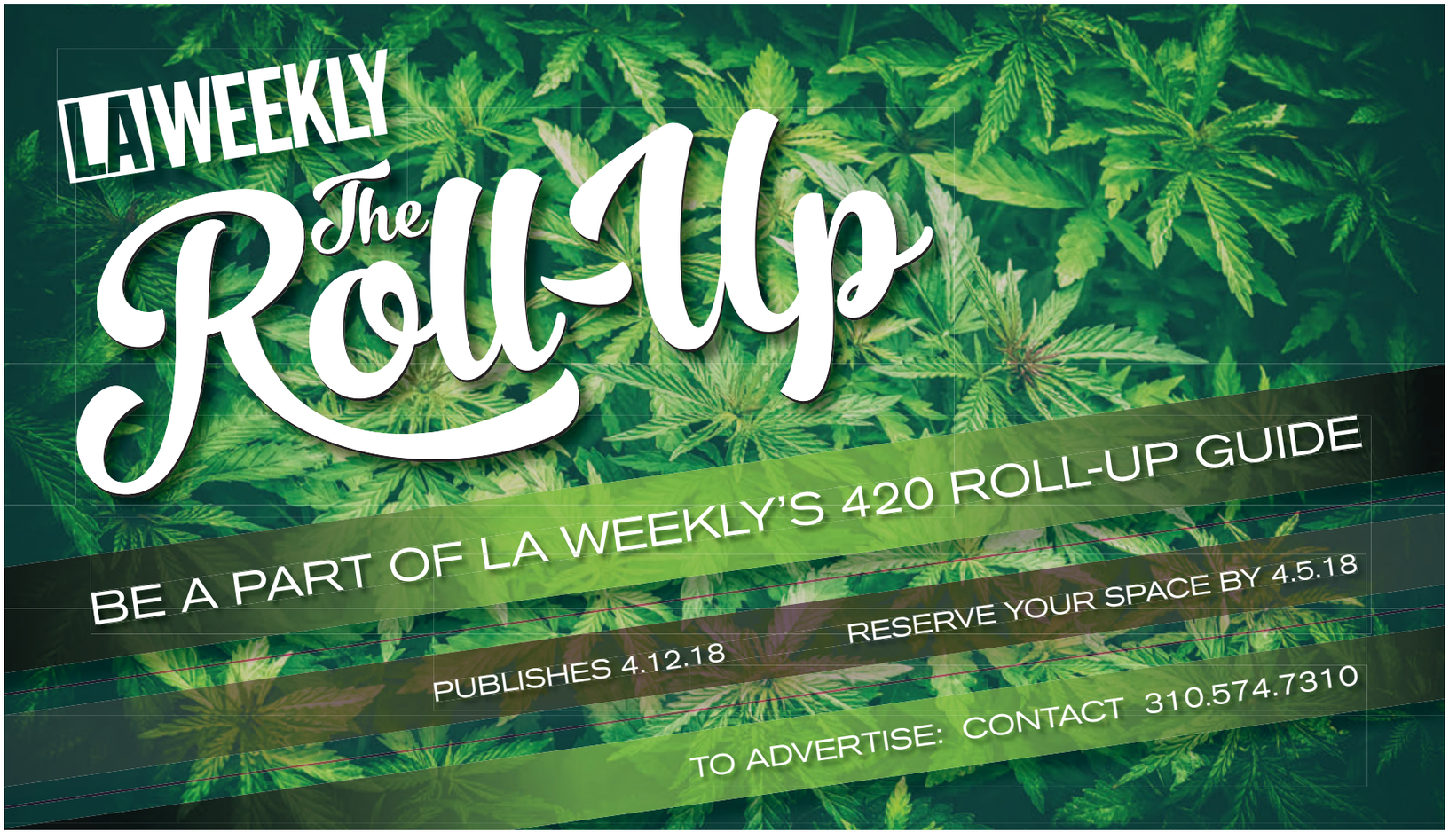
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transmute musical rhythms into physical flight. The symbiotic worlds of ballet and music align in L.A. Opera's presentation of composer Christoph Willibald Gluck's mythological opera ***Orpheus and Eurydice***. Choreographer John Neumeier directs an arty new production in which Orpheus' (Russian tenor Maxim Mironov) descent into the underworld to reunite with his lover, Eurydice (Cuban-American soprano Lisette Oropesa), is evoked and dramatically intensified by dancers from the Joffrey Ballet. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Sun., March 18 & 25, 2 p.m.; Wed., March 21, and Sat., March 24, 7:30 p.m.; $20-$300. (213) 972-0777, laopera.org.* **–Falling James**

BOOKS

From Lew Alcindor to Kareem Abdul-Jabbar

Kareem Abdul-Jabbar was never a typical jock. Even when he was still a shy, young basketball phenom at UCLA, he was developing a social conscience by boycotting the 1968 Olympics in Mexico City and beginning a spiritual journey of self-discovery when he converted to Islam. He was a jazz fanatic who studied martial arts under Bruce Lee and, after becoming a professional basketball player in the NBA, he changed his name from Lew Alcindor to Kareem Abdul-Jabbar. In his latest book, *Becoming Kareem: Growing Up On and Off the Court*, co-written by Raymond Obstfeld, Abdul-Jabbar reflects on the various teachers, coaches and mentors who inspired him, revealing the same intuitive grace that he once demonstrated when launching his famous skyhooks. *Ann & Jerry Moss Theater, 3131 Olympic Blvd., Santa Monica; Wed., March 21, 8 p.m.; $25-$95. (310) 828-5582, livetalksla.org.* **–Falling James**

thu 3/22

LITERATURE

Los Angeles Outside the Frame

Los Angeles writer **Lynell George** has always distinguished herself with an impeccable, discerning style that distills and defines her subjects with unerring sensitivity. A veteran journalist whose work has appeared in numerous periodicals and newspapers (*Los Angeles Times, Washington Post, Chicago Tribune* and a former *L.A. Weekly* staffer), George has always been an incalculably valuable cultural force. Her new anthology of essays, *After/Image: Los Angeles Outside the Frame,* is a superb collection of vintage George observations — thoughtful, elegant, incisive and utterly engaging — that explore the phenomenon of life in this beguilingly peculiar city with a luxuriously rich contemplative perspective that's George's alone. It's a perfect opportunity to enjoy a certain-to-be-rewarding look into ourselves. *Vroman's Books, 695 E. Colorado Blvd., Pasadena; Thu., March 22, 7 p.m.; free. (626) 449-5320, vromansbookstore.com.* **–Jonny Whiteside**

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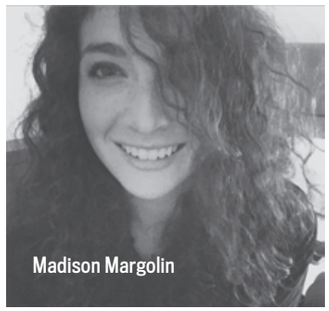
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IT'S GOOD TO BE THE QUEEN


Madison Margolin

"Let me hit this joint right here." Lizzy Jeff paused, gazing out over the second-floor balcony inside an Arts District loft that smelled of palo santo and sage. The sequins weaved into her open blue and gold cloak glittered with the fairy lights around the room, her metallic bikini shimmering with each graceful, slinky gesture.

Rapping about love, sex, healing, art, heck, even the solar eclipse, Jeff took a toke break between songs, reminding her audience to grab some vegan goodies or some of the unlimited ganja circulating at the party "to elevate higher and tune in."

With her soft honey voice, her sensuous, commanding presence, her chill, grounded energy, Jeff embodies regal femininity. She's all woman, all sex, all creativity, all ganja goddess, a "queen of the new renaissance," as she puts it, "redefining culture and rebuilding community."

The artist/budtender/medicine woman's baby is a monthly, booze-free curation called Zen & Kush. "It was a dope-ass party, but I don't even like to call it a party," Jeff told L.A. Weekly after the last one, held March 3. "It's more like an experience, an experiential art show. All you had to do was come and be yourself." Featuring a lineup of musicians and dancers, astrologers and masseurs, a sound bath and cacao ceremony, and artisan edibles alongside actual art, Zen & Kush has all the trappings of L.A. 2018 — a cultural revival, fueled by cannabis and a lust for wellness, healing and human connection.

Rather than some flashy bow to the Green Rush — everyone pushing product in your face in what's become a commonplace parade of brands championing wellness inasmuch as it's good for the brand — at Zen & Kush, guests came to party for the sake of partying itself. "There's no lines, no classism, no bottle popping, waking up with a hangover — that shit's played out," Jeff says.

Although words like "love" and "healing" populate Jeff's vocabulary, she does in fact practice what she preaches. Her lifestyle is a reflection of the journey it took to embody love and, as she describes, to see herself and the Creator in others. Ganja helps with that, as does her connection to the earth and other herbs, her favorite being damiana.

She's been vegan since she was 6, though she wasn't raised among the sort of privileged hippie backdrop you might expect from a child who shuns chicken and McDonald's. She's been through it, and came out the other side empowered as a healer, connector and medicine woman.

At parties, not only her own, Jeff (wo)mans a medicine bar, where guests learn about different herbs for different types of healing. You'll rarely see Jeff use a grinder. When she rolls a joint, she likes to break up the bud with her fingers, touch the plant, appreciate the growers, where it comes from. Cannabis for her is a vehicle rather than a destination, a means of self-connection.

"There's an element of ritual. I think about my grandmother, her great-grandmother who was a slave. I think about my mom and the stories she told me about her father, who was from a Native American tribe," she says.

"Existing in this space, the cannabis space, as an African-American woman and what that represents is very powerful, very inspiring," Jeff says. "I think about when I was just a little 'hood kid, and nobody gave a fuck about a 'hood kid. If you think about communities highly affected by the War on Drugs, I'm putting myself in a position to make an impact, provide education and awareness. I think about the opportunity that I love to get my groceries at Erewhon. You go to South L.A. where I grew up, people don't even have the option to be healthy."

Jeff wasn't always living her "best life," as she puts it now. After a decade, she had quit her job working as a manager at Victoria's Secret, and found herself in a dark place. "I looked around and was like, 'fuck this.' I knew I didn't like that, so I was able to call in more light," she says. "I've survived some intense things in my life, I know what it's like to really be resilient."

She started being more intentional with her words, "calling in abundance," reciting poetry and spoken word. Since Jeff was a kid, she'd wanted to be a rapper. She went on to study music engineering, even after she graduated college. A few years ago around when she began working at a cannabis collective, Jeff started making music with her brother Slim Jeff, then did her own solo show on 4/20; released her first mixtape, *Zen & Kush*, the following 4/20; and is now dropping her next mixtape, *West Coast Enchanted*, this 4/20.

And people want to be part of it. "Zen & Kush is an example and pioneer of what's more to come. The whole idea is to give people power to step into their influence, which goes hand in hand with their healing," says Felicia Burkley, aka Goddess Adorned, who practices reiki and Chinese medicine. "When you can move and shake and groove because nothing is holding you, that's what the healing is all about."

With themes like Queens, Kings, Sacred Sensuality or the next one, Tease: A Topless CBD-Infused Yoga Experience, Zen & Kush invites guests to reconsider their relationship to taboo or toxic aspects of society: sex, gender dynamics, relationships, masculinity, moon cycles — things that people are afraid to talk about, have traumatic experiences with, and otherwise need healing from.

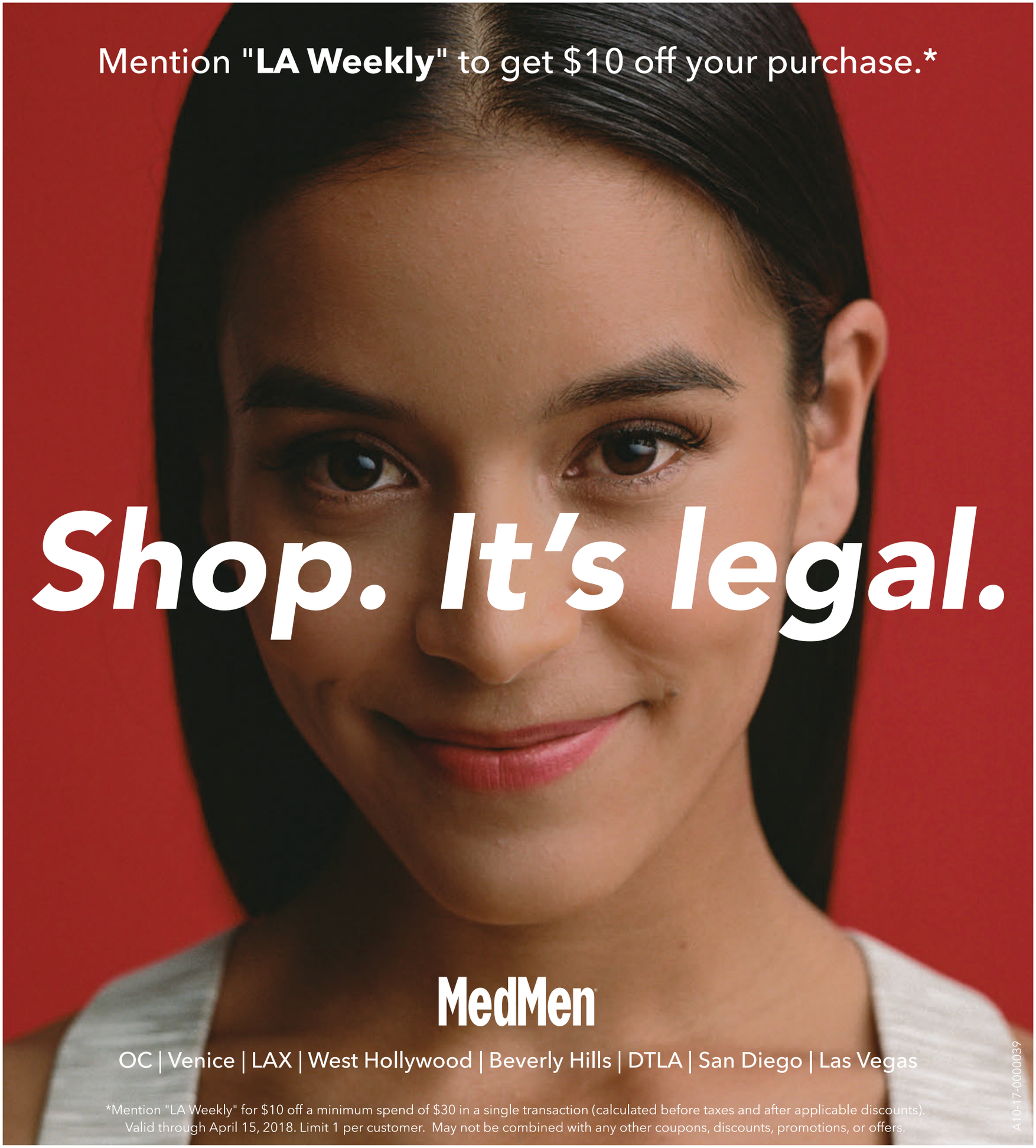
"We are all projecting reflections of each other and we're here to help each other heal, grow and create high vibrational art," Jeff says. "For me, I like to put my shades on [rose-colored shades, these days], put on my kimono, adorn myself — it feels so royal — and float through life, take it all in, be here now and be present."










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A MAN OF PEACE

Actor-director **Forest Whitaker** quietly helps Compton and Carson students learn to resolve conflict



BY PAUL ROGERS

PHOTOGRAPHY BY KEVIN SCANLON

LOCATION COURTESY OF **KATSUYA**

Considering his prodigious filmography and armfuls of acting accolades, Forest Whitaker's portrayal of Desmond Tutu in the mesmerizingly tense new thriller *The Forgiven* may not be the role of a lifetime — yet there is so much of his lifetime in the role.

The film channels Whitaker's long-held admiration for Tutu into another sublime character study (his depiction of former Ugandan dictator Idi Amin in 2006's *The Last King of Scotland* won almost every major acting award, including an Oscar), while exploring themes of reconciliation and peace-building that, inspired by memories of his South Central L.A. upbringing, have propelled the actor's real-life philanthropic work.

"[*The Forgiven*] grabs ahold of some areas that are real important to me; that mean something deeply to me; that I've dedicated a large portion of my life towards," he explains in a soothing semi-mumble incongruous with his imposing 6-foot-2-inch frame. "Particularly conflict resolution and development, and how we can offer the tools to help uplift certain societies that are in conflict."

In between forging a career that spans his 1982 screen debut in *Fast Times at Ridgemont High* to playing the appropriately sage Zuri in this year's colossally successful *Black Panther*, Whitaker, 56, established the Whitaker Peace & Development Initiative (WPDI), was named a UNESCO Special Envoy for Peace and Reconciliation, and co-founded the International Institute for Peace.

The WPDI implements peace-building programs in fragile and disadvantaged communities, including current and former war zones, worldwide. In addition to the initiative's current work in South Sudan, Mexico and Uganda, Whitaker's teams are working closely with two L.A. schools, both in neighborhoods where he grew up, to assist teachers and students in developing the tools of conflict resolution. In the wake of a wave of school shootings in the United States, the WPDI's stateside work appears especially pertinent — and urgent.

Inspired by real events during Tutu's chairmanship of South Africa's post-apartheid Truth and Reconciliation Commission in the 1990s, *The Forgiven* — which as of March 16 will have an expanded theatrical release as well as being on VOD and digital HD — portrays one of the planet's great peacemakers, struggling to stay true to his convictions in the face of shadowy old-regime al-

(16 »



»15) liances, nauseatingly dark secrets and deeply ingrained bigotry.

At the film's heart is the verbal and psychological sparring between bespectacled, gray-haired archbishop and activist Tutu, and a maliciously brilliant, outwardly unrepentant former death-squad assassin — portrayed with chest-tightening conviction by Eric Bana (*Munich*, *Troy*). The latter is seeking clemency in return for details of state-sponsored extrajudicial killings under South Africa's recently deposed, racist administration.

While the film includes scenes of savage behind-bars beatings and chaotic street riots, its most riveting minutes are Tutu and the mustachioed, manacled murderer sitting across from each other in the bowels of a brutal maximum-security prison as each attempts, in contrasting fashion, to unlock and skew the other's moral compass.

"I think the thing the movie does is, it tests that core of whether or not [Tutu] could still love while disagreeing, while saying what you've done is wrong, while acknowledging that you need to be here [in prison] because of what you've done," Whitaker says with characteristic thoughtfulness. "He's still searching for that capacity to love and forgive."

The Forgiven's two hours flash by thanks to its perpetual peeling back of increasingly nuanced central characters and almost endless put-yourself-in-their-place ethical dilemmas. It unfolds in a murky chasm between the cleansing purity of forgiveness and the quick-fix lust for revenge, weighing accountability for unspeakable sins during South Africa's decades of institutionalized racial segregation against the compromises required for even the hope of a harmonious future.

"Part of [its message] is that there is no one that is not redeemable," Whitaker says. "And I think it's not a question of not doubting your beliefs — it's a question of continuing to live by them."

Some of Whitaker's most celebrated performances — including in *The Last King of Scotland* and as a mob hit man in 1999's *Ghost Dog: The Way of the Samurai* — have been marked by his mining at least crumbs of humanity from apparently incorrigible characters. But the challenges of depicting Tutu — someone almost synonymous with overt humanity and humility — were very different.

"I was hopeful that I would be able to capture the spirit of the man. I wasn't sure that I would be able to fulfill all the requirements that I normally would make of myself in portraying a real person," Whitaker explains. "I was able to see not just the loving, forgiving father who he is but also the passionate, aggressive activist who, even in his later years ... still continues to push forward."

Whitaker's grasp and transmission of Tutu's seemingly unlikely combination of steely resolve and giggly humor in the face of the grimmest of circumstances swiftly eclipse his being some nine inches taller and considerably heavier than the now-retired clergyman. Appearing mostly in Tutu's signature purple cassock and clerical collar, and nailing his distinctively shrill laugh, Whitaker unwaveringly inhabits his study. Just as he immersed himself in all things Amin before his career-changing turn as the Ugandan strongman (even learning to speak Swahili and mastering the accordion), he was similarly scrupulous in attempting to absorb Tutu, inside and out.

"Going to his church to see what that felt like; to understand what that meant in his life," Whitaker recalls. "In the [South African] neighborhoods, into the communities, trying to understand his speech pattern, his humor. ... A complicated man that I start to try to understand and to try to deal with."

Whitaker already had some familiarity with South Africa, where, while shooting 2013 crime movie *Zulu*, he also received conflict-resolution and mediation training from South African poet and intellectual Brian Williams, the WPDI's peace-building specialist.

In contrast to playing Amin, who died in 2003, in *The Forgiven* Whitaker plays someone who is not only still alive but is a revered international figure whom he has actually met on a number of occasions.

"You have a deep responsibility to a living individual," Whitaker says. "It involves showing the dignity of their life ... the complexities and the truth of their existence. And I think that it's, not a burden, but it's definitely something that I think about."

For all of their physical contrasts, Whitaker and Tutu have much in common, and the actor expresses a desire to become more like his *Forgiven* character offscreen, too. Both are committed activists who, while speaking out on a number of issues (Whitaker also has championed vegetarianism and supported diverse charities and foundations), place special focus on striving toward conflict resolution and peace.

"If [Tutu] felt that there was a problem with humanity, he would be willing to stand up for that," Whitaker notes. "I think that was something that I try to do. I'm not sure I have stood up as strongly as I should at all times."

A famously reluctant and humble star, Whitaker is equally modest about his philanthropic achievements. While many celebrities lend their name to worthy causes, his humanitarian endeavors are unusually hands-on, high-profile and highbrow. (18»

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»16) In 2011, Whitaker was designated a UNESCO Goodwill Ambassador for Peace and Reconciliation, and that same year he co-founded the International Institute for Peace at New Jersey's Rutgers University, which he still chairs. After creating the WPDI in 2012, he was made a Special Envoy for Peace and Reconciliation by UNESCO in 2014

"He knows what's happening day in, day out," says Monya Kian, domestic program director at the WPDI. "He is really the one who created the vision behind all of our programs. ... He's really the force of inspiration, truly, for what we do."

With his special education teacher mother and insurance salesman father, Whitaker moved from Texas to Carson at age 4. Growing up in what was then known as South Central — during the last days of the civil rights movement, the beginnings of the area's gang culture and the Vietnam War — had an enormous impact on his relentless passion for peace.

"The Black Panthers had an office around the corner from my house, and I used to get picked up by them each day and they would offer to bring me to their breakfast program," he recalls. "One day, when I went to their office ... it had been blown up, shot up. And this really affected me."

He also recalls a cousin who was "like my brother" returning from service in Vietnam as "a different person." Because of threats from gangs, Whitaker had to be moved from Compton's Walton Middle School to Daniel Webster Middle School, an hour distant on L.A.'s Westside, before enrolling at Palisades Charter High School.

Having earned a football scholarship to Cal Poly Pomona, Whitaker changed his major to music, following an injury. He was accepted to USC's Music Conservatory to study opera, subsequently entering its Drama Conservatory and graduating with a bachelor's degree in acting in 1982. He has since racked up a résumé characterized by working with well-regarded directors and actors, including Martin Scorsese's *The Color of Money*, Oliver Stone's *Platoon*, the Clint Eastwood–directed *Bird* and, to huge critical acclaim, 2013's *The Butler*. Since the 1990s, he also has worked behind the camera, including directing 1995's *Waiting to Exhale* and, three years later, *Hope Floats*.



While researching his *Last King of Scotland* role, he started working with a Ugandan orphanage that was rehabilitating former child soldiers. His relationship with UNESCO began when the United Nations asked him to speak with them about his work there — experiences that were the impetus for his creating the Whitaker Peace & Development Initiative.

Both the stateside schools currently working with the WPDI are in neighbor-

hoods with special significance to Whitaker: Andrew Carnegie Middle School in Carson, where he was raised; and Martin Luther King Jr. Elementary School in Compton, the city where he attended elementary school and part of junior high.

The WPDI has designed a Conflict Resolution Education Program specifically for elementary school students involved in the Turnaround Arts Initiative — a signature program of the President's Committee on the Arts and the Humanities, of which Whitaker is a member. At MLK Jr. Elementary, this has involved the WPDI's Kian visiting on a weekly basis to talk with students about ways of dealing with conflict, as well as considerable interaction with Whitaker himself, who today lives in the Hollywood Hills.

Whitaker has visited the campus several times, says Jennifer Carreras, music instructor at MLK Jr. Elementary. "He did a schoolwide assembly. ... [And] we also shot a music video with him — my students were playing instruments and he was singing."

But the WPDI's domestic focus is on middle schools — "those years are very formative," Kian says. Its three-year pilot Domestic Harmonizer Program at Carnegie Middle School, launched in 2016, is intended to be replicated in numerous such institutions, initially in L.A. and elsewhere in Southern California.

"By providing students with conflict-resolution tools, students can transform their lives and communities," says Melissa A. Burke, assistant principal at Carnegie Middle School. "The program is rich with vocabulary, strategies, exercises and content to assist students in becoming active listeners and problem solvers. Students learn to deconstruct conflicts, de-personalize disagreements, understand others' points of view and create positive solutions."

Whitaker visited Carnegie Middle School for the Domestic Harmonizer Program's kickoff assembly and has participated in staff trainings there since.

"Our goal is to position [teachers] so that they're fluent in the curriculum," Kian says. "So that they can sustain the program on their own, without us."

Not only is Carson Whitaker's old stomping ground, but its middle school program is implemented in close collaboration with the city's California State University, Dominguez Hills (CSUDH), from which his sister graduated and he "used to walk the fields" as a kid. The program takes a "whole-school" approach, across every grade, in which its conflict resolution syllabus is embedded within Carnegie's existing core curriculum.

Headline-making spasms of campus violence across the United States, including last month's mass shooting at a Florida high school, only underline the importance of the WPDI's domestic efforts.

"Some of [our youth] are struggling for identity and struggling for their place and a sense of self and community," Whitaker says. "In isolation [they] start to formulate sort of plans around how they would like to structure their own source of power; their own places where they think they need to seek revenge or to damage in order to bring some form of attention to themselves or to the situation."

The WPDI aims to address, and to impart the techniques to peacefully resolve, core issues that can, in rare and extreme cases, culminate in tragedy.

"The peer mediation component, launched in January 2018, helps students to handle disagreements before they become major conflicts," Burke says. "WPDI and CSUDH delivered a 12-hour peer mediation training to students in the program, and provide monthly refresher training to support the students in the program."

"Take an example like bullying," Kian says. "This ... can be addressed immediately if teachers and students and parents have the resources to deal with it. So our hope with this program is to prevent conflict when it happens, manage it when it happens, and then resolve it peacefully."

> "HE IS REALLY THE ONE WHO CREATED THE VISION BEHIND ALL OF OUR PROGRAMS."
>
> —**Monya Kian**, domestic program director, Whitaker Peace & Development Initiative

The themes of compassion and reconciliation that permeate *The Forgiven* are similarly pervasive in the WPDI's real-world education programs — evasive, sometimes almost intangible concepts relevant equally in the courtrooms and prisons of a distant continent a quarter-century ago and in L.A.'s contemporary schools and neighborhoods.

"The area where we really, truly delve into the concept of reconciliation [and] forgiveness is the restorative justice theme we carry in the eighth grade," Kian explains. "In that component we really try to convey to the students how powerful forgiveness can be, not only in their day-to-day lives but also in what happened in South Africa, which is something that we cover in one of our units."

It says much about Forest Whitaker that, days after our formal interview, he twice called back to further discuss how concepts of universal love, forgiveness and human solidarity infuse the person and activism of Desmond Tutu, which he strove to convey in *The Forgiven*, as well as his own philosophy and philanthropy.

"First, there has to be some form of acknowledgement. And then what can follow a lot of times will be some form of reparation," he concludes. "Then you move into sort of a third space of maybe acceptance or co-existence and then, ultimately ... forgiveness and, possibly, love."







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This BevMo! tasting event benefits nonprofit animal rescue the Lange Foundation.

PHOTO BY SUSAN HORNIK

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

EATING OUT, GIVING BACK

These restaurants share some of their success with charities and nonprofits

BY SUSAN HORNIK

Your hard-earned dollars could be spent at any of Los Angeles' myriad restaurants, but why not pick a venue that gives back to the community? *L.A. Weekly* talked with food businesses that engage in charitable giving about why they have opened their hearts to cause-related initiatives such as animal rescue, domestic violence and feeding the homeless.

Emporium Thai

For its 18th anniversary in April, Emporium Thai is partnering with UCLA Children's Hospital, creating a prix fixe menu, with $6 from each meal going to the charity. "My parents had 12 children and we didn't have a lot when we were young," says Emporium Thai owner John Sungkamee. "But when my mother won the green card lottery in 1990, that enabled us to come to the United States and build our dreams. My mother was so grateful; we felt very lucky. From then on, she made sure we understood the importance of giving back, as a way of saying thanks. It feels so good when you can make a difference in the world." *1275 Westwood Blvd., Westwood; (310) 478-2838, www.ethaicuisine.com.*

Mohawk Bend

The restaurant created the Piece of the Pie program: "We generally meet as a team and determine what causes are important to us and go from there," says Kellye Vassar, general manager. "Once we have a charity chosen, it's a collaborative decision with the Mohawk Bend team, chef and charity to determine what the pizza will be, and then the charity names the pizza." For each of the special pizzas sold, $4 goes to the local charity. For March's Pizza on Wheels pizza, for instance, $4 goes to the Skid Row Learning Center. *2141 W. Sunset Blvd., Echo Park; mohawkla.com.*

Dog Haus

Dog Haus has a yearlong collaborative chef series in partnership with No Kid Hungry. They put together limited-time, chef-created items on the menu, and $1 from the sale of each product is donated to the charity. "All three of the company partners have young children of our own, and we really believe that no child should ever have to go without a meal," says André Vener, partner. "There are unfortunately so many people out there who have to worry about where their next meal is going to come from. We want to do what we can to eradicate that fear." *105 N. Hill Ave., Pasadena; (626) 577-4287, doghaus.com; and other locations.*

The Stalking Horse

The brewery focuses on a different charity each month. In March, it's multiple sclerosis; $1 from every purchase of the Pico Pisco for Progress cocktail goes to the National MS Society, the largest private sponsor of multiple sclerosis research in the world. "It's important to us that we're active in our community, and a large part of this is being aware of the issues that are happening around us," says Ron Carey, general manager. "Giving back does so much to help those in need and contribute to the common good, and it is our way of connecting with and supporting the community." *10543 W. Pico Blvd., West L.A.; (424) 832-7511, thestalkinghorsepub.com.*

Cassia/Mendocino collaboration

At Mendocino Farms through March 25, you can buy Cassia's special charity collab, the lemongrass chicken sandwich, which is inspired by Cassia's chickpea curry with flatbread. All profits will be donated to the People Concern, a local nonprofit that helps those who are homeless, hungry or victims of domestic violence. "We hope to rally whatever resources we can gather and support the charity in their life-saving work," says Bryant Ng, chef and co-owner of Cassia. "They provide shelter, counseling, work training and food to those in need at their five shelters throughout L.A." *Various So-Cal Mendocino Farms locations, with the exception of DTLA and WeHo.*

Roger's Burgers

The restaurant selects a local charity such as the Dodger Dream Foundation or the American Cancer Society to donate to each month. "As a youngster, growing up in Compton, I always volunteered my time and helped other underprivileged kids in the neighborhood," says Roger Guydon, co-owner. "It has meant a lot to me to work with the kids supported by the LAPD's baseball team's Just Say No to Bullying, Drugs, Crime and Gangs campaign." *2320 W. Victory Blvd., Burbank; (818) 846-6620, rogersburgersusa.com.*

Muddy Paw

This pet-themed coffee shop serves organic, freshly roasted coffees and teas, raising money for about 20 local animal rescues. Its motto is "have a cup, save a pup," as 10 percent of every cup goes to saving a pet's life. "Each month, we have fundraisers and pet adoptions; we have raised $17,000 last year," says Darren LaBorie, co-owner. "We are opening our second location in Eagle Rock late spring/early summer, which will have its own dog park. We look forward to hosting more events and continuing to raise awareness for all our animals in need in L.A." *3320 Sunset Blvd., Silver Lake; (323) 300-8734, muddypawla.com.*

Whole Foods Market

Shoppers can help the Whole Planet Foundation with a donation at the Whole Foods register. The organization's mission is to alleviate worldwide poverty by providing microcredit loans. "It was very exciting when I got to see firsthand how these loans help to build small businesses in L.A.," says Mary Moon Hernandez, marketing field associate. "We helped a woman and her daughter with their first loan of $500, to start selling books. They took out a second loan for $1,000 to purchase perfume and clothes for her shop. She is now working with other women in the area who are part of this program, to support one another and create their own successes." *Various locations around L.A.*

BevMo!

BevMo! donates the proceeds from its weekly wine and beer tastings to local pet charities. It raised nearly $7,000 last year for animal rescue organization the Lange Foundation. "We've clearly seen the incredible connection our customers have with pets, and the money raised will certainly help those animals most in need of assistance," says BevMo! CEO Dimitri Haloulos. *35 locations around L.A.*

RhondasKiss.org with SBC's Cleo

Actor Kyle Stefanski started the charity Rhonda's Kiss in honor of his mother, who died suddenly from pancreatic cancer. Cleo is donating $1 from every purchase of specialty cocktail the Cleo Kiss, to Stefanski's foundation. The drink consists of Bombay Sapphire gin, crushed cucumber, pomegranate, fresh lime and Prosecco. "It's our hope that together we will raise money toward the significant funding for the many people who can't afford the costs associated with treatment," Stefanski says. "We are happy to have Cleo on board to help with our cause and know they are devoted to giving back to the communities." *8384 W. Third St., Beverly Grove; L.A. Live, 800 W. Olympic Blvd., downtown; sbe.com/restaurants/brands/cleo/.*

Twicenew.org

This nonprofit organization picks up leftover food and other excess supplies from businesses and donates those goods to homeless shelters. It's actively seeking new restaurants to partner with as well as volunteers who can assist. "One in four people in L.A. don't know where their next meal is coming from, yet we're constantly throwing good food away," says Crystal Ortiz, co-founder. "Plus, many restaurants are under the false impression that they are liable for the food they donate to shelters. So they end up not donating because they don't want to risk lawsuits if something went wrong with the donated food. Our aim is to bridge the gap between the resources and the people that need them."

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Balvenie whiskey flight with cigars at Terranea Resort

PHOTO BY DAVID RHEIN

Eats // Squid Ink //

Stogie Time

LOOKING FOR SOMEWHERE TO LIGHT UP? HERE ARE 10 CIGAR LOUNGES

Remember when a cigar was just a cigar? These days, firing up a stogie in public can seem like a radical political statement rather than a few minutes of quiet reflection. If dirty looks could kill, you'd be doomed every time you smoked one.

But you can puff with impunity in a few places still, surrounded by like-minded fans of fine tobacco, expertly rolled. Here are 10 of L.A.'s best places to enjoy a cigar.

2nd Street Cigar Lounge & Gallery

A group of lived-in leather chairs lined up along a tobacco-hued wall practically beg you to sit back and light one up. The atmosphere in the high-ceilinged room is convivial, casual and bohemian, with walls decorated with the work of local artists. You'll find a well-stocked humidor and a captivating collection of downtown denizens. It's not licensed, but you can always get a libation at the nearby Edison. *124 W. Second St., downtown; (213) 452-4416, 2ndstreetcigars.com.*

Bar Blanca

A quintessentially Beverly Hills setting on the patio of chef José Andrés' the Bazaar, Bar Blanca shares the hyperactive yet elegant buzz of its parent restaurant. The cigar inventory is small but high-quality. Feeling extravagant? Try a Gurhka HMR, infused in a bottle of Louis XIII cognac, for $2,000. It's on the menu. *465 S. La Cienega Blvd., Beverly Hills; (310) 246-5555, thebazaar.com.*

The Buena Vista Cigar Club

Not the Bar Blanca type? Try this downhome place, which has reached cult status with locals and cigar-hankering visitors alike. Cuban-born owner Rigo Fernandez is a cigar junkie, which explains the decor – let's call it rustic hunting lodge. It's fun to let them choose a cigar for you, based on your preferences and tastes. There are two floors to choose from; upstairs is more clubby and classy. Smoking is allowed indoors because Fernandez runs the place with practically no staff, thus skirting the statewide smoking ban. *9715 Little Santa Monica Blvd., Beverly Hills; (310) 273-8100.*

The Copper Lounge at InterContinental Los Angeles Century City

This outdoor smoking lounge in the hotel garden is one of the best-kept secrets of the L.A. cigar world. The cocktails are excellent, too—many enthusiasts have singled out the classic Sazerac, made with blueberry-anise bitters, and the Tokyo Cruise, which consists of Iwai whiskey, rosemary simple syrup, yuzu, orange, lemon and lemon peel. Happily, the lounge's tobacco license recently was reinstated, and cigars can be purchased in-house. *2151 Avenue of the Stars, Century City. (310) 284-6500, intercontinentallosangeles.com.*

La Descarga

Better make a reservation at this sultry, speakeasy-like Cuban club with a dedicated cigar room. And be warned: They're serious about their dress code. If you can't go out without your hoodie or flip-flops, avoid this place. But La Descarga's over-the-top charms make dressing up a necessity. If you pass muster with the guard, you'll ascend to what looks like a run-down hotel room. From there you eventually enter a dark and moody club with a long menu of rum-based cocktails and—the object of your desire—a ventilated smoking room. The cigar menu is small but excellent in quality, and you can always bring your own. *1159 N. Western Ave., Hollywood; (323) 466-1324, ladescargala.com.*

Lobby Bar at Terranea Resort

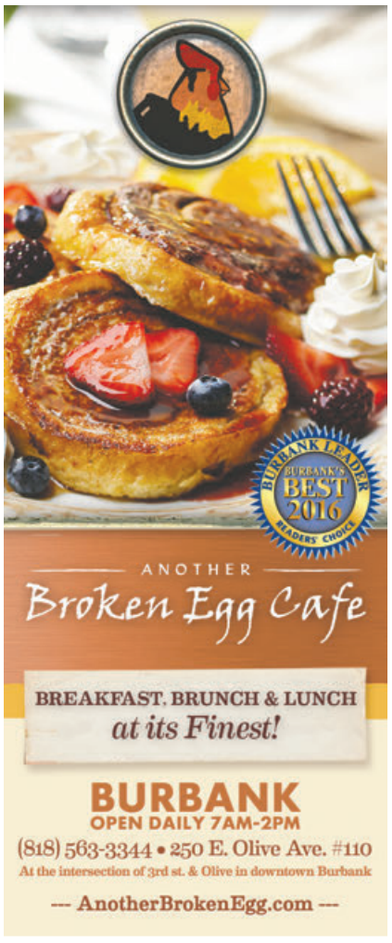
Enjoy the comforts of scotch and cigars on a terrace overlooking the Pacific Ocean in one of the most spectacular locations in Southern California, the vertiginous edge of the rugged Palos Verdes Peninsula. Cigar and spirits pairings highlight the characteristics of specific labels, matching them with cigars with complementary qualities. The Balvenie Flight, surely a favorite of Scotch fans, includes 14-, 17- and 21-year-old old single malts from a beloved Speyside distiller. A small but decent inventory of premium cigars is available. *100 Terranea Way, Rancho Palos Verdes; (310) 494-7891, terranea.com.*

Lock and Key

From the outside, it's … well, "nondescript" doesn't really do justice to the sheer drab anonymity of this Koreatown speakeasy. But inside it's a dramatically different story: a backlit bar, marble walls, artsy barstools and an air of imaginative sophistication. Keep an eye peeled for Whisky Cigars & Jazz events here. It's the right setting for a cigar, and you can smoke one on the patio, although they don't sell them here. Venerable El Leon Cigars at Sixth and Western isn't far, and it's worth a separate visit. *239 S. Vermont Ave., Koreatown; (213) 389-5625, lockandkey.la.*

Mr. C Beverly Hills

Imagine this 1-percenter moment: You're kicking back on a teak-decked poolside patio at one of Beverly Hills' uber-swank hotels. In one hand is an ultra-premium cigar. In the other is a glass of Hennessey's very best.



That sums up the experience at Mr. C Beverly Hills, a place where Westside money comes to get ridiculous. The small humidor at the Lobby Lounge Bar in the hotel offers only the highest-ranked TABAC cigars — Montecristo, Caldwell, Maya Selva, Padron and My Father, among others — which pair perfectly with a top-shelf spirit or one of the bar's craft cocktails. *1224 Beverwil, Pico-Robertson; (213) 291-8322, mrcbeverlyhills.com.*

Onyx at Hotel Shangri-La

The sumptuously decorated Onyx, created by Shangri-La owner Tamie Adaya, is the only indoor-outdoor rooftop bar in Santa Monica, and its whimsical decor references several eras. Outside is where you'll find the stogie crowd — it's one of the few outdoor bars that allow smoking in Santa Monica. Pick up a cigar at Lone Wolf Cigar Company nearby (223-B Broadway) and take a stroll over to this hip rooftop. It crowds up on weekends, so get there early if you want a seat. *1301 Ocean Ave., Santa Monica; (310) 394-2791.*

State Social House

This Sunset Strip pub is a weatherbeaten pseudo-Tudor monstrosity from the outside, but it's well stocked with the right high-quality spirits, and its cigar menu, while not huge, includes some good bang-for-the-buck choices that start at $11. Hookahs also are available ($25, $10 for a refill), but really, must you go there when there are great cigars to be enjoyed? A Cohiba Black Supremo ($22) caught my eye among the 15 currently offered. The cocktails aren't going to impress the mixologists in your crowd, but the craft beer choices are decent. *8782 Sunset Blvd., West Hollywood; (310) 657-8100, statesocialhouse.com.* –Paul Hodgins

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Nathan Granner, center, who performed the role of Morel when the opera premiered at Chicago Opera in 2017, will take the same role at Long Beach Opera this month.

PHOTO BY LIZ LAUREN

| Culture //

POLICE STATE

Stewart Copeland brings his fifth opera, sci-fi/mystery/romance *The Invention of Morel*, to Long Beach

BY PAUL HODGINS

Many rock stars stumble when trying to shift to other musical realms after the arena-show phase of their career is over. Not Stewart Copeland. His propulsive, unorthodox percussion style, an elemental component of the reggae-influenced, post-punk sound that defined The Police, was the product of a first-rate and perpetually roving musical mind steeped in classical repertoire, jazz and non-Western traditions.

Not surprisingly, Copeland's post-Police career has taken him down some fascinating compositional paths, from film (*Wall Street*, *Talk Radio*), TV (*The Equalizer*, *Babylon V*) and video games (Spyro the Dragon) to opera, the highest calling of the collaborative arts. His fifth complete opera, *The Invention of Morel*, makes its local debut March 17 at the Long Beach Opera. It's part of a world-premiere co-production shared with Chicago Opera Theater, where the work debuted in February 2017.

Based on a little-known 1940 novella by Argentinian writer Adolfo Bioy Casares, *The Invention of Morel* is a natural pick for Copeland yet a thorny challenge for any composer. A sci-fi mystery intertwined with an ardent romance and laced with dark humor, it shares certain traits with the work of Casares' better-known countryman, Jorge Luis Borges: fantastical elements, qualities of magic realism and a narrator who's confused about his situation.

But from the get-go, Copeland was intrigued — perhaps because *Morel* was less daunting than another opera project he'd been contemplating.

"What attracted me to (Casares' novella)? Initially, the slimness of the volume," Copeland says, chuckling. He had been struggling to adapt James Joyce's *Finnegans Wake* for the operatic stage. It wasn't the legendary obtuseness of the masterpiece that stymied Copeland but the stubbornness of Joyce's descendants, whose tactics, Copeland says, included foot-dragging and unreasonable financial demands. "Then my son Dylan suggested the *Morel* book. A quick read suggested to me that it has all the things an opera should have: mystery, passion, high drama. And from my point of view it's unique — a period black romantic comedy that's also sci-fi."

Copeland's collaborator Jonathan Moore, the opera's librettist and director, was reluctant to discuss any details of the story. The element of surprise is paramount to the viewer's enjoyment of the piece, he says. "Whatever I say about the plot is potentially dangerous. I'm very, very sensitive to giving the game away. When you see it, you'll know why."

Moore, a veteran British stage actor, director and writer who has worked with most of opera's greatest living composers, was reduced to talking in vague generalities about the story's central themes. "I think it's about this forlorn hope that (the protagonist) has," he says, carefully considering his words after a long silence. Moore offered that the central character is a man trapped on an island, and he's a fugitive from justice. He's alone until one day he spots a well-dressed group, one of whom is a ravishingly beautiful yet remote young woman.

Beauty's intimidating qualities and its unattainability are key themes in the story, Moore says. "I've found over the years as an artist and a human being that there's a coolness, even a certain harshness of personality that comes with great beauty."

> "FROM MY POINT OF VIEW IT'S UNIQUE — A PERIOD BLACK ROMANTIC COMEDY THAT'S ALSO SCI-FI."
> —STEWART COPELAND ON HIS SOURCE MATERIAL FOR *THE INVENTION OF MOREL*

Not surprisingly, this theme comes directly from Casares' life. The writer developed an obsession with Louise Brooks, the beautiful young American silent-film star whose career waned quickly, before her looks faded or talkies changed the face of Hollywood. "Louise was definitely the muse for the writer," Moore says. "He was a movie fanatic, and he fell deeply in love, although he never met her. Men projected onto her qualities that she doesn't really have, which is something we do when we idolize people."

Copeland and Moore took one major liberty with Casares' story. "We shunted it forward about 20 years from the 1940s to the '60s," Moore says. "We wanted it to be in a post-nuclear world ... with the kind of political upheavals that you found in South America at the time."

There's also a flashback element that's now set in the 1920s. "That was a really great period in terms of style and fashion and music," Copeland says. "A lot of things came to mind for me after we decided on those decades."

At 65, Copeland can count himself among a small group of veteran composers who have worked steadily on prestigious projects in film, TV and video games over the last few decades. "All this time as a hired-gun film and TV composer has taught me how to find the voice for my story," he says. "The musical language just revealed itself."

In *Morel*, Copeland follows the operatic custom of employing leitmotifs, or recurrent themes that relate to aspects of the story. "I use leitmotifs for plot points rather than people. The soprano doesn't have her own tune, but you'll hear an emotional edge that indicates what's happening. (Audiences) pick up this nonverbal subtext (that tells them) how to feel. These are things that I learned in film composing about how to make music work very specifically with drama."

Moore, whose career collaborations have carried him far afield, from The Clash to London's West End, has worked with Copeland for many years. He long ago realized that the musician's talents were special. "He's not your average rock star by any means. He is an intellectual. He's got an incredible mind that can synthesize things quickly and make sense of very difficult material."

Honing *Morel* into performable form reveals a love of labor on the creators' part. "In two years we've gone through 47 drafts of the libretto," Moore says, letting out a sigh. "I basically was a bit of a basket case at the end of it."

But the result was worth the effort, Moore insists. "On one level it's a detective story. But it's also metaphysical, a philosophical disquisition, talking about eternal life and immortality and the perils of the nuclear age. And it's a political story, too. It was written in the early '40s by an Argentinian writer who was concerned with the way the world was going.

"To put all this into a novella is strange," Moore concludes. "To put it all in an opera is very strange. But it has a very compelling story that's completely unique — and that's what makes it work so well onstage."

THE INVENTION OF MOREL
| Beverly O'Neill Theater, 300 E. Ocean Blvd., Long Beach | Sat., March 17 & 24, 7:30 p.m.; Sun., March 25, 2:30 p.m. | (562) 470-7464 | longbeachopera.org

Stage //

LIFE DURING WARTIME

Newly relevant musical *Allegiance* depicts an American wartime crime against its citizens

BY BILL RADEN

The traumatic story of America's World War II concentration camps arguably seemed a far more distant and settled history in November 2015, when *Allegiance* premiered on Broadway. The musical retelling by composer-lyricist Jay Kuo (with a book by Kuo, Marc Acito and Lorenzo Thione) of what is euphemistically called the "Japanese-American internment" opened to indifferent reviews and closed after three months.

But with the election of Donald Trump and the administration's divisive mainstreaming of alt-right hate groups, *Allegiance*'s sprawling and sometimes unwieldy tale of how the U.S. summarily stripped 120,000 Japanese-Americans — including 37,000 Angelenos — of their civil rights and incarcerated them in prison camps seems harrowingly near. And if Trump isn't exactly on the Aratani Theatre stage, it's hard not to watch this sparkling new production by East West Players and the Japanese American Cultural & Community Center with a newfound sense of foreboding and urgency. What is surprising is the degree of warmth and optimism that a top-flight ensemble, including veterans of the Broadway run, brings to it.

Much of that credit goes to star George Takei, whose presence onstage as a real-life camp survivor can't help but charge a story about the resilience of a people with veracity and dignity. Takei opens the evening as the haunted WWII veteran Sam Kimura, who receives word of the death of his long-estranged sister, Kei (the marvelous Elena Wang), on Pearl Harbor Day 2001. But he truly shines in the ensuing flashback, where he plays the aged Kimura family patriarch, whose indomitable if impish spirit anchors the family through their four-year ordeal.

The evening's focus is on Sammy (played with brio by Ethan Le Phong) and Kei, the Nisei Kimura siblings who suddenly find their futures and expectations shattered by the attack on Pearl Harbor. The family is declared enemy aliens, forced to sell their farm to a white neighbor for pennies on the dollar and shipped to Wyoming's Heart Mountain relocation camp, represented by Se Hyun Oh's minimalist framework set and Adam Flemming's archival photo projections.



Eymard Cabling, Elena Wang, George Takei

PHOTO BY MICHAEL LAMONT

The indignities of camp life quickly begin to open up generational and ideological fractures as the camp population becomes polarized over the injustice and the question of forming an all–Japanese-American regiment. The Kimuras are drawn into the conflict when the pro-enlistment Sammy begins a romance with Hannah (Natalie Hold MacDonald), a sympathetic white army nurse, and Kei falls in love with the anti-enlistment dissident leader Frankie (Eymard Cabling).

But the real break comes with the notorious loyalty questionnaire that is a prerequisite to joining the military. That's when the siblings' passively assimilationist father (Scott Watanabe) joins with the dissidents by refusing to declare his loyalty and is promptly shipped off with Frankie to the brutal maximum-security penal facility at Tule Lake. For his part, Sammy goes to Europe to fight with the legendary 442nd Regimental Combat Team.

It's a lot of history to pack into a 150-minute evening. But Kuo's lively, 26-tune songbook (with flawless musical direction by Marc Macalintal) manages to hit all of its dramatic marks. It also provides a powerful showcase for Elena Wang, whose soaring vocals turn her solos on aspirational anthems like "Higher" or wistful numbers like "Wishes on the Wind" into certifiable show-stoppers.

Director Snehal Desai's taut, surprisingly compact production rarely flags, but if the sheer velocity of the narrative is occasionally dizzying, *Allegiance* still delivers sobering historical eye-openers. One is the role played in the incarceration by Mike Masoaka (Greg Watanabe, effectively ambiguous), the controversial head of the Japanese American Citizens League, whose policy of collaboration with the War Relocation Agency has left deep scars in the community to this day.

Whether or not a show tune–heavy, conventional book musical is the right vehicle to heal those scars, the lesson it delivers is one that all Americans would do well to heed.

ALLEGIANCE | Aratani Theatre, 244 S. San Pedro St., Little Tokyo | Through April 1 | allegiancemusical.com

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Protocol ID:IRB#13-001749 UCLA IRB Approved Approval Date: 10/13/2017 Through: 8/21/2018 Committee: South General IRB



Nick Robinson in *Love, Simon*

COURTESY 20TH CENTURY FOX

| Film //

A NEW NORMAL

The charming *Love, Simon* expands Hollywood's vision of what America is

BY ALAN SCHERSTUHL

"I'm just like you," the hunky Simon of *Love, Simon* insists in this likable film's first moments. He declares this over cheery footage, bright as commercials for laundry detergent, of the putative Everyteen beaming with his family in a large but unfussy suburban home or cruising with his high school crew to the coffee shop.

Just like you.

You might balk that you don't drive a nice used Subaru, that your little sister doesn't whip up elaborate breakfasts with blueberry confits, that your mother, bless her, simply does not look like Jennifer Garner. You might point out that Hollywood's idea of what America looks like has always left too many Americans out. The good news about *Love, Simon* is that there's a savvy sneakiness to the filmmakers' vision of our national ordinariness. For decades, Hollywood and politicians have promised that the country's heart and backbone and moral center is a robust suburban middle class. This vital and funny teen coming-out comedy from 20th Century Fox never undercuts that promise. Instead, it adds to it. Here is a movie made for and about the people who believe they are the essence of American normalcy, a movie that dutifully flatters and celebrates them even as it works to expand who that normalcy actually includes.

It seems to be saying, ever so gently, "You want to believe that America looks like the John Hughes movies of the '80s, or the *Father of the Bride* movies of the '90s? Great, go for it — but, oh, by the way, the hero now can be a gay dude, with best friends of all races, and not one is a Long Duk Dong joke."

Even the villain of the piece, a film-geek white boy who abuses the closeted hero online, is accorded humanity. *Love, Simon* is an empathetic bliss-out, a fleet and sweet comedy/romance/mystery where the stakes couldn't be higher — it deals with the public exposure of teenagers' secrets! — but also where every high school crisis or embarrassment passes with time because people, it turns out, are fundamentally decent.

That makes it a welcome rebuke to the tribal assumptions of the previous generation's teen comedies, where the jocks hated the geeks who hated the theater people, and the lines between factions couldn't be blurred. Outside of a pair of bullies who get soundly dressed down, everyone in *Love, Simon* is happily into their own thing and open to everyone else's. If what teens watch on their screens shapes future teen behavior, *Love, Simon*'s utopian society is a gift to the teens of the future who may grow up on it — and to anyone who has to deal with teens.

The leads, a squad of young actors sharing too much gorgeousness to come from the same high school, are dressed slightly down to suggest some socioeconomic reality. What matters, though, is how they click and laugh together; how they rattle through Isaac Aptaker and Elizabeth Berger's dialogue as if the words are just coming to them; how when Simon picks up his pals for school in the morning they each bound into the car already chattering, as if yesterday's conversation has never let up. It *hasn't*, of course: They're all connected via their phones and laptops, so everyone finds out every key plot point at the same time no matter where they are. But even if they don't have news to share when together, they bubble over with excitable fellowship. This is the most irresistible portrait of teen friendship this side of *Lady Bird*.

> IF WHAT TEENS WATCH ON THEIR SCREENS SHAPES FUTURE TEEN BEHAVIOR, *LOVE, SIMON*'S UTOPIAN SOCIETY IS A GIFT TO THE TEENS OF THE FUTURE WHO MAY GROW UP ON IT.

Those bonds get tested, of course, once the plot kicks in. Simon (stolid, ruminative Nick Robinson) trusts his crew with everything but his big secret: that he's gay. He's not known this for too long himself, and he's uncertain how to talk about it, especially with Leah (Katherine Langford), his closest and oldest friend, a young woman whose romantic yearning for him he convinces himself not to notice. (Director Greg Berlanti and the screenwriters ace the aching pain of those go-nowhere crushes that teens just soak in.)

On a gossip site dedicated to their school, a student calling himself "Blue" writes a post about being closeted and lonely. Simon, thunderstruck, begins a correspondence with Blue. In brisk, gripping scenes, they reveal everything to each other — except their names. We watch Simon agonize waiting for an email back; we see Simon and Blue encourage each other to open up, to consider revealing themselves to each other and the world — maybe at this upcoming Halloween costume party?

Based on a novel by Becky Albertalli, *Love, Simon* introduces some enduring elements of Shakespearean comedy. At the party, Simon is curious about every dude in a costume, wondering if he might be Blue — if masks can slip and identities can get revealed. Meanwhile, weaselly thespian Martin (Logan Miller) has discovered Simon's secret and has threatened to reveal Simon and Blue's emails to the school unless Simon helps the weasel win the heart of Abby (Alexandra Shipp), a dear friend of Simon's.

The cast and filmmakers stir these elements of secrets, lies, masks and matchmaking for all they're worth, prizing telling details and piercing observation over broad comedy. Relationships that in the film's first moments seemed simple, copy-pasted from other movies, prove prickly and complex. Witness Leah tending to a drunk Simon after a party, coming as close as she can to revealing her love to him without actually saying the words. Watch Simon's parents (Garner and Josh Duhamel), downstairs, take great pride in not being upset about the first time their boy comes home shitfaced. And when Simon finally reveals his sexuality to one of his friends, the scene plays as tender and welcoming, a warm moment of closeness.

Coming out to his parents — and then to the world — proves more fraught, of course. Simon's liberal family is thrown by the news, and they pass several days in strained silence. But eventually both parents get their scene of proud acceptance. They're big Hollywood scenes, of course, with speeches and tears. *Love, Simon* isn't frank or revelatory in the vein of the best queer cinema. It avoids much talk of arousal, and it delays and delays its first same-sex kiss and then scores it to onlookers' applause just in case audiences aren't sure how to feel about it. This is mainstream crowd-pleasing studio filmmaking, so, of course, it's in some ways behind the times. It's also, like most studio filmmaking, an example: *Here is a way you can be*, it says to kids and to parents, to everyone who still believes there's a median American normal.

LOVE, SIMON | Directed by Greg Berlanti
Written by Elizabeth Berger and Isaac Aptaker
20th Century Fox | Citywide

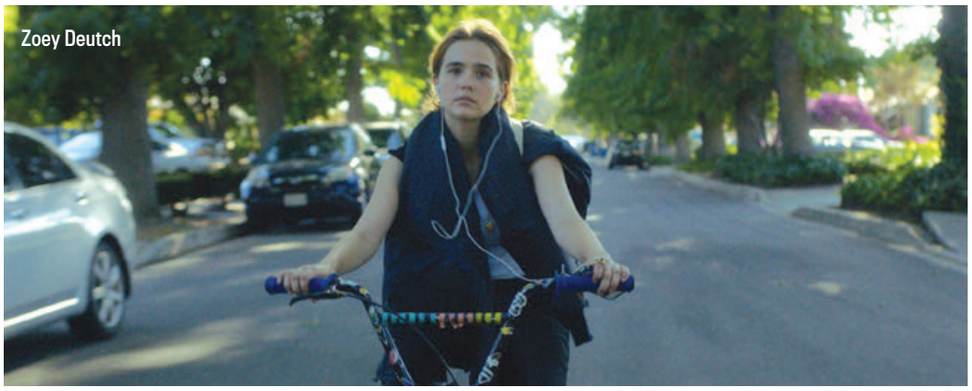

Zoey Deutch

PHOTO COURTESY OF ROUGH HOUSE PICTURES

Film //

BAD BLOOM

ZOEY DEUTCH RUNS BRAZENLY AMOK AS *FLOWER*'S TROUBLED TEEN

BY APRIL WOLFE

Critics talk a lot about "tone" or, rather, the vibe or attitude of a movie — whether it's breezy, paranoiac, heartfelt, cerebral, manic, comic, oddball, melancholic and on and on. Blending tones within a film isn't impossible. It's helpful to think of tones as colors on the wheel and filmmakers as mixing complementary shades. But every so often, a writer combines two distinct tones in such a way that at first they seem to clash — and then the result becomes so harmonious that it's a wonder someone hadn't tried it before. Matt Spicer is one of those.

As the writer-director of *Ingrid Goes West* and now the writer — along with Alex McAulay and Max Winkler — of the teen comic drama *Flower* (directed by Winkler), Spicer is claiming a niche as the go-to guy for adding drama and especially outrageous moments of danger to satirical contemporary portraits of young people fucking around. In *Ingrid* and now *Flower*, what at first seems like a rather simple dramatic arc — with the protagonist learning something about life and herself — crashes into a series of calamitous, shocking events that may leave you cringing as they stretch the bounds of believability. And yet, they are believable, mostly because Spicer is a wizard at grounding his work in realistic dialogue.

Think of *Flower* as a little like Sofia Coppola's teen-thief satire *The Bling Ring* with the realism and consequences to bad behavior of Catherine Hardwicke's *Thirteen*. Zoey Deutch plays 17-year-old Erica, whom we first meet as she's giving head to a cop in his car. She then casually blackmails him for engaging in oral sex with a minor — she and the two gal-pals who filmed it score $400 for their troubles and a future bargaining chip. Erica has a spreadsheet of all the older men she has already blackmailed; she may not be great in school, but she's a seasoned businesswoman.

What stands out about Erica is that she — like Ingrid before her — is shameless. Erica is presented as just acting on instinct, secure on her own skewed moral plane ("A guy goes around eating pussy, and nobody calls him a slut"), and Deutch is exactly the right actor to sell this character. It's the catty classmate who tries to berate Erica for sucking dick who's the villain.

> *FLOWER* IS MESSY AND IMPERFECT AND ABOVE ALL ELSE A STAR-MAKING ROLE FOR DEUTCH.

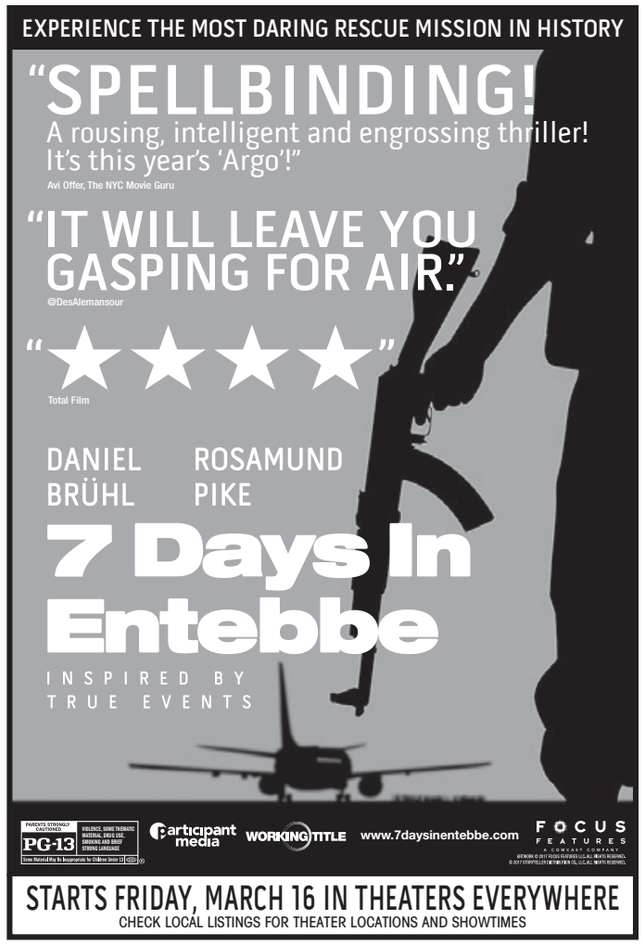
In last year's undersung sci-fi teen drama *Before I Fall*, Deutch played a guileless girl who must relive the same day over and over to learn a lesson. She was luminous and vulnerable, the very picture of a good-hearted young woman trying the best she can. Here, she's a gum-smacking wit with an eyebrow raised yet with an openness in her face, like the Fool in the tarot deck, ready to follow any celestial signs, even if they lead her off a cliff.

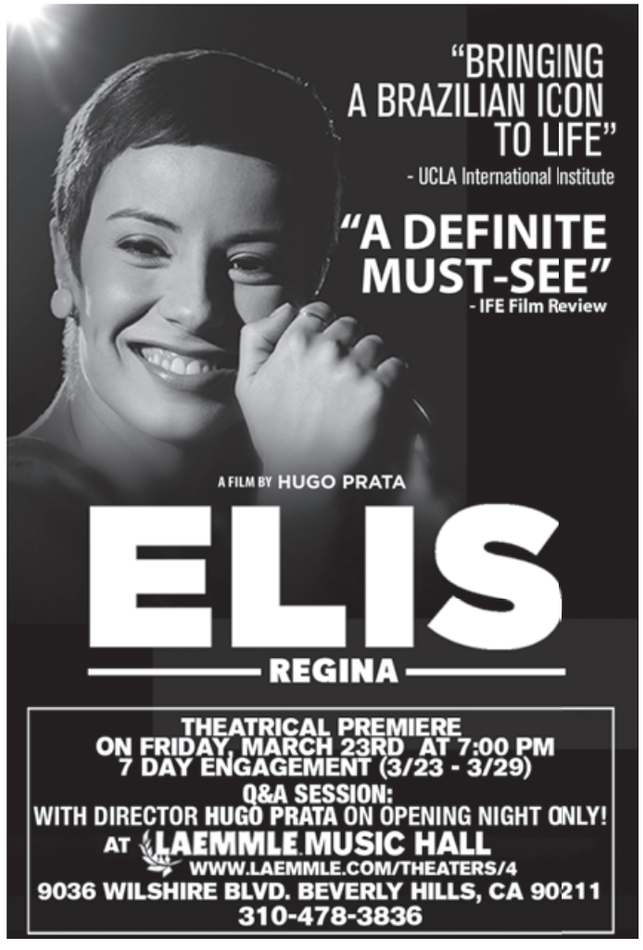
Erica's life gets complicated when she meets her soon-to-be stepbrother, Luke (Joey Morgan), an overweight 18-year-old who's just getting out of rehab for taking pills. Erica's mother, Laurie (Kathryn Hahn), forces Erica to befriend Luke. At first the two seem an odd couple; she's a fan of confrontational tough love, like when she finds Luke trying to hang himself in the garage, and her first instinct is to half-sneer, "What the fuck are you doing?" as if she knows this whole ordeal is gonna really eat into her night. Hell, the first time the two really talk, Erica offers to go down on him, because he's feeling bad and having panic attacks; Erica is transactional and methodical, a girl who has learned a certain way to get along in life and doesn't see a reason to stop. Luke is eventually taken by her kindness and honesty.

When Luke reveals that a former teacher of his, Will (Adam Scott), once molested him, Erica is ride-or-die ready to get photos of Will in a compromising position and blackmail him to make Luke feel better, to disastrous results. During the confrontation with Will, Winkler allows his characters to finally face some consequences to their actions. But Erica quickly moves past panic, fear and sadness, her mind doing what it does best: rationalizing. She convinces herself that Will deserves whatever befalls him.

What *Flower* — and *Ingrid* — do especially well is allow their flawed characters to evolve only the tiniest bit. They don't learn the lessons we want them to learn, the lessons flawed movie protagonists forever are learning. Instead, Winkler's troubled heroes take away the wrong lesson, while the filmmakers refrain from judgment. *Flower* is messy and imperfect and above all else a star-making role for Deutch, who carries this film from funny to tragic and back again.

FLOWER | Directed by Max Winkler
Written by Alex McAulay, Matt Spicer and Winkler | The Orchard | Landmark, ArcLight Hollywood





OPENING THIS WEEK

12 DAYS At times unbearably intimate, even invasive, Raymond Depardon's *12 Days* is the kind of film you might wonder, as you watch, whether you should be watching. I'm glad I did, and I can't discount the empathy that this study of mental illness and bureaucratic practice stirs or the understanding it crystallizes. What it illuminates, in its series of vérité encounters between French mental patients and the judges who have the power to release them back into society, is: the slipperiness of diagnoses; the institutional challenge of confronting the brain's mysteries; and the ways that, over a conversation, mental illness can suddenly reveal itself, even in a person who appears high-functioning. One young man seems impatient, eager to get back to his life outside the hospital where he's been sent. But for every four things he says that sound perfectly true, perfectly reasonable, he drops in one that stuns. "You can call Bernie Sanders and he'll explain the situation," he suddenly announces. "I'm not lying and I have no disorders in my head." *12 Days* studies the hearings that anyone involuntarily institutionalized in a mental hospital in France is entitled to after 12 days of treatment. Some speak harrowing truths. "I constantly hear the electric chair's voice," one says. Another, a young woman, reports that she has been raped by multiple men. The choices the judges face seem impossible. Throughout I grappled, sick to my stomach, not just with whether these patients should be released but with questions of privacy and consent. And yet I cannot condemn or dismiss this study, one of the most revealing films about mental health — and mental health bureaucracies — ever made. (Alan Scherstuhl)

DEAR DICTATOR What happens when a disaffected teen with a penchant for platform boots becomes pen pals with a murderous dictator? Lisa Addario and Joe Syracuse attempt to answer this preposterous question with their lightly subversive teen comedy *Dear Dictator*. High school outsider Tatiana (Odeya Rush as a convincing wannabe rebel) pouts her way through the halls, trading barbs with the resident queen bees, here called the "Slushies" (a portmanteau of "sluts" and "lushes"). When a class assignment compels her to write a letter to a "hero," she chooses General Anton Vincent (Michael Caine), the dictator of a tumultuous island country, because she "likes his style." To her surprise, Anton writes back, and a sort of relationship develops — one that escalates quickly when a coup forces him to flee his homeland. Caine dives into his Castro-esque role with aplomb as he and Rush attempt to salvage *Dear Dictator* from its increasingly random plot, which includes Anton seeking refuge at Tatiana's house and becoming a de facto handyman who wins over Tatiana's mom (Katie Holmes), a ditzy dental hygienist with a boss (Seth Green) who likes sucking toes. The naive teen and sly octogenarian later team up to start a revolution at the high school, a literal "coup d'eTatiana," that has life-changing consequences. Although the filmmakers name-check and appear to draw inspiration from *Mean Girls*, they've missed the mark on truly biting satire, leaving *Dear Dictator* toothless and silly. (Tatiana Craine)

DEMON HOUSE You can tell just how full of it the makers of the exploitative documentary *Demon House* are by the way they constantly present reality-show theatrics as evidence of a real-life haunting. Director Zak Bagans, the host of generic poltergeist-hunting reality show *Ghost Adventures*, announces toward the start that he's wary of Gary, Indiana, resident Latoya Ammons and her family's claims of demonic possession. But then, rather than hiring skeptics and scientists to examine what might really have happened when Latoya's three children purportedly spoke in evil-sounding growly voices right before one of them supposedly walked backward up a wall, Bagans tries to convince viewers something supernatural is afoot. There's *Paranormal Activity*–style nanny-cam footage of the family's then-abandoned house, and corny, sub–*Unsolved Mysteries*–quality dramatic re-enactments. These lame shock tactics make more sense after Bagans explains that almost all of the Ammons family members refused to talk to him because, as he pissily speculates, they were already selling their story to the makers of a bigger-budgeted fictional horror film. But Bagans reveals a lot about his interest in the Ammons house by the way that he emphasizes the testimony of superstitious police Capt. Charles Austin and careerist huckster — I mean "parapsychologist" — Barry Taff. Surely, these guys are more convincing than any serious consideration of complicating factors like Gary's high poverty and crime rates or psychologist Stacy Wright's actual evaluation of the youngest Ammons child's mental health. That, by the way, somehow never gets mentioned in the movie: "an unfortunate and sad case of a child who has been induced into a delusional system perpetuated by his mother and potentially reinforced [by other family members]." (Simon Abrams)

ITZHAK The makers of the irresistible character study doc *Itzhak* capture Itzhak Perlman's characteristic warmth and bravado through short, anecdote-centric scenes that make the Israeli-American violinist seem like a big-hearted raconteur who's just dying to tell you everything about himself. Director Alison Chernick wisely suggests that it's something in Perlman's bubbly, imperious personality — rather than some singular biographical event, such as the musician's childhood struggles with polio — behind his rise to becoming the rock star of the classical music world. She lets him talk: Come for the soulful musical clips, stay for the great dad jokes about "Jewish Google" and "garbage pail soup." And she employs existing video and audio footage of Perlman performing to illustrate his abstract, even rambling theories about how he has grown as an artist by answering his Juilliard School students' questions or what one admirer truly means when he compliments Perlman for "playing with the violin." Think of *Itzhak* as a revealing scrapbook of Perlman's favorite stories. Here he is on *The Ed Sullivan Show* in 1958, interpreting "Allegretto non troppo," Mendelssohn's joyful Opus 64. Here he is in the modern day, fielding questions from his students after they listen to a recording of Perlman playing Johannes Brahms' triumphal 17th piece in the "Hungarian Dances" cycle. And here's Perlman at home, drinking red wine and kibitzing with professional ham Alan Alda about the ineffable nature of creative genius just moments before Chernick throws on a clip of a younger Perlman joyfully shredding Johann Sebastian Bach's raucous Second Violin Partita solo for a packed Israeli concert hall in 1974. (Simon Abrams)

JOURNEY'S END Based on a 1928 stage drama by R.C. Sherriff, *Journey's End* is the tight, claustrophobic story of a British infantry company just days before Operation Michael, a major German military offensive. The pervasive sense of dread is belied by the unexpected warmth of its characters, in particular Lt. Osborne (Paul Bettany), the second in command, who steadies his slowly disintegrating commander. Capt. Stanhope (Sam Claflin) has refused to take leave out of a sense of duty and smothers his severe PTSD symptoms with alcohol. He flies into rages over such small matters as missing condiments. Osborne's men call him "uncle," but he's less avuncular than maternal toward the soldiers. He tells them stories about gardening with his family and pretending with his children that there was no war. In the minutes before an ill-conceived raid, he insists on the same temporary pretense with a frightened new officer, a small moment to savor being alive. This warmth is a gift of Bettany's, a thread connecting most of his characters, perfectly deployed here. The daylight raid is an opportunity for director Saul Dibb to illustrate the insularity of the officer class from the troops. Ordered to execute the mission before 7 p.m., Capt. Stanhope knows it's because the colonel wants the results in time for dinner; he can barely conceal his rage. But his blasts of fury are matched by explosions of empathy for his troops. Claflin projects pain and heartbreak, and surgically excises Stanhope's defenses through the film's third act. Though set at a specific moment in time, the film could be about terminal cancer patients or condemned prisoners, a deeply felt catalog of the behaviors of men who know they're about to die. (Chris Packham)

KEEP THE CHANGE Romantic comedies are always looking to reinvent themselves, and Rachel Israel's debut feature, *Keep the Change*, arrives as a fresh iteration that still calls back to the genre's Nora Ephron–wave classics. The story follows the familiar arc of an ornery guy falling for a sweet girl, but what's new is that the protagonists, David and Sarah — and the nonprofessional actors who play them (Brandon Polansky and Samantha Elisofon) — are autistic. I know what you're thinking: That's tricky territory. But *Keep the Change*, despite David's knack for making offensive jokes, is a charming, sensitive picture that embraces the characters as they are, without mocking them. The two meet at an autism support group at the Jewish Community Center in classic "opposites attract" fashion: David is the mumbling grouch who wears his sunglasses indoors and cracks inappropriate jokes; Sarah always sports a gum-flashing smile and has a chirpy response to everything, like "delicious groovalicious." The way Sarah touches David's life is exhibited through small but meaningful moments. Right after their first kiss (a hilariously sloppy one), the usually

YOUR *WEEKLY* MOVIE TO-DO LIST

The Fallen Idol and *Black Narcissus* Screen on Nitrate

Friday, March 16

The Fallen Idol may not be quite as well known as director Carol Reed's postwar masterpiece, *The Third Man*, but it has an even stronger emotional pull. The Graham Greene screenplay dramatizes — with heartbreaking authenticity — the confusion of a little boy who believes his beloved butler (the great Ralph Richardson) has committed murder. A 35mm nitrate print courtesy of the George Eastman Museum presages the upcoming annual edition of Nitrate Picture Show in May. If you've never experienced the magic of cellulose nitrate, prized among movie buffs for its lustrous, high-contrast image, this would make a splendid introduction. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., March 16, 7:30 p.m.; $15. (323) 466-3456, americancinemathequecalendar.com*.

Before Spielberg turned it into a post-9/11 allegory, H.G. Wells' *The War of the Worlds* had its most famous screen analogue in the 1953 version produced by George Pal. Shot in Technicolor and featuring Oscar-winning special effects, the film is a classy, A-list space invasion thriller that cleverly exploits Cold War anxieties. Laemmle's Ahrya will screen ***The War of the Worlds*** to open its Anniversary Classics Sci-Fi Weekend, with co-star Ann Robinson set to appear in person. *Laemmle Ahrya Fine Arts Theatre, 8556 Wilshire Blvd., Beverly Hills; Fri., March 16, 7:30 p.m.; $13. (310) 478-3836, laemmle.com*.

Saturday, March 17

UCLA closes its epic Michael Curtiz retrospective with two of the legendary studio director's WWII-era pictures. ***Yankee Doodle Dandy*** is a brisk salute to George M. Cohan, the American entertainer responsible for some of this country's most patriotic tunes. Ignited by James Cagney's Oscar-winning performance, the film is simply too good to be watched only on the Fourth of July. Edward G. Robinson's brooding performance as an unhinged freighter captain highlights ***The Sea Wolf***, Curtiz's adaptation of Jack London's novel. UCLA will bring out a newly restored DCP to mark the occasion. Look for Alan K. Rode in the lobby signing copies of his book, *Michael Curtiz: A Life in Film*. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sat., March 17, 7:30 p.m.; $10. (310) 206-8013, cinema.ucla.edu.*



Black Narcissus

Sunday, March 18

Possibly the best film ever made about nuns on the verge of a nervous breakdown — and there are some real contenders — ***Black Narcissus*** is regularly cited as one of the most gorgeous of all color films. Directed by The Archers (Michael Powell and Emeric Pressburger), this heated drama set high in the Himalayas is a favorite of Martin Scorsese's and one of the most erotic films made in England at the time. The American Cinematheque has partnered with AMPAS to bring a 35mm nitrate print to the Egyptian so that audiences can enjoy Jack Cardiff's Oscar-winning cinematography the way it was originally shown. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., March 18, 7:30 p.m.; $15. (323) 466-3456, americancinemathequecalendar.com*.

Tuesday, March 20

LACMA continues its tribute to centenarian movie star Marsha Hunt with a screening of ***Pride and Prejudice***. In this respectable 1940 Jane Austen adaptation, Hunt plays Mary (the plainest and most sensible of the Bennet sisters) and radiates her trademark warmth and kindness. Laurence Olivier and Greer Garson star; Aldous Huxley worked on the screenplay. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 20, 1 p.m.; $4. (323) 857-6000, lacma.org*. **–Nathaniel Bell**

grumpy David is seen in a group meeting with a smile on his face. Of course, their relationship hits many bumps — leading to a make-or-break climax — but the resolution eschews the cheesy showiness of a typical rom-com for a quiet, tender ending. The film, too, doesn't try to make a grand, virtuous statement about autism; it just demonstrates empathy for its characters while normalizing their struggles. When Sarah first tells David about her learning disability, he simply responds, "I guess everybody's got problems." (Kristen Yoonsoo Kim)

GO **RAMEN HEADS** A narrator tells us at the outset of Koki Shigeno's *Ramen Heads* that ramen, unlike upscale, elegant sushi, is seen as a "casual, cheap, immediate" comfort food. That may be the experience for consumers, sitting in cramped, unadorned dining rooms, slurping noodles on their way to somewhere else. But as demonstrated by this exquisite documentary, the preparation of Japan's national dish is an arduous affair, with the most celebrated chefs — variously referred to here as "ramen gods" and "ramen demons" — toiling fanatically to retain the color, richness and viscosity of their dishes. Ramen, we are told, came to prominence in post-WWII Japan, when the country was resurgent and needed a quick, filling form of sustenance to keep workers productive. No one could have foretold the global cuisine ramen would become. Today, there's a wildly varied array of ramen broth ingredients, covered here in sumptuous detail — pig heads, chicken feet, mackerel powder, miso paste concoctions, red snapper bones with blood and offal removed. No two chefs agree on a "standard" way to make ramen, save for designating precise boiling and cooling times for the noodles. And their methods for cutting noodles are indeed singular: One chef squats on a man-sized rolling pin and rides it, unicycle-like, over his dough. Osamu Tomita gets the most screen time in *Ramen Heads* and is shown to be a loving, if strict, restaurateur. He's hardest on himself, not breaking for meals or even the bathroom until closing time. The funniest, most poignant scene reveals how Tomita's exactitude influences his young son, who wants to follow in dad's footsteps but lacks discerning taste buds. He laments: "I'll have to get this stupid tongue of mine into shape first!" (Sam Weisberg)

ONGOING

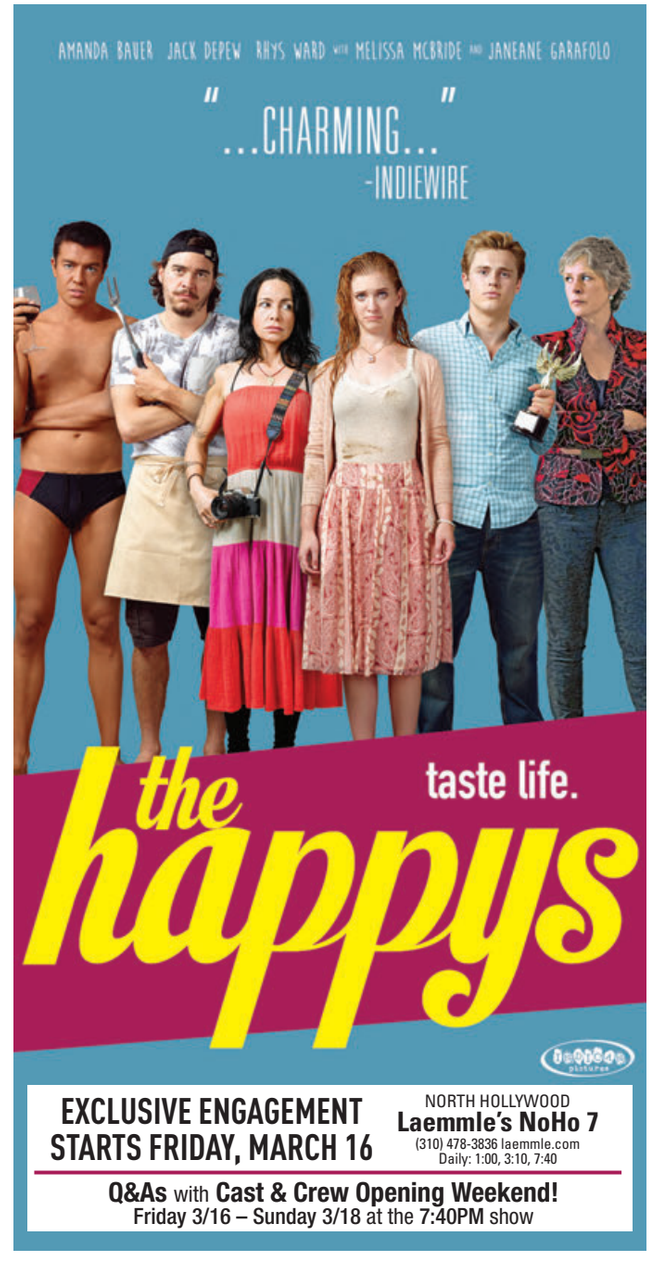
GO **BLACK PANTHER** It's a great relief to confirm that *Black Panther* is genuinely worth rooting for, a clear standout on the Marvel movie roster. It's only Ryan Coogler's third feature, but it's executed with the confidence of a far more experienced filmmaker. It's a case of the right story landing in the right hands. As with *Creed*, Coogler again freshens up a stale formula, making something familiar not just relevant but urgent. Chadwick Boseman plays King T'Challa, aka the Black Panther, a monarch and superhero who hails from the fictional country Wakanda, an African tech utopia that has never been conquered and is uniquely rich. This Edenic world is fully realized on screen thanks to Hannah Beachler's paradisiacal production design and Ruth E. Carter's traditional-meets-futuristic costume design, and captured by Coogler's *Fruitvale Station* since-Oscar-nominated director of photography, Rachel Morrison. Watching T'Challa's female warriors/bodyguards fight together — the general Okoye (Danai Gurira), spy Nakia (Lupita Nyong'o) and T'Challa's tech-savvy younger sister Shuri (Letitia Wright) — I couldn't help but think how the three would justify a *Charlie's Angels* reboot. *Black Panther* goes full *Fast and Furious* in a car chase on the streets of the practically undrivable Busan, South Korea. At times the charisma of the actresses — like Michael B. Jordan, who plays the villain — overwhelms Boseman's. That's partly in character, as T'Challa is a king who thinks of and serves his people, the kind of monarch who puts the kingdom first. In that regard, *Black Panther* is smart to create equally exhilarating fighting scenes for the Dora Milaje (those bodyguards) as it does for Black Panther himself. Newcomer Wright, especially, is a revelation — she's got the spunk, the punchlines, the outfits and the heart. (Kristen Yoonsoo Kim)

THE FORGIVEN *The Forgiven* is based on screenwriter Michael Ashton's play *The Archbishop and the Antichrist* — and its origin really shows. Every time Forest Whitaker's hopeful, God-fearing Archbishop Desmond Tutu has a sit-down with Eric Bana's incarcerated, racist, death-squad assassin Piet Blomfield, in lengthy, two-man scenes where they each pull out every emotion they can wring out, it's hard to shake the feeling this was done on a theater stage somewhere. The acting gives those scenes potency, and veteran director Roland Joffe (*The Killing Fields*) whips up a political thriller/prison flick/award-baiting melodrama gumbo around them. Set in South Africa in the mid-1990s, when Tutu's Truth and Reconciliation Commission was cracking down on apartheid's most reprehensible players, the movie has the archbishop looking for a missing girl while occasionally facing off with the amnesty-seeking Blomfield. Meanwhile, Blomfield tries to stay alive amid the angry minorities and corrupt guards who populate his prison, all as he wonders if he should do something positive before it's too late. (People who didn't dig Sam Rockwell's redemptive arc in *Three Billboards Outside Ebbing, Missouri* will not like this at all.) It's all heavily fictionalized (Blomfield is not a real person), but the scenes between Whitaker and Bana suggest that it would've been fascinating seeing a man of God go toe to toe with the personification of evil that has plagued his homeland for so long. Unfortunately, this movie has so many damn things percolating all through it that it ultimately seems unfocused and painfully earnest. In the end, *The Forgiven* does something I never thought I'd see: It turns a Nobel Peace Prize–winning holy man into Columbo. (Craig D. Lindsey)

LEANING INTO THE WIND The art of Andy Goldsworthy is not about the complex systems of the natural world. Instead, it's in collaboration with them. Goldsworthy's projects — in the woods of Scotland, the streets of Edinburgh, the cliffs of Gabon — often flow from those systems and then are destroyed by them. Witness him layering gold-yellow leaves he's gathered across the faces of black rocks on a hillside, only to see the wind tear his work away before he's finished. Watch him create his *Rain Shadows*: He lies flat on his back on an outcrop or sidewalk as the rain or snow starts, and then stands some moments later, leaving behind a patch of dry silhouette. The work lasts for a breath. In the first scene of *Leaning Into the Wind*, the follow-up to 2001's *Rivers and Tides: Andy Goldsworthy Working with Time*, Goldsworthy, now 60, beholds a shaft of sunlight beaming down through the ceiling of an abandoned stone house in Brazil's Ibitipoca Reserve. He scoops dust from the earthen floor and tosses it into the light. It billows and clouds. Director Thomas Riedelsheimer then employs a four-way split screen, showing Goldsworthy's zeal to discover every interesting interaction he could have with the light. It's art but also play — even dance. Like *Rivers and Tides*, also directed by Riedelsheimer, *Leaning Into the Wind* is a study in seeing, in subordinating one's self to the elements, in creating with nature rather than from it. The film ranges more widely than its predecessor, surveying more landscapes and a greater variety of projects. But it's still a contemplative beauty, a chance to consider and be moved by a richer sort of connectedness than our lives typically allow. (Alan Scherstuhl)

THOROUGHBREDS Like the friendship at its heart, Cory Finley's superbly controlled rich-kid noir *Thoroughbreds* gets more complex and intense as it develops. The leads are a pair of posh Connecticut prep school teens, Lily (*Split*'s Anya Taylor-Joy) and Amanda (*Bates Motel*'s Olivia Cooke), one of whom feels too much while the other professes, convincingly, to feel nothing all. They will surprise themselves and each other as they discover that, between them, they have all it takes to plan and possibly execute a murder. They'll surprise audiences, too, as they each reveal themselves capable of decisions more terrible and tender than you might expect. Posh, porcelain Lily wants to kill the stepdad (Paul Sparks) who rules over her palatial home. And since the guy's a vision of moneyed, muscled menace, you, of course, might be tempted to welcome this. *Thoroughbreds*' best trick is to convince us, through the aching stillness of its stars' eyes, that it might not actually be a twisty, twisted noir inspired by the likes of *Strangers on a Train*. The film, much like teen lives, centers on performance: performance of self, performance of friendship, performance of the perfect life that we might believe at first Lily enjoys. When Lily suggests that they collaborate on the murder of her stepfather, it's hard to tell which of the girls is nudging the other — and even, at first, whether they're even serious. For all the fluid camerawork and exquisite exploitation of cinematic suspense technique, Finley is a playwright with a shrewd sense of act structure, of power dynamics, of revelations that prove as inevitable as they are shocking. (Alan Scherstuhl)

GO **A WRINKLE IN TIME** The choices Ava DuVernay makes in her heart-on-its-sleeve adaptation of Madeleine L'Engle's beloved science fiction adventure novel might seem antithetical to the traditional big-budget adventure tale. Early in the film, she employs the vérité techniques she honed in low-budget indies — intimate, handheld cameras, lingering on a person's face before cutting to two hands touching. DuVernay is most concerned with people. The moments of realism prove crucial: The adaptation must compress hundreds of pages into an hour and 49 minutes, sending Meg (Storm Reid), her little adopted brother Charles Wallace (Deric McCabe) and her new friend Calvin (Levi Miller) on a Technicolor search-and-rescue mission through time to find her missing father. Helping the children along the way are three near-divine beings of light, the astral-traveling Mrs. Which (Oprah Winfrey), Mrs. Who (Mindy Kaling) and Mrs. Whatsit (Reese Witherspoon), who are adorned in any number of multicolored, puffy, flowy, metallic, knit, quilted and woven gowns. As always when she takes an acting role, Winfrey reminds us that she's not just a brand name. Jennifer Lee's script gives her a pep talk about fighting against the darkness that you may need on repeat these days. But who would have thought in a film with this cast that the most cathartic moment would come from Zach Galifianakis? Reid, while a little unsteady in scenes where she must play joyful, nails the darker emotions. Meg, who is mixed-race, wears her black hair curly. That DuVernay uses her latest film to tell little girls that their natural hair is good and pretty is the kind of touch we'd expect from the activist filmmaker. That she does it in a tentpole blockbuster is revolutionary. (April Wolfe)



Neighborhood Movie Guide //

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

HOLLYWOOD & VICINITY

ARENA CINELOUNGE SUNSET 6464 Sunset Boulevard (323)924-1644
Allure Fri., 4:30 p.m.; Sat., 3:10 p.m.; Sun., 9:45 p.m.; Mon.-Tues., 4:15 p.m.; Wed., 9:45 p.m.; Thurs., 4:15 p.m.
Dear Dictator Fri., 6:10 p.m.; Sat., 5, 10:15 p.m.; Sun., 12:45, 6 p.m.; Mon., 8 p.m.; Tues., 6:10 p.m.; Wed., 6 p.m.; Thurs., 8 p.m.
Demon House Fri., 2:30, 7:55 p.m.; Sat., 1:10, 8:15 p.m.; Sun., 2:20, 7:45 p.m.; Mon., 9:45 p.m.; Tues., 8 p.m.; Wed., 7:45 p.m.; Thurs., 9:45 p.m.
Family Blood Fri., 9:55 p.m.; Sat., 6:35 p.m.; Sun., 4:20 p.m.; Mon., 6:15 p.m.; Tues., 9:55 p.m.; Wed., 4:15 p.m.; Thurs., 6:15 p.m.

ARENA CINEMA 1625 North Las Palmas Avenue (323)924-1644
Call theater for schedule.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226
Isle of Dogs Thurs., 7, 8:45, 9:15 p.m.; Thurs., 8, 11 p.m.
Pacific Rim: Uprising Thurs., 7:15, 9:45, 11:15 p.m.
Pacific Rim: Uprising 3D Thurs., 8:30 p.m.
Flower Fri., 9 p.m.; Sat., 2:30, 7:30 p.m.
Love, Simon Fri., 11:30 a.m., 2, 4:45, 7, 9:30 p.m.; Sat.-Sun., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Tomb Raider Fri.-Sun., 11:45 a.m., 4:15, 7:15, 9:45 p.m.
Tomb Raider 3D Fri., 3:30 p.m.; Sat., 2:30 p.m.; Sun., 3:30 p.m.
The Fifth Element Mon., 7:30 p.m.
Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb (1964) Tues., 7:30 p.m.
MexMan Mon., 8 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169
Call theater for schedule.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331
Leprechaun Sat., 7:30 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331
Pacific Rim: Uprising An IMAX 3D Experience Thurs., 7 p.m.
Pacific Rim: Uprising The IMAX 2D Experience Thurs., 10 p.m.
Tomb Raider: The IMAX 2D Experience Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat., 4, 7, 10 p.m.; Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon.-Tues., 1:30, 4:30, 7:30, 10:30 p.m.; Thurs., 1, 4 p.m.
Lobbyists & Handprints Tour Fri., 1:30, 1:45, 2:15, 2:30, 3, 3:15, 4:30, 5:15, 6, 8, 9 p.m.; Sat., 4:15, 4:30, 4:45, 5, 5:15, 5:30, 6, 7, 8, 8:15, 8:45, 9 p.m.; Sun., 12:45, 1, 1:30, 1:45, 2:15, 2:30, 4:30, 5:15, 6:45, 8 p.m.; Mon.-Tues., 1:30, 1:45, 2:15, 2:30, 3, 3:15, 4:30, 5:15, 6, 8 p.m.; Thurs., 1, 1:30, 1:45, 2:15, 2:30, 3, 4, 4:30, 5:15, 6, 8 p.m.
TCL Chinese Theatre Tour Fri., 9:10, 9:45, 10, 10:30, 10:45, 11:15, 11:30 a.m., 12:45, 1, 4, 6:45 p.m.; Sat., 6:15, 6:45 p.m.; Sun., 9:10, 9:45, 10, 10:30, 10:45, 11:15, 11:30 a.m., 3, 3:15, 6 p.m.; Mon., 9:45, 10, 10:30, 10:45, 11:15, 11:30 a.m., 12:45, 1, 4, 6:45 p.m.; Tues., 9:10, 9:45, 10, 10:30, 10:45, 11:15, 11:30 a.m., 12:45, 1, 4, 6:45 p.m.; Thurs., 9:10, 9:45, 10, 10:30, 10:45, 11:15, 11:30 a.m., 12:45, 3:15, 6:45 p.m.

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

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829
Pacific Rim: Uprising Thurs., 7, 9:45 p.m.
Pacific Rim: Uprising 3D Thurs., 8:30 p.m.
Love, Simon Fri., 11:10 a.m., 1:50, 4:30, 7:15, 10 p.m.; Sat.-Sun., 10:55 a.m., 1:35, 4:15, 7, 9:45 p.m.
Tomb Raider Fri., 10:45 a.m., 1:30, 4:15, 7, 9:50 p.m.; Sat.-Sun., 11 a.m., 1:45, 4:30, 7:15, 10:05 p.m.
Tomb Raider 3D Fri.-Sun., 8:30 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639
Call theater for schedule.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033
Call theater for schedule.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000
The Princess and the Matchmaker (Marital Harmony) Fri.-Wed., 11 a.m., 1:30, 4:15, 7, 9:40 p.m.
Black Panther Fri.-Wed., 9:45 a.m., 12:40, 3:30, 6:20, 9:10 p.m.
Little Forest (li-teul po-le-seu-teu) Fri.-Wed., 10 a.m., 12:20, 2:40, 5, 7:30, 10:15 p.m.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
Tomb Raider Fri.-Sun., 1, 4, 7 p.m.
Tomb Raider 3D Fri.-Sun., 10 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

AMC DINE-IN SUNSET 5 8000 West Sunset Boulevard (323)654-2217
Call theater for schedule.

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
Capricorn One Sun., 3:15 p.m.
Planet of the Apes (1968) Sat., 7:30 p.m.
The 7th Voyage of Sinbad (1958) Sat., 2:30 p.m.
The Fly (1958) Sat., 4:45 p.m.
Vertigo (1958) Sun., 7 p.m.; Wed., 2 p.m.
The War of the Worlds (1953) Fri., 7:30 p.m.
Soylent Green Sun., 1 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869
The Opera House 12 noon, 2:30, 5, 7:30, 10 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN
The Greatest Showman Fri.-Sat., 11:45 a.m., 2:30, 5:15, 8, 10:35 p.m.; Sun., 11:15 a.m., 10:35 p.m.; Mon., 11:45 a.m., 2:30, 5:15, 8, 10:30, 10:35 p.m.; Tues., 11:45 a.m., 2:30, 5:15, 8, 10:25 p.m.; Wed., 11:20 a.m., 10:10 p.m.
Pacific Rim: Uprising An IMAX 3D Experience Thurs., 7 p.m.
Pacific Rim: Uprising The IMAX 2D Experience Thurs., 9:45 p.m.
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
I Can Only Imagine Tues.-Wed., 11:05 a.m., 1:45, 4:20, 7:05, 9:40 p.m.
Love, Simon Fri.-Sun., 10:40 a.m., 1:30, 4:15, 7, 9:50 p.m.; Mon.-Wed., 10:45 a.m., 1:30, 4:15, 7, 9:50 p.m.
Tomb Raider Fri., 11 a.m., 4:45, 7:30 p.m.; Sat., 11 a.m., 1:50, 4:45, 7:30 p.m.; Sun., 11 a.m., 1:50, 4:45, 10:20 p.m.; Mon.-Tues., 12 noon, 5:45 p.m.; Wed., 11 a.m., 12 noon, 1:50, 4:45, 5:45, 7:30, 10:15 p.m.
Tomb Raider 3D Tues., 8:45 p.m.; Fri., 1:50, 10:30 p.m.; Sat., 10:30 p.m.; Sun., 7:30 p.m.; Mon., 2:45, 8:45 p.m.; Tues., 2:45 p.m.; Wed., 2:45, 8:45 p.m.
Tomb Raider: The IMAX 2D Experience Fri.-Sun., 10 a.m., 12:45, 3:45, 6:45, 9:45 p.m.; Mon., 11 a.m., 1:50, 4:45, 7:30, 10:20 p.m.; Tues., 11 a.m., 1:50, 9:45 p.m.
Gringo Fri.-Sun., 11 a.m.; Mon.-Wed., 11:30 a.m.
The Strangers: Prey at Night Fri.-Mon., 10:50 a.m., 1:05, 3:15, 5:35, 7:40, 10:05 p.m.; Tues., 11:45 a.m., 2, 4:15, 10:15 p.m.; Wed., 10:50 a.m., 1:05, 3:15, 5:35, 7:40, 10:05 p.m.
Thoroughbreds Fri.-Sun., 10:15 a.m., 12:35, 3, 5:20, 7:40, 9:55 p.m.; Mon., 11:20 a.m., 1:45, 4:10, 9:35 p.m.; Tues., 11:20 a.m., 1:45, 4:10, 6:45, 9:25 p.m.; Wed., 11:20 a.m., 1:45, 4:10, 9:50 p.m.
A Wrinkle in Time Fri.-Sat., 10:05 a.m., 12:50, 1:40, 3:30, 4:30, 6:15, 7:15, 9, 10 p.m.; Sun., 10:05 a.m., 12:50, 1:40, 3:30, 4:30, 7:15, 10 p.m.; Mon., 11 a.m., 1:40, 2:40, 4:30, 5:30, 8:15 p.m.; Tues., 2:40, 5:30, 8:15 p.m.; Wed., 11 a.m., 1:40, 2:40, 4:30, 5:30, 8:15 p.m.; Sun., 9 p.m.; Mon.-Wed., 10 p.m.; Sun., 6:15 p.m.; Mon.-Wed., 7:15 p.m.
Red Sparrow Fri.-Sun., 10:10 a.m., 1:15, 4:25, 7:35, 10:45 p.m.; Mon., 11 a.m., 2:10, 5:20, 8:30 p.m.; Tues., 11 a.m., 2:10, 5:10, 8:10 p.m.; Wed., 11 a.m., 2:10, 5:20, 8:30 p.m.
Annihilation Fri.-Tues., 11:10 a.m., 1:55, 4:40, 7:25, 10:15 p.m.; Wed., 11:10 a.m., 7:25, 10:15 p.m.
Game Night Fri.-Sun., 11:50 a.m., 2:25, 5:10, 7:45, 10:20 p.m.; Mon., 12:30, 3, 6, 9:45 p.m.; Tues., 11:50 a.m., 2:25, 5:10, 7:45, 10:20 p.m.; Wed., 11:20 a.m., 2:25, 5:10, 7:45, 10:20 p.m.
Black Panther Fri.-Sun., 10:55 a.m., 2, 5, 8, 10:45 p.m.; Tues.-Wed., 10:55 a.m., 2, 5, 8 p.m.; Fri.-Sun., 10 a.m., 1, 4, 7:05, 10:05 p.m.; Mon.-Wed., 12 noon, 3, 6, 9 p.m.
Peter Rabbit Fri., 10:15 a.m., 12:40, 3:10, 5:45, 8:05 p.m.; Sat., 3:10, 5:45, 8:05 p.m.; Sun.-Mon., 10:15 a.m., 12:40, 3:10, 5:45, 8:05 p.m.; Tues., 10:15 a.m., 12:40, 3:10, 5:45, 8:05, 10:25 p.m.; Wed., 10:45 a.m., 1:10, 3:25, 9:45 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581
Itzhak 1, 3:10, 5:20, 7:30, 10 p.m.
Tom Jones (1963) Wed., 7 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed
Ramen Heads 1, 3:10, 5:20, 7:30, 9:45 p.m.
The Rocky Horror Picture Show Sat., 11:59 p.m.
Rosemary's Baby Fri., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed
Pretty Guardian Sailor Moon: The Musical - Le Mouvement Final Wed., 7 p.m.
Annihilation Fri., 4:30, 7:15, 9:45 p.m.; Sat., 2:30, 5:15, 8 p.m.; Sun., 5:45, 8:30 p.m.; Mon.-Tues., 5:15, 8 p.m.; Wed., 4:15 p.m.; Thurs., 5:15, 8 p.m.
The Room (2003) Sat., 11:59 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed
Isle of Dogs Thurs., 7:15, 8, 9:35 p.m.
Flower Fri., 7 p.m.; Sat., 3, 5:40 p.m.
Journey's End Fri.-Sun., 11:15 a.m., 12:15, 2:45, 5:15, 7:45, 10:10 p.m.; Fri., 4:30, 7 p.m.

IPIC WESTWOOD 10840 Wiltshire Blvd (310) 307-7003
Tomb Raider Fri., 12:45, 4, 7:30, 10:50 p.m.; Sat., 12:45, 4:15, 7:30, 10:45 p.m.; Sun., 12:30, 4:10, 7:20, 10:35 p.m.; Mon., 12:30, 4, 7:15, 10:35 p.m.; Tues.-Wed., 1, 4:15, 7:40, 10:55 p.m.; Thurs., 12:30, 3:45, 7:15, 10:30 p.m.
A Wrinkle in Time Fri.-Sat., 1, 4:10, 7:20, 10:30 p.m.; Sun., 12:45, 4, 7, 10:10 p.m.; Mon.-Wed., 12:45, 3:50, 7, 10:10 p.m.
Black Panther Fri., 12 noon, 3:30, 7, 10:40 p.m.; Sat., 12 noon, 3:30, 7, 11 p.m.; Sun., 11:45 a.m., 3:20, 6:50, 10:30 p.m.; Mon.-Wed., 12 noon, 3:30, 7:20, 10:50 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394
Pacific Rim: Uprising Thurs., 7 p.m.
Pacific Rim: Uprising 3D Thurs., 9:50 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
I Can Only Imagine Fri.-Sun., 11:25 a.m., 2:10, 4:55, 7:40, 10:25 p.m.

RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME 4020 Marlton Avenue (323)296-1005
Pacific Rim: Uprising Thurs., 7 p.m.; Thurs., 11 p.m.
Pacific Rim: Uprising 3D Thurs., 10 p.m.; Thurs., 8 p.m.
The Riot and Dance Mon., 7 p.m.
I Can Only Imagine Fri.-Wed., 10:30 a.m., 1:20, 4:20, 7:20, 10:20 p.m.
Love, Simon Fri.-Wed., 10:40 a.m., 1:30, 4:30, 7:30, 10:30 p.m.
Tomb Raider Fri.-Sun., 9:40 a.m., 12:50, 7:10 p.m.; Mon.-Wed., 12:50, 7:10 p.m.; Fri.-Wed., 10:40 a.m., 4:50, 11:15 p.m.
Tomb Raider 3D Fri.-Wed., 4, 10:10 p.m.; Fri.-Wed., 1:40, 8 p.m.

AMC LOEWS CINEPLEX MARINA MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704
Love, Simon Fri.-Sat., 12:30, 4, 7:30, 10:45 p.m.; Sun., 12:30, 4, 7:30, 11:15 p.m.; Mon.-Wed., 1:30, 5, 8, 11:10 p.m.
Tomb Raider Sun., 10:45 p.m.; Fri.-Sat., 11 a.m., 5, 11:30 p.m.; Sun., 11 a.m., 5 p.m.; Mon.-Wed., 1, 4, 7, 10:30 p.m.
Tomb Raider 3D Fri.-Sat., 2, 8:15 p.m.; Sun., 2, 8:10 p.m.
A Wrinkle in Time in Disney Digital 3D Fri.-Sun., 6:20 p.m.; Mon.-Wed., 6 p.m.
A Wrinkle in Time Fri.-Sun., 11:15 a.m., 2:30, 9:45 p.m.; Mon.-Wed., 11:50 a.m., 2:30, 9 p.m.
Red Sparrow Fri.-Sun., 11:30 a.m., 3, 6, 9:30 p.m.; Mon.-Wed., 12 noon, 3, 6:15, 9:45 p.m.
Black Panther Fri.-Sat., 12 noon, 1, 3:30, 4:30, 7, 8, 10:30, 11:20 p.m.; Sun., 12 noon, 1, 3:30, 4:30, 7, 7:45, 10:30, 11 p.m.; Mon.-Wed., 11:30 a.m., 12:15, 2:45, 3:45, 6:30, 7:30, 10, 11 p.m.

PACIFIC CULVER STADIUM 12 9500 Culver Blvd. (310) 360-9565
Pacific Rim: Uprising Thurs., 7, 9:15 p.m.
Pacific Rim: Uprising 3D Thurs., 8:15 p.m.
Love, Simon Fri., 10:45 a.m., 1, 2:05, 3:15, 4:30, 5:25, 6:15, 7:40, 8:25, 10 p.m.; Sat.-Sun., 10:45 a.m., 1, 3:15, 5:30, 7:45, 10 p.m.
Tomb Raider Fri., 11:30 a.m., 12:30, 3, 5:30, 7:05, 8, 9, 10:40 p.m.; Sat.-Sun., 12:30, 3, 5:30, 8, 10:30 p.m.
Tomb Raider 3D Fri., 2, 4:35 p.m.; Sat.-Sun., 4:30 p.m.
Gringo Fri., 10:50 p.m.
The Strangers: Prey at Night Fri., 4:25, 7, 10:50 p.m.
Thoroughbreds Fri., 12:45, 6:25 p.m.
A Wrinkle in Time Fri., 11 a.m., 12 noon, 1:15, 2:15, 3:30, 4:45, 6:45, 7:30, 8:45, 9:45 p.m.
Red Sparrow Fri., 11:25 a.m., 2:10, 4:55, 7:45, 10:35 p.m.
Annihilation Fri., 11:40 a.m., 12:55, 2:15, 5, 7:50, 11 p.m.
Game Night Fri., 10:50 a.m., 2:55, 5:35, 8:50, 9:35 p.m.
Black Panther Fri., 10:55, 11:30 a.m., 12:15, 1:30, 2:45, 3:25, 4:10, 5:45, 7, 8:30, 9:40, 10:25 p.m.
Mad Max: Fury Road Mon., 7:30 p.m.

BEACHES

Santa Monica, Malibu

AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030
Call theater for schedule.

AERO THEATER 1328 Montana Ave. (323) 466-FILM
Call theater for schedule.

LAEMMLE'S MONICA 4-PLEX 1332 Second St. (310) 478-3836
Call theater for schedule.

AMC LOEWS CINEPLEX BROADWAY 1441 Third Street Promenade (800) 326-3264 706
7 Days In Entebbe Fri.-Wed., 1, 4, 7, 9:45 p.m.
Annihilation Fri.-Wed., 1:30, 4:15, 7:15, 10 p.m.
Black Panther Fri.-Wed., 12:30, 3:30, 6:30, 9, 9:30 p.m.
Peter Rabbit Fri.-Wed., 12:15, 3:15, 6 p.m.

NEW MALIBU THEATER 3822 Cross Creek Road (310) 456-6990
Call theater for schedule.

South Bay

AMC DEL AMO 18 3525 Carson St., Suite 73 (310) 289-4262
Pacific Rim: Uprising Thurs., 7 p.m.
Pacific Rim: Uprising 3D Thurs., 9:45 p.m.
Pacific Rim: Uprising An IMAX 3D Experience Thurs., 10:30 p.m.
Pacific Rim: Uprising The IMAX 2D Experience Thurs., 7:45 p.m.
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
I Can Only Imagine Fri.-Sun., 10:30 a.m., 1:15, 4, 6:45, 9:30 p.m.; Mon.-Wed., 11 a.m., 1:45, 4:25, 7:10, 9:45 p.m.
Love, Simon Fri.-Wed., 11:15 a.m., 2, 4:40, 7:30, 10:15 p.m.
Tomb Raider Fri.-Wed., 1, 7 p.m.
Tomb Raider 3D Fri.-Wed., 10 a.m., 4, 10 p.m.
Tomb Raider: The IMAX 2D Experience Fri.-Wed., 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.

AMC GALLERIA AT SOUTH BAY 16 South Bay Galleria, 1815 Hawthorne Blvd., Redondo Beach 777-FILM 422
Pacific Rim: Uprising Thurs., 7 p.m.
The Riot and Dance Mon., 7 p.m.
Love, Simon Fri.-Sun., 1:15, 4:15, 7, 10 p.m.

AMC ROLLING HILLS 20 Crenshaw & Pacific Coast Hwy. (310) 289-4262
Pacific Rim: Uprising Thurs., 7, 9:30 p.m.
Pacific Rim: Uprising 3D Thurs., 7, 9:30 p.m.
Pacific Rim: Uprising The IMAX 2D Experience Thurs., 7, 9:45 p.m.
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
I Can Only Imagine Fri.-Sun., 11:45 a.m., 2:25, 5:05, 7:45, 10:25 p.m.
Love, Simon Fri.-Sun., 11:05 a.m., 1:45, 4:30, 7:15, 10 p.m.
Tomb Raider Fri., 11:15 a.m., 2:05, 7:45 p.m.; Sat., 11:15 a.m., 2:05, 7:45, 10:30 p.m.; Sun., 11:15 a.m., 2:05, 7:45 p.m.
Tomb Raider 3D Fri., 5, 10:30 p.m.; Sat., 5 p.m.; Sun., 5, 10:30 p.m.
Kirk Cameron: Connect Tues., 7 p.m.

ART THEATER 2025 E. Fourth St., Long Beach (562) 438-5435
The Rocky Horror Picture Show Sat., 11:55 p.m.

GARDENA CINEMA 14948 S. Crenshaw Blvd. (310) 217-0505
A Wrinkle in Time Fri., 5:30, 8 p.m.; Sat.-Sun., 12 noon, 3, 5:30, 8 p.m.; Mon.-Thurs., 5:30, 8 p.m.

NAZ 8 ARTESIA 6440 E. South St. (510) 797-2000
Call theater for schedule.

REGAL THE AVENUE 13 550 Deep Valley Dr., Rolling Hills Estates (310) 544-FILM
Love, Simon 1:10, 3:50, 6:30, 9:10 p.m.
Tomb Raider 1, 4, 7 p.m.
Tomb Raider 3D 10 p.m.

S.F. VALLEY

No. Hollywood, Universal City

LAEMMLE'S NOHO 7 5240 Lankershim Boulevard (310)478-3836
The Happys 1, 3:10, 7:40 p.m.
The Darjeeling Limited Thurs., 7:30 p.m.
Jack Herer's The Emperor Wears No Clothes Sat., 11 a.m.

CENTURY 8 Victory Blvd. & Coldwater Canyon Ave. (818) 508-6004
Call theater for schedule.

AMC LOEWS CINEPLEX UNIVERSAL STUDIOS CINEMA 100 Universal City Dr. at Universal CityWalk (800) 326-3264 707
Pacific Rim: Uprising An IMAX 3D Experience Thurs., 7, 9:45 p.m.
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
Love, Simon Fri.-Wed., 1, 4, 7, 10 p.m.
Tomb Raider Fri., 2:30, 5:30, 8:30, 11:15 p.m.; Sat.-Wed., 2, 5, 8, 11 p.m.
Tomb Raider: The IMAX 2D Experience Fri.-Wed., 1:30, 4:30, 7:30, 10:30 p.m.

Panorama City, Sherman Oaks, Encino

ARCLIGHT SHERMAN OAKS 15301 Ventura Blvd. (818) 501-0753
Isle of Dogs Thurs., 7, 9:15 p.m.
Pacific Rim: Uprising Thurs., 8, 10:30 p.m.; Thurs., 7:15 p.m.
Pacific Rim: Uprising 3D Thurs., 8:30, 9:45 p.m.
The Breakfast Club Tues., 7:30 p.m.
Young Frankenstein (Original Showing) Mon., 7:30 p.m.

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd., Encino (818) 981-9811
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
Itzhak 1, 3:10, 5:20, 7:40, 10 p.m.
Tom Jones (1963) Wed., 7 p.m.
Vertigo (1958) Sun., 7 p.m.; Wed., 2 p.m.
Forgotten Jewels - A Haven in Havanna Mon., 7:30 p.m.; Tues., 1 p.m.

PACIFIC'S SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818) 501-5121
Call theater for schedule.

West Valley

AMC PROMENADE 16 21801 Oxnard St., Woodland Hills (818) 883-2AMC
Pacific Rim: Uprising Thurs., 7:30, 10:15 p.m.
Pacific Rim: Uprising The IMAX 2D Experience Thurs., 7, 9:30 p.m.
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
Love, Simon Fri.-Sun., 11:30 a.m., 2:15, 5, 7:45, 10:45 p.m.
Tomb Raider Fri.-Sun., 3, 9 p.m.
Tomb Raider 3D Fri.-Sun., 12 noon, 6 p.m.
Tomb Raider: The IMAX 2D Experience Fri.-Sun., 11:15 a.m., 2, 4:45, 7:30, 10:30 p.m.

EDWARDS GRAND PALACE STADIUM 6 4767 Commons Way (844)462-7342 122
Call theater for schedule.

LAEMMLE'S FALLBROOK 7 Fallbrook Mall, 6731 Fallbrook Ave., West Hills (818) 340-8710
Tomb Raider Fri.-Wed., 2:05, 10:30 p.m.
Tomb Raider 3D Fri.-Wed., 4:55, 7:45 p.m.

Northridge, Chatsworth, Granada Hills

PACIFIC'S NORTHRIDGE FASHION CENTER ALL STADIUM 10 9400 N. Shirley Ave. (818) 501-5121
Pacific Rim: Uprising Thurs., 7, 10:45 p.m.
Pacific Rim: Uprising 3D Thurs., 9:30 p.m.
Love, Simon Fri., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Tomb Raider Fri., 11:25 a.m., 3:15, 4:55, 7:30, 10:10 p.m.
Tomb Raider 3D Fri., 1:30 p.m.

PACIFIC'S WINNETKA ALL STADIUM 21 9201 Winnetka Ave., Chatsworth (818) 501-5121
Pacific Rim: Uprising Thurs., 7 p.m.; Thurs., 8:10, 10:45 p.m.
Pacific Rim: Uprising 3D Thurs., 9:40 p.m.
Love, Simon Fri.-Sun., 11:45 a.m., 2:25, 5, 7:40, 10:15 p.m.
Tomb Raider 11:25 a.m., 2:15, 5:05, 7:45, 10:30 p.m.
Tomb Raider 3D Fri.-Sat., 3:45 p.m.

BURBANK

THEATER BANSHEE 3435 West Magnolia Boulevard (323)404-5353
Call theater for schedule.

AMC BURBANK 16 125 E. Palm Ave. (888) AMC-4FUN
Pacific Rim: Uprising An IMAX 3D Experience Thurs., 7 p.m.
Pacific Rim: Uprising The IMAX 2D Experience Thurs., 9:30 p.m.
National Theatre Live: Julius Caesar Thurs., 7:30 p.m.
The Riot and Dance Mon., 7 p.m.
Vertigo 60th Anniversary (1958) presented by TCM Sun.-Wed., 2, 7 p.m.
Love, Simon Fri.-Sun., 10:30 a.m., 1:10, 4, 6:40, 9:20 p.m.
Tomb Raider: The IMAX 2D Experience Fri.-Sun., 10:45 a.m., 1:30, 4:15, 7:15, 10:10 p.m.

AMC BURBANK TOWN CENTER 8 210 E. Magnolia Blvd. (888) AMC-4FUN
Call theater for schedule.

AMC BURBANK TOWN CENTER 6 770 N. First St. (888) AMC-4FUN
Call theater for schedule.

GLENDALE, HIGHLAND PARK

MGN FIVE STAR CINEMA 128 North Maryland Avenue (888)501-0101
Call theater for schedule.

PACIFIC THEATRES GLENDALE 18 322 Americana Way (818)551-0218
Pacific Rim: Uprising Thurs., 7:15, 9:50 p.m.
Pacific Rim: Uprising 3D Thurs., 8:15, 10:50 p.m.
Love, Simon Fri.-Sun., 11:30 a.m., 2:05, 4:40, 7:15, 9:50 p.m.
Tomb Raider Fri.-Sun., 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.
Tomb Raider 3D Fri.-Sun., 11:45 a.m.

HIGHLAND THEATER 5604 N. Figueroa St. (323) 256-6383
Pacific Rim: Uprising Thurs., 7:30 p.m.
Tomb Raider Fri.-Wed., 11:15 a.m., 2:05, 4:55, 7:35, 10:45 p.m.; Thurs., 11:15 a.m., 2:05, 4:55, 10:45 p.m.
A Wrinkle in Time 11:10 a.m., 1:50, 4:30, 7:10, 9:50 p.m.
Black Panther 11 a.m., 1:55, 4:50, 7:50, 10:25 p.m.

U.A. LA CA–ADA-FLINTRIDGE 1919 Verdugo Blvd. (626) 444-3456
Tomb Raider Fri.-Wed., 1, 4, 7 p.m.
Tomb Raider 3D Fri.-Wed., 10 p.m.



COURTESY BLINK-182

| Music //

BARKER'S LINEUP

Blink-182, Descendents, Fear and more head to the O.C. for MusINK 2018

BY BRETT CALLWOOD

It's been more than a decade since the very first MusINK Festival was held at the Orange County Fair and Event Center in Costa Mesa. That first three-day show featured an early version of Steel Panther (then called Metal Skool), Tiger Army and The Used, plus a handful more metal and punk bands, and about 200 of the world's best tattoo artists.

In the 11 years that have passed, the festival has grown modestly but noticeably. The venue hasn't changed, but the esteem in which the event is held has shot up. The stature of the bands below the headliners also has grown, and hip-hop artists were included. Perhaps the most significant change came in 2014, though, when Blink-182/Transplants drummer Travis Barker became involved behind the scenes. The "Travis Barker Presents..." imprimatur undeniably boosted the profile of the festival, and MusINK is now a mainstay on the local festival calendar.

"I came in about four or five years ago, and it was so exciting to be a part of something that embodied everything I love, which is music, cars and tattoos," Barker says. "Every year, I love curating it — figuring out what day what bands are going to play, who we're gonna get and how we keep it fresh."

Barker is, in fact, responsible for putting the bill together, from booking musical acts to taking care of tattoo artists. He's hands-on — his name isn't just there for show — and he has a hell of a time doing it.

"I'm also curating the Low + Slow Car Show with my friend Bobby Ruiz from Tribal Gear, and making sure we have a great selection of cars," Barker says. "It changes every year but at the same time it gets better every year, which is really hard to do. The goal is making it a better experience as time goes on. I don't think we can ever repeat what we did the year before — I don't think you can keep having the same bands play."

With that in mind, Descendents last performed at the event in 2014, so there's a healthy gap between appearances. Singer Milo Aukerman recalls having a great time last time out.

"I came out with my kids for that one," he says. "I live out in Delaware but my family still lives in L.A., so I came out with my kids and we had a few days of R&R before we played the show, and my kids came to the show, which is always fun. That was a fun gig. I did not get a tattoo, but maybe this time. Who knows?"

For Aukerman, festivals are one big party. He still enjoys the freedom and intensity of getting in people's faces at club gigs, but festivals offer him the opportunity to live out those rock & roll fantasies.

There was a huge 12-year gap for Descendents between 2004's *Cool to Be You* and 2014's *Hypercaffium Spazzinate*, something Aukerman puts down to the difficulty of aligning all of their schedules. They're all family guys with different priorities from those they held dear at 21. That said, Aukerman doesn't think the gap will be so wide this time, and writing has begun on the next opus.

"I think we've got songs already, maybe half an album's worth written," he says. "Stephen [Egerton, guitar], for whatever reason in the last year, has just been a song machine, cranking them out, and it's making Bill [Stevenson, drums] and I look like we're slagging behind. I've written three or four myself, and Bill, as far as I know, always has songs brewing. I think it's just a matter of time before we get together and track. I can guarantee it will not be another 12 years after the last one. But hopefully we can get it done in the next couple of years and then at least we're not as bad as we were before."

> "POLITICALLY, I'VE NEVER REALLY SEEN EYE TO EYE WITH THE ORANGE COUNTY POLITICS, BUT THAT DOESN'T PRECLUDE THE FACT THAT A LOT OF GREAT BANDS CAME OUT OF ORANGE COUNTY."
> —MILO AUKERMAN

At MusINK, Descendents will be pulling tunes from the enviable arsenal that is their back catalog, stretching all the way back to 1981's *Fat* EP, of course taking in the bona fide classic that is '82's *Milo Goes to College*, as well as a bunch of new tunes.

"We probably end up playing about half the new record," Aukerman says. "We tend to play the songs that still get us going, that we still enjoy ourselves. That tends to be a mixture of all of them. We even play a relatively new song that we recorded last year, 'Who We Are,' which we recorded after Hypercaffium. ... We don't tend to play songs that aren't recorded."

For hardcore punk vets Fear, led by the inimitable Lee Ving, 2018 will mark their debut MusINK appearance, and Ving says that he feels honored to have been asked, although he doesn't consider festivals the mainstay of Fear's activity.

"We didn't start off playing festivals, and haven't arrived at only doing that either," Ving says. "Nor, I don't imagine, would we. But they're a great way to play for large numbers of people. So it's very advantageous, and we're always open to the idea. We're looking forward to this."

Ving, an astute and charming gent, always has his ear to the ground when it comes to the local punk rock scene, simultaneously tipping his hat to the past. In December, the band had the opportunity to open for the reformed Misfits in Vegas, though Ving is equally comfortable playing with young bands.

"I always have an eye and ear to the ground for the music here in our hometown, and I think that it's made measurable progress since the old days when it was not welcome everywhere, and shows of that nature were harder to place," Ving says. "But it's come full circle, and that music in general is part of the way that punk rock is much more accepted than it used to be. It was an item of its own, and I think it's absolutely more mainstream now, and popular among lots and lots of people. It's good for everybody."

Ving says that we can expect some of the greatest hits, and some repartee between him and the audience, some pearls of wisdom and some great music, from the Fear set. Meanwhile, Barker is looking forward to getting behind the kit at his own festival with his most successful band.

"Obviously [Blink is] gonna do something different for this show than we've done," he says. "Maybe bust out some songs we haven't played in quite a bit. I think the goal is to have a different set list than the one we played all last year touring."

With cars, punk, hip-hop and tattoos on offer, MusINK is going to offer a much-needed shot of anti-elitist fun to fans of all of those things from L.A. and the O.C.

"Politically, I've never really seen eye to eye with the Orange County politics, but that doesn't preclude the fact that a lot of great bands came out of Orange County," Aukerman says. "Some of my favorite bands were O.C. bands. The Adolescents, Social Distortion, The Middle Class — these were all bands that I cut my teeth on. I definitely have some affinity for the O.C. music scene at least, and probably would never live there, but for punk rock it has a great history."

MusINK takes place March 16-18 at the Orange County Fair and Event Center; go to musinkfest.com for more info.

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Music // Picks //

fri 3/16

Murs
@ THE ROXY

Murs is a staple in hip-hop. With more than 20 years in the game, the South Central Los Angeles native is back on his grind, creating the same quality music that put him on the map. For Murs, it was always about storytelling through vivid imagery and clever wordplay. Beyond the music, one of his biggest contributions to the rap game includes Paid Dues, an independent hip-hop festival he created with Guerilla Union back in 2005. While Murs remains at the forefront as an artist who's made it independently, he eventually signed to Strange Music in 2014. There, he collaborated with labelmates iMAYDAY! and released his first collaborative project, *iMURSDAY!*, which debuted at No. 4 on Billboard's independent rap charts. Musically he has collaborated with the hottest in both underground and mainstream, including Atmosphere, 9th Wonder, Kendrick Lamar and Snoop Dogg — to name a few. **–Shirley Ju**

Gaby Moreno
@ EL REY THEATRE

Gaby Moreno can enchant in two different languages, but her music moves across multiple genres, from singer-songwriter folk and pop to R&B, soul, jazz, bolero and traditional roots-rock. You could pigeonhole her as a Latin-pop vocalist when she sings in Spanish on such albums as 2012's *Postales*, but Moreno also straddles the worlds of classic rock and American pop in her English-language star turns with The Punch Brothers and pianist Mike Garson (David Bowie, Annette Peacock). The Guatemalan singer's various musical planets converge and align within one dazzling galaxy on her latest album, *Ilusión*. Soulfully ebullient slices of R&B ("Se Apagó") segue into stirringly dramatic torch ballads ("Nobody to Love"). Moreno digs in her heels with bluesy assurance ("Pale Bright Lights") and remains fervently hopeful when trying to cross a series of borders, both personal and political ("Fronteras"). **–Falling James**

sat 3/17

Rhye
@ ORPHEUM THEATRE

Rhye's music has one primary goal: to seduce the object of your physical desires. For the last five years couples have been taking advantage of Rhye's debut, *Woman*, for this purpose. *Woman*'s follow-up, *Blood*, does more of the same. A few things have changed since that time. Frontman Mike Milosh has split from his musical partner, Robin Hannibal, and his life partner, Alexa Nikolas. Furthermore, what used to be a primarily studio project is now very much a live entity, with performances highlighted by a stellar band. *Blood* has been teased with the tearful "Please," the shuffling "Taste" and the come-hither "Count to Five." Milosh's high-reaching yet dulcet tones drive *Blood*, which spares no instrumentation, including strings that push emotion over the edge of the aforementioned "Count to Five." The live iteration of *Blood* promises to be a deal-closer. **–Lily Moayeri**


Gaby Moreno: See Friday.

PHOTO BY JOSE LEON

JFA
@ ALEX'S BAR

"We're Jodie Foster's Army!" Brian Brannon announced to the world on JFA's self-titled origin song, from the Phoenix band's 1981 debut EP, *Blatant Localism*. Even though the minutelong ditty is a sarcastic ode to John Hinckley Jr.'s attempt to kill President Ronald Reagan in a farfetched bid to win the attention of Jodie Foster ("Jodie, dear, for you I'll kill that louse"), JFA have never been a particularly political band. Instead, Brannon and guitarist Don Pendleton prefer to indulge in the simple pleasures of sidewalk surfing ("Skateboard"), health food ("Cokes and Snickers") and hanging out in nature ("Beach Blanket Bongout"), alongside the occasional curtly dismissive character sketch about annoying kooks ("Preppy," "Bouncer"). Pendleton varies all that skate-punk savagery with eloquently shredded covers of surf instrumentals "Walk, Don't Run" and "Baja." **–Falling James**

sun 3/18

Phew
@ ZEBULON

The return to live action and first-ever visit to Los Angeles of Japan's renowned singer-electronicist Phew is a heartening development. Known best in Japan as the force behind '77- to '79–era punk band Aunt Sally, the Osaka-born Phew is revered by non–genre music cultists worldwide for her classic, eponymous 1981 album made in Germany with the great bassist-soundmeister Holger Czukay and superdrummer Jaki Liebezeit of Can, along with producer Conny Plank. She's also known for collaborations with Cluster's Dieter Moebius, members of Einstürzende Neubauten, DAF's Chrislo Haas, Ryuichi Sakamoto and ex-Boredoms guitarist Seiichi Yamamoto. Her recent solo releases, including the extraordinary *Voice Hardcore* and *Light Sleep* on the crucial Mesh-Key label, find Phew fearlessly plumbing the darkly arcane with a battery of analog electronics and her shiveringly ambiguous vocals; then again, she's been known to whip out a radically transmogrified version of Johnny Thunders' "Chinese Rocks." **–John Payne**

Torii Wolf, Spelles, Ever So Android
@ THE ECHO

"You'd do much better without me," Torii Wolf warns amid the shadowy twists and turns of her debut album, *Flow Riiot*. "Because I am trouble/You know I'm big, big trouble." Her darkly resigned warnings and plaintive romantic yearnings are intercut with producer DJ Premier's hip-hop breaks, which add a contrasting layer of urgency to Wolf's more languid passages. DJ Premier's febrile production and Wolfe's arty entreaties on such tracks as "Painkiller" and "Everlasting Peace" make for an interesting combination that has already drawn comparisons to Björk. Kathryn Barr manifests a sense of sumptuous drama in her pop songs under the name Spelles, whereas Seattle duo Ever So Android pump up a heavier sound that places vocalist Hope Simpson's anguished intensity against the backdrop of Drew Murray's hard-rock guitar and electronics. **–Falling James**

Chrome
@ ECHOPLEX

Founded in San Francisco in 1977, the experimental noise band Chrome took the primitive punk aesthetic of The Stooges and transformed it into a futuristic dystopian nightmare. Adding to the equation the grinding guitars of Helios Creed and the tape-manipulated vocals of (since deceased) singer-drummer Damon Edge (see 1979's *Half Machine Lip Moves*), the group languished in obscurity for much of its long career, but today Chrome is rightly acknowledged as an important precursor to '80s and '90s industrial, and they continue to influence the darker, industrial-tinged side of techno. Their latest album, *Techromancy*, was released last year on L.A.-based independent label Cleopatra Records. **–Matt Miner**

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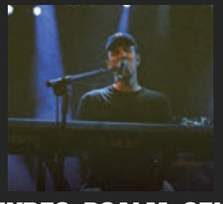
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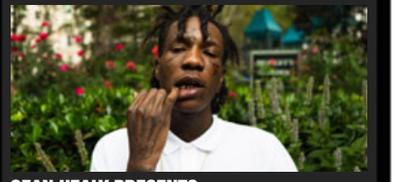
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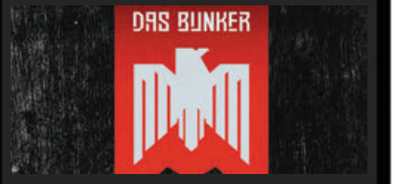
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3/22	KARAOKE IS FOR LOVERS
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have the same enrollment as UCLA or USC, but the Jesuit institution in Westchester still makes a mighty roar with its campus radio station, KXLU. Ironically, despite the university's religious focus, KXLU itself is wildly freeform, with its DJs playing a much wider variety of music than any other station on the local radio dial. This year, the station's annual, free festival, which is held outdoors at Lawton Plaza, features a diverse cross-section of underground sounds, including Mndsgn, the Filipino-American hip-hop producer who weaves glitzy electronic textures within his Stones Throw releases. Other highlights range from the urgent, synth-pumped post-punk of Sextile to the seedy punk claustrophobia of Wild Wing. L.A. duo Band Aparte cloak their darkly romantic songs in goth shadows, while teen gals Pinky Pinky are a heavy, guitar-based, blues-prog power trio.
–Falling James

mon 3/19

Wolf Alice
@ THE MAYAN
I've often mistyped Wolf Alice as "Wolf Alive" — this putative error is merely a multidimensional understanding of the fierce and feral qualities of the North London band that last September released its newest record, *Visions of a Life*. It collects the extremes of emotion that both bless and afflict one's life; an aural autopsy that finds sinews made of guitar strings, synapses propulsed by synthesizers and a big bass drum where the heart should be. It is not for nothing that the songs on the new album have titles like "Heavenward" and "Space & Time" — this time they're gazing at the stars more than at their shoes, and the desire to look beyond their navels has become a need to touch those self-same stars, no matter what the cost, no matter how much it hurts to get there. **–David Cotner**

tue 3/20

George Sarah
@ THE LOVE SONG
George Sarah is a local electronic-music composer who writes what he describes as "unrequited love songs with a minor-key introspection." A former member of the industrial band Stereotaxic Device, Sarah likes to combine electronic and chamber music by performing on synthesizer while accompanied by string musicians. Such instrumental tracks as "Min and Elsa" float atop a bed of percolating keyboards while serene waves of synth float by. On "Greta & the Gypsy," from the soundtrack to the film *His Name Is John*, Sarah layers his acoustic guitar against Lewis Kim's hushed folk vocals while strains of Morgan Lee Gerstmar's violin and viola hover softly in the background. Other tracks, such as "Orchid," from Sarah's 2001 album, *Opus 11*, blend a stately piano-pop grace with post-punk modernism.
–Falling James

wed 3/21

Wet & Reckless
@ HARVARD & STONE
Wet & Reckless' self-titled 2015 album was one of the better, albeit underrated, releases by a local band in the past few years. Singer-guitarist Emily Wilder's insightful exhortations sometimes evoke the blend of winsomely poetic lyrics and hard-rock power of Erika Wennerstrom's Heartless Bastards. "So break down your chest levee/Let the sea be where the sea be/Lose the difference between you and me," Wilder urges stirringly on "Machinery." Bassist Jessica Gelt and drummer Jalise Woodward kick up a rollicking roots-rock groove underneath the whirlwind of passion that ensnares Wilder in "Confetti" ("There are traces of broken hearts like old confetti on the floor"). The trio shift gears when they take a late-night drive on a "Suicide Mission," as Wilder grouses, "I've done enough with my life not to miss it/Don't even remember what year it is." **–Falling James**

thu 3/22

Royal Thunder
@ UNION
Active rock radio in 2018 is deluged by bro-dudes shouting over the same reheated downtuned riffs that have plagued the genre since Nickelback told you how you remind them at the turn of the century. Atlanta rockers Royal Thunder are a welcome break from the noise and a throwback to a warmer-sounding time for rock music. The band's third and latest record — 2017's *Wick* — is a soulful, updated take on the melodic sounds of '70s AM radio rock. Royal Thunder's rockers and ballads are flavored with a touch of Southern rock, but there is a more forlorn aura that lends an air of doom-and-gloom to even the band's catchier tracks. Vocalist Mlny Parsons amplifies this aura with her hearty rock bellows. Her performances channeling classic rock vocal greats like Ann Wilson (Heart) and Grace Slick (Jefferson Airplane) would have fit snugly alongside era-appropriate tracks on vintage *AM Gold* compilations. **–Jason Roche**

Lola Marsh
@ RESIDENT
Lola Marsh are an Israeli band fronted by singer Yael Shoshana Cohen and guitarist Gil Landau. Such tracks as "Wishing Girl" and "Morning Bells," from their 2017 album, *Remember Roses*, aren't especially lyrically profound but they are breezy, romantically escapist pop tunes that accrue a certain charm in the way Cohen's starry-eyed vocals meld with Landau's ever-present acoustic guitar strumming. The more percussive light funk of "You're Mine" varies the formula with traces of electronics, whereas the bell-laden ballad "Sirens" unfolds with a more sweepingly dramatic grandeur. "She's a Rainbow" is another majestic interlude, although it shouldn't be confused with The Rolling Stones song of the same title (or, for that matter, Love's lyrically similar predecessor "She Comes in Colors"). **–Falling James**

CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. JFA, The Meow Twins, Freeman's Dead, Nico Bones, Sat., March 17, 8 p.m., $10 (see Music Pick). DJ Katon, Sun., March 18, 1-7 p.m., free; Phil Shane, Sun., March 18, 8 p.m., free. Highlands, Wild Wild Wets, Fever Feel, Thu., March 22, 8 p.m., $5.

AMOEBA MUSIC: 6400 Sunset Blvd., L.A. DJ Zernell, Fri., March 16, 8 p.m., free. Jimetta Rose, Tue., March 20, 6 p.m., free.

BAR LUBITSCH: 7702 Santa Monica Blvd., L.A. Morty Shallman, Sat., March 17, 8:30 p.m., $10.

BLACK RABBIT ROSE: 1719 N. Hudson Ave., L.A. Zane Carney, Wed., March 21, 9:30 p.m., $10.

BLACKLIGHT DISTRICT: 2500 E. Anaheim St., Long Beach. Circle One, Disruptive Influence, Headnoise, VD Death Squad, Dirty Priests, Sat., March 17.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. The Eagle Rock Gospel Singers, Fri., March 16, 8:30 p.m., $10. Easy Love, Sat., March 17, 8:30 p.m., $7. Milk & Bone, Tue., March 20, 8:30 p.m., $14. The Absurd, Wed., March 21, 8:30 p.m., $8.

CAFE NELA: 1906 Cypress Ave., L.A. Whipstriker, Negative Vortex, Powerthrone, Raw Dogs, Fri., March 16, 8:30 p.m., $15. Jimmy & the Weeds, The Amadans, Joe Baiza, Sat., March 17, 8:30 p.m., $8. The Gitane Demone Quartet, Pedal Strike, Non-Blips, Haze Dreams, Elkhead, Sun., March 18, 5 p.m. The Mormons, Johnny Madcap & the Distractions, Lysol Gang, The Shell Corporation, Thu., March 22.

THE COPPER STILL: 4493 Beverly Blvd., L.A. James Houlahan, John Kruth, Ché Zuro, Fri., March 16, 7 p.m., $10.

THE ECHO: 1822 W. Sunset Blvd., L.A. Moby, Fri., March 16, 8:30 p.m., $35. Torii Wolf, Spelles, Ever So Android, 9 Theory, Sun., March 18, 7 p.m., $12 (see Music Pick). The Blank Tapes, Mon., March 19, 8:30 p.m., free. Liza Anne, Tues., March 20, 8:30 p.m. Public Access T.V., Wed., March 21, 8:30 p.m., $12. Escort, Thurs., March 22, 8:30 p.m.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Chrome, Automelodi, Sun., March 18, 8 p.m., $22 (see Music Pick). Superorganism, Mon., March 19, 8:30 p.m., $15. OMB Peezy, Thu., March 22, 7 p.m., $32.

EL CID: 4212 W. Sunset Blvd., L.A. Belle, Book & Candle: Seed of the Serpent, with burlesque from Princess Farhana, April Showers and others, plus DJ Lina Lecaro, host Penny Starr Jr., Madame Pamita, Wed., March 21, 8:15 p.m., $11.11-$25.

EL SEGUNDO LIBRARY: 111 W. Mariposa Ave., El Segundo. Earth Angels, Sat., March 17, 2 p.m., free.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Sound the Groove: St. Patrick's Day Bash, Sat., March 17, 6 p.m., $15. Christanna Rowader, Matthew Ballestero, Sun., March 18, 7 p.m., $17.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Guilty Flesh, Sojii, Ape Not Kill Ape, Bernie & the Wolf, Fri., March 16, 7 p.m. MNKY FNGS, The Toads, Jack N Peg, Wed., March 21, 7:30 p.m., free.

THE GLASS HOUSE: 200 W. Second St., Pomona. We Came as Romans, The Plot in You, Oceans Ate Alaska, Currents, Tempting Fate, Fri., March 16, 6 p.m., $20.

GOLD DIGGERS: 5632 Santa Monica Blvd., L.A. Wino-Strut, Tue., March 20, 9:30 p.m., free.

GRAMMY MUSEUM: 800 W. Olympic Blvd., L.A. Eddie Money, Tue., March 20, 8 p.m., $20. Billy Vera, Wed., March 21, 7:30 p.m., $20.

THE GRIFFIN: 3000 Los Feliz Blvd., L.A. Small Wigs, Blue Rose Rounders, Mon., March 19, 9 p.m.

HARVARD & STONE: 5221 Hollywood Blvd., L.A. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Cartalk, Lonely Bones, Blood Candy, Mon., March 19, 8 p.m. Jimmy Sweet, Love Zombies, The Wyldewood Green, Tue., March 20, 8 p.m. Wet & Reckless, Fever Feel, Bardo Stars, Wed., March 21, 8 p.m., free (see Music Pick). DMTina & the Bumps, Thu., March 22, 8 p.m.

THE HI HAT: 5043 York Blvd., Highland Park. The Seshen, Nia Andrews, Swarvy, Fri., March 16, 8 p.m., $15. Olivia Kaplan, Johanna Samuels, Sofia Wolfson, Sat., March 17, 8 p.m., free. Waterbird, The Sleeping Ghost, Mon., March 19, 8 p.m., free. Bloodboy, Lone Kodiak, Wildling, Raener, DJ James Supercave, Tue., March 20, 7 p.m., $5. Domico, Wed., March 21, 8 p.m., $12. Peach Kelli Pop, Allah-Las, Fenster, Swearing at Motorists, Thu., March 22, 8 p.m., free.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., L.A. Lenny Goldsmith, Luci, Fri., March 16, 7 p.m. Trevor Menear, Schuyler Fisk, Andy Clockwise, Chris Stills, Renee Olstead, Sarah Dugas, Michael Mancuso, Sat., March 17, 8 p.m. Wall of Tom, Elizabeth Woolf, Rabyt, Sun., March 18, 7 p.m. Tara Velarde, Mon., March 19, 7 p.m. Common Deer, Groove in Bloom, Lijie, Tue., March 20, 7 p.m. Joey McIntyre, Wed., March 21, 7 p.m. Emmett Skyy, Joanne Shaw Taylor, Loren North, MacKenzie Bourg, Chance Pena, Thu., March 22, 7 p.m.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Dr., Anaheim. A$AP Ferg, Denzel Curry, IDK, Sat., March 17, 7 p.m., $35. Ministry, Chelsea Wolfe, Thu., March 22, 7:30 p.m., $39.50.

HYPERION TAVERN: 1941 Hyperion Ave., L.A. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays, 9:30 p.m., free.

LODGE ROOM: 104 N. Avenue 56, L.A. Khruangbin, The Mattson 2, Thu., March 22, 8 p.m., $20.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Los Magnificos, Sundays, 9 p.m. Seriate Collective, Thu., March 22, 8:30 p.m.

THE LOST KNIGHT PUB: 1538 Sunset Blvd., L.A. Peeces, Adhocs, Freycus, Downtown Dogs, Dezign Flaw, Fri., March 16, 9 p.m., free.

THE LOVE SONG: 450 S. Main St., L.A. Kate Sland, Fri., March 16, 9 p.m., free. Ted Z & the Wranglers, Sun., March 18, 9 p.m., free. The George Sarah Band, Tue., March 20, 9 p.m., free (see Music Pick). Izaak Opatz, Wed., March 21, 9 p.m., free.

THE MARKE: 3311 S. Main St., L.A. The Felix Brown Band, Fri., March 16, 10 p.m. St. Patrick's Day Bash, Sat., March 17, 11 a.m. The Z-Boys, The Little Compton Band, Thu., March 22, 9 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Christine Lavin, Fri., March 16, 8 p.m., $25. Caitlin Canty, Sat., March 17, 8 p.m., $20. Robbie Fulks, Sun., March 18, 8 p.m., $25.

THE MINT: 6010 W. Pico Blvd., L.A. Peter Harper, Kelly's Lot, Joaquina Mertz, Jack Minogue, Fri., March 16, 8 p.m., $12. Caleb Henry & the Customs, Mind Monogram, Super City, The Flusters, Bird Concerns, Sat., March 17, 8 p.m., $12. Natalie Cressman & Brasiliense, The Tyler Bank Band, Dusty Bo, Christopher Gundy, Sun., March 18, 7 p.m., $12. Hunnypot, every other Monday, 7 p.m., free. Jim Priest, Jordan Renzi, Peter DiStefano, Tue., March 20, 8 p.m., $8. Ghost Light, The Alpine Camp, Wed., March 21, 8 p.m., $12.

MOLLY MALONE'S: 575 S. Fairfax Ave., L.A. James Caruthers, Stefani Scovolo, Fri., March 16, 8 & 9 p.m., TBA. St. Patrick's Day, with The Doorknockers, Talkback, Howln Wake, Ken O'Malley, Sat., March 17, 1 p.m.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Mammo Gold: The Anti-St. Patrick's Day, with Julia Jaye, Lara FM, Suez, Remy Marc., Sat., March 17, 8 p.m., $15. Superfruit, Sun., March 18, 8 p.m., $20. Gepe, Mon., March 19, 7:30 p.m., $15. Natalie Prass, Jackie Cohen, Tue., March 20, 7 p.m., $15. The Naked & Famous, Zander Hawley, Wed., March 21, 8 p.m., $40. SonReal, Davie, Thu., March 22, 8 p.m., $15-$85.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. Oh Sees, Prettiest Eyes, Fri., March 16, 9 p.m., $26. The Sunday Band, Sundays, 7:30 p.m., free.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach. The Ching Gators, David Stucken, Sat., March 17, 9:30 p.m., $5.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Aaron Deily, Mondays, 9 p.m., free.

RESIDENT: 428 S. Hewitt St., L.A. Gary Wilson, Sun., March 18, 8 p.m., $10. Shopping, Wed., March 21, 8 p.m., $13. Lola Marsh, Thu., March 22, 8 p.m., $15 (see Music Pick).

THE ROSE: 245 E. Green St., Pasadena. Yachtley Crew, Fri., March 16, 9:30 p.m., $19.50. Jim Messina, Sat., March 17, 9 p.m., $28-$44. Yachtley Crew, Thu., March 22, 10 p.m., $10.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Murs, EOTR, Fri., March 16, 9 p.m., $25 (see Music Pick). Taylor Bennett, Sun., March 18, 8 p.m., $20-$50. Craig David, Tue., March 20, 8 p.m., $25.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Mark Farina, Idean & Nasser, Fri., March 16, 9 p.m., $30 - $35. Hollywood U2, Sat., March 17, 8 p.m., $15. Cindy Alexander, Colin Devlin, Scout Durwood, Kristen Key, Sun., March 18, 6:30 p.m., $10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Pluto the Planet, Wed., March 21, 8 p.m., $10.

THE SMELL: 247 S. Main St., L.A. Steve, Street Play, Cotown, Roger Hallaway, Fri., March 16, 9 p.m., $5. Bedroom, Thu., March 22, 9 p.m., $5.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., L.A. Saint Barthe, Tue., March 20, 9:30 p.m., $12.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Hirie, Fri., March 16, 8 p.m., $16. Knocked Loose, Sat., March 17, 7:30 p.m., $16. Ought, Mon., March 19, 8 p.m., $16. Lucy Dacus, And the Kids, Thu., March 22, 9 p.m., $18.

TOM BERGIN'S TAVERN: 840 S. Fairfax Ave., L.A. St. Patrick's Day, with DJ Tracer, Sat., March 17, 11 a.m.-midnight.

TRIP: 2101 Lincoln Blvd., Santa Monica. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., $5.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. The Psychedelic Furs, Fri., March 16, 8 p.m., $47. Donavon Frankenreiter, Sat., March 17, 8 p.m., $27. Sorority Noise, Thu., March 22, 7 p.m., $20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Lil Wop & Chxpo, Lvcid, Miles Hii, Pumpkin VVS, Thu., March 22, 7:30 p.m., $20; Royal Thunder, Pinkish Black, Glaare, Thu., March 22, 8 p.m., $15 (see Music Pick); Lamont, Thu., March 22, 8:30 p.m.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Maiden USA, Motorbreath, Fri., March 16, 7:30 p.m. Wacken Metal Battle, with bands TBA, Sat., March 17, 8 p.m. The Sunset Jam, Mondays, 7:30 p.m., free.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Hollywood Roses, Sat., March 17, 8 p.m. Fracture, Society 1, Heaven Below, Skinmask, Killing 4, Mon., March 19, 8 p.m. Jyrki 69, MGT, Wed., March 21, 8 p.m. Dirkschneider, Thu., March 22, 7 p.m., TBA.

ZEBULON: 2478 Fletcher Dr., L.A. Phew, Bana Haffar, Nour Mobarak, Ang Wilson, Pauline Lay, Sun., March 18, 9 p.m., $20 (see Music Pick). Xylouris White, Jess Cornelius, Mon., March 19, 9 p.m., free.

—Falling James

JAZZ & BLUES

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Jeff Lorber, March 16-17, 9:30 p.m., $25. Oui'3, Sun., March 18, 8 & 10 p.m., $15. The Vivino Brothers' All-Star Blues Band, Wed., March 21, 9:30 p.m., $15. Doug Webb, Thu., March 22, 9:30 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Sinne Eeg, Larry Goldings, Fri., March 16, 9 p.m., $20. Anthony Fung, Sat., March 17, 9 p.m., $15. James Lewis, Sun., March 18, 9 p.m. Samantha Boshnack, Mon., March 19, 9 p.m. Kim Richmond, Kimberly Ford, Tue., March 20, 9 p.m. Sarah Charles, Wed., March 21, 9 p.m. Melodies From Melodia, with Artyom Manukyan, Mika Mutti, Renato Piau and others, Thu., March 22, 9 p.m., $20.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Miki Howard, March 16-17, 8:30 p.m. Kevin O'Neal, Wed., March 21, 8:30 p.m., $42 & up. Frank McComb, Thu., March 22, 8:30 p.m.

COLOMBO'S ITALIAN STEAKHOUSE & JAZZ CLUB: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30 p.m., free. Ernie Draffen, Saturdays, 5:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Trifecta, Thursdays, 7 p.m., free.

DESERT ROSE: 1700 Hillhurst Ave., L.A. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Greg Fishman Quintet, Sat., March 17, 11 a.m.-2:30 p.m., free. The Matt Gordy Sextet, Sun., March 18, 11 a.m.-3 p.m., free. The Joe Santa Maria Quintet, Wed., March 21, 6-9 p.m., free.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free.

THE SMOKEHOUSE RESTAURANT: 4420 W. Lakeside Dr., Burbank. Riva & Old Midnight, Thu., March 22, 6-9 p.m., free.

THE TOWNHOUSE: 52 Windward Ave., Venice. Mocky & the Überjazz All-Stars, with Miguel Atwood-Ferguson, Pegasus Warning, Nia Andrews, Mark de Clive-Lowe and others, Mon., March 19, 8 p.m., free.

TUNING FORK: 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 8:30 p.m., free.

URBAN PRESS WINERY: 316 N. San Fernando Blvd., Burbank. Dena Michals, Fri., March 16, 8 p.m. The Greg Poree Trio, Sat., March 17, 8 p.m.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. TriTone Asylum, Fri., March 16, 7:30 p.m., $20. Brighton Thomas, Sat., March 17, 7:30 p.m., $20. Lauren Mitchell, Tue., March 20, 7:30 p.m., $20 & up.

THE WORLD STAGE: 4321 Degnan Blvd., L.A. Ralph Moore, Fri., March 16, 9 p.m., $20. Ladies Love Laughter, Sat., March 17, 9 p.m., $10.

—Falling James

LA WEEKLY PRESENTS

SUNDAY, APRIL 22, 2018



46TH ANNIVERSARY PARTY IN THE PARKING LOT FEAT.

LYNCH MOB

FASTER PUSSYCAT

ROUGH CUTT

RHINO BUCKET

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COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Jim Kweskin, Sat., March 17, 8 p.m., $20. Ed Munter, Sun., March 18, 8 p.m., $4.
BRENNAN'S PUB: 4089 Lincoln Blvd., Marina del Rey. St. Patrick's Day, with musicians TBA, Sat., March 17, 6-2 a.m., free.
THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Honey Buckets, Groovy Rednecks, Talkin' Treason, Sat., March 17, 9:30 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free.
FINN MCCOOL'S: 2702 Main St., Santa Monica. The Lads, The Highland Ramblers, The Brilliant Gypsies, Sat., March 17, noon. Ken O'Malley, Tue., March 20, 8 p.m. Jessica Ash, Wed., March 21, 8 p.m.
IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Ken O'Malley & the Twilight Lords, Fri., March 16, 8 p.m. St. Patrick's Day, with musicians TBA, Sat., March 17, 8 a.m., $10. Acoustic Jam, Tuesdays, 8 p.m., free. Queen Cake, Wed., March 21, 8 p.m. Bleeding Harp, Thu., March 22, 8 p.m.



JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Jack Brand & the BC Riders, Fri., March 16, 9 p.m. The Messaround, with Go Betty Go, Tracy Dawn, Azalia Snail, Talkin' Treason, Susie Glaze, Lawrence Lebo, The Dick & Jane Family Orchestra, Nadia Lanfranconi, The Walker Brigade, Sun., March 18, 6-11 p.m., free.
O'BRIEN'S: 2226 Wilshire Blvd., Santa Monica. Irish Music Session, Sundays, 8 p.m.
SAGEBRUSH CANTINA: 23527 Calabasas Rd., Calabasas. St. Patrick's Day, with musicians TBA, Sat., March 17, noon, free.

—Falling James

DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd., L.A. Bonnie x Clyde, Fri., March 16, 10 p.m., $20-$90.
AVALON HOLLYWOOD: 1735 Vine St., L.A. TigerHeat, Thursdays, 10 p.m., $5.
EASTSIDE SHOWROOM: 1300 S. Brand Blvd., Glendale. Friends in Low Places, with DJ Matt Farber, DJ Ray Bowen, Wednesdays, 9 p.m., free. Procedure, Thursdays, 8 p.m., free.
THE ECHO: 1822 W. Sunset Blvd., L.A. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-$5.
ELEVATE LOUNGE: 811 Wilshire Blvd., L.A. Remix Fridays, Fridays, 10 p.m. Sultry Saturdays, Saturdays.
EXCHANGE L.A.: 618 S. Spring St., L.A. Oliver Heldens, Le Youth, Niko the Kid, Fri., March 16, 10 p.m., $25-$100. Com Truise, Sat., March 17, 10 p.m., $15-$90.
41 OCEAN: 1541 Ocean Ave., Santa Monica. St. Paddy's Day & Night, with Mark Chill, DJCJ, DJ Dik, Sat., March 17, 2 p.m.-2 a.m., free.
GOLD DIGGERS: 5632 Santa Monica Blvd., L.A. Lady Millionaire, third Saturday of every month, 10 p.m.-2 a.m. Thru April 21, free.
LE JARDIN: 1430 N. Cahuenga Blvd., L.A. Marques Wyatt, Nico Stojan, Tim Green, Lonely Boy, Sat., March 17, 2 p.m.-2 a.m., $23-$50.
LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m. Peppaseed, with DJ Crooks, Fri., March 16, 10 p.m. Bootie L.A., Saturdays, 10 p.m., $5 & $10. Stevie: Hot New Soul Dance Party, Tue., March 20, 9 p.m., free.





MAL'S BAR: 2331 S. Hill St., L.A. Moz Disco, with Alex Transistor, Nelson Rome, Lissy Suede, Sat., March 17.
UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Mac Ayres, Psalm, Cehryl, Fri., March 16, 9 p.m., $15; Vibes The Live DJ Game Show, Fri., March 16, 10 p.m. Circoloco, Sat., March 17, 10 p.m. Goths Gone Wild, with Zanye East., Tue., March 20, 10 p.m.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MARCH 16

ASAP FERG: With Denzel Curry, IDK, 9 p.m. The Novo.
AWOLNATION: With Nothing but Thieves, 7 p.m., $31.75-$36.75. The Wiltern, 3790 Wilshire Blvd., L.A.
GO **BUDDY GUY:** 8 p.m., $30-$65. The Granada Theatre, 1214 State St., Santa Barbara.
DEL FUEGO Y LA MEMORIA: With flamenco dancers Rosario Montoya and Natalia Delmar, backed by musicians Juanilloro de Jerez, El Quini and Raul Vicente, 8 p.m. El Portal Theatre, 5269 Lankershim Blvd.
EMANCIPATOR ENSEMBLE: With Little People, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.
FOUR TET: 8 p.m., $35. Hollywood Forever Cemetery.
GO **GABY MORENO:** With Rosby, 8 p.m., $30. El Rey Theatre, 5515 Wilshire Blvd., L.A. See Music Pick.
HEART FOR THE HOMELESS: With Crane, 1 AMVRKA, Xuitcasecity, Melanie Iglesias, 8 p.m., $15. Globe Theatre, 740 S. Broadway, L.A.

SATURDAY, MARCH 17

CELTIC SPIRIT & EILEEN IVERS: 8 p.m., $26-$165. Long Beach Terrace Theater, 300 E. Ocean Blvd.
FLOGGING MOLLY: 8 p.m. Hollywood Palladium.
FOUR TET: 8 p.m., $35. Hollywood Forever Cemetery.
JOHN MCEUEN: 7:30 p.m., $44. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd.
GO **LOS LOBOS:** 8 p.m., $36-$61. Fred Kavli Theatre, 2100 E. Thousand Oaks Blvd.
PANCHO BARRAZA: 8 p.m. Microsoft Theater.
GO **RHYE:** With Boulevards, 8 p.m. The Orpheum Theatre, 842 S. Broadway, L.A. See Music Pick.
RICHARD BONA & MANDEKAN CUBANO: With Alfredo Rodríguez, 7:30 p.m., $45 & up. The Broad Stage.
ST. PATTY'S DAY BOAT CRUISE: 10 p.m. Aquarium of the Pacific, 100 Aquarium Way, Long Beach.
TAYLOR MAC: 6 p.m. The Theatre at Ace Hotel.
WATAIN: With Destroyer 666, Degial, 8:30 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.
WE CAME AS ROMANS: With The Plot in You, Oceans Ate Alaska, 6:45 p.m. El Rey Theatre.
WILLIE K: 2 p.m., $47. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier.

SUNDAY, MARCH 18

BRIA SKONBERG: 7:30 p.m., $39. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd.
HOLLYWOOD CARES: With Yachtley Crew, Peter Beckett, Elliot Lurie, hosts Joe Mantegna and Lou Diamond Phillips, 4 p.m., free-$250. Avalon Hollywood, 1735 Vine St., L.A.
JACK JOHNSON, BEN HARPER: With ALO, 6 p.m., $70-$204.50. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.
GO **KXLU FEST IV:** With Mndsgn, Sextile, Band Aparte, Wild Wing, Pinky Pinky, on Lawton Plaza, 12-6 p.m., free. Loyola Marymount University, 1 LMU Dr., L.A. See Music Pick.
OPIUM MOON: 7 p.m., $20. Temple Israel of Hollywood, 7300 Hollywood Blvd., L.A.

MONDAY, MARCH 19

THE GLENN MILLER ORCHESTRA: 7 p.m., $25-$35. West Ranch High School, 26255 W. Valencia Blvd.
GO **WOLF ALICE:** With The Big Pink, 8 p.m., $23.50. The Mayan, 1038 S. Hill St., L.A. See Music Pick.

TUESDAY, MARCH 20

AJR: 6:30 p.m., $22.50. The Belasco Theater.
GO **CORNELIUS:** 9 p.m. The Fonda Theatre.

WEDNESDAY, MARCH 21

LIL XAN: 8 p.m. The Novo by Microsoft.
THE NIGHT GAME: With The Band Camino, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.
PHILLIP PHILLIPS: With Ballroom Thieves, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

THURSDAY, MARCH 22

THE DECEMBERISTS: With Eleanor Friedberger, 9 p.m. Fox Theater Pomona, 301 S. Garey Ave., Pomona.
INSANE CLOWN POSSE: With Attila., 6 p.m., $35. The Regent Theater, 448 S. Main St., L.A.
OMER ADAM: 8:30 p.m., $85. Saban Theatre.
TAYLOR MAC: 6 p.m. The Theatre at Ace Hotel.
THIRDSTORY: 7 p.m., $25. The Belasco Theater.

—Falling James

CLASSICAL & NEW MUSIC

THE CITY OF ANGELS SAXOPHONE QUARTET: The group jazzes up tunes by J.S. Bach, Leonard Bernstein, Percy Granger, Dave Brubeck, Maurice Ravel and others, Sun., March 18, 4 p.m., free. St. James Presbyterian Church, 19414 Ventura Blvd., Tarzana.
CON GIOIA EARLY MUSIC ENSEMBLE: The local baroque quintet delves into the works of Francois Couperin, Sat., March 17, 7 p.m., $30. Boston Court, 70 N. Mentor Ave., Pasadena.
THE ENLIGHTENMENT MUSIC SERIES: Artistic director/violinist Marina Manukian parcels out J.S. Bach's Brandenburg Concerto, No. 4; and orchestral overtures by Georg Philipp Telemann, Sat., March 17, 7:30 p.m., free. First Presbyterian Church of Burbank, 521 E. Olive Ave., Burbank.
GO ***THE INVENTION OF MOREL*:** Long Beach Opera presents the local premiere of Police drummer Stewart Copeland and librettist Jonathan Moore's opera, which is based on Adolfo Bioy Casares' time-shifting novel *La invención de Morel*, Sat., March 17, 7:30 p.m.; Sat., March 24, 7:30 p.m.; Sun., March 25, 2:30 p.m., $49-$150. The Beverly O'Neill Theater, 300 E. Ocean Blvd., Long Beach Convention & Entertainment Center, Long Beach. See Culture.
KONTRAPUNKTUS: The ensemble alternates selections by Baroque composers Johann Sebastian Bach and Arcangelo Corelli with new music from Mark Moya, Sat., March 17, 8 p.m., free. Our Lady of Refuge, 5195 Stearns St., Long Beach.
GO **L.A. CHAMBER ORCHESTRA:** Former longtime LACO music director Jeffrey Kahane returns as conductor laureate to hand down Respighi's *Three Botticelli Pictures*; Haydn's Symphony No. 99 in E-flat major; and the West Coast premiere of Pierre Jalbert's Violin Concerto, which spotlights LACO concertmaster Margaret Batjer, Sat., March 17, 8 p.m., $27-$124. Alex Theatre, 216 N. Brand Blvd., Glendale. Sun., March 18, 7 p.m., $27-$124. UCLA, Royce Hall, 340 Royce Dr., Westwood.
GO **L.A. MASTER CHORALE:** Grant Gershon conducts Orlando di Lasso's a cappella epic *Lagrime di San Pietro*, in a production directed by Peter Sellars, Sat., March 17, 8 p.m., $20-$100. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.
GO **L.A. PHILHARMONIC:** Swedish conductor Herbert Blomstedt waves his wand over a pair of second symphonies by Beethoven and Sibelius, Fri., March 16, 8 p.m.; Sat., March 17, 2 p.m.; Sun., March 18, 2 p.m. Mezzo-soprano Janelle DeStefano calls to life composer Dan Welcher's adaptation of Pablo Neruda's *Abeja Blanca*; percussionists Joseph Pereira and Steven Schick hammer home Bela Bartók's Sonata for Two Pianos & Percussion; and pianists Joanne Pearce Martin, Hiroyo Hatsuyama and Richard Valitutto converge on Franz Schubert's Piano Trio in B-flat major, D. 898, Tue., March 20, 8 p.m. Concertmaster Martin Chalifour waxes eloquent on Max Bruch's Violin Concerto No. 1 in G minor, Op. 26, which French conductor Lionel Bringuier frames with Johannes Brahms' Tragic Overture, Op. 81, and Antonín Dvorák's Eighth Symphony, Thu., March 22, 8 p.m.; Sat., March 24, 8 p.m.; Sun., March 25, 2 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.
THE L.A. MASTER SINGERS: Sat., March 17, 7:30 p.m. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., L.A.
THE MANA SAXOPHONE TRIO: The saxophonists blow up selections by Danny Clay, Gabriel José Bolaños Chamoro, Jay Derderian, Andrew Cote, Olivia Kieffer and Marc Mellits, Fri., March 16, 8 p.m., $30. Boston Court, 70 N. Mentor Ave., Pasadena.
MESTO: Conductor Nabil Azzam leads vocalists Suzanna Guzmán, Woroud, Maurice Raad and Ayman Tayseer through a piece by Thomas Pasatieri and José Montoya, Sat., March 17, 7 p.m., $60.

Schoenberg Hall, UCLA, 445 Charles E. Young Drive.

NANCY FIERRO: The pianist uncovers selections by Lili Boulanger, Cecile Chaminade and Claude Debussy as part of the Glendale Noon Concerts series, Wed., March 21, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A.

NEIGHBORHOOD CHAMBER MUSIC CONCERT: Juan Felipe Molano conducts members of L.A. Philharmonic and Youth Orchestra L.A. through sections from Brahms' String Quintet No. 2 in G major, Sun., March 18, 6:30 p.m., free. First Congregational Church of Los Angeles, 540 S. Commonwealth Ave.

GO ***ORPHEUS & EURYDICE:*** Christoph Willibald Gluck's operatic Greek myth resurfaces in an L.A. Opera presentation directed by choreographer John Neumeier, which features dancers from Joffrey Ballet, Sun., March 18, 2 p.m.; Wed., March 21, 7:30 p.m.; Sat., March 24, 7:30 p.m.; Sun., March 25, 2 p.m., $20-$300. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A. See GoLA.

PACIFIC SYMPHONY: Violinist Pinchas Zukerman springs forward with Mozart's Violin Concerto No. 3, and Carl St.Clair conducts Ravel's *Daphnis and Chloe*, Suite No. 2, and Mussorgsky/Ravel's *Pictures at an Exhibition*, March 16-17, 8 p.m., $25 & up. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr.

GO **POLYTOPE:** L.A. composer Daniel Corral pulls back the curtain on the world premiere of a microtonal MIDI work described as "somewhere between a string quartet, Kraftwerk, James Turrell and an Indonesian dhalang," as part of Microfest, Sun., March 18, 8 p.m., $15. Automata, 504 Chung King Court, L.A.

ROSE BEATTIE: The mezzo-soprano performs a recital with accompaniment by pianist Inga Kapouler Gartner and guitarist Kenton Youngstrom, Sat., March 17, 8 p.m., free. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave., L.A.

GO **STEVEN VANHAUWAERT:** The Belgian pianist focuses his "Mental Energy" on a trio of 20th-century works: Iannis Xenakis' *Psappha*, Olivier Messiaen's Quatre études de rhythm, and Jean Barraqué's Piano Sonata, Sat., March 17, 8 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

UCLA PHILHARMONIA: Neal Stulberg conducts Mahler's Fifth Symphony, Sun., March 18, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., L.A.

THE VOGLER QUARTET: The German band unfurls Debussy's String Quartet No. 1 before welcoming Canadian pianist Ian Parker to sit in for a spell on Robert Schumann's Piano Quintet No. 1, Sun., March 18, 2 & 4 p.m., $75 & $85. The Mountain Mermaid, 20421 Callon Dr., Topanga Canyon.

GO **WILD UP:** The local chamber ensemble explores selections by avant-garde composers Arthur Jarvinen, Julius Eastman, Meredith Monk and Alexander Scriabin, Sat., March 17, 7:30 p.m., $25-$75. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

ZURICH CHAMBER ORCHESTRA: British violinist Daniel Hope directs the Swiss band through Vivaldi's *The Four Seasons*, followed by Max Richter's electronica-laced adaptation, *Four Seasons Recomposed*, Wed., March 21, 8 p.m. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.

—Falling James

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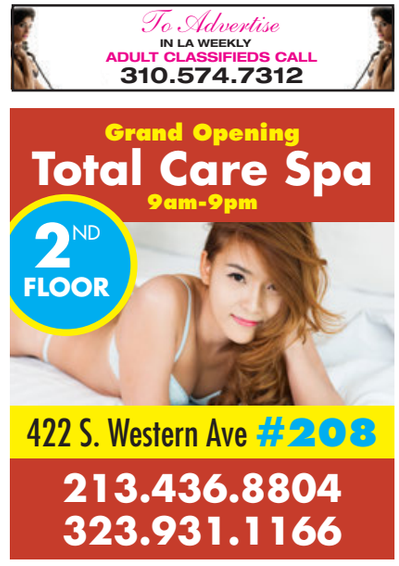
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