

LAWEEKLY[®]

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WELCOME TO PURGATORY

TIJUANA IS THE ABRUPT HOME OF THOUSANDS OF RECENTLY DEPORTED PEOPLE. YEARNING TO GET BACK TO THEIR FAMILIES — AND WITH FEW TIES TO THEIR BIRTH COUNTRY — THEY'RE UNABLE TO MOVE ON

BY JASON MCGAHAN

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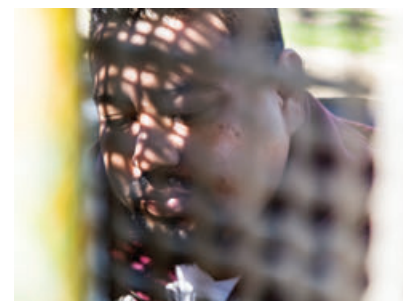
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**CONTENTS //****EAT & DRINK...15**Kismet in Los Feliz targets your pleasure receptors and your wallet. **BY BESHA RODELL.****GO LA...21**

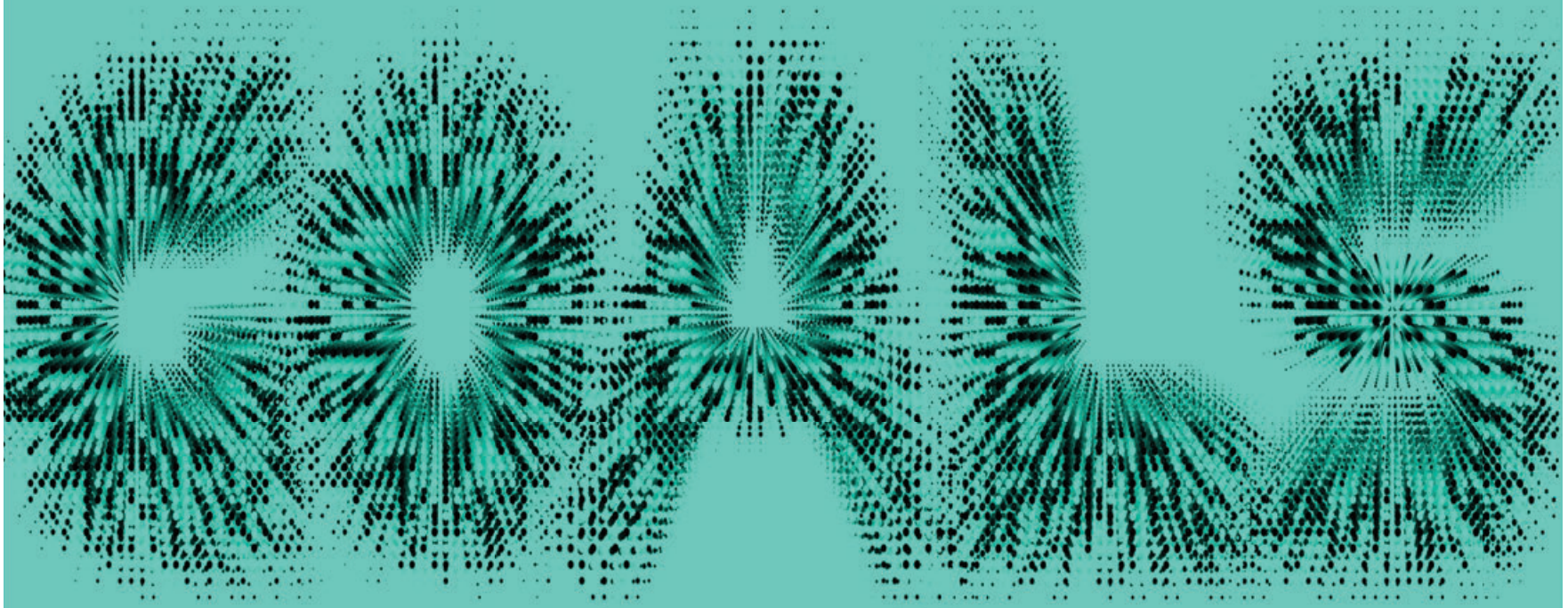
A punk-rock satire website takes the stage, Dan Savage brings sexy short films downtown, leather daddies take back Silver Lake and more to do and see in L.A. this week.

CULTURE...24Painter Kerry James Marshall brings beautiful blackness into a traditionally white space. **BY CATHERINE WOMACK.** In ART PICKS, a sound artist tells stories about coyotes, and a menacing skeleton rides into the Hammer. In STAGE, a black comedy about dueling fails to pull the trigger and Antaeus christens its new digs with *Cat on a Hot Tin Roof*.**FILM...30****APRIL WOLFE** talks to director Oz Perkins and his composer brother Elvis Perkins about their new film, *The Blackcoat's**Daughter*, and **MICHAEL NORDINE** revisits *Donnie Darko*, plus *I Called Him Morgan* and other movies **OPENING THIS WEEK**, and **YOUR WEEKLY MOVIE TO-DO LIST**.**MUSIC...35**Four female rockers tell **BRETT CALLWOOD** what the music industry was like for women at the height of hair metal, and **HENRY ROLLINS** has some choice words for Trump and his team. Plus: listings for **ROCK & POP, JAZZ & CLASSICAL** and more.**ADVERTISING****CLASSIFIED...50****EMPLOYMENT...50****REAL ESTATE/****RENTALS...50****BULLETIN BOARD...51****ON THE COVER:**
PHOTOGRAPHY BY TED SOQUI**WELCOME TO PURGATORY ... 7**

Tijuana is the abrupt home of thousands of recently deported people. Yearning to get back to their families — and with few ties to their birth country — they're unable to move on.

BY JASON MCGAHAN.

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WELCOME TO PURGATORY

BY JASON MCGAHAN • PHOTOGRAPHY BY TED SOQUI

Nighttime at Tijuana's rusty border fence, which extends into the Pacific Ocean

José Mares had arrived to work five minutes early one morning in February when four men in street clothes grabbed him in the parking lot. He was mere feet from the shop entrance, a hot coffee and Egg McMuffin in hand. One of the men was wearing a bulletproof vest underneath his shirt. Mares sensed he was being arrested. He didn't know the reason for it, but he didn't resist.

One of the men showed a badge. They were federal agents from U.S. Immigration and Customs Enforcement. They put him in the back seat of a Chevy van. "Step into my office," he remembers one of them saying. This all went down in front of the Lancaster tire shop where Mares had worked for three years, rising through the ranks from tire changer to salesman.

From his seat in the van, Mares could see his 18-year-old daughter, Desiree Mares, backing the car out of the space where he had just parked it. Mares is a single dad, and he and

his daughter often shared the family car in the mornings. He would ride with her to the tire shop, then she would head to her part-time job at the mall. Desiree hadn't seen what happened. Mares watched her drive away.

The agents took him 90 miles away to Camarillo, driving in convoy with two other vehicles to a holding center for migrants with outstanding removal orders. Mares noticed large binoculars on the front seat. The agents had had eyes on him for days, they told him. One of them asked why he took an unusual route to work that morning, seeming to insinuate Mares had discovered the agents and was preparing to flee. Mares told them he had run out of coffee that morning and had to stop at McDonald's.

The agents knew where he lived, they knew where he worked, they knew his daily routine and what route he took to work. "They were watching me," he says, "like I threatened to kill the president or something."

They put him in a cell in Camarillo, where he used his one phone call to reach Desiree. He had raised her on his own since she was 4. She is his only child and calls him her best friend. There was hardly time for him to react to being separated from her. Two hours after landing in Camarillo, he

was moved to downtown L.A. An hour later, he was in Santa Ana. He was over the border by nightfall.

Mares tells the story sitting at the edge of a bed in Tijuana, sunlight streaking in the open door, in a room he jokes is the size of a prison cell. He has lined the window pane in the hallway with undershorts and socks he's rinsed in the bathroom sink. Through the window the sun descends over the horizon of hovel-dotted canyons to the southwest.

Mares is indifferent to the arid landscape. He says he still has dreams in which he is selling tires in Lancaster, still wakes up in this room expecting to be in his bed at home. Having lived in the United States since he was 8, he finds the suddenness of being uprooted and plopped in Tijuana overwhelming. He rarely leaves his room at the Hotel Salazar.

Mexico is where he was born, but his connection to the nation is remote. His parents live in the United States, and his daughter was born there. After he arrived in Tijuana, she bought him a cellphone plan with unlimited international talk and data, and the phone is rarely out of his hand. He and his girlfriend in Lancaster talk for hours a day. All she or anyone else back home wants to do is talk talk talk, he says. He has to charge the phone three times a day. **(8 »**

» 7) “To me, this is a nightmare,” he says. “You get taken away from everything you care about, your loved ones, everything. That’s the only way I can describe it — it’s a nightmare.”

The feeling of desperation is what drove him to try to sneak back in.

A week after he was deported, Mares climbed over the border fence and ran. He chose a place where the fence crosses through a busy part of the city. A stranger he met on the street recommended the spot, and passers-by gave him a boost over the top.

When he landed on the other side, he saw one of the omnipresent white Chevy Suburbs of U.S. Border Patrol already approaching. Every local in Tijuana will tell you the border is impregnable at any point within the city limits, with its electronic sensors, video surveillance and ubiquitous patrols.



Deportee José Mares at Hotel Salazar in Tijuana

When Mares started to run, he found his feet sinking into the soft surface of dirt that had been road-graded. He says it felt like he was running in sand. He tripped in the exertion and landed awkwardly on his left wrist, the impact causing the elbow to dislocate.

Today his elbow sticks out from his side at an obtuse, painful-looking angle. He says he isn’t sure it was reset properly at the San Diego hospital where he was taken after he was caught. It took the ER doctors three tries and an operation to finally pop it back in place, he says. A pair of Border Patrol agents stood guard in shifts at his bedside.

It might be broken for all he knows. Despite his daughter’s urging, Mares hasn’t had the energy to go to a medical clinic. He hasn’t the strength in his left arm to do a push-up. Yet he says he thinks about making another run at the fence, beating the odds, risking a stint in federal prison if he is caught again. He doesn’t want to be in jail, but he says he also can’t allow the reality of his purgatory to sink in. “I don’t want to get comfortable here,” he says. “This is not home. I don’t want to feel like this is home. It’s not home.”

His cellphone, facedown on the bed, pings three times in rapid succession. Another missed call.

José Mares was one of 161 undocumented immigrants netted in the L.A. sweeps that ICE conducted in early February, the first significant enforcement surge of the Trump

presidency. The sweeps were part of a nationally coordinated surge of 680 arrests in 11 states. Yet it was not the size of the raid that’s notable but, rather, how abruptly ICE had jettisoned the “felons not families” removal guidelines established by President Obama.

Trump appeared to endorse the sweeps a few days after Mares was deported, tweeting: “The crackdown on illegal criminals is merely the keeping of my campaign promise. Gang members, drug dealers & others are being removed!” It is the “others” he mentions

“THE FIRST SIX MONTHS ARE THE TOUGHEST. EVERYTHING YOU KNEW IS COMPLETELY GONE. A LOT OF PEOPLE BREAK.” —JOSÉ ARCE, WHO RUNS NO MERCY TATTOOS IN TIJUANA

mont the same morning Mares was taken into custody. Guerrero, 46, was on his way to a work-release program washing patrol cars and taking out the trash at the Women’s Jail, his sentence for a DUI in 2015. After living in L.A. for more than half his life, he was deported in painter’s pants and work boots with \$20 in his wallet. He and Mares met in the van to the border; the old woman who runs the Salazar agreed to let him sleep on the floor in Mares’ room in exchange for doing odd jobs in the hotel.



Tattoo artist José Arce at work in his Tijuana shop

that most concern advocates for immigrant rights.

ICE under Trump is going after low-hanging fruit, migrants with final orders of removal for a petty misdemeanor offense, according to lawyers who work with the recently deported in Tijuana. Last month, the Department of Homeland Security issued new immigration enforcement guidelines that make a priority of following no priorities. The guidelines call for hiring 10,000 additional enforcement agents, increasing the holding capacity at detention centers and reactivating a program that deputizes local law enforcement to help make immigration arrests.

Since 2014, ICE has instructed field agents and directors to prioritize the removal of migrants who pose a threat to public safety: active participants in street gangs, violent felons, people with significant charges such as drug dealing, child molestation, spousal battery or illegal possession of a firearm. It is therefore a significant break from past practices for someone like Mares to become a priority for removal, much less the target of a surveillance operation. His criminal record consists of a single, 17-year-old charge for drug possession; he has lived nearly his entire life in the United States; and he is the father of a high school student.

A mild-mannered insulation worker named José Armando Guerrero was picked up by ICE agents outside his house in West-

“I’m lost here,” Guerrero says. “I don’t know where I am.”

Guerrero says the detention center in Santa Ana was filled with construction workers, men caked in paint or dirt, picked up by federal agents when they went to meet probation officers or comply with work-release programs. Others were inadvertently colared, giving themselves up at home when agents came to the door looking for someone else. “Trump says he’s up there removing criminals,” Guerrero says. “I was working. I’m not a criminal.”

José Arce runs No Mercy Tattoos, a shop on Avenida Revolución mere blocks from the border in Zona Centro, the heart of Tijuana. The bustling strip of storefronts is the first stop for many deportees newly arrived in Tijuana. Crowds of them float past the window. Most of them don’t know Tijuana from Tennessee, so they’ll ask whoever they might be meeting to find them on Revolución.

At a glance, Arce can tell who is who.

The ones in the standard-issue white sweats and cloth sneakers were inmates in federal detention on the other side. They haven’t been in Tijuana long enough to get a hand-me-down sweatshirt from the bin at one of the migrant shelters. It is the clothing Arce was wearing when he was deported here for the last time seven years ago.

The ones in street clothes are the hard-luck, workmen types, toting their paperwork

in the paper bags they got from ICE. Once in a while one of them will come inside and ask for the phone to call a friend. They’ll tell whoever it is on the other end what happened — Arce overhears many such conversations, and he says the most heartbreaking ones usually start with an event as banal as a broken taillight.

“It just shows you how simple it is to get deported,” he says.

No matter the circumstances of their arrival, he says, every deportee faces the same nightmare. “The first six months are the toughest,” he says. “Everything you knew is completely gone. A lot of people break.”

“You have to keep busy, keep your mind occupied, make a bit of money.”

It was 9 p.m. in early March, and Arce talked over the drone and groan of the magnum needle in his right hand. Effortlessly,

he shaded the upper-arm tattoo of his last customer of the day. The images of a compass and an antique pocket watch grew more life-like at every pass.

Operators of migrant shelters in Tijuana estimate that as many as 70 percent of deportees will attempt to re-enter the United States after they are deported. Illegal re-entry is a federal offense, and migrants who are caught in the attempt can be sentenced to as many as six years in prison. Arce knows this firsthand. The last time he tried sneaking in, he was caught and did three years at Taft Correctional Institution.

Arce has three children living in the United States. After the stint in Taft, his 18-year-old daughter, Destinee, of Bell Gardens, convinced him to stay in Tijuana. “She told me, ‘I’d rather go see you there than behind bars,’” he says. “That kind of hit me.” He has Destinee’s name tattooed in calligraphy like a lamb-chop sideburn down the right side of his jaw.

He has the name of his 11-year-old daughter, Yelenia, tattooed on his forearm and that of his 10-year-old son, “Panchito,” tattooed on his hand. Tattoos of a black rose and a vintage tattoo machine cover the sides of his neck.

Arce took the name No Mercy from the graffiti crew he was part of during his wayward youth at 54th and Main, in South L.A. He lived most of his life in the United States without papers and studied the style known as fine-line tattoos, popular- (11)

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» 8) ized by the artist “Pint” at a studio in Lynwood. Arce says he first made a name for himself in L.A. at a popular tattoo booth at the Alameda swap meet. He also got into trouble, joined a gang and amassed a rap sheet that made him a priority for removal after he’d finished a sentence for illegal possession of a firearm.

He is the rare deportee who becomes a successful entrepreneur in Tijuana, and he says it began the day he lost interest in going back to L.A. “Now I wouldn’t go back. I don’t have the slightest interest in going back,” he says. He credits his brother in Mexico for giving him the few thousand dollars he needed to start his business.

Like everyone else in Tijuana, Arce foresees a calamity in Donald Trump’s pledge to deport millions to Mexico. “I think it’s going to get chaotic. The city’s already growing as it

has transformed her in four weeks, in her own estimation, from a sheltered American teenager to the family breadwinner.

One afternoon in March, she was in line at the mechanic to pay for the inspection of the family car. She has already transferred the bills and the lease on the house to her name. For extra income, she rented the spare bedroom to a couple who are friends of her father.

Within a week after her dad was deported, Desiree quit her final year of high school and increased her hours to nearly 40 a week at the store where she earns minimum wage. “I had to be able to pay the bills and pay rent,” she says. “I can’t really focus on school right now.”

A 2014 report by the Migration Policy Institute estimates that 489,000 children in L.A. County — the highest number of any county in the United States — have at least

He’s my best friend, and I feel like I need him here.” She says that as hard as it is for her, it’s harder for him. “It’s really life-changing to be pulled away from everyone you love in a day, in a matter of seconds.”

Separated from families in the U.S., the deportees reside in Tijuana in a state of purgatory. For those who hold fast to the dream of reuniting with family at all costs, the risks are financial peonage, incarceration and death. For those who give up the hope of going back, Tijuana is the surrogate city, the closest they will get to the family they left behind.

The recently deported walk the streets of Tijuana in search of reputable smugglers. A deportee in one of the men’s shelters says he goes every morning to the Cathedral of Our Lady of Guadalupe to pray and to ask for a sign, not from God but from the coyote perched near the entrance. Every morning so

“They aren’t taking Trump seriously in his promises,” García Lara says.

On weekend mornings at Friendship Park, in the beachy neighborhood of Tijuana, the border patrol unlocks the gate to the secondary fence on the American side, permitting visitors to enter a restricted area the size of a small prison yard and approach the massive steel barrier that separates the two countries.

A remnant of the Nixon era of the 1970s, Friendship Park once was renowned as a place where people who are unable to cross the border can see and touch their exiled loved ones through the fence. The U.S. Department of Homeland Security closed the park in 2009 over security concerns, and when the park reopened three years later, its character had been transformed.

Private contractors had installed the sec-



A woman picnics with her children on one side of the border fence, her husband on the other side. People come to the fence every weekend to see and speak with each other. The protective meshing in the wall is so small that only a pinky finger can make it through. Most of the time it’s the only way people on either side can touch.



is because of all the people getting deported” to Tijuana.

Arce recently joined the board of directors of Al Otro Lado, a binational nonprofit helping deportees deal with the trauma of removal and the trial of family separation. The trick is to get deportees as soon as they arrive, he says, before they slip into the cracks.

Ironically, migrants deported from the United States arrive in Mexico without papers or the ability to work. They can end up homeless, or worse. “These guys get lost in drugs and shit,” Arce says. “That’s why you see these guys on the streets getting high.”

Al Otro Lado is raising money to set up a reception center at the border to give guidance to deportees seeking work permits. The organization wants to be a bridge to employers, to stabilize an unstable population that may soon be entering the city in droves. Volunteer attorneys for the group also work on cases they feel have a chance of reversal in court. One of their clients is José Mares, to whom the attorneys are counseling patience. Most people can never return to the United States after a drug conviction and deportation, and even if it were possible, it would take years.

“This guy José,” Arce says, “is desperate to go back.”

Adult responsibilities have come fast at Desiree Mares. The deportation of her father

one parent who is undocumented. The same study found that 410,000 of these children are U.S. citizens. The effect on a child when a parent is deported can be the same as when a parent is sent to prison. The deportation of a parent diminishes the likelihood that children in the family will graduate from college, increases the likelihood they will enter the criminal justice system and negatively affects how productive the children will be as adults, says Erika Pinheiro, a staff attorney with the Central American Resource Center in L.A. and board member of Al Otro Lado.

“If we don’t do something now in immediate response to the sweeps, we’re going to see a lot more kids in foster care, in juvenile justice and in homeless shelters,” Pinheiro says. “The experience can be overwhelming for them. I would call it an emergency.”

Desiree sends money to support her father and says she is urging him to move out of the hotel and into an apartment, and to see a doctor for a second opinion about his elbow. She says the hardest part is coming to terms with the realization that the separation could be permanent.

“I know he doesn’t want [to accept] it, but it’s something we have to do because he’s not going to come home. I’ve been trying so hard to keep my tears back,” she says. “It’s really, really hard to deal with, it really is. My father’s raised me since I was little.

far, the coyote has averted his gaze, but on the day he makes eye contact and nods, the man is to prepare a bag for departure that night.

The price of the coyote’s services — between \$2,000 and \$5,000 — is lower than the \$10,000 going rate for a fake passport. And the odds of success are better to cross the border on foot on trails through the desert far east of Tijuana (shelter operators say the papers are often poorly made and hardly ever work, but the demand for them persists). The risk is death.

Every shelter operator in Tijuana lives on hair-trigger alert for the start of mass deportations to Tijuana. “The big blow we’ve been expecting hasn’t come yet, but it’s coming,” says Andres Saldaña Tavares, director of the Salvation Army shelter.

Valeria Ruiz, coordinator for Casa del Migrante, the largest migrant shelter in Tijuana, says a gradual rise in the number of deportees has already begun.

José María García Lara, the director of Movimiento Juventud 2000, a shelter adjacent to the red-light district of the Zona Norte, calls the government’s financial support to migrant shelters in Tijuana “completely insufficient.”

Four months after Trump’s election, the government continues to avoid calls for direct investment in care for deportees, according to shelter operators in Tijuana.

ondary fence, giving border agents control over public access from the American side. The border fence is an imposing row of steel beams rising 20 feet above the heads of beachgoers on the Tijuana side. They also welded a dense layer of steel mesh between the bars in the fence. The purpose of the mesh is, as officials say, to prevent visitors from passing contraband through the bars, but its effect on the experience is profound. The gaps in the steel mesh are so tight they obscure the face of the person standing directly across, like the lattice openings in a confessional.

“I remember I came running in the first time,” says Daniel Armendariz, a dual citizen stranded in the United States under the terms of his probation. He has met his wife, Alejandra Quintana, at the fence every Saturday and Sunday for two years. She lives in Tijuana with their two children. “I thought I could kiss my wife again and kiss my kids. To see the caging inside, between the bars, it was heartbreaking.”

On a recent Sunday morning, Armendariz and his wife picnicked at the fence with their 3-year-old daughter and 6-year-old son. Before every visit they buy takeout separately and wait until they are huddled together at the fence to open the boxes. “It’s just our way to be together,” Quintana says.

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>> 11) from the border patrol were parked side by side near the fence. Earlier this year, for the first time in recent memory, the border patrol requested visitors on the U.S. side to show a legal form of identification to enter the fenced-in area, according to Valeria Buelna, program manager for the Border Angels in Tijuana. The group sponsors free legal consultations and events like concerts at the border fence every weekend. She says that since then, hardly anyone has approached from the United States side.

Armendariz is an exception. He says recently in the parking lot he saw an old woman who asked him if border patrol was checking papers. She told him she hadn't seen her son in 10 years and that he was waiting for her at the fence. When Armendariz told her the border patrol was asking for ID, she turned around and went home, leaving her son alone at the fence.

"Look around you, it's totally empty here," Armendariz says. "Everybody is scared."

At a picnic table in the park, César Luna, a young immigration attorney in private practice in San Diego, nods sympathetically to

relative but a film crew from MTV. Muñoz's sister and wife are citizens and free to come across to visit him, but the film producers preferred to interview him through the fence.

For a recent deportee, he is good-humored. Nattily dressed in a stonewashed denim jacket with matching jeans and backward cap, he refers to the Kafka-esque twists of his life since 2015 as "the twilight zone."

Muñoz graduated near the top of his class at Chino High in San Bernardino, not long after then-Gov. Arnold Schwarzenegger vetoed a bill that would have given undocumented students access to public financial assistance to attend California state colleges and universities. He says the circumstances forced him to defer admission to Cal Berkeley. Then, a year before the arrival of the state law that made undocumented immigrants eligible to drive, he was pulled over and charged for driving without a license. The misdemeanor on his record meant his application for Deferred Action for Childhood Arrivals, or DACA, was denied. That triggered his immediate removal.

Having lived in L.A. since he was a tod-



Sunset at the border fence

a white-haired old man sitting across from him. Gesturing toward a stack of timeworn tax returns, the man, Rogelio Díaz De La Cruz, says he paid taxes and worked legally for half a century as a picker in the orange and lemon groves of Escondido. Two years ago, police stopped him for a broken taillight and he lost everything, including a lifetime's worth of Social Security.

The police pulled up a 31-year-old DUI on the background check and handed De La Cruz over to ICE. He was held in detention until he signed a form revoking his green card.

"That's my money, I worked for it," he tells Luna. "Without it I'm nowhere."

De La Cruz finishes saying what he had come to say and leaves. As with most cases that come before him on weekends in Friendship Park, Luna suspects there is no relief for the man.

"It's rare the case that can be saved," the lawyer says. "It's like looking for the golden nugget."

Still, even the golden nugget of a case, the one-in-a-million exception to the rule, is fraught in the era of Trump.

Jorge Muñoz was leaning against the border wall, speaking through the bars not to a

dler, Muñoz feels as if he's in a foreign land in Tijuana.

"The first day I was deported, I stood right here in Friendship Park at night," he says. "Two cops walked by and heard my accent, put my hands behind my back and picked my pockets. They took my last \$100."

What sustains his spirit is his lawyers' confidence that they'll have him home in a year. Soon the misdemeanor will be expunged from his driving record, and he will petition to have his status adjudicated. It is an open-and-shut case, or at least it was until recently.

"My situation is not that difficult if it was Obama or Bush in the White House," he says. "I don't know what my chances are under this administration."

Muñoz lives in an apartment in Playas, not far from Friendship Park. It is the lovely and relatively safe beach community smack on the border, where lawyers for José Mares have been urging him to move. Mares has yet to see it.

From Friendship Park, the border wall descends down across the beach, extending about 100 feet into the ocean.

"I have to live near the border to be near family," Muñoz says, "and the water keeps my mind steady so I don't go crazy."

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BLINDED BY BEAUTY

Kismet in Los Feliz targets your pleasure receptors and your wallet

BY BESHA RODELL

If there's one dish that perfectly encapsulates the spirit of Kismet, the new, all-day restaurant in Los Feliz, it might be the rabbit for two. Advertised as "a feast," it's served on a large platter, strewn with drifts of gorgeous green herbs and lettuces and rounds of charred lemon. Crispy, flaky bread — a cross between a Chinese scallion pancake and stretchy pita — comes alongside, as well as a flurry of ramekins full of delicious dibs and daubs. There's pickled vegetables, tahini, and a house-made *labneh* that tastes like creamy French cheese. I'm not sure I've ever had yogurt quite that decadent and expressive.

The rabbit is served three ways: its legs roasted to a pleasing lacquer; its loin cubed and skewered and grilled between hunks of squash; its trimmings used to flavor a mellow garbanzo bean stew. What's most

astonishing about the dish is not its perfect visual aesthetic or the flavors it presents, which are lovely. It's the fact that when you

strip away those aesthetics, what you're getting is two rabbit legs, two small kebabs and a lot of condiments ... for \$80. Our waiter explained the "feast" as being a whole rabbit, though what we got was undoubtedly closer to half a rabbit — rabbits, after all, have four legs, not two, and there's no way in hell the rest of Thumper was stuffed into the shallow bowl of not-very-meaty stew. (I've seen photos of the dish, on Kismet's website and elsewhere, that appear to depict a more complete set of rabbit bits. It may be I'm the unlucky rube who ended up with the one amputee bunny.)

You might not even notice the outrageous indignity of paying \$80 for half a rabbit, given the likelihood of your enamored reaction to that pile of pretty green leaves that fills out the plate, and all those bits and pieces of pickle-y, dippy things to play with. It's as if Kismet has cast a spell over us, blinded us with the beauty of its ingredients, lulled us into a blissed-out alternate universe where it's perfectly reasonable to pay \$80 for two rabbit legs, two kebabs and a bowl of chickpeas.

The rabbit was the signature dish at Glasserie, the New York City restaurant where one of Kismet's chefs, Sara Kramer, made a name for herself and met Kismet's other chef, Sarah Hymanson. (The dish cost \$76 in New York, and I've confirmed with a number of folks who ate it there that it was indeed a whole rabbit at the time, all

four legs included.) The two moved to L.A. in 2014, and in 2015 opened Madcapra at Grand Central Market, where they serve brightly flavored falafel sandwiches on grilled-to-order bread.

For Kismet, which debuted in January in the former Mother Dough space on Hollywood Boulevard, the pair partnered with Vinny Dotolo and Jon Shook, chefs who now run a small empire of L.A. restaurants. Dotolo and Shook partnered with Ludo Lefebvre for the trio (soon to be a quartet) of Trois restaurants, but those are culinary as well as financial entanglements. Kismet marks Dotolo and Shook's first foray into pure restaurateur territory.

Aesthetically, Kismet has a lot in common with Jon & Vinny's, the Shook/Dotolo American Italian joint on Fairfax. The narrow room has a minimalist elegance, with light wood banquettes lining walls paneled with more blond wood. There's a clean, naturalistic, monochromatic feel to the place, and the design firm responsible, Guga, just nabbed a James Beard Award nomination for its efforts here.

Kramer and Hymanson are trying to do a lot with the food at Kismet. It's almost as if they've set out to create a whole new kind of dining: part Middle Eastern, part Californian; food that works as well at 10 a.m. as it does at dinnertime; food that feels effortless but actually has a ton of effort put into every detail, from the look of the

plates to the menu's vernacular (dishes are "salad-y," sauces are "pickle-y"). There are separate daytime and dinner menus, though they have a lot of crossover. At any time, for instance, you can order lemony chicken and pine nut pies, made with shattery phyllo, or roasted radicchio with beets and tahini, a gorgeous, jewel-toned dish that pushes the boundaries of how much bitterness is acceptable on one small plate.

At dinner, the food stays snacky and is built around beautiful produce spiked with interesting, often dusky-flavored spices. There's a bowl of mussels served sans shells, punctuated with currants and parsley, a trio of flavors that is at once simple and unexpected. Lamb belly and quinoa comes with lightly funky turnips and enough fragrant Meyer lemon to make the fat of the meat seem buoyant and bright.

It may be my loss, but I have a hard time enjoying Kismet as much as I should because I'm so distracted by the question of value. This is a place where lemonade costs \$7. Sure, it has rosewater in it, but still. There's a \$17 dish of potatoes, which is pretty brilliant in its combination of macadamia nuttiness and the sneaky umami of cured scallops. But let's be clear: It's a \$17 plate of potatoes.

One of the restaurant's most celebrated dishes is its Turkish breakfast, which — like the rabbit — comes on a big platter with lots of components: fluffy bread topped with sesame seeds; a bunch of small bowls holding various pickles and spreads; more of those beautifully vibrant herbs and greens. It's pretty, and fun to eat, and it's \$24. When my sister ordered it before I arrived one morning, the waiter told her we'd need something else to feed the two of us, and he was correct. Because when you break it down, this is \$24 for one egg, some bread and five small ramekins of pickles, olives and feta cheese. One of the best bites I've had in weeks is a corner of that bread smeared with *zhug*, the spicy Yemeni condiment, and topped with creamy feta from one of those ramekins. It still didn't justify paying \$50 for a two-dish breakfast — no coffee or lemonade involved.

Kismet is part of a new generation of restaurants that excels at providing cultural indicators of coolness and quality and good taste. Everything is engineered to make L.A.'s young creative class feel at home, among these other smart wonderful attractive creative types, drinking the right wine (a whole section of the list is dedicated to skin-contact wines), eating the right Middle Eastern-ish food. The server's perfectly messy bun and high-waisted jeans might blind you to the fact that she has too many tables and can't quite keep up. The beautiful flurry of dishes splits your attention and targets your pleasure receptors and distracts you from the fact that you're paying a lot for not very much.

For the right customer, it will not matter. The feel of the place, the beauty of it all, the pleasant food — it will be enough. For the rest of us, the question of value will prove too distracting, and even the most perfect bite of food will be tainted by its fog.

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WOLFDOWN REPLACES NICKY D'S IN SILVER LAKE, AND A LOCAL RECONSIDERS GENTRIFICATION

The waitress is talking, listing the ingredients in bagna cauda, but it's hard to focus on her explanation. Olive oil, garlic, anchovy, she says; I'm thinking instead about the last time I was here, eating pizza with my parents on this patio in Silver Lake. Now it's Wolfdown, the new dinner spot on Rowena, mostly Asian-influenced and largely produce-driven, modern and atmospheric and trendy. Back then it was Nicky D's, which was just about the opposite of all of those things.

Nicky D's was a neighborhood pizza joint, a big wood-burning oven in a little bungalow and not much else — some chairs and tables, a gesture at salad, and Nick's big smile. No one drove across town to visit, and no one brandished it in front of transplant friends to show that L.A. pizza had finally caught up, but it served some pretty wonderful pies. The crust was thick-ish and bready and kissed with smoke, the tomato sauce was sharp and bright, and the pepperoni curled up gently around the edges like lotus pads floating on a liquid cheese lake.

Great as the pizza was, it was only one of many reasons that Nicky D's became a beloved local institution. It was a warm and welcoming restaurant, perfect for a group pizza dinner after soccer practice or a takeout pie and a salad on the way home from work. I ate at Nicky D's with my grandparents after middle-school graduation, and when I dropped out of college and moved home it was the first pizza I ate.

So Wolfdown has a lot to live up to, taking over a space with a long legacy of family dinners and low-key dates, a decade-plus of melted cheese. It presents a minor dilemma — how to approach a new restaurant in a familiar setting, how to feel when you walk in off the same busy street to find the same converted house, with the open kitchen in the same L along the same back wall, but to see it remade, transformed and unfamiliar. It's hard to avoid, for a few moments at least, a slight

disorientation, as if you've taken a quick trip in a half-functional time machine. It can't be easy for a restaurateur either. Northeast L.A. has changed a lot, and just about every opening in the area means some long-running local business has shut the blinds, pulled up the blanket and closed its eyes for good. Now it feels as if there is a second city buried just underground, a skeleton Silver Lake that only psychically attuned locals can see.

Those bones can curse restaurants, haunting them like the Overlook Hotel, damning concept after concept to short, quiet lifespans. They can also form a sturdy foundation, a spine on which a restaurant can build its own body. Alegria flipped into Trois Familia, an abandoned theater became Mohawk Bend, and soon Canelé will take a spin through Sylvester McMonkey McBean's machine and emerge as star-bellied Journeymen, hopping to make that same transition.

Wolfdown has the scent of that latter category, too — we are there early on a Saturday night but the patio is very much alive, humming despite a lack of music.



Wolfdown's Korean fried chicken

PHOTO BY JOANNA KIM

Instead you hear the buzzing of heat lamps and the clatter of the crowd; horn-rimmed eyes run down a list of plates that get larger as you descend, glasses of craft beer thunk as they hit the table, laughter cascades from shapely mouths. It is a fun restaurant, interesting and current, the kind of place you'd drop into on any old weeknight if you were just a little cooler, more adventurous, richer.

It is not aiming for the same kind of thing as Nicky D's, but it shouldn't be — this is a restaurant for a different NELA than the one in which I grew up, a NELA that is at the heart of *New York Times* features, that is the backdrop for GQ photo shoots and the Netflix show *Love*. It's not worse and it's not better, but it isn't the same, either. A neighborhood with this new sort of cachet demands a casual restaurant with the kind of ambition that Wolfdown displays, sunchoke soup and glazed baby turnips, complimentary sparkling water and artistically plated cod.

We do not order the celery root with bagna cauda, but we do get the apple salad with Gjetost, the coconut black rice with pickled vegetables and a mountain of sesame seeds, and the dry ramen noodles with beef cheek. It may not be the place to bring four kids and five parents after soccer practice, but the environment is the opposite of stuffy, our meal moves smoothly despite the restaurant's youth,



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There is another Nicky D's in Santa Barbara, an easy weekend drive up the coast, but I have never been there. I bet the pizza is just as good, but that's really beside the point. Instead I'd rather sit here, in this new/old restaurant in my new/old neighborhood, eating change made manifest in the form of salty, paprika-dusted *patatas bravas*. I sit with my eyes closed for a second, a little unmoored, but when I open them again it feels right. We tuck into our food, talk about grown-up shit like work and health care, miso vinaigrette and whether to have a beer. We are rolling forward, of course, in sync with the now, but still I find myself scanning the patio, trying to catch a glimpse of the wood-fired ghosts of nights long past. Fifteen or so years from now, someone else may take a seat on this patio, a little bewildered too, and think back wistfully about tonight, a cool spring evening in their own old Silver Lake. —Ben Mesirov

2764 Rowena Ave., Silver Lake. (323) 522-6381, wolfdownla.com.

CLASSIC RESTAURANTS

At Watts Coffee House, Soul Food With a Side of History

I'm going to be straight with you. If you're in any sort of hurry, even remotely, breakfast at Watts Coffee House isn't the best idea. After all, there are numerous places in South L.A. where a chicken-and-waffle craving can be sated — Roscoe's, the Serving Spoon, Matthew's Homestyle, etc. — and none require committing the better part of your morning.

But there is something different about Watts Coffee House. Housed in what was once a community rec room, it's equal parts old-school diner and black culture time capsule, a place where the term "soul food" is stretched to its widest connotation. The walls are plastered with posters and playbills commemorating African-American icons — some local, some international — everyone from Otis Redding to Redd Foxx to Malcolm X, along with hundreds of stickers and signs from local businesses and clubs stuck onto every empty surface. Motown tunes float through the air, while retro sitcoms play on a TV in the corner. A line of antique Easy-Bake ovens sits on a shelf overhead.

For the uninitiated, finding the coffee house from the street can be a challenge. The building it's housed inside is surrounded by a tall iron fence, with the dining room tucked next door to a bustling charter school. If the building looks past its prime, that's because it perhaps is. The former community center where the restaurant now sits was built in 1966, one year after protests over a police stop turned violent and erupted into the Watts Riots, a six-day primal scream of violence and destruction that shook a vibrant neighborhood to its core. The rush of community pride and resilience that followed the riots prompted a group of local churchgoers to transform a par-

tially burned, abandoned furniture store into the Watts Happening Coffee House, a civic hub that, among other things, provided a gathering place for musicians, poets, artists, civil right activists, Hollywood celebrities and Black Panther Party members during the cultural upheaval of the late 1960s.

In the following decades, though, Watts Happening slowly fell into disrepair, and the robust coffee-house vibe it was known for vanished. It wasn't until the late '90s that Harold Hambrick, then president of the L.A. Black Business Expo, helped revitalize the center by offering a rent-free restaurant space to local caterer Desiree Edwards, provided she open a business geared toward serving the community. In 1997, Edwards debuted the newly christened Watts Coffee House, an operation she still runs today.

Twenty years later, Watts Coffee House has retained its iconic if slightly under-the-radar status among locals, even winning one of Steve Harvey's popular "Hoodie Awards" in 2003. When outsider chefs Roy Choi and Daniel Patterson arrived in the neighborhood last year to open *LocoL*, their community-minded, healthful fast food restaurant, they were quick to acknowledge the significance that the nearby coffee house played in the community, as an act of both deference and provocation. ("It's a great place with great people, but it's the only sit-down restaurant in Watts," Choi told *Los Angeles Magazine*.)

If you're dining at Watts Coffee House for the first time, the lone server will undoubtedly point you toward breakfast (the restaurant is open from 8 a.m. to 3 p.m. on weekdays, except Monday, with shortened hours on the weekend). This is not a bad thing. The house specialty — other than potent, diner-style black coffee — is more or less the breakfast plate heaped with creamy, butter-soaked grits, a fluffy homemade biscuit (provided they don't run out), two eggs and a couple of crunchy, well-seasoned fried chicken wings. If you're more intrigued by hard-seared hash browns, crumbly salmon croquettes, spicy hot links and pan-fried pork chops, they've got those, too (try the "On the 1 Gangsta Breakfast," an everything-on-the-menu sampler platter). You should probably make room for at least one waffle, as their unique torpedo-shaped version is ideally suited for dipping in warm syrup. As you can imagine, a soul food breakfast lends itself to overindulgence.

And yes, as previously mentioned, the pace of business here fluctuates between molasses-like and downright glacial. But this is a positive attribute, I think, if only to give you time to absorb the memorabilia lining the walls, to strike up a conversation with the next table, or to savor the home-cooked quality of the food when it finally arrives. Few restaurants manage to capture the spirit of an entire neighborhood — for better or worse, willingly or otherwise — in the way that Watts Coffee House does. That alone is worth the wait.

—Garrett Snyder

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WATCH *BLADE RUNNER* WHERE
SCENES WERE FILMED

fri 3/31

BOOKS

Gimme Morrissey

Melissa Mora Hidalgo comes to the Museum of Latin American Art to discuss her new book, *Mozlandia: Morrissey Fans in the Borderlands*. Montebello-born Hidalgo, who holds a Ph.D. in literature and has been a Morrissey fan since the early 1990s, answers not the oft-asked question of why Latinos love the singer but rather where you can find them. Hidalgo spotlights fellow fans and fan-run events in Moz Angeles, including radio show *Breakfast With The Smiths* on Indie103.1.com, MorrisseyOke karaoke at Eastside Luv and Teatro Moz at Casa 0101. With a foreword by OC Weekly editor Gustavo Arellano, the musical map outlines all the significant Morrissey landmarks: from Hollywood Forever Cemetery and Hollywood High School to the now-closed Cat & Fiddle Pub in Hollywood and his former home in West Hollywood. *MOLAA*, 628 Alamos Ave., Long Beach; Fri., March 31, 7-9 p.m.; \$10. (562) 437-1689, molaa.org/events/book-signing-mozlandia-melissa-mora-hidalgo/ -Siran Babayan

COMEDY

Bundle of Oi

If you listen to punk rock but have a sense of humor, you've probably read *The Hard Times*. The Bay Area-based punk parody website, launched two years ago by former *SF Weekly* music editor Matt Saincome, spoofs the musical genre and its subgenres with hysterical fake news stories like "Rachel Dolezal Now Claiming to Be Founding Member of Bad Brains," "Bachelorette Party Interrupts Henry Rollins' Spoken Word Show" and "Singer Billy Joel Quits Green Day." Following last month's show at NerdMelt, featuring Rhea Butcher, *The Hard Times Live* returns with a new lineup that includes stand-up by Kyle Kinane, Madison Shepard, Ryan Long and Maggie Maye, music by singer-songwriter Chris Farren and videos by hosts Goodrich Gevaart, John-Michael Bond and Hana Michels, all of whom are contributing writers on the site. *NerdMelt Showroom at Meltdown Comics*, 7522 Sunset Blvd., Hollywood; Fri., March 31, 7-8:30 p.m.; \$8. (323) 851-7223, nerdmeltla.com. -Siran Babayan

29 SpaceTime:
See Monday.



ARTWORK BY JULIA HEYWARD AND PERRY HOBERMAN

sat 4/1

FILM

Rated Sex

Thanks to VHS and the internet, watching porn in a theater went the way of the typewriter. But Dan Savage's **HUMP! Film Festival** is reinventing the experience, minus the trenchcoat and sticky floors. Curated by Savage, who's a syndicated sex-advice columnist and podcaster, the touring festival and competition screens nearly two dozen dirty shorts by amateur actors submitted in such categories as best sex, best humor, best kink and best in show, and with such titles as *You've Got Tail*, *The Little Mermaid*, *Summer Fuckation* and *Sexucation: Just Jizz*. Try finding a movie featuring "sock puppets, xylophones and intergenerational fist fucking" on YouTube or Pornhub. *Downtown Independent*, 251 S. Main St., downtown; Sat., April 1, 7 & 9:15 p.m. (also Fri., March 31; Fri.-Sat., April 7-8); \$25. humpfilmfest.com. -Siran Babayan

WEIRD HOLIDAYS

Down and Dirty

Turns out April 1 isn't just for fools: It's also International Pillow Fight Day, and L.A. is getting in on the wacky annual tradition with food trucks, DJs, live music and a whole lot of downy fun at **International Pillow Fight Day Los Angeles 2017**. Participants are encouraged to bring soft pillows (preferably with feathers), as well as a garbage bag or a rake to help gather fallen plumage. The family-friendly brawl is free, but organizers will accept donations to go toward performers and any other cleanup costs, so we can all fight responsibly. *Pershing Square*, 532 S. Olive St., downtown; Sat., April 1, 2-5 p.m.; free. facebook.com/lapillowfight2017. -Tanja M. Laden

sun 4/2

STREET FESTIVALS

Hell-bent for Leather

Hairy chests in leather vests abound at

this weekend's **Off Sunset Festival**. The leather-fetish extravaganza, now in its fifth year, is the official closing event for L.A. Leather Pride, a weeklong celebration of fetish culture full of pageants and parties (including one called La La Leather, in keeping with the zeitgeist). Along with typical festival fare — booths and food and drinks — Off Sunset has a DJ stage, plus live local bands from 2-6 p.m., starting with Boys With Guitars and wrapping up with Rage Against the Machine tribute band Renegades of Rage. It's the place to be for Angelenos who can't hide their cowhide pride. 21 and up. 4219 Santa Monica Blvd., Silver Lake; Sun., April 2, noon-7 p.m.; \$20. offsunsetfestival.com. -Gwynedd Stuart

NOSTALGIA

Roaring Back

Long after the Wall Street crash of 1929, the Jazz Age remains an iconic era characterized by groundbreaking music, cutting-edge fashions and a burgeoning youth culture that redefined American society. **The Roaring Twenties Lawn Party** is a fabulous fête that channels our sentimental



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longing for the past into a two-part event. The California Feetwarmers headline the daytime portion, while Janet Klein & Her Parlor Boys take over during the nighttime part. Charleston lessons, exhibitions and a solo dance contest provide plenty of people-watching and vintage-fashion photo ops, while a tarot-card reader, interwar-inspired vendor village, unlimited merry-go-round rides and costume contests deliver other delightful diversions. If the wistful affection of a bygone era should become too much, remember we're only a few years away from witnessing a brand-new '20s of our own. *Griffith Park Merry-Go-Round Park Center, 4730 Crystal Springs Drive, Griffith Park; Sun., April 2, noon-6:30 p.m. & 6-10 p.m.; \$22-\$55. roaringtwentiesstreetjam.com/copy-of-roaring-20s-street-jam.* —Tanja M. Laden

BOOKS

Baked Alaska

Sarah Palin is one of the least eloquent American politicians. In fact, Jenny Baranick found Palin's meager grasp of the English language so irksome she wrote a book about it. Based in New York, Baranick teaches English composition, critical thinking and remedial English at FIDM. In *Sarah Palin's Expert Guide to Good Grammar: What You Can Learn From Someone Who Doesn't Know Right From Write* (Skyhorse, \$12.99), Baranick dissects the former vice presidential candidate's incoherent and rambling speeches, interviews and statements from the last eight years, with their poor vocabulary, syntax and grammar, and uses them as "teachable moments." In other words, don't let bad sentences like "For it is they who point a finger not realizing that they have triple the amount of fingers pointin' right back at 'em" happen to you. *Diesel, A Bookstore in Brentwood, 225 26th St., Brentwood; Sun., April 2, 3-4 p.m.; free. (310) 576-9960, dieselbookstore.com.* —Siran Babayan

mon 4/3

SPORTS

Boys of Summer

There's roughly one day a year when, for baseball fans everywhere, hope springs eternal, and a trip to the World Series seems as likely as getting into a fender-bender on the 10. This **Dodgers Opening Day**, Angelenos who bleed blue have plenty of reason to be optimistic. Besides a (mostly) impressive showing in the postseason before losing to the World Series champion Cubs, the reigning NL West champs have Puig and Kershaw and not-half-bad Vegas odds (9-1 to make it to the World Series) on their side. Plus the Padres really suck. And, really, even if you don't give a shit about the game, baseball season is a great excuse to head to Dodger Stadium, eat garlic fries and a long-ass hot dog and drink beer in the middle of the day. *1000 Vin Scully Ave., Elysian Park; Mon., April 3, 1:10 p.m.; tickets available with purchase of a 21- or 30-game plan. losangeles.dodgers.mlb.com.* —Gwynedd Stuart

CULTURE

Forever 29

Gifted and provocative performance artists Julia Heyward and Perry Hoberman combine their skills in video and installation art in **29 SpaceTime**, a surreal, awe-inspiring multimedia display featuring original music numbers designed to be performed in a sequence as a unit. The dramatized program is based on real events, inspired by the firsthand accounts of people living near a simulated military war zone in the Mojave Desert. Touching on existential topics such as government surveillance and unexplained phenomena, the interdisciplinary feast for the senses is a powerful commentary on anxiety in the digital age. *REDCAT, 631 W. Second St., downtown; Mon., April 3, 8:30 p.m.; \$8-\$11. (213) 237-2800, redcat.org.* —Tanja M. Laden

tue 4/4

ART

Chicana Power

Chicana artist Felicia Montes was among 30 East L.A.-based artists who traveled to Mexico in 1997 to commune with the Zapatistas, a society of self-sufficient indigenous rebels. The trip resulted in the creation of Mujeres de Maiz, a Chicana art collective celebrating its 20th anniversary this year with an exhibit at La Plaza de Cultura y Artes. As part of a two-part series on the Latinx experience, Santa Monica College welcomes Montes for **Chicana Art: Resistance and Affirmation – Then and Now**, a discussion about how political and social changes have transformed Chicana art from the '60s to now. *Santa Monica College, 1900 Pico Blvd., Santa Monica; Tue., April 4, 11:15 a.m.-2 p.m.; free. (310) 434-4100, facebook.com/events/167541762275190.* —Gwynedd Stuart

wed 4/5

FILM

Paranoid Android

L.A. isn't a dystopian wasteland — yet — but venerable Union Station endures as a reminder of an era when the city constructed grand, monumental structures that were not only stylish but meant to last. Opened in 1939, the railway station — an imposing combination of art deco, streamline moderne and mission revival flourishes — gave many visitors their first glimpse of this sunny metropolis. Metro Art kicks off its Sci-Fi at Union Station series with a free screening of Ridley Scott's dark 1982 fantasy, *Blade Runner*, in the Historic Ticketing Hall, the large, ornate room that was made over into a decrepit police station in the film. It's the perfect nexus point to muse about L.A.'s converging past and future while the world outside plunges into apocalyptic chaos. *Union Station, 800 N. Alameda St., downtown; Wed., April 5, 7:30 p.m.; free with reservation. facebook.com/events/1439513489400254.* —Falling James

DANCE

Sitting in the Wonder Room

The concept of outdoor rooms is a mainstay of SoCal landscape architecture and the concept underlying **the Wonder Room**, the annual outdoor performing arts event where visitors to Santa Monica's Tongva Park are invited to meander through the various areas, experiencing a variety of performances and installations. For the fourth annual event, the organizers have assembled musicians, singers and a new, as yet untitled work from the inventive choreographer Sarah Elgart and her company, Arrogant Elbow. Garbed in wearable sculpture from Tanja Skala and Swinda Reichelt, Elgart's 20 dancers perform to a score from Paul Chavez/Feltlike. *Tongva Park, 1615 Ocean Ave., Santa Monica; Wed.-Thu., April 5-6, 7:30-9:30 p.m.; free. smgov.net/tongvapark/events.* —Ann Haskins

thu 4/6

MUSIC

Son of a Gun

Los Angeles Chamber Orchestra continues to demonstrate the relevance of classical music in the modern era by presenting performances in unusual spaces, such as their monthly lunchtime concerts in downtown lobbies and plazas. As part of the nighttime Westside Connections series, LACO concertmaster-violinist

Margaret Batjer welcomes Russian-American conductor **Ignat Solzhenitsyn** (son of dissident novelist Aleksandr Solzhenitsyn), who will discuss and conduct selections by Dmitri Shostakovich. This year, the series focuses on epochal works that were created during times of political strife, such as the Russian composer's Piano Trio No. 2 in E minor, a 1944 tribute to victims of the Holocaust. NPR's Renée Montagne moderates the discussion. *Moss Theater, 3131 Olympic Blvd., Santa Monica; Thu., April 6, 7:30 p.m.; \$56. (213) 622-7001, laco.org.* —Falling James

ART

So and Soda

Over the past decade or so, tons of young women have taken to the internet to share both the most intimate and mundane aspects of their lives, discussing makeup routines, sex, relationship struggles, technology, politics and feminism. Few have turned their online personas into an art form quite as successfully as artist **Molly Soda**, whose work across various platforms — Tumblr, Instagram, YouTube, GIFs and zines — is both an intrinsic part and insightful examination of the digital space. Her upcoming solo show, *thanks for the add!*, takes us back to the halcyon days of MySpace and AOL, presenting artifacts from the dawn of our current confessional online culture. *leimin space, 443 Lei Min Way, Chinatown; Thu., April 6, 7 p.m.; free. facebook.com/events/892745640862573.* —Matt Stromberg



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ARTWORK BY KERRY JAMES MARSHALL/COURTESY DAVID ZWIRNER, LONDON

Culture //

PAINT IT BLACK

Kerry James Marshall's exhibit "Mastry" brings blackness into a traditionally white space

BY CATHERINE WOMACK

There are exceptions, but for the most part art museums are very white places. White walls are covered in the works of white artists. White nudes are illuminated by white lights. Marble sculptures reveal ivory-white skin. White people look at art made of, for and about the white experience.

Kerry James Marshall is a black artist who paints black people. The men and women in Marshall's paintings are not people of a range of colors. They are not painted in differing shades of brown. They are painted in the darkest, inkiest black, consistently, exclusively, insistently and masterfully.

"Mastry," a much-lauded retrospect of Marshall's work, has just opened at MOCA's Grand Avenue location in downtown L.A. This is the third and final stop for the painting show, which began its North American tour at the Museum of Contemporary Art Chicago and landed next at the Met Breuer in Manhattan. Critics in Chicago, New York and Los Angeles have consistently called it a must-see show, but I say it's actually a must-see-at-least-twice show.

Just one of Marshall's paintings holds enough layers, textures and allusions to occupy a viewer's mind for the better part of an hour. Multiply that by 78 — the number of works on display in the MOCA retrospective — and you can see how a return visit is practically required. (If multiple \$15 admission fees are outside your budget, remember that MOCA is always free on Thursdays from 5 to 8 p.m.)

Marshall is not a greedy artist, demand-

ing your time selfishly. He is, in fact, an incredibly generous one. Every minute spent with his paintings is rewarded. Take, for instance, *Black Painting*, a work Marshall painted from 2003 to 2006. At first glance across the gallery it appears to be exactly what its title implies: a simple, large, monochromatic black square of a painting, emphatically framed in black.

But if you take the time to stand in front of *Black Painting* and let your eyes adjust as if to a dark room, figures and objects emerge. There is a couple in the bed. Is that an Angela Davis book on her nightstand? Look at how the flag on the wall is so beautifully draped and what its message implies about the people in the room or the world they live in or Marshall's larger point. There's a lot to unpack in this seductive work, every bit of it thoughtful, intentional and smart as hell.

MOCA curator Helen Molesworth says that with *Black Painting*, Marshall is flexing his painterly muscles, showing off his mastery of the medium by taking something that is already difficult to work with (black paint) and pushing it to the extreme.

Marshall's technical mastery as a painter is alluded to in the show's double (or triple?) entendre of a title. The depth of his knowledge about the history and art of painting on display in this show is stunning. Marshall is constantly alluding to the great (white) master painters of the past. He does so not to imitate but to acknowledge, to thrust himself and his blackness into that history and open a dialogue.

Marshall plays with all the tropes. Still lifes and landscapes and portraits and nudes. He inserts black people into

HE HAS SPENT HIS ENTIRE LIFE KNOWING DEEPLY WHAT HAS ONLY RECENTLY BECOME A HASHTAG — THAT BLACK LIVES MATTER.

scenes we've never seen them in before in art. Think of a typical "portrait of the artist" painting. The artist is always white. In Marshall's portraits, the artists are black. They are women. They are defiant, afro-coiffed, fist-raised black men. They are holding palettes whose messy surfaces themselves immediately call to mind (white) German expressionist paintings. They are a direct and purposeful insertion of blackness into a white tradition.

Of course, for truly great artists like Marshall, mastery of technique is never the end. It is the means, the necessary tool for expressing a larger truth about the human experience. For Marshall, who was born in Alabama during the civil rights movement's most violent years, grew up in Los Angeles against the backdrop of the Watts Riots and ultimately made a life for himself in Chicago, race is always at the forefront and technical mastery is a given, but love is the message.

"There is no freedom without love,"

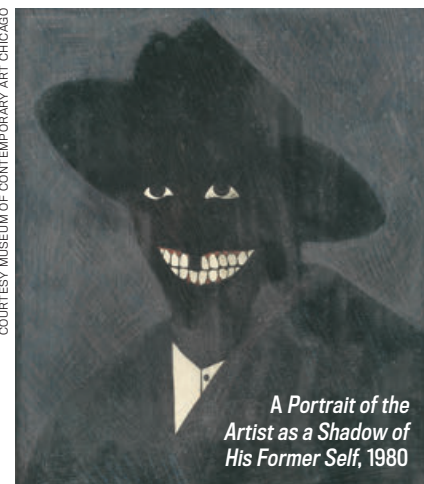
Molesworth said on a recent walk-through at MOCA, pointing out the intense ways in which that feeling emanates from so many of Marshall's paintings. In his depictions of couples and children and housing projects and barber shops and beauty parlors and a young Harriet Tubman, love is palpable.

Love, of course, is not black or white. It is human. For so long in the Western art tradition, human beauty and love and truth were depicted as exclusively white. Marshall depicts them as black. With "Mastry," we see that he has spent his entire life knowing deeply what has only recently become a hashtag — that black lives matter, and that it is way past time for our museums to regularly include depictions of beauty, love and truth that are black.

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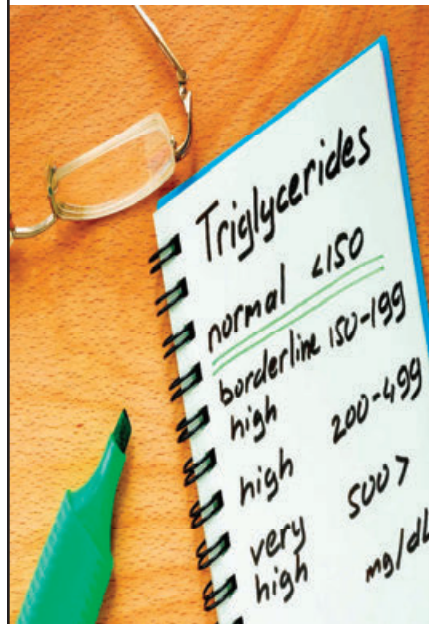
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BOT STUFF

LEGENDARY ARTIST KENNY SCHARF IS TURNING OLD TVS INTO CYBORGS

BY CATHERINE WAGLEY

This week, a sound artist tells stories about coyotes, and a menacing skeleton rides into the Hammer.

TV head

Kenny Scharf remembers a night decades ago outside Club 57, a nightclub in a church basement in New York, when he got into a fistfight with an off-duty cop. His good friend Ann Magnuson remembers the priest who ran the church approaching the club door; she rushed out to head him off before he saw the giant phallus installed inside. But the priest was relatively open-minded.

As Scharf and Magnuson recalled in a recent interview, neighbors would ask the priest why he allowed “evil people” in his building, and he’d say, “That’s where evil people should be, in a church.” On March 11, the night Scharf’s current show opened at Honor Fraser, Magnuson performed and screened videos of herself interacting with Scharf’s new work.

Always vibrantly cartoonish, Scharf’s style hasn’t changed much since he began making art in the 1970s. This new show includes a series of old, repurposed TVs. Scharf has turned their backsides into colorfully painted, goofy faces. Some look like robots and others like imaginary house pets. *TV Head #8* has four eyes that look like fried eggs, a purple snout, nostrils like red buttons and long, thin white teeth. *2622 S. La Cienega Blvd., Mid-City; through April 22. (310) 837-0191, honorfraser.com.*

Cords in the way

Most of the massive paintings in Mary Weatherford’s new exhibition at Kordansky Gallery, called “like the land loves the sea,” have just one neon rod interrupting her expressionistic pools of color. But her painting *Blue Cut Fire* (2017) has four slightly curvy, vertical rods attached to it. The longest one, bright blue, pleasantly contrasts the oranges, browns and reds behind it, but the cords that connect one rod to another loop across the painting awkwardly, making it look like the back end of some technical operation that’s been accidentally exposed. This behind-the-scenes quality gives the painting its levity and thus its charm. Weatherford’s strokes and color sense may be virtuosic but the haphazard energy of the looping cords makes it hard to take virtuosity too seriously. *5130 W. Edgewood Place, Mid-*

Wilshire; through May 6. (310) 558-3030, davidkordanskygallery.com.

Deathly joyride

Liz Craft’s *Death Rider* (Leo), which initially appeared in the Whitney Biennial in New York in 2004, now presides over the Hammer Museum’s lobby gallery. The bronze, life-size sculpture of a skeleton riding a chopper — rich in detail and solidly built — is probably more comical than sinister, though it’s definitely an ominous presence. The skeleton’s bike has a pine-cone gas tank and beehive engine. A headless, limbless shell of a female figure sits behind him. His head tilted back and his fleshless face grinning, the skeleton looks to be on a joy ride, except a little patch of mushrooms has grown behind the bike’s back wheel. So maybe he’s been going nowhere for a long time. *10899 Wilshire Blvd., Westwood; through April 30. (310) 443-7000, hammer.ucla.edu.*

Synchrony and a lone chair

A chair sat in the middle of a wooden floor during *Memorias de un No Abrazo*, a dance performance Rebeca Hernandez choreographed. Two dancers in white shirts used that chair as a prop for slow,



Kenny Scharf's TV Head #8

COURTESY HONOR FRASER GALLERY/PHOTO BY JOSHUA WHITE/JWPICTURES.COM

subtle movements, one dancer sitting while the other rested her head on the first dancer’s lap, then calf and then thigh. Eventually the chair disappeared from the stage, and the dancers moved around as if barely aware the others existed, which made it all the more striking when their movements suddenly synchronized. Hernandez and other young choreographers and performers, including Olivia Mia Orozco and Zoe Rappaport, showcase their work at Human Resources this weekend. *410 Cottage Home St., Elysian Park; Fri., March 31, 7:30 p.m.; \$5-\$10 suggested donation. humanresourcesla.com.*

Bedtime stories

Machine Projects recommends you bring a pillow and blanket for *Coyoteways*, a performative lecture by composer-artist Nat Evans. This night of storytelling coincides with the release of Evans’ album, also called *Coyoteways*, based on experiences he had with coyotes while walking the Pacific Coast Trail and on his research into the creature’s mythological, trickster character. Evans’ sonic collage *Maidu Coyote* incorporates sounds from a quiet yet vast-seeming wilderness. If that’s any clue, the evening should be meditatively haunting. *1200-D N. Alvarado, Echo Park; Sat., April 1, 8 p.m. (213) 483-8761, machineproject.com.*

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Stage //

OUT WITH A BANG

Rules of Seconds, John Pollono's pitch-black comedy about dueling, fails to ignite

BY BILL RADEN

Although the duel of honor has been virtually extinct in America since the Civil War, the rigid social code it adjudicated is immediately grasped by every schoolboy who defends his dignity in a playground fistfight. What may be less understood in today's schoolyards is the extent to which our adult forebears condoned achieving honor through the spilling of blood, as well as the brutal toll such extralegal combats exacted in the cause of preserving the privilege of gender.

At least, that's the history lesson in *Rules of Seconds*, the unruly, somewhat unwieldy black comedy by John Pollono, which is receiving its world premiere at the Los Angeles Theater Center.

The title alludes to the *Code Duello*, the 1777 etiquette book for mano-a-mano grudge settling, which, along with a brace of flintlock pistols, were considered de rigueur accouterments of early-19th century gentility. But it also refers to the fateful seconds of hair-trigger decisionmaking that, in Pollono's heavily plotted script, steer momentary fits of manly pique onto irreversible courses of destruction.

Set in 1855 Boston, the story opens as the widowed Martha (the fine Amy Brenneman) and the effeminate, milque-toast "man" of the house, her son Nathaniel (Matthew Elkins), prepare to sell the foundering family business to the prosperous trader and notorious duelist Walter Brown (a delightfully swaggering Jamie Harris). But the deal is doomed from the outset. Unbeknownst to Martha, Brown has a mysterious ulterior motive connected to an incident from her distant past. And when the cowed Nathaniel nervously splashes tea on Brown's prized Italian boots, the offended merchant demands satisfaction on the field of honor.

Caught between the rock of ruin should he refuse to fight and the hard place of certain death should he face off with the crack shot, Nathaniel appeals for help to his estranged brother, Jimmy (Josh Helman), a veteran duelist whose own sense of honor proves as exaggerated and bound up in the past as Brown's.

Pollono, whose blue-collar revenge comedy *Small Engine Repair* was a surprise hit for Rogue Machine in 2011, here likewise showcases his twin penchants for outlandishly Machiavellian antiheroes and

improbable, hairpin plot reveals, which it would be a spoiler to describe. Suffice it to say the convoluted logic behind the play's several duels gets thoroughly

POLLONO SHOWCASES HIS TWIN PENCHANTS FOR OUTLANDISHLY MACHIAVELLIAN ANTIHEROES AND IMPROBABLE, HAIRPIN PLOT REVEALS.

skewered in an evening whose satiric high points include Damu Malik and Andrew Lees (standing in for Joshua Bitton at the performance reviewed) in outrageously scatological, pre-act curtain raisers that

WAKE UP, MAGGIE

Tennessee Williams' 1955 potboiler *Cat on a Hot Tin Roof* has more than one story to tell, and in the production I saw last week, directed by Cameron Watson at Antaeus Theatre Company's new digs in Glendale, it was Big Daddy's story that captivated my attention. As the salty, take-no-prisoners Southern patriarch, facing his own mortality and the disappointment engendered by an alcoholic son, Harry Groener delivers a gritty and gripping portrayal that compensates for the production's weaknesses.

His work is chiefly on display in the second act, where Big Daddy attempts to talk to his favorite son, Brick (Ross Phillips), who has been depressed and drinking heavily since the suicide of his best friend Skipper some time back. Brick is as disinclined to speak with his father as he is with his wife, Maggie (Rebecca Mozo). (Note: The show is double cast.) The couple's encounter, in Act 1, is mostly a diatribe by the bitter, frustrated Maggie, who's been shut out by her husband, physically and otherwise. Maggie longs for Brick's touch; she also is acutely aware of her childlessness, of the importance of delivering a grandchild to Big Daddy to preserve her and Brick's portion of their inheritance. And she's begun to suspect the real reason for Brick's dark recalcitrance and disaffection: his repressed physical longing, which he vehemently denies, for the now-deceased Skip.



Playwright John Pollono takes aim at the duel of honor in *Rules of Seconds*.

PHOTO BY GRETTEL CORTES PHOTOGRAPHY

lampoon the contortions ahead.

But if *Rules of Seconds* lands its ideological arguments, it also suggests that Pollono may have strayed too far from his working-class comfort zone. Though director Jo Bonney coaxes memorable individual performances from an ensemble of outstanding character actors (nicely supported by Stephanie Kerley Schwartz's convincing period costumes, Neil Peter Jampolis' sculpted lighting and Cricket S. Myers' crack sound), too much of the play's rigorous historical research feels distractingly unrooted, while too many of its latent laughs fail to ignite.

It is no coincidence that the show's singular casualty is also the play's

most egregious anachronism. Pollono composes Martha as a sort of modern Clytemnestra in what is essentially a contemporary comedy of manners plunged into the savage psychosexual terrain of Neil LaBute. But that puts Brenneman in the predicament of having to choose between playing the comedy of Act 1 or the grotesque pathos of Act 2. Bonney's unhappy compromise satisfies neither, leaving *Rules of Seconds* to finally register as little more than the sum of its extravagant parts.

RULES OF SECONDS | Los Angeles Theater Center, 514 S. Spring St., downtown | Through April 15 (866) 811-4111 | thelatc.org



Ross Phillips, left, and Rebecca Mozo in *Cat on a Hot Tin Roof*

PHOTO BY STEVEN C. KEMP

And here's where we have a problem. Maggie isn't just smart; she's famously "hot." But while Mozo does respectable work — strutting and strategizing around her bedroom, talking nonstop — the sizzle factor is missing. And that's hardly surprising: As Brick, Phillips is credible as a depressive and an alcoholic, but the magnetism and masculinity that compels both his wife and his father to want to be close to him does not manifest. We never get a sense of what Brick had and what's been lost before the triggering event left him an emotional invalid.

Other problems exist with the blocking and the set (Steven Kemp), admittedly a terrific eye-catcher when you first enter the theater. With its broken molding, skewed windows and ripped-up flooring, it's a vivid on-point commentary on the lacerated lives of this family. But then the play begins, and you watch as the performers have to maneuver, constrained, on the cramped, shortened dais, around the bulky furniture. The bar where Brick gets his alcohol is positioned (in the first act) so that it blocks the view of some of the audience. And a lot of Maggie's speeches are delivered as she sits at her dresser, with her back to us, face concealed.

Still, Groener delivers enough mesmerizing moments in the second act to make up for the

limitations of the first, and to make us want to see the story through to the end. There are other strong performances: Dawn Didawick as a fluttery Big Mama, who's lived 40 years in valiant denial of her husband's disdain, and Patrick Wenk-Wolff as Brick's elder brother Gooper, who bears his parents' rejection with steely resolve.

Also, it's a pleasure to again bask in the eloquent passages in Williams' writing, and in that special decadence that belongs to him alone. If the shortcomings of this production can't be overlooked, in this case they surely can be forgiven. —Deborah Klugman

CAT ON A HOT TIN ROOF | Antaeus Theatre Company, 110 E. Broadway, Glendale | Through May 7 | (818) 506-1983 | antaeus.org

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Film //

IT'S IN THEIR BLOOD

Brothers Oz and Elvis Perkins, director and musician, on crafting their standout horror films

BY APRIL WOLFE

When writer-director Osgood “Oz” Perkins asked his musician brother Elvis to score his first film — a demonic-possession horror pic starring Kiernan Shipka, Lucy Boynton and Emma Roberts called *The Blackcoat’s Daughter* — Elvis, he says, was “cavalier” about it. Elvis expected to learn the process through doing, and Oz was confident he’d figure it out. After all, the brothers are a kind of horror royalty, their late father Anthony having played the iconic mama’s-boy murderer in *Psycho*. The two grew up on the sets of the sequels, Oz even playing a young Norman Bates once. Still, after months of screwing around on instruments to collect tense and unsettling sounds — scoring the story of a girl who’s courted by the devil when her parents die as she’s stranded at her boarding school — Elvis’ psyche was shot.

“At a certain point in trying to pull this thing off, I actually downloaded Bernard Herrmann’s *Psycho* score, and I flew it into the section I was working on,” Elvis says. “I was like, ‘How can you help me?’” He tried slowing Herrmann’s music, reversing it, slyly manipulating it in so that maybe only a listener’s subconscious would recognize it, but realized “it wasn’t going to save me.” Still, that spirit of the music is there, “lurking muted somewhere,” just as their father’s spirit is on everything they do.

The brothers have endured tragedy, first with their father’s death from AIDS-related pneumonia in 1982, then with the death of their mother, Berry Berenson, who was on Flight 11 in the 9/11 attacks. Rather than shy from their painful past, they’re running toward their father’s legacy with open arms and the same dark, absurd sense of humor they saw in him.

Oz says his dad wasn’t the type “to be, like, ‘Come sit on my lap and I’ll demonstrate the Alexander technique.’” But the son was able to soak in his father’s artistry by watching him perform and direct.

“Every time I watch *Psycho*, it’s always striking to me, that performance,” Oz says. “It’s out of time, like Brando in *On the Waterfront*. Brando’s sort of doing his own movie and everyone else is five years ago — my old man has that, too.”

With *The Blackcoat’s Daughter*, Oz, like Elvis, was learning as he went, drawing inspiration from how his father ran a collaborative set on the first film he directed,

Psycho III, where even grips were invited to offer input. On the *Blackcoat’s* set, amid a blisteringly cold Ottawa winter, Oz wanted to bring that same ethos. He remembers a serendipitous moment when the hair and makeup team revealed a tight, “Geiger-like” braid on Shipka; although he’d never requested the hairstyle, it was everything he’d hoped for but couldn’t articulate. He thinks the crew’s grasp of what he wanted came from his unorthodox script.

“I tend to write everything that’s going to be on the screen and some of what can never be on the screen,” Oz explains. “There’s a lot of detail — visual, auditory, camera moves — fully baked into the shooting script, as well as feeling, the suggestion of what this experience might be like.”

Oz thinks that even though some old-school industry execs might not want all those extra words and poetry, that “feeling” got his crew on the same page for the film’s tricky tone, which balances wry humor and dread. And it got the picture cast — Emma Roberts read the script and responded immediately that she had to do the film. Oz had the same experience when casting Ruth Wilson in his second film, *I Am the Pretty Thing That Lives in the House*, which due to a Netflix agreement actually got streaming distribution months before *Blackcoat’s* theatrical release with A24.

The brothers also worked together on *I Am the Pretty Thing*, Elvis even nabbing an award from the Toronto International Film Festival in 2016, which he credits to his brother’s “sonic vision.” Oz says that with



Kiernan Shipka with director Osgood Perkins

PHOTO BY PETR MAUR/COURTESY A24

that second picture, which is much less violent, he “tried to lighten Elvis’ load” with a quieter, almost literary ghost story — no blood or weapons or devils. Both films, though, are extremely personal.

“I know for a fact that I’m working out memory and loss and my own psyche and my own hangups and pains,” Oz says, “and I know *The Blackcoat’s Daughter* is about me.” This girl who’s suddenly abandoned by both parents, leaving her facing darkness alone, resonates with him.

“And I know I am the pretty thing in the house. That’s me.”

The director cites David Lynch as an inspiration, specifically for the fact that everything Lynch creates is so positively him. And in *Blackcoat’s*, the story is easy to read as an Oz Perkins allegory, with parallels to both *Psycho* and Oz’s own stories of loss.

“On the surface, I’m making movies and writing scripts and casting people, and they do festivals and blah blah blah,” Oz says. “But down from that, the far larger part of the iceberg that’s submerged is

‘Why do I do what I do? Why do I make horror movies? Why does she have a knife as opposed to a razor or an ax?’” The “she” is Shipka’s character, who slowly morphs into a murderer under the devil’s guidance.

“Under the surface, I’m working it out. I’m resolving. I’m resolving my relationship with my old man,” Oz says. “I am aware that that’s what I’m doing, and when Kat reaches for a weapon, she has to reach for my father’s weapon. It wouldn’t make sense any other way.”

Oz is working on his next picture — a black-and-white 1950s Satanic-panic female coming-of-age story — which is both very him but with some of those personal “knots” already worked out. Elvis is willing to score it, and Oz promises it’ll be peppier music, something with doo-wop, so Elvis can save his psyche and sleep well at night.

The Blackcoat’s Daughter opens Friday at Sundance Sunset Cinemas and is available on-demand. *I Am the Pretty Thing That Lives in the House* streams on Netflix.

CELEBRATING A JAZZMAN, I CALLED HIM MORGAN GOES IN SEARCH OF LOST TIME

It’s fitting that one of the great films about jazz centers on the re-creation of a moment. Kasper Collin’s exquisitely haunted meditation *I Called Him Morgan*, about the life and untimely death of hard-bop trumpeter Lee Morgan, employs all the techniques you would expect from a documentary study of a musician’s tragedy. Here’s performance clips, talking heads, black-and-white stills from the Blue Note archives, and judicious excerpts from Morgan’s recordings. But Collin, in collaboration with cinematographer Bradford Young (*Selma, Arrival*), has filled out the usual with a vital evocation of the bandleader’s milieu, often with new 16mm footage that audi-

ences might take for an archival find.

Morgan was gunned down in the Alphabet City jazz club Slug’s Saloon in February 1972, during a blizzard so thick that — we’re told — the ambulance took an hour to arrive. Collin shrouds his film in shots of New York whited out with snow, the lit-up lightning of the Chrysler building one point of orientation. Pulsing and alive beneath it: Morgan’s crisp, insistent trumpet, somehow both preening and coolly nonchalant. (Collin, unlike too many other creators of jazz documentaries, has no qualms about asking audiences to listen to actual jazz soloing.)

Musicians reminisce in the film about the parties they would attend at the West 53rd street apartment of Helen More, the woman who took the trumpeter in and helped clean him up after he succumbed to heroin addiction in the 1960s. More later shot Morgan; audio of a chance interview with her gives the film, a



Lee Morgan, left, and Wayne Shorter

PHOTO BY FRANCIS WOLFE/COURTESY FILM RISE / SUBMARINE DELUXE/KASPER COLLIN PRODUCTION AB

love story, its second most urgent voice, after Morgan’s trumpet. —Alan Scherstuh

I CALLED HIM MORGAN | Written and directed by Kasper Collin | FilmRise and Submarine Deluxe | Monica Film Center, Playhouse



Donnie Darko

COURTESY ARROW FILMS

Film //

THE WORLD IS STILL MAD

DONNIE DARKO RETURNS BUT REMAINS LOST IN TIME

BY MICHAEL NORDINE

Having now reached the age of its wayward protagonist, *Donnie Darko* is once again being tasked with forestalling the end of the world. Richard Kelly's sleeper first opened almost two years after screening at Sundance, and a month after 9/11, becoming an early example of a trend that scarcely exists these days: the movie that finds its audience on DVD. Now, courtesy of a 4K restoration and rerelease, its unstuck-in-time quality has taken on a new, deeper significance.

For the uninitiated and/or forgetful, a reminder: Donnie Darko, a teen whose troubles are numbed but not nullified by an aggressive therapy-and-medication regimen, sleepwalks his way into a vision of an evil-looking rabbit telling him the world will end in exactly 28 days, six hours, 42 minutes and 12 seconds. And it does, in a way: *Donnie Darko* concludes with a death that, depending on one's philosophy of time travel, is either entirely preventable or utterly inevitable. (Or is it both?)

At the exact moment that Donnie receives this apocalyptic premonition, a jet engine falls out of the sky and crashes into his bedroom. Had he been asleep in bed rather than somnambulating, the 16-year-old would surely have been crushed to death — and nobody can seem to locate the plane. This inexplicable happening is at first played for ominous laughs but, like much of the film, comes to be more tragic than comic

once Donnie has completed his time loop.

The allusive plot that grows out of that moment touches not only on time travel but also Graham Greene, self-help gurus and the 1988 election; "I'm voting for Dukakis," the film's opening line, establishes the joyfully hopeless tone. None of these subjects is explored in much depth save the atemporal element, but taken together they create an elegant universe that has aged — and expanded — surprisingly well. That *Donnie Darko* occasionally plays like a crash course on

AN ELEGANT UNIVERSE THAT HAS AGED — AND EXPANDED — SURPRISINGLY WELL.

its own to-be-continued lore is borne out by the director's cut, which is 20 minutes longer, more detailed and less ambiguous; it also substitutes one of the original's best musical cues for an inferior selection. See it out of curiosity if you're so inclined, but know that the theatrical version is a case study in addition by subtraction (albeit an unintentional one).

A baby-faced Jake Gyllenhaal stars in the title role, and like the film as a whole, his Donnie is both philosophically minded and ever so slightly out of his depth. Still, even if *Donnie Darko* doesn't feel as revelatory as it did at the time, its musings still resonate. That many of these are

forever emblazoned in countless teenagers' notebooks — "Destruction is a form of creation," "Every living creature on Earth dies alone," "Why are you wearing that stupid man suit?" — is nothing if not apropos of the material and our adolescent antihero. If you're a moviegoer of a certain age, *Donnie Darko* may very well have introduced you to the concept of a cult movie; catching up with it now is a little like attending your high school reunion, only enjoyable.

In hypnotherapy sessions conducted by an aloof shrink, the film lays bare the troubled mind that births the alluringly strange visions that have become *Donnie Darko's* hallmark. Chief among them is Frank the Rabbit himself, the most arresting leporine character this side of *Watership Down* and *Inland Empire*; the creature from beyond remains as evocative as ever. It's evident from the outset that what Donnie's seeing and experiencing might not be real in the strictest sense of the word, but Kelly's great success lies in how he encourages us to reconcile Donnie's reality with ours — we want to see this strange journey carried through to its end, which happens to be its beginning.

Kelly's sense of suburban anomie feels as indebted to early Tim Burton as it does to *American Beauty*, but the writer-director manages to carve a space for himself among his influences. He's since gone on to direct two more features, neither nearly as well received as his debut; surprisingly, his post-*Donnie Darko* corpus has not entailed any music videos. That's a shame, as his debut contains three knockout montages that make evocative use of Echo and the Bunnymen's "The Killing Moon," Tears for Fears' "Head Over Heels" and Gary Jules' cover of "Mad World." Fifteen years later, it's these sequences that make the most convincing argument for *Donnie Darko's* status as not just a cult classic but a classic, period — even if some of Kelly's ambitious plotting falters under scrutiny, his gifts as an image maker are undeniable.

In the end, *Donnie Darko* leaves us with the same dispiriting notion as *Twin Peaks: Fire Walk With Me*: That all the mystery and mythology in the world can go only so far in distracting from a central, irrevocable tragedy. If it's true that whoever saves a life saves the world entire, then the opposite holds as well.

DONNIE DARKO | Written and directed by Richard Kelly | Arrow Films | Cinefamily, Playhouse

"ONE OF THE MOST UNCONVENTIONAL, SPELLBINDING MUSIC-RELATED DOCUMENTARIES EVER MADE."
—GARY GIDDINS, TELLURIDE FILM FESTIVAL

"KASPER COLLIN'S BRILLIANT FILM PLAYS LIKE FIRST-RATE DRAMA."
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"DAZZLING."
—NEW YORK MAGAZINE

I CALLED HIM MORGAN

A FILM BY KASPER COLLIN

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JESSICA CHASTAIN THE ZOOKEEPER'S WIFE DANIEL BRÜHL

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OPENING WEEKEND Q&As with JESSICA CHASTAIN and director NIKI CARO The Landmark - Friday, 3/31 following the 7:10pm show Arclight Hollywood - Saturday, 4/1 following the 7:30pm show

OPENING THIS WEEK

THE BLACKCOAT'S DAUGHTER The films of Osgood "Oz" Perkins stir that middle-of-the-night sense that something terrible might lurk just past the edges of your perception. The writer-director is adept at unsettling atmosphere (aided by scores from his brother, musician Elvis Perkins) and at slow-burn horror removed from the pat assumptions of genre moviemaking. You know how, in most ghost stories, once the character knows what the ghost wants, everything will be OK? Perkins' conception of the horrific is more interior and unfathomable: His characters (in the ghost tale *I Am the Pretty Thing That Lives in the House*, streaming on Netflix, and in this new demon-possession thriller, actually completed first) never fully comprehend the forces that haunt them, even as they seem to know that those forces in some way reflect them. *The Blackcoat's Daughter* finds two boarding-school girls (Kiernan Shipka and Lucy Boynton) forced to winter together while a malevolent force — horned and fuzzy, in silhouette — takes an interest in them. Meanwhile, a grown-up (Emma Roberts) road-trips back to that school, for reasons Perkins allows you plenty of time to puzzle over. It's all muted suggestion until, surprisingly, the third act turns bloody. Perkins'

influences are more overtly displayed here than in *I Am the Pretty Thing* — in look and sound design, a creepastic motel room is pretty much Isabella Rossellini's apartment from *Blue Velvet* — and its conclusion less satisfying. But few horror debuts unnerve and fascinate as much as this one. (Alan Scherstuhl)

THE BOSS BABY *The Boss Baby* might look, at first, like any other major studio animation release. It hits all the expected notes: the enduring importance of family, the persistence of untrustworthy/clueless adults, and the inherent hilarity of shoe-horning David Mamet dialogue into a children's movie. You'll find a handful of genuine laughs, most courtesy of Alec Baldwin's shrewd performance, scattered within the usual mix of schmaltz and over-the-top action sequences. But aside from the slightly fresh take on a familiar concept, *The Boss Baby* is barely a moderate success as a kids flick. It works much better as an existential horror movie. Modern existence is already pretty horrifying, and no one knows this better than 7-year-old Tim Templeton (voiced by Miles Bakshi), previously an only child but now faced with a baby brother who is far from your average infant — he wears a suit, carries a briefcase and is maniacally focused on convincing the Templetons (Jimmy Kimmel and Lisa Kudrow) to get rid of their oldest child. Turns out, Boss Baby has been sent to thwart an evil corporation's plan to swap puppies with babies as the focal source of human love. It seems Baby Corp. has many aspiring Babies in its employ, all working to defeat Puppy Co., whose CEO (Steve Buscemi) has vowed "no more babies." Those who succeed are promoted to true Boss Baby status (complete with golden potty). Those who fail are deprived of their special baby formula and turned into actual babies. In other words, this is a movie about an "infant" kept in a drug-induced, pre-toddler state, who must prevent a megalomaniac from committing global genocide. (Pete Vonder Haar)

BWOY Brad (Anthony Rapp), 42, of Schenectady, New York, doesn't get any hits when he joins a gay dating site, but when he impulsively changes his locale to Jamaica, he's suddenly inundated with boyfriend offers from sexy young Jamaican

YOUR WEEKLY MOVIE TO-DO LIST

Women Both Wicked and Marked

Friday, March 31

Richard Kelly's creepy, impishly funny genre bender *Donnie Darko* didn't find a wide audience when it first hit theaters in 2001. Perhaps the story of a medicated teen receiving prophetic messages from a demonic, 6-foot-tall rabbit was deemed a little too ambitious. The first-time writer-director, only 26 at the time, deftly mixes high-concept sci-fi, earnest teen romance and Reagan-era satire into a heady cocktail. To quote Homer Simpson: "It's like something out of that twilighty show about that zone." Cinefamily honors this singular cult film by premiering a brand-new restoration in a weeklong run. For those still harboring questions about the philosophy of time travel, Kelly himself will appear in person on Friday and Saturday to clear things up. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Fri., March 31, 9 p.m.; \$14. (323) 655-2510, cinefamily.org.*

Saturday, April 1

Never seen *2001: A Space Odyssey* on the big screen? You won't want to miss Stanley Kubrick's visionary sci-fi masterwork during the Aero Theatre's limited engagement: six screenings over two weekends (starting March 24). Come for the awesome celestial ballet that dazzled viewers back in 1968; stay for the penetrating questions regarding mankind's ultimate destiny. In addition to showing this indelible cultural landmark in 70mm, the American Cinematheque is selling posters signed by stars Gary Lockwood and Keir Dullea. You may want to hurry, since they'll probably sell faster than you can sprach Zarathustra. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., April 1, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.*

Sunday, April 2

One of L.A.'s most reliable cinematic highlights is *Noir City*, the Egyptian Theatre's annual series of vintage double bills programmed by the American Cinematheque and the Film Noir Foundation. For closing night, treat yourself to a double feature, 1950s-style: a studio-backed "A" feature followed by a cheaper "B" movie. *The Big Heat*, directed by German émigré Fritz Lang, is a scalding crime drama about a righteous cop (Glenn Ford) and his uncompromising quest to crack a ruthless crime syndicate. The infamous scene featuring a carafe of boiling coffee and Gloria Grahame's face secured its reputation as one of the most brutal films of its era. Stay late for the second feature, Russell Rouse's *Wicked Woman*. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., April 2, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*



COURTESY WARNER BROS.

Tuesday, April 4

For the kind of film "they just don't make anymore," try *Morocco*. This 1930 romance involving a Legionnaire and a cabaret singer was one of the sultriest of the early sound era and a smashing stylistic success for German-born director Josef von Sternberg. This is the movie in which Marlene Dietrich, in a tuxedo and a top hat, casually pauses mid-song to smooch a pretty lady in the audience. The whole pre-Code affair is so thick with atmosphere that it will leave even the contemporary viewer gasping for air. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 4, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Laemmle Theatres launches its *Twofer Tuesdays* series with a Bette Davis night. Topping the double bill is *Now, Voyager*, a prime example of the classic 1940s "women's picture." Watch Davis transform from homely spinster to desirable leading lady for the love of the dashing Paul Henreid, who lights two cigarettes at once in a supreme romantic gesture. Davis die-hards will want to stay for the bonus feature, *Marked Woman*, in which she plays a "nightclub hostess" (read: prostitute) who testifies against the mob boss responsible for her sister's death. The 7:15 p.m. show at the Laemmle Ahrya will include a special introduction by film historian Jeremy Arnold. *Laemmle Ahrya Fine Arts Theatre, 8556 Wilshire Blvd., Beverly Hills (also at the Playhouse 7 and NoHo); Tue., April 4, 7:15 p.m. (Now, Voyager); 5 & 9:45 p.m. (Marked Woman); \$13. (310) 478-3836, laemmle.com.*

Thursday, April 6

CSUN's John Cassavetes retrospective continues with *A Woman Under the Influence*, the emotionally harrowing account of a suburban housewife whose quirks (e.g., cooking a spaghetti breakfast) are perceived as insanity by her friends and family. Gena Rowlands' brave, shattering performance dominates this key work of American independent cinema by one of its towering figures. As usual, attendance is free, but bring \$8 for on-campus parking. *CSUN, 18111 Nordhoff St., Northridge; Thu., April 6, 7 p.m.; free. (818) 677-1200, csun.edu. —Nathaniel Bell*

men. Yenny (Jimmy Brooks), 23, actually shows his face, and in a blink, Brad and Yenny are texting, video chatting and masturbating together. All the while, Brad is telling lies — he's not a financier, and he doesn't fly to Jamaica regularly on business. In the emotionally intense *Bwoy* — Jamaican patois for "boy"; "batty bwoy" is a gay slur — writer-director John G. Young (*Parallel Sons*) has made a film that takes place almost entirely on Brad's computer and phone screens, and the inherent claustrophobia of that world is painfully familiar. Rapp is superb. Brad's need for connection is so deep and so desperate that it's impossible to judge him for his lies. Brooks, seen entirely from the other side of Brad's screen, is equally fine, creating a character we both doubt and long for Brad to save. "I'm not special," he says. "I'm one of millions. I wish I was special." *Bwoy* gets under your skin — and may give

pause to those who walk out of the theater and immediately click on their chosen hookup/dating app. (Chuck Wilson)

CARRIE PILBY

If prolific reader Carrie Pilby (Bel Powley) watched romantic comedies the way she consumes books, she might see that her dispiriting year as a recluse was ending and that she'd wandered into a merry and bright fairy tale of New York. But she's too absorbed in completing a checklist from her psychiatrist, Dr. Petrov (Nathan Lane), who encourages her to meet new people and recall long-lost pleasures. Carrie graduated from Harvard at 18, so she's much too smart to be affected by such simplistic self-help claptrap. She attends the therapy sessions only to appease her absent father (Gabriel Byrne), who's hoping her maturity level can begin to match her IQ. One of the pleasures of this glossy, paint-by-numbers rom-com is that anyone who's seen a Bridget Jones

film or Hallmark Channel Christmas movie knows more than Carrie does about what's happening to her. Screenwriter Kara Holden takes the overweening first-person narration of Caren Lissner's novel and funnels it into conversations with Dr. Petrov instead of a stream-of-consciousness voice-over. The engaging Powley chews into her diatribes with relish, but she primarily employs guarded body language and quicksilver facial expressions to illustrate Carrie's isolation and befuddlement. In her directorial debut, Susan Johnson balances the character's haughty brilliance and aimless privilege with an underlying vulnerability. Johnson treats Carrie with protective compassion during romantic entanglements with men who disillusion, challenge and comfort her. Happiness is a gift this lonely young woman didn't believe she deserved, and Carrie accepts it with both gratitude and

HOLOCAUST DRAMA THE ZOOKEEPER'S WIFE IS MOVING DESPITE ITS GLOSSINESS

Director Niki Caro (*Whale Rider*; *McFarland, USA*) has the rare ability to elevate what could be emotionally manipulative schlock to earnest art. Now she's brought her skills to a period piece about the Warsaw Zoo's husband-wife caretakers, who trafficked hundreds of Jews out of the Nazi-controlled ghettos. True to form, Caro seems unbound by her audience's expectations of a WWII picture; she delivers a singular, thrilling portrait, filled with surprises and moving performances.

It's 1939, and Antonina (Jessica Chastain) and Jan Zabinski (Johan Heldenbergh) run — and live inside — a world-class zoo in the center of the Polish capital. Their bliss is quickly overwhelmed with trepidation after young Nazi zoologist Lutz Heck (Daniel Brühl) becomes smitten with Antonina at a party. She and Jan aren't Jewish, but most of their friends and neighbors are. Caro swiftly moves the story along — it spans 1939 to 1946. Soon, Warsaw's being invaded: Bombs rain over the zoo; soldiers gun down an elephant; a camel totters around in circles; monkeys shriek, trapped in their cages.



Jessica Chastain in *The Zookeeper's Wife*

COURTESY FOCUS FEATURES

Chastain is especially affecting as the broken but hopeful heroine. And Caro's careful to prosecute that willful ignorance — one of the most uncomfortable scenes is less than five seconds long and depicts a nice Polish woman posing for a picture in front of the ghettos, a tourist of other people's suffering. Sometimes it's difficult to believe we need yet another WWII biopic, but *The Zookeeper's Wife* is so wholly indelible that it makes the case for more, not less. —April Wolfe

THE ZOOKEEPER'S WIFE | Directed by Niki Caro
Written by Angela Workman, adapted from Diane Ackerman's book | Focus Features | Citywide

relief. (Serena Donadoni)

THE DISCOVERY The premise for Charlie McDowell's *The Discovery* is so simple and poetic that it's hard to believe it hasn't been done before: A scientist discovers definitive proof of an afterlife, and the world responds with mass suicides. McDowell, who scored a sleeper hit with *The One I Love*, doesn't rely on special effects for his speculative fictions. But while the film is ambitious, with enough intrigue and uneasy moral quandaries to keep my attention rapt, in the end it just doesn't make the leap to the other side. Thomas (Robert Redford), the man who has proven that after we've died the spirit goes to another plane of existence, has gone into hiding as people try to "get there." Thomas' sons Will (Jason Segel) and Toby (Jesse Plemons) arrive at their father's secluded estate. There, they discover something like a cult. Folks who've tried and failed to commit suicide hang out, and the only thing keeping them alive is Thomas' insistence that they make use of themselves on Earth. Redford is at once gentle and terrifying as their leader. Thomas' ambivalence toward suicide stirs tension in his scenes — will he tell everyone to end it all? Plemons also completely dissolves into his character, a burly, nonconfrontational guy who'd rather not be helping his dad develop a secret machine that will record what's happening in the brain after death. Segel, however, can't quite keep up with his co-stars, his anger and intensity glaringly on the nose. The bigger problem: We know the big secrets before Will does. McDowell masterfully hid his story's twists in *The One I Love* but doesn't pull it off here. (April Wolfe)

FIVE CAME BACK Unpromisingly, *Five Came Back*, which surveys the military service of directors Frank Capra, John Ford, John Huston, George Stevens and William Wyler — who cut off their Hollywood careers to serve in World War II and were thereafter irrevocably changed — opens with footage of the Academy Awards. There, in brisk

montage, are the moviemakers, receiving Oscar statuettes, as if upfront evidence of prestigious hardware were required to grasp the attention of fast-scrolling Netflix subscribers. It seems a weirdly superficial entry into a narrative — adapted from critic-journalist Mark Harris' history *Five Came Back: A Story of Hollywood and the Second World War* (2014) — of carnage, horror and trauma. Harris concluded that exposure to humanity's capacity for evil challenged these men's grasp of the world and altered their work. Fortunately, as it progresses, the profit of translating Harris' thorough and engrossing text into the footage-rich format of the docuseries materializes. If Harris, who wrote the adaptation himself, and Laurent Bouzereau, who directed, gloss over ambiguities in their hurried setup, their interests snap into focus when their narrative catches up to the war. Like the day-to-day business of their Hollywood gigs, the directors' wartime work was defined by compromise and negotiation, their artistic aspirations being fought at each step by powerful overseers with concrete interests. The U.S. government had even more restrictive demands than the studio bosses: It wanted short, professional docs made to persuade American boys and men to enter the fight. The transition into the theater of war especially inspires the talking heads: Francis Ford Coppola, Lawrence Kasdan, Steven Spielberg, Paul Greengrass and Guillermo del Toro speak with specificity and power about their forebears' work. (Danny King)

FOR HERE OR TO GO? There's nothing new about immigrants to America making compromises in their new country, but in the comic drama *For Here or to Go?* the story gets a chai-infused, Silicon Valley-mired twist. After nearly a decade dutifully working at a major tech firm, software engineer (and Mumbai native) Vivek Pandit (Ali Fazal) is finally ready to break away, bring his disruptive idea to a startup and realize his dreams. Stymied by the need to extend

his work visa, though, Vivek is forced to confront what's really important to him. The complications are neatly layered, along with a host of cultural issues (food, gay rights, Indian regional rifts, love of country, love of family) and movie tropes (a love story, a buddy road trip, even a Bollywood-style dancing flash mob). It's too often clear that the actors and their dialogue are in service of the points this film is making. Two in particular: that the United States has a serious immigration logistics problem and that, for some ambitious Indian tech entrepreneurs, there's no place like home. Still, especially for anyone tired of the supremacy of Silicon Valley or America's immigration mess, it's enjoyable spending some time with dreamy Vivek and Shveta (Melanie Kannokada, also known as Melanie Chandra), who are lovely together despite their clumsy communication. Side characters provide comedic relief, coincidences abound and Vivek, finally, answers the question of where he thinks he belongs.

LAWEEKLY CRITICS' PICK

"WARMLY FUNNY... BEAUTIFULLY ACTED."
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(Daphne Howland)

LIVE CARGO The need to tell a story and the desire not to collide in *Live Cargo*, the narratively uneven but visually exquisite debut feature from writer-director Logan Sandler. Shot on the island of Staniel Cay, in the Bahamas, this black-and-white drama centers on Nadine (Dree Hemingway) and Lewis (Lakeith Stanfield), whose newborn child dies as the film begins. Grief-stricken, they retreat to the island where Nadine spent much of her youth, and though Lewis clearly feels out of place, Nadine slips easily into the daily rhythms of the local fishing community. The well-acted *Live Cargo*, which also features Robert Wisdom and Sam Dillon, is at its best when it observes character

acting silently against landscape, as when Nadine goes snorkeling and uses a spear gun to jab at sharks, a juxtaposition of natural beauty and human fury typical of Sandler's poetic approach. The HD cinematography, by newcomer Daniella Nowitz, is magnificent. I won't soon forget the sight of Lewis walking down a dark road late at night with lightning suddenly igniting the horizon behind him. In the final act, Sandler and co-writer Thymaya Payne press hard on the plot, and a long sequence involving a stolen boat and Haitian refugees feels like a forced attempt at a thematic resolution for Nadine and Lewis. It doesn't ring true, but no matter — Sandler is a filmmaker to watch. (Nick Schager)

Locarno Festival
in Los Angeles

APRIL 21 - 23, 2017

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BASED ON THE BEST-SELLING NOVEL BY CAREN LISSNER

"FUNNY AND HEARTBREAKING"
—The Playlist

LIVE YOUR LIFE

★★★★★
"AN AMBITIOUS, UPBEAT AND SURPRISING COMEDY"
—The Guardian

BEFORE IT PASSES YOU BY

"CHARMING"
—The Hollywood Reporter

BEL POWLEY VANESSA BAYER COLIN O'DONOGHUE WILLIAM MOSELEY JASON RITTER WITH GABRIEL BYRNE AND NATHAN LANE

CARRIE PILBY
A FILM BY SUSAN JOHNSON

STARTS FRIDAY, MARCH 31

HOLLYWOOD
ArcLight Cinemas At Sunset & Vine (323) 464-4226
arclightcinemas.com **Fri & Sat:** 11:15, 1:30, 4:15, 7:15, 9:30 **Sun:** 11:15, 1:30, 4:15, 7:15, 9:25 **Mon:** 11:10, 1:45, 4:00, 7:15, 9:30 **Tue:** 11:15, 1:25, 4:00, 7:15, 9:20 **Wed:** 11:15, 1:45, 4:05, 7:15, 10:10 **Thu:** 11:00, 1:15, 4:15, 7:15, 9:15

SANTA MONICA
Laemmle's Monica Film Center
(310) 478-3836 laemmle.com
Daily: 1:50, 4:30, 7:10, 9:45

Q&A WITH THE FILMMAKERS AT THE ARCLIGHT FRIDAY 3/31 - 7:15PM SHOW

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 AT THE MONTALBAN 1625

North Las Palomas Avenue (323)924-1644
Call theater for schedule.

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

T2 Transpotting Sat-Sun, 11:40 a.m., 2:35, 5:45, 8:10, 10:55 p.m.; Mon, 11:05 a.m., 1:30, 4:25, 7:05, 10:55 p.m.; Tues, 11:40 a.m., 2:35, 5:45, 8:10, 10:30 p.m.; Wed, 11:45 a.m., 2:40, 5:15, 8:20, 10:55 p.m.; Fri, 11:40 a.m., 2:35, 5:45, 8:10, 10:40 p.m.

Colossal Thurs, 7:30 p.m., 12 mid.

The Boss Baby 3D 1:10, 10:35 p.m.; Sat, 1:10, 10:35 p.m.; Mon, 1:20, 10:45 p.m.; Tues, 1:10, 10:35 p.m.; Wed, 1:45, 9:55 p.m.

The Boss Baby Fri, 11:05 a.m., 3:40, 5, 7 p.m.; Sat-Sun, 10, 11:40 a.m., 3:40, 5, 7 p.m.; Mon, 11 a.m., 4:30, 7 p.m.; Tues, 11:05 a.m., 3:40, 5, 7 p.m.; Wed, 11 a.m., 4, 7 p.m.

Ghost in the Shell Fri, 12:15, 3, 6, 7, 9, 10:15, 11:30 p.m., 12:45 a.m.; Sat, 10 a.m., 12:15, 3, 6, 7, 9, 10, 11:30 p.m., 12:45 a.m.; Sun, 10 a.m., 12:15, 3, 6, 7, 9, 10, 11:35 p.m.; Tues, 12:15, 3, 6, 7, 9, 10, 11:40 p.m.; Mon, 11:30 a.m., 1, 4, 6, 9:15, 11:45 p.m.; Tues, 11 a.m., 2, 5, 8 p.m.; Wed, 11:05 a.m., 1:10, 2, 3:45, 6:15, 8, 9:45, 11:25 p.m.; Fri-Sun, 11 a.m., 2, 5, 8 p.m.; Mon, 2, 5, 8 p.m.

Ghost in the Shell 3D Sun, 1, 3:30 p.m.; Fri-Sat, 1, 3:30, 11 p.m.; Mon, 11 a.m., 3:15, 11 p.m.; Tues, 1, 3:30, 11 p.m.; Wed, 5, 11 p.m.; Sun, 11 p.m.

The Zookeeper's Wife Fri, 11:50 a.m., 1:40, 4:20, 5:50, 7:45, 10:25 p.m.; Sat, 10:40 a.m., 1:40, 4:20, 5:50, 7:45, 10:45 p.m.; Mon, 11:45 a.m., 1:35, 4:40, 7:10, 10:50 p.m.; Tues, 11:50 a.m., 1:40, 4:20, 5:50, 7:45, 10:40 p.m.; Wed, 11:55 a.m., 1:50, 4:30, 7:10, 9:25 p.m.

CHiPs Fri, 2:25, 8:25, 11:25 p.m.; Sat, 2:25, 8:20, 11:25 p.m.; Sun, 2:25, 8:25, 11:20 p.m.; Mon, 3:30, 8:40, 11:05 p.m.; Tues, 2:25, 8:20, 11:25 p.m.; Wed, 3:35, 6:10, 9:05 p.m.

Life Fri, 11:15 a.m., 1:30, 3:45, 5:30, 8:30, 10:30 p.m., 12:40 a.m.; Sat, 10:15, 11:15 a.m., 1:30, 3:45, 5:30, 8:30, 10:30 p.m., 12:30 a.m.; Sun, 10:15, 11:15 a.m., 1:30, 3:45, 5:30, 8:30, 10:20, 11:25 p.m.; Mon, 11:15 a.m., 2:30, 5:50, 8, 10:05, 11:35 p.m.; Tues, 11:15 a.m., 1:30, 3:45, 5:30, 8:20, 10:20, 11:35 p.m.; Wed, 11:35 a.m., 2:30, 5:05, 8:30, 11:15 p.m.

Power Rangers Fri, 11:45 a.m., 2:45, 5:20, 8:15, 10:50 p.m., 12:30 a.m.; Sat, 11:45 a.m., 2:45, 5:20, 8:15, 10:35 p.m., 12:15 a.m.; Sun, 11:45 a.m., 2:45, 5:20, 8:15, 10:30 p.m.; Mon, 11:10 a.m., 1:40, 4:45, 7:30, 10:20 p.m.; Tues, 11:45 a.m., 2:45, 5:20, 8:15, 10:50 p.m.; Wed, 11:10 a.m., 1:30, 4:15, 7:20, 10:45 p.m.

Beauty and the Beast Fri, 11 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:05, 6, 7:10, 7:50, 8:40, 9:55, 10:45, 11:45 p.m.; Sat, 10:15, 11:45 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:05, 6, 7:10, 7:50, 8:40, 9:45, 10:45, 11:45 p.m.; Sun, 10:15, 11:45 a.m., 12:15, 1:20, 2:15, 3:15, 4:15, 5:05, 6, 7:10, 7:50, 8:40, 9:35, 10:55 p.m.; Mon, 11:05 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 6, 8:15, 9:45 p.m.; Tues, 11:05 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:05, 6, 7:10, 7:50, 8:40, 9:35, 10:35 p.m.; Wed, 11:45 a.m., 1, 2:45, 4:45, 7:30, 10:15 p.m.

Kong: Skull Island Fri, 11:10 a.m., 1:45, 4:35, 7:05, 10:35 p.m.; Sat, 11:10 a.m., 1:45, 4:35, 7:05, 10:30 p.m.; Sun, 11:10 a.m., 1:45, 4:35,

7:05, 10:35 p.m.; Mon, 11:35 a.m., 2:10, 5:45, 8:20, 11:20 p.m.; Tues, 11:10 a.m., 1:45, 4:40, 7:05, 10:45 p.m.; Wed, 11:20 a.m., 1:30, 4:45, 7:45, 11:05 p.m.

Logan Fri, 11:55 a.m., 2:40, 5:25, 8:05, 10:55 p.m.; Sat, 11:35 a.m., 2:40, 5:25, 8:05, 11:15 p.m.; Sun, 11:35 a.m., 2:40, 5:25, 8:05, 10:40 p.m.; Mon, 11:20 a.m., 1:50, 4:50, 7:45, 10:40 p.m.; Tues, 11:55 a.m., 2:40, 5:25, 8:05, 10:50 p.m.; Wed, 11:40 a.m., 2:15, 5:30, 8:15, 10:50 p.m.

Get Out Sat, 10:45 a.m., 12:30, 2:30, 4:45, 6:20, 8:15, 9:15, 11:15 p.m., 12:40 a.m.; Sun, 10:45 a.m., 12:30, 2:30, 4:45, 6:20, 8:15, 9:15, 11:30 p.m.; Fri, 11 a.m., 12:10, 2:30, 4:45, 6:20, 8:15, 9:15, 11:15 p.m., 12:45 a.m.; Mon, 11:20 a.m., 2:15, 4:05, 6:15, 8:30, 9:30, 11:40 p.m.; Tues, 11 a.m., 12:10, 2:30, 4:45, 6:15, 8:30, 9:30, 11:30 p.m.; Wed, 11 a.m., 12:30, 2:30, 4, 6:15, 8:30, 11:20 p.m.

The Dark Knight Mon, 8:15 p.m.

Carrie Pilby Fri-Sat, 11:15 a.m., 1:30, 4:15, 7:15, 9:30 p.m.; Sun, 11:15 a.m., 1:30, 4:15, 7:15, 9:25 p.m.; Mon, 11:10 a.m., 1:45, 4, 7:15, 9:30 p.m.; Tues, 11:15 a.m., 1:25, 4, 7:15, 9:20 p.m.; Wed, 11:15 a.m., 1:45, 4:05, 7:15, 10:10 p.m.; Thurs, 11 a.m., 1:15, 4:15, 7:15, 9:15 p.m.

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

T2 Transpotting Fri-Sat, 1:30, 4:15, 7, 9:45 p.m.; Sun, 1:30, 9:45 p.m.; Mon-Thurs, 1:30, 4:15, 7, 9:45 p.m.

Beauty and the Beast 1:30, 4:15, 7, 9:45 p.m.

Get Out Fri-Sat, 1:30, 4:15, 7, 9:45 p.m.; Sun, 1:30, 9:45 p.m.; Mon-Thurs, 1:30, 4:15, 7, 9:45 p.m.

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

North by Northwest (1959) presented by TCM Sun., 2, 7 p.m.

Ghost in the Shell 1, 4, 7, 10 p.m.; Sat, 1:30, 4:30, 7:30, 10:30 p.m.; 1, 4, 7, 10 p.m.; Sat, 1:30, 4:30, 7:30, 10:30 p.m.; Sun-Thurs, 1, 4, 7, 10 p.m.

Power Rangers Fri, 12:45, 4, 7:15, 10:15 p.m.; Sat, 12:45, 3:45, 7, 10:15 p.m.; Sun, 12:15, 3:30, 6:45, 10 p.m.; Mon-Wed, 12:45, 3:45, 7, 10:15 p.m.

Wilson Fri, 12:10, 2:40, 5:10, 7:40, 10:10 p.m.; Sat, 12:10, 7:40, 10:10 p.m.; Sun-Mon, 12:10, 2:40, 5:10, 7:40, 10:10 p.m.; Tues, 12:10, 2:40, 5:10, 7:40 p.m.

Beauty and the Beast Fri-Sat, 12 noon, 6:30 p.m.; Sun, 12:30, 7 p.m.; Mon-Thurs, 12:30, 7:20 p.m.

Beauty and the Beast in Disney Digital 3D Fri-Sat, 3:15, 9:45 p.m.; Sun, 3:45, 10:10 p.m.; Mon-Thurs, 3:50, 10:20 p.m.

Kong: Skull Island Fri, 1:20, 4:20, 7:20, 10:20 p.m.; Sat, 1:15, 4:15, 7:15, 10:15 p.m.; Sun-Thurs, 12:40, 3:40, 6:40, 9:40 p.m.

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

Ghost in the Shell: An IMAX 3D Experience Fri, 1:30, 4:30, 7:30, 10:30 p.m.; Sat, 1, 4, 7, 10 p.m.; Sun, 12:30, 3:30, 6:30, 9:30 p.m.; Mon-Thurs, 1:30, 4:30, 7:30, 10:30 p.m.

Lobbyists & Handprints Tour Fri, 1:30, 2:15, 2:45, 3, 5:15, 6, 8, 9 p.m.; Sat, 1, 1:30, 2:15, 2:45, 4:15, 5:15, 6, 8, 9 p.m.; Sun, 1, 1:30, 2:15, 3:30, 4:15, 5:15, 6:45, 8 p.m.; Mon-Thurs, 1:30, 2:15, 2:45, 3, 5:15, 6, 8, 9 p.m.

TCL Chinese Theatre Tour Fri, 10, 10:45, 11, 11:30, 11:45 a.m., 12 noon, 12:15, 1, 3:30, 4:15, 6:45 p.m.; Sat, 10, 10:45, 11, 11:30, 11:45 a.m., 12 noon, 12:15, 3, 3:30, 6:45 p.m.; Sun, 10, 10:45, 11, 11:30, 11:45 a.m., 12 noon, 12:15, 2:45, 3, 6, 9 p.m.; Mon-Thurs, 10, 10:45, 11, 11:30, 11:45 a.m., 12 noon, 12:15, 1, 3:30, 4:15, 6:45 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Hollywood (323) 467-7674

Beauty and the Beast 10:45 a.m., 3, 7, 10:30 p.m.

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

The Boss Baby 3D Fri-Sat, 1:05, 3:25, 8:30 p.m.; Sun, 10:10 a.m., 12:30, 3:25, 8:30 p.m.; Mon, 1:10, 3:25 p.m.; Wed, 10:45 a.m., 1:10 p.m.

The Boss Baby Fri-Sat, 10, 10:40 a.m., 12:20, 2:40, 5:15, 7:45, 10:15 p.m.; Sun, 10 a.m., 12:20, 2:40, 5:15, 7:45, 10:15 p.m.; Mon, 11, 11:15 a.m., 2:35, 5:15, 7:45, 10:15 p.m.; Tues, 10:30 a.m., 12:15, 2:40, 5:15, 7:45, 10:15 p.m.; Wed, 11:40 a.m., 2, 3:30, 5:45, 8:05, 10:25 p.m.

Ghost in the Shell Fri-Sat, 10:05 a.m., 12:30, 2, 3, 5:30, 7, 8, 9:30, 10:30 p.m., 12 mid.; Sun, 10:05 a.m., 12:30, 2, 3, 5:30, 7, 8, 9:30, 10:35 p.m.; Mon, 11:35 a.m., 12:25, 2, 3, 5:30, 7, 8, 9:30, 10:30 p.m.; Tues, 2, 4:30, 7, 9:30 p.m.; Wed, 12:30, 1:55, 3, 5:30, 7, 8, 9:30, 10:30 p.m.

Ghost in the Shell 3D Fri, 11:25 a.m., 4:30 p.m.; Sat, 11:30 a.m., 4:30 p.m.; Sun, 11:25 a.m., 4:30 p.m.; Mon, 4:30 p.m.; Tues, 11:30 a.m.; Wed, 11:25 a.m., 4:30 p.m.

The Zookeeper's Wife Fri-Sun, 11:15 a.m., 2:10, 3:05, 5, 7:40, 10:15 p.m.; Mon, 11:10 a.m., 2:10, 3:05, 5, 7:40, 10:10 p.m.; Tues, 11:20 a.m., 2:10, 3:05, 5, 7:35, 10:10 p.m.; Wed, 11:25 a.m., 2:10, 5, 8:05, 10:35 p.m.

CHiPs Fri-Sat, 10:10 a.m., 12:45, 5:50, 8:20, 10:35 p.m.; Sun-Thurs, 10:25 a.m., 12:45, 5:50, 8:20, 10:35 p.m.; Wed, 10:30 a.m., 12:50, 3:15, 5:35, 7:35, 10 p.m.

Life Fri-Sun, 10:20 a.m., 12:45, 3:15, 5:25, 7:50, 10:40 p.m.; Mon, 10:45 a.m., 12:50, 3:15, 5:40, 8:05, 10:40 p.m.; Tues, 10:25 a.m., 12:45, 3:10, 5:35, 8, 10:30 p.m.; Wed, 10:30 a.m., 1, 3:25, 5:55, 8:25, 11 p.m.

Power Rangers Fri-Sun, 10:55 a.m., 1:45, 4:35, 5:40, 7:25, 10:20, 11 p.m.; Mon-Wed, 10:55 a.m., 1:45, 4:35, 7:25, 10:20 p.m.

Beauty and the Beast Fri-Sat, 10:30, 11:25 a.m., 12 noon, 1:25, 2:55, 4:20, 5:50, 7:15, 8:45, 10:10, 11:10, 11:45 p.m.; Sun, 10:30, 11:25 a.m., 12 noon, 1:25, 2:55, 4:20, 5:50, 7:15, 8:45, 10:10, 11:10 p.m.; Mon, 10:35, 11:45 a.m., 1:25, 2:50, 4:20, 5:50, 7:15, 8:45, 10:10, 11:10 p.m.; Tues, 10:30, 11:25 a.m., 12:45, 1:25, 3:35, 4:20, 6:25, 7:15, 9:15, 10:10, 11:10 p.m.; Wed, 10:35, 11:35 a.m., 12 noon, 1:25, 2:55, 4:20, 5:50, 7:15, 8:45, 10:10, 11:10 p.m.

Beauty and the Beast in Disney Digital 3D Fri-Sun, 2:25, 5:20, 8:10 p.m.; Mon, 2:15, 5:20, 8:10 p.m.; Tues-Wed, 2:25, 5:20, 8:15 p.m.

Kong: Skull Island Fri-Sun, 11:10 a.m., 2:05, 4:55, 7:55, 10:50 p.m.; Mon-Thurs, 10:30 a.m., 2:05, 4:55, 7:55, 10:50 p.m.; Wed, 11:15 a.m., 2:05, 4:55, 7:50, 11 p.m.

Logan Fri-Sun, 10:15 a.m., 1:10, 4:10, 7:10, 10:30 p.m.; Mon, 11:20 a.m., 1:10, 4:10, 7:10, 10:40 p.m.; Tues, 10:55 a.m., 1:10, 4:10, 7:10, 10:30 p.m.; Wed, 10:40 a.m., 1:40, 4:40, 7:40, 10:40 p.m.

Get Out Fri-Sat, 10:20 a.m., 12:35, 3, 5:45, 8:15, 10:45 p.m.; Sun, 10:20 a.m., 12:55, 3, 5:45, 8:15, 10:45 p.m.; Mon, 10:30 a.m., 1, 3:20, 5:45, 8:15, 10:45 p.m.; Tues, 10:30 a.m., 12:55, 3:20, 5:45, 8:10, 10:45 p.m.; Wed, 10:35 a.m., 12:55, 3:20, 5:45, 8:10, 10:45 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Ghost in the Shell Fri-Thurs, 1, 4, 7, 9:45 p.m.; Wed, 1, 4 p.m.; Thurs, 1, 4, 7, 9:45 p.m.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033

Call theater for schedule.

CGV CINEMAS LA 6221 South Western Avenue (213)388-9000

Ghost in the Shell 3D Fri-Wed, 11 a.m., 2, 4:45, 7:30, 10:15 p.m.

The Prison (Deo peu-il-jeun) Fri-Wed, 10:15 a.m., 1, 3:45, 6:30, 9:15 p.m.

Beauty and the Beast in Disney Digital 3D Fri-Wed, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.

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

North by Northwest (1959) presented by TCM Sun-Wed, 2, 7 p.m.

Ghost in the Shell Fri-Sun, 1:15, 4, 6:45, 9:30 p.m.

Ghost in the Shell 3D Fri-Sun, 12 noon, 2:45, 5:30, 8:15, 11 p.m.

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

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836

Wilson Fri, 5, 7:30, 10 p.m.; Sat, 2:30, 5, 7:30, 10 p.m.; Sun, 2:30, 5, 7:30 p.m.; Mon, 5, 7:30 p.m.; Tues, 2:30 p.m.; Wed-Thurs, 5, 7:30 p.m.

Now, Voyager (1942) Tues, 7:15 p.m.

Marked Woman (1937) Tues, 5, 9:45 p.m.

SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323)654-2217

Call theater for schedule.

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

The Levelling Fri, 5:10, 7:30 p.m.; Sat-Thurs, 5:10 p.m., 7:20 p.m.

The Last Word Fri, 12:10, 2:15, 4:45 p.m.; Sat-Thurs, 12:10, 2:15, 4:45, 7:20 p.m.

I Am Not Your Negro 12 noon, 9:50 p.m.

Hidden Figures 4 p.m.

Lion Fri, 1, 10 p.m.; Sat-Thurs, 1, 7, 10 p.m.

bwoy Fri, 7:30, 9:55 p.m.; Sat-Thurs, 9:55 p.m.

WESTWOOD, WEST L.A.

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

Going in Style Thurs, 7, 9:30 p.m.

Smurfs: The Lost Village Thurs, 5, 7:30 p.m.

Smurfs: The Lost Village in 3D Thurs, 9:50 p.m.

North by Northwest (1959) presented by TCM Sun-Wed, 2, 7 p.m.

The Boss Baby 3D Fri-Wed, 9:30 p.m.; 1:50, 4:30 p.m.

The Boss Baby Fri, 10 a.m., 12:30, 3, 5:35, 8:15, 10:45 p.m.; Sat, 10 a.m., 12:40, 3:10, 5:35, 8:15, 10:45 p.m.; Sun-Wed, 10 a.m., 12:30, 3, 5:35, 8:15, 10:45 p.m.; Fri-Wed, 11:20 a.m., 7 p.m.; Thurs, 11:20 a.m., 7, 9:30 p.m.

Ghost in the Shell Fri-Mon, 10:30 a.m., 9:15 p.m.; Tues-Wed, 10:15 a.m., 9:15 p.m.; Fri-Sat, 8:30, 11:15 p.m.; Sun-Wed, 8:30, 11 p.m.

Ghost in the Shell 3D Fri-Mon, 1:15, 3:50, 6:40 p.m.; Tues-Wed, 12:50, 3:30, 6:30 p.m.

Ghost in the Shell: An IMAX 3D Experience Fri-Mon, 11:15 a.m., 2, 4:45, 7:30, 10 p.m.; Tues, 10:45 a.m., 1:20, 4 p.m.; Wed, 10:45 a.m., 1:20, 4, 10:30 p.m.; Thurs, 11:15 a.m., 2, 4:45, 7:30, 10 p.m.

METAL BARRIERS

Four female rock musicians look back on their days in the wild — and deeply sexist — '80s Hollywood rock scene

BY BRETT CALLWOOD

During the 1980s, there was more makeup on the Sunset Strip than in the average department store. Ditto stiletto heels, blouses and Aquanet. Venue bathrooms were full of people checking their lipstick and mascara, before making their way to the bar or stage to preen.

And that was the dudes.

Removing tongue from cheek for a minute, the fashion of the 1980s hair-metal scene has been well documented and photographed. For those who were there, the images remain firmly implanted in the memory. Aerosmith's "Dude (Looks Like a Lady)," an ode to Mötley Crüe's Vince Neil, puts the whole thing in glorious perspective.

Ironically, while the men were trying to look as feminine as possible, in many cases their behavior reflected old gender divides. Groupie culture, sleazy videos featuring metal-chick style icons Bobbi Brown and Tawny Kitaen, the casually misogynistic lyrics — despite the attire, rock & roll was still very much a testosterone-fueled world.

"There were a lot of people who would book us because they thought it would be some kind of schtick thing," remembers Amy Brammer, lead singer of all-female '80s group Poison Dolls. "Normally after we did soundcheck, we proved that we knew what we were doing."

Poison Dolls were hardly the only female musicians on the Strip who could shred and wail as well as the men. But while people would line up for blocks to see guys dressed like girls, the female rockers were, for the most part, viewed as a novelty. Bands and musicians such as Phantom Blue, Femme Fatale and Precious Metal were writing and performing killer hard-rock anthems but often were greeted with an eye roll by record label execs, club owners, radio station heads and critics.

Lita Ford, who had previously made a name for herself as a member of The Runaways, and Vixen were the two acts seemingly granted permission to achieve commercial success by the industry, leaving many other ambitious, talented female musicians on the outside looking in.

Still, Hollywood was the place to be and the musicians flocked here, hoping for some success by proximity. The Strip was ground zero for commercial hard rock in the '80s, which is what lured the Poison Dolls there from Long Island,

Lorraine Lewis of Femme Fatale from Albuquerque, and Phantom Blue's Gigi Hangach from Cleveland.

The Poison Dolls already had a respectable following in Long Island, and had been the opening act on an Aerosmith tour. They had milked every available opportunity from their home base, says Brammer (known back then as Roulette), and had to explore new options. The L.A. hair scene beckoned.

"We had been to NAMM a couple of times, and thought that might be cool," Brammer says of her group's decision to relocate in 1988. "We all decided to go do it and explore some new horizons."

Hangach was playing in cover bands in Ohio before coming here and scouring the classifieds for bandmates. Lewis was also playing in Top 40 bands in New Mexico, before making her way to L.A. at the recommendation of a friend.

"I was working at Tower Records on the Sunset Strip," Lewis says. "I was also waitressing at Bob's Big Boy in Glendale. We tried and tried to find

"THE STATIONS WOULD REALLY ONLY PLAY ONE ROCK FEMALE AT A TIME."

—LORRAINE LEWIS, FEMME FATALE

members for the band, and basically what would happen is, if they looked cool they couldn't play for shit. Basically, I reached out to my buddies back home in Albuquerque, my brother being one of them. I told them to come out to L.A. to be in my band, and they did."

It was 1987, and the glam-metal scene was at its peak. With her all-male backing band in tow, Lewis went to work. "We had a handful of songs, and we just started rehearsing. Riki Rachtman was doing a jam night on Mondays at the Whisky. They got us on the bill, and we basically blew the doors off the place. Riki wanted to meet us after the show, and then he wanted us to start playing every Monday night. That's really how it started. I wasn't afraid of coming off too rock & roll, sleazy or in your face. I just meant it, I believed it, I wanted it and I just didn't care."

When Hangach arrived in L.A., she hooked up with guitarist Michelle Meldrum and drummer Linda McDonald, and Phantom Blue was born. The early



PHOTO BY AMANDA LOPEZ

signs were good, and the band scored a major-label deal with Geffen Records.

"We got signed but then they hung onto us and we were just languishing for like three years before they finally did something," Hangach says. "Even then, they just wanted to shut these girls up. Roadrunner Europe, our label over there, was amazing. That's why I think anybody ever heard of us, because of them."

Hangach recalls a meeting with Phantom Blue's A&R guys at Geffen after months of phone calls. When the meeting eventually occurred, the women were presented with white roses as an apology. In fact, all they wanted was to be treated as professional musicians. "They wouldn't have given flowers to Axl Rose," Hangach says.

Just as Susannah Hoffs has said that the press and industry would try to pit The Bangles against The Go-Go's, so Lorraine Lewis was pitted against Lita Ford, or Vixen against Phantom Blue.

"The stations would really only play one rock female at a time," Lewis says. "It wasn't like how it is now. If I went to a radio station and Lita's poster was on the wall, I knew the chances of me getting played at that radio station were zero. One token female rock girl. It was so

fucked up. I took it all with a grain of salt and a smile on my face, but looking back, it's so outrageous to think that radio and airplay was so limited in their thought."

Leslie Knauer of the L.A.-based band Precious Metal agrees that breaking through on the radio was the toughest challenge. "The radio stations would tell us that they had one spot for an all-girl band," she says. "One spot. Why not seven spots? Why not 30 spots out of 100? They would say, 'Between you and Vixen, it's whoever can pay for the most ad time.'"

The '80s being the '80s, image was a huge part of the scene. With the girls in the Poison and Warrant music videos hyper-sexualized, the girls in the bands were expected to look a certain way, too. At the time, for many bands, playing up to that image was part of the fun.

"We all dressed like that because, when you were in the clubs back in those days, that's just how you dressed," Brammer says. "My mother was a seamstress, so I would design stuff and she would help me create it. I don't know if it was to amp up the sex, or just to amp up something that people look at and go, 'Wow, where did she get that?'"

Women in bands were sometimes pressured to alter their appearance (36 »

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» 35) in other ways. “When I came to L.A., all of these stripper girls had big knockers,” says Lewis, who describes herself as small-breasted at the time. “It was boob nation, for sure. What eventually happened is I got picked up at Front Line Management. I remember going in there in my regular attire — jean cutoff shorts, cowboy boots, some glitzy black and gold top that I got at the Salvation Army or something, my hair was really big. I went into Howard Kaufman’s office. We had a blast, and one of his first questions was, ‘If I buy her boobs, would she wear them?’ I said, ‘Abso-fucking-lutely.’ So that was the plan. Howard Kaufman bought me boobs.”

Femme Fatale had a few MTV hits back in the day before falling apart. Lewis got out of music completely before re-forming Femme Fatale as an all-female band a few years ago. They play occasional shows and Monsters of Rock cruises.

Similarly, Precious Metal play a show when it feels right. Phantom Blue are no longer a going concern, though they re-formed for one show in 2009 to pay tribute to guitarist Meldrum, who had died a year earlier from a brain cyst. The Poison Dollys haven’t played together since splitting at the start of the 1990s.

Lita Ford and Vixen still perform regularly, milking the rewards of the lucrative hair-metal package tours. But it’s undeniably more difficult for women after a certain age, particularly within the metal genre. It doesn’t matter how overweight the dudes get, how rough



COURTESY OF THE POISON DOLLYS

their faces look — they can still play Hair Nation Festival. But for women, the standards are still different.

“You’ve got to be able to afford a plastic surgeon if you’re going to put yourself out there, or you’re open to ridicule,” Hangach says.

Precious Metal’s Knauer says that she’s been hearing that crap since she hit her 30s and doesn’t let it bother her.

“I was signed four times to different labels, but it was never good enough to sustain something,” she says. “I think it’s harder for girls. Just think of Phil Spector. Just think about how people want to control women. Some people are not cool. But,” she adds, even if a career in rock & roll is harder for women, “it’s just as much fun.”

Lewis, for her part, is unperturbed as ever, determined to ride the nostalgia train (or cruise) and have a great time doing it.

“I have a great band — over the top, boobs, hair flying, boots and energy,” she says. “We’re aware that now, Femme Fatale is kind of a novelty. We didn’t sell a zillion records, but we’re still here.”

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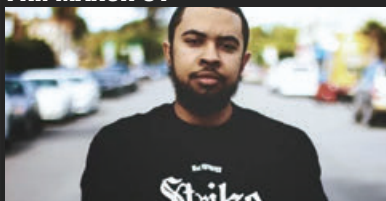


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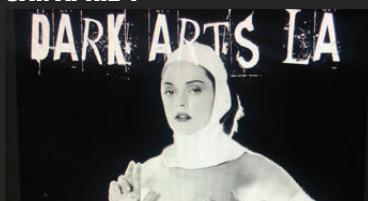
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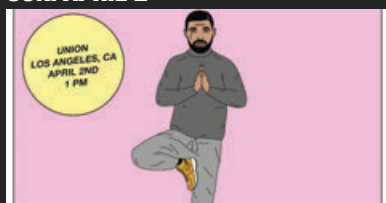
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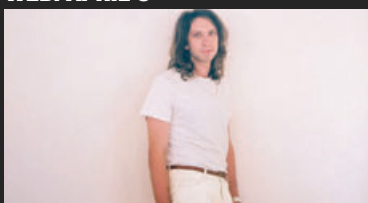
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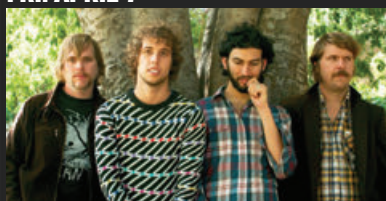
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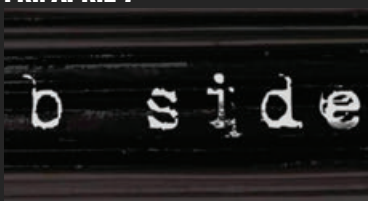
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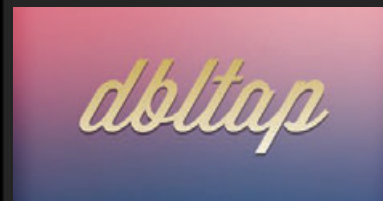
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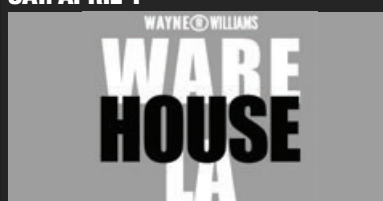
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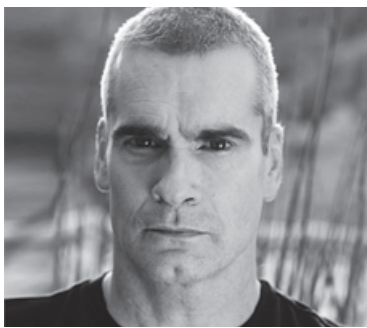
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Henry Rollins The Column!



FUCK THESE GUYS

At the beginning of comrade Trump's doomed administration, something he said at his puke-inducing hideout, Mar-a-Lago, told me everything about how this zero-talent grifter was going to govern. He called his repulsive property the "winter White House," no doubt to put that into the country's vocabulary, to be parroted by assholes like Sean Hannity going forward.

Right then I knew he was going to try to spend as much time there as he could and that he had absolutely no interest in doing the job of the president. His dipshit fans would defend the cash hemorrhage to secure the area by making patently false comparisons to the cost of President Obama's vacation budget. How many more seven-figure vacations is this fraud going to take? Too bad that the comrade's multimillion-dollar weekends in Florida can't be billed directly to his supporters.

Days ago, Trump rolled out a new name for his leisure cemetery as he announced a gathering he was having, concerning the Department of Veterans Affairs. "[W]e're having a meeting tonight at what we call affectionately the Southern White House. Seems to be the most convenient location. Everybody always wants to go to the Southern White House."

Is the South rising again? Let me get this straight, improving the VA requires all involved to fly almost 1,000 miles for a weekend meeting? This is making America great again?

Fuck this guy.

This obscene abuse of the taxpayers' money reminds me of what Mick Mulvaney, director of the Office of Management and Budget, said recently on MSNBC's *Morning Joe* when asked about some of the administration's proposed budget cuts. He said that he and his team just didn't feel right that "a coal miner in West Virginia or a single mom in Detroit" have their tax dollars wasted. "We can ask them to pay for defense, and we will, but we can't ask them to continue to pay for the Corporation for Public Broadcasting."

Mulvaney took a shot at Meals on Wheels, saying, "We can't spend money on programs just because they sound good. And Meals on Wheels sounds great — again, that's a state decision to fund that particular portion to. But to take the federal money and give it to the states and say, look, we want to give you money for programs that don't work ... we cannot defend that anymore." In Mulvaney's hellish vision, elderly people just starve.

I take no satisfaction in any American going

hungry. Knowing that a lot of the people who voted for Trump might face grim challenges because of this kick-ass conservative belt-tightening, it is of no interest to me to remind them what they signed up for. All I can think about is an elderly person being hungry and frightened, and it makes me sick.

Two things here, both awful. First, the food and assistance given to millions of elderly and housebound people, including about half a million veterans daily, is a great program. A lot of the funding comes from donations and many of the people who deliver the food and care are volunteers. Second, for now at least, the budget cuts are not affecting Meals on Wheels and the many food delivery programs under its umbrella. Mulvaney didn't seem to know this, even though as director he should, right? He just let everyone know what he thinks about old folks and vets who obviously need to eat and benefit from someone coming by to look in on them. What a tool.

Many years ago, a woman who lived next door to me had the MOW van come by every day. After she died, I met her granddaughter, who came to clean the place out. Her grandmother was a concentration camp survivor.

Fuck this guy.

Doing their best to turn America into a coast-to-coast toxic dump, EPA chief Scott Pruitt and the comrade-in-chief are proposing budget cuts to the Environmental Protection Agency that will put millions of Americans at risk. To get a better understanding of how Trump picked Pruitt to run the EPA, here's one of the comrade's tweets: "The concept of global warming was created by and for the Chinese in order to make U.S. manufacturing non-competitive." Thanks for breaking it down for me.

TRUMP WANTS AMERICA TO BE FILTHY, HUNGRY, BROKE AND STUPID.

Of all the wretchedness of the Trump downward spiral, the consequences of defunding the EPA will be the longest-lasting and hardest to reverse or neutralize. The EPA is one of the most important parts of government. If this agency is defunded to the degree that these two shitbirds want, conditions could become catastrophic. Pruitt is a true enemy of not only the country but the planet itself.

Fuck this guy.

It is apparent that this administration wants America to be filthy, hungry, broke and stupid. There are millions who, like battered spouses, will defend comrade Trump to the end. A fake populist becoming president wasn't as surprising as it was inevitable. This is what happens when a country's electorate are not the brightest bulbs in the chandelier.

Even though Trump remains a low-energy slug with a 140-character attention span, the scoundrels he has assembled are energized and rarin' to go. The billionaires are done with the burdensome yoke of the Kenyan tyrant and want a return on their investment. We have not seen the worst of it yet.

Fuck these guys.

Here we are. Everything matters now. Your goodness, decency, fairness, stamina and, in several months, your vote.

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Ariana Grande

@ THE FORUM

One year after Ariana Grande was caught on camera licking doughnuts, she was listed among *Time*'s "100 most influential people in the world." Another year on and Grande's career hasn't missed a beat. Like most pop megastars, she has a team of writers creating her songs for her, including hit-making guru Max Martin. But don't underestimate the former Nickelodeon favorite. With a four-octave vocal range, Grande has a stronger voice than most others in the game. Her music, a contemporary take on the poppy R&B of Mariah Carey, Whitney Houston and Christina Aguilera, is relentlessly catchy and socially aware in its lyrics. She's received four Grammy nominations so far, and it feels like only a matter of time before she actually picks one up. Also at the Honda Center, Thursday, March 30. —Brett Callwood

Tinariwen, Dengue Fever

@ THE FONDA THEATRE

There's a lot of great music coming out of Mali these days, from the sizzling guitar workouts of Vieux Farka Touré to the sunny Afro-pop of Salif Keita and the enchanting weave of sounds by Amadou & Mariam. But one of the most engrossing Malian groups remains Tinariwen, a literal guitar army who were rebel Tuareg freedom fighters in the Sahara Desert in the early 1990s before devoting themselves to music. Their sound is rooted in unique hammer-on plucking on multiple guitars that flash and flicker with an electric radiance. Led by singer-guitarist Ibrahim Ag Alhabib, Tinariwen continue to mutate on their latest release, *Elwan*, blending their haunting vocal chants with such guest stars as Kurt Vile and Mark Lanegan while retaining their distinctively mesmerizing swirl of shifting guitar patterns. —Falling James

Generacion Suicida

@ CAFE NELA

L.A.'s Generacion Suicida describe themselves as Killed by Death-style punk, referencing the bedrock series of not-super-legal comps that taught countless kids about under-the-radar punk, and they don't mean it casually. They're obvious experts when it comes to the deep and wild discography of global punk rock, with aspects of go-for-broke bands such as Japan's annihilating The Stalin or Spain's searing Vulpess or the U.K.'s politically explicit Newtown Neurotics. (Writers making comparisons to Denmark's Gorilla Angreb are right on, too.) Their recent *Sombras* LP is a fire starter, feeding post-punk atmosphere and just-shy-of-hardcore tempo into their already



Dawes: See Saturday.

PHOTO BY MATT JACOBY

precisely machined sound. Dig into this now, or catch them after the fact on Killed by Death #2054 in a few decades, if the planet doesn't turn to ash and trash in the meantime. —Chris Ziegler

sat 4/1

Dawes

@ THE THEATRE AT ACE HOTEL

Dawes have taken to the road, seemingly nonstop. The start of this year saw the Los Angeles four-piece present three-hour shows under the banner "An Evening With Dawes," some of which were captured for a live, streaming-only album, *We're All Gonna Live*, featuring most of their latest studio album, 2016's *We're All Gonna Die*, plus a solid chunk of fan favorites. The eight-year evolution of Dawes, from twangy Americana to country-folk to jam band, is most smoothly experienced in the live version of these songs — but get comfortable at the historic Theatre at the Ace Hotel, as there will be only one intermission during the three-hour-long performance. Call the number on the cover of *We're All Gonna Live* to leave a message for Dawes during the tour. —Lily Moayeri

Anthony Parasole, Cosmin TRG, Raiz

@ LOT 613

For the 50th installment of Prototype — the club night that since 2015 has brought cutting-edge dance music to the Arts District's fully licensed Lot 613 venue — L.A.'s most-respected techno crew, Droid Behavior, has assembled a high-caliber lineup. Headliner Anthony Parasole, a veteran of the New York underground house and techno scenes, is known for the label he runs with Levon Vincent, Deconstruct Music. Parasole drops his debut full-length album, *Infrared Vision*, later this month on UFO, the experimental techno/electro imprint of Amsterdam's highly reputable Dekmantel Festival. Cosmin TRG, a young Romanian talent now based in Berlin, has made a name for himself in recent years

with potent releases on Modeselektor's 50 Weapons. Droid residents Raiz round out the bill and will warm the night up properly. —Matt Miner

sun 4/2

Jon Hatamiya/Kyle Athayde Big Band

@ BLUEWHALE

Thus spake a famous symphony conductor: "Never look at the trombones, you'll only encourage them." He was unaware that in the jazz realm, the trombone adds both the moody mellifluousness and rude wildness that bring a real party to life. Get your trombone fix with the Jon Hatamiya/Kyle Athayde Big Band, which features no fewer than four 'bones among the horns of its large lineup. Davis native Hatamiya teams with New York composer/multi-instrumentalist Athayde for a joyful noise that brilliantly reinvigorates the swingin' big band roar, with the co-leaders' inventively arranged pieces given a tough, rock-edged propulsion by a smart and eager crew of some of the tastiest young musicians in town, who play their collective asses off. —John Payne

mon 4/3

Diamanda Galás

@ CATHEDRAL OF ST. VIBIANA

Diamanda Galás is a fearsome wraith who comes from a much darker and more mysterious place than any typical heaven or hell. Her voice alone is an awe-inspiring weapon as she casts it aloft with a scarifying force that combines the power of opera with guttural shrieks and wailing, which instill a deep sense of dread. She rattles her piano with hints of chamber-music experimentation and free-jazz expansiveness, which twine together like the soundtrack to a nightmare. In March, Galás released two albums simultaneously. Her 2016 performance of multilingual "death songs"

by Albert Ayler and Jacques Brel was captured on *At Saint Thomas the Apostle Harlem*, and she plunges further into morbid mysticism on *All the Way*, a set of unsettling, funereal remakes of standards by Thelonious Monk, Roy Hawkins, Rick Darnell and even Johnny Paycheck. Also Wednesday, April 5. —Falling James

tue 4/4

Colbie Caillat @ BOGIE'S

Two-time Grammy winner Colbie Caillat served as a harbinger of change for the music industry, being among the first to use social media to create an online following that propelled her debut album, *Coco*, and lead single "Bubbly" to phenomenal success in 2007. This launched the singer-songwriter's first decade of combing the influences of Joni Mitchell and Fleetwood Mac to create her own blend of millennial Malibu folk-pop. After 10 years of acclaimed albums, high-profile collaborations and increasingly larger-scale tours, Caillat has planned a handful of intimate shows to celebrate and reflect on her past decade. Bogie's is the first of these, and the venue's unique ability to present small-scale shows with large-scale impact should help make for a memorable evening. Expect to hear "Fallin' for You," "Brighter Than the Sun," "Try" and many of Caillat's other radio-friendly gems. —Jackson Truax

wed 4/5

Billy Bob & the Boxmasters @ THE MINT

In the public imagination, Billy Bob Thornton's music career still revolves around a single, surly interview he gave on Canadian radio in 2009, in which he took umbrage with the host's mention of his acting career and described Canadian audiences as "mashed potatoes with no gravy." Which is a shame, because his group, The Boxmasters, are actually pretty great, serving up a catchy mix of power-pop, Americana and British Invasion-style garage rock with wit and panache. They're also startlingly prolific, having released four albums over the past three years, including their latest, the breezy, Nick Lowe-like *Tea Surfing*. Billy Bob, billed as "Bud Thornton," plays drums and sings lead vocals in a pleasantly reedy croon, while J.D. Andrew provides the surf-y guitar and Teddy Andreadis plays organ. Abandon your actors-moonlighting-as-musicians preconceptions and enjoy. —Andy Hermann

thu 4/6

Bring Me the Horizon, Underoath @ SHRINE L.A. OUTDOORS

Bring Me the Horizon share more than just a hometown with Def Leppard. Like

Leps in the 1980s, the Sheffield, England, quintet have morphed from midlevel heavy metal contender to arena-intended, major-label, mainstream juggernaut. To milk the comparison still further, BMTH's 2015 fifth album, *That's the Spirit*, is Leppard's *Pyromania* two decades on, with both records releasing their makers from any prior metal obligations and, with massive injections of studio-savvy gloss, into much more open-to-adventure "rock band" status. *That's the Spirit* is metalcore meets Fall Out Boy, with anthemic melody and electro-flecked variety pushing brute power into the wings, and the songs themselves into the spotlight. Florida's returned Underoath were a high watermark of the screamo subgenre and, with their genre-defining call-and-response clean/screamed vocals and classic lineup both intact, feel more like "special guests" than mere "support." —Paul Rogers

The Damned, Alice Bag & the Sissy Bears @ THE BELASCO

Even with just two remaining original members — singer Dave Vanian and guitarist Captain Sensible — The Damned are still capable of causing a ruckus more than four decades after they shook up London with their madly silly brand of punk rock. Although their most recent album, 2008's relatively poppy *So, Who's Paranoid?*, doesn't approach the brash, elemental exuberance of their recently reissued 1977 debut, *Damned Damned Damned*, it was still a strong comeback, which bodes well for the duo's untitled upcoming release of long-overdue new material. For all their punk tendencies, Sensible and Vanian have always infused their merry anthems with hints of goth darkness and garage-rock psychedelia. These Brits have a longtime connection with opener Alice Bag's original group, The Bags — whose bassist, Patricia Morrison, used to play in The Damned and is married to Vanian. —Falling James

Bleached, The Regrettes, Upset, The Side Eyes @ THE ECHOPLEX

Jennifer Clavin should be celebrating Bleached's growing popularity, but she finds herself dogged by the limitations of being labeled as a member of a "girl band." "Pretty little child, tell me your tale/How you got the courage to rebel yell," she coos on the title track of the new EP, *Can You Deal?*, masking her sarcasm with a sugary melody bracketed by her sister Jessie's fuzzy lead-guitar rejoinders. "Breaking news, I do what I do ... not willing to feel defeated," Jennifer insists. The Regrettes are another local band whose poppy hooks belie singer Lydia Night's defiant lyrics. Upset's hard-driving punk is powered by former Hole drummer Patty Schemel and brightened by Ali Koehler's slyly provocative lyrics. The Side Eyes are even faster and fronted by Astrid McDonald, the daughter of Go-Go's guitarist Charlotte Caffey and Redd Kross' Jeff McDonald. —Falling James

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- 4/4: **SOLD OUT** Patti Smith and her Band
- 4/6: **The London Souls + People's Blues of Richmond**
- 4/7: **SOLD OUT** Senses Fail
- 4/8: **Power Trip**
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- 4/11: **Of Montreal**
- 4/14: **Suicide Girls Blackheart Burlesque**
- 4/15: **Anders Osborne**
- 4/19: **Tortoise**
- 4/19: **Polica**
- 4/20: **Thee Commons**
- 4/21: **SOLD OUT** State Champs
- 4/27: **2 Dope Queens (2 shows)**
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CLUBS

ROCK & POP

- ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Fu Manchu, 16, Yidhra, Fri., March 31, 8 p.m., \$14. Zeke, Nashville Pussy, DJ Katon, Sat., April 1, 8 p.m., \$18. Scott H. Biram, Jesse Dayton, Alien Knife Fight, Thu., April 6, 8 p.m., \$15.
- AMOEBA MUSIC:** 6400 Sunset Blvd., Los Angeles. DJ Sans Nom, Fri., March 31, 8 p.m., free. Charity Auction Benefiting MALDEF, with Martin Moreno, Sat., April 1, 4 p.m., free. Mastodon, Tue., April 4, 5 p.m. The Wild Reeds, Thu., April 6, 6 p.m., free.
- BOGIE'S:** 32001 Agoura Road. Colbie Caillat, Tue., April 4, 7 p.m., \$25 & \$35. See Music Pick.
- BOOTLEG THEATER:** 2200 Beverly Blvd. Methyl Ethel, Vorhees, Boyo, Fri., March 31, 8:30 p.m., \$14. Electric Six, Residual Kid, Vowws, Sat., April 1, 8:30 p.m., \$15. Anna Ash, Rachel Mazer, Tim Carr, Sun., April 2, 8:30 p.m., \$10. Kona, Froyo Ma, Mulherin, Mon., April 3, 8:30 p.m., free. Mucca Pazza, Fire Leopard, Tue., April 4, 8:30 p.m., \$10. Courtney Marie Andrew, Gold Star, Wed., April 5, 8:30 p.m., \$12. David Bazan, The Mynabirds, Thu., April 6.
- CAFE NELA:** 1906 Cypress Ave. Generación Suicida, Pedal Strike, Il Cadavers, Abjection, Kotorga, Fri., March 31, 8:30 p.m., \$8 (see Music Pick). Foggy Nation, Sat., April 1, 8:30 p.m., \$5.
- CANYON CLUB:** 28912 Roadside Dr., Agoura Hills. Young Dubliners, Fri., March 31, 9 p.m., \$24-\$34. The Babys, Sat., April 1, 9 p.m., \$24-\$34. Cubensis, Moonalice, Sun., April 2, 8 p.m., \$24-\$32.
- CODY'S VIVA CANTINA:** 900 Riverside Dr., Burbank. Lori Donato, Steve Waddington, Susan Ritter, Fri., March 31, 8 p.m., free. Bag of Rocks, Steve Waddington, Susan Ritter, Sat., April 1, 7:30 p.m., free. Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free; Pete Anderson, Tracy Dawn, Sun., April 2, 7 p.m., free. The Brombies, Mondays, 7:30 p.m., free.
- COMPLEX:** 806 E. Colorado St. Author & Punisher, Bruce Lamont, Sanford Parker, Sat., April 1, 8 p.m.
- DEL MONTE SPEAKEASY:** 52 Windward Ave., Venice. Love Revisited, Sat., April 1, 9 p.m., \$25. Allan Holdsworth, Cameron Morgan, Tue., April 4, 8 p.m., \$25.
- THE EAGLE LA:** 4219 Santa Monica Blvd., Los Angeles. The Fifth Annual Off Sunset Festival, with Nova Cycle, Clutch the Pearls, Boys With Guitars, Naia Izumi and others, Sun., April 2, 12-7 p.m., \$20.
- THE ECHO:** 1822 W. Sunset Blvd. Leslie Stevens & the Badgers, Jamie Wyatt, The Bolos, Izaak Opatz, Leroy From the North, Sun., April 2, 4 p.m., free. Draemings, Petheaven, Holy Wars, Mon., April 3, 8:30 p.m., free. Entrance, Golden Animals, Poppy Jean Crawford, Wed., April 5, 8:30 p.m., \$11.50. Bob Log III, Bloody Death Skull, Thu., April 6, 8:30 p.m., \$13.50.
- THE ECHOPEX:** 1154 Glendale Blvd. Mikal Cronin, Wand, Fitted, Laetitia Sadier, Howardamb, Chasms, Noveller, Slows, Fri., March 31, 8 p.m., \$20.50. Wire, Julia Holter, Mild High Club, Once & Future Band, The Pinkflag Guitar Orchestra, Sat., April 1, 6 p.m., \$25.50. Drill Festival After-Party, with DJs Alex Transistor & Ray D, Sun., April 2, 10 p.m., \$8. Know Your Rights: A Celebration of the Life & Music of Joe Strummer, with Soulutionaries, Chass Tissue, Pedal Strike, Andrés Berry & Earthquake Weather, Mon., April 3, 7:30 p.m., \$8.50-\$13.50. Bleached, The Regrettes, Upset, The Side Eyes, DJ Allison Wolf, Thu., April 6, 7:30 p.m., \$18.50 (see Music Pick).
- THE FEDERAL BAR:** 5303 Lankershim Blvd. Jimmer Podrasky, Skylar Gudasz, Sun., April 2, 11 a.m.
- THE HI HAT:** 5043 York Blvd., Highland Park. The Dollyrots, The Two Tens, Go Betty Go, Honeychain, Fri., March 31, 8 p.m., \$12. Nails, Toxic Holocaust, Final Conflict, Gatecreeper, Haarm, Sat., April 1, 6:30 p.m., \$20. Nails, Toxic Holocaust, Final Conflict, Gatecreeper, The Eulogy, Human Garbage, Sun., April 2, 5 p.m., \$20. Banny Grove, Pastel Felt, Bright Whistles, Toulouse Control, Mon., April 3, 8 p.m., \$7. Brightener, The Nova Darlings, Sure Sure, Huxley, Wed., April 5, 8 p.m., \$10. Cohenbeats, Samiyam, House Shoes, Budgie, Thu., April 6, 8 p.m., \$10.
- HM157:** 3110 N. Broadway, Los Angeles. Dynasty Handbag, The Department of Descriptive Services, Sloppy Jane, Hardcore Tina, Gianna Gianna, Hyperbody, Sat., April 1, 8 p.m., \$13.99.
- KNIGHTS OF COLUMBUS HALL:** 21433 Strathern St., Canoga Park. Know, Stalag 13, Killroy, S.F.V. Villains, Liquor Locos, Fri., March 31, 8 p.m., \$10.
- LOS GLOBOS:** 3040 W. Sunset Blvd. Suga Free, Fri., March 31, 8:30 p.m., TBA; La Theoria, Lucia, SPQR, Melti, Ponce, Fri., March 31, 9 p.m. Nef the Pharaoh,

- Chozen, HDthe1, Sat., April 1, 6 p.m.; La Misa Negra, Sat., April 1, 9 p.m. The Hot Take, Osairis, The Sovereign Artist, Silver Maps, Fins Mellow Group, Soul Natural Remedy, Cassowary, Wed., April 5, 9 p.m. Voz de Mano, Ruta Satélite, Rifle, Thu., April 6.
- MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd., Tarzana. GayC/DC, Maddonna, Fri., March 31, 9 p.m., free. Symbol Six, The Focke Wolves, White Demons, Sat., April 1, 9 p.m., free
- MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. David Baerwald, Fri., March 31, 8 p.m., \$20. Tom Paxton, The DonJuans, Sat., April 1, 8 p.m., \$38.50. Cindy Lee Berryhill, Sun., April 2, 8 p.m., \$20.
- THE MINT:** 6010 W. Pico Blvd. Samuel Larsen, Xavier Tocsano, The Door Knockers, Forget Your Friends, Katie Ekin, Zachary Murdoch, Fri., March 31, 7 p.m., \$20. Caleb & the Henrys, Pacific Radio, Travlr, The Trainwrecks, Whitebread, Sat., April 1, 8 p.m., \$12. Jackie Gage, Paper Void, Sun., April 2, 8 p.m., \$12. Nick Africano, Inatmos, Andy Matteo, Max Brandenburg, Tue., April 4, 8 p.m., \$8. Billy Bob & the Boxmasters, Roses & Cigarettes, Wed., April 5, 8 p.m., \$45 (see Music Pick). Hannah, Ecstastic Union, Hilaire, Joe Sparrow, MetronOhm, Thu., April 6, 8 p.m., \$10.
- PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneertown Road. The Desert Rhythm Project, Fri., March 31, 8:30 p.m., free. Mike Stinson, The Shadow Mountain Band, Sat., April 1, 8 p.m. Cherry Glazerr, Ian Sweet, Lala Lala, Thu., April 6.
- THE PROSPECTOR:** 2400 E. Seventh St., Long Beach. Frontier Club, Litronix, Nectarines, Band Aparte, Thu., April 6, 9 p.m., \$5.
- THE REDWOOD BAR & GRILL:** 316 W. Second St. The Schizophonic, The Creation Factory, Stephen Rey, Sat., April 1, 9 p.m. Wolf Woodcock, Paul Nicholas Slater, King Lud, Sun., April 2, 3 p.m. Pope Paul & the Illegals, Mon., April 3, 9 p.m. Chotto Ghetto, Coercion 96, Pizza Wolf, End of Pipe, Wed., April 5, 9 p.m. Slow Kiss, Elkhead, Turning Violet, Thu., April 6, 9 p.m.
- RESIDENT:** 428 S. Hewitt St. The Loons, DJ Anya Stax & DJ Mike Stax, Fri., March 31, 10 p.m. Lincoln Durham, Sat., April 1, 7 p.m., \$10. Chris Shifflett, Sun., April 2, 8 p.m., \$15. Jacques Greene, Suicideyear, Tue., April 4, 8 p.m., \$15. Porcelain Raft, Nights & Weekends, Wed., April 5, 8 p.m., \$15.
- THE ROSE:** 245 E. Green St., Pasadena. Tiffany, Fri., March 31, 9 p.m., \$24-\$32.
- THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Moose Blood, Fri., March 31, 7 p.m., \$19. Ganja White Night, Boogie T, Sat., April 1, 9 p.m., \$20. They, Azizi Gibson, April 4-5, 9 p.m., \$22.25. Parachute, Kris Allen, Molly Kate Kestner, Thu., April 6, 8:30 p.m., \$24.
- SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Leftover Salmon, Fri., March 31, 9 p.m., \$45.
- THE SATELLITE:** 1717 Silver Lake Blvd. Irontom, Zachary Kibbee, Mon., April 3, 9 p.m., free. Cory Hanson, Shana Cleveland, Cyrus Gengras, Wed., April 5, 9 p.m., \$12. Foxtrax, Joe Marson, Modern Me, Thu., April 6, 9 p.m., \$10.
- SILVERLAKE LOUNGE:** 2906 Sunset Blvd. George Anthony, Kylaido, Bridget Driscoll, Jessica Manalo, Shaped Like a Gun, Almost Awake, Fri., March 31, 8 p.m., \$15. Shai Baruch, Mon., April 3, 8 p.m., free; Disco Shrine, Mon., April 3, 10 p.m., free. The Dirty Cakes Band, Faunavision, The Hellflowers, Paladin Shield, Wed., April 5, 8 p.m., \$10. Vandella, Katie Day, Owl Paws, Blunts, Thu., April 6, 8 p.m., \$10.
- THE SMELLS:** 247 S. Main St. Astronaut Samurais, Uniform, CFM, The Birth Defects, Fri., March 31, 9 p.m., \$5. Pity Party, Jurassic Shark, Junkie, Sat., April 1, 9 p.m., \$5. Numb.er, Fringe, Orchin, Thu., April 6.
- TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd. The World Record, Rough Church, Fri., March 31.
- THE TERAGRAM BALLROOM:** 1234 W. Seventh St. Generationals, Fri., March 31, 9 p.m., \$16. Delicate Steve, Sat., April 1, 9 p.m., \$14. Red Baraat, Sun., April 2, 8 p.m., \$20. Patti Smith, Tue., April 4, 8 p.m., \$40. The London Souls, People's Blues of Richmond, Thu., April 6, 8 p.m., \$16.
- THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Allan Rayman, Mariachi Set, Fri., March 31, 8 p.m., \$20. Hunter Beard & Lion Pride Music Group, Devil Season, The Bruce Beacom Band, Young Stress, The Pen & Pad Project, Sat., April 1, 8 p.m., \$17. Black Joe Lewis & the Honeybears, Dams of the West, Sun., April 2, 8 p.m., \$22. Aaron Watson, Ryan Beaver, Wed., April 5, 8 p.m., \$18. Busto & the Bass, Lawrence, The Young Wild, Thu., April 6, 7:30 p.m., \$15.
- UNION NIGHTCLUB:** 4067 Pico Blvd. Orchin, Sugarcube, Velour Afternoon, Wed., April 5, 8 p.m.
- THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Mickey Avalon, Fri., March 31, 8 p.m.,

TBA. The Slants, Rayko, Lolita Dark, Tue., April 4, 9 p.m., \$8. Stars at Night, Olympic, Get Some, Cloudship, Thu., April 6, 8 p.m.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Make Out Monday, Fri., March 31, 11 p.m., TBA. Almost Awake, Sat., April 1, 7 p.m., \$10. Michale Graves, Sun., April 2, 7 p.m., TBA. Frankie Ballard, Thu., April 6, 8 p.m., TBA.

—Falling James

JAZZ & BLUES

AU LAC: 710 W. First St. Maryanne Reall, Sat., April 1. **THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. The Baked Potato All-Stars, Fri., March 31, 9:30 p.m., \$25. Mike Miller, Sat., April 1, 9:30 p.m., \$25. Buzz Wizards, Sun., April 2, 9 p.m., \$30. Travis Carlton, Tue., April 4, 9 p.m., \$15. Bob Reynolds, Thu., April 6, 9:30 p.m., \$15.

THE BLUE GUITAR, ARROYO SECO GOLF COURSE: 1055 Lohman Lane, South Pasadena. The Peter Kavanaugh Quartet, Thu., April 6, 7:30 p.m., \$10.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. Darek Oles, Fri., March 31, 9 p.m., \$20. The Josh Nelson & Dayna Stephens Big Band, Sat., April 1, 9 p.m. The Jon Hatamiya/Kyle Athayde Big Band, Sun., April 2, 9 p.m., \$15 (see Music Pick). Henry Solomon, Roy McCurdy, Mon., April 3, 9 p.m., \$10. The Thelonious Monk Institute Jazz Ensemble, Tue., April 4, 9 p.m. Martin Diller, Wed., April 5, 9 p.m. Tina Raymond, Thu., April 6, 9 p.m.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Lynda Carter, March 31-April 1, 8:30 p.m., TBA.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave. ASL Cabaret, with Sandra Mae Frank, Gabriel "Gab" Silva, Kat Kramer and others, Sun., April 2, 7 p.m., \$20.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle. Lola, Pat Senatore, Fri., March 31, 6:30 p.m., free. The Dale Fielder Quartet, Pat Senatore, Sat., April 1, 6:30 p.m., free. Freddie Ravel, Sun., April 2, 7:30 p.m., \$20. The Joshua White Trio, Tue., April 4, 8 p.m., \$20. The Reverend Shawn Amos, Thu., April 6, 8 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Aaron Akins, Fri., March 31, 8 p.m., \$20. David Balkan, Sat., April 1, 8 p.m. Doug MacDonald, Roger Neumann, Tue., April 4, 8 p.m. The Peter Myers Orchestra, Wed., April 5, 8 p.m.

—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Bruce Ray White, Cooper Walker, Fri., March 31, 9 p.m., free. House of Rabbits, Sat., April 1, 9 p.m., free. The Hot Club of L.A., Mondays, 8:30 p.m., free. Charles Locke & Loaded, Wed., April 5, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Honey Whiskey Trio, Fri., March 31, 8 p.m., \$18. Snowapple, Sat., April 1, 2 p.m., \$18; The Mighty Cash Cats, Sat., April 1, 7 p.m., \$15.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Doug C & the Blacklisted, Dime Box Band, Sat., April 1, 7 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. George Miguel, Fri., March 31, 9 p.m., free. Connie & the Radio Flyers, Sat., April 1, 9 p.m., free. Rumproller, Sun., April 2, 8 p.m., free. Clint Baker's Hot 6, Mon., April 3, 9 p.m., free. Slim Jenkins, Tue., April 4, 9 p.m., free. The Ploughboys, Wed., April 5, 9 p.m., free. LaBamba & the Hubcaps, Thu., April 6, 8 p.m.

—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. The Rap Contest, with Sellassie, Fri., March 31, 8 p.m.-2 a.m., \$20. Dodgers Opening Day Tailgate Party, Mon., April 3, 8 a.m.-8 p.m., free. Low End Theory, Wednesdays, 9:30 p.m.-1:30 a.m.

AVALON HOLLYWOOD: 1735 Vine St. Hot Chip (DJ set), Matt Black, Keith Wilson, Knox, Fri., March 31, 9:30 p.m. Mark Sixma, Kristina Sky, Sat., April 1, 10 p.m. TigerHeat, Thursdays, 10 p.m.

THE BELASCO THEATER: 1050 S. Hill St., Los Angeles. Funktion, from Bassrush, Sat., April 1, 10 p.m., TBA.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Quintino, Fri., March 31, 10 p.m. Thomas Gold, Audrey Napoleon, Sat., April 1, 10 p.m., \$15.

EL CONDOR: 3701 Sunset Blvd., Los Angeles. Sports Bra, with Sorrell Scrutton & Gina Young, Sat., April 1, 10 p.m.-1 a.m., free.

EXCHANGE L.A.: 618 S. Spring St. San Holo, Fri., March 31, 10 p.m. Nero, Sat., April 1, 10 p.m.

LOS GLOBOS: 3040 Sunset Blvd. Club '90s, Fri., March 31, 9 p.m. Bootie L.A., Sat., April 1, 9 p.m.; Evan Landes, Wayne Williams, Sat., April 1, 10 p.m. Lyra Flip, Sega, DJ Robby Dinerio, Sun., April 2, 7 p.m. Beats & Life, Thu., April 6, 9 p.m.

LOT 613: 613 Imperial St. Anthony Parasole, Cosmin TRG, Raiz, Sat., April 1, 10 p.m., \$25. See Music Pick.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Adam 12, Mr. Choc, Fri., March 31, 9 p.m., \$5 & \$10. Dance Yourself Clean, Saturdays, 9 p.m., free-\$5.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Fur Coat, Latmun, Lisbona Sisters, Fri., March 31, 10 p.m., \$15-\$30. DJ Harvey, Sat., April 1, 10 p.m., \$20-\$35. Destructo, J Worra, Thu., April 6, 10 p.m., \$20-\$35.

UNION NIGHTCLUB: 4067 Pico Blvd. DJ Hector Fonseca, Fri., March 31, 9 p.m., \$15; Jetpack Jones, Cliff Savage, 3 for 3, Step Dad, See No Evil, Lanamaak, Fri., March 31, 9 p.m., \$10; Lakim, Fri., March 31, 9:30 p.m., \$10. Dark Arts, Sat., April 1, 10 p.m., \$10. DJ Nobody, DJ Shiva, Evade Robots, Thu., April 6, 10 p.m., \$5.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MARCH 31

GO ARIANA GRANDE: With Little Mix, Victoria Monet, 7:30 p.m., \$29.95-\$299.95. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

THE GAME: 9 p.m. The Novo, 800 W. Olympic Blvd.

GO JOAN JETT & THE BLACKHEARTS: 9 p.m. Morongo Casino Resort & Spa, 49500 Seminole Dr.

SOUL SHAKER: 9 p.m. Avalon Hollywood, 1735 Vine St.

GO TINARIWEN: With Dengue Fever, 9 p.m., \$35.

GO THE FONDA THEATRE: See Music Pick.

WHY: With Open Mike Eagle, Rituals of Mine, 8:30 p.m. The Regent Theater, 448 S. Main St., Los Angeles.

SATURDAY, APRIL 1

CHRONIXX: With Jesse Royal, Max Glazer, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GO DAWES: 9 p.m., \$30. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See Music Pick.

FRANCO DE VITA: 8 p.m. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles. 8 p.m., \$60-\$246.

I SEE STARS: With Echos, Sullivan King, 8 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

MAX RAABE & PALAST ORCHESTER: 7:30 p.m., \$75-\$110. The Broad Stage, Santa Monica.

NOUVELLE VAGUE: With Liset Alea, 8 p.m., \$30.50. The Regent Theater, 448 S. Main St., Los Angeles.

PASSENGER: With The Paper Kites, 7 p.m., \$29.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

SUNDAY, APRIL 2

ALINA BARAZ: 8 p.m., \$25. The Observatory.

ART GARFUNKEL: 7 p.m., \$56-\$81. Fred Kavli Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

MAGGIE LINDEMANN: 7 p.m., \$10. The Observatory.

MONDAY, APRIL 3

GO DIAMANDA GALÁS: 7 p.m., \$35.50-\$52.50. Vibiana, 214 S. Main St. See Music Pick.

GO RICHARD ASHCROFT: 7 p.m., \$35-\$60. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

SQUIRREL NUT ZIPPERS: With The Blasting Company, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd.

WELCOME: An ACLU benefit with Bebe Rexha, Camila Cabello, Daya, Halsey, Imagine Dragons, Incubus, Machine Gun Kelly, Macklemore, Miguel, Mija, Skrillex, Tinasthe, Zedd, 7 p.m., \$49.50-\$249.50. Staples Center, 1111 S. Figueroa St., Los Angeles.

TUESDAY, APRIL 4

ALINA BARAZ: 9 p.m. El Rey Theatre.

GO PUFFY AMIYUMI: 7 p.m., \$30. The Belasco Theater, 1050 S. Hill St., Los Angeles.

WILLIAM SINGE: With Alex Aiono. The Observatory.

WEDNESDAY, APRIL 5

CLEAN BANDIT: With Zara Larsson & Starley, 7:30 p.m. The Fonda Theatre, 6126 Hollywood Blvd.

GO DIAMANDA GALÁS: 7 p.m., \$35.50-\$52.50.

Vibiana, 214 S. Main St. See Music Pick.
JEEZY: With Lil Durk, 7 p.m., \$35. The Belasco Theater.
K. FLAY: With Lostboyrow, 8:30 p.m. El Rey Theatre.
MAYDAY PARADE: With Knuckle Puck, Milestones, 7 p.m., \$27.50. The Regent Theater, 448 S. Main St., Los Angeles.

THURSDAY, APRIL 6

THE AIRBORNE TOXIC EVENT: 8:30 p.m., \$18. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO BRING ME THE HORIZON: With Underoath, Bear-tooth, 7 p.m., \$39.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles. See Music Pick.

GO THE DAMNED: With Alice Bag & Sissy Bears, 6:30 p.m., \$29.50-\$140.50. The Belasco Theater, 1050 S. Hill St., Los Angeles. See Music Pick.

GRYFFIN: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

CLASSICAL & NEW MUSIC

GO THE ACADEMY OF ST MARTIN IN THE FIELDS:

Israeli pianist Inon Barnatan rolls out W.A. Mozart's Piano Concerto No. 9 in E-flat Major, K. 271; and the British chamber orchestra also unpacks Wolfgang's Symphony No. 29 in A major, K. 201; Copland's *Quiet City*; and the world premiere of a piece for piano & orchestra by Alasdair Nicolson, Fri., March 31, 7:30 p.m., \$90-\$150. The Broad Stage, 1310 11th St.

BRENDAN WHITE: The pianist scampers over Frederic Chopin's 24 Preludes, Op. 28, Wed., April 5, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

ECOLOGY SUITE: A "symphonic rock band" pays homage to the late composer Steven J. Salazar's progressive-classical 1975 composition about the environment, Thu., April 6, 7:30 p.m., \$10. San Gabriel Mission Playhouse, 320 Mission Dr., San Gabriel.

FELIX HELL: The organist pumps up his own arrangement of Bach's "Goldberg" Variations, BMW 988, Sun., April 2, 7:30 p.m., \$20-\$58. Disney Hall.

GO LA. PHILHARMONIC: Pianist Stephen Kovacevich flutters through Mozart's playfully romantic Piano Concerto No. 24 in C minor, K. 491, and empathetic conductor Mirga Grazinyte-Tyla brings out the subtler aspects of Joseph Haydn's jaunty Symphony No. 31, March 31-April 1, 8 p.m.; Sun., April 2, 2 p.m., \$20-\$188. Esa-Pekka Salonen returns to conduct Jean Sibelius' *Finlandia* and final two symphonies (numbers 6 and 7), which are interspersed with Six Humoresques that feature violinist Martin Chalifour, Thu., April 6, 8 p.m.; Sat., April 8, 2 p.m.; Sun., April 9, 2 p.m., \$20-\$188. Disney Hall, 111 S. Grand Ave.

GO L.A. CHAMBER ORCHESTRA: Pianist Ignat Solzhenitsyn, the son of Russian author Aleksandr Solzhenitsyn, performs Shostakovich's Piano Trio No. 2 in E minor and takes part in a discussion with LACO concertmaster Margaret Batjer and NPR's Renée Montagne, as part of the Westside Connections series, Thu., April 6, 7:30 p.m., \$56. Ann & Jerry Moss Theater, 3131 Olympic Blvd., Santa Monica. See GoLA.

MARC LOWENSTEIN: The music director of The Industry presents new music on a program that includes cellist Derek Stein and vocalists Jodie Landau, Justine Aronson, David Castillo and Grace Bernard, Thu., April 6, 8:30 p.m. REDCAT, 631 Second St., Los Angeles.

GO PLÁCIDO DOMINGO & SONDRÁ RADVANOVSKY: L.A. Opera's Domingo does double duty in this recital, singing arias and conducting the L.A. Opera Orchestra. The American-Canadian soprano Radvanovsky, who is set to star in L.A. Opera's *Tosca* this month, is joined by two of the stirring cast members from *The Tales of Hoffmann*, Diana Damrau and Nicolas Testé, Sat., April 1, 7:30 p.m.; \$19-\$149. Dorothy Chandler Pavilion, 135 N. Grand Ave.

GO SALASTINA MUSIC SOCIETY: Flutist Ben Smolen and violist Meredith Crawford celebrate the work of composers from New England, including Charles Ives, Arthur Foote, Walter Piston, Aaron Jay Kernis and Amy Beach, Sat., April 1, 8 p.m., \$40. Barrett Hall, Pasadena Conservatory of Music, 100 N. Hill Ave.

GO THE TALES OF HOFFMANN: Italian tenor Vittorio Grigolo is a swaggering force as the titular boozy poet who reminisces about his past loves, in L.A. Opera's presentation of composer Jacques Offenbach and librettist Jules Barbier's French romance, Sun., April 2, 2 p.m.; Thu., April 6, 7:30 p.m.; Sun., April 9, 2 p.m.; Sat., April 15, 7:30 p.m., \$24-\$299. Dorothy Chandler Pavilion, 135 N. Grand Ave.

—Falling James

For more listings, please go to laweekly.com.



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THE WILD REEDS

The Wild Reeds return to Amoeba to celebrate their sophomore album, *The World We Built* (out 4/7 on Dualtone Records) with a live set and signing! Available for purchase early at in-store.

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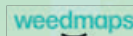
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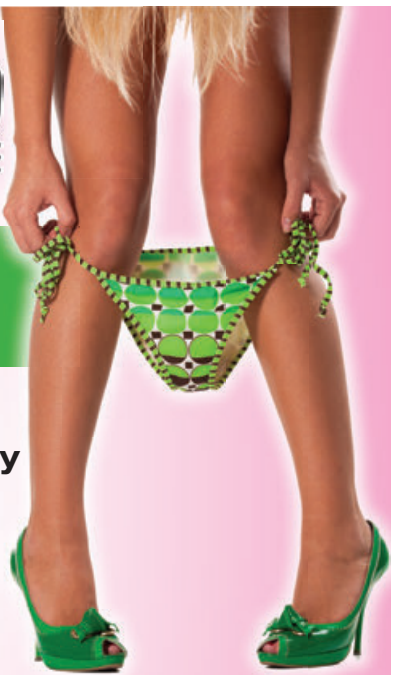
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Notices

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Legal Notices

NOTICE TO CREDITORS BY PUBLICATION PURSUANT TO \$15-12-801, C.R.S. In the Matter of the Trust created by: Bellina, Joseph. NOTICE TO CREDITORS Estate of Christopher Todd Bellina, Deceased.
Case Number 2017PR030205
All persons having claims against the above-named estate are required to present them to the Personal Representative or to Denver Probate Court of the City and County of Denver, Colorado 1437 Bannock Street, Room 230 Denver, Colorado 80202 on or before June 16th, or the claims may be forever barred. Deborah Bellina, Trustee Villa Bella Estate 73530 Military Road Covington LA 70435-6018.
M. Anthony Valida, M Anthony Valida PC 899 Logan Street #208 PHONE #: 305-832-2100 EMAIL: manthonyvalidapc@valida.net FAX #: 303-861-3759 Atty. Reg. #: 26411

660
Public Notices

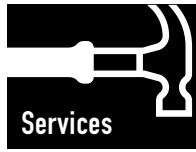
ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. L5029192
Superior Court of California County of Los Angeles located at: Los Angeles Superior Court, Northwest District - East Building 6230

660
Public Notices

Sylmar Avenue, Room 107, Van Nuys, CA. 91491. Filed On 03/06/17 - In the matter of petitioner: **Shahram, Sebastian, Shahbali.**

It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 04/17/17. Located at Los Angeles Superior Court, Northwest District - East Building 6230 Sylmar Avenue, Room 107, Van Nuys, CA. 91491. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **Shahram, Sebastian, Shahbali, to: Mirshah Shahrum Kachani.**

Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. **Set to publish 3/23/17, 3/30/17, 4/6/17, 4/13/17.**
Dated: March 20th, 2017



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