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RENTAL CRISIS

BY DENNIS ROMERO



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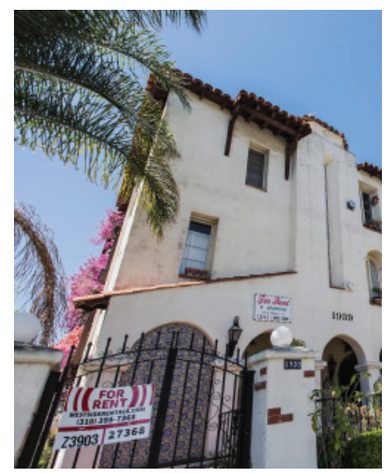
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Will building more housing — even expensive housing — ultimately make L.A. more affordable? Plus renters' horror stories and some neighborhoods where you might find relief. **BY DENNIS ROMERO.**

News //

WILL THE SUBURBS DERAIL THE TRAINS?

The San Fernando Valley and other suburbs could turn their backs on MTA's ambitious transit proposal



The end of the Orange Line busway

PHOTO BY FREDERICK DENNSTEDT / VIA FLICKR

BY GENE MADDAUS

San Fernando Valley leaders are fond of complaining that there are 86 train stations in the Metro system, and only two of them are in the Valley.

The MTA's new $120 billion transit tax would change that, building two new rail lines and a busway in the Valley, while also upgrading intersections on the existing Orange Line busway and eventually converting it to rail. Compared with some other regions in the county, the Valley is getting a great deal, and it's getting it relatively soon, with the Van Nuys line set for 2027 and the Sepulveda Pass tunnel coming in 2033. Yet some Valley leaders are dissatisfied. Sen. Bob Hertzberg issued a statement on March 25 expressing his displeasure with the scheduling.

"I'm disappointed that the Valley will see so little impact over the next 10 years," Hertzberg said.

Hertzberg also has been pushing for two new busways that would connect to Cal State Northridge and was disappointed that they were not included in the plan. In his statement, he vowed to "take a much-needed sharp pencil to this plan and make sure the Valley isn't shortchanged again."

Richard Katz, a former Valley assemblyman and a seasoned veteran of transportation politics, says the MTA has "a tough sell in the Valley."

"They've said [the plan] is a work in progress," Katz says, "and that's a good idea, because it needs a lot of work."

The tax plan seems to have split the Valley along generational lines. A newer crop of Valley leaders is celebrating the plan. L.A. City Councilman Paul Krekorian, who serves on the MTA board, described it as a "golden opportunity." The Valley Industry and Commerce Association called it a "huge victory" for the Valley and is campaigning for its approval.

Coby King, founder of Valley on Track, says growing support for transit projects in the Valley reflects the area's urbanization and a shedding of its traditional car culture: "I think the Valley will support it very strongly and will be a major contributor to getting it passed in November."

With a two-thirds threshold required for passage, support from every corner of the county will matter. Measure R passed with 67 percent of the vote in 2008. Measure J, which would have extended Measure R for 30 years, failed with 66 percent in 2012.

Several suburban leaders have expressed displeasure with the low priority given to their projects in the new measure. Officials in the South Bay, the southeast cities and the Antelope Valley all have said that the plan strongly favors the city of L.A. at the expense of suburban areas. They have warned that if their concerns are not addressed, their constituents may vote down the measure.

"I think there's flexibility. I think there's a willingness to listen to people," says Bill Carrick, the political consultant to Mayor Eric Garcetti, who will be running the campaign to pass the tax measure. "We're trying to have a ballot measure that is something that every community can rally around."

At the MTA board meeting on March 24, Garcetti argued for passing the measure, with the hope of accelerating some suburban projects later on with federal money. But Inglewood Mayor James Butts took a different tack, offering a proposal to give top priority to projects that were part of Measure R. That proposal, co-signed by Supervisor Don Knabe and Lakewood Councilwoman Diane DuBois, would give a high priority to suburban projects at the expense of some newer projects in the city of L.A.

If push comes to shove, Garcetti has the votes on the MTA board to pass his preferred version of the tax. The city of L.A. controls four seats on the 13-member board. Two other seats belong to county supervisors who represent large chunks of Los Angeles. And the current plan gives high priority to the Gold Line extension to Claremont — despite very low ridership projections — which is key to winning the support of two more MTA members who represent the San Gabriel Valley. That brings the plan to majority support.

But it would be better, from a political standpoint, to craft the measure so as to have the broadest support possible. The November vote is likely to be very close — and any dissent could sink it.

PAVED IN GOLD

DOES L.A. NEED TO SPEND $425 MILLION ON A RIVER BIKE PATH?

BY HILLEL ARON

In November, L.A. County denizens will enjoy the privilege of voting on a new half-cent sales tax to fund $120 billion worth of public transit, doubling L.A.'s existing rail network. Lots of people are psyched (though not everyone) about a train through the Sepulveda Pass, offering at least the possibility of a life beyond the hell that is the 405 freeway.

Lost in the hubbub over trains and busways are two line items in the spending plan that would achieve a dream long held by L.A. River revitalization boosters and bicyclists: a contiguous, 51-mile bike path along the Los Angeles River.

"This is a great day for the Los Angeles River and active transportation across our region," L.A. River Revitalization Corporation executive director Omar Brownson said in a written statement. "Our Greenway 2020 plan always envisioned an unbroken 51-mile river spine, giving Los Angeles a 'linear central park.' So we are especially excited that the Measure R draft realizes that vision."

There are a number of bike paths on the river right now. One, built by the county in 2001, goes from the river mouth in Long Beach all the way up to Vernon. Another popular section goes from just north of Chinatown to Griffith Park. But aside from a few bits and bobs in the Valley, that's about it. There are long sections of the river with no access points at all.

This plan would connect the existing paths and provide access to the entire river by the year 2025 — which just happens to be Mayor Eric Garcetti's previously stated goal. All for the low, low price of ... $425 million.

That sounds a bit steep, no?

"It's not a lot compared to the money they're spending on highways," bicycle activist and StreetsblogLA editor Joe Linton points out.

Bike paths are estimated to cost an average $133,000 (and as much as $537,000) per mile — which would put the construction of a new, 51-mile bike path anywhere between $7 million and $27 million. Four years ago, a proposed 3-mile bike lane spanning New York's new Tappan Zee Bridge carried an estimated price tag of a whopping $400 million.



L.A. River bike path

PHOTO BY ISAAC SIMPSON

We tried to figure out why so much money was allocated for the L.A. River bike paths. Would the paths be paved with gold? Lined with tuxedo-wearing attendants serving riders hot cocoa? Will soft jazz music be piped from speakers carefully hidden behind the shrubbery?

"Because the L.A. River is constrained by urban development and has many over-crossings from roads, freeways and rail, bike path requires heavy civil construction," Metro spokeswoman Pauletta Tonilas said in a written statement

Most of the L.A. River has an intermittent service road on its banks. That road can be easily and relatively cheaply turned into a bike path. Other parts are more difficult. A section of the river in the San Fernando Valley, for example, has channel walls that go straight down — the channel looks like a giant, rectangular gutter. Building a bike path there would be like building a little road.

But the most expensive section of the L.A. River bike path will be the downtown section. Not only is there no service road there but the river is flanked on either side by railway lines. So there are two problems: Where do you put the bike path (some want it inside the channel, which would be really cool but possibly dangerous), and how do you actually let people access the river?

Now you're talking about bridges, tunnels, spiral ramps and possibly even a bike elevator of some sort. If they want more than two or three access points, this could be a large part of the cost.

Still: $425 million?


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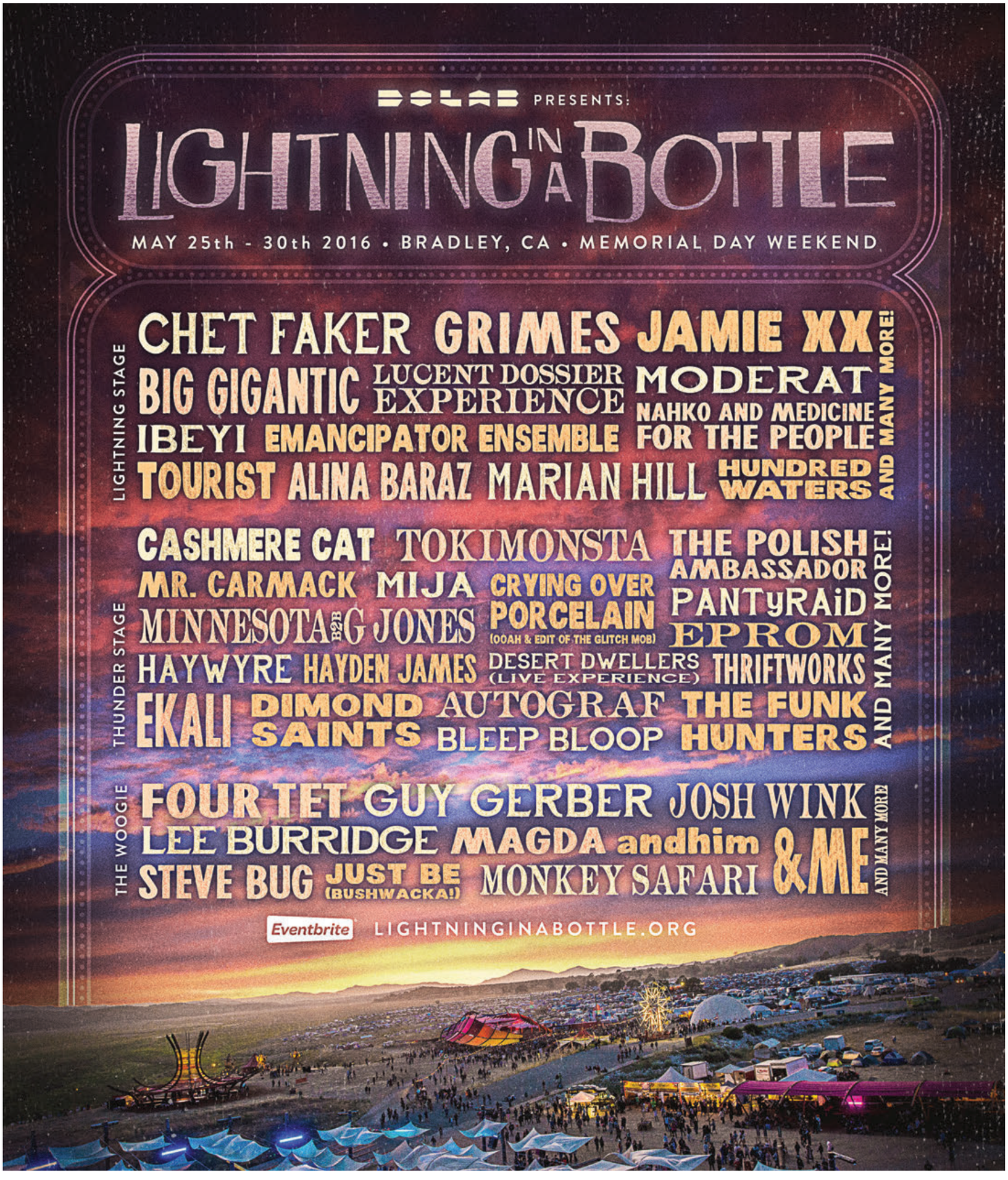

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YOUR GUIDE TO L.A.'S RENTAL CRISIS

L.A.: THE U.S.' "MOST UNAFFORDABLE RENTAL MARKET"

Will building more housing — even expensive housing — ultimately make the city more affordable?

BY DENNIS ROMERO

People in San Francisco, where $5,000 rents are ho-hum, scoff at our housing crisis.

What they don't understand is that incomes in L.A., which is nearly three-quarters nonwhite, are far lower. The U.S. Census Bureau reports that the per capita individual median income here is $28,555. In San Francisco, it's a whopping $49,986.

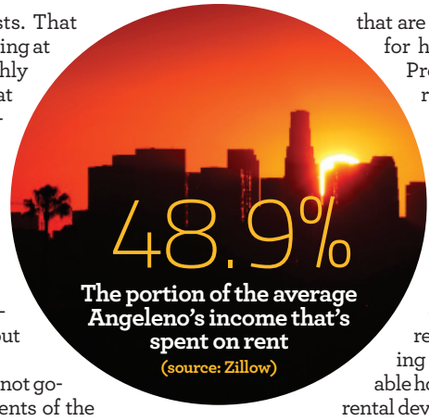
That could help explain why, in 2014, a UCLA report famously declared that Los Angeles was the "most unaffordable rental market" in the United States. The gap between income and leases was greater here than in any other major U.S. city, researchers at UCLA's Luskin School of Public Affairs found.

You can feel our pain in places like Westwood, once a haven for UCLA students, where the median two-bedroom apartment now lists for $4,200 a month, according to Apartment List. Downtown, once a destination for starving artists, now is one of the most expensive rental neighborhoods in L.A. The median price for a two-bedroom there is $3,350.

"Los Angeles is among the most burdened rental markets in the nation," says Jonathan Spader, a senior researcher at Harvard's Joint Center for Housing Studies.

The center says that two-thirds of renters in L.A. with median individual incomes are "severely burdened" (10 »

»9) by rent costs. That means they're spending at least half their monthly pay on housing. That is bad for our economy, Spader says. Folks who have severe rent burdens spend 38 percent less on food, 55 percent less on health care and 60 percent less on transportation than folks without such a burden.



"Those are dollars not going into other segments of the economy," he says. "There clearly is impact."

The problem is that the construction of new units is not keeping up with population growth. Los Angeles County is now home to more than 10 million people. The local rental vacancy rate is less than 3 percent — less than half the national average. Rents are up 6.8 percent compared with last year, according to Apartment List. The California Housing Partnership Corporation says the county needs nearly half a million new units just to catch up with demand for affordable rental housing. What's more, the units that are being built are often for higher-income folks.

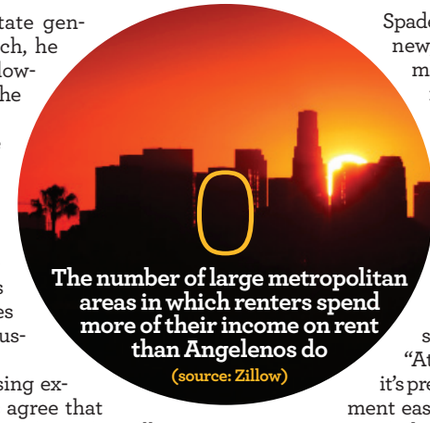
Profit motives, pricey real estate and high construction costs make it difficult if not impossible for developers to justify building lower-rent projects.

Governments have battled developers in court over requirements mandating that a slice of affordable housing be built in new rental developments. The California Supreme Court last year ruled that such mandates are legit.

There's also a raging debate in L.A. over how much development — and what kind — is good development. One side says that allowing dense, high-end rental projects in neighborhoods only increases the median prices in Los Angeles and hurts middle- and low-income residents.

"We have to be building housing," says Mike Dennis, director of community organizing at the East L.A. Community Corporation. "But market-rate housing only widens the divide. Folks will use that argument to continue to facilitate gentrification" — which, he argues, only puts low-rent residents on the street.

The other side contends that adding units, even high-rent ones, will increase supply and therefore ease vacancy rates — even vacancy rates for lower-priced housing.



Most of the housing experts we talked to agree that adding units at any price point will ultimately relieve our market stress. They blame political pressure from the Not-in-My-Backyard crowd for the slow pace of development here. The NIMBYs are clinging to an antiquated, Mayberry vision of L.A., opponents say.

"We need greater density," says Rushmore Cervantes, general manager of the Los Angeles Housing and Community Investment Department (HCIDLA). "We desperately need to go vertical. But people don't necessarily want high-rises in their communities. It's not *tall* in my backyard."

Spader of Harvard says that new, high-end developments do tend to pull up rents in their particular neighborhoods. But he says that the effect is downward when you zoom out and look at the whole market.

"Adding supply has to be a critical, central part of any solution," Spader says. "At a metropolitan level, it's pretty clear new development eases rent prices. When you get to individual neighborhoods, that's where it's less clear."

UCLA urban planning professor Paul Ong concurs, saying solutions have to be implemented on a state and regional level, even if they come at the cost of neighborhood views.

"We essentially have a culture that is opposed to density," he says. "We're of the belief that it is our right to have single-family homes on separate parcels with lawns.

"A longer-term political discussion needs to be carried out about not just what's good in my backyard but about what's good for the region as a whole. We need a balance."

RENTAL HORROR STORIES

Tenants in L.A. are increasingly put upon and pushed out



Sasha Ali, a resident at the Yucca-Argyle apartments in Hollywood, will be forced to relocate soon.

PHOTO BY TED SOQUI

BY DENNIS ROMERO

Los Angeles' low rental vacancy rate — it's less than 3 percent — has made this a landlord's market. Vying for a place to stay means multiple applications and visits to crowded open houses. Good luck if you don't have good credit, a clean rental record and a recommendation from the pope.

As a result, some landlords, aware of the skewed supply-and-demand balance, are less concerned with keeping tenants happy and more attuned to who their next, higher-paying resident might be. We've collected a few horror stories from the world of Los Angeles renting.

We hope they make you feel better.

An affordable Hollywood community to be razed for a luxury high-rise

The two-story Yucca-Argyle apartment complex in Hollywood is a dying breed, but it's what we need more of in L.A. The three-building affair contains 40 units that predate 1978's rent-control ordinance, so annual increases are limited to 3 percent, and leases are in the dreamy $1,000 to $1,200 range.

A developer plans to raze the apartments, along with an adjacent single-family home, duplex and studio apartment, to build two mixed-use buildings with 191 units and a hotel, restaurants and shops. Sounds like a decent compromise, right? L.A. needs housing.

But only 39 of the new units would be "affordable" under city rules, and it's likely they'd still cost more than rents at the Yucca-Argyle complex. There have been no promises that current tenants could have first dibs on those apartments. We reached out to developer Bob Champion but did not hear back.

"It's really shameful and sad that this many people will be displaced for the sake of a development that isn't necessarily addressing the housing needs of Angelenos," says resident Sasha Ali, a 37-year-old museum exhibition manager.

Tenants are fighting the development. Even though there's been no formal notice of eviction or even a friendly letter explaining that the Yucca-Argyle complex is destined to become dust, a relocation counselor was sent to speak to residents, Ali says.

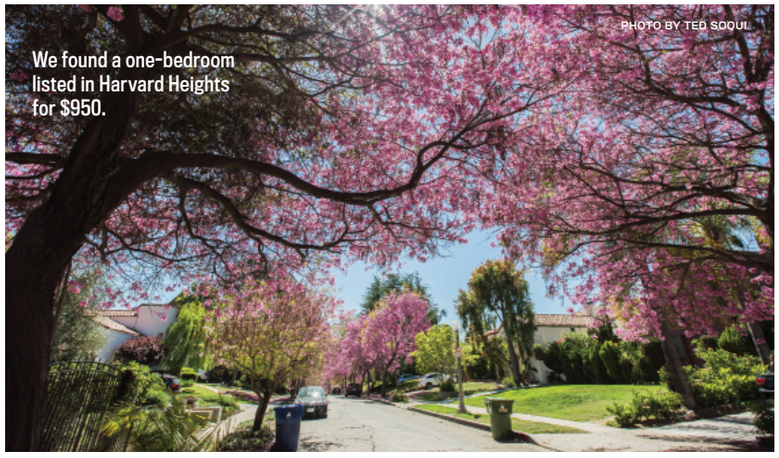
The complex now includes fixed-income retirees (one couple has been (12»

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5 L.A. NEIGHBORHOODS FOR WHEN YOU'RE PRICED OUT OF YOUR DREAM 'HOOD

Hollywood, Koreatown and Echo Park are brimming with rental units, but you're going to be part of a large herd if you're hunting there. And, as you're probably aware, the cost-to-quality ratio for an apartment can leave a lot to be desired.

Looking for the next best (or maybe even better) thing? Here are some ideas.

HARVARD HEIGHTS

This gem of a neighborhood south of Koreatown is not without crime and gangs, but like pretty much everywhere in the L.A. Basin, it's changing fast. Its stock of Craftsman homes is desirable, even if many have been divided into apartment units. We found a one-bedroom listed in the area for $950.

ARLINGTON HEIGHTS

This community is southwest of Koreatown and includes a mix of California bungalows, two-story Craftsman homes and disco-era courtyard apartments. In Country Club Park, part of Arlington Heights, you'll even find straight-up mansions. Graffiti is rife, and the neighborhood is filled with Korean, Mexican and Central American immigrants. The ethnic eats are solid. And if you're a clubber, you could even walk to Union, formerly Jewel's Catch One. We found a listing for a one-bedroom for $1,195.

CRESTVIEW

This is where Mid-City meets the Westside. There are tons of 1950s- through-'80s-era buildings lining the narrow streets off La Cienega Boulevard just north of the 10 freeway. It's a traditionally African-American area. Bonus: The La Cienega Farmers Market sets up shop every Thursday from 2 to 7:30 p.m. We found a listing for a one-bedroom apartment nearby for $1,500.

HAWTHORNE

The home of Elon Musk's rocket ship dreams, SpaceX, is looking up. It's not far from the golden sands of Manhattan Beach. And Inglewood's NFL revolution will be taking place right next door. We wouldn't be surprised to see rents here explode. Still, it's a community where homicides take place all too frequently. We spotted a listing for a one-bed, one-bath for $1,015.

NORTH HOLLYWOOD

NoHo is a known entity, particularly because of the success of its Arts District and because of its Metro Red Line subway stop. Those are toward the south end of the community, however. As you head north, immigrant watering holes and industrial warehouses abound, and rents seem to get cheaper. Of course, it's still the East Valley. We found a listing for a one-bedroom, one-bath unit near Burbank's Bob Hope Airport for $1,350.

–Dennis Romero

»10) there nearly 60 years, Ali says), a disabled veteran and others described by Ali as low-income families. She believes that higher-end developments like the one planned to replace her building draw deep-pocketed out-of-towners while displacing longtime locals.

"We're not going to be able to find anything in that neighborhood," she says.

The new project, comprising two buildings that would be as high as 32 stories, would be located across the street from a twin skyscraper development — 35 and 39 stories tall — called Millennium Hollywood. That mixed-use project has been the subject of a lawsuit by neighbors who aim to bury it.

The neighborhood (in which another mega-project, called the Hollywood Palladium Tower, is planned) is the focal point of a citywide political war over development. Backers of the Neighborhood Integrity Initiative argue that such projects are displacing locals and ruining quality of life. They're pushing to impose strict limits on such development. The union-backed Campaign for a Better L.A. appears to want the opposite — to fast-track projects and add as many units, as quickly as possible, to local housing stock.

Elizabeth Blaney, of the L.A. Tenants Union, says her group is opposed to the Better L.A. proposal. The L.A. Tenants Union has joined the fight against the destruction of the Yucca-Argyle complex, but Blaney makes it sound as if demolition is inevitable.

"The key thing is dealing with the displacement of the tenants there," Blaney says. "They don't want to leave. We need to look at ways in which there could be a guaranteed right of return for those tenants."

Ali says the $10,000 in relocation money she figures the developer might offer won't go far in this market. But she's more worried about others in her complex.

"We're really most concerned about the elders and the low-income families," she says. "Where are they going to go?"

A landlord hovering uncomfortably close

It's a relief when, in this impossible market, with a less-than-stellar application, your would-be landlord says, "Forget about it — I like you."

Whew.

Then she turns out to be a doting, privacy-invading, busy-body nightmare. Allegedly. Twenty-three-year-old Anna Soffer, at the time an aspiring schoolteacher just out of college, was desperate for a place last summer. Her roommate was putting up his dad as a co-signer. But 15 applications in, "No one would rent to me," she says. (14»



Hollywood has plenty of rentals.

5 L.A. NEIGHBORHOODS WHERE THERE'S AN ABUNDANCE OF (NOT NECESSARILY CHEAP) RENTALS

Los Angeles' rental vacancy rate is less than 3 percent, according to the U.S. Census Bureau. That means we have a trifecta of housing misery that includes low-income earners (the median individual take is $28,555 a year), low rental availability and some of the nation's highest rents.

One way to prepare yourself for the challenge when you go apartment hunting is to know where the fish are biting. Here are the five L.A. neighborhoods with the greatest number of units available in February, courtesy of the website Apartment List.

WESTWOOD

This has traditionally been one of the most transient rental communities in Los Angeles, mainly because every four or five years a whole new crop of UCLA students moves in. The apartment stock in the neighborhood, nestled below Bel-Air, is hardly priced for starving students. Rents have become so high that Bruins have pushed south into once-sketchy Palms. There were 104 units up for grabs in Westwood last month, Apartment List says. The average rent, according to listings site Rent Jungle, is a parentally challenging $3,326.

HOLLYWOOD

The traditional landing pad for young newcomers to Los Angeles is still an entry point to the city, even if rents are almost unreachable for starving actors. Like Koreatown, Hollywood is chock-full of multifamily buildings that range from slumdog-apropos to millionaire-worthy. Apartment List tells us you had your pick of 141 units last month. Your average rent is $2,370, according to Rent Jungle.

DOWNTOWN

DTLA is hotter than the Coachella festival at 2 p.m. So while 160 units were available last month, be prepared to pay up. The Arts District, the Old Bank District and the Fashion District are all brimming with loft-dwelling hipsters. Rent Jungle says the overall average lease rate downtown is a whopping $2,680.

MARINA DEL REY

This unincorporated community next to the boat slips of the marina is almost void of single-family homes, but apartments and condominiums abound. And you'll pay dearly. Apartment List recently ranked Marina del Rey as the second most expensive rental community in Los Angeles for two-bedroom units. The median price to lease such a pad is $3,640 a month, the site says. There were 163 units available in February.

MID-WILSHIRE

This area, including Koreatown, had 244 units available last month. That's not surprising, given that block upon block in the area is zoned for multifamily units. Some brick walk-up buildings (such as the one used to depict the façade of Jerry Seinfeld's New York apartment) date to the 1920s and earlier, but there was a multi-unit construction boom in the 1970s and '80s. If the building you're looking at was up before 1978, it's probably subject to rent control — which is a big plus. The median "inquiry price" for a one-bedroom unit — meaning the rate that hunters are hoping for — is $1,500, according to listings site Zumper.

–Dennis Romero

Two Intriguing Talks



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LA Times writer
Sunday, 11 a.m.



Arianna Huffington
in conversation with Robin Abcarian,
LA Times columnist
Sunday, 3 p.m.

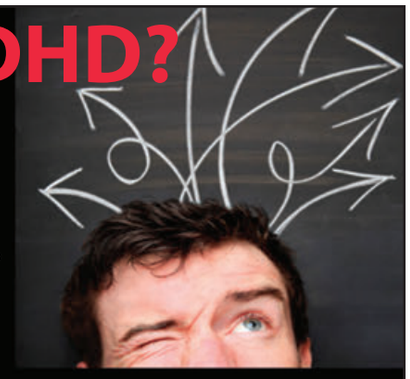
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»12) When they found a two-bedroom place in Eagle Rock, it was small and dirty, Soffer says. Dishes and condiments had been left behind by the previous tenants. The landlord, with a grandmotherly air, encouraged Soffer to use them. The place was $1,300 a month — a steal split two ways.

The duo moved in.

"That's when things started getting weird," Soffer says. "She told us we could not have overnight guests unless we introduced them to her first. Even then, we couldn't have guests sleep over more than 10 nights a year. My boyfriend was leaving one night after helping me move some stuff into the apartment, and I hear our landlord shouting at him as he was leaving: 'I'm calling the cops! Why are you intruding?'"

Soffer says that when the first utility bill came, the landlord tried to charge her for water and power predating her arrival — three months' worth in all, she said.

The woman complained of "marijuana parties" that never took place, Soffer recalls, and asked Soffer where she was if she didn't come home by a certain time. And Soffer says that when she brought a rental car home, the landlord called police because she believed (16»


You might be able save money commuting to both work and play if you live near Beverly and Vermont.

PHOTO BY TED SOQUI

5 AFFORDABLE L.A. NEIGHBORHOODS NEAR A METRO RAIL STOP

The American Public Transportation Association says you can save $12,960 a year in Los Angeles if you use public transportation instead of your own car. That's enough cash in some neighborhoods to cover more than half a year's rent.

To plug into that kind of reward, however, you'll probably have to locate near a subway, light rail line or bus-friendly boulevard. Here are some Metro rail stops with housing stock that will help you save money on rent and transportation.

LA CIENEGA/JEFFERSON

This neighborhood at the foot of the Baldwin Hills is preparing for an influx of newcomers. High prices on the Westside are pushing prospective buyers and renters south and east. The addition of a Metro Expo Line station here has developers eyeing the land. The planned Cumulus project would add 1,200 housing units, a grocery store, eateries and office space.

LINCOLN/CYPRESS

This Metro Gold Line stop near Lincoln Heights is close enough to hipster hotbeds Chinatown and Atwater Village that you're within walking distance of locally brewed craft beer. But it's far enough away that you can still find cheap rents and authentic taco stands galore.

WESTLAKE/MACARTHUR PARK

People have been waiting for Westlake to gentrify for years, and although there are sure-fire signs of newfound youth — including the Teragram Ballroom music venue — it's still a gritty neighborhood along the Red Line that bows down to certain gangs. Apartment stock goes from the pricey Italianate villas of developer Geoff Palmer to straight-up slums near the park.

SAN PEDRO STREET

Downtown is gentrified to hell, and to live there with all the other cool kids you'll pay a premium. Strangely, the influx seems to halt like water at oil along the 10 freeway. Just a few blocks south of your friends in the Fashion District, you'll find much cheaper rents near the Blue Line's San Pedro Street station.

VERMONT/BEVERLY

Koreatown, with high online search rates for prospective renters and the highest apartment inventory in L.A., is no secret spot for Angelenos looking for a pad. But this northeast edge along the Red Line is grittier and more affordable, and it provides access to nearby Virgil Village, Silver Lake and East Hollywood. You'll save money commuting to both work and play. **–Dennis Romero**

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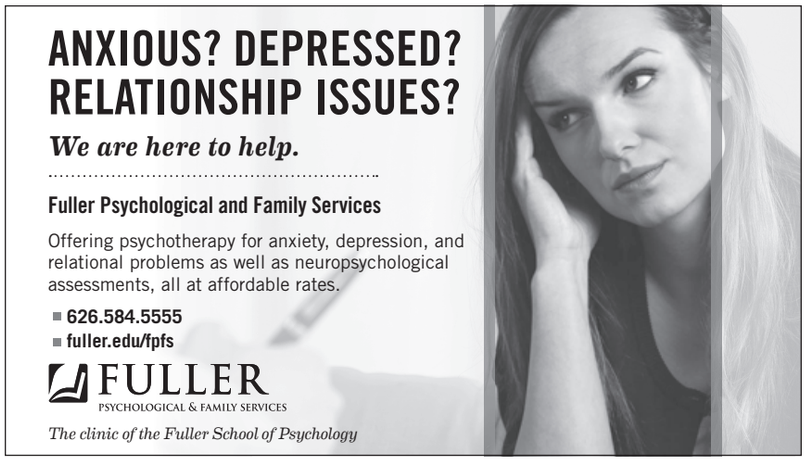
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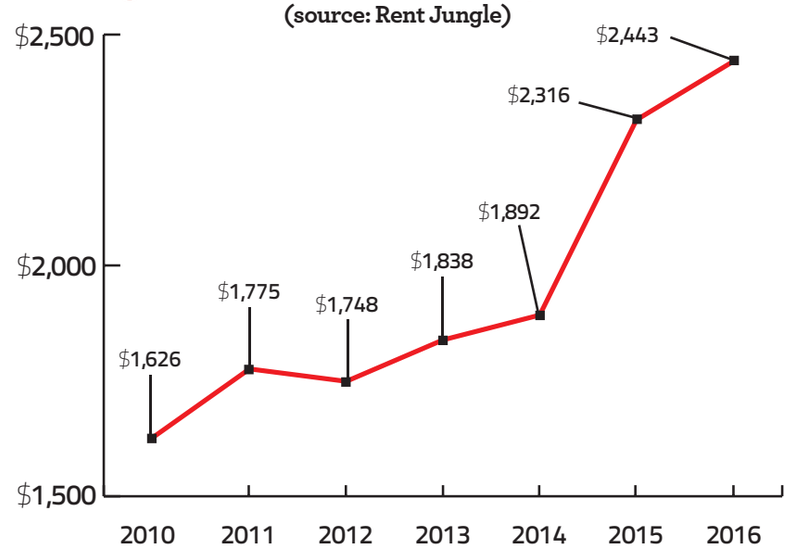
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Protocol ID:IRB#15-000159 UCLA IRB Approved Approval Date: 12/16/2015 Through: 12/15/2016 Committee: Medical IRB 1

Average cost of a two-bedroom apartment in L.A.

(source: Rent Jungle)



»14) "someone was trespassing."

When Soffer and her roommate moved out a few months later, she claims that the landlord dodged phone calls and canceled appointments set up in an attempt to get the deposit back. She tried to keep the entire amount, Soffer says, but 70 days later, after threats of a small-claims filing and a stern letter from Soffer's uncle, an attorney, the pair got most of it back.

Soffer is now a full-time schoolteacher. She found another place in Eagle Rock. When she moved, she says, "I was like, glory hallelujah!"

A landlord on the lam

R.V. Hill relayed this tale of her daughter's experience in South L.A. last year.

Hill says the ceiling caved, sewage from a second-floor unit leaked in, the gas for the entire building was turned off for lack of payment by the landlord, and the on-site manager turned out to be a registered sex offender.

Hill's daughter, a 36-year-old mother of three, wanted out, but it became impossible to find the owner.



5,300
The number of affordable housing units the city needs to produce annually to meet demand (source: UCLA)

1,100
The number of affordable housing units the city has produced annually since 2006 (source: UCLA)

"The landlord was not who he said he was," Hill claims. "They were hidden deep."

Her daughter wanted to take the landlord to court, but she had to locate him first. Hill says legal papers were returned to sender. "They would come back and say that's not the owner," Hill says. "They moved the property five times to different owners" during that time.

But individual renters wield more power when they band together. Tenants of the four-unit building united, tracked down the owner and collectively took him to court. They won relocation fees and back rent, Hill says.

"It was difficult for an entire year," she recalls. "Especially since they are the working poor."

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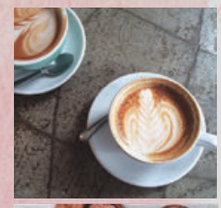
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A FIRST LOOK AT NIGHTHAWK

Hollywood's literal "breakfast bar" serves late-night eggs and boozy cereal



The drunken French toast's challah bread is made crispy with a coating of Rice Krispies – like almost everything at Nighthawk, it's a tribute to childhood.

PHOTO BY HEATHER PLATT

BY HEATHER PLATT

On a clubby stretch of North Las Palmas, in the heart of gritty Hollywood, a smiling bouncer perched on a stool is ready to check IDs outside of Nighthawk Breakfast Bar. Apparently, his task is important on the weekend. But at 9:30 p.m. on a Thursday, it's unclear why carding is necessary. It's also unclear what exactly Nighthawk Breakfast Bar is. Is it a diner? Is it a bar?

It certainly has shades of both. No one greets you inside, and a DJ in the corner is spinning '90s hip-hop at Vegas dance-club volume. But the room is set up like a diner, with newspaper place mats and coffee cups laid out on each table. The crowd, which is young and casual, is mostly lingering in the bar area, though one couple is seated at a table next to the blaring DJ booth. Maybe they don't like to talk?

You start to imagine the conversation that happened when the idea for this place was conceived. Drunk and stoned people sitting at a diner late at night had an epiphany: "Dude, what if we combined going to the bar and eating diner food afterward into one place?" In reality, nightclub expert Jeremy Fall's concept was loosely inspired by the Edward Hopper painting of the same name.

As ridiculous a concept as it is, Nighthawk has a menu that's impressive. Spago alum Greg Schroeppel's fried chicken and biscuits and his breakfast burgers with crispy potato strings, fried sage, black truffle cheese and pepper aioli are better than what you'd find at any nearby diner. And barman Giovanni Martinez's drinks are even more intriguing.

"Do you remember going to Orange Julius at the mall?" a waitress asks. She then points to a section of the cocktail menu titled Julius Maxiumus. She recommends the Pink One, a blended concoction of fresh-squeezed orange juice, strawberries, gin, milk and orange flower water. It tastes chalky and dessert-sweet, just like the ones you had at the mall as a kid. Except this time there's gin, and a woman in leather pants is grinding, pole-dance style, with her date at the bar.

The Spiked Cereal Milk section of the cocktail menu is equally nostalgia-inducing. The Honey Nut-Bourbon tastes exactly as if you'd poured a shot of bourbon into the leftover milk from a bowl of Honey Nut Cheerios. It's served in a vintage glass milk bottle with a thick red straw. After a few sips, the vibration from the DJ booth jiggling your seat seems less annoying, as do the screaming drunk people and the whirring of the blender behind the bar.

If for some reason you want dessert with your sweet drinks, order the drunken French toast. Challah bread is made crispy with a coating of Rice Krispies — like almost everything at Nighthawk, it's a tribute to childhood. Soaked in pear brandy and served with red pear compote, mascarpone mousse and real maple syrup, it's hard not to finish.

The dishes themselves aren't the problem at Nighthawk (unless you have a problem with lactose or excessive sugar calories). Yes, eating greasy breakfast food after drinking is great. But the key word is "after." Nothing pairs well at Nighthawk. Creamy sweet cocktails don't cut through the greasy food. You start to wish they'd turn down the music and turn up the lights ... kind of like the diner up the street. You wish you could come in the morning, when it's actually time for breakfast

If you're looking for a place to grab a bite, Nighthawk is probably not for you. But if you're curious about Hollywood's newest gimmick and want to taste all of your favorite childhood breakfast flavors in one place — while simultaneously getting drunk — it's worth checking out.

NIGHTHAWK BREAKFAST BAR
| 1638 N. Las Palmas Ave., Hollywood
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Mignon's New Chef Brings Mexican Influences to French Comfort Food

Until recently, the charming downtown wine bar and restaurant Mignon didn't really have a dedicated chef. As owner Santos Uy (RiceBar, Papilles) tells it, "We were selling some staple items prepared at Papilles, [like] packaged sous vide, and brought over [dishes] such as frogs legs Provençal, *escargot en croute* and a steak with roast potatoes. Good but very simple, and the menu never changed."

Mignon's new chef, 28-year-old Johnny Palomino (République, Smoke. oil.salt, Papilles), is changing the game, whipping up French bistro cuisine that's influenced by his Mexican upbringing. Think dishes such as a beef tongue potato salad or pork rillette "burrito." There's also an ever-changing prix fixe market menu, which, like Papilles', offers an appetizer, main course and dessert for around $30 (though the price can change depending on the dishes that week).

PHOTO BY JEAN TRINH



Tongue salad at Mignon

On a recent night at Mignon, jazz was playing in the background, the dim room was softly lit by candlelight and hanging bulbs, and old-timey artwork adorned the deep blue walls. The cozy and intimate joint — which has 18 seats around the bar and a few tables up front — felt like something you might find in New York.

That night, Palomino was serving a tongue salad with tarragon-scented pee wee potatoes as an appetizer. The tongue was cut into large chunks, and Palomino knows what he's doing when it comes to braising it — the meat was extremely tender and flavorful.

Palomino was inspired to make the tongue salad after taking a trip to San Francisco and visiting bistros there. He then decided to add some Mexican influences to his dish. "I grew up with tongue, as a lot of Mexicans did," he says. "The potato salad was very French and very bistro."

His parents are immigrants from Mexico, and he spent his formative years in Alhambra. That's where his love affair with food began. "Whenever my mom would take us to my grandma's house, I would jump at the chance to go," he recalls. "She would make *sopes* from scratch, chicken and mole, *tacos de papa, camote en leche, ensalada de cactus*. These types of flavors remind me of home."

Palomino later became schooled in French cooking when he attended Le Cordon Bleu in L.A. Some of his dishes at Mignon reflect that training and are very classic French, such as his red wine–braised beef accompanied by roasted carrots and served on a bed of creamy polenta. Desserts lean toward classic creations, like a chocolate praline tart that has a velvety chocolate texture and a nice crunch at the bottom. On the most current menu, Mignon will be featuring banana cream pudding.

Palomino has more ideas brewing for new menu items, including a play on cannelloni to make it resemble a wet burrito: He's starting with pork shoulder confit in duck fat (like carnitas), but instead of wrapping a tortilla around it, he's rolling it into a pasta, then topping it with a pasilla pepper béchamel. Also in the works is a fresh herb salad with mint, parsley, cilantro and *huitlacoche*.

If you need help pairing the food with wine, Uy has you covered. The knowledgeable owner of the restaurant curates the list, with many of the wines from France and Italy. **–Jean Trinh**

MIGNON | 128 E. Sixth St., downtown
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PHOTO BY SAMANTA HELOU

| Eats | Squid Ink //

A Side of Beats

KOREAN-COLOMBIAN RESTAURANT ESCALA IS A HUB FOR L.A.'S UNDERGROUND HIP-HOP SCENE

As tracks by A Tribe Called Quest, Naughty by Nature and other artists from hip-hop's golden era blare with the thump of bass and 808 drum beats, a heaping plate of cross-cultural flavors emerges from the kitchen. It's overflowing with Korean barbecue short ribs, crunchy Colombian *chicharron*, spicy Filipino *longaniza*, pinto beans, plantains and an *arepa* — the Colombian flatbread made from ground maize.

This is the *bandeja* at Escala, a Korean-Colombian restaurant in Koreatown that opened in early 2014. Bandeja is traditionally a Colombian dish composed of different grilled meats served with beans, rice and *arepas*, but at Escala it's something more: an eclectic blend of Asian, Latin and African flavors crafted by a Korean-born guy who grew up splitting time between Colombia and L.A.

Like his *bandeja*, Escala's owner — who goes by "OG Chino" — aims to bring together seemingly unrelated cuisines. A collaboration with Seoul Sausage chef Chris Oh, the menu is a reflection of Chino's own eclectic upbringing, which found him moving from Korea to Bogotá at the age of 1, then being sent to L.A. for school at 11. In L.A., without much supervision (his father stayed in Colombia, and his mom traveled back and forth frequently), Chino became involved in gang culture.

"It was the late '70s, early '80s, when being in a gang was like hip-hop — it was the cool thing to do," he says. Not being able to speak Korean, he felt at home with the newly immigrated Latino kids. It was during this phase in his life that Chino found hip-hop.

In 1979, when "Rapper's Delight" came out, hip-hop became a continuation of the funk and soul music Chino and his friends were already listening to. Inspired by the new genre, Chino became an aficionado, collecting every hip-hop record he could get his hands on. After dropping out of art school, he opened a record store in South L.A. that became a community center for kids in the neighborhood to practice DJing and graffiti. He then got into the music industry, designing logos, managing artists and at one point even doing promotions for Sir Mix-A-Lot's first album.

Then, after nine years of tour-managing hip-hop turntablist crew The X-Ecutioners, he came back to L.A. — and the timing felt right to open a restaurant that echoed his experience, a place where he could combine his passion for hip-hop culture with his diverse cultural background. "Even though I'm Korean by blood, and a lot of my morals and ethics may be Korean because we were raised Korean at home, my spirit is very Latino," he says.

As it turns out, Colombian food easily lends itself to a Korean touch. Everything from Mexican to Hawaiian influences appear on the menu at Escala. You can order yucca fries loaded with Oaxacan cheese and salsa, kimchi fried *arroz con pollo* and the Hawaiian-inspired *loco moco* — and wash it all down with a shot of Colombian *aguardiente*.

Escala is a love letter to L.A., to hip-hop culture and to the diversity of both, with Chino's story as much a part of the establishment as the food.

"I came to look at the space, and immediately I thought graffiti art, I thought DJ booth, I was thinking everything I know," he says. His goal was to open a place that would bring together the "good music people" of L.A., as he calls it. "They just recognize good music, and you run into the same people at every 'good music' event in LA. There's like a family feeling with this circle of people. I just wanted to bring those people together to my place."

Sitting inside Escala, Chino is surrounded by the arches and ironwork of the historic Spanish-style building; a chandelier made of vintage phonographs hangs from the high-reaching ceiling. The walls are adorned with eclectic street art, a graffiti mural of Erykah Badu, wood-burned portraits of cholos and an

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old-school lowrider bicycle, which hangs above the entrance. Communal wooden benches surround the centerpiece of the restaurant: the DJ booth. On weekends you can catch a member of Beat Junkies or De La Soul on the turntables, or even contemporary L.A. beat-scene DJs, such as those from the Soulection crew.

Chino hopes good music is what keeps bringing people back but says his concept goes beyond that.

"*Escala* means 'layover' in Spanish, and for me it's a very personal thing — I only got to see my parents during their layovers in L.A.," he says. "Most of the time, we all kind of lived apart." **–Samanta Helou**

Escala, 3451 W. Sixth St., Koreatown; (213) 387-1113, escalaktown.com.

OPENINGS

Michael Cimarusti Opens Cape Seafood, High-End, Sustainable Fish Market

Angelenos in search of a high-end seafood market have a new option as of last week, when Michael Cimarusti's Cape Seafood and Provisions opened on North Fairfax Avenue, inside the former Lindy & Grundy butcher shop space.

Cimarusti, an outspoken proponent of sustainable seafood, has been showcasing wild-caught fish at both Connie & Ted's and Providence for years, and recently received a Best Chef in the West James Beard Award nomination for his work. Now, the same seafood Cimarusti sources for his restaurants will be available for retail purchase.

In addition to a variety of wild-caught fin fish, shell fish and steaks from West Coast Prime Meats, the small storefront is lined with shelves filled with French canned sardines, jarred anchovies, Island Trollers albacore tuna and a variety of vinegars, pastas and heirloom beans.

Behind the counter, a large tank gurgles with live Santa Barbara spot prawns. Plump Gulf shrimp, geoduck clams, mussels, lobster, crab and scallops from Maine are among the other live options. For the less ambitious home cook, a variety of prepared items is available: Salmon and bass cheeks have been house-smoked and are laid out like fine jewelry next to jars of caviar, gravlax and smoked fish dip inside a glass display case. Lobster bisque, clam chowder, crabcakes and occasionally lobster rolls will be available as ready-to-eat items.

When asked about the price point for the luxury fish market, culinary director Brandon Gray repeats Cimarusti's adage: "Great seafood is never cheap, and cheap seafood is never great."

That said, the price tags on the dozens or so containers of house-made lobster bisque and fish stock on display read $3.99 and $2.99 — which, considering their pedigree, seems reasonable. Unlike most retail fish in the city, Cape Seafood sells only wild-caught fin fish, something Cimarusti believes in ethically, environmentally and flavorwise.

Cape Seafood's inventory will vary seasonally in accordance with the Monterey Bay Aquarium's Seafood Watch guide to sustainable seafood. **–Heather Platt**

Cape Seafood and Provisions, 801 N. Fairfax Ave., Fairfax; (323) 556-2525, cape-seafood.com.

ASIAN FOOD

Pork Soup for the Soul at Koreatown's Jinsol Gukbap

If you need proof of the restorative power of a good soup — whether you're nursing a hangover or battling whatever bug is going around — look no further than Koreatown. You'll find places specializing in beef bone *sullungtang*, the hearty pork neck and potato stew called *gamjatang*, and the ever-popular bubbling spicy soup known as *soondubu*.

But one Korean soup that the neighborhood hasn't seen much of yet is *dwaeji gukbap*, a soothing pork and rice elixir that is often associated with the city of Busan, South Korea's second largest metropolis (after Seoul), where pork and seafood play prominent roles in the local diet. At Jinsol Gukbap, a small, dinerlike space off Third Street in Koreatown, *dwaeji gukbap* is pretty much the thing to order (the menu is quite small, so there's little chance of being overwhelmed by choice).

The soup arrives steaming in a small cauldron, milky-white in color, showered with a handful of green onions. Does it taste a bit bland? Yes, but that's actually the point. The subtle and unfettered porky flavor is what comes through, the result of simmering pork bones for hours until they create what amounts to a simplified ramen broth — or a homespun predecessor of what the kids now call "bone broth."

The key to *dwaeji gukbap*, your waiter will tell you, is to season it yourself. On the table you'll find a container of crushed wild sesame seeds that add an earthy mellowness and some thickness, and a bowl of tiny, fermented shrimp, which are as funky as they are briny. There's also the usual array of *banchan*: well-fermented kimchi, cubes of crunchy pickled radish and slivered green onions mixed with chili paste. You'll also be given a small bowl of noodles, which you can pair with a metal tin of steamed rice for a double dose of carbs.

But the real star of Jinsol Gukbap — more than the slippery cold noodles, more than grilled pork ribs — are the strips of braised pork belly that arrive in your bowl or on the side on a large platter if you opt to order the slightly pricier "set menu." The slices, which practically melt under a pair of chopsticks, are shaved razor-thin and fanned out like a set of playing cards. You will eat more than a few.

In an age where pork belly seems to find its way onto every gastropub menu in town, Jinsol's lush but subtle version is a quiet reminder of the power of the pig. Is it any coincidence that Korean culture credits its pork belly with having certain cleansing properties? **–Garrett Snyder**

Jinsol Gukbap, 4253 Third St., Koreatown; (213) 908-5636.

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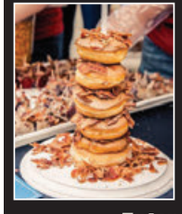

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P. 25 FRI — THE ROARING TWENTIES ARE BACK!
P. 25 SAT — FINALLY, A WAY TO COMBINE EXERCISING AND DRINKING
P. 27 WED — THE 14TH ANNUAL INDIAN FILM FESTIVAL GETS GOING
POSITIVE FORCE — MORE THAN A WITNESS — 30 YEARS OF PUNK POLITICS IN ACTION
P. 29 THU — HEY MUGGLES, HARRY POTTER'S THEME PARK IS OPENING

fri 4/1



Lost & Found Film Club: The Gong Show: See Wednesday.

OUTDOOR MOVIES

Oh, the Horror!

Up for a spooky spring? The team behind the Haunted Hayride and the Great Horror Campout dutifully dole out small doses of Halloween with every film in their **Great Horror Movie Night Outdoor Screening Series**. Tonight they follow last month's screening of *Poltergeist* with Stanley Kubrick's classic *The Shining* at the Old L.A. Zoo in Griffith Park. And if the film's ghosts aren't enough to keep you on edge, where better to spot a real lingering creature of the night than the abandoned zoo? Let the weather warm up the chills down your spine! Food and picnics are allowed, but no alcohol. *Old L.A. Zoo in Griffith Park, 4730 Crystal Springs Drive, Griffith Park; Fri., April 1, 7:15 p.m.; $15. (310) 993-8289, greathorrormovienight.com.* –Neha Talreja

COMEDY

A Fool Such As I

Before you see Bob Dylan live in June, you might want to check out what could be the oddest tribute ever to the troubadour. In **Opposite Bob Dylan's Unfunny Non–April Fools Day Show**, Emmy-nominated comedian and writer Craig Rowin (UCB, Adult Swim, *@midnight*, *Who Wants to Be a Millionaire*) impersonates Dylan, except he says and sings everything in reverse. So if you're familiar with the Dylan albums *Highway 61 Revisited* and *Blonde on Blonde*, you'll probably be able to follow along to Rowin's *Highway 16 Visited for the Very First Time* and *Brunette Off Brunette*. For April Fools Day, Rowin gathers fellow UCB cast members, including *Silicon Valley*'s Thomas Middleditch, *Saturday Night Live* alum John Milhiser, plus Jon Gabrus, John Gemberling and Jenn Bartels, who'll each perform their own comedic routine, which may or may not involve punking the audience. *UCB Sunset, 5419 W. Sunset Blvd., Hollywood; Fri., April 1, 10:30 p.m.; $5. (323) 908-8702, sunset.ucbtheatre.com.* –Siran Babayan

NOSTALGIA

All That Jazz Age

Although Prohibition was in effect for the entirety of the decade, the 1920s turned out to be a pretty good time. Fueled by high-octane illegal booze, the era's partiers put on feathers and fringe and developed crazy, kicky dances like the Charleston to keep their minds off ham-fisted cultural hegemony and the impending national financial disaster. Relive that carefree-ish time at the **Roaring Twenties Street Jam**, a dance-centric weekend full of performances, classes and music from the era. The festivities kick off Friday with a self-guided tour of the Hollyhock House and a party in Barnsdall Park with entertainment by the Satin Dollz. On both Saturday and Sunday, professional instructors teach period-appropriate dance classes at Mack Sennett Studios, where there also will be a gala on Saturday night. And on Sunday, Janet Klein & Her Parlor Boys play jazz at the Griffith Park Carousel. *Various locations; Fri.-Sun., April 1-3; individual classes start at $20, weekend packages start at $175. roaringtwenties streetjam.com.* –Gwynedd Stuart

sat 4/2

LIVE LIT

Words and Music

Among the many off-site events taking place during the Association of Writers & Writing Programs Conference & Bookfair (AWP) is the third annual **Rock and Roll Reading**. Created by Kansas State University associate professor Daniel Hoyt, and previously held in AWP host cities Seattle and Minneapolis, the reading series invites writers to present fiction and nonfiction works, each lasting the average length of a rock song and each inspired by a rock artist; in the past, subjects of the works have included Bob Dylan, Tom Petty, Prince, Kurt Cobain and Jon Bon Jovi. Some of tonight's dozen-plus L.A.-and-beyond writers — Alice Bolin, Stephen Burt, Melissa Chadburn, Jerry Gabriel, Eleanor Henderson and more — are also musicians and singers. They'll perform music during their readings, which are followed by a performance by Frances Gumm. *The Echoplex, 1154 Glendale Blvd., Echo Park; Sat., April 2, 4 p.m.; free. (213) 413-8200, theecho.com.* –Siran Babayan

RACES

Beer Me

For people who don't really like to run, there are only a couple of things that can make it tolerable. First, call it a "fun run" — I'm having fun just saying it. Second, serve beer. Beer makes everything better. **The National Beer Mile**, a traveling race/excuse to pound alcohol, has both of those covered. The mile-long fun run is broken up by four opportunities to guzzle beer — and options abound. You can shotgun the beer and then jog. You can sip the beer, then run. You can spill the beer all over the front of your shirt and then walk on your hands to the finish line. Costumes are encouraged because, why not? *Los Angeles Memorial Coliseum, 3911 S. Figueroa St., downtown; Sat., April 2, noon; $35-$60. nationalbeermile.com.* –Gwynedd Stuart

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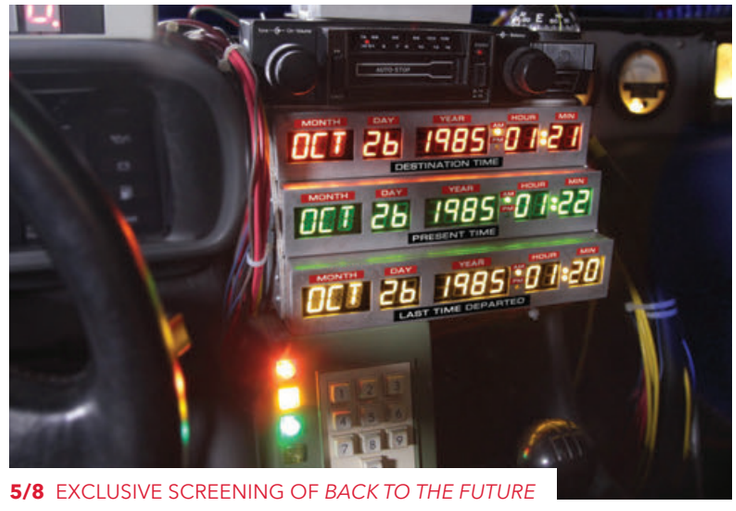
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DANCE

Seven-Week Ache

In ***49 Days: Women Who Count***, choreographer Donna Sternberg and visual artist Doni Silver Simons combine their talents and shared interest in time, memory, ritual and cultural identity. Inspired by Omer, a seven-week-long (49 days — get it?) Jewish counting ritual, the dancers employ an art gallery to explore the human instinct to count, keep calendars and otherwise be conscious and unconscious of the passage of time. Over three decades Sternberg has presented thoughtful dances considering the intersection of science and humanity. With Simon's multimedia talents, Sternberg has forged a new alliance for this latest exploration. *Arena 1 Gallery, Santa Monica Municipal Airport, 3026 Airport Ave., Santa Monica; Sat., April 2, 8:30 p.m.; Sun., April 3, 6 p.m.; $17-$25. 49days.bpt.me.* **–Ann Haskins**

POETRY

Up and at 'Em

Edited by Suzanne Lummis, ***Wide Awake: Poets of Los Angeles and Beyond*** is a 2015 compilation of poems written by more than 100 well-known names — including Amy Uyematsu, Carol Muske-Dukes, Luis J. Rodriguez, Sesshu Foster, Cecilia Woloch and Amber Tamblyn — who offer personal insights about our city and other places. In celebration of National Poetry Month, the Skirball, Beyond Baroque and Los Angeles Poetry Festival host readings of the anthology by actor Wes Bentley and book contributors Erika Ayón, liz gonzález, Ron Koertge and Florence Weinberger. Poets Lynn Emanuel, David Lazar and Tim Seibles also will read from their respective works. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Sun., April 3, 2 p.m.; $12, $10 for students. (310) 440-4500, skirball.org.* **–Siran Babayan**

CLASSICAL

I Hear a Symphony

Aside from marrying someone for love and then finding out they're a billionaire, what could be better than a Sunday afternoon performance of **Beethoven's Ninth Symphony**? Not much, except perhaps if the concert were free — which this one is. Ludwig van's most popular meisterwerk, along with his *Leonore* Overture No. 3, are tackled by world-class massed forces including the Colburn Orchestra conducted by David Zinman, Gay Men's Chorus of Los Angeles, Vox Femina Los Angeles and the Northridge Singers. Note that this excellent venue makes a commendable point of offering free cultural events of a similarly high caliber throughout its seasons. *Valley Performing Arts Center, 18111 Nordhoff St., Northridge; Sun., April 3, 3 p.m.; free with resv. (818) 677-3000, valleyperformingartscenter.org.* **–John Payne**

mon 4/4

THEATER

Why Naut?

Within the grimy walls of a classic "grindhouse" theater, you were likely to find a slew of equally grimy films. These sorts of exploitation movies were characterized by relentless depictions of sex, violence and gore decorated with an abundance of twisted humor. Quentin Tarantino and Robert Rodriguez's deconstructed homage to the genre brought it back into the mainstream in 2007, and the Groundlings' finest reinvent it yet again for the stage with ***The Naut***, an over-the-top, postapocalyptic musical extravaganza for all you scum-of-the-earth types. It's written and directed by and starring *Chicago Tribune*– and *A.V. Club*–lauded puppeteer/improviser Colleen Smith, with an original soundtrack by Ian Smith. *Groundlings Theater, 7307 Melrose Ave., Fairfax, Mon., April 4, 8 p.m.; $10. (323) 934-4747, groundlings.com.* **–Neha Talreja**

tue 4/5

FILM

Accentuate the Positive

Some countercultures take years to find their intended audience. Case in point: tonight's screening of ***Positive Force: More Than a Witness***, a documentary that exhaustively chronicles the 30-year history of punk activists Positive Force D.C. Filmmaker Robin Bell weaves archival footage of bands including Bikini Kill, Fugazi, Rites of Spring and many others with contemporary interviews with Positive Force co-founders Mark Andersen and Jenny Toomey, along with Ian MacKaye, Jello Biafra and many more. Bell appears tonight with special guests to offer even more perspective on those tumultuous times, the problems of which still remain. *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Tue., April 5, 8 p.m., free. (213) 484-8846, echoparkfilmcenter.org/events/positive-force-more-than-a-witness.* **–David Cotner**

wed 4/6

FILM FESTIVALS

Bollywood Nights

Filmmakers, actors, industry players and cinema enthusiasts from India and beyond descend upon Hollywood for the 14th annual **Indian Film Festival of Los Angeles**. The IFFLA opening-night gala and screening kick off an exciting program of features, shorts, Q&As and the opportunity to mingle with international filmmakers at the world-class ArcLight Hollywood. The gala begins with a screening of festival audience favorite *Angry Indian Goddesses*, followed by a reception featuring music and dance performances and Indian culinary favorites. The event brings together

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Following critically acclaimed, sold-out performances in London and New York, this landmark, one-woman trilogy must be seen to be believed. Both spirited and flawless, Irish actress Lisa Dwan illuminates Beckett's triptych in a dazzling display of theatrical brilliance.

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	SAT	APR 9	2PM / 7:30PM
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two of the world's largest film industries to promote art, understanding and cultural crossover. *ArcLight Hollywood, 6360 Sunset Blvd., Hollywood; Wed.-Sun., April 6-10, 7:30 p.m.; $75. (323) 464-1478, indianfilmfestival.org.* –Neha Talreja

COMEDY

Gong Girl

If you've ever wanted to scream at the screen without having to suffer through *MST3K*-style comedy, **Lost & Found Film Club: The Gong Show** is for you. Curators pick through a grab bag of 16mm short films and screen them for your delectation or scorn, pushing their projectionist to the brink as the golden gong heralds a swift descent into the cinematic storm sewer. You never know what you'll see at Lost & Found, and that kind of disorientation has the greatest entertainment value. *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Wed., April 6, 10:30 p.m.; $10. (323) 655-2510, cinefamily.org.* –David Cotner

thu 4/7

FILM

Silent Type

Harold Lloyd's most notable silent movie was Hal Roach's 1923 *Safety Last!*, which included the famous scene of Lloyd dangling from a clock over downtown L.A. Prior to that film, Lloyd had a long career of silent shorts and features that included other characters, such as the Charlie Chaplin–inspired "Lonesome Luke." Hosted by Randy Haberkamp, the Hollywood Heritage Museum's **Evening @ the Barn: The World of Harold Lloyd** features the actor's granddaughter, Suzanne Lloyd, sharing his early work, home movies and 3-D photography. There's also an exhibit of Lloyd memorabilia. *Hollywood Heritage Museum, 2100 N. Highland Ave., Hollywood; Thu., April 7, 7:30 p.m.; $15, $7.50 Hollywood Heritage members. (323) 874-4005, hollywoodheritage.org.* –Siran Babayan

AMUSEMENT PARKS

Harry at the Heel

The last Harry Potter film came out in 2011, completing the adaptation of the beloved novel series whose final book was published in 2007. But the legacy of the franchise is far from dead. After a successful first incarnation in Florida, the West Coast version of **The Wizarding World of Harry Potter** opens at Universal Studios Hollywood, complete with the Hogwarts Express, Hogsmeade, Hagrid's cabin and an immersive ride through the towering Hogwarts Castle. The multiple Potter-themed lands popping up at Universal Studios theme parks around the world prove the momentum is strong, not that there's any doubt Harry has lasting power in Hollywood. After all, both universes grant kids and adults the ultimate fantasy: the existence of magic. *Universal Studios Hollywood, 100 Universal City Plaza, Universal City; opens Thu., April 7. universalstudioshollywood.com.* –Neha Talreja



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> **Thursday, April 7th, 2016, 6–8pm,** El Monte

> **Monday, April 11th, 2016, 6–8pm,** Van Nuys

> **Thursday, April 14th, 2016, 6–8pm,** Carson

> **Tuesday, April 19th, 2016, 6–8pm,** Palmdale

> **Thursday, April 21st, 2016, 6–8pm,** West Hollywood

> **Saturday, April 23rd, 2016, 10am–12pm,** Downtown LA

> **Tuesday, April 26th, 2016, 6–8pm,** Paramount

> **Thursday, April 28th, 2016, 6–8pm,** South Los Angeles

> **Saturday, April 30th, 2016, 10am–12pm**
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Culture // Art Picks //

A Portal Into the '70s

DRAWING INSPIRATION FROM A VIOLENT PAST

BY CATHERINE WAGLEY

This week, an L.A. painter remembers a Hollywood murder, underwear dangles from the ceiling in a gallery in Leimert Park, and artists discuss how to get paid.

Service industry

In 1993, artist Andrea Fraser noticed a "sudden rush of exhibitions" requiring artists to do extra work. Sometimes artists were asked to make advertisements or write promotional texts. Often, they received little or no payment. Fraser tried to grapple with the problem in 1994, with a show she co-organized with curator Helmut Draxler at Germany's Kunstraum Lüneburg. They called the show "Services," and artists took part in a few working-group conversations before the show opened, hashing out ideas on how to be better compensated for their labor. This weekend, Fraser, Draxler and some L.A.-based artists and writers will re-perform those working-group sessions, reading from the original transcripts and then discussing their own experiences as laborers. *7000 Santa Monica Blvd., Hollywood; Sun., April 3. (323) 871-4140, laxart.org.*

Nostalgia for a violent past

For her show "Wonderland Avenue," Ariana Papademetropoulos built a replica of a teen girl's bedroom, which evokes the 1970s with its mod furniture and bright yellow walls, and a checkerboard on the carpet with lipstick tubes for pieces. Visitors enter it by stepping through a perfect oval portal cut into a wall. Portals are a motif in her paintings, too. In *Another Picnic*, an image of a cool, minimal kitchen has a hole in the middle of it revealing colorful people on a beach. In *Angel of Disobedience*, an ethereal expanse of pastel colors breaks open to give a glimpse of what must be a kinky sex scene. Papademetropoulos was inspired by unsolved murders in 1981 in Laurel Canyon — four people were killed, possibly by a porn star — though her paintings favor stylized glamour over sordidness. *1242 Palmetto St., downtown; through April 23. (213) 256-0036, mama.gallery.*

Messages on pantyhose

Underwear, slips and camisoles hang from the ceiling of Papillion Gallery as part of New York–based British artist Zoe Buckman's "Every Curve" installation. The lingerie bear embroidered messages: "I swear I'll never call you bitch" or "Do we hate our women?" Mannequin legs stand on tip-toe beneath the hanging items, wearing pantyhose with messages stitched into the fabric: "I used to do stick-ups cuz Hoes is irritating like the hiccups." With this work, Buckman brings together her love for hip-hop and her fierce feminism, two strains of her identity that often seem at odds. As a result, the show is in-your-face and blurry at the same time. "I swear I'll never call you bitch" could well be a false promise. *4336 Degnan Blvd., Leimert Park; through April 30. (323) 642-8402, papillionart.com.*

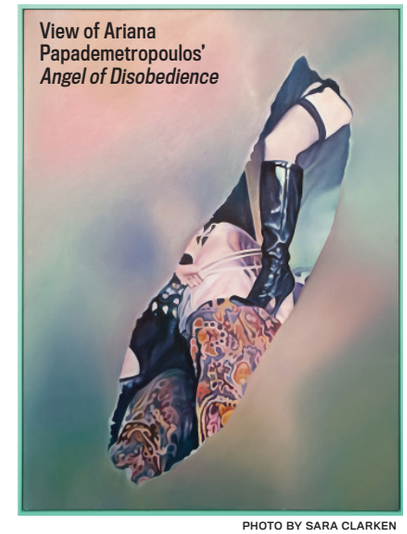

View of Ariana Papademetropoulos' *Angel of Disobedience*

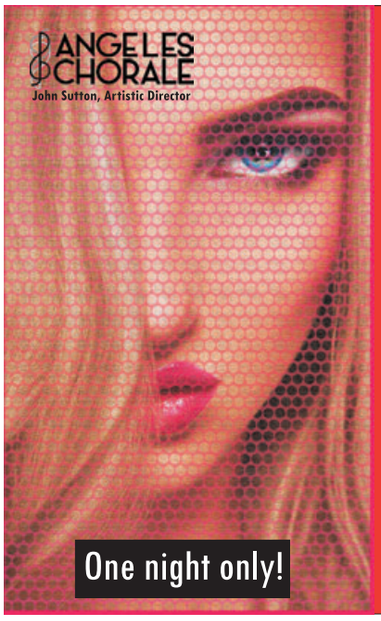
PHOTO BY SARA CLARKEN

Discomfort on purpose

In recent performances, Gracie DeVito has broken through a wall (because if she didn't "go through a wall," she'd "always wonder what it might have been like") and had herself delivered to a gallery wrapped in a Persian rug. Raw spontaneity and unruliness are key to her approach. She'll perform at Human Resources with artists Anya Liftig and Samuel White. Liftig often puts herself in intentionally uncomfortable situations (she spread Cheez Whiz on her legs, sprinkled Parmesan over her body and placed a stick of butter on her chest during *Ditties for the Dirty War*). The last time I saw a performance by White, two dancers were entwined on the floors and White revealed personal information about them while I watched. It's not clear what the three of them will do, but uncertainty is part of the experience. *410 Cottage Home St., Chinatown; Tue., April 5, 8 p.m. (213) 290-4752, humanresourcesla.com.*

Eclectic icon

LACMA and the Getty Center have been planning "Robert Mapplethorpe: The Perfect Medium" ever since they jointly acquired the late photographer's archive in 2011. Mapplethorpe — known as much for his harsh S&M photographs as for his lush images of lilies and portraits of celebrities — had a fantastically diverse oeuvre. The shows at the Getty and LACMA give a good sense of that diversity. In fact, Mapplethorpe's work feels almost eclectic. At LACMA, a 1970 shrine he sculpted of found objects, including a tablecloth and a Jesus figurine, stands in gallery two. Then there are the many portraits of his muses, Patti Smith and bodybuilder Lisa Lyon, and the ephemera laid out in vitrines, such as the note in which model Colin Streeter asks Mapplethorpe to please not publish any photos of him without checking first. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire. (323) 857-6000, lacma.org. The Getty, 1200 Getty Center Drive, Brentwood. (310) 440-7300, getty.edu. Through July 31.*



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| Culture // Theater Reviews //

#OTHELLO SOWHITE?

The drama *Red Velvet* revisits a 183-year-old racial casting controversy that still feels current

BY BILL RADEN

This year's call for an Oscars boycott over the Academy Awards' spurning of actors of color comes as the latest reminder that, to paraphrase von Clausewitz, art is the continuation of politics with other means.

Nowhere is that dictum clearer than in *Othello*. And in few other cities does the tragedy's 400-year-old discourse on race and the performance of racial difference remain more trenchantly pertinent than Los Angeles, a town that consistently lands on top-10 lists of the most racially segregated cities in America.

Which makes fortuitous last weekend's otherwise coincidental Atwater openings of two complementary *Othello* riffs — a sleekly contemporary adaptation by the estimable Independent Shakespeare Co.

> IN FEW OTHER CITIES DOES THE TRAGEDY'S 400-YEAR-OLD DISCOURSE ON RACE REMAIN MORE TRENCHANTLY PERTINENT THAN LOS ANGELES.

and Junction Theatre's West Coast premiere of *Red Velvet*. The latter is British playwright Lolita Chakrabarti's contextual if somewhat pallid 2012 backstage period drama about 19th-century African-American actor Ira Aldridge's cracking of London's Shakespearean color barrier by becoming the first black actor to tackle the Moor on a public stage.

The New York–born Aldridge (creditably played by Paul Outlaw) has been driven from America by discrimination and is by the 1830s a successful actor on England's provincial stage circuit. After a cumbersome framing scene set in Lodz, Poland, on the eve of Aldridge's death, Chakrabarti's script kicks into gear by flashing back to the meat of her story — Aldridge being introduced by company manager Pierre Laporte (Colin Campbell) to stunned actors as the replacement for Edmund Kean, following the great tragedian's collapse while performing Othello.

As the ensemble polarizes around Aldridge, what ensues is the kind of debate that today typically accompanies *Othello* performances that attempt to mount a blackface Othello (or the redface controversy over the Wooster Group's 2014 REDCAT premiere of *Cry, Trojans!*) — whether theater is a political act or one of artifice and an escape from reality. Arguing the latter, Keen's son Charles (Ben Warner), the show's Iago, bitterly complains that the precedent of a black actor playing Othello could mean that Jews would be required to play Shylock and "half-wits" be cast as Caliban.

PHOTO BY ED KRIEGER



Nicola Bertram and Paul Outlaw in Lolita Chakrabarti's *Red Velvet*

The real delight of director Benjamin Pohlmeier's spare studio staging, however, comes in the play's window on the declamatory "teapot" mannerisms of the century's dominant acting style. Both Outlaw and the superb Nicola Bertram (as the actress Ellen Tree) give a persuasive demonstration of emotional nuance under the constriction of ritualized gesture as they rehearse a scene, while Warner provides hilarious contrast by delivering a melodramatic Iago soliloquy like a bombastic Simon Legree.

Ultimately, however, the show, which Chakrabarti originally wrote as a vehicle for her husband, Adrian Lester, rises or falls based on the strength of its Aldridge. Outlaw, whose stage presence recalls Paul Winfield, seemed a bit tentative on opening night. He convincingly conveys Aldridge's youthful aspiration and reputed meticulousness but has yet to capture the stage legend's roar of greatness.

RED VELVET | Junction Theatre at Atwater Playhouse, 3191 Casitas Ave., #100, Atwater Village | Through April 30 | (800) 838-3006 redvelvet.brownpapertickets.com

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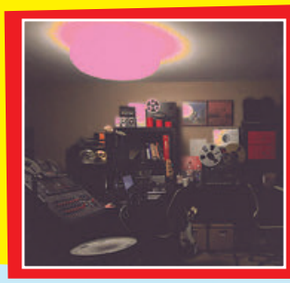
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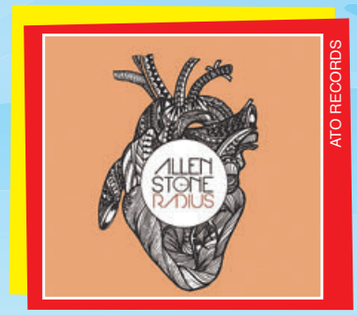
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THEATER REVIEW

Death Becomes Him

A Gentleman's Guide to Love & Murder is a delectable concoction of a musical. True, it may not have you rolling in the aisles every single minute of its 2-hour, 30-minute length. But the show, directed by Darko Tresnjak (who also directed the 2013 Tony-winning Broadway original), has a lot to offer: sparkling performances, witty lyrics by Steven Lutvak and Robert L. Freedman, and a spectacularly elaborate set (scenic designer Alexander Dodge) and gorgeous costumes (Linda Cho).

Set in London in 1909, the plot concerns a penniless young man, Monty Navarro (Kevin Massey), who, following his mother's death, learns that he's related to the obscenely wealthy D'Ysquith family. Not only that, he's the ninth-in-line heir to their enormous fortune.

Monty writes a letter to the family patriarch, requesting a modest position with the firm. Rejected, he broods over a dim and loveless future, as the stylish, tempestuous love of his life, Sibella (Kristen Beth Williams), will marry only for money.

A passing inspiration germinates into a campaign to murder all the heirs who precede him. His initial rejection from the family firm is rescinded and now, a rising stockbroker in public and a crafty murderer in private, he ascends the social ladder.

It's an entertaining climb, with a solid plurality of the laughs engendered by the versatile John Rapson, who plays all the D'Ysquiths: a swishy beekeeper, a licentious cleric and even relentless do-gooder Lady Hyacinth D'Ysquith, who eludes death in leper colonies and the swamps of Africa before drowning at Monty's hand.

The pivotal D'Ysquith, Lord Adalbert, is a ruthless, harrumphing character who sings the lead in my favorite number, "I Don't Understand the Poor," a song that makes you laugh even as it pitch-perfectly defines the arrogance of insular privilege. There are a couple of great scenes involving the two women in Monty's life: the hot-to-trot Sibella and his more decorous amour, Phoebe (Adrienne Eller), who inconveniently drops by his studio as he and Sibella are engaged in a tryst.

And Kristen Mengelkoch is unforgettable as Lady Eugenia, Lord Adalbert's wife; a dinner scene in which the couple tear each other apart is as scabrously comic and absurd as the best of Lewis Carroll.

The vocals are excellent — Williams is a standout — but the production isn't without its flaws. I found Freedman's book decidedly less razor-sharp than his and Lutvak's lyrics. And Massey's ambitious assassin is rather tame; I'd have liked this homicidal mischief maker to sport more jagged edges and a conniving manner.
–Deborah Klugman

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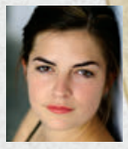

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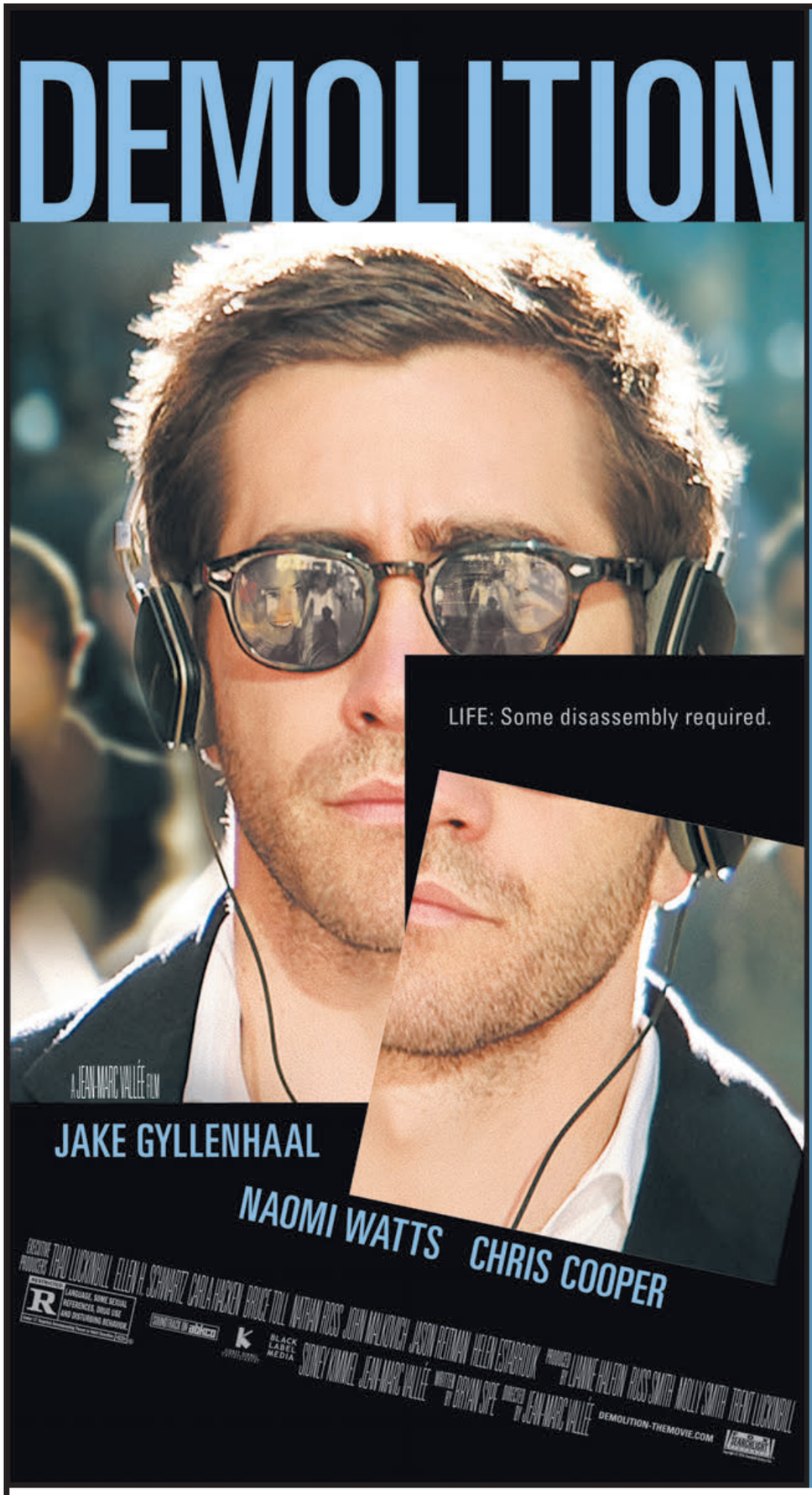


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IN THEATERS APRIL 8

MILES ENOUGH

Don Cheadle's *Miles Ahead* hits bum notes but still swings



Don Cheadle as Miles Davis

PHOTO BY BRIAN DOUGLAS

BY ALAN SCHERSTUHL

The musician biopic might be stale and stupid as a genre, but it will endure. Each new one offers the possibility of the wondrous thing that made Hollywood into Hollywood: presence. You can guess from the trailers that *I Saw the Light* might be a botch job as drama, but what other chance does our media culture offer you to kill a night with the handsome embodiment of the myth of Hank Williams? Don Cheadle's new film starts much more promisingly.

Set in that bad patch of the late '70s when Miles Davis didn't much bother leaving his brownstone, *Miles Ahead* is named for the first of the trumpeter's epochal collaborations with arranger Gil Evans, from 1957. But a more accurate title might have come from the brace of casually brilliant records Davis knocked out with his first great quintet a year earlier: *Steamin' With the Miles Davis Quintet*. *Relaxin' With the Miles Davis Quintet*. To his credit, Cheadle (who directed, co-wrote and stars) chucks away everything false about the standard biopic — the redemptive story arcs, the flashes of corny inspiration, the reduction of complex lives to signifiers — and instead goes all-in on his subject's prickly, elusive presence. This could have been named *Hangin' With Miles*.

Both of Davis' quintets show up, in flashbacks, as do Evans and producer Teo Macero. The film's heart, though, is in the basement of Davis' brownstone, where one of the handful of geniuses of 20th-century music snorts coke, works his heavy punching bag and waits out the (literal and figurative) disco party raging upstairs. He's exhausted, maybe depressed, certainly disappointed — in himself and in a world that has failed to keep up with him. Cheadle plays him as cocksure but gun-shy, brooding but bored — some flame in him has been snuffed. Still, even guttered, Davis fascinates, and Cheadle's tender eyes and scraped-raw whisper prove reason enough for Davis fans to give *Miles Ahead* a go: Just often enough, I thought, "Holy shit, this is what a day with Miles might feel like."

The movie never presumes to declare just why Davis spent a half decade in seclusion. It hints at causes. Sometimes, Davis' attention slackens and the film vaults into his past: to recording sessions for *Porgy & Bess*, to Polaroid-shot encounters with groupies, to the day in '59 when a cop brained and arrested him for loitering in front of Birdland, even when his name was lit up on the marquee. Key to all these memories is Frances Taylor (Emayatzy Corinealdi), the ballerina and Broadway star who married Davis in 1958. (She's on the covers of *Someday My Prince Will Come*, from 1961, and the elliptical marvel *E.S.P.*, from '65.) Early flashbacks celebrate her dancing, kick at the racism of the uptown arts world and — in a scene of strong, earthy passion — honor these icons' lovemaking.

History demands that *Miles Ahead* move on from that reverie, and soon, with too little context, we see Davis turn controlling, paranoid and violent toward her. Davis in these moments is as haunted as he is terrified, with a hint in his eyes that he might be scared of himself, too. Too many of these biopics give us too many extended scenes of the stars at their worst, as if this adds to our understanding, but *Miles Ahead* possibly gives us too few: The moments are binary, strictly Happy or Heartbreaking, and only hazily connected, with too little sense of the day-to-day drift of Taylor and Davis' lives together.

The other clue to Davis' retirement might be that title. By '78, when the film takes place, *Miles Ahead* was 20 years old, yet all the world seemed to want from Davis at the time was more music of that vintage — or new music that echoed it. Cheadle smartly depicts an artist who can't fathom looking back. (Those flashbacks are about what he and Frances felt in his era of greatest popularity, not "that old shit" he recorded.) Occasionally, when nudged outside his house, Cheadle's Davis meets fans who feel left behind by '70s albums like *Agharta* or *Dark Magus*, the sprawling, squalling, beastly beauties Davis recorded with his last bands before semi-retirement. This seems to bewilder him. Miles was still ahead, so far that many still haven't caught up in 2016. Why wouldn't he take a few years off and wait us out?

Unfortunately, movies are more expensive to create than '70s jazz records, and Cheadle, a first-time feature director, isn't afforded the same freedom that Davis had won. *Miles Ahead* feels compromised by some commercial decisions: Ewan McGregor turns up as an eager-beaver reporter who turns out to be the catalyst to return Davis to the daylight. Both actors manage good work in their scenes together, but the character feels like an imposition from the outset, and Cheadle edges the film into stagey, unconvincing buddy comedy, with Davis and his new pal caught up in gunfights and car chases with goons hired by a Columbia Records exec. The worst of these scenes plays out like *Adventures in Babysitting: Miles Davis Edition*.

Occasionally, the script seems to suggest that Davis is learning a thing or two from this white boy, but Cheadle the performer is too protective of his subject to let that happen, and he mostly maintains the trumpeter's infamous implacability. A sequence of musician and reporter alone in Davis' basement, in something like a drugged-out interview session, develops some power, but the film's climax is cartoonish — and it does nothing to suggest any answers to the second great mystery of Davis' '70s hiatus: Why did he come back to performing? And how did the Dark Prince of *Agharta* and that A+ freakout *Jack Johnson* come to record pretty-as-you-please prog pop with Toto?

Possible hook for the inevitable next Miles Davis movie: the cross-country road trip he took with Charles Mingus and Max Roach in 1952, during which Davis (as per his autobiography) threatened to break a bottle over Mingus' head to shut him up.

MILES AHEAD | Directed by Don Cheadle
Written by Cheadle and Steven Baigelman
Sony Pictures Classics | Landmark

RICHARD LINKLATER'S COLLEGE BROS GET PHILOSOPHICAL IN *EVERYBODY WANTS SOME!!*

Richard Linklater's *Everybody Wants Some!!* is being billed as a "spiritual sequel" to his 1993 high school stoner classic *Dazed and Confused*, but in some key ways it feels closer to his animated 2001 philosophy bull session *Waking Life* — a freewheeling grab bag of ideas, ruminations and loose ends held together by the director's generous sensibility. Or maybe the new film is the missing link between the two, turning these apparently disparate works into a continuum, a journey between checking out, self-knowledge and transcendence. That might seem like a lot of weight to put on a movie about a bunch of college baseball players trying to get laid. But Linklater's great talent is to remain light on his feet while drifting into the metaphysical — to balance the earthly with the profound, and to find the people somewhere in between.

There are certainly a lot of people in *Everybody Wants Some!!*, and Linklater does a fine job of keeping them all in play. The nominal protagonist is Jake Bradford (Blake Jenner), a freshman pitcher who has just arrived at Southeast Texas University in September 1980 to live in a run-down house with his teammates. Chief among his crew is the philosopher-hedonist Finnegan (Glen Powell, fantastic), who chatters on endlessly — the latest addition to Linklater's roster of lovable blowhards.



Everybody Wants Some!!

PHOTO BY VAN REDIN

But as *Everybody Wants Some!!* proceeds, the tone switches from the ribbing and hazing and carousing of young men to something more questioning. The experience of watching this film is one of reflective exuberance. It's a movie about people who arrive sure of themselves and depart in the quiet confidence that all they know is that they know nothing. **–Bilge Ebiri**

EVERYBODY WANTS SOME!! | Written and directed by Richard Linklater
Paramount Pictures | Landmark



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Cliff Curtis, left, and James Rolleston in *The Dark Horse*

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Film //

THE PLAYERS, NOT THE GAME

NEW ZEALAND CHESS DRAMA *THE DARK HORSE* WINS OUT OVER FAMILIARITY

BY BILGE EBIRI

The main attraction in the engaging, largely predictable chess drama *The Dark Horse* is the gripping lead performance by Cliff Curtis, a part-Maori actor from New Zealand who has spent more than two decades doing notable character parts in big films. You'll likely recognize his face: His look suggests, at least to Hollywood's eyes, no single ethnicity, and so he's been cast as Pablo Escobar in *Blow*, as the founder of Hezbollah in *The Insider*, as Jesus Christ in the recent biblical drama *Risen*. He's also appeared in plenty of films from New Zealand, including *The Piano*, *Whale Rider* and *Once Were Warriors*. In *The Dark Horse*, he plays real-life figure Genesis Potini, a severely bipolar Maori championship speed-chess player who was in and out of mental institutions for much of his life.

James Napier Robertson's film combines several potentially tired subgenres — the inspirational-teacher drama, the mental-illness drama and the gang thriller — but, helped immeasurably by Curtis' performance, makes something new out of them.

When we first meet Genesis, he's wild-eyed and covered in a blanket, causing havoc in a store as he sees an antique carved chess set and mutters incoherently about the "warriors' game." After being whisked away to an asylum, he's released under the care and supervision of his reluctant brother Ariki (Wayne Hapi), a burly, tatted-up Maori biker-gang leader, who had once inspired Genesis' love for chess but now spends much of his time in a run-down house with his beer-swilling, shit-talking buds. Also living there is Mana (James Rolleston), Ariki's 14-year-old son. Mana is wary of Genesis at first, but he's also constantly bullied by dad's mates. That puts uncle and nephew in the same boat — the boy's too soft, and Genesis is too weird.

Genesis finds his purpose, however, when he discovers a youth chess club being run out of a garage by his old pal Dave (played by director Robertson). Many of the kids here are a troubled bunch — some from broken families, some in trouble with the law — and they gather together just to let off steam and stay off the streets. But Genesis, unable to control his impulses, decides he wants to take them to the National Chess Championships in Auckland in just six weeks. ("You don't even know if they can play!" Dave insists. "They don't need some kind of big tournament. They don't even know their parents.") As Genesis sets about actually teaching them the finer points of chess, we sense that, for him, the game is both his salvation and his downfall — it feeds his obsessions and emotions but it also calls for sobriety, distance, strategy. Like some musicians, he has to live on that live wire of potential madness, but if he falls off, it'll all be over.

He also sees the game as a kind of mythic battle. "That board is like our land," he tells his charges. "We have to protect our land." He has each kid pick a piece from a chess set made up of traditional Maori figures and use it to help find his or her identity. Also joining the club, hesitantly at first, is Mana, who shows an affinity and talent for the game. His dilemma puts one of the film's conflicts in stark relief — the choice between his father's tribally inflected gang and an understanding of chess that makes it, at least symbolically, a part of Maori culture. (When, in the late scenes, the kids get to a chess tournament, the army of white faces they're presented with hits like a thunderbolt: It feels like the first time we've seen any more than just one or two white people in the film.)

You can probably guess what happens. While all the film's performances are excellent, Robertson has the good sense to stay focused on Genesis, and on Curtis. The actor does something genuinely mesmerizing with a part that easily could have degenerated into showy overacting. Genesis' hold on reality is often in flux, and Curtis plays it all as part of the same sliding scale. On the occasions when his illness does take hold, it does so gradually, quietly, so that it sneaks up without our quite noticing it; there's never a clean break. We're always watching Genesis, anxious to make sure he gets through the next moment, and the next. It is at once a wonderfully empathetic and tense performance. The same could be said for the film.

THE DARK HORSE | Written and directed by James Napier Robertson
Broad Green Pictures | Royal

OPENING THIS WEEK

APRIL AND THE EXTRAORDINARY WORLD (AVRIL ET LE MONDE TRUQUÉ) Christian Desmares and Franck Ekinci's animated *April and the Extraordinary World* is a rollicking, old-timey pulp adventure full of chases and the occasional cliffhanger. The picture is set in an alternate history in which the mysterious disappearance of scientists in the late 19th century has resulted in a gray, polluted Paris running on coal and steam rather than still-untamed electricity, and where most scientific advances are in chemistry. In 1941, teenage April (Marion Cotillard) and her talking cat, Darwin (Philippe Katerine), continue the work of her vanished sci-

entist parents to create an invincibility serum, while the bumbling, Javert-esque police inspector Pizoni (Bouli Lanners) pursues them. And then things get weird. *April and the Extraordinary World* is based on the work and style of French graphic novelist Jacques Tardi, though not any specific book, and the script is by the creators of the original *Snowpiercer* graphic novel; the result is an all-too-rare example of steampunk done right, while also acknowledging that however pretty such industrial imagery might seem from afar, actually living in such a world would be kind of horrible. (Watch for the Dalek cameo.) Perhaps most important, the cat talks! And though there's a good story reason for it, like many other things in the film, it's downright extraordinary. (Sherilyn Connelly)

BASKIN (BASKIN: KARABASAN) Can Evrenol's *Baskın* arrives with the novelty of being a rare horror film from Turkey. There have been others, to be fair, reaching back decades, but most of the entries I've seen from the past decade or so have felt like awkward imitations of Western horror flicks with a few culturally unique touches. *Baskın* is better, but it doesn't quite break that trend. The film follows a group of macho cops on night patrol. (Evrenol reportedly shot in and around Istanbul, but the film's environment seems admirably remote and rural.) Their camaraderie is built on friendly confrontation — the kind that can go poisonous in an instant, as it does when one of the cops turns on a waiter and proceeds to beat the kid to a pulp. Evrenol and his cast of mostly unknowns immerse us in the heady, twisted machismo of these men, even as eerie little cutaways — to indistinct pieces of meat on a grill or a tiny frog in a soap dish — add a gathering sense of otherworldly tension. So far, so good. And *Baskın* has one genuinely terrifying scene near its middle, in a kind of dream-vision/projection/flashback straight out of David Lynch's playbook. But it soon devolves into something more familiar and less interesting. The cops are called to an abandoned Ottoman jail situated in what looks like a mansion. There, as they split up, the film devolves first into some inept jump scares, then finds its way to a climax that feels like a cross between wink-wink exploitation and torture porn. On the evidence of the first half, Evrenol understands character, tension and terror. Now all he needs is some follow-through. (Bilge Ebiri)

THE GIRL IN THE PHOTOGRAPHS The makers of the grim, film-school-sloppy horror-thriller *The Girl in the Photographs* never flesh out their provocative thesis: Photography is a predatory act that allows photographers to control their subjects. Neophyte director Nick Simon and his co-writers, Robert Morast and Osgood Perkins, juxtapose egotistical fashion photographer Peter (Kal Penn) with a pair of small-town serial killers who document/fetishize their crimes through photo souvenirs. But Peter doesn't have much in common with androgynous murderer Tom (Luke Baines) and his hulking, silent partner Gerry (Corey Schmitt) beyond mutual love of juvenile insults such as "The [Nicorette] gum tastes like garlic semen," hatred of women and jocks, and fascination with camera-shy subject/victim Colleen (Claudia Lee). Colleen, the girl of the title, may be similarly sketch-thin, but her deliberate lack of definition is the film's most compelling aspect. She quits her job as a supermarket cashier and sheepishly admits to her boss that she doesn't know what she'll do after she moves out of town — since she doesn't yet know who she wants to be, she could be anyone. Then again, while following so enigmatic a heroine may sound intriguing, it's Peter who dominates this unfocused but basically predictable slasher narrative. He drinks, bellows and pouts through every interaction, usually getting his way in the end — even when he inexplicably convinces his mercurial girlfriend Rose (Miranda Rae Mayo) to forget about his open flirtations with Colleen and jump his bones anyway. Peter's aggressive personality may be effectively alienating, but never in a rewarding way. (Simon Abrams)

KILL YOUR FRIENDS *Kill Your Friends* introduces its antihero, a cutthroat A&R bro (Nicholas Hoult) at an English label circa 1997, by having him deliver an opening salvo meant to set the record straight once and for all: The only thing he and his kind are obligated to make, he tells us, is money. Art, political statements, good music — all means to an end. This isn't exactly a trade secret, but Hoult owns his sardonic delivery well enough that you may be inclined to give Owen Harris' film the benefit of the doubt — for a time. *Kill Your Friends* doesn't share the contempt for its audience that Hoult's Steve has, but neither does it do much to inspire goodwill. Its deathward-leaning plot — without giving away too much, let's just say that the title is quite literal — tries to be to the Britpop era what *American Psycho* was to the Reagan '80s. Steve's voice-over monologues and dealings with a detective investigating a murder are straight out of the Patrick Bateman playbook, but turning the sociopathic cynicism up to 11 tends to be ineffective unless wit and insight are included in the mix as well. *Kill Your Friends* doesn't have enough of either to pull most of this off, let alone a hitting-rock-bottom montage set to "Karma Police" that's inexplicably played straight. You don't feel *bad* for Bateman as he jealously regards his enemies' superior business cards, but you do feel *something*. (Michael Nordine)

NOTFILM Samuel Beckett titled his one film *Film*, but the work itself, while arresting, is never as bold as that title. Beckett's 1965 short, starring Buster Keaton, is more *A Film* than *The Film*, a study of a Beckettian dread of being seen or recorded. Much of its 24-minute runtime is devoted to Keaton, seen from behind, wheeling around a dismal room, eyeballing a parrot and covering mirrors with black tarp. The camera trails him, and you know that's bad, because earlier, outside that room, it's caught a

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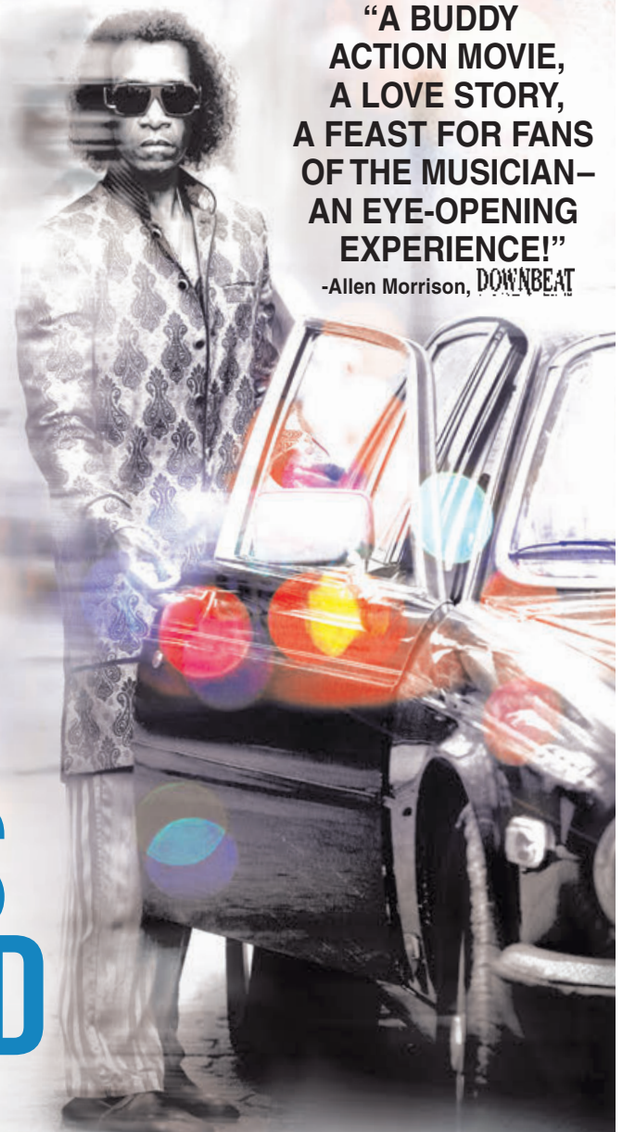
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Baskin (Baskin: Karabasan) Fri., 9:15 p.m.; Sat., 4:20, 7:20 p.m.; Sun., 2:30, 8:30 p.m.; Mon., 8:35 p.m.; Tues., 10:30 p.m.; Wed., 8:35 p.m.; Thurs., 10:30 p.m.

Someone Else Fri., 6:15 p.m.; Sat., 1:25, 3, 6 p.m.; Sun., 11:10 a.m., 3:40, 7 p.m.; Mon., 6 p.m.; Tues., 7:45 p.m.; Wed., 6 p.m.; Thurs., 7:45 p.m.

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

Miles Ahead Fri., 10:20 a.m., 12:25, 1:50, 3:50, 5:50, 7:30, 9:45 p.m., 12 mid.; Sat., 11:25 a.m., 1:50, 3:15, 4:15, 7:20, 9:45, 11:55 p.m.; Sun., 11:10 a.m., 2, 3:40, 5:50, 7:30, 9:45 p.m.; Mon.-Wed., 11:10 a.m., 1:55, 3:40, 5:50, 7:35, 9:50 p.m.

Everybody Wants Some!! Fri., 10:30, 11:15 a.m., 12:15, 1:15, 2, 3, 4, 4:45, 5:45, 6:15, 7:15, 7:45, 8:30, 9, 9:30, 10, 10:45, 11:45 p.m., 12:15, 12:40 a.m.; Sat., 10:15, 11, 11:30 a.m., 12:15, 1, 1:45, 3, 3:30, 5, 5:45, 6:15, 7:15, 7:45, 8:30, 9, 9:30, 10, 10:30, 11:15 p.m., 12:15, 12:45 a.m.; Sun., 10:15, 11, 11:30 a.m., 12:15, 1, 1:45, 3, 3:45, 4:30, 5, 5:45, 6:15, 7:15, 7:45, 8:30, 9, 9:30, 10, 11:15 p.m.; Mon., 11 a.m., 12 noon, 1, 1:45, 3, 3:45, 4:30, 5, 5:45, 6:15, 7:15, 7:45, 8:30, 9, 9:45, 10:15, 10:45, 11:15 p.m.; Tues.-Wed., 11:15 a.m., 12 noon, 1, 2:15, 3, 3:45, 5, 5:45, 6:15, 7:15, 7:45, 8:30, 9, 10, 10:45, 11:15 p.m.

Batman v Superman: Dawn of Justice Fri., 10:15, 11 a.m., 12:15, 2, 3, 6, 8:30, 9:15, 10:30 p.m.; Sat.-Sun., 11:15 a.m., 12 noon, 2:15, 3, 6, 8:45, 9:15, 10:45 p.m.; Mon.-Wed., 12:15, 1:15, 4:30, 6, 9:15 p.m.; Fri.-Sat., 9:45 a.m., 12:45, 4, 7, 10 p.m., 1 a.m.; Sun., 9:45 a.m., 12:45, 4, 7, 10 p.m.; Mon.-Wed., 11 a.m., 2, 5, 8:15, 11:30 p.m.; Fri.-Sun., 4:30, 11:30 p.m.; Mon.-Wed., 3:15 p.m.

Batman v Superman: Dawn of Justice 3D Fri., 5:15, 11:45 p.m.; Sat., 5:30 p.m., 12 mid.; Sun., 5:30, 11:45 p.m.; Mon.-Wed., 2 p.m.; Fri.-Sun., 9:45 a.m., 1, 8 p.m.; Mon.-Wed., 11:30 a.m., 7, 10:45 p.m.

I Saw the Light Fri., 10:45 a.m., 1:20, 4:30, 7:10, 11:35 p.m.; Sat., 10:25 a.m., 1:40, 4:30, 7:10, 10:35 p.m.; Sun., 10:25 a.m., 1:05, 4:35, 7:10, 10:30 p.m.; Mon., 11:20 a.m., 1:20, 4:35, 7:05, 10:20 p.m.; Tues.-Wed., 11:35 a.m., 1:10, 4:35, 7:05, 10:20 p.m.

My Big Fat Greek Wedding 2 Fri., 10:50 a.m., 1:25, 4:05, 7:25, 10:35 p.m.; Sat., 10:10 a.m., 12:55, 2:45, 5:50, 8:40, 11:10 p.m.; Sun., 11:05 a.m., 1:20, 4:05, 8:25, 10:35 p.m.; Mon.-Wed., 11:10 a.m., 1:20, 4:05, 8:05, 10:10 p.m.

Midnight Special Fri., 10:35, 11:45 a.m., 1:10, 2:25, 3:30, 4:40, 6:10, 8:05, 10:25 p.m., 12:25 a.m.; Sat., 10:30, 11:20 a.m., 12:50, 2:30, 3:25, 4:45, 6:05, 8:05, 9:50 p.m., 12:35 a.m.; Sun., 10:30, 11:35 a.m., 1:15, 2:30, 3:30, 4:45, 6:10, 8:05, 10:25 p.m.; Mon., 11:25 a.m., 1:10, 2:30, 3:30, 4:45, 5:35, 7:10, 8:10, 9:20, 10:25 p.m.; Tues.-Wed., 11:20 a.m., 1:05, 3:30, 4:45, 5:35, 8:10, 9:20, 10:25 p.m.

10 Cloverfield Lane Fri., 10:10, 11:35 a.m., 2:30, 5:10, 8:10, 10:40 p.m., 12:45 a.m.; Sat., 10:20 a.m., 12:30, 3:40, 5:55, 8:10, 10:25 p.m., 12:05 a.m.; Sun., 10:10 a.m., 12:25, 2:35, 5:55, 8:10, 10:40 p.m.; Mon.-Tues., 12:10, 2:35, 5:55, 8:05, 10:50 p.m.; Wed., 11 a.m., 2:35, 5:55, 8:05, 10:50 p.m.



City of Gold Fri., 10:25 a.m., 12:55, 3:35, 5:55, 8:40 p.m.; Sat., 10:05, 11:35 a.m., 1:35, 4:20, 6:25 p.m.; Sun., 10:20 a.m., 12:55, 3:25, 6:25, 8:40 p.m.; Mon., 11:15 a.m., 12:30, 3:25, 6:25, 8:35 p.m.; Tues.-Wed., 11:05 a.m., 3:25, 6:25, 8:35 p.m.

Hello, My Name Is Doris Fri., 10:05 a.m., 12:05, 2:20, 3:45, 5:40, 7:20, 9:35 p.m.; Sat., 10:35 a.m., 12:35, 2:25, 3:55, 5:40, 7:35, 9:05 p.m.; Sun., 10:05 a.m., 12:20, 2:25, 3:50, 5:40, 7:20, 9:40 p.m.; Mon., 11:05 a.m., 1:05, 2:25, 3:50, 5:10, 7:20, 9:40 p.m.; Tues.-Wed., 11:05 a.m., 12:55, 2:25, 3:50, 5:10, 7:20, 9:40 p.m.

The Witch Fri., 11:30 p.m., 12:55 a.m.; Sat., 11:30 p.m., 12:50 a.m.; Sun., 11:30 p.m.; Mon., 11:05 a.m., 11:30 p.m.; Tues.-Wed., 11:10 p.m.

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

The Girl in the Photographs 1:45, 5, 7:15, 9:45 p.m.

My Big Fat Greek Wedding 2 1:30, 4:15, 7, 9:45 p.m.

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

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

Meet the Blacks Fri.-Sat., 1, 3:15, 5:30, 7:45, 10:15 p.m.; Sun., 12 noon, 2:15, 4:30, 6:45, 9:15 p.m.; Mon.-Thurs., 1, 3:15, 5:30, 7:45, 10:15 p.m.

Batman v Superman: Dawn of Justice Fri.-Tues., 3, 6:30, 10 p.m.; Wed., 3:30, 7, 10:30 p.m.; 3, 6:30, 10 p.m.; Wed., 3:30, 7, 10:30 p.m.; Thurs., 3, 6:30, 10 p.m.

Batman v Superman: Dawn of Justice 3D Fri.-Tues., 11:45 a.m.; Wed., 12 noon.; 11:45 a.m.; Wed., 12 noon.; Thurs., 11:45 a.m.

The Divergent Series: Allegiant Fri., 7:30, 10:15 p.m.; Sat., 1:15, 4:15, 7:15, 10:15 p.m.; Sun., 12:45, 3:45, 6:45, 9:30 p.m.; Mon.-Tues., 1:15, 4:15, 7:15, 10:15 p.m.; Wed., 1:15, 4:15 p.m.

10 Cloverfield Lane Fri.-Sat., 1:20, 4:20, 7:20, 10:20 p.m.; Sun., 1, 4, 7, 10 p.m.; Mon.-Thurs., 1:20, 4:20, 7:20, 10:20 p.m.

The Brothers Grimsby Fri.-Sat., 11:40 a.m., 1:45, 3:50, 5:55, 8, 10:05 p.m.; Sun., 12:30, 2:45, 5, 7:15, 9:45 p.m.; Mon.-Tues., 11:40 a.m., 1:45, 3:50, 5:55, 8, 10:05 p.m.

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

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

Batman v Superman: Dawn of Justice The IMAX 3D Experience 3:15, 7, 10:30 p.m.

Batman v Superman: Dawn of Justice The IMAX Experience 11:30 a.m.

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

Zootopia Fri., 10 a.m., 1, 9:50 p.m.; Sat., 10 a.m., 1, 4, 9:50 p.m.; Sun.-Wed., 10 a.m., 1, 4, 7 p.m.; Thurs., 10 a.m., 1 p.m.

Beauty and the Beast (1991) Thurs., 7 p.m.

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

Batman v Superman: Dawn of Justice Fri.-Sat., 10:40, 11:20 a.m., 12:30, 1:30, 2:30, 3:45, 4:45, 5:45, 7, 8, 9, 10:15, 10:45, 11:15 p.m., 12:15 a.m.; Sun., 10:40, 11:20 a.m., 12:30, 1:30, 2:30, 3:45, 4:45, 5:45, 7, 8, 9, 10:15, 10:45, 11:15 p.m.; Mon., 10:40, 11:20 a.m., 12:30, 1:30, 2:30, 3:45, 4:45, 7, 8, 10:15, 10:45, 11:15 p.m.; Tues.-Wed., 10:40, 11:20 a.m., 12:30, 1:30, 2:30, 3:45, 4:45, 5:45, 7, 8, 9, 10:15, 10:45, 11:15 p.m.

Batman v Superman: Dawn of Justice 3D Fri.-Wed., 1, 4:15, 7:30 p.m.

My Big Fat Greek Wedding 2 Fri.-Sun., 10:45 a.m., 1:25, 3:30, 5:45, 8, 10:15 p.m.; Mon., 11 a.m., 1:25, 3:30, 5:45, 8, 10:15 p.m.; Tues., 10:45 a.m., 1:25, 3:30, 5:40, 8, 10:25 p.m.; Wed., 10:45 a.m., 1:25, 3:30, 5:45, 8, 10:15 p.m.

The Divergent Series: Allegiant Fri.-Wed., 10:20 a.m., 1:55, 4:40, 7:25, 10:10 p.m.

Midnight Special Fri.-Sat., 10:50 a.m., 12:35, 3:10, 5:45, 8:20, 10:55 p.m., 12:15 a.m.; Sun., 10:50 a.m., 12:35, 3:10, 5:45, 8:20, 10:55 p.m.; Mon., 10:30 a.m., 12:35, 3:10, 5:45, 8:20, 10:55 p.m.; Tues.-Wed., 10:50 a.m., 12:35, 3:10, 5:45, 8:20, 10:55 p.m.

Miracles From Heaven Fri.-Wed., 11:35 a.m., 2:10, 4:45, 7:15, 9:50 p.m.

10 Cloverfield Lane Fri.-Sat., 10:25 a.m., 1, 3:45, 6:15, 8:40, 11:05 p.m., 12:20 a.m.; Sun., 10:25 a.m., 1, 3:45, 6:15, 8:40, 11:05 p.m.; Mon., 10:25 a.m., 1, 3:45, 6:15, 8:10, 10:35 p.m.; Tues.-Wed., 10:25 a.m., 1, 3:45, 6:15, 8:40, 11:05 p.m.

Eye in the Sky Fri.-Sat., 10:25 a.m., 12:45, 3:20, 5:15, 7:40, 10:05 p.m., 12:25 a.m.; Sun., 10:25 a.m., 12:45, 3:20, 5:15, 7:40, 10:05 p.m.; Mon., 10:25 a.m., 12:45, 3:20, 5:15, 7:40, 10:05, 11:10 p.m.; Tues.-Wed., 10:25 a.m., 12:45, 3:20, 5:15, 7:40, 10:05 p.m.

London Has Fallen Fri.-Sun., 5:45, 8:05, 10:40 p.m.; Mon.-Tues., 5:45, 8:05 p.m.; Wed., 5:45, 8:05, 10:40 p.m.

Zootopia Fri.-Sun., 10:30, 11:30 a.m., 12:05, 1, 2:10, 2:40, 3:10, 4:40, 5:40, 7:10, 8:10, 9:45, 10:30 p.m.; Mon., 10:30, 11:30 a.m., 12:05, 1, 2:10, 2:40, 3:10, 4:40, 5:40, 7:10, 8:40, 9:40, 10:30 p.m.; Tues., 10:30, 11:30 a.m., 12:05, 1, 2:10, 2:40, 3:10, 4:40, 7:10, 9:40, 10:15 p.m.; Wed., 10:30, 11:30 a.m., 12:05, 1, 2:10, 2:40, 3:10, 4:40, 5:40, 7:10, 8:10, 9:45, 10:30 p.m.

Deadpool Fri.-Wed., 10:55 a.m., 12:50, 3:25, 5:55, 8:25, 11 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Batman v Superman: Dawn of Justice 1:15, 5:10, 8:45 p.m.

Ferris Bueller's Day Off Fri., 12 mid.

DOWNTOWN, S. LOS ANGELES

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

Call theater for schedule.

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

Batman v Superman: Dawn of Justice 3D Fri.-Wed., 11 a.m., 2:30, 6, 7, 9:30 p.m.

The Young Messiah Fri.-Tues., 11:15 a.m., 1:45, 4:15, 10:15 p.m.; Wed., 10:30 a.m., 4:30, 10:15 p.m.

Dongju: The Portrait of a Poet Fri.-Wed., 10:15 a.m., 1, 4, 6:30, 9 p.m.

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

The GI Film Festival Cinematic Salute Thurs., 7 p.m.

Hardcore Henry: The Ultimate Fan Experience Thurs., 7 p.m.

The Metropolitan Opera: Madama Butterfly (Encore) Wed., 6:30 p.m.

The Metropolitan Opera: Madama Butterfly Sat., 9:55 a.m.

God's Not Dead 2 Fri.-Sun., 10:05 a.m., 1, 4:10, 7:10, 10:25 p.m.; Mon.-Wed., 1, 4:10, 7:10, 10:25 p.m.

Meet the Blacks Fri., 12 noon, 2:40, 5:30, 8:10, 10:50, 11:55 p.m.; Sat., 12 noon, 2:40, 5:30, 8:10, 10:50 p.m., 12 mid.; Sun.-Wed., 12 noon, 2:40, 5:20, 8:10, 10:50 p.m.

Batman v Superman: Dawn of Justice Fri., 10:40, 11:20 a.m., 3, 6:50, 9:10, 10:40 p.m., 12 mid.; Sat., 10:40, 11:20 a.m., 3, 6:50, 10, 10:40 p.m., 12 mid.; Sun., 10, 10:40 a.m., 1:40, 5:30, 9:20, 10 p.m.; Mon.-Wed., 1:40, 5:30, 9:20, 10 p.m.

Batman v Superman: Dawn of Justice 3D Fri.-Sat., 10 a.m., 1:30, 5:10, 8:40 p.m., 12:10 a.m.; Sun.-Wed., 11:20 a.m., 3, 6:50, 10:40 p.m.; Thurs., 11:20 a.m., 3 p.m.; Fri., 12:10, 2:15, 3:50, 6, 7:40, 11:30 p.m.; Sat., 12:10, 2:20, 3:50, 6:10, 7:40, 11:30 p.m.; Sun.-Wed., 12:10, 2:20, 3:50, 6:10, 7:30, 11:10 p.m.

My Big Fat Greek Wedding 2 Fri.-Sun., 10:20 a.m., 1:10, 4, 7, 9:50 p.m.; Mon.-Wed., 1:10, 4, 7, 9:50 p.m.

The Divergent Series: Allegiant Fri., 11:10 a.m., 2, 4:50, 7:50, 11 p.m.; Sat., 4:50, 7:50, 11 p.m.; Sun., 11:10 a.m., 2, 4:50, 7:50, 11 p.m.; Mon.-Tues., 1:40, 4:50, 7:50, 11 p.m.; Wed., 1:40 p.m.

Miracles From Heaven Fri.-Wed., 12:40, 3:30, 6:30, 9:10 p.m.

10 Cloverfield Lane Fri., 11:05 a.m., 1:50, 4:40, 7:30, 10:20 p.m.; Sat., 11:05 a.m., 10:20 p.m.; Sun., 11:05 a.m., 1:50, 4:40, 7:40, 10:20 p.m.; Mon.-Wed., 1:50, 4:40, 7:40, 10:20 p.m.

London Has Fallen Fri., 10:40 a.m., 1:30, 4:20 p.m.; Sat., 10:40 a.m., 1:30, 4:20, 7, 9:30 p.m.; Sun., 10:40 a.m., 1:20, 4:20, 7, 9:30 p.m.; Mon.-Tues., 1:20, 4:20, 7, 9:30 p.m.; Wed., 7, 9:30 p.m.

Zootopia Fri.-Sun., 10:50 a.m., 4:20, 10:10 p.m.; Mon.-Wed., 4:20, 10:10 p.m.

Zootopia in Disney Digital 3D Fri.-Sat., 1:40, 7:20 p.m.; Sun.-Wed., 1:30, 7:20 p.m.

Deadpool Fri., 12:30, 3:20, 6:20 p.m.; Sat.-Tues., 12:30, 3:20, 6:20, 9 p.m.; Wed., 12:30, 3:20 p.m.

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

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

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

Kill Me, Deadly Fri., 1:50, 7:20 p.m.; Sat.-Sun., 4:20, 9:55 p.m.; Mon.-Thurs., 4:20 p.m.

NOTFILM Wed., 7:30 p.m.

Marguerite Fri., 4:20, 9:55 p.m.; Sat.-Sun., 1:20, 7 p.m.; Mon., 1:20 p.m.; Tues., 7:30 p.m.; Wed., 1:20 p.m.; Thurs., 1:20, 7:30 p.m.

Opera national de Paris: La Damnation de Faust Mon., 7:30 p.m.; Tues., 1 p.m.

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

My Big Fat Greek Wedding 2 Fri., 2, 4:15, 7, 9:15 p.m.; Sat.-Sun., 11:45 a.m., 2, 4:15, 7, 9:15 p.m.; Mon.-Thurs., 2, 4:15, 7, 9:15 p.m.

Krisha Fri., 2:30 p.m.; Sat.-Sun., 12:15, 2:30 p.m.; Mon.-Thurs., 2:30 p.m.

Too Late 4:45, 7:15 p.m.

City of Gold Fri., 3, 5:15, 8, 10:10 p.m.; Sat.-Sun., 12:30, 3, 5:15, 8, 10:10 p.m.; Mon.-Wed., 3, 5:15, 8, 10:10 p.m.; Thurs., 3, 5:15, 10:10 p.m.

Eye in the Sky Fri., 2:15, 4:30, 7:45, 10 p.m.; Sat.-Sun., 12 noon, 2:15, 4:30, 7:45, 10 p.m.; Mon.-Thurs., 2:15, 4:30, 7:45, 10 p.m.

Hello, My Name Is Doris Fri., 2:45, 5, 7:30, 9:45 p.m.; Sat.-Sun., 12:30, 2:45, 5, 7:30, 9:45 p.m.; Mon.-Thurs., 2:45, 5, 7:30, 9:45 p.m.

The Witch 9:40 p.m.

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

High-Rise 9:55 p.m.

Remember 12 noon, 5 p.m.

Whiskey Tango Foxtrot 2:10, 7:10 p.m.

The Witch 12 noon, 4:50, 9:50 p.m.

Hail, Caesar! Fri.-Mon., 12:10, 5, 9:45 p.m.; Tues., 12:10, 5 p.m.; Wed.-Thurs., 12:10, 5, 9:45 p.m.

Cloro 2:30, 7:30 p.m.

WESTWOOD, WEST L.A.

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

Criminal Wed., 7 p.m.

Hardcore Henry: The Ultimate Fan Experience Thurs., 7 p.m.

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

The Metropolitan Opera: Madama Butterfly Sat., 9:55 a.m.

God's Not Dead 2 Fri.-Sun., 10:20 a.m., 1:20, 4:15, 7:20, 10:30 p.m.; Mon.-Wed., 10:30 a.m., 1:20, 4:15, 7:20, 10:30 p.m.

Everybody Wants Some!! Fri.-Sat., 9:20, 10:15 a.m., 1:10, 2:15, 4:20, 5:20, 7:15, 8:20, 10:15, 11:20 p.m.; Sun., 9:20, 10:15 a.m., 1:10, 2:15, 4:20, 5:20, 7:15, 8:10, 10:15, 11 p.m.; Mon.-Wed., 10:35 a.m., 1:25, 2:15, 4:20, 5:20, 7:15, 8:10, 10:15 p.m.

Batman v Superman: Dawn of Justice Fri.-Sat., 10:15 a.m., 1:45, 3:45, 7:15, 8:45, 10:45 p.m.; Sun., 10:15 a.m., 12:15, 1:45, 3:40, 7, 8:45, 10:30 p.m.; Mon.-Tues., 10:30 a.m., 12:15, 1:55, 3:40, 7, 8:45, 10:30 p.m.; Wed., 10:30, 11:45 a.m., 1:55, 3:05, 8:45 p.m.; Fri.-Sat., 9:45 a.m., 1:15, 4:45, 8:15, 11:45 p.m.; Sun., 9:45 a.m., 1:15, 4:45, 8:15 p.m.; Mon.-Tues., 11:15 a.m., 2:45, 6:30, 10 p.m.; Wed., 11:15 a.m., 2:40, 10:30 p.m.

Batman v Superman: Dawn of Justice 3D Fri.-Sun., 11:15 a.m., 2:45, 5:15, 6:15, 9:45 p.m.; Mon.-Wed., 1:15, 4:45, 5:15, 8:15 p.m.

Batman v Superman: Dawn of Justice The IMAX 3D Experience Fri.-Sat., 9:15 a.m., 12:45, 4:15, 7:45, 11 p.m.; Sun., 9:15 a.m., 12:45, 4:10, 7:30, 11 p.m.; Mon.-Wed., 12:45, 4:10, 7:35, 11 p.m.

My Big Fat Greek Wedding 2 Fri., 9:35, 11:35 a.m., 12:15, 2, 3, 4:35, 5:30, 8:10, 10, 11 p.m.; Sat., 9:35, 11:35 a.m., 12:15, 2, 3, 4:35, 5:30, 7:10, 8:10, 10, 10:45 p.m.; Mon.-Wed., 11:35 a.m., 12:15, 2, 3, 4:35, 5:30, 7:10, 8:10, 10, 10:45 p.m.

The Divergent Series: Allegiant Fri., 12:15, 7:10, 9:30 p.m.; Sat.-Sun., 10:25 a.m., 1:25, 4:25, 7:25, 10:20 p.m.; Mon.-Wed., 10:40 a.m., 1:30, 4:25, 7:25, 10:20 p.m.

10 Cloverfield Lane Fri.-Wed., 10:40 a.m., 1:20, 4, 6:35, 9:15 p.m.

London Has Fallen Fri.-Tues., 10:25 p.m.; Wed., 10:40 p.m.

Zootopia Fri., 9:30, 10:30, 11:15 a.m., 12:25, 3:20, 4:30, 6:30 p.m.; Sat., 10:30, 11:15 a.m., 12:25, 3:20, 4:30, 6:30, 9:30 p.m.; Sun., 9:30, 10:30, 11:15 a.m., 12:25, 3:20, 4:30, 6:30, 9:30 p.m.; Mon.-Tues., 10:30, 11:15 a.m., 12:25, 3:20, 4:30, 6:30, 9:30 p.m.; Wed., 10:30, 11:15 a.m., 12:25, 3:20, 4, 6:30, 9:30 p.m.

Zootopia in Disney Digital 3D Fri.-Tues., 1:15, 7:30 p.m.; Wed., 1:15 p.m.

Deadpool Fri.-Wed., 11:05 a.m., 1:50, 4:40, 7:35, 10:25 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581

The Dark Horse (2014) Fri., 1:10, 4, 7, 9:55 p.m.; Sat.-Sun., 10:10 a.m., 1:10, 4, 7, 9:55 p.m.; Mon.-Thurs., 1:10, 4, 7, 9:55 p.m.

Standing Tall (La tîte haute) Fri., 1:20, 4:10, 7:10, 10 p.m.; Sat.-Sun., 10:20 a.m., 1:20, 4:10, 7:10, 10 p.m.; Mon.-Thurs., 1:20, 4:10, 7:10, 10 p.m.

Valley of Love Fri.-Wed., 1, 3:20, 5:40, 8, 10:15 p.m.; Thurs., 1, 3:20, 10:15 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

April and the Extraordinary World (Avril et le monde truquÈ) Fri.-Sun., 11:45 a.m., 2:15 p.m.; Mon.-Thurs., 2:15 p.m.; 4:45, 7:15, 9:40 p.m.

The Rocky Horror Picture Show Sat., 11:59 p.m.

Dark Seduction Fri., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

Deadpool Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon., 4:30, 7, 9:30 p.m.; Tues., 3:30 p.m.; Wed.-Thurs., 4:30, 7, 9:30 p.m.

The Room Sat., 11:59 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

The Boss Thurs., 7:25, 9:45 p.m.

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Miles Ahead Fri.-Sun., 10 a.m., 12:20, 1:40, 2:40, 5:05, 7, 7:30, 9:50 p.m.; Mon.-Wed., 12:20, 1:40, 2:40, 5:05, 7, 7:30, 9:50 p.m.; Thurs., 12:20, 1:40, 2:40, 5:05, 7:30, 9:50 p.m.

Everybody Wants Some!! Fri.-Wed., 11, 11:45 a.m., 2:25, 4:05, 5:05, 7:45, 9:35, 10:20 p.m.; Thurs., 11, 11:45 a.m., 2:25, 4:05, 5:05, 7:45, 10:20 p.m.

Batman v Superman: Dawn of Justice Fri.-Sun., 10 a.m., 12:40, 1:10, 3:50, 4:20, 7, 7:30, 10:05, 10:35 p.m.; Mon.-Wed., 11:30 a.m., 1:10, 2:45, 4:20, 6, 7:30, 9:10, 10:35 p.m.; Thurs., 1:10, 2:45, 4:20, 7:30, 10:35 p.m.

Born to Be Blue Fri.-Sun., 10:15 a.m., 12:35, 2:55, 5:15, 7:35, 9:50 p.m.; Mon.-Thurs., 12:35, 2:55, 5:15, 7:35, 9:50 p.m.

I Saw the Light Fri.-Sun., 10:40 a.m., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 1:30, 4:20, 7:10, 9:55 p.m.

My Big Fat Greek Wedding 2 Fri., 10 a.m., 12:30, 2:45, 5, 7:20, 9:30 p.m.; Sat.-Sun., 10 a.m., 12:20, 2:40, 5, 7:20, 9:30 p.m.; Mon.-Thurs., 12:20, 2:40, 5, 7:20, 9:30 p.m.

Midnight Special 11:40 a.m., 2:15, 4:50, 7:35, 10:05 p.m.

City of Gold Fri.-Sun., 10:10 a.m., 12:30, 2:50, 5:10, 7:30, 9:40 p.m.; Mon.-Wed., 12:30, 2:50, 5:10, 7:30, 9:40 p.m.; Thurs., 12:30, 2:50, 5:10 p.m.

Eye in the Sky 12 noon, 2:25, 4:50, 7:20, 9:40 p.m.

Hello, My Name Is Doris Fri.-Sun., 10:20 a.m., 12:35, 2:50, 5:05, 7:20, 9:30 p.m.; Mon.-Thurs., 12:35, 2:50, 5:05, 7:20, 9:30 p.m.

couple old folks in its eye — and in silent closeup they scream to be seen. In a way, it's fortunate for film preservationist Ross Lipman's studious, rigorous and surprisingly tender documentary *Notfilm* that Beckett will never know how he and his film are being tracked for us now. Lipman screens outtakes from *Film*, plays generous excerpts from tape-recorded production meetings and generally gives us access to Beckett at work, the dramatist and writer for once not fully in control of how we're perceiving him or his art. If Beckett turned around and saw us listening to those tapes, he would scream, too. For us, though, access to the process only enriches *Film* — and Beckett as well. Lipman finds insight and pathos in the gulf between what Beckett aspired to in *Film* and in what he actually achieved. It's amusing to hear Keaton, in interviews not long after *Film*'s premiere, attest to not understanding what Beckett had been after; more illuminating, however, are Lipman's shrewdly chosen excerpts from Keaton's own silent two-reelers, which show the comedy great wrestling, in his own way, with themes that anticipate Beckett's. (Alan Scherstuhl)

PANDEMIC Like a sloppy movie variation on the Left for Dead video-game series, *Pandemic* recounts its post-viral-outbreak zombie tale via a first-person perspective. Or rather, it tells it through the multiple first-person perspectives of its various characters' helmet-cams — resulting in an inconsistent POV that's further undone by random cutaways to an omniscient view of the action. A far cry from next month's similar, more consistently executed *Hardcore Henry*, director John Suits' film marries scattershot aesthetics to a moldy story about a doctor (Rachel Nichols) sent from her military quarantine zone into L.A. to retrieve a group of stranded survivors. She embarks on this journey with comrades (Mekhi Phifer, Missi Pyle, Alfie Allen) who bark orders and give menacing glares with metronomic predictability. Soon this ramshackle crew is beset by fleet, ferocious, flesh-eating citizens who seem to have wandered over from Zack Snyder's *Dawn of the Dead* remake. Suits' shaky cinematography and gory action allow the film to sporadically suggest a first-person shooter, but one that unlocks only a single achievement: inducing headaches. His plotting is so pedestrian that suspense proves as scarce as character development, with everyone — including Nichols' heroine, who's also determined to find her daughter (Danielle Rose Russell) — coming across as lackluster archetypes. Ultimately just a series of calm-crazy-calm set pieces, it's the sort of shoddily executed gimmick that gives game-influenced cinema a bad name. (Nick Schager)

RESCUE DOGS Like many family films, the good-hearted *Rescue Dogs: The Movie* takes place in a simplified world where beautiful (and mostly white) people solve huge problems quickly and with impossibly good luck. But it also departs from the genre. Starring actual rescue animals dubbed with human voices, the film is the result of a partnership with 20

or so animal charities across the country aimed at finding homes for rescued dogs and other animals. The plot is sweet and occasionally baffling. Tracy, a twinkly-eyed, big-hearted chef, is about to lose his grandfather's beachside restaurant to the mysterious E-Vaul Corp. But with the help of his rescue pup, Charger, Tracy forms a plan, and then several more, to save his livelihood. Tracy has a love interest, too, but their attraction makes for a convoluted subplot that can't compete with the cuteness of the animals — in one establishing shot, a couple of sandpipers go "blurb, blurb, blurb" as they peck bugs from the tides. Now that's cute. Parents born in the '80s will appreciate some witty references. Drawn from *Inspector Gadget*'s faceless Dr. Claw, the villainous CEO always sits in shadow, a lighting choice that exasperates his kitty pal, Nightmare, who can't find her litterbox in the dark. In keeping with the film's rescue-animal ethos, Nightmare is a purebred. Yes, *Rescue Dogs* is at times nonsensical, even by the standards of children's entertainment — its cases of mistaken identity come out of nowhere, and there's no way that Tracy's adult, beach-bum brother could function in the real world without constant supervision. But it's well-meaning and at times actually quite charming, especially when reminding us that all creatures, even the four-legged kind, are worth caring for. (Amy Brady)

SOMEONE ELSE The third act of writer-director Nelson Kim's *Someone Else* eases into a Russian-doll dreamscape where dreams inside of dreams inside of dreams destabilize any sense of reality and force viewers into a reconsideration of everything that has come before. The result is a tense, unexpectedly moving psychological study of a man's unraveling that initially seems a much simpler tale. Korean-American law-student Jamie (Aaron Yoo) arrives in New York to work as a summer associate at a prestigious firm, leaving his family home in Virginia to crash with his charming, womanizing, druggie cousin Will (Leonardo Nam). Almost immediately, straitlaced Jamie is swimming in cocaine and awkwardly chatting up Kat (Jackie Chung), a beautiful friend of Will's. The story hits the expected marks as Jamie slips off the shackles of being "the good one," becomes addicted to drugs and starts failing at his job as his cousin nudges him on from the sidelines. A double-punch of betrayal from Will brings everything crashing down, but also pivots *Someone Else* into a psychologically complex register as the story twists back on itself and takes off in surprising and tragic directions. Kim keeps a firm hand on the fast-moving proceedings as his cast nimbly and impressively walks the narrative tightrope he's laid out for them. (Ernest Hardy)

STANDING TALL (LA TÊTE HAUTE) "I don't like the handicapped," opines teen delinquent Malony (Rod Paradot) in *Standing Tall*'s lone moment of indirect, self-reflexive humor. "They're weird. They're scary. They make weird noises." He is, of course, *emotionally* handicapped, and unconsciously referring to himself. Like Taron Egerton in *Kingsman: The Secret Service*, whom he physically resembles, Malony is a young car thief with a single mother; his salvation comes not from Colin Firth teaching him to kill but from judge Catherine Deneuve giving him near-infinite chances at rehabilitation. After all, the kid is white — a privilege finally noted late in the film, long after most viewers will have thought of it. Paradot exposes every last nerve and manages to be appropriately sensitive and confused between outbursts of rage. He benefits, too, from direction (by *On My Way*'s Emmanuelle Bercot) that's unafraid to make Malony look terrible; the romantic relationship that might save Malony begins in physical and sexual abuse as only two fucked-up criminal kids could do it. As the two find their bearings, in life and love, the camerawork steadies out and abandons the occasional chaotic cuts to handheld shots. Deneuve is mostly here to sit in chairs and get yelled at, but she does it like a champ. Co-written by Bercot, the script veers from genuine grittiness (casual abortion) to the kind of telegraphed tragedy too easily indulged (Malony's little brother is no more than a cheap sympathy prop). Paradot himself remains compelling throughout; he doesn't need gratuitous third-act shenanigans to keep us watching. (Luke Y. Thompson)

STEALING CARS Emory Cohen's performance elevates juvenile-detention-center drama *Stealing Cars* above the level of disturbing cautionary tale: His Billy, landed in the Bernville Camp for Boys after drunkenly stealing a car, is witty and constantly questioning authority, with a quick grin that keeps him from being an unlikable tough. Billy may be a bad seed (he was dealing drugs before graduating to grand theft auto), but Cohen plays him as a mostly smart young man who is willing to protect his peers when needed. Billy's family life is left blurry, marred by a hugely tragic event we glimpse in intriguing flashbacks, but still somehow unsatisfying. *Stealing Cars* operates on a very masculine energy, and while it can be interesting to see what happens when so many bad boys end up dealing with the (often unfair) consequences of their actions, the flatness of the few female characters robs the film of depth. A scene in which Billy's mother (Felicity Huffman) visits has the potential for emotional weight, but we see little of exactly *why* their relationship is so challenged, other than Billy's anger in the moment. Bernville's nurse (Heather Lind) becomes something of an ally (and awkward, temporary romantic partner) to Billy, but seems largely to be battling her own unspecified demons. When he tells her, "Maybe you can't get really found until you get really lost," the sentiment seems beneath Billy, a character who's already proven himself to be adept with literary references and jokes. Once a woman is involved, he gives in to motivational-poster speak. Such a moment may be frustrating, but most of *Stealing Cars* conjures an atmosphere that isn't quite so saccharine. (Abbey Bender)

GO THEY WILL HAVE TO KILL US FIRST: MALIAN MUSIC IN EXILE A profile in courage but also groove, Johanna Schwartz's survey of Mali's musical life post–Sharia law stands as an invigorating rebuke to Hollywood's *Whiskey Tango Foxtrot*s and *Rock the Kasbah*s: Here, the lives of everyday folks in the war-torn desert are more than just local color used to offset an American star's personal improvement. In 2012, jihadists seized northern Mali and banned all music; local musicians, many of them internationally celebrated, had to choose between hiding and exile. Schwartz follows the lives of several performers, illuminating their hard choices while letting them speak about their horrors and hopes. Saharan guitar masters Songhoy Blues, from Timbuktu, leave their homeland and find success abroad, eventually playing with Blur's Damon Albarn; others, like the indomitable singer Khaira Arby, head to Mali's south, where they risk some private performances and plot their return to the national stage. The music is prickling, droning, funky, hypnotic — a stiff breeze blowing warmly over the desert. Schwartz employs onscreen text to explicate the political situation, but the musicians themselves tell the story best, whether in lyrics rapped and sung or in defiant interviews. The film ends in early 2015, after elections in Mali and a loosening of the official restrictions, but the triumphant public concert of the final moments is still tense: The fundamentalists might not be in charge, but they *could* be in the crowd. As a look at geopolitics, the film is limited, but as a musical doc it's strong — and it's best as the movie to recommend old white Americans go see as a reminder that people everywhere remain people. (Alan Scherstuhl)

GO TRANSFIXED With anti-LGBT-rights legislation sweeping the country (recent grim news from Georgia and North Carolina is only the tip of the iceberg,) it's become glaringly obvious that increased social visibility has made the trans community a special target of right-wing ire. Director Alon Kol's documentary, whose main subject is a Toronto-based trans woman named Martine, gives an intimate, insider view of the battles being waged by and against trans people over social spaces and government services. It's all filtered through Martine's intertwined journeys toward sex-reassignment surgery and marriage to John, her fiancé of more than a decade. By focusing on the specifics of their unique story — both Martine and John have Asperger's syndrome — Kol achieves the goal many trans activists have been fighting for: showing trans individuals in all their ordinary human

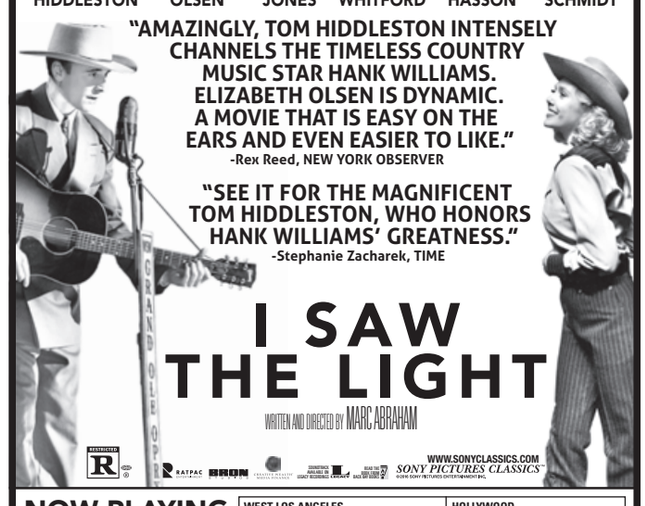


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dimensions. So he doesn't shy away from the ways in which Martine self-sabotages as she's preparing to undergo surgery, or the bitter sniping that can occur between couples as the wedding looms and battles over money and household chores take their toll. Martine, in fact, is an often exasperating figure (one of her doctors brusquely checks her flow of excuses for not losing weight ahead of her surgery). But she and John also speak powerfully on what it is to live with Asperger's, the fluidity and unpredictability of sexuality, and Martine's relentless political activism to secure insurance coverage for her surgery and for other trans people. It's heady stuff rescued from ivory-tower theorizing and placed in the context of the real world and real people, making *Transfixed* a timely, important film. (Ernest Hardy)

ONGOING

BATMAN V SUPERMAN: DAWN OF JUSTICE

Thunderous, ponderous and occasionally exciting, Zack Snyder's *Batman v. Superman* opens with one of those grim proclamations that the creators of modern superhero movies are so fond of: "There was a time above, a time before," intones the voice of Bruce Wayne (Ben Affleck), over a childhood flashback to his parents' death at the hands of a mugger. He continues: "But things fall apart, things on Earth, and what falls…is fallen." Look, the guy's a masked vigilante, not a philosopher-poet. Unfortunately, that's just what *Batman v. Superman* keeps trying to turn him into. And not just Bruce Wayne, but nearly every character in this ultimate superhero match-up gets reams of dialogue about good and evil and man and god and virtue and sacrifice and our fallen, fallen world. By the time Kevin Costner shows up to relate a folksy memory about some drowning horses (don't ask), you might find yourself stifling giggles. But laughing — seemingly ever — is the last thing Snyder wants you to do. The director clearly wants his film to mean something. For much of it, Superman (Henry Cavill) is treated as an absolute — more a philosophical conundrum than a man. The script draws explicit connections between him and drone warfare, and there are endless discussions about whether we can trust one person to have all that power. As the heroes' differences get egged along by young, irritating tech billionaire Lex Luthor (played by Mark Zuckerberg himself, Jesse Eisenberg), the film spends much of its first half in both literal and figurative slow-motion, as characters mutter and mull and ponder these issues, often in the least compelling ways. (Bilge Ebiri)

GO CITY OF GOLD Halfway through Laura Gabbert's documentary *City of Gold*, a salute to Jonathan Gold, the Pulitzer Prize–winning food critic's brother Mark reveals a dark family secret: Gold grew up devouring iceberg lettuce and orange Jell-O. Every day, we eat. It's a must. And those meals tell a story: the peanut sauce Grandma invented, the Korean tacos that signify L.A.'s mashup culture and even that Jell-O, a shorthand for a childhood in South Central, where Gold's father, a probation officer who dreamed of being an English professor, cared more about filling his sons' heads with high culture than he did about filling their bellies with fancy food. He fed them right. Gold doesn't just judge a black mole — he compares it to sculpture. In his reviews, the merits of a bowl of *pho* spill over into opinions on punk rock, gentrification and the American Dream. Food is vital, interpretative and alive. Every small restaurant represents someone's homeland and hope. As Gold tells the camera, "Taco should be a verb." Fittingly, Gabbert's doc spends much of its running time in the passenger seat of Gold's green pickup truck watching Los Angeles whiz by. Gold takes the filmmakers on a greatest-hits tour of the restaurants he promoted into phenomenons: Jitlada, Guelaguetza, Meals by Genet, Mariscos Jalisco. Their owners tell her how Gold's reviews changed their lives. And we see how, in writing about food, Gold is writing the history of immigration in Los Angeles, from the Salvadorans selling pupusas on Pico Boulevard to the dignified, tea-drinking men re-creating Tehran in Westwood. (Amy Nicholson)







YOUR *WEEKLY* MOVIE TO-DO LIST

See Samuel Beckett's Only Movie

Friday, April 1

In 1965, Samuel Beckett made his sole foray into moving pictures: ***Film***, a 20-minute short starring an aging Buster Keaton. Fifty years later, Ross Lipman made a self-described "kino essay" about the absurdist playwright's transition from live theater to movie theater. ***NOTFILM*** was never intended as such; Lipman, an archivist, was at work restoring what he now considers the craziest chase film in existence when its utter strangeness compelled him to delve deeper into its making and meaning. The two works will screen together, with Los Angeles Filmforum's Adam Hyman hosting a discussion with actor James Karen following the feature. Even if you can't go on, go on. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., April 1, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.*

The Aero's 35mm double feature of ***To Kill a Mockingbird*** and ***The Stalking Moon*** is officially occasioned by what would have been Gregory Peck's 100th birthday on April 6, but we won't tell anyone if you go to commemorate Harper Lee instead. The cloudy circumstances surrounding (and mixed reaction to) last summer's publication of *Go Set a Watchman* may have muddled the author's legacy for some, but go right ahead and repress all those unpleasant memories as Atticus and Scout warn against the evils of racism. Robert Mulligan directed both films, the latter an overlooked Western. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., April 1, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.*

One of the most famous musicals of the pre-Code era, ***Gold Diggers of 1933*** is the most revered adaptation of Avery Hopwood's play of almost the same name for a reason. Lewd subject matter, Busby Berkeley's direction of the iconic musical sequences and playful performances combine to make the self-proclaimed "show of a thousand wonders" a distinctly enjoyable song-and-dance act. Sequels followed, none of them attaining the same cultural cachet. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., April 1, 8:15 p.m.; Sat., April 2, 2:30 & 8:15 p.m.; $10. (310) 322-2592, oldtownmusichall.org.*

Sunday, April 3

Hollywood's worst-kept secret circa the early 1960s was the mutual enmity between Bette Davis and Joan Crawford, much of which can be seen in their onscreen rivalry in ***What Ever Happened to Baby Jane?*** Davis stars as an embittered former child star, Crawford as her wheelchair-bound sister who's not so willingly sharing the same mansion. Curiosity as to how well the stars were able to keep their dislike of one another at bay helped make the film a massive success, including an Oscar nomination for Davis; the fact that Crawford wasn't also honored did little to restore goodwill between them. Cinefamily's 35mm screening is part of its Hangover Matinees series, so arrive at noon for cocktails on the patio and a live set by DJ Mr. Mean Mustard. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sun. April 3, 1 p.m.; $12. (323) 655-2510, cinefamily.org.*



What Ever Happened to Baby Jane?

The ongoing, citywide tribute to Chantal Akerman continues with ***Sud (South)*** at L.A. Filmforum. Akerman was already planning to make a film about the American South when James Byrd Jr. was murdered by white supremacists in Jasper, Texas, in 1998; the grisly details of the crime and ensuing media attention shaped the scope of Akerman's film. *Sud* explores the silence, natural environment and weight of history that haunts this region of the country in a way that perhaps only a documentary made by a foreigner could — Akerman was troubled and enthralled by it. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., April 3, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.*

Monday, April 4

More Akerman, you say? REDCAT presents two of the late Belgian filmmaker's short films and one of her features. ***Contre l'Oubli/Against Oblivion***, the program's namesake, was commissioned by Amnesty International in 1991 to commemorate the life of a murdered union activist; ***I Am Hungry, I Am Cold*** follows two runaways eking out an existence on the streets of Paris. Feature ***La Captive*** is an adaptation of the fifth volume of Proust's *Remembrance of Things Past*. Akerman jumped between narrative and documentary, short form and feature-length with ease, and these selections give a sampling of her unique range. *REDCAT, 631 W. Second St., downtown; Mon., April 4, 8:30 p.m.; $11. (213) 237-2800, redcat.org.*

Tuesday, April 5

For the TCM set, there's always LACMA. This week's Tuesday Matinee is ***The Maltese Falcon***, John Huston's adaptation of the Dashiell Hammett novel — not to mention his directorial debut. Humphrey Bogart is the private eye and Mary Astor is the femme fatale in this film-noir classic, which concerns multiple parties searching for the same thing: a priceless, centuries-old statuette. MacGuffins of this sort tend to bring out the best in people, which often makes for the best movies. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 5, 1 p.m.; $5. (323) 857-6000, lacma.org.* **–Michael Nordine**

PUPPETS AND STRINGS

The Last Shadow Puppets return with their dramatic orchestral rock sound — and an offbeat sense of humor that can cause drama, too

BY ANDY HERMANN



The Last Shadow Puppets

PHOTO BY RYAN ORANGE

Alex Turner and Miles Kane seem to have this whole rock & roll thing figured out. As The Last Shadow Puppets, they've managed to record both of their albums in settings Turner describes as "idyllic": France's Loire Valley for their 2008 debut, *The Age of the Understatement*, and a beach in Malibu for this year's long-awaited follow-up, *Everything You've Come to Expect* (out April 1).

"Who do we think we are?" Kane asks rhetorically, sipping a pint of Stella Artois in the lobby bar at the Line hotel in Koreatown. This is another way they've got it figured out: These days, they do most of their interviews in hotel bars, where a little lager takes the edge off answering questions like "Where did you record your album?" for the umpteenth time.

"How dare we?" Turner says, smirking mischievously. "Pretending it's the '70s."

"It is '76, right?" Kane says with an infectious cackle. The lager also makes their banter funnier, at least to them. They pepper their interviews with inside jokes and non sequiturs, and seem to take some delight in bewildering journalists, a habit that's recently gotten them in some hot water.

But more on that later. First, let's talk about *Everything You've Come to Expect*, because it might be the best record the two old friends from the north of England have ever made, together or apart. And yes, that includes Turner's string of critically acclaimed LPs with his main band, Arctic Monkeys.

Upon first listen, *Everything You've Come to Expect* does sound as if it could have been recorded in 1976. Like its predecessor, the album swoons with lavish orchestral arrangements, courtesy of violinist and frequent Arcade Fire collaborator Owen Pallett. Even on more rocking songs, such as advance single "Bad Habits," the strings dart and feint with all the melodrama of a chase sequence in a spy thriller. Turner once said he'd like to write a James Bond theme, and though he often kids, he probably meant it.

But where the first Puppets album was, as Turner now admits, "an experiment," this feels like its own, fully realized entity, full of songwriting every bit as witty and sophisticated as anything on Kane's two solo albums or Turner's work with Arctic Monkeys. It's a huge leap forward.

"All that stuff on the first record, it seemed like an exercise in a way," Turner says, sipping his beer. An L.A. resident since 2012, he now dresses the part, looking casual in a plain gray T-shirt, sunglasses perched atop his perfectly coiffed hair. "We wanted to make a record that sounded like these Scott Walker records we'd gotten into. We just let it happen."

Eight years later, they felt less bound to that first album's touchstones, which also included pre–"Space Oddity" Bowie and eccentric '60s studio wizard David Axelrod. "We still love them records," says Kane, who moved to L.A. last summer. "But we've opened up to more soul [music] and a touch of funk, records that we may have rolled our eyes at a few years ago."

"I think the list of influences was a lot less important this time," Turner agrees. "It's not quite as obvious what was on the stereo."

Pallett, a sought-after arranger and film composer, as well as an accomplished solo artist in his own right, jumped at a chance to help reboot the Puppets. "I've kind of followed Alex's changing songwriting voice through Arctic Monkeys," he says, describing the new album's palette as "a more adult series of reference points," including the '70s albums of cult L.A. singer-songwriter Ned Doheny and Isaac Hayes' 1969 classic, *Hot Buttered Soul*.

"They had a better idea of what I do as an arranger," says the Montreal-based Pallett. "They left a lot more space for the arrangements to grow or blossom, so it wasn't so jam-packed."

Pallett was able to hang out with Kane, Turner and their other collaborators, producer/drummer James Ford (Simian Mobile Disco) and bassist Zachary Dawes (Mini Mansions) while they cut the album's non-orchestral tracks at Rick Rubin's Shangri-La Studios in Malibu. "We were spitballing the arrangements back and forth, and we were able to come up with really strong, powerful stuff," Pallett explains.

Those arrangements support a set of 11 tracks that manage to sound both meticulously crafted and playfully loose. At its most lush, as on the seductive "Miracle Aligner," the album touches on everything from '60s psychedelic pop to Northern soul to spaghetti Western soundtracks. Elsewhere, those Isaac Hayes influences creep into the forefront, giving the strings on album standout "Pattern" a soulful swagger.

Turner, once celebrated for his vivid lyrics about pub life in his hometown of Sheffield, now tends to prefer trafficking in ambiguities. *Everything* is full of striking but hard-to-decipher images: "There's a set of rickety stairs in between my heart and my head/And there isn't much that ever bothers going up them." It's a style he says he and Kane first began playing with on the first Shadow Puppets album, though he thinks they achieved something "slightly more surreal or abstract" this time around.

"If it's possible to refine that, that's hopefully what we've done this time," Turner says. "And then at the same time ... in some parts, [that] allows you to have more personal moments, as well."

He's likely referring to "Sweet Dreams, TN," a love song obviously addressed to his girlfriend, model Taylor Bagley, which is the closest the perpetually droll Turner has ever come to penning something adorable. "It's really just the pits without you, baby," his reverb-soaked voice croons, as Pallett's strings swirl around his lovestruck head. "It's like everyone's a dick without you, baby/Ain't I fallen in love?"

The album's orchestral elements were recorded at United Recording in Hollywood, the historic studios formerly known as Ocean Way. When asked about this part of the process, Turner and Kane become even more sardonic than usual. It's obvious this is a subject they've grown a bit weary of.

How big was the orchestra? Turner shrugs. "How big are they usually? Sixteen? Twenty-four?" (The actual number was 29, according to Pallett.) "There was a lot of people. It was hot in there. He likes to keep it hot in the studio."

Kane chimes in: "Bikram strings."

"Yeah. That's what he calls it. He keeps the heat up in there," Turner says.

"Apparently it does something to the bow and shit. So he says."

Asked how many strings will figure into The Last Shadow Puppets' live show, and Turner and Kane answer in unison: "Four."

"But a hologram of eight," Kane jokes.

"I think the strings, they got a bit big for their boots last time," Turner says. "Well, they didn't, but they were getting all the press: 'Oh, it's so great. You've got this orchestra.' This time we want to make it about us." He's kidding again, but not entirely.

They've been doing interviews all day and they're getting punchy. As the second round of pints arrives, Kane says, "Should we get a room?"

"Here we go!" Turner says, flashing a wicked grin.

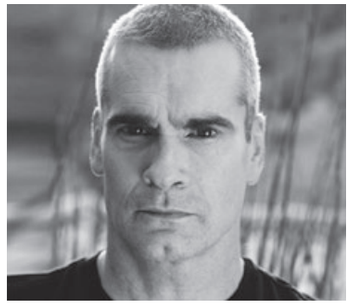
"Come upstairs," Kane offers. "You've got no plans tonight."

Addressed to a male journalist, it's a harmless joke. But a couple of weeks later, when Kane says something similar to Rachel Brodsky of *Spin*, she describes the experience as "an increasingly distasteful situation." (Kane later sent her a written apology.)

So maybe The Last Shadow Puppets haven't quite got the whole rock & roll thing figured out after all. When it comes to joking around with journalists, at least, they can no longer pretend it's still the '70s.



Henry Rollins
The Column!



THE VINYL FETISHIST

Weeks ago, in these pages, I stated I was a cat lady for vinyl. In the office where I spend long periods of time, I am surrounded by albums and singles. Slowly, they make their way to the turntable and then into protective, acid-free sleeves, to be enjoyed again before it's all over.

I would argue that when it comes to records, there is no such thing as critical mass. No matter how many are leaning against walls next to shelves that long ago reached their capacity, or find themselves in locations where they are rediscovered weeks or even years later, they never classify as clutter. The owner of all these records could never be tarred with the epithet "hoarder." Records, no matter how many or where they are stashed, only enhance an environment.

I never met someone with a lot of records who wasn't at least interesting.

I have also reconciled myself to the fact that I'm a vinyl fetishist. I thought the Vinyl Fetish record store on Melrose was not only a great outlet but also aptly named. In the 1980s, I would go in there, buy what I could afford, stare at all the other records I wanted and absorb the attitude that often radiated from other shoppers and some of the people behind the counter. I didn't care. I liked being around the records.

I have a weak spot for records I like that are released in different colors. I think it's the coolest thing. I have emancipated myself from the tethers of redundancy! If I have three copies of the same record but they look different, there's just more to play.

I don't know how many different color variations I have of Sleep's *Dopesmoker*, but they all sound great to me and they're all good to have around. Being surrounded by records just means you have a lot of listening to do. And seeing how easy it is to waste your time as you edge up on death, you might as well fill the hours with tunes.

One of the difficulties when you don't thin out the herd now and then is that you might have records that you don't like all that much but still can't turn loose. You never know, that all-but-unlistenable Lightnin' Hopkins record with the really badly overdubbed trombone might be just the record you need next weekend.

I have records that, after I played them, gave me no idea why I had acquired them in the first place. I shelved them for what I thought was going to be forever, only to hear them years later, in a different context, and conclude that they were amazing. It occurs to me now that the records were always great and just waiting for me to evolve.

It might be a strange way to regard time and the aging process, but I think it makes life dynamic. I have always been fascinated by the way music, preserved in the grooves of a record, allows you to revisit your past, thus providing at least one true reference point. When you put on a record you used to love and, upon listening again, have no idea what it was that grabbed you in the first place, this is when life becomes mysteriously complex. The record has kept its part of the bargain and hasn't changed. You, on the other hand, are all over the place. What happened? Those are vapor trails I like to chase.

When musicians communicate to us through their music, it can often be profound and, at times, unbearably heavy. For example, the album that I know I am mentioning too often, Bowie's *Blackstar*, really is a goodbye, and so perfectly done, it makes it all the more difficult to handle.

We can sometimes read a lot into what artists put into their work. Most of the time, we will never get a chance to meet them, so our imagined relationships can be very intense, as they are unimpeded by the friction of reality.

Iggy Pop's recently released *Post Pop Depression* album is really good. Queens of the Stone Age's Joshua Homme built a sophisticated yet kickass sonic environment for Iggy that outshines many of his previous efforts and allows the man to ante up with some of his best lyrics in years. Iggy is so intelligent, so incisive, it's great to hear him share that side of himself.

> RECORDS NEVER CLASSIFY AS CLUTTER.

One song, "Paraguay," is quite concerning to me. If we are to take what Iggy's saying literally, it sounds like he's looking to break down his camp soon and head for a life behind the tree line.

The man broke his body over and over again for rock & roll and there isn't a frontman who will ever match him. There is no one to compare him to; there is no *thing* to compare him to, besides maybe a leopard or a tornado. He has nothing to prove to anyone. He fought every possible battle, and even when he lost, he won. If the lyrics are to be taken as a farewell, all we can do is thank him when he comes to the Greek Theatre on April 28. Eventually, all we will have are the records and the memories.

The point I'm making is that we're all temporary and that music has a far greater shelf life than we do. There will come a time when every single person who ever knew or saw Jimi Hendrix will be gone. The only thing that will keep those records from disappearing into the mists of obscurity is people, driven by whatever reason, pulling them off the shelf, putting them on and keeping the party rockin'. That's our job.

So it actually makes great sense to have a lot of records and play them all the time. I knew I was right!

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SEQUINS AND SONG

BELOVED LOUNGE ACT MARTY AND ELAYNE CELEBRATE 35 YEARS OF DELIGHTING CROWDS AT THE DRESDEN ROOM

BY JEFF WEISS

For a city with a million entertainment options, the L.A. tourist checklist can be streamlined with relative ease. There's Griffith Park and the Observatory; your preferred beach and favorite taco spot; the Getty Museum or Villa; and a trip to the Dresden Room to sip a Blood & Sand and watch Marty and Elayne.

It's a safe assertion that the sequined jumpsuit–clad married couple are the longest-running act in town. On Friday, April 1, they celebrate 35 years of riffing on the American songbook five nights a week at the Los Feliz bar. Their stint there has included surprise appearances from Flea and Nicolas Cage. As Julia Roberts delivered a spontaneous rendition of "Makin' Whoopee," Kiefer Sutherland bought a round for the entire bar.

"One night Flea sat in and we covered 'Evil Ways.' We got so carried away that there was a red haze and we couldn't see the audience," Elayne Roberts says, sparkling in a black and green jumpsuit that matches Marty's. They sit together in a side room at the Dresden, a 62-year-old institution that looks as if Hugh Hefner converted it from a German war bunker into a Playboy Mansion grotto bar.

"Someone breakdanced, knocked the mic over and made a big bang," Elayne continues. "Then Flea got on the mic and said, 'When we play that primal stuff, anything can happen.'"

It's 30 minutes before their 9 p.m. start time and people are slowly pouring through the door. On weekends, it's as crowded as a rush-hour subway car in New York, the city where Marty Roberts was born, raised and acquired his accent. Elayne spent her early years in New Jersey before moving to Hollywood as a young child.

Despite their roots, Marty and Elayne are as old-school L.A. as orange groves. They've been immortalized in Tom Petty videos and for crooning "Stayin' Alive" in *Swingers*. They've gone in and out of style so many times that somewhere along the way, they became timeless.

David Lynch walked in once and thanked them for bringing "jazz standards to a new generation." He should've recruited them for a *Mulholland Dr.* cameo.


Elayne and Marty Roberts at the Dresden

PHOTO BY LISA JOHNSON

"You gotta love what you're doing, the rest is bullshit," Marty says, distilling his life philosophy to a sentence.

Mentored by Benny Goodman drummer Gene Krupa, Marty alternates between upright bass and shuffling drums. Sometimes he sings; other times, Elayne warbles while alternating between piano and flute.

They first came together when a teenage Elayne put out a want ad for a drummer. "I found one, all right," she deadpans.

The Hollywood High graduate's résumé already included a stint accompanying Count Basie at a local nightclub. After she married Marty in 1974, the couple gigged at long-shuttered Sunset Strip lounges, in Las Vegas and Lake Tahoe, and at the Gene Autry Hotel in Palm Springs — where Frank Sinatra watched them perform one night.

> THEIR GOAL REMAINS SIMPLE: PLAY JAZZ AND MAKE PEOPLE SMILE.

After returning to L.A., the Valley Village residents started a residency at Michael's, the swanky predecessor to the now-vanished Derby. One night the owner of the Dresden caught their act and offered them their future.

"Every night is an adventure," Elayne says. "Anyone can walk in once those doors open. We're just trying to make them happy."

Their goal still remains as simple as when they started: Play jazz and make people smile. Thoughts of retirement are non-existent.

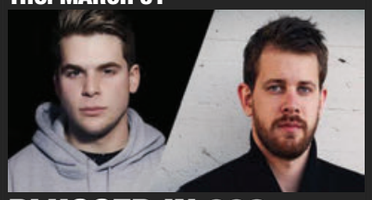
"I took an elevator ride once with Milton Berle and I said, 'Milt, how you doing? I heard you're gonna retire,'" Marty quips.

"He says, 'My friends are always asking that.' 'What do you tell them?' I ask. 'Retire to what?'"

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

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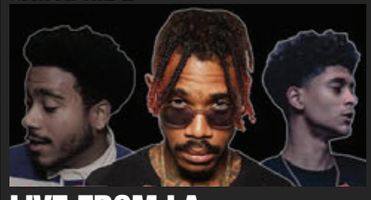
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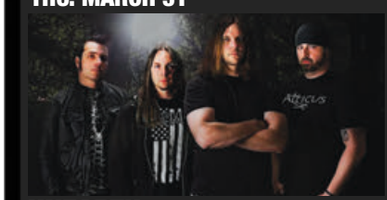
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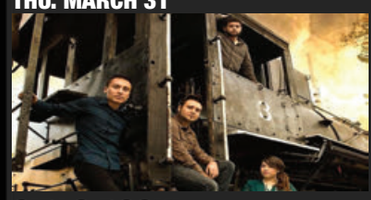
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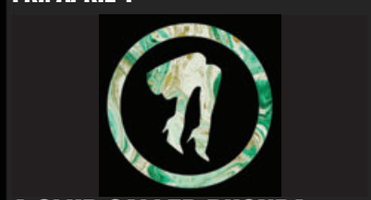
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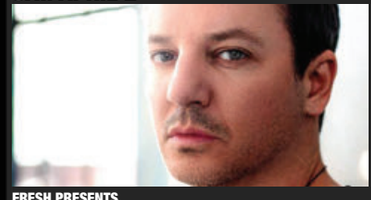
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BLEACHED
Jennifer and Jessie Clavin and Micayla Grace are Bleached. They celebrate their new album, *Welcome the Worms* (Dead Oceans), with a live performance and album signing at Amoeba! *Playing May 5th at The Teragram Ballroom - tickets available now at Amoeba.*

Saturday • April 2 • 4pm
CHARITY AUCTION
Join us as we auction off a crazy array of concert tickets, collectibles & more - with ALL proceeds benefitting Silverlake Conservatory of Music. As always, Amoeba will match all donations up to $1000!

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OPEN MIKE EAGLE
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Music // Picks //

fri 4/1

White Denim
@ TERAGRAM BALLROOM
White Denim is a simple name, and the Austin, Texas, quartet definitely cranks out straight-ahead rock & roll. But the group also can expand into more complicated territory, shifting from blues-rock rhythms to funkier grooves that digress into free-flowing, psychedelic passages. Guitarists James Petralli and Jonathan Horne often turn a quick lick into an intricately detailed eruption of notes, and they play with so much hard attack, they seldom slip into wispy jam-band noodling. "Be yourself, and try to have a good time," Petralli counsels on the band's latest album, *Stiff*. The lyrics rarely get much deeper than that, although Petralli insists on another track that "There's a Brain in My Head." Instead, he and Horne are far more expressive on their axes, even when they downshift into bluesy soul on "Take It Easy (Ever After Lasting Love)." Also Thursday, March 31. **–Falling James**

Bleached
@ AMOEBA MUSIC
Jennifer and Jessica Clavin used to be part of the chaotic local punk mob Mika Miko, but their sound has continued to evolve with their current project, Bleached. Backed by drummer Nick Pillot and bassist Micayla Grace, the Clavin sisters still pound it out with punk energy, but they also reveal a newfound melodicism on their second album, *Welcome the Worms*. Such tracks as "Sour Candy" and "Keep on Keepin' On" are driven by Jessica's grunge guitar, but Jennifer's vocals soar with an unrestrained pop exuberance. Jennifer is just as charming on the aptly titled "Wednesday Night Melody" as she declaims her yearning lyrics over Jessica's sludgy riffs. In the playfully morbid video, Jennifer insists, "It's good to feel just a little alive," even as her bandmates prop up her lifeless corpse onstage. **–Falling James**

Power From Hell
@ COMPLEX
This Brazilian outfit — making its U.S. debut on this tour — has spent the last decade slinging dirty, lo-fi thrash metal that straddles the line between Slayer's incubatory *Haunting the Chapel* phase and classic Venom black metal. Their 2004 debut was titled *The True Metal*, and their work continues to be just that, worshipping at the altars of blood, bombs, bullets and Satan. Guitarist-vocalist Sodomic leads the charge on Power From Hell's newest record, *Devil's Whorehouse*, with darkened grunts and guitar work that is more discordant than technical. Alongside bassist Tormentor, he generates a vigorous amount of Satanic venom and bile. Power From Hell records fit in perfectly when played in rotation with early-'80s underground metal. **–Jason Roche**


Tinashe: See Saturday.

PHOTO BY SMALLZ & RASKIND

sat 4/2

Tinashe
@ THE BELASCO
At age 6, Tinashe was already a working TV and film actor, dancer and musician. These days, at 23, she is a platinum-selling, critically acclaimed R&B/pop music star. With her sensuous, airy falsetto, infectious young-adult anthems and high-energy live show (which always features intricate, almost athletic choreography) she was projected by the *Village Voice* to be music's "next big thing." Her debut full-length release on RCA Records, 2014's *Aquarius*, featured the hits "2 On" and "All Hands on Deck." Tonight's show is just one of the West Coast stops on the Joyride tour, titled after her highly anticipated 2016 sophomore release, which is slated to feature contributions by Chris Brown, Young Thug and DJ Mustard. **–Jacqueline Michael Whatley**

Patty Griffin, Sara Watkins, Anaïs Mitchell
@ VALLEY PERFORMING ARTS CENTER
Patty Griffin, Sara Watkins and Anaïs Mitchell possess three of the most distinctive voices in folk and Americana music, and tonight they are combining their superpowers as part of the Use Your Voice tour. With election season heating up, Griffin conceived of the tour as a way to increase civic awareness among women voters. Allied with the League of Women Voters, Griffin isn't proselytizing for any particular candidate so much as she's encouraging people just to participate and vote. The lonesome heartache in Griffin's songs communicates more empathy than any politician can, and she's hoping to inspire potential voters who feel powerless or otherwise turned off by the election process. She's joined by Watkins, the Nickel Creek fiddler who's revealed homespun soul on her two solo albums, and Mitchell, the rustic Vermont folkie with a curiously beguiling voice. **–Falling James**

Field Music
@ THE ROXY
Field Music cater to nostalgia for the multihued teenbeat sounds of the 1970s through '80s. Formed by brothers Peter and David Brewis, the English duo's new album, *Commontime*, finds them indulging in the sweet stuff that always did tickle their fancy, wherein The Beatles, ELO and huge loads of XTC lock horns in punchy, full-bodied and superbly well-built songs that burst with life, joy, good feelings and all that sort of stuff. It's nothing special, but then the greatest pop choonage usually isn't, which Field Music have apparently sussed. Their equation: moving, rocking chords placed in occasionally unusual orders, overlaid with piquant melodies that will relentlessly loop in recipients' brains and hearts. Simple, really, but rarely so well done. **–John Payne**

sun 4/3

The Telescopes
@ THE ECHO
U.K. band The Telescopes were right there when shoegaze suddenly became a genre, but they broke up in 1992 before they could secure their rightful place in history. And after they reunited in 2002,

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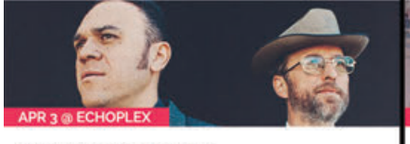
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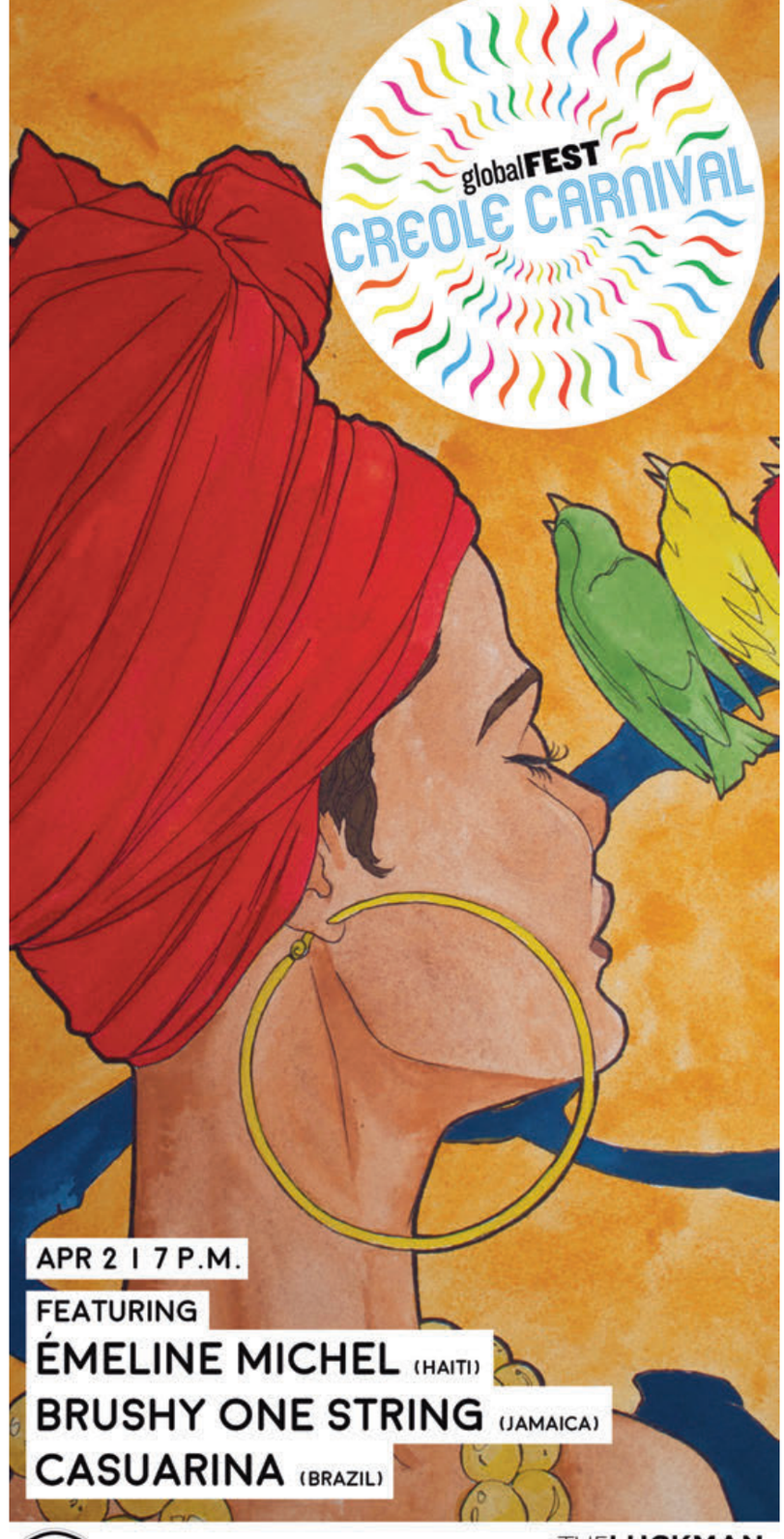
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they dedicated themselves to pure noise, instead of just picking up exactly where they'd left off. Last year's full-length *Hidden Fields*, however, was something of a surprise return to form, in the sense that the music had ... well, form again. While The Telescopes' noise work has a power all its own, there's something just as special that happens if that power gets pushed into a song. Spacemen 3, Loop, Les Rallizes Dénudés, Velvet Underground live tapes: Those are the other pioneers of this kind of manned spaceflight, and now The Telescopes ascend again to that bright and blinding height. **–Chris Ziegler**

mon 4/4

Tashaki Miyaki
@ THE BOOTLEG

Let's not take too much away from their originals, but it needs to be said that L.A.'s Tashaki Miyaki have excellent taste in covers. Their recent discography includes dreamy reworkings of Chris Bell, Prince, The Kinks — Ray Davies' melancholy "This Time Tomorrow," to be exact — Buzzcocks, The Replacements' "Unsatisfied" and a bunch more, each tweaked to fit Tashaki Miyaki's understated, gently psychedelic sound. On their own, they're obvious heirs to L.A.'s Paisley Underground years, and if they tipped in a cover of Mazzy Star's "Halah" or Rain Parade's "What's She Done to Your Mind," it'd make nothing less than perfect sense. There's probably some new non–cover material about to emerge, but until that lucky moment, you'll have to catch them opening for Iska Dhaaf's free Monday night residency — and wait for a song you don't recognize. **–Chris Ziegler**

tue 4/5

Ruby Friedman Orchestra
@ HOTEL CAFE

Sure, you can call Ruby Friedman a belter, a genuine soul mama who can blow the house down with her magnificent vocal chops. But listen and watch up close and personal, and dig the nuance. The L.A.-born Friedman is a real, true singer — not just for the prodigious vocal technique she boasts but for the innumerable ways she sells the realer-than-real drama that compels her performances. While her interpretations of old American tunes and her own sterling book of originals are some of your really choice gutbusters and tearjerkers, she brings to it all something satisfyingly arcane, complex and so very intelligent. Her Orchestra counts among its players several of the finest honkers and thumpers in this or any town anywhere. **–John Payne**

wed 4/6

The Coathangers, Death Valley Girls
@ THE ECHO

Much like their Atlanta-scene peers Black Lips, The Coathangers have morphed from their shambolic punk beginnings and expanded their sound to encompass garage and pop. On the trio's latest album, *Nosebleed Weekend*, they alternate short, fast punk tracks such as "Dumb Baby" with a greater variety of musical expressions. "Watch Your Back" rides atop Meredith Franco's rubbery dub bass line even as the song is chopped up further into post-punk strangeness by Julia Kugel's serrated guitar. "Perfume" is shrouded in more fuzz guitar, but at its heart it's a pretty pop tune, much like the similarly hazy idyll "I Don't Think So." Kugel's guitar switches to a reverb-surf tone on "Burn Me," even as Stephanie Luke's drums skitter with a disco beat. Death Valley Girls have an even heavier, grungier approach on their recent album, *Glow in the Dark*. **–Falling James**

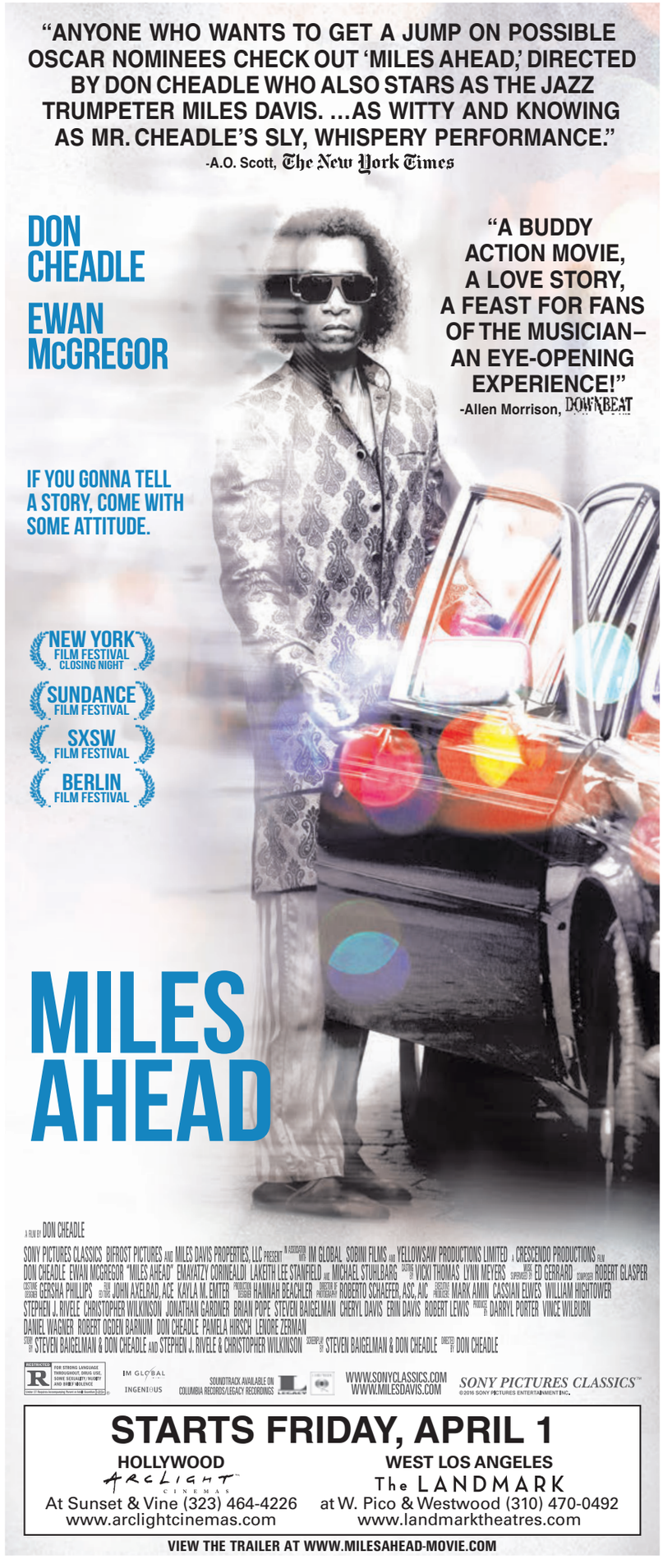
thu 4/7

Buraka Som Sistema
@ THE ROXY

Before there was Major Lazer, there was Buraka Som Sistema, a Portuguese collective that has absorbed influences from around the globe. From Angola they picked up the twerk precursor *kuduro*; from Brazil they appropriated *baile funk*; from Venezuela, the high energy of *changa tuki*. Though they co-opted indigenous sounds, they paid them the respect they deserved, and molded them into something that worked on dance floors worldwide. The group's Frankenstein creation, *zouk* bass, spawned a slew of specialists in that genre. Soon to put themselves on indefinite hiatus, Buraka are going on one last world tour, hitting cities on which their music had their greatest impact, Los Angeles among them. Look for cracks on the Sunset Strip, as it's going to be hard to contain the vibrations from their powerful live show.
–Lily Moayeri

All Hail the Yeti
@ WHISKY A GO GO

Every genre cherishes a clutch of acts who, by questioning and challenging fan-mandated expectations, become flag bearers for its forward-facing relevance. For heavy metal, L.A. quartet All Hail The Yeti is one. Not that the groovy, slightly Southern and stoner signature of its 2012 eponymous debut (re-released in February) was altogether new; the record, in fact, frequently evoked a burlier, gruffer take on *Deliverance*-era Corrosion of Conformity. But from what's been heard of their follow-up concept collection, *Screams From a Black Wilderness*, due on April 8, All Hail the Yeti have — after some significant lineup changes and tireless touring — created something much more their own: bluesy, belligerent and angrily articulate, but not afraid to offset the testosterone with the shamelessly poppy hook of teaser track "Before the Flames." **–Paul Rogers**



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ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Fu Manchu, Fatso Jetson, DJ Andy Anderson, Sat., April 2, 8 p.m., $12. Chemical X, Crooked Captain, Bundy, Hitlermademeth, Sun., April 3, 8 p.m., free. XO, Channel, Teenage Wrist, Thu., April 7, 8 p.m., $5.

AMOEBA MUSIC: 6400 Sunset Blvd., L.A. Bleached, Fri., April 1, 5 p.m., free (see Music Pick). DJ Rodi, Fri., April 1, 8 p.m., free. Open Mike Eagle, Tue., April 5, 6 p.m., free.

AMPLYFI: 5617 Melrose Ave., L.A. Afton, Sun., April 3, 6:30 p.m., $10.

ARK GALLERY & STUDIOS: 2599 Fair Oaks Ave., Altadena. Non Credo, Acre Foot, Sat., April 2, 7:30 p.m., $10-$15.

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

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. Marco Benevento, Mikaela Davis, Wyndham, Fri., April 1, 8:30 p.m., $15. Matthew Logan Vasquez, Reverend Baron, Dustin Lovelis, Sat., April 2, 8:30 p.m., $17. All Dogs, French Vanilla, Post Life, Sun., April 3, 8 p.m., $10. Iska Dhaaf, Boyo, Tashaki Miyaki, Sand, Mon., April 4, 8:30 p.m., free (see Music Pick). Endless Boogie, Arctic, Loom, Tue., April 5, 8:30 p.m., $12. Polartropica, Crown Plaza, Batwings Catwings, Janelane, Thu., April 7, 8:30 p.m., $7.

CAFE NELA: 1906 Cypress Ave., L.A. The Hemingers, Brain Bags, Die Group, Fri., April 1, 8:30 p.m., $5. Electric Ferrets, Pat Todd & the Rankoutsiders, White Barons, Apache Rifles, Sat., April 2, 9 p.m., $8. Ese, Somos Mysteriosos, Sun., April 3, 6 p.m., $5. Sumo Princess, Joe Baiza, Cello Pudding, Thu., April 7, 8:30 p.m., $5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. DSB, Queen Nation, Fri., April 1, 9 p.m., $19.50. Dishwalla, Sat., April 2, 7 p.m., $20-$28. An Acapella Celebration of Jewish Music, with performers TBA, Sun., April 3, 3 p.m., $15-$35. Tom Keifer, Thu., April 7, 9 p.m., $24-$48.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Bullfish Blues, Fri., April 1, 8 p.m., free. Cody Bryant, Rio Bravo, Sat., April 2, 8 p.m., free. Debra Lee & Trigger Happy, Sun., April 3, 6 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free. Cody Bryant, Jimmy Angel, Jimmy Lee Harris, John Palmer, Wed., April 6, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. The Glen Roberts Big Band, Thursdays, 7 p.m., free; Cody Bryant, Ronnie Mack, Carmine Sardo & Buddy Sardo, Thu., April 7, 9 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Power From Hell, Witchaven, Old Coven, Horrid, Fri., April 1, 8 p.m., $20 (see Music Pick). Absu, Mictlantecuhtli, Conjuror, Sun., April 3, 8 p.m., $15. Tearist, Vowws, Night Club, Street Fever, Thu., April 7, 9 p.m., $15.

THE ECHO: 1822 W. Sunset Blvd., L.A. Mothers, Sego, Dante Elephante, Cool Ghouls, Fri., April 1, 8:30 p.m., $10. Archgoat, Valkyria, Ritual Combat, Sat., April 2, 6 p.m., $25.50. Brian Whelan, Sun., April 3, 3 p.m., free; The Telescopes, LSD & the Search for God, Honduras, Sun., April 3, 9 p.m., $15 (see Music Pick). Korey Dane, Maxim Ludwig, Buckaroo, Cheap Tissue, Mon., April 4, 8:30 p.m., free. Little Green Cars, John Mark Nelson, Tue., April 5, 8:30 p.m., $14. The Coathangers, Death Valley Girls, Death Hymn Number 9, Wed., April 6, 8:30 p.m., $12.50 (see Music Pick). Eden, Pennybirdrabbit, Thu., April 7, 8:30 p.m., $17.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Hinds, Cotillon, Adult Books, Fri., April 1, 8:30 p.m., $15.50. Frances Gumm, plus spoken word, Sat., April 2, 4 p.m., free. Greyhounds, Sun., April 3, 8:30 p.m., $12.50. Taking Back Tuesday: Emo Night L.A., Tue., April 5, 9 p.m., $5. Basement, Turnstile, Defeater, Colleen Green, Thu., April 7, 6:30 p.m., $18.50.

THE EDISON: 108 W. Second St., L.A. Adam Topol, Thu., April 7, 8:30 p.m., free.

EL CID: 4212 W. Sunset Blvd., L.A. Malabomba, Fri., April 1, 9:30 p.m., $10. Them Howling Bones, Jubilo Drive, Bedbugs, Sat., April 2, 10 p.m., free. Open Mic, Mondays, 8 p.m., $5. Reggie Watts & Karen, The Peach Kings, Tue., April 5, 9 p.m., $10. JD Bender, Thu., April 7, 9:30 p.m., $5.

FACHAPATOTO GALLERY: 2000 E. First St., L.A. The Velopheliacs, Maesa, Gypsum, Sat., April 2, 8 p.m., $5.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Matthew Logan Vasquez, Reverend Baron, Sun., April 3, 8 p.m., TBA.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach. Tank, Sun., April 3, 9 p.m., TBA.

GENGHIS COHEN: 740 N. Fairfax Ave., L.A. Megan Betley, Fri., April 1, 8:30 p.m., TBA; Kendra Celise, Fri., April 1, 9:30 p.m., TBA. Tisa Adamson, Geena Fontanell, Sat., April 2, 7:30 p.m., TBA; Luna Lara, Sat., April 2, 9:30 p.m., TBA.

HARVARD & STONE: 5221 Hollywood Blvd. Ramonda Hammer, Grit, Velotron, Wed., April 6, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Paper Pilots, Sexy Jesus, Xia Xia Technique, Colyer, Fri., April 1, 8 p.m., $10. Cool Ghouls, Sugar Candy Mountain, Dream Phases, Sat., April 2, 8 p.m., $8. Facial, Fakers, The Primals, KMART, Mon., April 4, 8 p.m., free. Black Sea, Raener, Dysplay, La Forza, Tue., April 5, 8 p.m., free. Kong, T.O.L.D., No Small Children, Wed., April 6, 8 p.m., $10. Tuft, Holiday Friends, Boroughs, Thu., April 7, 8 p.m., $5.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd. Mount Holly, Troy Baker, Raglans, Komox, Fri., April 1, 7 p.m., TBA. Sheila Govindarajan, Kari Kimmel, Joy Autumn, Chris Stills, Frally, Sat., April 2, 7 p.m., $15. Brandy Clark, Mon., April 4, 7 p.m., $12. Ruby Friedman Orchestra, Dani Shay, Tue., April 5, 8 p.m., $10 (see Music Pick). Alex Dezen, Noah Gundersen, Wed., April 6, 7 p.m., TBA. Goodnight Kiss, Space Cadets, Thu., April 7, 9 p.m., $10.

HUMAN RESOURCES: 410 Cottage Home St., L.A. Electric Sound Bath, Glitzer, MRK, Vox, Sarah Gail Armstrong, Rafa Esparza, The Oracle of L.A., KCHUNG DJs, Thu., April 7, 9 p.m., TBA.

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

KING HARBOR BREWING COMPANY: 2907 182nd St., Redondo Beach. The Do-Its, Bombon, Thirsty Crows, Sat., April 2, 2-8 p.m., TBA.

LA CITA: 336 S. Hill St., L.A. Brad Laner, Carla Bozulich, Points of Friction, Daft, Kenji Kuroda & Makiko Sakurai, DJ Don Bolles, DJ Professor Cantaloupe, Tue., April 5, 8 p.m., free.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., L.A. Grant-Lee Phillips, Paul F. Tompkins, Sat., April 2, 8:30 p.m., $30. Nikka Costa, Sun., April 3, 8 p.m., $30. Birds of Chicago, Wed., April 6.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Doma Carta, Georgian Banov, Jake Hamilton & the Sound, Sat., April 2, 7 p.m., TBA; Walter Trout, Sat., April 2, 7 p.m., TBA; Max Graham, Sat., April 2, 9 p.m., $17.19. Erkan Ogur & Ismail Hakki Demircioglu, Mon., April 4, 8 p.m., $30-$40. Ruby-Throated, The Unending Thread, Justus Proffit, The Sam Marsey Trio, Zach Harris, Tue., April 5, 8 p.m., $5. Like, The Koreatown Oddity, Pheo, Waju, VerBS, Phantom Thrett, DJ Cornbreeze, Zilla Gyakko, Thu., April 7.

LOT 1 CAFE: 1533 W. Sunset Blvd., L.A. Gayle Skidmore, Minor Birds, Valeri Lopez, Kula, Sun., April 3, 7 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd. Grant-Lee Phillips, Peter Mulvey, Fri., April 1, 8 p.m., $22.50. Mike Peters, Sat., April 2, 8 p.m., $24.50. Ethan Johns, Allison Pierce, Sun., April 3, 8 p.m., $20.

THE MINT: 6010 W. Pico Blvd., L.A. The Twisted Machine, Taotie, Nervous Factor, The Underground Channel, Keys to the City, Fri., April 1, 8 p.m., $30-$118. The Dom Kelly Band, The Shift, The Travis Peery Band, Mike Brown, Harper & the Moths, Natalie Rose, Sat., April 2, 7:30 p.m., $12. The Revies, Fayleen Morrow, Hidden Agenda, Shayne Grey, Mike Schiavo, Sun., April 3, 7 p.m., $8. Hunnypot Radio, every other Monday, 7 p.m., free. The Band Vulpes, Haley Coupon, 205, Tue., April 5, 8 p.m., $8. T. Nile, Wed., April 6, 7:30 p.m., $10; T. Nile, Melissa Gottlieb, Carly Van Skaik, James Nisky, Ronny W, Wed., April 6, 7:30 p.m., $10. Little Empire, The Electric Frontier, Kathleen P. Farless, M.R. Snakes, Thu., April 7.

MOLLY MALONE'S: 575 S. Fairfax Ave., L.A. Dilana, The Records & John Wicks, Anton Barbeau, Fri., April 1, 8 p.m., $10. The Nick Sherwin Project, Clockpaw, Sat., April 2, 7:30 p.m., TBA; The Tearaways, Sat., April 2, 8:30 p.m., TBA. James Fearnley, Wed., April 6, 8 p.m., TBA; Black Star Safari, Wed., April 6, 8:30 p.m., TBA.

NERDIST SHOWROOM AT MELTDOWN COMICS: 7522 Sunset Blvd., L.A. Can I Kick It? A Comedic Revue of Old School Hip-Hop, with host Al Jackson, Tone Bell, guest Quincy Jones, DJ Josh Spoon, Sat., April 2, 9 p.m., $10.

THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. The Theadora Kelly Project, The R.E. King Broadcast, Tue., April 5, 8 p.m., free.

PAPER OR PLASTIK CAFE: 5772 W. Pico Blvd., L.A.

Alicia Jo Rabins, Sat., April 2, 8:30 p.m., $10-$15.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. Brian Whelan, Fri., April 1, 8 p.m., free. The Moonsville Collective, Sat., April 2, 8 p.m., $10. The Sunday Band, Sundays, 7:30 p.m., free. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free. Tops, Thu., April 7, 8 p.m., $15.

PEHRSPACE: 325 Glendale Blvd., L.A. Young Jesus, Alaska, Woozy, Fugue, Fri., April 1, 9 p.m., $5. Alice Bag, Keith Morris, Michelle Gonzalez, Michael T. Fournier and host Jim Ruland, performing spoken word, Sat., April 2, 8:30 p.m., $5.

PROJECT CLUB L.A.: 6356 Hollywood Blvd, L.A. Edith Crash, Naked Walrus, Beachwood Coyotes, Bird Concerns, Thu., April 7, 8:30 p.m., $10.

QUE SERA: 1923 E. Seventh St., Long Beach. E Times 2, Gel Roc, Lord Zen, Loch Jester, Missleeding, Illfolk, plus host Abstract Rude, Tue., April 5, 9 p.m., $5. Donkey Island Penitentiary, Thu., April 7, 9 p.m., $5.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Tak Sparrer, Moonage Rangers, Des & the Cendents, Jim Weiners, Fri., April 1, 9 p.m., $5-$10. Third Grade Teacher, Motorcycle Black Madonnas, Sat., April 2, 9 p.m., $5-$10. The Slow Death, Prince the Band, Too Many Daves, Sun., April 3, 9 p.m., $5-$10. American Pinup, Mon., April 4, 9 p.m., $5-$10. The Hard R, The 131ers, Vultures of Vinyl, Thu., April 7, 9 p.m., $5-$10.

RESIDENT: 428 S. Hewitt St., L.A. Isaac Rother & the Phantoms, Pistachio, Fri., April 1, 8 p.m., $5. Purple, Sat., April 2, 9 p.m., $5. Xo, Channel, Teenage Wrist, Mon., April 4, 8 p.m., $5. Frenship, Sophie & the Bom Boms, Sam Fischer, DJ Salda, Wed., April 6, 8 p.m., $5.

ROCK CITY STUDIOS: 2258 Pickwick Drive, Camarillo. SWMRS, The Frights, Partybaby, Sad Girl, Thu., April 7, 7 p.m., TBA.

THE ROSE: 245 E. Green St., Pasadena. Ozomatli, El Conjunto Nueva Ola, Fri., April 1, 9 p.m., $28-$38. Wilson Phillips, Sat., April 2, 9 p.m., $48-$88. Dishwalla, Sun., April 3, 9 p.m., $20-$28.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Set It Off, The Ready Set, Pop Fiction, Fri., April 1, 6:30 p.m., $17. Field Music, Hazel English, Sat., April 2, 8:30 p.m., $15 (see Music Pick). Sick of It All, Bl'ast, Countime, Sun., April 3, 7:30 p.m., $18. Michael Kiwanuka, Wed., April 6, 8:30 p.m., $20. Buraka Som Sistema, Thu., April 7, 8:30 p.m., $26 (see Music Pick).

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Super Diamond, Liz Gherna, Sat., April 2, 7 p.m., $35. Peter Lang, Rick Ruskin, Toulouse Engelhardt, Sun., April 3, 7:30 p.m., $20. Jimbo Ross, Zeal Levin, Stephanie Hatzinikolis, Wed., April 6, 8 p.m., $12. Hunter & the Dirty Jacks, Johnny Stachela, The Higgs, Thu., April 7, 8 p.m., $10.

SASSAFRAS SALOON: 1233 Vine St., L.A. Spindrift, Fri., April 1, 10:30 p.m., free. Midnight Faces, Tue., April 5, 10:30 p.m., free. The Echo & the Sound, Thu., April 7, 10:30 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Bern Fest L.A., with Miles Tackett & the 3 Times, The Band That Fell to Earth, Visitors, Vs. Colour, Fri., April 1, 9 p.m., $10. Transviolet, Strangeheart, Hawai, Mon., April 4, 9 p.m., free. Coyote, Wed., April 6, 9 p.m., $8.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Big Language, Byrddogs, Dena Rey, The Cabin Fever, Fri., April 1, 8 p.m., $8. Robert Francis, Mon., April 4, 8 p.m., free. Romance & Rebellion, Makeshift Sunshine, Animal Super Species, Matt Grace, Chasing Desolation, Tue., April 5, 8 p.m., $10. Fever Feel, Gold Vine, The Big Gone, Beach Bums, Wed., April 6, 8 p.m., $8. Ned & the Dirty, Asian She, Ben Foerg & the Absurd, The Voxes, Thu., April 7, 8 p.m.

THE SMELL: 247 S. Main St., L.A. Audacity, Toys That Kill, The High Curbs, Fri., April 1, 7 p.m., $8. Playboy Manbaby, Vaguess, Uniform, Something Vaginal, Sat., April 2, 9 p.m., $5. Similar Fashion, Like a Villain, Water Slice, Thu., April 7, 9 p.m., $5.

SOL VENUE: 313 E. Carson St., Carson. The Vitals, A-OK, Lea Love, Wed., April 6, 7 p.m., $5-$15.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., L.A. 13 Frightened Girls, Dime Box Band, Fri., April 1, 10:30 p.m., free.

TIMEWARP RECORDS: 12204 Venice Blvd., L.A. Biblical Proof of UFOs, Skyline Electric, Fri., April 1, 6 p.m., free. Smog Fest, with Inner Wave, Franky Flowers, Jurassic Shark, Gold Vince, Sat., April 2, 8 p.m., $5.

TRACK 16 GALLERY: 3571 Hayden Ave., Culver City. The Mourners, Sat., April 2, 6 p.m., free.

TRIP: 2101 Lincoln Blvd., Santa Monica. The Julian









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Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Into It Over It, The World Is a Beautiful Place & I Am No Longer Afraid to Die, The Sidekicks, Pinegrove, Sat., April 2, 6:30 p.m., $18. Highly Suspect, Audiodamn, Sun., April 3, 7 p.m., $17. Aurora, Tor Miller, April 4-5, 8 p.m., $15-$20.99. The Wild Feathers, The Shelters, Wed., April 6, 7 p.m., $20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Double Agent, Rudo Movimiento, Red Store Bums, Matamoska, River Ratts, La Chapparalta, Sat., April 2, 5 p.m., $10; Shox, Kingdom, Venus X, Rizzla, Ma DJ, Helix, Prince Will, Sat., April 2, 10 p.m., $15. Ruthless, Chuuwee, Don Chokey, Ski Mask the Slump God, Sun., April 3, 9 p.m., $10. The New Kings, NephLon Don, Duru the King, Slide Dillinger, Wed., April 6, 9 p.m., $10.

THE VILLAGE AT WESTFIELD TOPANGA: 6250 Topanga Canyon Blvd., Woodland Hills. The 100 Year War, Sun., April 3, 3 p.m., free.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Cash'd Out, Sat., April 2, 8 p.m., TBA. Davis, Paul McDonald, Sun., April 3, 8 p.m., TBA. Bloody Knives, Luna 13, Mon., April 4, 8 p.m., TBA. Zero 1 & Hal, Roman, Wed., April 6, 7:30 p.m., TBA. Righteous & the Wicked, Rivvrs, Thu., April 7, 8 p.m.

VOILA: 518 N. La Brea Ave., L.A. Chloe Temtchine, performing at "Four Chefs, One Cause," a benefit for the Pulmonary Hypertension Assn., Tue., April 5, 7 p.m., $100+.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Adler, Fri., April 1, 7 p.m., TBA; Hollywood Roses, Fri., April 1, 8 p.m., TBA. Nekrogoblikon, Psychostick, Sat., April 2, 7 p.m., TBA. All Hail the Yeti, We Are the Riot, Sisters ov the Black Moon, Thu., April 7, 7 p.m., TBA (see Music Pick).

–Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Peter Lang, Rick Ruskin, Toulouse Engelhardt, Sat., April 2, 8 p.m., $20. David Goodman & Blues Alive, Sun., April 3, 4 p.m., $35.

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia. The Delgado Brothers, Sat., April 2, 7 p.m., $20.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Michael Landau, April 1-2, 9:30 p.m., $30. Hazy Jane, Sun., April 3, 8 & 10 p.m., $20. Monday Night Jammmz, Mondays, 9:30 p.m., $10. Ed Roth, Tue., April 5, 9:30 p.m., $15. Groove Legacy, Wed., April 6, 9:30 p.m., $15. Bob Reynolds, Thu., April 7, 9:30 p.m., $15.

BIG MAMA'S RIB SHACK: 1453 N. Lake Ave., Pasadena. Ron Thompson, Sat., April 2, 8 p.m., TBA.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., L.A. Jacob Mann, Fri., April 1, 9 p.m., TBA. The Scott Kinsey Group, Sat., April 2, 9 p.m., $15. Kenji Kurota,

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OPEN MIC, ROUND 2: COMEDY

TUESDAY - APR. 5
REGGIE WATTS & KAREN,
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WEDNESDAY - APR. 6
SHORT FILM NIGHT

THURSDAY - APR. 7
HONKY TONK HACIENDA: JD BENDER

FRIDAY - APR. 8
ORGAN FREEMAN, LITTLE MONARCH

SATURDAY - APR. 9
BRAVE NATIVE, MIDNIGHT DIVIDE,
THE LIMITS

SUNDAY - APR. 17
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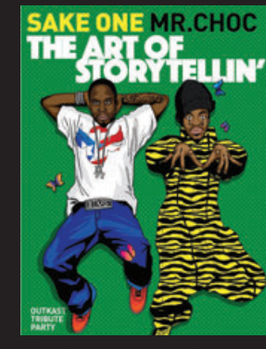
TUESDAY - APR. 19
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Makiko Sakurai, LAFMS, Mon., April 4, 9 p.m., TBA. Nolatet, Wed., April 6, 9 p.m., $15. The Jon Mayer Trio, Thu., April 7, 9 p.m., $15.

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

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. The Kenny Burrell Quintet, Fri., April 1, 8:30 p.m.; Sat., April 2, 8:30 p.m.; Sun., April 3, 7:30 p.m., TBA. The Oz Noy Trio, Tue., April 5, 8:30 p.m.; Wed., April 6, 8:30 p.m., TBA. Nuhjume: An Evening With the S.T.A.R.S., Thu., April 7, 8:30 p.m., TBA.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

DESERT ROSE: 1700 Hillhurst Ave., L.A. Julia Vari, Sat., April 2, 7 p.m., free; The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., L.A. Marty & Elayne's 35th Anniversary Celebration, Fri., April 1, 9 p.m., TBA. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m.-midnight, free. L.A. Underground Superstars, Mondays, 8:30 p.m., free.

EL PORTAL THEATRE: 5269 Lankershim Blvd., North Hollywood. Arthur Duncan, April 1-3, 8 p.m., $35.

HARLOWE: 7321 Santa Monica Blvd., West Hollywood. Brent Canter, Mondays, 8:30 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Adam Schroeder Quartet, Sat., April 2, 11 a.m.-2:30 p.m., free. Benn Clatworthy, Sun., April 3, 11 a.m.-3 p.m., free. The Jacques Lesure Quartet, Wed., April 6, 6-9 p.m., free.

MALARKEY'S GRILL & IRISH PUB: 168 N. Marina Drive, Long Beach. Ron Thompson, The Michael Mills Band, Kid Ramos, Fred Kaplan & Ron Dziubla, Sun., April 3, noon, TBA.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Ron Thompson, Ray Jarique & the Uptown Brothers, Mon., April 4, 8 p.m., TBA; Blue Monday Party, hosted by Cadillac Zack, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

MAYME A. CLAYTON LIBRARY & MUSEUM: 4130 Overland Ave., Culver City. Phil Ranelin, Sun., April 3, 1 p.m., $20.

SOFITEL LOS ANGELES: 8555 Beverly Blvd., L.A. Roxanna Bonilla-Giannini, first Tuesday of every month, 8 p.m. Starts April 5. Thru July 5, free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Tony Galla, Fri., April 1, 9 p.m., free. The Emil Richards Quartet, Sat., April 2, 9 p.m., free. Kim Horn, Sun., April 3, 7:30 & 9 p.m., $20. Brenna Whitaker, Tue., April 5, 8 p.m., $25. Carly Robyn Green, Wed., April 6, 8 p.m., $20. Paulinho Garcia, Thu., April 7.

VITELLO'S: 4349 Tujunga Ave. Laurie Reimer, Rob Bonfiglio, Jeff Kossack, Jason Luckett, Adrianne Duncan, Steven Goddard, Sun., April 3, 7:30 p.m., $10. Kathleen Wilhoite, Mon., April 4, 8 p.m., TBA. Jarez, Wed., April 6, 8 p.m., TBA. Chris Standring, Thu., April 7, 8 p.m., TBA.

WEST RESTAURANT & LOUNGE: 170 N. Church Lane, Brentwood. The Otis Hayes Jazz Trio, Tue., April 5, 7 p.m., free.

—Falling James

For more listings, please go to laweekly.com.

LATIN & WORLD

COCOPALM RESTAURANT: 1600 Fairplex Drive, Pomona. Chino Espinoza y los Duenos del Son, Fridays, 10 p.m., free.

EL CID: 4212 W. Sunset Blvd., L.A. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., $20 & $35.

EL FLORIDITA RESTAURANT: 1253 N. Vine St., L.A. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., $10.

EL MARIACHI: 15627 Ventura Blvd., L.A. Los Alegres del Barranco, Wed., April 6, 9 p.m., TBA.

THE GRANADA L.A.: 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., $10. Salsa & Bachata Saturdays, Sundays, 7 p.m.-3 a.m., $15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., $5. Bachata Thursdays, Thursdays, 8 p.m., $5-$10.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Bill Evans, Alan Munde, Sat., April 2, 8 p.m., TBA.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Letters Home, Fri., April 1, 9 p.m., free. Tom Gramlich, Sat., April 2, 9 p.m., free. Juke Joint Dogs, Sun., April 3, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. David Serby, Michael Koppy, Wed., April 6, 7 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Snowapple, Sat., April 2, 2 p.m., $18; The Tom Corbett Trio, Sat., April 2, 7 p.m., $20. The Raven & the Rose, Sun., April 3, 3 p.m., $15; Lovely Outlaws, Sun., April 3, 7 p.m., $15. Richard Smith, Thu., April 7, 8 p.m., $20.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., April 1, 9 p.m., free. Bandwagon, Sat., April 2, 9 p.m., free. The Eric Ekstrand 10-Piece Ensemble, Tue., April 5, 9 p.m., free. Orquesta Charangoa, Wed., April 6, 9 p.m., free. Steve Waddington & the Retro Rockin' All-Stars, Thu., April 7, 9 p.m., free.

—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, L.A. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Secret Affair, a mod and Northern soul dance night, first Friday of every month, 8 p.m., $5-$7.

AVALON HOLLYWOOD: 1735 Vine St., L.A. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Lights Camera Cure: The Hollywood Dance Marathon, with DJs TBA, Sat., April 2, 1-7 p.m., free; Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., L.A. Cash Cash, Fri., April 1, 10 p.m., $17.99-$57.99; Noize Fridays, Fridays, 10 p.m. Sexy by Nature, Sat., April 2, 10 p.m., $25-$50; Arcade Saturdays, Saturdays, 10 p.m.

DOROTHY CHANDLER PAVILION: 135 N. Grand Ave., L.A. Sleepless: The Music Center After Hours, with DJs TBA, Fri., April 1, 11:30 p.m., $30.

EXCHANGE L.A.: 618 S. Spring St., L.A. MAKJ, Adam Auburn, Fri., April 1, 10 p.m., $20-$90; Awakening, Fridays, 10 p.m. Claude VonStroke, Kill Frenzy, Wood Holly, Sat., April 2, 10 p.m., $20; Inception, Saturdays, 10 p.m.

GENERAL LEE'S BAR: 475 Gin Ling Way, L.A. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

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

HONEYCUT: 819 S. Flower St., L.A. DJ Ladymonix, DJ Whitney Fierce, Wednesdays, 10 p.m., free.

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

THE LASH: 117 Winston St., L.A. Techno Cumbia: The Selena Tribute Party, with DJs Killed by Synth, Bianca Oblivion, Kidstatik, Fri., April 1, 9 p.m.-2 a.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. A Club Called Rhonda, Fri., April 1, 9 p.m., $20. Splash: Glow in the Dark Rave, Sun., April 3, 9 p.m., $10-$20. Club Clit: A Lesbian Fetish Drag Party, Wed., April 6.

THE MONTY: 1222 W. Seventh St. Rozz Williams Tribute Night, with DJs Dave Bats, Dave Grave, Shane, Gabe Reanimator, Fri., April 1, 9 p.m., free.

THE REGENT THEATER: 448 S. Main St., L.A. Feminist as Fuck Dance Party, with DJs Angel Baby, Lina Lecaro, Liz Garo, Taylor Rowley, Fri., April 1, 10:30 p.m., $5. Deru, Effixx, Telefon Tel Aviv, Sat., April 2, 6:30 p.m., $25; Bootie L.A., 21 & over, Every other Saturday, 9 p.m., $15; Gigamesh, Solidisco, Sat., April 2, 11 p.m., $22. Flygirls: The Party, Thu., April 7, 10 p.m., $10.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Dance Yourself Clean, Saturdays, 9:30 p.m., $5.

SHORT STOP: 1455 Sunset Blvd., L.A. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.

SKINNY'S LOUNGE: 4923 Lankershim Blvd., North Hollywood. Groovolution, Thu., April 7, 9 p.m.-2 a.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Super Flu, Joey Zander, Fri., April 1, 10 p.m., $15. Amine Edge & Dance, Sat., April 2, 10 p.m., $20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Double Cross, Vincent, Dakytl, Qrion, Coventry Club, Fri., April 1, 9 p.m., free. J Stash, Trill Sammy, Mitch Porter, Kenny Turnup, Sat., April 2, 9 p.m., $20. Tim Hecker, Alessandro Cortini, John Wiese, Thu., April 7, 9 p.m., $25.

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

ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA. Afro Funke, Thu., April 7, 9 p.m., $10.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, APRIL 1

GO **THE B-52S:** 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

BAG RAIDERS: With Plastic Plates, 9 p.m., $20. El Rey Theatre, 5515 Wilshire Blvd., L.A.

CAR SEAT HEADREST, THE NIGHT BEATS: 5 p.m., $18. Natural History Museum.

DIMITRI VEGAS, LIKE MIKE: 9 p.m., $60. Hollywood Palladium, 6215 W. Sunset Blvd., L.A.

ELVIS COSTELLO: 9 p.m., TBA. Arlington Theatre, 1317 State St., Santa Barbara.

GO **FIERCE VERSE: FEMINIST AS FUCK:** With spoken word from Amber Tamblyn, Eileen Myles, Roxane Gay, Amy Poehler, Lidia Yuknavitch, Randa Jarrar, 6 p.m., TBA. The Regent Theater, 448 S. Main St.

LEA SALONGA: 8 p.m., $65-$100. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

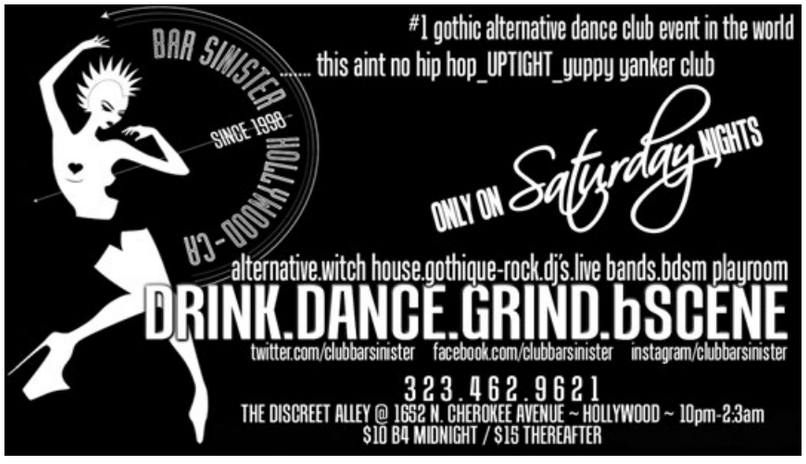
GO **THE MACK AVENUE SUPERBAND:** With Gary Burton, Kirk Whalum, Tia Fuller, Sean Jones, Christian McBride, Carl Allen, Christian Sands, plus José James, 8 p.m., $46-$120. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

STEVE HACKETT: 8 p.m., $39.50-$75. The Orpheum











Theatre, 842 S. Broadway, L.A.

GO **TINASHE:** 8 p.m., $27.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO **WHITE DENIM:** With Sam Cohen, 8 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., L.A. See Music Pick.

WILLIAM SINGE: 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SATURDAY, APRIL 2

ADAM LAMBERT: With Alex Newell, 8 p.m., $35-$85. The Orpheum Theatre, 842 S. Broadway, L.A.

THE BABYS: With Dilana, The Kelly Bowlin Band, 8 p.m., TBA. The Yost Theater, 307 N. Spurgeon St.

COSMIC GATE: 9 p.m., $35-$60. Hollywood Palladium, 6215 W. Sunset Blvd., L.A.

DILLON FRANCIS: With Getter, 8 p.m., $50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

ELVIS COSTELLO: 8 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

THE FLOOZIES: With SunSquabi, SugarBeats, 8 p.m., $17. The Teragram Ballroom.

GO **GAZ COOMBES:** With Piney Gir, 8 p.m., $25. Hollywood Forever Cemetery.

PAT BOONE: With Sonny Turner, Leon Hughes & His Coasters, Johnny Tillotson, Barbara Lewis, "Little" Peggy March, 7 p.m. Gardiner W. Spring Auditorium, Chaffey High School, 1245 N. Euclid Ave., Ontario.

GO **PATTY GRIFFIN, SARA WATKINS, ANAÏS MITCHELL:** 8 p.m., $40-$85. Valley Performing Arts Center, 18111 Nordhoff St. See Music Pick.

RAHIM SHAHRYARI: 8 p.m., $45-$100. UCLA, Royce Hall, 340 Royce Drive, Westwood.

GO **TINASHE:** 9 p.m., $35. The Belasco Theater, 1050 S. Hill St., L.A. See Music Pick.

SUNDAY, APRIL 3

ADAM LAMBERT: With Alex Newell, 8 p.m., $35-$85. The Orpheum Theatre, 842 S. Broadway, L.A.

CELEBRATING THE MUSIC & LIFE OF BILL EVANS: With The Joe LaBarbera Trio, 3 p.m., $30. Fowler Museum at UCLA, Sunset & Westwood blvds., Westwood.

ELVIS COSTELLO: 8 p.m., TBA. The Theatre at Ace Hotel.

GEOGRAPHER: With The Crookes, 8 p.m., $18. The Teragram Ballroom, 1234 W. Seventh St.

IHEARTRADIO MUSIC AWARDS: With Justin Bieber, Meghan Trainor, 5 p.m., $80-$155. The Forum, 3900 W. Manchester Blvd., Inglewood.

GO **OFF SUNSET FESTIVAL:** With Pansy Division, Four Star Mary, Happyforyou, Tramp for the Lord, Slaves Against the Machine, 11 a.m.-7 p.m., $20. Santa Monica Boulevard, between Hoover St. & Sunset Blvd., L.A.

TYLER THE CREATOR: 8 p.m., $45. The Observatory.

MONDAY, APRIL 4

JEREMIH: 8 p.m., TBA. The Observatory.

QUINCY JONES STANDUP SPECIAL: 7 p.m., $10. The Teragram Ballroom, 1234 W. Seventh St.

TANK: With Trevor Jackson, 12Til, 8 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., L.A.

TUESDAY, APRIL 5

ELVIS COSTELLO: With Larkin Poe, 6:30 p.m., TBA. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.

FETTY WAP: 8 p.m., $45. The Observatory.

RACHEL PLATTEN: With Eric Hutchinson, Hunter Hunted, 8 p.m., $22. El Rey Theatre.

WEDNESDAY, APRIL 6

RACHEL PLATTEN: With Eric Hutchinson, Hunter Hunted, 8 p.m., $22. El Rey Theatre.

TOPS: 8 p.m., $12. The Observatory.

THE TURTLE ISLAND QUARTET: With Cyrus Chestnut, 8 p.m., $55. Valley Performing Arts Center.

YUNG LEAN: 8 p.m., $25. The Observatory.

THURSDAY, APRIL 7

GO **CAMERON AVERY:** With Peter Matthew Bauer, in the Masonic Lodge, 8 p.m., $12. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A.

CULLEN OMORI: 8 p.m., $15. The Teragram Ballroom.

METRO BOOMIN: 8 p.m., TBA. The Observatory.

THIRD EYE BLIND: 8 p.m., TBA. Arlington Theatre, 1317 State St., Santa Barbara.

YUNG LEAN: With Thaiboy Digital, 7 p.m., $20-$25. The Wiltern, 3790 Wilshire Blvd., L.A.

—Falling James

CLASSICAL & NEW MUSIC

THE AMERICAN YOUTH SYMPHONY: Estimable L.A. Opera music director James Conlon summons forth Shostakovich's First Symphony and Strauss' *Also Sprach Zarathustra*, Fri., April 1, 7:30 p.m., free. UCLA, Royce Hall, 340 Royce Drive, Westwood.

GO **ANDRÉ WATTS:** The pianist rings up Liszt, Schubert and others, Sun., April 3, 2 p.m., $75. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

ANGELES CHORALE: The group sings the praises of Carl Orff, interspersed with selections by Eric Whitacre, Daniel Pinkham and Charlene Archibeque, Sat., April 2, 7:30 p.m., $30. First United Methodist Church of Pasadena, 500 E. Colorado Blvd., Pasadena.

THE COLBURN ORCHESTRA: David Zinman conducts Beethoven's *Leonore* No. 3 and also the Ninth Symphony, which features Vox Femina, The Gay Men's Chorus of L.A. and The Northridge Singers, Sun., April 3, 3 p.m., TBA. Valley Performing Arts Center, 18111 Nordhoff St., Northridge. See GoLA.

GO **THE ENSEMBLE AT CALARTS:** The world premiere of a newly discovered work by John Cage alongside minimalist compositions by James Tenney, Jo Kondo, Harold Budd and others, Thu., April 7, 8:30 p.m., TBA. REDCAT, 631 W. Second St., L.A.

THE ENSO STRING QUARTET: The chamber musicians gather over Wolf, Schulhoff and Schubert, Sun., April 3, 3:30 p.m., $25-$49. Beckman Auditorium, Caltech, 332 S. Michigan Ave., Pasadena.

FILIPE PINTO-RIBEIRO: The Portuguese pianist plays selections by Tchaikovsky, Carrapatoso and Piazzolla, Fri., April 1, noon, free. First Lutheran Church & School, 2900 W. Carson St., Torrance.

THE ISAURA STRING QUARTET: Accompanied at times by mezzo-soprano Argenta Walther, the ensemble digs into the minds of John Luther Adams, Astor Piazzolla, Caroline Shaw, Steve Reich and Andrew Tholl, Sat., April 2, 6 p.m., $10. Silverlake Lounge, 2906 Sunset Blvd., L.A.

JACQUELINE SUZUKI & ROSA LOGIUDICE: The violinist and pianist feast on Ginastera and Brahms, Wed., April 6, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A.

THE L.A. BAROQUE PLAYERS: Soprano Tonia D'Amelio exudes cantatas and arias by Bach, Cesare and Handel, Fri., April 1, 8 p.m., $30. Trinity Lutheran Church, 997 E. Walnut St., Pasadena. Sun., April 3, 2:30 p.m., $30. Contrapuntal Performances Recital Hall, 655 N. Bundy Drive, Brentwood.

GO **L.A. CHAMBER ORCHESTRA:** LACO's Jeffrey Kahane takes the lead on Mozart's Quintet in E-flat major for Piano & Winds, and the ensemble takes apart Mendelssohn's Piano Trio in D minor. Concertmaster Margaret Batjer welcomes UCLA professors Dr. Susan Bookheimer and Dr. Robert Bilderm, who will discuss the intersection of music and neuroscience, as part of the Westside Connections series, Thu., April 7, 7:30 p.m., $65 & up. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.

THE L.A. GUITAR QUARTET: Sat., April 2, 7:30 p.m., $30. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier.

GO **L.A. PHILHARMONIC:** Nicholas McGegan conducts music by Bach, Haydn and Schubert, Sat., April 2, 2 p.m., $20-$183. Disney Hall, 111 S. Grand Ave.

GO ***MADAME BUTTERFLY:*** Vibrant soprano Ana María Martínez, last seen locally in *Pagliacci*, is Cio-Cio-San in L.A. Opera's presentation of Giacomo Puccini's Japanese fantasy, Sun., April 3, 2 p.m., $19-$349. Dorothy Chandler Pavilion, 135 N. Grand Ave.

GO **SALASTINA MUSIC SOCIETY:** Cellist Amy Barston, violist Meredith Crawford and violinists Maia Jasper and Kevin Kumar lace together Beethoven's String Quartet in C-sharp minor, Opus 131, Fri., April 1, 8 p.m., $28. Calvary Presbyterian Church, 1050 Fremont Ave., South Pasadena. Sat., April 2, 8 p.m., $28. Villa Aurora, 520 Paseo Miramar.

THE SMC WIND ENSEMBLE: Kevin McKeown conducts, Sat., April 2, 7:30 p.m., $10. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St.

THOMAS TROTTER: The English organist fugues around with melodies by Bach, Mozart, Robert Schumann, Paul Dukas and Liszt, Sun., April 3, 7:30 p.m., $20-$57. Disney Hall.

—Falling James

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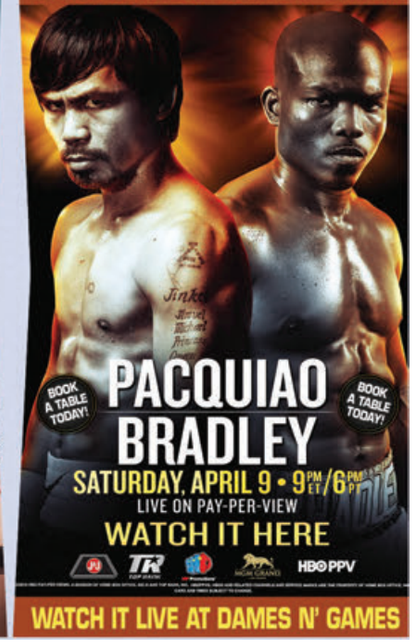
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Notices

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Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. ES020267
Superior Court of California County of Los Angeles - North Central District 300 East Olive Avenue, Burbank CA 91502. Filed On March 3rd, 2016 - In the matter of petitioner: Julie Resendiz. 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: 04/15/16, 8:30am, NCB-B Located at 300 East Olive Avenue, Burbank CA 91502. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: (a) Noah Cruz Resendiz to Abe Cruz Resendiz Quintana and (b) Leena Patricia Quintana Resendiz to Leena Rain Quintana Resendiz. 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: 03/17/16, 03/24/16, 03/31/16, 04/07/16.
Dated: March 3rd 2016

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Legal Notices

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Sr. iOs Developer: BA/BS computer engineering & exp req'd; Resume: Attn. HR, Radical App LLC, 2233 Barry Ave. LA CA 90064.

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PUBLICATION NOTICE OF PROPOSED CLASS ACTION SETTLEMENT

TO: ALL PERSONS WHO PERFORMED AS DANCERS AT PARADISE SHOWGIRLS AT ANY TIME DURING THE PERIOD MAY 17, 2006 THRU MAY 26, 2015

The purpose of this notice is to inform you of a proposed settlement (the "Settlement") of a class action lawsuit (the "Action") against Defendant Todd & Katie, Inc., aka Paradise Showgirls and/or Paradise 2000, ("Paradise") located at 14310 Valley Boulevard, City of Industry, California, 91746, on behalf of all persons who performed one or more Dancer Days as a dancer at Paradise at any time during the period from May 17, 2006 through May 26, 2015. The Action is currently pending in the Superior Court of the State of California, Los Angeles County, (the "Court"), Case No. BC437919. The Action includes claims of unlawful wage deduction and tip collection, denied rest periods and reimbursement for uniforms, and not providing itemized wage statements. A judgment was obtained on behalf of the class against the Defendant after trial.

On February 10, 2016, the Court issued an Order which, among other things, granted preliminary approval of the Settlement and established procedures for notice, final approval of the Settlement and other related matters. A hearing will be held before the Honorable Michele Rosenblatt in Department 40 of the Stanley Mosk Courthouse, located at 111 North Hill Street, Los Angeles, California 90012, on **September 21 at 8:30 a.m.** to consider whether the Settlement is fair, reasonable and adequate to the members of the Class.

If you believe you are a member of the Class and want to make a Claim, you must submit a Claim form. You may do this by mail, facsimile, or email; however, the mailing or other transmission must be postmarked or otherwise have date confirmation by **August 8, 2016.** You may be asked to submit a Settlement Questionnaire in order to assist in determining your qualification as a Class member and your entitlement under the Settlement. You can receive a copy of the Notice, Settlement Questionnaire and/or Claim Form by contacting the Claims Administration office.

The completed Claim Form should be sent to the Claims Administrator at:
In Re: Paradise Showgirls Claim Administrator.
c/o ILYM Group, Inc.
P.O. Box 2031
Tustin, CA 92781
Telephone: (888) 250-6810 Fax (888) 845-6185
Email: Claims@ilymgroupclassaction.com Website: www.paradiseshowgirlssettlement.com

For further information you may also contact Class Counsel at:

K.L. Myles
KNAPP, PETERSEN & CLARKE
550 North Brand Boulevard, Suite 1500
Glendale, California 91203-1922
Telephone: (818) 547-5250 email: ParadiseClass@kpclegal.com

If you are a Class Member and do not wish to remain in the Settlement Class, you may exclude yourself (or "opt out."). If you wish to exclude yourself from the Settlement Class, you must file and mail a written request for exclusion, which must contain your full name, any stage name(s) utilized while you performed as a dancer at Paradise, the specific dates, if known, or date range(s), month(s), year(s) you performed as a dancer at Paradise, and your current address. Your request for exclusion must also contain generally the statement "I want to be excluded from the PARADISE SHOWGIRLS class action settlement described in the Notice dated March 11, 2016. I understand that by requesting exclusion, I will not be eligible to receive any payment or other benefit from the settlement but will be free to pursue my claims individually", and your signature. You must mail, fax, or email your request to the Settlement Administrator at the address set forth above postmarked or delivery receipt marked no later than **July 9, 2016.**

To object to the settlement, you must follow the procedures as set forth in the full Notice of Proposed Class Action settlement. You can receive a copy of the full notice by contacting the Settlement Administrator at the address and numbers set forth above. Any objection to the settlement must be filed with the Court by **June 9, 2016.**

IF THE SETTLEMENT IS APPROVED, AND IF YOU ARE AND REMAIN A MEMBER OF THE SETTLEMENT CLASS, AND IF YOU DO NOT SUBMIT A CLAIM BY August 8, 2016, YOU WILL NOT RECEIVE ANY MONEY BUT WILL STILL BE DEEMED TO HAVE RELEASED YOUR CLAIMS.

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