

Staging Stories of the Homeless • Coachella Goes Vegan • TroyBoi Hits the Big Time

APRIL 13-19, 2018 / VOL. 40 / NO. 21
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CHLOE X HALL
AND **KITTENS**
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COACHELLA

By **BRETT CALLWOOD**



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PRESENTS

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LA WEEKLY (ISSN#0192-1940 & USPS 461-370) IS PUBLISHED WEEKLY BY LA WEEKLY LP 3861 SEPULVEDA BLVD, CULVER CITY, CA 90230. PERIODICALS POSTAGE PAID AT LOS ANGELES, CA. DOMESTIC SUBSCRIPTIONS: \$55 FOR SIX MONTHS & \$90 PER YEAR. POSTMASTER: SEND ADDRESS CHANGES TO LA WEEKLY P.O. BOX 5052, CULVER CITY, CA 90231. LA WEEKLY IS AVAILABLE FREE OF CHARGE IN LOS ANGELES COUNTY, LIMITED TO ONE COPY PER READER. ADDITIONAL COPIES OF THE CURRENT ISSUE OF LA WEEKLY MAY BE PURCHASED FOR \$1, PAYABLE IN ADVANCE AT THE LA WEEKLY OFFICE. OUTSIDE LOS ANGELES COUNTY, THE SINGLE-COPY COST OF LA WEEKLY IS \$1. LA WEEKLY MAY BE DISTRIBUTED ONLY BY LA WEEKLY'S AUTHORIZED INDEPENDENT CONTRACTORS OR LA WEEKLY'S AUTHORIZED DISTRIBUTORS. NO PERSON MAY, WITHOUT PRIOR WRITTEN PERMISSION OF LA WEEKLY, TAKE MORE THAN ONE COPY OF EACH LA WEEKLY WEEKLY ISSUE. FOR BACK-ISSUE INFORMATION CALL 310-574-7100. THE ENTIRE CONTENTS OF LA WEEKLY ARE COPYRIGHT 2014 BY LA WEEKLY LP. NO PORTION MAY BE REPRODUCED IN WHOLE OR IN PART BY ANY MEANS, INCLUDING ELECTRONIC RETRIEVAL SYSTEMS, WITHOUT THE EXPRESS WRITTEN PERMISSION OF THE PUBLISHER, LA WEEKLY, 3861 SEPULVEDA BLVD, CULVER CITY, CA 90230.



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GO»LA

Week of
**APRIL
13-19**

P. 7 FRI

PACIFIC OPERA PROJECT STAGES
A MOBBED-UP *DON GIOVANNI*

P. 7 SAT

MINEFAIRE BRINGS TOGETHER
FANS OF MINECRAFT IRL

P. 9 TUE

PAUCHI SASAKI PERFORMS
IN DRESS MADE OF SPEAKERS



P. 11 THU

W. KAMAU BELL TRAVELS TO
"THE BORDER" AT LACMA

fri

4/13

COMEDY/MUSIC

Fleetwood Wack

Don't sneer at cover bands. They're guaranteed nostalgic fun, especially when the original artists they're covering are either dead, hate each other or have sued each other into the poor house. **Don't Stop: The Musical Misadventures of Fleetwood Mac**, however, isn't a traditional tribute show but cover band Rumours' scripted comedy, described as a cross between *Three's Company* and VH1's *Behind the Music*. Taylor Locke, Ned Brower, Nick Johns, Rebecca Fishman and Jesika Miller, musicians and actors in their own right, play all the familiar songs and reinterpret Fleetwood Mac's entire 50-year history dating back to the late 1960s. They also fully immerse themselves as Stevie Nicks, Lindsey Buckingham, Mick Fleetwood, Christine McVie and John McVie, and humorously dramatize the infamous intra-group marriages and relationships that made them rock's biggest soap opera. *Largo*, 366 N. La Cienega Blvd., Beverly Grove; Fri., April 13, 8 p.m.; \$30. (310) 855-0350, largo-la.com. —Siran Babayan

POLITICS/BOOKS

Fighting for Women's Rights

After a lifetime of progressive politics, dishing it out and taking it become the yin and yang of daily life. To wit: Noted civic dragon-slayer Cecile Richards discusses her memoir, **Make Trouble: Standing Up, Speaking Out and Finding the Courage to Lead** (\$27, Touchstone). Richards — president of the Planned Parenthood Federation of America and daughter of late Texas Governor Ann "Poor George, he was born with a silver foot in his mouth!" Richards — talks about battling for women's reproductive rights and how she never tires of fighting the good fight even after all these grinding, contentious years. *First Congregational Church of Los Angeles*, 540 S. Commonwealth Ave., Westlake; Fri., April 13, 7 p.m.; \$28 general (includes book). (310) 659-3110, booksoup.com. —David Cotner

OPERA

A Gangster Story

"Mob stuff works so well for opera most of

Pacific Opera Project's *Don Giovanni*. See Friday.



PHOTO BY MARTHA BENEDICT

the time because you have this hierarchy of bosses and servants," artistic director Josh Shaw says about Pacific Opera Project's gangster-style adaptation of W.A. Mozart's darkly comic opera *Don Giovanni*. Maggie Green's vibrant costumes meld zoot-suit flair with the colorful, cartoonlike style of the film *Dick Tracy*, as charismatic vocalists Adrian Rosas, the ever-amusing E. Scott Levin and powerful soprano Daria Somers cavort across the expansive Vortex stage. "The set is enormous," Shaw says. "We were looking for a big, open space where we could do whatever we wanted. ... It's a production on top of a production, at least." *The Vortex*, 2341 E. Olympic Blvd., downtown; Fri., April 13 & 20, 8 p.m.; Sat., April 14 & 21, 7:30 p.m.; Sun., April 22, 2 p.m.; \$15-\$200. (323) 739-6122, pacificoperaproject.com. —Falling James

CONVENTIONS

The Monster Mash

Come indulge your fears and fascinations with all things macabre at the **10th**

Anniversary of Monsterpalooza. The annual event features FX artists, makeup demonstrations, expert panels, hundreds of vendors, and celebrity appearances from the likes of Danny Trejo, Pam Grier and more. There also will be screenings of *Corbin Nash*, *The Terror of Halloween's Eve*, *Lunch Ladies*, *Bride of Finklestein* and more. Expect to have your mind blown and, perhaps, your stomach churned. *Pasadena Convention Center*, 300 E. Green St., Pasadena; Fri., April 13, 6-11 p.m., Sat-Sun., April 14-15, 11 a.m.-6 p.m.; \$30-\$35. monsterpalooza.com. —Avery Bissett

sat

4/14

COMEDY

Chuckling for Canines

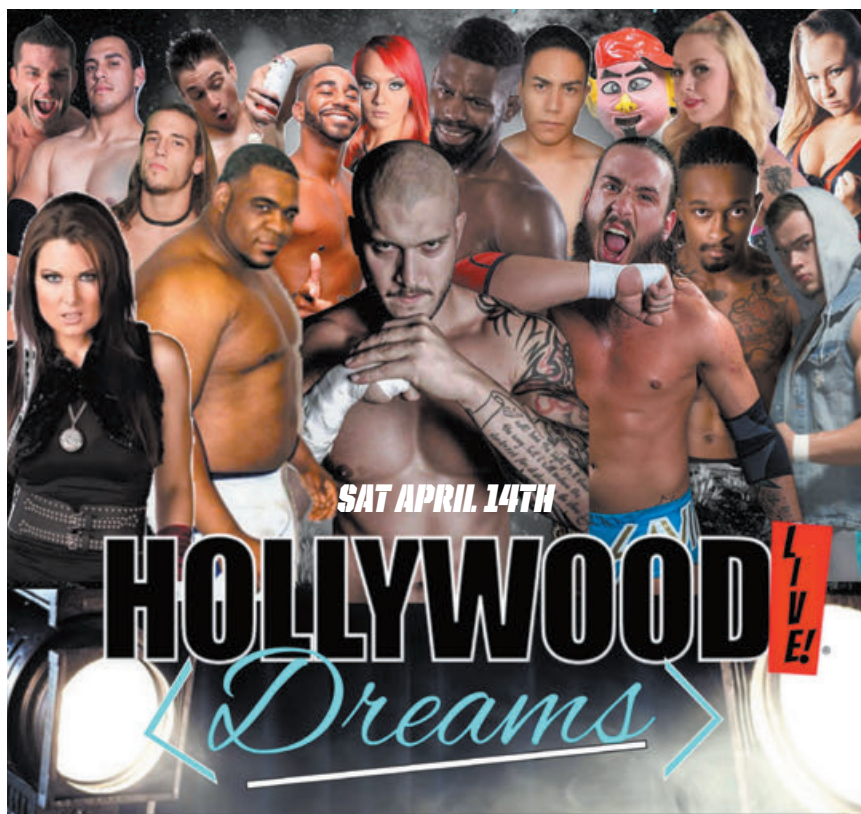
Now that it's been scientifically proven that dogs laugh — it sounds a little like panting — come on down and hear them chortle at tonight's **Punchline for Paws** benefit. Host-

ed by *Conan* co-host Andy Richter, the show supports charities Home Dog L.A. and A Purposeful Rescue, which save dogs from area shelters that would otherwise euthanize them. Alongside sets by comedians Whitney Cummings, Nikki Glaser, Matt Ingebretson and Sheng Wang, there's plenty of booze for you boozehounds, a silent auction and vegan tacos. *Candela La Brea*, 831 S. La Brea Ave., Mid-Wilshire; Sat., April 14, 7:30 p.m.; \$75 general/\$150 VIP. (323) 936-0533, apurposefulrescue.org. —David Cotner

PHOTOGRAPHY

Rock & Roll Fantasy

Manager/music producer spent the 1960s and early '70s in the company of rock's iconic performers — and he was an avid photographer. Between 1969 and 1973 he shot more than 1,000 photos, but he misplaced the negatives before he could print them. Amazingly, the missing negatives were discovered in his attic last year. **Rock & Roll Legends: The Lost**



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Negatives of Michael Friedman features 60-plus never-before-seen, candid, B&W photos of The Rolling Stones, Janis Joplin, The Band and others. “No one was posing for me, because I was not a hired photographer but rather part of their team and a friend,” Friedman says. “My hope is that many of the photos will give the viewer a glimpse of the artists as individuals, unself-conscious, relaxed and just being themselves.” *California Heritage Museum, 2612 Main St., Santa Monica; Sat., April 14–July 15, Wed.–Sun., 11 a.m.–4 p.m.; \$5. californiaheritagemuseum.org.* —Lisa Horowitz

CONVENTION

A Blocky Good Time

Not to be confused with a convention for fans of Minesweeper, this weekend is your chance to enjoy the many-splendored thing known as **MINEFAIRE: The Ultimate Minecraft Fan Experience**. An open-ended, endlessly variable online game of playing with blocks that rivals Lego, it’s the perfect chance to meet other players, tournament competitors and YouTube creators, indulge in Minecraft cosplay, witness live themed shows, partake in global mentorships and take advantage of the 300-plus computers that are just waiting for players to take them in their hot little hands and clasp them tightly to their hearts. *L.A. Convention Center, 1201 S. Figueroa St., West Hall A, downtown; Sat.–Sun., April 14–15, 9 a.m.–5 p.m.; \$45–\$69. (800) 448-7775, minefaire.com.* —David Cotner

sun 4/15

FILM

Excellent!

In 1992, Mike Myers and Dana Carvey gave us **Wayne’s World**, a movie about two hard-rocking BFFs who host a public-access cable show from the family basement in Aurora, Illinois. Their only goals were to head-bang to “Bohemian Rhapsody” in an AMC Pacer, buy a 1964 Fender Stratocaster and score with hot chicks. Tia Carrere? *Schwing!* More than 25 years later, you can party on with Wayne and Garth at this Alamo Drafthouse–hosted event, which includes cover band Pop Gun Rerun, a video and merch pop-up and a discussion with none other than director Penelope Spheeris, who’ll no doubt share some behind-the-scenes stories. Trivia: For the film, Paramount Pictures wanted to use music from Guns N’ Roses instead of Queen. GNR? They’re not worthy. *Regent Theater, 448 S. Main St., downtown; Sun., April 15, 6:30 p.m.; \$25. (323) 284-5727, spacelandpresents.com.* —Siran Babayan

POLITICS

Expert Opinion

Today’s Hammer Forum, **Ted Lieu: The Trump-Russia Investigation**, sees California’s 33rd District (the Fightin’ 33rd!) congressman discuss the ongoing investigation by special counsel Robert Mueller

into Russian fricker-frackin’ with the 2016 elections. Lieu, currently sitting on both the House Foreign Affairs and House Judiciary committees, served in the Air Force’s JAG (Judge Advocate General) Corps. Knowing whereof he speaks, he’ll lay out exactly where Mueller’s going with this whole thing to noted sanity enthusiast and journalist Ian Masters and former U.S. Attorney and deputy assistant attorney general Harry Litman — and you, too, in case your attention span about the inquest hasn’t evaporated into a trivia question yet. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Sun., April 15, 2 p.m.; free. (310) 443-7000, hammer.ucla.edu.* —David Cotner

mon 4/16

SCIENCE/BOOKS

Mission to Mars?

Tired of life on Earth? Dr. Jim Bell has your options covered as he explains his new book, **The Ultimate Interplanetary Travel Guide: A Futuristic Journey Through the Cosmos** (\$25, Sterling). Bell, a professor at Arizona State University’s School of Earth and Space Exploration, guides you through the finer points of a solar system so violently bereft of life except for the life that thrives on Earth, from its poles to its jungles to its nail salons. You’ll glide through boiling hellscapes on Venus, visit yawning lunar craters and marvel at the wonders of the

farty methane oceans of Titan. *Griffith Observatory, 2800 E. Observatory Road, Griffith Park; Mon., April 16, 7:30 p.m.; \$25, \$10 members. (213) 473-0800, friendsoftheobservatory.com.* —David Cotner

tue 4/17

FILM

Behind the Scenes

The Hammer Museum hosts a screening of Sophie Fiennes’ 2017 **Grace Jones: Bloodlight and Bami** and a discussion with the director. Forgoing traditional documentaries (no biographical background or talking heads), Fiennes spent 10 years on and off following model turned singer-actress Jones to cities including Paris, New York and especially her birthplace of Spanish Town, Jamaica, where she visits family, goes to church and discusses her abusive and strict religious upbringing. Fiennes, sister of Ralph and Joseph, also shoots Jones in the recording studio working with legendary reggae producers Sly and Robbie. But the heart of the movie is the fabulous concert scenes with Jones — almost 70, and still looking fierce in corsets and her trademark Philip Treacy hats — who performs hits like “Slave to the Rhythm” and “Pull Up to the Bumper,” as well as covers of “Amazing Grace” and “Love Is the Drug.” *Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., April 17, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu.* —Siran Babayan



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MUSIC

Melding Sound and Fashion

Dissatisfied with what she describes as the “templates and presets” associated with traditional music instruments, composer-violinist **Pauchy Sasaki** has constructed her own wearable instrument, a dress made out of small speakers that somehow wraps together sound and movement and air. Performing with bold flutist-vocalist Claire Chase, Sasaki calls up the eerie, echoing underwater bubbles of *Gama XV* in a performance that’s simultaneously visually bizarre and musically dream-laden. Then, Gustavo Dudamel pulls the L.A. Phil New Music Group through the compulsive undulations of Frederic Rzewski’s *Coming Together*, an almost jazzy fusion of piano and the stirringly radical, clear-eyed words of Attica prisoner Samuel Melville. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Tue., April 17, 8 p.m.; \$20-\$59. (323) 850-2000, laphil.com. —Falling James*

wed 4/18

FILM

Back to the Future

Some spectacles you might have missed at the Survival Research Labs action in downtown L.A.: a skeletal elephantine walker bearing an ass-prone windowpane, a cylindrical Judy Garland, and pig carcasses burnt by fire-spitting machines. You can fill this gaping hole in your psyche at tonight’s premiere screening of *Survival Research Laboratories Live at the Extreme Futurist Festival, Los Angeles, California, December 22, 2012*, followed by a Q&A with SRL founder Mark Pauline and filmmaker Steve Bage. Filmed by 19 cameras, it’s a rare glimpse into minds that have influenced everything from maker culture to BattleBots. *Ray Stark Family Theatre, George Lucas Bldg., SCA 108, USC, 900 W. 34th St., University Park; Wed., April 18, 7 p.m.; free (RSVP required). (213) 740-2804, cinema.usc.edu/events/event.cfm?id=24592. —David Cotner*

DANCE

Call It a Comeback

Dance Theatre of Harlem is something of a “comeback kid.” Founded by Arthur Mitchell after he retired as the first black member of New York City Ballet, DTH made its mark proving Mitchell was not an exception as DTH developed African-American ballet dancers who became known for their mastery of George Balanchine’s neoclassical style and stretched the borders of contemporary ballet into realms of street dance. Financial stresses forced the company to retrench for several years, continuing its ballet school and training performances. In 2011, the professional company returned under artistic director Virginia Johnson (a DTH ballerina before founding *Pointe Magazine*). Now back in full stride under Johnson, DTH stops off at two local venues as part of its current international tour. The program is more contemporary than classical, with choreography from Robert Garland, Ulysses Dove and Darrell

Grande Moultrie. *Irvine Barclay Theatre, 4242 Campus Drive, Irvine; Wed., April 18, 8 p.m., \$58-\$68. thebarclay.org. Also at Broad Stage, 1310 11th St., Santa Monica; Fri., April 20, 7:30 p.m.; Sat., April 21, 2 & 7:30 p.m., \$60-\$115. thebroadstage.org/dancetheatreofharlem. —Ann Haskins*

thu 4/19

CRAFTS

A Good Yarn

The seventh annual **L.A. County Yarn Crawl** is a four-day dive deep into yarn consciousness as 26 shops open their doors and

beckon you into a paradise that ranges from the sumptuous to the slightly itchy. From Needle in a Haystack and the Altered Stitch to La Knitterie Parisienne and Wildfiber, your nethers will boggle at the sheer abundance of yarn shops across the modern textile landscape. Trunk shows, tote bags, pins and a grand prize of mysterious provenance await. Through April 22. *Throughout L.A.; Thu., April 19, store hours vary; free. layarncrawl.org. —David Cotner*

TELEVISION

Liberty Bell

In 2017, **W. Kamau Bell** published his first book, *The Awkward Thoughts of W. Kamau*

Bell. He also won an Emmy for Outstanding Unstructured Reality Program for CNN’s *United Shades of America*. The travel docuseries mixes the San Francisco-based comic/podcaster’s stand-up with interviews with subcultures across America, including KKK members, Portland hipsters, San Quentin inmates, Standing Rock protesters, immigrants and refugees. In anticipation of the show’s April 29 return, Film Independent at LACMA screens season three’s first episode, “The Border,” during which Bell visits the U.S./Mexico border, followed by a discussion with the comedian. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Thu., April 19, 7:30 p.m.; free (RSVP required). (323) 857-6010, lacma.org. —Siran Babayan*

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| News //

IN THEIR OWN WORDS

Homeward L.A. brings the stories of L.A.'s homeless to stages all over the city

BY LIBBY MOLYNEAUX

Jason Lesner has spent years working for homeless agencies in the nonprofit sector, primarily with foster youth and probation cases. He'd seen enough to realize that the only answer to ending the homeless crisis is to get the community to stand together. "I wanted to create a project that I thought had potential for wide outreach and to inspire people to commit to a city where there is no homelessness," says the passionate Lesner. "And also we have an amazing theater community in Los Angeles, and people have really not realized what an asset it is."

Thus Homeward L.A. was born: a 10-day performance event benefiting the Midnight Mission, which has provided shelter and numerous services to the homeless since 1914. Throughout the city, from April 13-22, will be 26 productions performed by hundreds of actors of the same 12 monologues by people who have experienced homelessness. These are not stories about what it's like to be homeless. Rather, each "storyteller" — as Lesner calls them — teamed up with a writer to produce a vivid glimpse into their lives — as son, daughter, parent, student, prisoner, addict or survivor. And what stories they are: raw, honest, heartbreaking and, yes, sometimes quite funny.

Like Greg. Greg — storytellers are only identified by first names — was on his fourth stint in prison when he saw a flyer

for ballroom dance lessons. The promise to "learn how to follow before you can lead" caught his attention. "I mean, you walking through a prison, man, with murderers and stuff, and you go, 'Hey! I'm goin' ballroom dancin'!' That's just not a good look. So we get to the class, and a bunch of old white ladies looking like grandmas stand up. It was weird," he writes, working with Lesner. "But then I noticed they brought doughnuts and fresh-baked cookies, and I thought, 'We gonna come here every week.' Miss Colleen, the leader of the group, introduced herself and told us we'd be learning the waltz. I was paired with Miss Barbara. She was tall and thin. And she had like a Beatles haircut, but dyed red. I could tell she was nervous. Truth is, I was nervous too. I'd never danced with a white lady before. I was scared to touch her. I touch her wrong, I might get five more years or something."

Elias, with writer Kevin Rodriguez, tells the tragic story of his love for his grade-school sweetheart, his "firecracker," who would later become his wife, and their descent into drugs and violence, with Elias going to prison for manslaughter of the man who beat her. Fireworks and the Fourth of July are key elements of this incredibly moving tale. "What I would like people to take from the story is the reality of it," says Elias, talking on the phone while on the bus. "To me, it's a sense of loyalty, love, unity, and how love can be real whether it's in a reckless lifestyle." Elias has been clean and sober for 26 years and works for the Midnight Mission

as an addiction counselor intern. "I used to be a taker and never been a giver, and this has given me an opportunity to give back." Does he have more stories he'd like to share? "I have at least a book and a half," he laughs.

"I'm most excited by the variety of experiences that we're sharing," says writer Rodriguez, who's written for TV's *Notorious*. "The effect of all the monologues together is a confrontation with the fact that people who've struggled with homelessness and addiction had childhoods and first loves and layered relationships with their parents and dreams. You realize that sometimes they just didn't have the same support system that other people have, so when they got divorced or developed an addiction or what have you, they ended up losing a place to live. And once you lose your housing, it's incredibly difficult to get back on your feet."

"We need to hold Mayor Garcetti and the City Council and the Board of Supervisors accountable," he says. "We've just given them billions of dollars to deal with this issue. So hopefully, Homeward L.A. brings new voices to this conversation — voices that should have been there all along."

Temple, who worked with writer Emily Finkelstein, tells a touching story of her passion for "grounding," which she describes as "literally putting the soles of the feet on the ground. It soothes the soul." When she sat down with Finkelstein, she knew she "wanted to leave people with something impactful." Temple laughs and says, "I don't think

I'm a typical homeless person. I was a licensed real estate agent, and I was a property manager for nine years. I was doing writing and cinema and journalism." She had an accident and lost her job. "Then I was homeless with four cats. To be homeless is like having the rug ripped out from underneath you. It's hard to be stable — so grounding is one of those things I turn to."

Temple is articulate and very self-aware and seems cheerful and positive for someone who admits to having been sexually assaulted three times since becoming homeless. She is setting up her website to spread the word on grounding. "Grounding stirs your heart chakra, and when you do service to people it has the same resonance. This is the key to happiness; you can't buy happiness — the only path to happiness is to be of service to someone else."

Screenwriter Marquita Robinson worked with Tiera on her story about dressing up as Martin Luther King in fifth grade after being bullied by rich white kids. "The collaborative process was unlike any other writing project I've done. Every Saturday for about five weeks, I went to the Mission and met with Tiera. We found a table near the barbershop in the back and would talk for an hour or so about her story," says Robinson, who writes for *Glow* and *You're the Worst*. "At first, I felt like a journalist, interviewing a subject. Then, when we found the story we wanted to do, I felt more like a therapist, in that I kind of had to ask a lot of deeper, personal questions to get more truth and detail into the piece. Finally, I had to sort of take it over as a writer and decide what parts of the story were important to include, what to get rid of, what emotional moments begged a comedic undercut, etc."

"Tiera and all the other participants are incredible for doing this project, because it involved a certain level of vulnerability and trust to allow someone to ask you all these personal questions and then creatively run with it."

The compilation of stories may paint a wide swath of backgrounds, but what's most moving is hearing their voices touch on tender, difficult moments everybody has, especially related to childhood and romance. "In my first meeting with all the storytellers and writers, they loved that I wasn't there to ask them about the worst thing that's happened to them," Lesner says. "We wanted to create a piece that humanized people who have experienced homelessness, so I want people to leave knowing there is so much more to people who are experiencing homelessness than their homelessness. And really the goal for me is to raise the level of compassion in our community. We need to remind ourselves these are individuals who have had lives, and there is so much more than we are seeing."

Homeward L.A. performances take place April 13-22 at venues citywide, including the Pico Union Project and the Expo Center. A full schedule with actors participating can be found at homeward-la.org; tickets are \$20.

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LOCAL ARTISTS **CHLOE X HALLE**, **KITTENS**,
THE REGRETTES AND **THE MARIAS** PREPARE TO
 REP THE CITY AT COACHELLA

COACHELLA-L.A.

15 | LA WEEKLY // April 13-19, 2018 // www.laweekly.com



The Coachella Valley Music and Arts Festival turns 20 next year. That's two decades of putting personal hygiene to one side for a weekend, of diabolical porta-potties, of trying to find the best off-site parties, of forgetting about sleep, of a surprisingly (for a music festival) wonderful selection of eats, of magnificent art to admire and, of course, of countless stunning musical artists and groups to try to negotiate.

Yeah, nothing says "festival" like the personal day-plan. If you only catch 10 minutes

By BRETT CALLWOOD

PHOTOGRAPHY BY **STAR FOREMAN**

of that DJ, you might be able to see the last bit of that awesome local band you saw at the Echoplex that one time. Stay at the back and run, and you might be able to see all of the headline bands on every stage. The whole thing must be plotted with extreme care.

Coachella, of course, has nationwide appeal, but for those of us on the West Coast, it's the festival of choice. A relatively short drive into the desert, and a gloriously chaotic nirvana awaits. Partly as a result, for the L.A. bands and artists who make the grade and are awarded with a spot on the bill, it's a particularly big deal. And this year, **(16 »**

STYLIST: DEVON NUSZER • CHLOE X HALLE: MAKEUP BY KODO NISHIMURA
 THE REGRETTES: MAKEUP BY PINKSU, HAIR BY JUSTIN JACKSON • LOCATION: DYSTOPIAN STUDIOS AT BIG ART LABS

Chloe X Halle



» 15) there are plenty.

Toward the top of the bills each day, The Weeknd Vince Staples, Haim, Tyler, the Creator, and A Perfect Circle (to name just a few) are from this region. But deeper dives reveal additional familiar local faces.

Whittier-born Lauren Abedini is better known as the DJ Kittens. Blessed with an engaging wit and sharp intelligence, she started working the decks back in 2011, spinning at local shows while she was in college. When a day job fell through, she decided to give DJing a proper shot with the proviso that, if six months later she was still struggling, she'd get a "real" job again. She never had to do that.

Abedini had a fake ID and was clubbing from the age of 16 — a fairly common story. She was soaking up everything that she saw and heard, but when she started creating her own music, it was the Motor City that provided the greatest inspiration.

"Early days, I used to play really underground stuff off of like Stones Throw — heavy beat stuff like J Dilla vibes, throwback hip-hop and soulful stuff,"

Kittens says. "As things have grown, I've incorporated a lot more bits of electronic music, different types of urban sounds. J Dilla, Madlib, Flying Lotus ... all that stuff influenced me heavily."

Kittens' first set was at Bar Lubitsch, and she now says that it was so bad she wanted to die. Like stand-up comedy, electronic music DJing is something that you have to dive into, make the leap, and get the early jitters and fuck-ups out of the way. Unlike rock & roll, it's not particularly forgiving with said fuck-up. But she continued to self-teach, with the occasional helping hand from friends.

"Finally, a friend of mine told me about basic song structure, phrasing and stuff like that," she says. "All of a sudden, I was like, 'Oh, I get it, there's a formula here.' As soon as I figured that out, everything changed."

Once she got going, there was no stopping her. Kittens co-founded the Athletixx collective with Hoodboi, Falcons and Promnite, though the group is on hiatus while they focus on their own music. She's also justifiably proud of her work with PWR, a nonprofit series of DJ workshops for women.

"I was teaching DJ classes to make ends meet," Kittens says. "I realized in these classes where there were guys and girls, there was such a different dynamic. Both people didn't know what they were doing, everyone was there to learn, and there for their first time, but the boys experimented, they overcompensated with ego. The girls would be really insecure and kind of passive. Fall back and be scared to mess up, scared to experiment. That really bummed me out. On top of that, I've experienced my share of struggles and discrimination as a girl in the club world and music world. So I ended up starting to teach classes just for girls, where they had a safe space to learn, to let go and try things. Not worry about people judging them. I could also talk about different tips and tricks for navigating that whole industry as a girl."

PWR launched last year, with the cover charge going to L.A. Women's Shelter

and the L.A. LGBT Center. The second phase of the program will launch this year, and that's going to be focused on providing resources, support and visibility for different oppressed groups and minorities.

Kittens is a special kind of artist, and it's wonderful that she'll be repping Los Angeles at Coachella this year. Besides a set at an off-site Heineken party, she's never performed at the festival before, and she says she's freaking out.

"I love festival crowds because they're so eager and ready to accept whatever you give them, whereas some crowds can be difficult," Kittens says. "Whether it's a club setting or more of a hard-ticket concert type vibe, especially in big cities like L.A. and New York. People are standing there waiting to be impressed, and can be difficult. But festivals, everybody's there and ready to go, ready to hear what you have. It's just so fun."

» 18

"FESTIVALS, EVERYBODY'S THERE AND READY TO GO, READY TO HEAR WHAT YOU HAVE, IT'S JUST SO FUN," — KITTENS

Kittens





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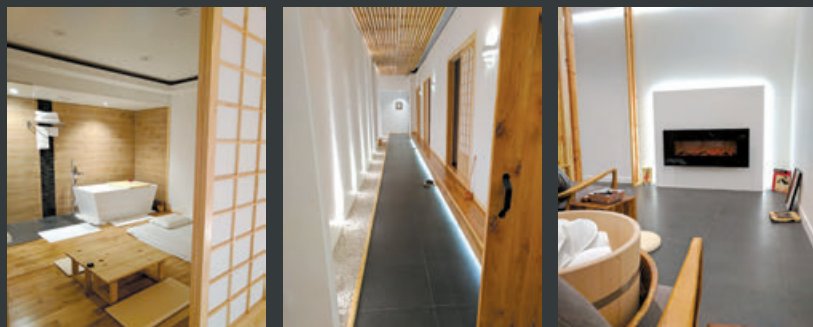


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» **16)** **Contemporary R&B duo Chloe X Halle** is composed of sisters Chloe and Halle Bailey, who started singing together when they were about 7 and 5. They performed at talent shows in their native Atlanta, but their stock really rose when they started posting covers on YouTube.

The siblings moved to Los Angeles with their parents five years ago, and they're delighted to be here, with both happy to stay for the foreseeable future. Chloe is nearly 20 and Halle is 18 now; both still have that youthful bounce in their step, and they describe their sound as a mixture of their favorite things. The music is, in fact, far more mature than listeners might expect.

"I've always been a jazz head, and I love those magical melodies that are in jazz music, that Billie Holliday sings," Halle says. "My sister Chloe has always listened to such cool eclectic music, like Imogen Heap and Tune-Yards, and of course we've always listened to Beyoncé and music that has great beats to it. A bit of alternative R&B, because it has that rock element that we love but at the same time it's still really soulful."

Chloe X Halle has never performed at Coachella before, and they've never attended as audience members, either. They're clearly psyched — to see Queen Bey as much as to actually perform themselves.

"We're gonna be performing our album, and we're really excited about that because this album has been three years in the making," Chloe says. "We've just been performing songs from our EP and mixtape. When you get to go out there and start performing songs that you've never performed before, it's always like this rush of excitement but at the same time nervousness behind it all. It's gonna be a blast."

With a song, "Warrior," on the soundtrack to the hit film *A Wrinkle in Time*, this seems like it's going to be a huge year for this talented duo.

Talking of big years, the last 12 months have been enormous for local indie rockers The Regrettes. The venues and, as a direct result, the crowds have gotten bigger, while the reaction from said crowds has become enthusiastic to the point of screaming.

"It's a weird thing being a musician onstage and having the power we have at the age we have," says bassist Sage Chavis. "I've never understood what it meant when celebrities were confused why they had the fanbase they had and why people treated them the way that they did. I'm starting to understand it more and more as the months go by and as we get more popular. People really do treat you as if you can do no wrong because you're putting yourself out there. It makes you want to try harder, and be a better person for those people."

The Regrettes' set at Coachella is going to be fascinating. On one hand, they've never been more popular. On the other, there aren't many other bands like them on the bill. The challenge suits them, though: They're built for the live



environment, and frontwoman Lydia Night doesn't like to plan anything at all beforehand, which keeps them on their toes.

"We just want it to feel like a party," Night says. "We want everyone to have an incredible night, to get out of their comfort zone and dance. Just have fun. People come to a show and just say they had a fucking fun night, that's enough. That's what we want."

Yeah, they're ready. After all, they've cut their teeth in L.A. dives and DIY rooms before hitting these heights.

"When we first started playing shows, we were playing a lot of small DIY venues like The Smell and this thing called Smash Club that my friend Izzy runs," Night says. "A bunch of bands and a bunch of arts. It's a little collective she does, and it's so cool because there are so many of those in L.A. right now. These shows filled with kids going fucking nuts. We love that."

It's not all been rainbows and gumdrops, though. There was a show in Belgium, opening for SWMRS, that turned into a fucking nightmare.

"Our drummer Maxx [Morando] is allergic to all nuts," Night says. "We made sure a million times that there was nothing in the catering that he couldn't eat. I guess they were really wrong and didn't know what they put in their food. We stopped after three songs and had to rush off the stage. An ambulance came and he got ushered out. It was amazing. The three songs got slower and slower as he had the reaction, and the audience was very confused."

The band members have all been to Coachella as attendees, but this will be their first time performing. It's a big deal

for all of them.

"Growing up in L.A. it's a huge deal for a music festival, because it's the one everyone goes to," says guitarist Genessa Gariano. "I've heard about it since I was a kid and my older siblings were going without me. Since I started going, it was so exciting."

This year's Coachella lineup features 15 Latino/a artists, a record after last year's total of 11. One of those is L.A. psychedelic-soul newbies The Marias, a group led by real-life couple Maria (she goes by just the one name) and Josh Conway, which formed a year and a half ago. The two met when Conway was running sound for one of Maria's solo shows, and he started talking to her about possible collaborations. Initially a labor of love only, they soon took the songs that they were writing for themselves and each other into the public realm.

"We asked a few of our friends if they wanted to be in a band, and then we started playing together," Maria says. "We wanted to play shows, but we didn't anticipate being on tour right now. So it's all very cool."

For some couples, being in a musical project together as well as sharing a home life could prove a little too much. Maria says that's not the case at all here.

"We realized early on that we work and write really well together," she says. "We've each written with other people before this project, and that wasn't always the most ideal situation, but it's really cool that we found ideal partners, not just in a relationship but working partners. Because we work really well together. What each of us has complements [the] other really well."

With a sound that Maria describes as blending soul, funk and dreamy psychedelia, The Marias are another L.A.-based band that have generated a healthy buzz this year. Maria herself didn't expect any of it.

"We just wanted to put some music out," she says. "Once we released the first song, we did not expect anybody to like it like they did. It was just a demo that was picked up by a DJ on KCRW, and we didn't even know it was ready to air. We were just sharing it with them. People were calling in to the radio station asking about the song. It just started from there."

This will be the first time that Maria has attended Coachella, while her bandmates have always dreamed of performing at the festival. Maria is delighted to see an increase in the number of Latin acts on the bill, and she can't wait to play.

"You can expect a really tight set, after a little over a month of playing shows and touring," she says. "You can hear a preview to *Two*, the next album. Our first single will be released a little before Coachella, and the rest in June."

Coachella still sells out at lightning-fast speed, despite (or perhaps because of) criticisms from some quarters that it's not the underground, alternative festival it once was. It's still one of the highlights of the calendar for lovers of popular music and, with headliners The Weeknd, Beyoncé and Eminem, fantastic legacy acts David Byrne and Jean-Michel Jarre, and a ton of impressive names from the worlds of hip-hop, EDM, pop and rock, this should be another spectacular year. We have no doubt that the L.A.-area names on the bill will do us proud.

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DESERT DINING

There's more to Coachella than just music —
check out the food!

BY SUSAN HORNİK

Coachella these days is as much about the food as it is the music; the challenge lies in how to change it up each year and still keep it fresh.

To that end, there are lots of new things happening, such as the Indio Central Market, which will feature 15 restaurants under one big tent, lots of places to sit and *shade* — a respite from the musical madness. Cassell's Hamburgers, Fat Dragon and Milkbar will all be within this space.

"This year's Indio Central Market at Coachella was inspired by what's happening with food around the world. Food is having a revolution; even the spaces in which we eat are going through something similar," Nic Adler, culinary director of Goldenvoice, told *L.A. Weekly*.

Adler talked about how people interact with food vendors differently these days.

"Ten years ago, we would all go to the same restaurant and eat the same things. Now, people like going to food halls, because they are used to having access to all different cuisines in one area," he says. "You can go with a group of people, get what you want to eat, but then come back together to a table and socialize ... be able to eat together and have the conversations that happen over food.

"Especially at festivals, everyone has something to say because everyone is experiencing something, and there is no better way to talk about it than over food," he adds.

For the plant-based folk, there are

many vegan vendor options, including Vibe Kitchen, Seabirds and Herbivorous Butcher.

"I'm a biased vegan, but in general, I believe that 2018 is the year that being vegan has become more accepted," Adler asserts. "More importantly, people are wanting to try vegan food, and there is no better place than a festival environment to discover something. The art of discovery is truly what is at the heart of festivals."

Not to mention that Coachella headliner Beyoncé is now vegan.

"It's a great coincidence that Beyoncé's vegan journey is happening at the same time," Adler says. "It's awesome that she is talking about veganism!"

Adler said the "whole palette" of vegan vendors gives people the opportunity to try new dishes.

Moby's Little Pine is doing a popup, with a prix fixe menu for \$50.

"We're participating in Coachella this year because we think it's a fantastic platform to introduce incredible plant-based food to the masses," Little Pine general manager Leslie Andrews says. "We hope to inspire people, show them not only how beautiful vegan food can be, but also how great it can taste as well! ... And also, Beyoncé."

Little Pine chef Laura Louise Oates says: "It is inspiring to me to be able to facilitate and provide a cool and tranquil space for diners to experience the best of what we offer at Little Pine. ... I wholeheartedly believe that festivals such as Coachella have the ability to present the best of art, music, performance and give their participants the chance to let go and

be free. Festival spirit is something that I hold dear to my heart."

Little Pine diners can choose from caesar salad, sriracha-glazed Brussels sprouts or fried cauliflower with kimchi aioli; panko-crusted piccata with garlic butter, lemon, white wine, capers, parsley and mashed potatoes; or king trumpet scallops (mushrooms) with snap peas, quinoa, oregano and a gluten-free garlic cashew cream.

Coachella also will have its own ice cream shop for the first time.

"We'll be constructing our own air-conditioned ice cream shop in the middle of the desert and serving up an array of vegan and classic scoops, including our Planet Earth, honeycomb, cookie dough, Dark Matter, salted caramel, mint chip and more," Laura O'Neill, one of the partners at Van Leeuwen Ice Cream, says.

Last year, Coachella approached Van

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DIRECTOR, GOLDENVOICE

Leeuwen with the idea of joining the food lineup.

"We jumped at the opportunity," O'Neill says. "We had a great time at the festival and served a ton of ice cream, but with a free-standing shop, we'll be able to provide an even better experience for our guests and our team. With lots of freezers, we'll be able to keep everything cold in the desert heat!" she quipped.

And no matter how diverse the menus will be, you'll always be able to find pizza

and tacos.

"We'll be serving our steak asada, chicken and jackfruit tacos," says Trejo's Tacos executive chef Mason Royal. "Coachella is a great festival and I've got great memories of amazing performances. It's always a fun time and we are excited to be there."

Royal acknowledges that cooking at a venue outside of the restaurant can be challenging. "Cooking offsite is always a bit of work, but this is our second year cooking at Coachella, so we'd like to think we are pros."

Fans of the much-loved Pizzanista will be psyched to see the DTLA eatery at Coachella.

"We will be in the Craft Beer Barn area, which features a wide variety of local and regional craft beers on tap, and will be a wonderful accompaniment to our pizza," owner Price Latimer says.

And of course Pizzanista will be bringing to Coachella its unique mac & cheese pizza.

Other highlights:

■ Outstanding in the Field, a four-course, family-style, seated dinner in an al fresco desert setting, will kick off with celebrity chefs Bruce Kalman and Tyler Anderson.

"I feel that Coachella is all about art, music and food in a free-form environment. Musically and culinary speaking, there is something for almost anybody. This definitely inspires me to cook food that is free-form, delicious and inspired," says Kalman, who is executive chef at Union and was on *Top Chef*.

■ Brooke Williamson, *Top Chef* season 14 winner and co-owner/co-chef of L.A.'s Company for Dinner Hospitality Group, and *Top Chef* season 14 runner-up Shirley Chung are creating a special OITF dinner on Saturday, April 14, at 6 p.m. Tickets are \$225 per person and can be purchased on Coachella's website.

"I like to think that many people enjoy my cooking because of its balance between approachability and creativity," Williamson says. "When at Coachella, the setting is ideal for inspiring creativity everywhere (including the kitchen!) — from the unique art installations to the diverse variety of music. It's invigorating."

For weekend two, Williamson's Playa Provisions will have a booth in the general admission area. They'll be serving up a few of their signature dishes, including lobster roll, shrimp roll and coconut ceviche.

■ Coachella attendees can kick off their day with some quality coffee. "We are serving our standard menu, which is made up of stellar ingredients that we make ourselves (like our almond macadamia milk), and we're pretty damn proud of everything we serve," enthuses Jaymie Lao, director of retail operations for G&B Coffee & Go Get Em Tiger.

"That said, this year we will be serving an espresso soft serve, which I'm pretty excited about — we've never done that before," she adds. "We are pumped to be invited back to Coachella for a second year, and hope to knock it out of the ballpark with our service and do better than last year!"

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Eats // Squid Ink //

FARM FRESH FARMHOUSE IN THE BEVERLY CENTER IS "SEED-TO-PLATE"

OK, so we've gotten used to chefs being superstars, but only in L.A. can you find a rock-star farmer with a salivating fan base. And that farmer, Nathan Peitso, just opened Farmhouse, one of the most anticipated restaurants for the greengrocery set.

With wall-to-wall hipsters in all shapes, sizes and ages, the recent two-day preview came complete with a red carpet and Lance Bass dancing around a shiny red tractor brought into the Beverly Center just for the event celebrating the opening of Peitso's farm-traceable seed-to-plate restaurant.

Menu highlights from soft-spoken Aussie executive chef Craig Hopson include radicchio and chicory salad with goat's milk ricotta, hazelnuts and grapefruit; seared wild black cod with herbed Weiser Family Farm potatoes and soft-boiled egg for a silky sauce; and an eight-hour braised lamb shoulder with carrot-saffron romanesco, roasted carrots and almonds. The pappardelle pasta dish is served with California pistachio pesto and sweet, slow-roasted cherry tomatoes.

Dessert for the opening took the cake — a fennel pavlova floating in a pool of banana cream and lemon shaved ice. Another great option when in season is the dark chocolate custard with California kumquat mousse.

The ocean trout gravlax toast with pickled shallots, sprouts and goat cheese is a divine lunch option.

"As executive farmer at Farmhouse, having a direct connection to local

agriculture and to my close-knit network of neighboring farmers allows our team to offer guests the best selection of fruits and vegetables at the peak of spring, summer, fall and winter," second-generation farmer Peitso tells *L.A. Weekly*. "I'm thrilled to showcase many of my friend farmers through the restaurant and introduce a variety of products that are oftentimes unavailable with larger production farms."

Peitso grew up amid the lettuce fields his mother, Andrea Crawford, grew. Crawford started Kenter Canyon Farms, and her product was sought after throughout California. She grew specific varieties of greens exclusively for such chefs as Alice Waters and Wolfgang Puck.

Designed by Olya Volkova, Farmhouse is expansive at 7,000 square feet, with five distinct dining spaces and two bars on offer. The space to the right of the kitchen with the green cabinets is called the Farmer's Table, decorated with huge vessels of pickled produce that will make fermenting fanatics feel like a kid in a candy shop. The room against the back wall with the floor-to-ceiling windows is called the Greenhouse. There's an area with a fireplace dubbed the Living Room, and a space in the back known as the Veranda.

An obviously proud Crawford was on hand for her son's official debut. "Throughout Nathan's childhood, cooking was a form of entertainment for our family. Tightly squeezed into our kitchen, I would put him to work chopping parsley and instilling in him the importance of forgoing fad microwave meals of the '80s and instead developing an appreciation of real, from-the-earth food," she says.

"With the opening of Farmhouse," Crawford adds, "I see the passing of the baton, as the teachings of his youth have come full circle, captured by his vision for a farm-forward restaurant."

—Michele Stueven

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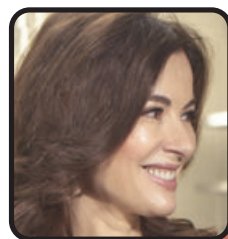
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Culture //

THE LOOK OF LIZA

Paley Center exhibit showcases showbiz diva

BY NIKKI KREUZER

With an affinity for dazzling bling, a classic Hollywood lineage and a delicious diva reputation, virtually nothing epitomizes the word “showbiz” so much as the name “Liza.” Her coal-black shag, heavily fringed lashes and sparkly designer duds have been known to outshine even the most committed drag queen, leaving admirers and emulators in sequin-stunned awe and others

just waving their “jazz hands.”

The daughter of tortured silver screen icon Judy Garland and closeted film director Vincente Minnelli, Liza Minnelli was born into a life of drama. First appearing onscreen at age 3 and eventually winning the Academy Award for her sultry and seductive portrayal of Sally Bowles in Bob Fosse’s 1972 musical *Cabaret*, she was a natural-born star.

Her attention-getting wardrobe and private memorabilia have been well maintained over the decades, and an impressive collec-

tion it is. Liza, now 72, has decided to liquidate much of her estate in an auction being held in June, featuring more than 1,000 lots. Featuring significant costumes, designer fashion, portraits by Andy Warhol, Richard Avedon, Annie Leibovitz and David LaChapelle, personal photographs of her famous parents, and even Liza’s own 1971 Silver Shadow Rolls-Royce, this sale is a Hollywood collector’s wet dream and a magnet for all lovers of glamour, overstated elegance, pomp and pizzazz.

In anticipation of the auction, Beverly Hills’ Paley Center for Media has put together “Love, Liza: The Exhibit,” a fanciful display taking over two full floors of the museum and spotlighting some of the glitz and splendor that Liza lovingly flaunted in both her day-to-day life and her performing career. There’s fashion by Bob Mackie, Missoni and Isaac Mizrahi, but it is quite apparent that Minnelli’s main love was Halston, whose clean lines, disco couture and abundant use of sequins, metallic mesh and jewel-toned silk best captured Liza’s flamboyance.

The main floor of the Paley Center features a medley of Liza’s showy frippery, including an opulent kelly green dress with matching floor-length feather boa; a red sequin catsuit, bowtie and hat ensemble; the 1981 blue polyester waitress costume from *Arthur*; and her 1972 *Cabaret* wardrobe.

The upper floor is exclusively Halston’s creations. Under the original spinning Studio 54 disco ball, reflecting mirrored patches of light to the beat of the disco era, Liza’s Halston ensembles are frozen in time, modeled by glossy white laminate mannequins donning jet-black wigs of Liza’s signature hairstyle and heavy false eyelashes that al-

most appear to be batting coyly. This surreal army of fashion poses includes wraparound gold lamé pantsuits, an orange sequined kimono, gleaming mini-dresses so short they might be tunics, and dozens more sparkling creations.

Display monitors throughout the exhibit showcase Liza’s live performances and razzle-dazzle singing and dancing. Memorabilia on display in glass cases includes leather-bound scripts from *Cabaret* and *New York, New York* with Liza’s hand-scrawled notes in the margins, love notes written by Judy Garland to her husband and sealed with a lipstick kiss, and a typed MGM personnel record for Vincente Minnelli with instructions to notify Frances Gumm Minnelli, wife Judy’s legal name, in case of emergency.

As part of the Paley Center’s presentation, a big-screen viewing of four of Liza’s television appearances is offered every Saturday at 4 p.m. through April 28. These include song-and-dance performances as well as a 1963 spot on *The Judy Garland Show*. While some viewers might find themselves inspired by the music, falling into a soft-shoe shuffle or even an unexpected disco move, most will be caught up in the pageantry of the exhibit as a whole, which reflects the entertainment icon’s style and cultural significance. With Liza as tour guide, the ultimate conclusion from “Love, Liza” is undeniably, “Life is a cabaret, old chum, it’s only a cabaret!”

“Love Liza: The Exhibit” at the Paley Center for Media, 465 N. Beverly Drive, Beverly Hills; Wed.-Sun., 12-5 p.m., through April 29; free. (310) 786-1000, paleycenter.org.

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Bellina Logan



PHOTO BY MATT RICHTER

| Stage //

MOTHERS AND DAUGHTERS

Confessions of a Mulatto Love Child
portrays an unusual upbringing

BY DEBORAH KLUGMAN

Writer-performer Bellina Logan was born in Los Angeles, the daughter of a British-born Caucasian woman and an African-American

man. Her play is titled *Confessions of a Mulatto Love Child*, but its central character isn't Bellina so much as it is her mom, Averil — a spirited and decidedly non-commonsensical person whose eccentricities are the fount for the show's dynamic.

Though her parents, both actors, had a wild passionate affair, they never married, and Bellina was raised by her single mother in comfortable circumstances, abetted by a very proper, admonishing British nanny, Betty ("a cross between Angela Lansbury and Bette Davis"), without whom Averil seemingly could not manage. It was the '60s, when interracial hookups and unmarried pregnant women raised more eyebrows in urban centers than they do now, and Bellina's café au lait complexion was conversational fodder and a show-and-tell opportunity for her older sisters.

Throughout Bellina's childhood, she, Averil and Betty (her much older sisters were then in college) flitted among various locations: London, New York, Los Angeles, even Ibiza, whose scenic beauty the restless Averil soon tired of. For Bellina the child, Averil's free-spirited and uninhibited behavior could be intimidating, and Logan re-enacts recollections of her mother and her best friend slapping their rears as they danced wildly to "I Will Survive," celebrating their sensuality and womanhood as their young daughters stood by, their adolescent rebellion upstaged.

Later, when Bellina was grown, Averil developed an attachment for cats so manic that it once almost threatened to upend Bellina's wedding. Eventually life's tables turned and, as so often happens, Bellina became the responsible adult in her relationship with her aging parent.

Developed and directed by Maggie So-

boil at the LGBT Center's Davidson/Valentini Theatre, *Confessions* scores points foremost as a bittersweet play about mothers and daughters. At 90 minutes the piece lags here and there, but mostly it keeps up a respectable pace. Some of the anecdotes strain at the punchline while others aptly hit the mark. And anyone who's dealt with a loved but obstreperous family member, regardless of gender, is likely to relate.

On the other hand, like so many ambitious solo shows, aspiration outruns execution. Logan plays all the characters in her story, but her transitions are not always as clear as they could be. Her lack of mastery of a British accent, used for both Betty and Averil, contributes to the impression of imprecision.

Desma Murphy's spare set, with its intimations of faded elegance, fills the bill. But it would have been helpful to incorporate more lighting changes (design by Matt Richter) and accompanying video projections to embellish the narrative. There's a truly wonderful photograph of Logan and her mom projected onto the backdrop at play's end, and it would have added much emotional and textural ambience to have had more such projections, along with some images from the bygone decades that frame this family story.

CONFESSIONS OF A MULATTO LOVE CHILD

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Jon Hamm stars in *Beirut*.

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| Film //

IN OVER HIS HANDSOME HEAD

Jon Hamm shines as a desperate American entangled in *Beirut*

BY ALAN SCHERSTUHL

Hollywood hasn't known what to do with Jon Hamm since *Mad Men*, probably because Hollywood doesn't make many movies about grown-ups. That's especially true for grown-ups like the men Hamm is so adept at embodying: handsome, hyper-competent lugs whose handsomeness and hyper-competence is always edged with doubt. From Don Draper to the sports agent in Disney's *Million Dollar Arm*, Hamm's square-jawed existentialists don't just worry, privately, over their own failures and secret vices. They face the truth that even that handsomeness and hyper-competence — and the success that both seem to promise — won't be enough to keep them happy. They're men smart enough to know that each day the world needs men like them less than it did the day before — but they're not so smart that they know what to do about it.

Brad Anderson's talky-smartish thriller *Beirut*, like the first half of *Million Dollar Arm*, sets Hamm's sharpie loose in a country — in this case a fractious Leba-

non — where the rules aren't his. A prologue in the early '70s establishes he's in over his head: With glittering disingenuousness, diplomat Mason Skiles (Hamm) works a soiree thick with politicians and local powers, only to be pulled aside and

told that Karim (Yoav Sadian Rosenberg), the refugee boy he and his wife have taken in, is wanted *right this minute* for questioning about his terrorist brother. The problem is Karim is currently doling out canapes to senators — and Skiles never knew the kid *had* a brother. Hamm explodes at the authorities outside the party, sticking up for Karim, insisting that a 13-year-old could have nothing to do with it. The pleasure of beholding Hamm's righteous fury is only undone by the actual explosions that come next.

The main story kicks off a decade later. Despite his distinguished career, Skiles has turned his back on international diplomacy — and, unfortunately, those badass boot-shaped sideburns he rocked in the prologue. But after a miserable day of arbitrating a union-management dispute in a Boston suburb, Skiles gets dragged back in. His former pal Cal Riley (Mark Pellegrino), a CIA agent, has been kidnapped in Beirut, and the feds believe Skiles is the asset to handle it. Since he's a Hamm character, Skiles goes reluctantly ... and soused. And once he's in country, he only perks up after grasping the complexity of the situation and realizing that maybe he is the one to balance the many competing interests in the case — the PLO, the Israelis, Beirut's Christians and U.S. intelligence, which itself has conflicted loyalties and imperatives — and bring Riley to freedom.

Hamm's not playing a super spy, here. Instead, he's a canny negotiator, a poker-faced talker who sees more angles than anyone else does. Tony Gilroy wrote the script, splicing together elements he's expert in: Here are the tense and savvy colloquies of *Michael Clayton* or *Duplicity* brought into the street-level, race-against-time thriller world of his *Bourne* films. But don't expect brawls and shoot-outs as Skiles navigates Lebanon's civil war. Hamm's not given to violent heroics, and everyone in the movie (and behind the camera) is smart enough to understand that the usual Hollywood gunplay would get everyone involved killed.

In one sense, the film and Hamm's performance is pleasingly old-fashioned;

like Joseph Cotten's Holly Martins in *The Third Man*, Skiles even has to give an impromptu lecture in the war-torn city where the politics might kill him. But Hamm, at his best (as he is here), suggests the contemporary anxieties that roil beneath his classic good looks. His Skiles gets outfoxed by Beirut in the prologue, and for the rest of the movie he's terrified it might happen again. He recognizes that it was hubris to have presumed that an outsider could master this city. Here, that Hamm-ish doubt is smartly self-preservational.

The pleasure, then, of *Beirut* is watching Hamm and his associates encounter the conflicting factions at play, work out what's actually going on, and then find a way to defuse the situation, most likely by getting each involved party what it wants. Inevitably, of course, he must face a past he had tried to put behind him — you'll probably see this coming several minutes before Skiles does. His team is well-cast: Here are Rosamund Pike (given too little to do), Dean Norris, Shea Whigham and Larry Pine.

Anderson capably handles the showdowns, foot chases and pervasive eeriness of a city in ruins. At times, though, *Beirut* slips into *Homeland*-style shorthand, suggesting there's not a street in town that's not home to religious murders. Meanwhile, the score too often offers a percussive foot-chase clatter caked over with Middle Eastern instruments, resulting in a familiar melange we could call "Muslims Chasing White People."

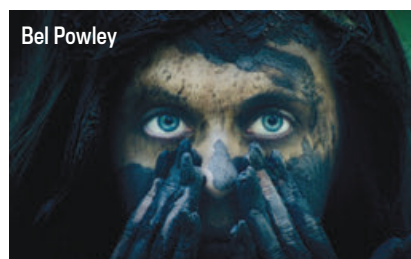
That points to a larger failing, one of conception: This engaging and intelligent script could have been more of both if *Beirut* made room for the experience of anyone besides the Americans. The filmmakers do memorable work examining what it might take to solve this one particular crisis but do too little examining the city itself. The title promises something the movie doesn't deliver. Maybe they should have called it *In Beirut* rather than *Beirut* itself.

BEIRUT | Directed by Brad Anderson | Written by Tony Gilroy | Bleecker Street | Citywide

THESE IMPROBABLE BEASTS (AND THE ROCK) DESERVE A WILDER FILM THAN *RAMPAGE*

There are ludicrous constructions, say a 30-foot wolf crossbred with spider, bat and bug DNA. And then there's *Rampage*'s Dwayne "the Rock" Johnson as a misanthropic Special Forces soldier-turned-primatologist. Years ago in Rwanda, Davis (Johnson) murdered poachers who were terrorizing a baby albino gorilla with dreamy Zac Efron eyes. Today, Davis and the full-grown ape, George (performed in motion capture by Jason Liles), trade solemn fist bumps and sign-language dirty jokes.

Buy that, and you'll have no problem with the



Bel Powley

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rest of *Rampage*'s plot, which includes a hand-severing space rat, a Ph.D. geneticist/ex-con/love interest (Naomie Harris) and Jeffrey Dean Morgan as a government agent with the kind of cranked-to-11 phony Southern accent usually only heard when a Connecticut carpetbagger runs for governor of Texas. "This ol' cowboy!" he says of himself. Twice.

George gets mutated thanks to the monster-making green gas owned by evil Energyne CEO

Claire Wyden (Malin Akerman, bedimmed by a brunette dye job) and her chin-dimpled, doltish brother Brett (the terrifically funny Jake Lacy), who had nearly cured cancer with a gene-altering concoction named CRISPR when Claire realized she'd make more money selling giant killer rats. *Rampage* the movie is so oblivious to what made the game fun that Claire could have missed the connection.

Rampage was a verb — you slid into the creatures' skin and personally wrecked Peoria. (And when the soldiers shot you down, you shrunk into a naked human and scurried off the screen.) But director Brad Peyton sides with the guys with guns. He doesn't put us with the behemoths feeling their confusion and rage; we're above them in drones. —Amy Nicholson

RAMPAGE | Directed by Brad Peyton | Written by Ryan Engle, Carlton Cuse, Ryan J. Condal and Adam Szykiel | Warner Bros. Pictures | Citywide

YOUR WEEKLY MOVIE TO-DO LIST

Head Out to Noir City

Friday, April 13

Belle de Jour, Luis Buñuel's taboo-busting international hit about an unsatisfied housewife who moonlights as a high-class prostitute, has had a new 4K digital restoration to celebrate its 50th anniversary. This may be the ultimate Catherine Deneuve vehicle, with the French beauty's masklike visage and sculptural features concealing a wellspring of dark fantasy. This approach is mirrored in Buñuel's aesthetic strategy as well: serene, unruffled, yet always in total command of the kinky material. **Nuart Theatre**, 11272 Santa Monica Blvd., West L.A.; Fri., April 13, 12:30 p.m. (also 2:50, 5:10, 7:30 & 9:45 p.m.); runs through Thu., April 19; \$9. (310) 473-8530, landmarktheatres.com.

Noir City: Hollywood, the longest-running festival of vintage crime films in Los Angeles, kicks off its 20th year at the Egyptian. The first program in the 10-night series begins with a 35mm screening of **The Blue Dahlia**, a classic yet seldom seen postwar murder mystery. The implacable Alan Ladd plays a returning veteran whose best bud's wife is murdered shortly upon their arrival in Los Angeles. Raymond Chandler's original screenplay furnishes the entire cast (including a peak peekaboo Veronica Lake) with enough piquant dialogue to last several noirs. **I Love Trouble**, a private-eye yarn starring Franchot Tone, will conclude the evening. Eddie Muller of the Film Noir Foundation will provide an introduction. Cocktails will be served in the courtyard between features. **Egyptian Theatre**, 6712 Hollywood Blvd., Hollywood; Fri., April 13, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.

Stan Brakhage, whose radically subjective style signaled a sea change in American avant-garde filmmaking, is the subject of a special weekend tribute at the Billy Wilder Theater. Titled **Metaphors on Vision** after Brakhage's 1963 manifesto (newly reprinted by Anthology Film Archives and Light Industry), the series' first night features several key transitional works. Among them are **Anticipation of the Night** (1958), framed as a phantasmagoric dream occurring the moment before death; and **The Dead** (1960), based on Brakhage's sojourn in Europe. All films are presented in 16mm, the postwar experimentalist's weapon of choice. **UCLA's Billy**



I Love Trouble

Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., April 13, 7:30 p.m. (different program Sat., April 14, 7:30 p.m.); \$10. (310) 206-8013, cinema.ucla.edu.

Saturday, April 14

The second night of **Noir City** will be a highlight, simply by virtue of the appearance of James Ellroy, the unofficial Los Angeles laureate of hardboiled crime fiction. Ellroy will appear in conversation with Eddie Muller following a 35mm screening of **L.A. Confidential**, the highly decorated 1997 police thriller helmed by Curtis Hanson. Years ago, Muller and Ellroy teamed up for two DVD commentary tracks (*Crime Wave* and *The Lineup*), and if Saturday's Q&A is half as lively, audiences are in for an entertaining night. **Egyptian Theatre**, 6712 Hollywood Blvd., Hollywood; Sat., April 14, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.

Wednesday, April 18

New Wave icon Jean-Luc Godard is the focus of a four-night retrospective at the Aero Theatre coinciding with the release of *Godard Mon Amour*, the new biopic based on the director's relationship with Anne Wiazemsky. **La Chinoise** will screen first in a luscious DCP from Kino Lorber. Godard's brightly colored provocation about a group of young Maoists was released slightly ahead of the infamous May 1968 uprisings, and may have been at least partially responsible for a real-life student revolt at Columbia University. Artfully blurring the line between fiction and documentary, the film is an essential record of the 1960s counterculture. **Aero Theatre**, 1328 Montana Ave., Santa Monica; Wed., April 18, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com. —**Nathaniel Bell**

OPENING THIS WEEK

AARDVARK *Aardvark*, the first feature from writer-director Brian Shoaf, is so inane that several times it put this critic into a fugue state. Meandering in message or plot, the film proves to be not just incoherent but excruciatingly boring, quite a feat with a cast that includes Jenny Slate, Jon Hamm, Sheila Vand and, sure, Zachary Quinto. Quinto plays Josh Norman, looking like he's been frozen in time circa the mid-aughts emo era (his dark bangs stick like paste to his forehead, a supplement to Quinto's intrinsic angst). Josh, who was diagnosed with an unnamed mental disorder when he was younger, seeks out a social worker named Emily (Slate) to help him work through his issues. Those seem to stem from his relationship with his estranged brother Craig (Hamm), a TV actor on a show called *South Street Law*, apparently in its 12th season. Josh also suffers from hallucinations, and the strangers we see him cross paths with, including a young woman of romantic interest (Vand), are possibly imaginary. So while Josh is suffering from a serious fraternal complex, Emily makes the irresponsible decision of sleeping with Craig. Not only does this reduce Slate's social worker to the level of

complete unprofessional, but Shoaf annoyingly signifies her incompetence in romantic relationships via an awkward run-in with an ex early on. Even the scene where Emily and Craig first meet feels forced, lacking any natural lead-up. We also learn the "aardvark" in the title — the literal animal appears in its opening scene — is tied to Josh's childhood trauma, and it becomes unclear what Shoaf is trying to say about mental illness. (Kristen Yoonsoo Kim)

BORG VS. MCENROE A couple of years into his exile from a Hollywood that kept tasking him with anchoring charmless blockbusters, Shia LaBeouf at last has a showcase suited to his talent for parsing and processing anger. Playing John McEnroe in Janus Metz's *Borg vs. McEnroe*, LaBeouf fully exhibits a wounded, soulful rage that, in retrospect, can be seen simmering beneath the surface of many of his earlier performances. Each sputtered "fuck" seems to explode right from the gut, even as each also is precise and weighted in its meaning and impact. Too bad, then, that the movie has little to say about McEnroe, Bjorn Borg or tennis. Sverrir Gudnason's Borg, the Swede who in 1980 was looking to win his record-breaking fifth Wimbledon championship, was touted as the passionate gentleman of tennis; young McEnroe

was its filthy-mouthed rebel. Rather than complicate those caricatures, the moody *Borg vs. McEnroe* freights them with backstory. Turns out that implacable Borg seethes with rage and anxiety but was told years before by his coach (Stellan Skarsgård) never to show emotion on the court. And McEnroe, you see, was forever trying to please a father who always demanded more. The film finds the champ and the upstart on a collision course at Wimbledon. Will the old pro win yet again or will the young buck score the first of likely many championships to come? The final match, in which we never see a volleyed point play out without several cuts, seems to turn not on athleticism or grit but on which player will be most motivated by his pained flashbacks. (Alan Scherstuhl)

THE ENDLESS Shout-out to editor Michael Felker — who collaborated in the cutting room with multihyphenate co-helmer/co-editor duo Justin Benson and Aaron Moorhead — for literally setting the unnerving pace of creepy supernatural drama *The Endless*. The atmospheric Lovecraft-inspired horror film follows two brothers who reluctantly rejoin religious cult Camp Arcadia after years of unsuccessful social deprogramming. Felker and his collaborators give viewers a window

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THESE IMPROBABLE BEASTS (AND THE ROCK) DESERVE A WILDER FILM THAN *RAMPAGE*

There are ludicrous constructions, say a 30-foot wolf crossbred with spider, bat and bug DNA. And then there's *Rampage*'s Dwayne "the Rock" Johnson as a misanthropic Special Forces soldier-turned-primatologist. Years ago in Rwanda, Davis (Johnson) murdered poachers who were terrorizing a baby albino gorilla with dreamy Zac Efron eyes. Today, Davis and the full-grown ape, George (performed in motion capture by Jason Liles), trade solemn fist bumps and sign-language dirty jokes.

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Claire Wyden (Malin Akerman, bedimmed by a brunette dye job) and her chin-dimpled, doltish brother Brett (the terrifically funny Jake Lacy), who had nearly cured cancer with a gene-altering concoction named CRISPR when Claire realized she'd make more money selling giant killer rats. *Rampage* the movie is so oblivious to what made the game fun that Claire could have missed the connection.

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RAMPAGE | Directed by Brad Peyton | Written by Ryan Engle, Carlton Cuse, Ryan J. Condal and Adam Sztzykiel | Warner Bros. Pictures | Citywide

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into the surreal post-Arcadia lives of skeptical provider Justin (Benson, who also co-wrote) and his stubborn, naive younger sibling Aaron (co-director/cinematographer/editor Aaron Moorhead) just by speeding up almost every preliminary scene that's set outside of the camp's desert compound. The rat-a-tat tempo of *The Endless*' opening sharply contrasts with the slower clip of any scene where Aaron and Justin are heedlessly enjoying Arcadia's fine fishing, karaoke and hiking-related amenities. Viewers only really notice that time seems to be moving at a disjointed rate whenever Felker and his collaborators abruptly conclude a scene right before Justin and Aaron can work up the nerve to analyze the giant padlocks, mysterious videotapes and seemingly ageless residents that give the cult its eerie character. The film's fast-slow-fast pacing not only gives psychological weight to Benson's unabashedly pulpy scenario but also keeps viewers on their toes. A smash-cut conclusion adds a gutting question mark to the scene where Justin begs Aaron to consider why, during an abortive round of target practice, all of his gun's bullets seem to flatten in midair against an invisible barrier. And a slow, uninterrupted zoom-in on a chalkboard covered with mathematical symbols makes an ordinary physics equation look as alien as Egyptian hieroglyphics. (Simon Abrams)

FLOCK OF FOUR *Flock of Four* is a warm if ultimately slight portrait of a group of jazz-aficionado friends on a single late-'50s California night. Gregory Caruso's film started life as a short, and you can tell. The expanded *Flock of Four* still has about a short's worth of characterization: The four young men at its center are more or less interchangeable white guys, without many distinguishing qualities outside of their love of jazz. Caruso does push into racial dynamics, as the protagonists go to a jazz club and are put on the spot by a black musician, and a climactic scene between Joey (Braeden Lemasters), the friends' de facto leader, and Pope Dixon (Reg E. Cathey), the musical hero he's been trying to see all night, creates some compelling tension. Cathey, who died

earlier this year, brings a gravelly voiced, mysterious gravitas to the role. He's more interesting to watch than his young admirer, and the filmmakers seem to know it. Ava Moore (Coco Jones), a young jazz singer, is the one woman onscreen who has a trace of an inner life — she sings passionately and has far more to say than the other female characters. Jazz clubs, with their mood lighting and expressive sounds, are inherently cinematic settings, and *Flock of Four* presents its world in dark tones suffused with a soft glow. It's atmospheric, and all the music is lovely, but unfortunately nostalgia can only do so much of the heavy lifting. (Abbey Bender)

KRYSTAL As a filmmaker, William H. Macy has been on a comedy kick lately. Last year, he had Kate Upton and Alexandra Daddario play friends fighting over the same dude in *The Layover*. Now, he goes into quirky overdrive with *Krystal*. Rosario Dawson plays the title character, a recovering addict with a sex-worker past trying to stay clean in a picturesque town in the South. Her life gets more convoluted when she makes the heart of a lovestruck 18-year-old guy (Nick Robinson) beat double time. (That's not a figure of speech — the kid literally has a condition where his heart irregularly races whenever he gets scared or excited.) *Krystal* is middle-aged damaged goods, with a surly, disabled son (Jacob Latimore) and a crazed ex (rapper Tip "T.I." Harris) determined to get her back, but the dude is still understandably smitten — after all, it is Rosario Dawson, for Chrissakes! Although *Krystal* has such reliable actors as Kathy Bates, William Fichtner, Felicity Huffman and Macy himself slapping on their best stereotypical Southern accents, nearly everything these characters do goes beyond common sense. Working from a logic-be-damned script by filmmaker-novelist Will Aldis, Macy attempts to make a coming-of-age story that captures a teen's first love in all its crazy, complicated splendor. But what this tiresome movie actually does is create a painfully kooky, mad world where the only good thing about it is that Rosario Dawson can still turn men into idiots with her presence. (Craig D. Lindsey)

SGT. STUBBY: AN AMERICAN HERO Since it's made for kids, you'll probably want to know at the outset whether your own kids might be traumatized by a dog death in *Sgt. Stubby: An American Hero*. The best answer is that director Richard Lanni's animated film is an education-focused and age-appropriate true story of the official mascot of the 102nd infantry regiment, who participated in 17 battles on the Western Front during World War I, returning home as a hero. However, at no point during the 85-minute runtime are any characters struck by the realization that dogs should be kept as far as possible from war zones. Absolutely no offense is intended toward the brave bomb sniffers deployed overseas — they are good dogs and also good soldiers who deserve to be thanked for their service. But come on. It's like putting a baby on the edge of a cliff. Stubby charges through shell bombardments; he snatches away live grenades to save his human buddies. When Stubby warns his company of an impending nerve gas attack by running through a battlefield into the trenches and tugging their gas masks, it's impossible to forget that Stubby can't wear one. The script is only lightly didactic and well-paced, and it nods toward the adults in the audience mainly by not insulting their intelligence — except for one tiny moment when the otherwise non-anthropomorphized Stubby sees a superior officer, comes to attention and salutes with his little paw. (Chris Packham)

SUBMERGENCE Of course, you might want to see the disappointing romantic drama *Submergence*. It's directed by Wim Wenders (*Wings of Desire*) and stars Alicia Vikander (*Tomb Raider*) and James McAvoy (*Split*). You may even find yourself drawn in by the first half of Wenders' and screenwriter Eric Dignam's sensuous adaptation of J.M. Ledgard's sprawling novel. The story follows idealistic Scottish spy James (McAvoy) as he, now kidnapped by Somali jihadi fighters, recalls his whirlwind romance with shy biomathematician Danielle (Vikander). Initially, Wenders finds in this flashback-intensive scenario many opportunities to accent the enchanting sounds and textures of James and Danielle's honeymoon-period romance, like the muffled clinking of their wine glasses or the soft creaking of their hotel's hardwood floors. But you'll have nobody to blame but yourself — or the filmmakers — if you keep watching after the 60-minute mark. At that point, McAvoy vaguely — but angrily! — lectures everybody, including Danielle during midflashing flashbacks, about the "educational" imperative underlying their respective professions. We can only guess what — or who — James is referring to when he instructs Danielle that "their world's only about power. It's only secondly about education." And you may just want to claw your eyes out whenever Danielle, during post-flashback scenes set at the same time as James' present-day Somali misadventures, validates his condescending attitude by pining for him, especially when she half-cries/half-yells before launching herself at a gymnasium punching bag. Like Vikander, you deserve better than *Submergence*. (Simon Abrams)

NOIR CITY TURNS 20

FOCUS IS ON MOVIES SET IN AND AROUND L.A.

BY NATHANIEL BELL

Los Angeles and film noir go together like a dame and a gat. Perhaps that's why Noir City — L.A.'s longest-running festival of classic crime cinema — has endured for so long. Now in its 20th year, the fest will shine a bright spotlight on the town that inspired it with 10 consecutive nights of double features — plus a special triple — set in and around the City of Angels.

This unabashed celebration of noir — a term coined by French critics to describe a film style derived from hardboiled American fiction and characterized by low-key lighting, doomed protagonists and fateful narratives in urban settings — is the fruit of a cinematic triumvirate: the Film Noir Foundation, a nonprofit founded by author-programmer-historian Eddie Muller; biographer-programmer-historian Alan K. Rode; and the American Cinematheque, whose Egyptian Theatre hosts the annual event.

The fest's history stretches back to 1999, when Muller, aka the "Czar of Noir," had just completed his magisterial survey of the genre, *Dark City*. Dennis Bartok, then lead programmer — now general manager — at the Cinematheque, invited Muller to design a festival based on that tome. Among the titles that graced the screen of the Egyptian that first year were such B-movie treasures as *Detour*, *The Narrow Margin* and *99 River Street*.

The subtitle of Muller's book, *The Lost World of Film Noir*, refers not only to the alienated domain of its loner protagonists but to the sobering fact that many of these films have vanished down the memory hole of history. Where did all of these pictures — some of them outright masterpieces — disappear to?

That's when the seed for a nonprofit was planted. Rode, then a San Diego journalist, met Muller at the Egyptian and soon came aboard as a collaborator. A second festival was established at San Francisco's Castro Theatre. The Film Noir Foundation was formed in 2005, using earnings from San Francisco to locate and restore classic films.

One of the significant accomplishments of the Film Noir Foundation is that many of the entities that hold the rights to these classic films have come to view the organization as a trusted collaborator in film preservation.

Muller and Rode will introduce many titles at this year's series,

appropriately themed after what many consider to be the noir capital of the world, Los Angeles. Asked about the city's enduring appeal, Muller says, "It's where dreams go to die. Los Angeles is supposed to be a paradise. But clearly, the lesson of film noir is that people carry their own destruction with them. If you arrive in paradise, you're going to destroy it. In the movies, you see the underside of paradise."

Certainly, titles like *The Blue Dahlia* and *Kiss Me Deadly* bespeak the grim poetry of a town whose identity is always in flux, and whose nervous energy seems inscribed in the mise-en-scène.

Other highlights of the series include *He Walked by Night*, a tense police procedural based on the true story of Erwin "Machine Gun" Walker; Joseph Losey's sublimely pessimistic *The Prowler*; and the exceedingly rare *The Scarlet Hour*, a late-career Michael Curtiz picture touted by Rode as "one of the least seen film noirs of the 1950s."

The centerpiece of the series is the scheduled appearance of hard-boiled suspense legend James Ellroy on April 14 to be honored by the



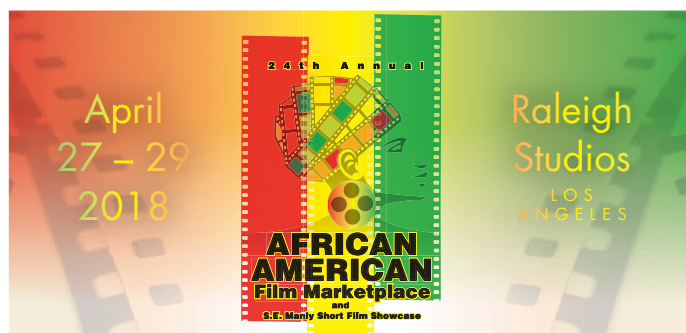
COURTESY UNIVERSAL

Film Noir Foundation with a "Modern Noir Master" award following a screening of *L.A. Confidential*.

The event draws a pleasingly wide range of audience members: old-timers who remember these films from childhood, for nostalgia's sake, but also younger crowds hungry for the style, drama and outright sexiness of these movies, which locate noir within a certain taxonomy of cool that makes them so resonant decades later. And, in this digitized age of instant streaming and stay-at-home binge watching, the archaic ritual of sitting in the dark with an eager crowd still holds tremendous appeal.

"I will always believe," Muller says, "that a pristine 35mm print of a film will draw a crowd. That's what this fest is about. It's been a celebration. People want to celebrate not only the films themselves but the filmgoing experience."

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SAT. APRIL 14TH



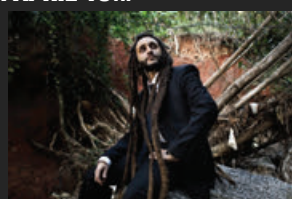
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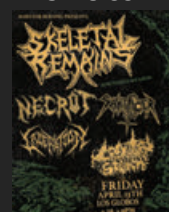
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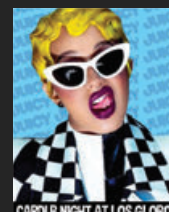
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PHOTO BY BRANDON ARTIS

| Music //

IN HIS TRAP

TroyBoi prepares to deliver intense performance at Coachella

BY SHIRLEY JU

If you're a DJ and you land a residency at Drai's in Las Vegas, you're clearly doing something right. While fans can catch TroyBoi as he takes over Saturday nights at Vegas' best rooftop pool party, he has something even better in store: Coachella.

Every year, a handful of artists are chosen to perform at the most coveted festival in the United States. This year, TroyBoi will be making his debut, and he's not taking a single moment for granted.

Hailing from Southeast London, TroyBoi is a multifaceted DJ/producer who continues to showcase his versatility by breaking down barriers in music genres, creating a unique, one-of-a-kind sound that music lovers can't help but gravitate toward.

With TroyBoi in town for just two days, we meet at Tatsu Ramen in West Hollywood, his favorite spot in Los Angeles. The next thing you know, we run into stand-up comedian Jo Koy, who was getting noodles with his son. They're huge fans of each other's work, and it turns out they had just been DM'ing on Instagram. What were the chances?

Still in shock at the unlikely situation, TroyBoi begins to tell his story.

"I started making music as a hobby," he says. "It was a passion, really, since I was about 13 years old. My music tends to be quite eclectic. It has quite a unique style, which I've developed over the course of many years. It's just about fearless music, and that's what I try to make with all my

tracks."

Loyal to his ethnicity — Indian, Chinese, Portuguese and Nigerian — and hometown in the U.K., TroyBoi pulls inspirations from all directions as he fuses trap and hip-hop.

"I like to incorporate a lot of my ethnic backgrounds into my music and use a lot of textures from the countries where my parents are from," he says. "I like to combine world music with electronic, hip-hop and various other genres. And I think that what sets me apart is the unique kind of tones. It's just something new from London."

Growing up, Troy was heavily influenced by the likes of Timbaland, Pharrell and Dr. Dre. While the '90s and early 2000s may be his go-to era, it's his hometown of London that exposed him to genres outside of hip-hop.

"I used to listen to a lot of electronic — that strong, strong house, grime, [drum 'n' bass]," he says. "Growing up in London, being exposed to things like reggae, and just a lot of different music. I guess I absorbed all of that and just put into one big pot to create what is the sound that I make now."

Speaking of now, a failed attempt to list modern-day influences led right back to the greats, as he reveals a tattoo of Michael Jackson on his arm.

"Modern-day is quite hard to say," he says. "Modern artists are inspiring me daily, but I think I always get inspiration from people like Michael Jackson. Like, he's got records that're going to be impossible to break. Hence why I'm inked. I'll

always say that [Pharrell is] definitely the epitome of someone who's just like a cool-ass dude. He's got a good fashion sense. He's a dope producer. He's accomplished so much personally, and is part of N.E.R.D. and the Neptunes. He's definitely one of the top for me."

With an ear for good sounds, Troy managed to link up with one of music's most sought-after pop stars, Billie Eilish. The spelling of "Boi" in Eilish's "MyBoi" remix is a clever play on TroyBoi's name.

"I love her," he says. "She's only 16! For me, I like quirky, different, edgy things — people, anything. When I first kind of heard her and seen her image and everything, I was like, 'Who is she?' She's incredible. Her whole EP was crazy. Her team hit me up and was like, 'She likes your music, can we get a remix?' So I did that. And here we are now. I can't wait to do a lot more music with her. I'm looking forward to it."

In addition to this incredible remix, TroyBoi is still on a high from his debut project, *Left Is Right*, which he released independently.

"I self-released it, so I kind of wanted it to be more of an organic thing which is just for the fans," he says. "I didn't wanna go full-blown with a major label. ... It was almost like my little outlet, but the reception was incredible. ... It was a good chance for me to show my production diversity and just to give people a nice, good body of work, without any features or too many features."

Clocking in at 20 tracks, *Left Is Right* represents TroyBoi's own experiences

discovering his alternate route, with his heart set on the end goal no matter what obstacles lie ahead. He takes pride in his music being "left" of center while simultaneously feeling "right" in his mind.

"First of all, growing up in London, it's very difficult to do music," he says. "It's kind of going against all the odds, in the sense of me staying in my own lane. In the sense of music, a lot of people try to make ... the same music which is on the radio. And they feel can't express themselves because it doesn't fit into what's on the radio. I'm always like, 'Look, I believe in making my own sound — creating my own sound. And if people like it, they like it.' At the end of the day, how are you gonna be a leader and set your own trends if you're following someone else's footsteps? You have to be bold enough or try to be bold enough to wanna do that. I can always say that about people like Pharrell and Timbaland. They always jumped outside of the box. Whenever you heard one of their tracks, you just knew it was them because it was so different. And that's how I've always tried to make my approach."

And with festival season around the corner, TroyBoi could not be more thrilled.

"I'm absolutely buzzing for it!" he says. "I've always wanted to go to Coachella, and the fact that I was invited to play this year in this amount of time — that was just incredible to me. And I'm looking forward to bringing the house down."

As well as a hefty serving of *Left Is Right*, a press release reveals his set will be enhanced by aerialists, breakdancers and a live orchestra. TroyBoi remains elusive.

"I don't wanna give away anything," he says. "But all I will say is that since I've been given the spotlight, I'm definitely gonna make use of it, as I always do. Whatever I do, wherever I am, I always give out 110 percent in my performance. But now that I've been given something with such a nice stature, it's time for people to really know what TroyBoi's about."

"I know it's a big festival and I know there's a lot riding on it, but I stay calm," he adds. "I'm confident in what I'm doing. You just have to enjoy it, you know? And that's what I'm intending to do — show people a good time and enjoy myself. I'm not gonna think too deep about it."

With all his time and energy focused on perfecting his craft, TroyBoi made the conscious decision to move to the United States. Trying to decide between Miami and L.A., he went with the former because of the city's Latin culture and beaches.

"When I was 21, my first time in America was when I went to Miami," he says. "I went on the Music Conference, and that week for me, obviously, coming from London to America for the first time was incredible. So I think that always stuck with me. And I thought, 'Why not? Move to Miami, let's try it.'"

And then he remembers moments like running into Jo Koy at his favorite ramen spot in Los Angeles.

"I might move to L.A. next year," he says. "Maybe."

TroyBoi performs Friday, April 13 and April 20, at Coachella at the Indio Empire Polo Club.

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Music //
Picks //

fri

4/13

Winter

@ THE ECHO

"I want to be your typical teenager, your typical outcast," Samira Winter coos sweetly on "High School," from her new album, *Ethereality*. Her romantic entreaties ride along waves of sugary pop-punk guitar that wrap around her guileless vocals like cotton candy. Of course, Winter is not a typical teenager, and her instinctive pop charm should make her most likely to succeed in life instead of end up as an outcast. "Zoey" is another candied confection, but it's more of a dream-pop ode shrouded in layers of shoegazer haziness that are lit up by Winter's yearning singing. She was raised in Curitiba, Brazil, before relocating to Boston to attend college, but she's been based in L.A. for the past five years, releasing similarly gentle and endearing singles as well as the 2015 full-length record *Supreme Blue Dream*.

—Falling James

Dokken

@ WHISKY A GO GO

Dokken might have provided the hit title track for the '80s slasher classic *A Nightmare on Elm Street 3: Dream Warriors*, but it's a Jason Voorhees hockey mask that adorns the poster for this Sunset Strip show, as the band is performing on Friday the 13th. Unlucky for some, but not for fans of classic Los Angeles sleaze rock. The classic lineup featuring Don Dokken and guitarist George Lynch has been doing the occasional show together of late, and they even have out a live album recorded in Japan. A full reunion hasn't surfaced yet, which is a bit of a shame, although the current Dokken lineup knows how to put on a killer show.

—Brett Callwood

sat

4/14

Beat Junkies

@ INSTITUTE OF SOUND

Regardless of where your music background stems from, you've probably heard of the Beat Junkies. They've been elevating the art of DJing since the '90s and are now instructors, and the name of this event — Beat Junkie Institute of Sound — speaks for itself. It's a creative space for learning the fundamentals of DJing and the foundation of its culture, whether you're new to the art form or have been a turntablist all your life. Located in Glendale, you can find a range of courses that emphasize DJing the correct way; there are no CDJs or controllers set up in this facility — only turntables, and all of the equipment is provided. On April 14, the crew celebrates the Beat Junkie Institute of Sound's one-year anniversary, a monumental event with special performances by the Visionaries, DJ Nu-Mark,

Winter: See Friday.

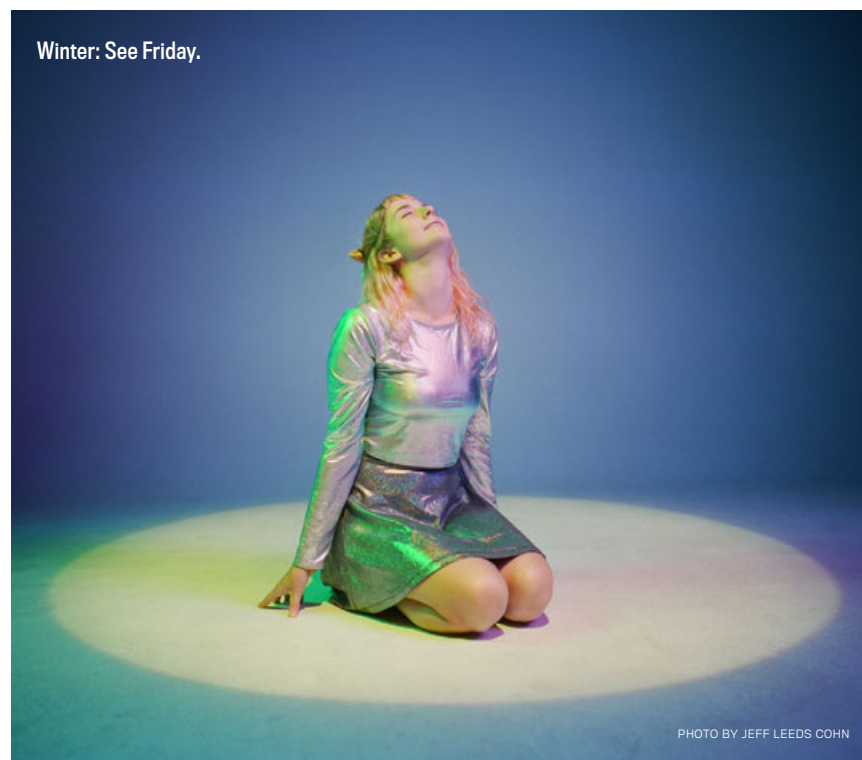


PHOTO BY JEFF LEEDS COHN

Defari, Exile, Rakaa Iriscience, Supernatural, Beat Junkies and more.

—Audrey E. McDaniel

The Freeks

@ THE HI HAT

Ruben Romano has been howling into the maelstrom with various versions of his hard-rocking band The Freeks since 2007. Early on, the former drummer of Nebula and Fu Manchu collaborated with such far-flung allies as Bernie Worrell, Jack Endino and Kyuss' Scott Reeder, but more recently he's solidified the group with a lineup of L.A. all-stars that includes keyboardist Esteban Chavez, guitarist Jonathan Hall (Backbiter), drummer Bob Lee (Claw Hammer, Backbiter) and new bassist Ray Piller (Biblical Proof of UFOs). With backing from such heavy friends, Romano has been able to segue freely from grunge and stoner rock into punk-fueled psychedelic metal on the 2016 album *Shattered* and their soon-to-be-released fourth record, *Crazy World*. Tonight's bill comes fully loaded with sets from The Schizophonics, Mike Watt & the Missingmen and High Priestess.

—Falling James

Luicidal

@ KNIGHTS OF COLUMBUS HALL,
CANOGA PARK

Fans of Venice hardcore vets Suicidal Tendencies will spend hours debating which is the greatest album and, naturally, the strongest lineup that the band ever had. Many maintain that by the time current Metallica bassist Rob Trujillo joined the band, Suicidal had moved a little too far over to the "metal" side of the crossover spectrum. For that reason, a band featuring original bassist Louiche Mayorga that performs music from the first three Suicidal albums — *Suicidal Tendencies*, *Join the Army* and *How Will I Laugh Tomorrow When I Can't Even Smile Today* — is very welcome to many

longtime fans. The band is called Luicidal (see what they did there?), and they're performing at this Punk Rock Swap Meet charity show with Shattered Faith, Love Canal, Spider, Hymen Blasters and Total Massacre.

—Brett Callwood

sun

4/15

The Murder City Devils

@ TERAGRAM BALLROOM

Twenty-two years might seem long enough for time to wear away even the toughest rock — and yet The Murder City Devils have retained their shape as a hard-rockin', well-liquored exemplar of garage rock that is in fact a portrait of the garage in its totality. In the corner sway the cobwebs; on the floor, the grime of countless vehicles worked on, dismantled and sometimes wrecked. Occasionally — as seen with their breaks from music — the floor must be swept clean. In time, that base becomes even dirtier, even rougher, paradoxically repelling both munge and dinge on its way to becoming as primal as beasts lurking at the back of a cave. Also: Big Business, bringing the gloom of the Pacific Northwest and laying down metal riffs twice as loud as thunder with only a fraction of the electrocution risk.

—David Cotner

mon

4/16

Haunted Summer

@ RESIDENT

"Come, won't you find me in my little hideaway?" Bridgette Moody urges, luring listeners into "The Woods," a pastoral reverie from Haunted Summer's 2017 album, *Spirit Guides*. She and her guitarist-husband, John Seasons, have been craft-

ing delicately enchanting songs together since 2012. Their 2013 EP, *Something in the Water*, demonstrated the duo's ability to create enchanting soundscapes, but they reveal the full breadth of their emotional and musical range on *Spirit Guides*. Seasons' gentle acoustic guitar evokes nostalgic folk rock, but his washes of synthesizer and psychedelic touches, such as hints of backward guitar, take Haunted Summers' nature-centered odes "Golden" and "The Woods" straight into outer space. Through it all, Moody's airy vocals descend lightly and gracefully over Seasons' passages before building intensity in the echoing canyons of the epic title track. —Falling James

tue 4/17

Brockhampton

@ THE NOVO

Move over Backstreet Boys, there's a new boy band in town. Far from your traditional pop group, Brockhampton are a hip-hop collective led by Kevin Abstract, hailing from San Marcos, Texas. Formed in 2015 and now based in Cali, they've gained major traction since being discovered in an online forum titled KanyeToThe. In 2016, they released their first mixtape *All-American Trash*, which fitting to the name touches on real-life struggles and the reality of political state. On the heels of the successful release of their second album, *Saturation II*, which dropped in August of last year, it seems a new deal with RCA Records is on the horizon, and it's rumored to be worth more than \$15 million. Fans can look forward to a new project called *Poppy* as early as this summer. —Shirley Ju

First Aid Kit

@ THE OBSERVATORY

In the past, First Aid Kit have drawn attention for imbuings songs by Fleet Foxes, Buffy Sainte-Marie, Rezso Seress, R.E.M. and Bob Dylan with their own distinctively rich and melancholic-tinged harmonies, but their new album, *Ruins*, is a collection of original tunes. Swedish sisters Klara and Johanna Söderberg give such ballads as "Fireworks" a majestic grandeur that masks heartbreak and loneliness with pure vocal power. Other tracks range from the countrified yearning of "Postcard" and "It's a Shame" to the acoustic folk-pop intimacy of "To Live a Life" and the homespun title track. They briefly raise their voices "so loud and so discreet" on "Hem of Her Dress," but it's only a brief hint of rage among all the other beautifully contemplative settings. —Falling James

wed 4/18

John Cooper Clarke

@ THE HOTEL CAFÉ

Reading poetry onstage in front of impatient punk rockers on late-'70s bills in England with Joy Division, The Fall and the Sex Pistols, John Cooper

Clarke learned early on how to keep an audience's attention not with sound and fury but with the cutting precision of his words. There's always been a musical element to his urgently rhythmic cadences, and the good doctor (he was awarded an honorary doctorate of arts by the University of Salford in 2013) has collaborated with The Stranglers' Hugh Cornwell and has had his poems translated into songs with British supergroup The Invisible Girls, which included such luminaries as Pete Shelley, Bill Nelson and Martin Hannett. Apart from a last-second, barely advertised hit-and-run appearances at La Cita and the Echoplex in 2014, Clarke has never performed a full set in L.A. —Falling James

thu 4/19

Moon Boots

@ EL REY THEATRE

Hot on the heels of his recent *Power* EP, and in between DJ sets in the Yuma Tent at Coachella, Moon Boots debuts his long-awaited full live show. A classically trained and accomplished piano player, lucky fans who have experienced Moon Boots' DJ sets in the last year or so were sometimes treated to an enhanced presentation that includes him playing synthesizers alongside his track selection. For the live show, which focuses heavily on material from his multigenre 2017 artist album, *First Landing*, the keyboard-wielding Moon Boots is joined by a drummer-percussionist, a guitarist-bassist and four vocalists, all of whom are featured on the original material. Moon Boots' inherent musicianship, coupled with his practiced production skills, blends into an organic combination that surpasses his very popular house-based, dance-floor appeal and takes it to the next level. —Lily Moayeri

Cradle of Filth

@ BELASCO THEATER

Amidst a constant blizzard of (quite deliberate) controversy over its image and marketing, and lineup convulsions that make the Trump administration look like stability incarnate, England's Cradle of Filth have found time for 12 albums of increasingly hard-to-define, often ultra-ambitious extreme metal. Last year's *Cryptoriana* — *The Seductiveness of Decay* encompasses so much CoF in a single collection, with soaring symphonic aspirations elevating its irritated-insect guitar riffs, nail-gun kick drums, ethereal female vocals and the eccentrically diverse proclamations of frontman (and sole constant) Dani Filth. On *Cryptoriana*, Filth straddles horror movie-esque spoken passages; his default phlegm-throated yap; borderline (possessed) baby talk; and moments that, quite frankly, recall a gargoyle stepping on Lego. But everything — everything — is theatrically excessive, and it's this reliably over-the-top attitude that has kept Cradle at the forefront of its loosely defined genre for more than 20 years. —Paul Rogers

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29: NANA MOUSKOURI: FOREVER YOUNG TOUR
MAY 19: BLOOD SWEAT & TEARS
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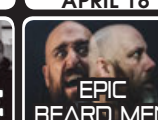
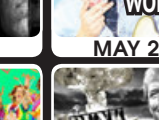
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AMOEBa MUSIC: 6400 Sunset Blvd., L.A. DJ Jason Douglas, Fri., April 13, 8 p.m., free.

BEAT JUNKIE INSTITUTE OF SOUND: 5130 San Fernando Rd., Glendale. The Beat Junkies, Visionaries, DJ Nu-Mark, Rakaa Iriscience, Defari, Supernatural, Sat., April 14, 2:30 p.m., \$10. See Music Pick.

CAFE NELA: 1906 Cypress Ave., L.A. Non-Blips, 2-Bit Whore, The Swords of Fatima, Slim Zwerling & the Yums, Fri., April 13, 8:30 p.m., \$5.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Uriah Heep, Fri., April 13, 9 p.m.

THE ECHO: 1822 W. Sunset Blvd., L.A. Winter, Vinyl Williams, Sabrina Is Not in This Chat, Fri., April 13, 8:30 p.m., \$12 (see Music Pick). Psychotica, Patriarchy, Sat., April 14, 5:30 p.m., \$15. Elijah Ocean, Desure, Davey & the Midnights, Angel City Bluegrass Boys, Sun., April 15, 3 p.m., free & \$5; Dale Watson, Celine Lee, Sun., April 15, 8 p.m., \$17. Ramonda Hammer, Facial, Magic Bronson, Slugs, Easyfriend, Mon., April 16, 8 p.m., free. Rolling Blackouts Coastal Fever, Jess Cornelius, Golden Daze, Tue., April 17, 8:30 p.m., \$15. Boogarins, B Boys, Señor Kino, Wed., April 18, 8:30 p.m., \$18. Los Kung Fu Monkeys, South Central Skankers, Thu., April 19, 8:30 p.m., \$16.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Soft Kill, Tearful Moon, Bloody Knives, Otzi, We Are Parasols, Sun., April 15, 7 p.m., \$15. Hell Fire, Haunt, Mon., April 16, 8 p.m., \$5 & \$10. Yaeji, Chris Hound, Pax, Ahwlee, Tue., April 17, 8 p.m., \$20. Big K.R.I.T., CyHi da Prynce, Childish Major, Thu., April 19, 8:30 p.m., \$30-\$125.

THE GLASS HOUSE: 200 W. Second St., Pomona. The Bronx, Death by Stereo, No Parents, B Boys, Mon., April 16, 8 p.m., \$20. Jessie Ware, Tue., April 17, 8 p.m., \$30. MØ, Wed., April 18, 8 p.m., \$25. Petit Biscuit, Wingtip, Thu., April 19, 8 p.m., \$30.

THE HI HAT: 5043 York Blvd., Highland Park. The Freeks, Fri., April 13, 8 p.m., \$10. See Music Pick.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., L.A. John Cooper Clarke, Tom Rhodes, Wed., April 18, 7 p.m., \$20. See Music Pick.

KNIGHTS OF COLUMBUS HALL: 21433 Strathern St.,

Canoga Park. Punk Rock Swap Meet, with Luicidal, Shattered Faith, Love Canal, Spider, Total Massacre, Sat., April 14, 4-10 p.m., \$10. See Music Pick.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Very Be Careful, SheKhan, Chulita Vinyl Club, Fri., April 13, 9 p.m., \$15; Skeletal Remains, Necrot, Laceration, Sakrifice, Crematory Stench, Fri., April 13, 9 p.m., \$10. Los Malditos, Sat., April 14, 9:30 p.m., \$10. Matamoska, The Big News, Ghetto on Phyre, La Muerte, Velvateen, Lovesteady, Major League Skankers, Sun., April 15, 7 p.m., \$7. Devin the Dude, Thu., April 19, 8:30 p.m.

THE MINT: 6010 W. Pico Blvd., L.A. The Old Ways, Gearheart, The Color Up, All Signs Point To, Fri., April 13, 8 p.m., \$12. Mint Trip, El Sonido Callejero, Kings Prophet, FireMelon, Record Year, Sat., April 14, 8 p.m., \$12. Ally McCoy, Jayme Claire, Orion & the Stars, Ms. Maura & the Mistfers, Sun., April 15, 6:30 p.m., \$15. Hunnypot, every other Monday, 7 p.m., free; DJ Stephen Perkins, Thrift, Blue Midnight, Voodoo Kills, Mon., April 16, 7 p.m., free. In the Wilderness, Liis, Dani Vargas, Tue., April 17, 7:45 p.m., \$8. Trulio Disgracias, Wed., April 18, 8 p.m., \$12 & \$17. Meghan Linsey, Bulat, Louis York, Wino Strut, Thu., April 19.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneeratown Rd., Pioneeratown. Maren Morris, Tenille Townes, Fri., April 13, 8 p.m., \$25. Zachariah & the Los Riders, Chris Laterzo & Buffalo Robe, preceded (at 5 p.m.) by The Shadow Mountain Band, Sat., April 14, 8 p.m., free. The Drums, Always, Fazerdaze, Mon., April 16, 7 p.m., \$35. Angel Olsen, Priests, Wed., April 18, 7 p.m., \$30. Jungle, Thu., April 19.

RESIDENT: 428 S. Hewitt St., L.A. Haunted Summer, Mooncult, Strange Phases, Mon., April 16, 8 p.m., \$7. See Music Pick.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Mickey Avalon, Dirt Nasty, Fri., April 13, 9 p.m., \$25 - \$75. Legend of the Seagullmen, Sat., April 14, 9 p.m., \$29.50. Japanese Breakfast, Snail Mail, And And And, Tue., April 17, 8 p.m., \$20. Jessie Ware, Wed., April 18, 8 p.m. Aurora, Shey Baba, Thu., April 19.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. The Soft Moon, Fri., April 13. Murder City Devils, Big Business, Sun., April 15, 8 p.m. (see Music Pick).

THE TROUBADOUR: 9081 Santa Monica Blvd., West

Hollywood. Work in Progress, with Gaten Matarazzo., Fri., April 13, 3:30 & 8 p.m., \$25-\$125. Satellite Citi, Pistol Beauty, Derek Day, The Clumsy, The Savage Detectives, Sat., April 14, 7:30 p.m., \$18. Janine, Tue., April 17, 8 p.m., \$15. PJ Morton, Brik.liam, Wed., April 18, 8 p.m., \$25. CalArts Soundstream, with Zoe Nicole, Renner, Tinywave, Ruuth, Dark Pulse and others, Thu., April 19, 7:30 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Alt, Fri., April 13, 10 p.m., \$5. Alborosie, Ky-Enie, Red Store Burns, Thu., April 19, 8:30 p.m., \$18.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Queen of Kings, Eixo, The Ricky Fitts, The Bad Applez, Twenty Dollar Prophets, Fri., April 13, 7:30 p.m. Wacken Metal Battle, Sat., April 14, 8 p.m. Peelander-Z, Big Mother Gig, Mon., April 16, 6 p.m. The Last Internationale, Double Cobra, The DTease, Jason Achilles, Tue., April 17, 8 p.m. Matamoska, La Infinita, The Steadians, Wed., April 18, 8 p.m. Sick Mystic, Handsome Karnivore, Liz Gherna, Tara Louise, Thu., April 19, 7:30 p.m.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Dokken, Fri., April 13, 6:30 p.m. (see Music Pick). Tom Keifer, Sat., April 14, 8 p.m. Twiztid, Blaze Ya Dead Homie, Gorilla Voltage, Thu., April 19, 8 p.m.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. The Allan Holdsworth Memorial Concert, with The Allan Holdsworth Band, Alex Sill, Benjamin Shepherd and others, Sat., April 14, 5 p.m., \$30; The Scott Henderson Trio, Sat., April 14, 8 p.m., \$30. The Shagwells, Sun., April 15, 4 p.m., \$20.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Hands On'semble, Fri., April 13, 9 p.m., \$15. Tamir Hendelman, Sat., April 14, 9 p.m., \$20. L.A. Mambo All-Star Orchestra, Candi Sosa, Sun., April 15, 9 p.m., \$15. Henry Solomon's Friend Ship, Mon., April 16, 9 p.m., \$15. Mast: Thelonious Sphere Monk, Tue., April 17, 8 p.m., \$10. Richard Sears, Wed., April 18, 9 p.m., \$15. Ryan Keberle's Catharsis, Thu., April 19, 9 p.m., \$15.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Dan Kaneyuki Quintet, Sat., April 14, 11 a.m.-2:30 p.m., free. The Dave Slonaker Big Band, Sun., April 15, 11 a.m.-3 p.m., \$10. The Charles Owens Quintet, Wed., April 18, 6-9 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Reverend Shawn Amos, Fri., April 13, 6:30 & 9 p.m., \$20. Bill Cantos, Sat., April 14, 6:30 & 9 p.m., \$20. The Jason Lee Bruns Collective, Sun., April 15, 7:30 p.m., \$20. Jamie Shew, Tue., April 17, 7:30 p.m., free. Carly Robyn Green, Wed., April 18.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Danny Janklow, Fri., April 13, 7:30 p.m., \$20 & up. The First Annual Trump Family Special, Sat., April 14, 6:30 & 9 p.m., \$30 & up. The Idiomatiques, Sun., April 15, 7:30 p.m., \$25. Perry Ojeda, Mon., April 16, 7 p.m. JD Hall, Thu., April 19.

THE WORLD STAGE: 4321 Degan Blvd., L.A. The Theo Saunders Quartet, Fri., April 13, 9 p.m., \$20. Black Nile, with Aaron Shaw, Sat., April 14.

—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Oui'3, Tue., April 17, 9 p.m. Michael T. Xplosion, Danny Sandok, Scott Christopher & Talon, Wed., April 18, 9 p.m. Regal Peaches, Wormstew, The Walker Brigade, Thu., April 19.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Honey Whiskey Trio, Fri., April 13, 8 p.m., \$20. The Miskey Mountain Boys, Sat., April 14, 7 p.m., \$20. John York, Sun., April 15, 7 p.m., \$20. Anna-Marika Garsed, Gary Stockdale, The Roswell Sisters, Karen Rontowski, Thu., April 19.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Roundup, April 13-14, 9 p.m. Rob Staley, Sun., April 15, 6 p.m. Chad Watson, Mon., April 16.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Wynchester, Fri., April 13, 9 p.m. Carnival of Soul, Dime Box Band, Sunday Morning Sinners, Sat., April 14, 9 p.m., free. The Messaround, with The Premiers, F-Word, The Mike Livingston Trio, Sun., April 15, 6 p.m., free. John Reynolds, Mon., April 16, 9 p.m. Jimmy Vivino & the Blue Soul Rockers, Wed., April 18, 9 p.m. The Jazz Holiday Band, Thu., April 19, noon; Mark Pender, Thu., April 19, 9 p.m.

—Falling James

FRIDAY, APRIL 13

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With The Weeknd, SZA, Kygo, Jamiroquai, St. Vincent, The War on Drugs, Vince Staples, Soulwax, Jean-Michel Jarre, Kali Uchis, Daniel Caesar, Deorro, L.A. Azules, Maceo Plex, The Neighbourhood, Alison Wonderland, Kelela, Bleachers, Belly, Perfume Genius, Moses Sumney, Moon Boots, The Regrettes, Helado Negro, The Marias and others, 12 p.m., \$504. Empire Polo Club, 81-800 Avenue 51, Indio.

GO JONATHAN DAVIS: With Palisades, 6:30 p.m., \$35. The Belasco Theater, 1050 S. Hill St., L.A.

RED STORE BUMS: With Matamoska, Cafe Con Tequila, Mafia Rusa, Los P2s, Los Arambula., 7:30 p.m., \$15. The Regent Theater, 448 S. Main St., L.A.

SATURDAY, APRIL 14

ANDY SUMMERS: 9 p.m. The Regent Theater.

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Beyoncé, Haim, Tyler the Creator, David Byrne, Alt-J, Post Malone, Fleet Foxes, Chromeo, Chic & Nile Rodgers, Børns, Angel Olsen, Jungle, MØ, Tasha Sultana, Marian Hill, Brockhampton, First Aid Kit, Always, X Japan, Benjamin Booker, Oh Sees, The Bronx, Cherry Glazerr, Kittens and others, 12 p.m., \$504. Empire Polo Club, 81-800 Avenue 51, Indio.

GLORIA TREVI, ALEJANDRA GUZMÁN: 8 p.m., \$39.95-\$250. Hollywood Bowl, 2301 N. Highland Ave., L.A.

SUNDAY, APRIL 15

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Eminem, Odesza, Portugal the Man, Migos, A Perfect Circle, Cardi B, Miguel, King Krule, Illenium, Kamasi Washington, French Montana, LANY, The Drums, Jessie Ware, San Holo, FIDLAR, Hayley Kiyoko, Lion Babe, Giraffage, Japanese Breakfast, Magic Giant, Rolling Blackouts and others, 12 p.m., \$504. Empire Polo Club, 81-800 Avenue 51, Indio.

THE LIONEL LOUEKE TRIO: 7 p.m., \$25. Ann & Jerry Moss Theater, 3131 Olympic Blvd., Santa Monica.

MONDAY, APRIL 16

SIGRID: With Cyn, Dean Lewis, 8:30 p.m., \$18. El Rey Theatre, 5515 Wilshire Blvd., L.A.

TUESDAY, APRIL 17

GO ANGEL OLSEN: With Adrianne Lenker, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

GO BROCKHAMPTON: 9 p.m., \$34.50 & \$44.50. The Novo by Microsoft. See Music Pick.

BUSCABULLA: With The Marias, Bairoa., 7:30 p.m., \$25. The Regent Theater, 448 S. Main St., L.A.

GO FIRST AID KIT: With Jade Bird, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

JAZZ MARATHON: With Rickey Woodard, Carl Saunders, Joe Bagg, John B. Williams, Paul Kreibich and others, 7 p.m. The Sheraton Gateway Los Angeles Airport Hotel, 6101 W. Century Blvd., L.A.

KELELA: 9 p.m., \$29.50 & \$34.50. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

WEDNESDAY, APRIL 18

GO CÉCILE MCLORIN SALVANT: 8 p.m., \$28-\$65. The Soraya, 18111 Nordhoff St., Northridge.

DJANGO DJANGO, TANK & THE BANGAS: With The Seshen, 8 p.m. The Fonda Theatre.

GUM: With Jay Watson. Hollywood Forever Cemetery.

JORJA SMITH, TOM MISCH: With Ama Lou, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.

THURSDAY, APRIL 19

GLACK: 8 p.m., \$34 & up. The Novo by Microsoft.

BERHANA: With Rayana Jay, Linafornia, 6:30 p.m., free. Museum of Contemporary Art, 250 S. Grand Ave., L.A.

GO CÉCILE MCLORIN SALVANT: The Soraya.

GO CRADLE OF FILTH: With Jinjer, Uncured, 6:30 p.m., \$32. The Belasco Theater See Music Pick.

GO DEL THE FUNKY HOMOSAPIOEN: With Ras Kass, Bishop Lamont, 8 p.m. The Regent Theater.

GO MOON BOOTS: With Jason Bentley, B Starr, 9 p.m., \$22.50. El Rey Theatre, L.A. See Music Pick.

SOULWAX: With Rory Phillips, 9 p.m. The Fonda Theatre.

—Falling James

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DIMITRY OLEVSKY: The violinist rides along through Daniel Schnyder's *The Four Winds* and Astor Piazzolla's *Tango Etudes* for Solo Violin, Wed., April 18, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A.

GO DON GIOVANNI: Ryan Murray conducts the orchestra in Pacific Opera Project's gangster-style remake of the W.A. Mozart opera, Fri., April 13 & 20, 8 p.m.; Sat., April 14 & 21, 7:30 p.m.; Sun., April 22, 2 p.m. The Vortex, 2341 E. Olympic Blvd. See GoLA.

GEORGE LEPAUW: The pianist covers Bach and Debussy, Thu., April 19, 11 a.m. The Broad Stage, 1310 11th St., Santa Monica.

GO L.A. PHIL NEW MUSIC GROUP: Gustavo Dudamel guides the band through Ted Hearn's *Law of Mosaics* and Frederic Rzewski's 1971 Attica elegy *Coming Together*, Tue., April 17, 8 p.m., \$20-\$59. Walt Disney Concert Hall, 111 S. Grand Ave. See GoLA.

GO L.A. PHILHARMONIC: Gustavo Dudamel conducts the world premiere of Esa-Pekka Salonen's *Pollux* followed by Edgard Varèse's *Amérique* and Dmitri Shostakovich's Fifth Symphony, Fri., April 13, 11 a.m.; April 14-15, 2 p.m., \$20-\$194. Bolstered by L.A. Master Chorale and vocalists Julianna Di Giacomo and John Holiday, conductor Gustavo Dudamel emplaces two epic choral works, Leonard Bernstein's *Chichester Psalms* and Beethoven's momentous Ninth Symphony, Thu.-Sat., April 19-21, 8 p.m.; Sun., April 22, 2 p.m., \$20-\$225. Disney Hall.

GO MONDAY EVENING CONCERTS: Artistic director Jonathan Hepfer leads Echo Ensemble through the "Labyrinths & Enigmas" of Salvatore Sciarrino's *Aspern Suite* and *Perduto in una città d'acqua* and Isabel Mundry's reinventions of pieces by Guillaume Dufay, Mon., April 16, 8 p.m., \$12 & \$27. Zipper Concert Hall, 200 S. Grand Ave., L.A.

—Falling James

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Notices

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Legal Notices

**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME**
Case No. BS173094
Superior Court of California
County of Los Angeles
located at: Central District
Central Courthouse 111
North Hill Street, Depart-
ment 44, Room 418, Los
Angeles, CA 90012.
Filed On April 05, 2018
in the matter of petitioner
PETER TSIBIZOV. It is
hereby

ordered that all persons in-
terested in the above-enti-
tled matter of change of
name appear before the
above-entitled court as fol-
lows to show cause why the
petition for change of
name should not be grant-
ed. Court Date: 05/15/2018,
time: 10:30 a.m., Located at
Central Courthouse 111
North Hill Street, Depart-
ment 44, Room 418, Los
Angeles, CA 90012.
And a petition for change
of name having been duly
filed with the clerk of this
Court, and it appearing
from said petition that said
petitioner(s) desire(s) to
have her name changed
from: PETER TSIBIZOV to PE-
TER STEPIN. 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 grant-
ed. It is further ordered
that a copy of this order be
published in the LA Weekly,
a newspaper of general cir-
culation for the County of
Los Angeles, once a week
for four (4) successive
weeks prior to the date set
for hearing of said petition.
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4/19/18, 4/26/18 and
5/3/18.
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