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LA WEEKLY (ISSN#0192-1940 &MP; 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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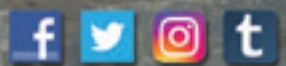
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| News //

THE POLITICS OF BODY CAMERAS

Are police body cameras pointless if the public can't see the footage?

BY JASON MCGAHAN

The Los Angeles Police Department's policy on body cameras is anything but transparent. L.A. became the largest U.S. city to use the devices when it unveiled a plan to equip 7,000 officers with body cameras in 2015. It sounded promising at the time.

But LAPD does not release footage of officer-involved shootings or other "critical incidents" without a court order. And in several recent officer-involved shootings — including one of a teenager in Boyle Heights — the officers didn't even turn the cameras on until the shooting was over.

Of course, the chief of police has the authority to override the restrictions and release footage, or some part of it, of a particular incident — which means the cameras operate less as a device for transparency and more as a tool for protecting the LAPD, according to Melanie Ochoa, staff attorney with the ACLU of Southern California.

"[The police] withhold video in the vast majority of cases and release bits and pieces if it furthers their narrative," Ochoa says.

When a divided Police Commission passed LAPD's current body-camera policy in 2015, the ACLU of Southern California publicly withdrew its support, arguing the policy undermines the spirit of body cameras.

But L.A.'s policy might be changing to make the whole point of the body cameras less, well, pointless.

The Los Angeles Police Commission is asking the public for feedback as it considers changes to the policy. The initiative is being led by Matt M. Johnson, president of the Los Angeles Police Commission, who says it's part of a plan to increase transparency and accountability in the police department.

"The public's demand to see this footage, and the reaction to it, made me start looking at our current policy and to reconsider if it made sense in this environment," says Johnson, who was appointed president of the commission in 2015 by Mayor Eric Garcetti.

Craig Lally, president of the Los Angeles Police Protective League, the union that represents L.A. police officers, says he opposes changing the current policy. "The problem with Mr. Johnson is he's coming in after we already agreed upon a policy," Lally says. "We can't be going down this road every time a new commissioner comes into place. There will be no end in sight."

Lally says a change in policy that leads to public release of body-camera footage could prejudice the public against an officer. "Who's going to determine what does and doesn't get released?" he asks. "It could interject politics and interfere with an independent investigation."

"[THE POLICE] WITHHOLD VIDEO IN THE VAST MAJORITY OF CASES AND RELEASE BITS AND PIECES IF IT FURTHERS THEIR NARRATIVE."

—MELANIE OCHOA, STAFF ATTORNEY, ACLU OF SOUTHERN CALIFORNIA

As a first step to changing the policy, Johnson is encouraging members of the public to complete an online survey about what ought to happen when a body camera records an officer-involved shooting. Johnson says the commission will report on the results of the survey this summer, and that he aims to have a new policy in place by September.

The survey is being conducted this month by an NYU School of Law program known as the Policing Project, which has provided similar services to the NYPD and the police in Camden, New Jersey. Maria Ponomarenko, deputy director of the Policing Project, says of the survey: "It's been a little bit of a slow start. We are actually somewhat puzzled as to why."

Ponomarenko says the vast majority of police departments don't have policies

PHOTO BY AL SEIBREUTERS/NEWSCOM



LAPD information technology bureau officer Jim Stover demonstrates the use of a body camera during an Aug. 31, 2015, media event.

for release of video, or have a blanket policy of not releasing it unless there has been a court order.

There are exceptions. In Chicago, video of an officer-involved shooting must be made public within 60 days, and in Las Vegas it must be made public within 10 days.

The San Diego County prosecutor's office orders police departments to wait to make a video public until after it has completed its investigation and decided not to bring criminal charges, or until the conclusion of the case if it goes to trial.

For the majority of local police departments in the country, however, there is no policy, and the release of video happens on a case-by-case basis.

"What often happens around the country is they release video under local pressure," Ponomarenko says, "and then find themselves in the position of having to justify why in this case and not another."

The policy on body cameras has drawn renewed criticism in recent months amid

reports of on-duty officers not activating the cameras prior to using deadly force. A recent report in the *Los Angeles Times* found that officers had failed to activate the cameras in at least four officer-involved shootings since 2015.

In February 2016, LAPD officers shot and killed 16-year-old José Mendez after the teen, who allegedly was driving a stolen car, pointed a sawed-off shotgun at an officer. Police Chief Charlie Beck later reported that the officers involved had delayed turning on their cameras until after the shooting occurred.

Arnoldo Casillas, the attorney representing the Mendez family in a lawsuit against the department, says that by not turning on their cameras, the officers essentially lost of a key piece of evidence.

"There is a failure of LAPD officers to meaningfully participate in the video program," Casillas says. "There appears to be a culture within the LAPD that refuses to accept outside monitoring of their policing activities."

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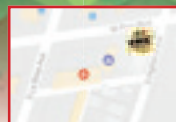
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In the dusty, Joshua tree-speckled desert of southeastern San Bernardino County, the town of Adelanto almost blends into the landscape with its unlovely grid of colorless, low-slung buildings. The remote town was founded in 1915 by Earl Richardson, who is best known for inventing the toaster and an electric iron. Much like the nearby colony of Llano Del Rio — the failed Antelope Valley utopian commune that existed from 1914 to 1918 — Adelanto was intended to be one of Southern California's prototypical planned communi-

ties. It was home to orchards and farms. But after the George Air Force Base — a large employer since it opened in the 1940s — shuttered in 1992, the city never recovered.

from these businesses. On a desolate inbound road, a welcoming sign calls Adelanto “the city with unlimited possibilities.” Beneath the slogan are badges for Rotary International, the city's Chamber of Commerce (founded in 1956), and the American Legion. There's also a new logo on the sign, for the Adelanto Growers Association, a marijuana industry group striving to revive the city's fortunes.

When Mayor Rich Kerr was elected in November 2014, he says Adelanto was “\$2.6 million in the hole.” A year later, the

elementary school district superintendent, but in November 2015 Adelanto became one of the few California cities to allow medical marijuana growing on an industrial scale. “We had a city to save,” City Councilman John “Bug” Woodard Jr. says.



In 2015, there were still relatively few cities where a business could acquire land and legally start a commercial marijuana farm. Desert Hot Springs, another depressed desert town, in 2014 became the first Southern California city to allow large pot farms. Recently, it's seen large-scale opera-

resents several Adelanto growers.

Home values skyrocketed, and construction on more is underway. Yet the Adelanto green rush has barely begun. In a few weeks, one or two growers will harvest their first plants, but the city has already licensed more than 40 new facilities. Driving around town, every empty lot in the grow zone appears to have a “for sale” sign on it.

L.A.'s recent economic boom has not extended to San Bernardino County, where the poverty rate hovers around 20 percent, well above the national average; only 20 percent of adults have a bachelor's degree, compared with about a third in L.A. It's home



Adelanto City Councilman John “Bug” Woodard Jr., photographed at High Desert Cultivation

HIGH DESERT DREAMS

WILL THE MARIJUANA INDUSTRY SAVE THE STRUGGLING TOWN OF ADELANTO?

BY ALEX HALPERIN

ties. It was home to orchards and farms. But after the George Air Force Base — a large employer since it opened in the 1940s — shuttered in 1992, the city never recovered.

Today, Adelanto's population is around 33,000. It is 50 percent Latino and 30 percent African-American, and roughly 40 percent of the population lives below the poverty line. Adelanto's first prison opened in 1991, and since then it's been known — to the extent that it's known at all — as a prison city. The for-profit prison company GEO Group has opened facilities there, housing more than 3,000 inmates. Last year, Adelanto reportedly collected only \$160,000 annually

city welcomed marijuana cultivation, and its economy is on the upswing. Kerr says the deficit is now half a million dollars. “By June we'll be in the black,” and after that, he expects pot taxes to start delivering undreamed-of millions to city coffers.

“No one wanted to live in Adelanto — it was a drive-through town,” Freddy Sayegh, an entertainment and cannabis lawyer, says. Around January 2015, Sayegh, who is based in Altadena, started pitching the city to allow marijuana growing. Months of talks followed. Opponents included the

to working-class populations that have been left behind. And marijuana is a rare opportunity to create thousands of well-paid jobs for workers without college degrees.

When California voters legalized recreational marijuana in November, they set the stage for an economic bonanza. Eight states have fully legalized pot, and 29 allow medical use, but as the world's largest legal market, California is likely to define legal weed's structure and culture globally, much as Silicon Valley and Hollywood do for their respective industries.

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According to Arcview Market Research, last year in North America, legal (18 »

>> 17) weed sales reached \$6.7 billion. By 2021, that figure is expected to triple, with California leading the growth. Paired with the destigmatization of cannabis use — a 2016 study by the Pew Research Center found that 57 percent of U.S. adults say the use of marijuana should be made legal — California has the recipe for a major economic engine. Barring federal intervention by President Trump’s attorney general, Jeff Sessions, the state’s future is green.

Supporters argue that legalization will shift control of the marijuana market from violent criminal cartels to law-abiding businesses that pay taxes and create jobs. There’s already evidence from Colorado and other states that legal weed has benefited state economies.

A struggling town such as Adelanto has an incentive to bet its future on marijuana. But for a nascent industry encumbered by pot’s legal baggage, what happens over the next few years in Adelanto, and other down-on-their-luck California cities counting on cannabis, will have broad implications for

here without doing anything extra for our community. What a disgrace.”

Woodard moved to Adelanto from Pismo Beach in 1998 after betting a friend that he could find an affordable house in California. His first home in Adelanto cost \$28,500. He now owns four houses there, and says all of them have increased in value since the city welcomed pot growers.

Together, Kerr and Woodard beat back opposition to growers from the sheriff’s office and other interests Woodard says are “paid by the government.” They argue that marijuana cultivation was the only choice Adelanto had and, unlike the city’s prisons, the marijuana companies

anto has seen in many years, and they’re exhilarated. They ticked off what’s in store: new housing, new shops and a new concrete plant to support construction, which could create 500 jobs.

This January, Adelanto hosted its first Grand Prix, a motorcycle racing event that Kerr boasted won the city a big spread in *Dirt Bike Magazine*. Kerr couldn’t participate this year, due to his own dirt bike injuries.

Adelanto held its second annual rodeo last October. During his military career, Kerr rode in the Marine Corps Rodeo.

Plus, the main highway through Adelanto is due for widening and “all we have to do is

The warehouses in Adelanto’s industrial area betray little of what’s inside. Adelanto’s prisons resemble all the other warehouses but are surrounded by fences topped with cyclone razor wire. Driving around town in an enormous white pickup, Sammy Sayegh — brother to Freddy, the lawyer who helped convince Adelanto to allow commercial growing — points out a building that makes specialized cars for movies, “like the Batmobile,” he says. While some businesses will stay, he says many have found the buyout offers from growers irresistible.

He drives past a factory where the defense company General Atomics makes Predator drones. Kerr says the company is “all for Adelanto,” though he says it doesn’t support marijuana growing. (General Atomics declined *L.A. Weekly’s* request for comment.) Woodard says he’d like to see the company show off one of the drones, which are 27 feet long and have wingspans twice as wide. For events such as the rodeo, he says, “We’ll turn it into a parade float.”

Sammy Sayegh, who’s head of the growing



“WE’RE LIKE LITTLE FOLK HEROES TO THE COMMUNITY.”

—SAMMY SAYEGH



the industry’s future. The fate of Adelanto will help determine whether the green rush is another boom-and-bust California dream, or an industry that’s sustainable for decades.

Adelanto’s Starbucks is in the corner of a modest strip mall complex. On a recent morning, Mayor Kerr and Councilman Woodard, his political ally, held court on the patio outside, chatting with locals who passed by.

Kerr is a 22-year Marine veteran who has a business installing telecom systems for Motorola. His mayoral campaign was the first time he’d run for office. He swears constantly and smokes off-brand cigarettes. In January, he punctured a lung and broke some ribs and his collarbone in a dirt biking accident. He’s 60 years old.

Woodard is in real estate and printing, the latter of which helped when he self-financed his \$700 City Council campaign. With his longish hair and biker mustache, he resembles singer David Crosby. Woodard says they are both “very conservative Republicans.” They receive small stipends for their government roles.

Kerr and Woodard won election in 2014, shaking up the local order. Woodard ran opposing a new prison, though he told the *Victorville Daily Press*, “I’m not totally against it. But what I imagine is people build prisons



A rendering of an Adelanto grow facility

would contribute a fair share. “This city was almost gone,” Woodard says. “We’re business people, let’s get this city fixed.”

Adelanto does not seem to have much, but Kerr and Woodard try to work with what resources they have. The city’s real asset is what Kerr calls “53 square miles of dirt,” just a two-hour drive from L.A.

Space is all the growers need. One company is building a series of warehouse-sized buildings expected to total 630,000 square feet. Woodard believes it’s the largest indoor grow under construction in California.

In a few months, Kerr and Woodard expect to have more money to spend than Adel-

reap the benefits,” Kerr says. He and Woodard have gained a feel for the intricacies of government. Kerr says the city needs to raise water rates. “The citizens aren’t going to understand, and they’re going to be pissed, but you gotta do what you gotta do.”

One reason to do it now, the increasingly politically savvy Woodard says, is that “next year we gotta run for re-election.” Adelanto also made 2016 the last year it would be home to the High Desert Mavericks, the minor league baseball team that paid the city \$1 a year to rent the local stadium. “What’d we ever do with that check?” Woodard wise-cracks.

company California Biotechnology Center and a board member of the Adelanto Growers Association, moved to the high desert to oversee construction on his company’s grow. A general contractor by profession, he dwells on the details as he points out the big silver rolls of insulation and water trenches in the floor of his under-construction facility. He’s even planning for earthquakes in this city not too distant from the San Andreas Fault. “If a million dollars’ worth of lights hits the floor, we got a problem.” Some of his crop will be sold under a brand developed by one of his brother Freddy’s clients, reggae singer Ky-Mani Marley, through a licensing deal.

The industry has contributed to local charities with food drives, but, more important, the city recognizes the new opportunities pot growing brings to Adelanto. Sammy Sayegh says old women mischievously ask him if the medicine will help with their knees. “We’re like little folk heroes to the community.”

Adelanto’s Mayor Pro Tem, Jermaine Wright Sr., owns the Fat Boyz Grill sandwich shop. A retired pastor, he was a reluctant marijuana supporter. “It had to be biblically sound for me to do anything,” he says. Eventually he made his peace with it, though he’s still “not anywhere close to saying recreational is fine.”

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» 18) A big, bald African-American man, he sits behind the lunch counter on a quiet afternoon. Indicating two men in a booth, he says, "They're high. They've got the munchies. I'm making money."

He maintains that Adelanto is "not a weed city, we're a city that's found a legal mechanism to generate much-needed funds."

For a place like Adelanto, the rationale for becoming a pot town is straightforward. Endless demand for marijuana can fund the city's growth and create solid middle-class jobs. This new industry can pay twice what fast-food jobs pay, Mayor Kerr says. He says his constituents "don't even know what \$15 an hour is." While the industry still carries a reputation — even Kerr says, "Our city's not down with the free use of it" — growing appears to be low-impact compared to other boomtown industries such as fracking.

Adelanto's boosters tell the story of marijuana arriving in Adelanto as the kind of blue-collar revival Americans are so hungry for. But it's still far too early to know what a weed boom will mean for small towns.

In 2015, Turk McBride, a former NFL defensive end who lives in Riverside, applied for an Adelanto growing license. He received one and is now CEO of a growing company called Global Research Ventures.

McBride, 31, isn't new to cannabis. He credits it for the relative longevity of his journeyman, six-season pro career, which ended before the 2013 season. In the NFL, cannabis users are "almost like a secret society," he says. Now McBride says medical marijuana helps with mood swings, dizziness and other reminders of his pro football days. Medical

marijuana has been discussed more openly in football circles of late, as some believe marijuana is a safer alternative to players' painkiller regimens. McBride, who expects his 90,000-square-foot building to be growing plants by the fall, says he thinks he's one of the few African-Americans to have a grower's license in Adelanto.

"I don't want to be greedy," Kerr says, but he'd like Adelanto to grow 20 percent of California's pot supply. That would amount to roughly a \$1.5 billion crop by 2020, more than the state of Colorado consumed last year.

In the scenario Woodard and Kerr envision, marijuana taxes build schools, parks and infrastructure while cannabis workers re-establish the city's economic base.

But success for Adelanto isn't a sure thing. There's the threat that when vast grows come online, they will glut the California market and cause a price collapse. If that happens, cities like Adelanto, which bet everything on weed, could be forced to undercut one another to keep companies from leaving. If that "race-to-the-bottom" scenario plays out as it has in so many other industries, Americans soon could be importing their weed from China.

Adelanto is defined by its past; it's a former orchard, a former Air Force city. If the town leaders aren't careful, Adelanto could become a former weed city. But at the moment, there's reason for optimism. As the marijuana industry moves into town, Adelanto may have control over its future. "The good Lord was looking out for the city of Adelanto," Woodard says.

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UNDER PRESSURE

HOW FEDERAL OPPOSITION IS AFFECTING L.A.'S CANNABIS INDUSTRY

BY SHELBY HARTMAN

It was a bittersweet day for the cannabis industry in Los Angeles. On the evening of Nov. 8, 2016, at around 9 p.m. there were yelps of delight and group hugs among a crowd of marijuana business owners in a Santa Monica bar, as news spread about the passage of Proposition 64, legalizing the recreational use of cannabis among Californians over the age of 21. But shortly thereafter, anxiety about the future of the cannabis industry started to trickle in along with votes for Republican presidential nominee Donald Trump.

Ten days after Trump was elected presi-

tion a “no-brainer.” He says Sessions and Trump have “clearly indicated that they see a distinction” between the medical and recreational use of cannabis, with the former warranting protections that the latter does not.

Yet Caulkins warns that Angelinos shouldn't assume that businesses providing marijuana to anyone who feigns a medical condition will be respected by the federal government. Anyone who knows anything about cannabis, he says, knows California's medical cannabis industry is a “Trojan horse for quasi-legalization.” Trump and Sessions could easily ask Congress to close this loophole.



Pearl Pharma, a Van Nuys cultivation company, is continuing business as usual.

COURTESY PEARL PHARMA

dent, he nominated Alabama senator and marijuana opponent Jeff Sessions to run the Department of Justice, causing pervasive trepidation among cannabis stakeholders in L.A. about how to proceed.

“When it comes to feeling protected in the cannabis industry, we don't — not many people do,” says Kristen Yoder, a partner at LIV Consulting, a management consulting company for cannabis businesses.

Yoder, who has been in the L.A. cannabis industry for more than a decade, says she now is recommending to clients that they apply for a medical, rather than recreational, marijuana business license through the state of California. Jonathan Caulkins, Carnegie Mellon University public policy professor, calls this deci-

These sorts of uncertainties have caused some hesitation among investors who were banking on a recreational cannabis boom in California, but, for the most part, it seems as though there's still a growing interest in the state's marijuana industry. “You have seen some pullback,” says Richard Medina, chief operational officer at Latinos for Cannabis. “But you still have a lot of Wall Street-type money looking at this space.” Medina, who works with minority-owned cannabis businesses in Los Angeles, has recruited a dozen cannabis investors since Trump was elected.

Local cannabis business owners express concern about Sessions but also seem to be moving forward. “I'm looking, I'm waiting, but I'm just running business as usual,” says Mikal Pradia, founder of Los An-

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» **23**) geles-based edibles company Boomshaka Cupcakes. Pradia aims to be the “Sprinkles of the cannabis world,” and he thinks California’s cannabis industry has made too much progress for the federal government to significantly interfere.

Mike, who declined to give his last name, created the cultivation company Pearl Pharma in Van Nuys two years ago. He says a lot of his colleagues are “feeling queasy” about Sessions, but that uncertainty hasn’t changed his behavior. His company is in talks with a few investors, all of whom are still interested in proceeding.

“WHEN IT COMES TO FEELING PROTECTED IN THE CANNABIS INDUSTRY, WE DON’T – NOT MANY PEOPLE DO.” –KRISTEN YODER

Some marijuana lobbyists in Washington, D.C., speculate that this is the right business move. On April 28, a spending bill that includes an amendment preventing the Justice Department from interfering with states’ medical marijuana programs will be up for renewal. Robert Capocchi, director of federal policies at the Marijuana Policy Project, says he expects this amendment, or a similar one, to pass. If people are exploring investment opportunities in the cannabis industry, he says, “There’s nothing at this point to stop them.”

Ultimately, federal interference will be largely dependent upon what resources Sessions decides he wants to invest in regulating cannabis. The Department of Justice has yet to make its priorities clear. Caulkins says that with current federal law Sessions could “shut down the recreational cannabis market overnight,” but he could also just decide to do nothing in order to focus on issues such as immigration.

Cannabis industry experts agree that regardless of what happens, it’s essential that cities and states flesh out their regulations if they want to help protect local businesses

from the federal government. The recent passage of Measure M, which allows L.A. City Council to license and regulate marijuana businesses, was an important step. But the city still has to work out a number of specifics, including how many of the hundreds of dispensaries currently operating in Los Angeles should be legalized.

“It doesn’t seem like uncertainty about Sessions is changing how the city of Los Angeles moves forward,” says LIV Consulting founder Simone Cimiluca-Radzins. “They don’t have a lot of time, and it seems like they’re being very proactive.”

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Stoners have a lot to celebrate this year. California legalized recreational weed in November, which means as of now, it's legal for adults 21 or older to puff, puff, pass — but only on private property. It's illegal to smoke, vape or consume weed in public, with a few exceptions for private events that are specifically licensed to allow it.

Hopes are high for the future of marijuana, and there are plenty of opportunities to celebrate on the upcoming 420 holiday. From movie screenings to music, comedy shows and yoga, here's a bunch of ways to ring in the first year of legalized pot on April 20.

Pete Holmes and the Leafly Comedy Tour, Regent Theater

While not your traditional stoner soiree, what better way to spend the designated day-o'-highness than laughing your ass off. Put on by cannabis company Leafly, this night of comedy includes Brandon Wardell, Jade Catta Preta and headliner Pete Holmes, of the *You Made It Weird* podcast and late-night TV's *The Pete Holmes Show*. Tickets cost a suitable \$4.20, and all proceeds go toward Marley Natural's Rise Up initiative, created to champion the Bob Marley way of social justice, environmentalism and social change. Rise Up will donate the money to the Minority Cannabis Business Association, a nonprofit focused on increasing diversity in the marijuana industry.

HIGH'KE to BURN "Calories," Echo Mountain Trailhead

Kill two birds with one stone by getting your daily exercise in while also celebrating the high holiday. Orchestrated by Daylee Smoker, the hike kicks off at 9 a.m. at Charles Farnsworth Park in Altadena, where "high-kers" will stretch, hydrate and get the low-down on the approximately three-hour adventure. They'll also have a chance to buy \$10 grams of weed prior to setting off on the Echo Mountain Mount Lowe Trail. The trek will include a 2.5-mile hike to a scenic picnic area with a view of the L.A. Basin. Here, hikers can refuel with granola bars, prerolled joints and bottles of water. RSVP is required and tickets are \$15.

Cannabis Cup, National Orange Show

The Holy Grail of 420 activities, this three-day event features everything you could possibly want from a weed celebration. Kicking off Friday, April 21, and running through the weekend, the Cannabis Cup includes an Edibles Village, a *Top Chef*-style cannabis cooking competition, live grow room and even a topical massage spa. There will, of course, be a litany of weed vendors on site, plus seminars, a food court and doctors ready to "consult" with non-card-carrying attendees. This year's event also features a lineup of big-name musical guests: Wu-Tang Clan, The Game, Nas, Damian "Jr.

Gong" Marley and Method Man & Redman. One-day passes start at \$50.

Snoop Dogg, Cypress Hill & Wiz Khalifa, Greek Theatre

While not billed as a "420" event, this April 20 concert features hip-hop classics who not only like to sing about weed but are known to be big fans of consuming it. In fact, Wiz Khalifa has his own strain of weed — Khalifa Kush aka Wiz Khalifa O.G. — and a YouTube series subtly titled "Wiz Khalifa Smoking Weed." Cypress Hill, longtime advocates for cannabis legalization, now have their hands deep in the industry with their own chocolate edibles business. And Snoop is, well ... he's Snoop. When the weed website *Herb* published "15 Infamous Songs About Smoking Weed," Snoop songs claimed four of the spots. Tickets start at \$30 and the concert begins at 7:30 p.m.

Dub Club 420 Party!, Echoplex

Although Dub Club is a weekly reggae party at the Echo Park venue — and each Wednesday its own mini-420 celebration — the April 19 iteration will have special guests including Jamaican dub musician Jesse Royal and U.K. reggae band Black Slate. Tickets \$15 in advance, \$20 at the door; ages 21 and older.

Levitate Yoga, secret Venice location

Starting at 7 p.m., this private event — with the tagline "Come with a yoga mat, leave with a new perspective" — encourages 420 revelers to connect with their spiritual side. In addition to yoga, the evening party includes live entertainment and a spiritual tea ceremony. There will be "edibles, topicals and smokables," and guests are asked to bring water and a yoga mat and wear comfortable clothes. Medical cards will be checked at the door and the location will be released three days before the event. Tickets are \$40 but the Nirvana VIP Pass, \$95, gets you all types of extra swag, including a take-home yoga mat and weed-heavy gift bag.

Half Baked screening, the Wiltern

Written by Dave Chappelle and *Dave Chappelle Show* co-creator Neal Brennan, *Half Baked* includes everything you'd expect from a late-'90s stoner flick: an abundance of tie-dye, supersize bongos and appearances by pot pillars like Willie Nelson and Tommy Chong. The 21-and-over show starts at 7 p.m. Tickets cost the to-be-expected \$4.20, but the \$14.20 VIP ticket gets you popcorn, line-skipping privileges and reserved seating. Side note: David Crosby is performing at the Wiltern the night before — a fitting way to celebrate 420 a day early.

420 Fest, Belasco Theater

A more traditional stoner fest, this all-night party that goes until 4 a.m. is actually on Saturday, April 22. This 18-and-over party includes a lineup of more than 30 DJs and artists on four stages, including a "Temple of Trance." Tickets are \$20 but you can ball out with bottle service if you choose. —Hayley Fox



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Smoking weed and playing video games is a time-honored tradition. From Seth Rogen toking and toggling in nearly every bromance movie to *High Times* releasing a list last year of the 22 greatest stoner video games of all time, these two sedentary activities are a perfect match.

Now, one entrepreneur is aiming to crank this mind-bending combination up a notch with a carefully curated selection of cannabis and virtual reality. Dan Braunstein, founder of fine dining and events company Grassfed, says marijuana enhances all of the senses, which serves to intensify the already immersive VR experience.

“Cannabis and gaming were always good friends, if you will,” Braunstein says. “I know many of my friends that love gaming, and love cannabis, and love to combine both of them.”

The virtual reality gaming industry is thriving right here in Los Angeles. By 2022, the VR business as a whole could be worth almost \$34 billion, according to one estimate, with a large portion of this coming through Los Angeles. The local industry has gotten so prolific that the concentration of tech companies and startups on the Westside has been dubbed Silicon Beach, the So-Cal outpost of Silicon Valley. Later this month, co-working space Upload is opening a 20,000-square-foot shared space in Venice, which will host more than 100 virtual and augmented reality companies and freelancers.

In addition to L.A.’s growing virtual reality market, the cannabis industry at large has begun to embrace virtual reality for both its marketing capabilities and inherently psychedelic properties. VR has been used to help materialize the effects of certain weed strains, and has even been employed by cannabis businesses across the country to provide customers with a behind-the-scenes view of grow operations. For example, on Kush Tourism’s website, visitors can take a 360-degree look at Dawg Star Cannabis in Seattle, getting so close to the cannabis you can almost smell

it. Virtual reality has even been used by the National Institute on Drug Abuse to measure how THC impairs drivers and to what extent.

Braunstein’s new foray into virtual reality launches Friday at an undisclosed loft location in downtown L.A., where he’ll be putting on his second ganja and gaming event for 50 to 60 people. For \$45 a head, gamers can sample edibles, space out to a funky, hip-hop-filled playlist and dive into the realm of virtual reality. With nearly 150 different scenarios to choose from, guests

WEED GOGGLES

CANNABIS COUPLED WITH VIRTUAL REALITY CREATES AN ELEVATED GAMING EXPERIENCE

BY HAYLEY FOX



Most Grassfed guests spend 15 to 20 minutes playing virtual reality games after using cannabis products.



that helped bring Israeli musicians and comedians to the States, Braunstein began organizing cannabis-infused dinners for friends and family in October 2016. Combining his musical expertise with the culinary prowess of professional chefs, Braunstein officially launched Grassfed a little more than two months ago.

Much as a sommelier pairs wine with food, Braunstein instead pairs music with meals. His previous themed dinners have included a soul food spread accompanied by funk and soul music; a Mediterranean night accompanied by Greek tunes; and even a Woodstock party, where attendees vibed to sounds of the epic, late-’60s party while eating vegetarian food.

“The overall goal is to become the go-to platform for private and corporate cannabis events,” he says. “And I see the demand coming very quickly.”

For Braunstein, virtual reality parties, cannabis dinners and weed-driven social events are mostly tools to stay connected to the cannabis industry at large and to build Grassfed’s clientele, while Braunstein establishes himself as a high-end party provider. Eventually, he’d like to rent vaporizers for special events, be the go-to guy for cannabis chocolate bars and cocktail stations, and cater weddings, bachelorette parties and every other private event in between.

As Los Angeles heads toward complete marijuana legalization in 2018, Braunstein says getting busted by law enforcement is still a concern. Although Grassfed is “operating in a legal space” and requires guests to have a medical recommendation, there’s still quite

a bit of gray area, Braunstein says, which is why the address of his parties isn’t distributed until 24 hours before the event.

Braunstein, like many in the cannabis industry, balances on a precarious structure of legal intricacies, such as having cannabis products donated to the event and then charging guests to access the party, not for the weed.

“I’m not buying the cannabis. I’m getting it for free, and we are gifting it to our guests,” he says. “If you ask my lawyer, we are 100 percent legal.”

can do anything from visit an arcade or amusement park, to travel to the Great Wall of China or hunt zombies.

“I can tell you that many people actually prefer the zombies game. They want to feel inside this world, they want to be scared,” Braunstein says. “I thought that only guys liked to kill zombies, but apparently I was wrong.”

Braunstein, a musician and music supervisor, moved to the United States from Israel about nine years ago. After working as a diplomat for five years and for a nonprofit

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L.A.'S NEW POT ERA BEGINS WITH DEBATE OVER THE NUMBER OF SHOPS

MEANWHILE, THE STATE WANTS TO MAKE IT EASIER TO LAUNCH A POT BUSINESS

BY DENNIS ROMERO

Los Angeles voters finally said yes to fully legalizing marijuana dispensaries in town. In the March 7 election, Measure M passed with a whopping 79 percent in favor.

The law, spearheaded by City Council president Herb Wesson, empowers the council to issue licenses to collectives, with priority given to the 135 or so medical marijuana dispensaries that are compliant under current law. It also allows the council to expand the number of weed retailers (paving the way for recreational shops, which state law will begin allowing next year); open the door to delivery; permit cultivators and edibles makers; tax pot enterprises; and shut down scofflaws with the help of increased penalties.

Supporters of Measure M say the hardest work lies ahead. That includes figuring out how many dispensaries beyond the 135 should be legalized, whether to allow delivery apps like Speed Weed to operate within city limits and how to regulate growers.

Members of the Southern California Coalition, a collective of marijuana businesses and advocates that was the main backer of Measure M in addition to City Hall, want the free market to decide how many pot shops should be allowed in L.A. "You should have zoning and land use and the free market dictate what the numbers are," says Adam Spiker, the group's executive director.

Spiker estimates that there are as many as 1,700 pot shops in the city today, the vast majority of them illegal. Some of those illegal shops should not be granted permits, he says, but others have tried to abide by the law and should be allowed to exist under the new regulations.

Members of the United Cannabis Business Alliance (UCBA), a group that represents a good slice of the 135 quasi-legal dispensaries, have favored more limited expansion of weed retailers. UCBA president Jerred Kiloh says permitting a total of 300 — more than double the number of dispensaries currently tolerated by City Hall — is more like it.

"Based on the demographics, we feel the market is larger and more densely populated" than the current 135 legit shops are prepared to handle, Kiloh says.

Meanwhile, Gov. Jerry Brown revealed a proposal last week to simplify statewide rules that govern medical and recreational marijuana sales and production. The proposal, if approved by the Legislature, would make it easier to start a pot business in the California.

Under the proposal, only state licenses would be required for marijuana businesses, unless local municipalities opt to require local licenses as well. "L.A. can decide to do its own licensing," DPA staff attorney Jolene Forman says. "It's just not mandated."

The governor's proposal also favored the licensing of smaller "microbusinesses" by streamlining the permitting process to ensure a broader array of would-be pot entrepreneurs has an opportunity to get in on the green rush.

"Somebody could grow small amounts of marijuana, process in small quantities and sell it in their own retail store," Forman says. "This decreases barriers to entry for smaller businesses. It would also allow more diversity in the market."

"Brown's administration has designed a tight, comprehensive regulatory framework that protects consumers, workers, public health, the environment and small business stakeholders, while ensuring an inclusionary framework that opens up access for low-income people and communities of color," Lynne Lyman, state director of the Drug Policy Alliance, said in a statement.

Kiloh says there are probably a few thousand cultivators in town, with most of them likely to vie for a local license. Each permit could require an alcohol-style licensing process that includes a public hearing. On top of that, Building & Safety officials would have to figure out what a proper cultivation setup looks like. "All that needs to be decided," Kiloh says.

While draft regulations already have been circulating among marijuana business groups, under Measure M the city must have its rules and regulations up and running by Sept. 30. The Rules, Elections, Intergovernmental Relations and Neighborhoods Committee recommended that applications for pot business licenses be made available by Sept. 1.

"We take that [March 7] vote very, very seriously," Spiker says. "The folks who did vote gave us a mandate to get cannabis right in the city of L.A."



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Chichén Itzá chef
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PHOTO BY SAMANTA HELOU

FLAVOR MEMORIES

How Los Angeles chefs are influenced by their *abuelita's* cooking

BY SAMANTA HELOU

The lines on my *abuelita's* hands intersect, like roads on a complex map drawn from 92 years of existence. In those hands she carries an innate knowledge of exactly just how much salt and how many epazote leaves to add to her *frijoles negros*, her black bean dish that's famous in my family. The simmering beans fill her small kitchen with a fragrant herbal and smoky smell all too familiar to the three generations of women sitting around the matriarch. As she swiftly folds over the beans, my grandmother recalls past years in her native Veracruz: the herbs she had in her garden, newly caught fish delivered every morning and freshly picked mangoes for breakfast. Her stories come alive, echoing the words of Mexican novelist Laura Esquivel, who posited that "everyone's past is locked up in their recipes — the past of the individual and the past of a nation as well."

In her kitchen, we get in line, pour ourselves a bowl, grab a tortilla and ravenously eat two to three servings within 30 minutes. Most of us live far away, and the long trip to *abuelita's* comes with the excitement of eating her beans, a seemingly simple dish that we have never been able to re-create.

The beans are cooked to perfection, reaching a creamy consistency while retaining their starchy bite. The flavors of her beloved herbs — big-eared oregano from her garden, avocado tree leaves — merge in every spoonful. There's no greater comfort than sitting there and listening to her stories while eating the *frijoles* we've been eating since childhood.

My *abuelita's* primary form of communicating her love has always been through her food. She tells us her story through her dishes, and in doing so she sheds light on our own history both as Mexicans and as women. By recounting stories and recipes, she reveals a greater history of the land we come from and the vast influences present in each dish she cooks. Each bite makes a transnational history come alive; there's the olive oil she uses in her peanut salsa, brought on ships from Spain; African plantains — first brought to Mexico during the slave trade — color her lentils; and indigenous epazote brings an herbal kick to her stews.

These poignant connections to our grandmothers play a significant role in sparking an interest in food, especially for food professionals. *Abuelitas* are revered by many chefs because, as chef Gilberto Cetina Jr. of Chichén Itzá says, "They created our flavor memories." In an industry as male-dominated as food service, it is important to honor these inspirational

women who often directly introduced chefs to their love of cooking for others.

Sitting outside his renowned Yucatán-style Mexican restaurant, Cetina recalls hearing about his *abuelita's fonda* in the small town of Tizimin, Yucatán.

**"ABUELITAS ARE
PILLARS OF WHERE
WE COME FROM. WE
ALWAYS CARRY THEM
IN OUR HEARTS AND
REMEMBER THEM."**

—JUAN ANTONIO

"If you were from out of town or a traveler and you were going to spend the night, that was the only place where you would eat. Whatever she would make, that's what everybody from out of town would eat," he says.

Cetina remembers cramming into his *abuelita's* tiny kitchen every weekend to eat her iconic dish: *puchero de tres carnes*. The complex stew contains three kinds of meat, seven types of vegetables, saffron, rice and garbanzo beans, and is served with a vermicelli noodle *sofrito*. The dish has Spanish origins but evolved in the Yucatán

to include regional ingredients such as plantain, yam and lime. "That is a dish that very much reminds me of her. I think it's the one dish that made me start enjoying vegetables as a kid, because it's such a great mix of flavors," says Cetina.

His father, Gilberto Cetina Sr., began helping at his mother's restaurant as a child. As an adult, he migrated to the United States and began working in the restaurant industry, like many immigrants. Eventually, he decided to use the knowledge imparted from his mother and opened Chichén Itzá inside Mercado La Paloma in Los Angeles.

His father has since retired, but the younger Cetina continues his grandmother's legacy of preserving the traditional food of Yucatán. "It all started with that *fondita* she had in the city of Tizimin, so it all comes from there," he says. "Cooking for me is one of the things that makes me appreciate family and my grandmother. It makes me remember, makes me want to go back to that time, and it also makes me want to continue exploring traditional foods," he says.

In the same market where Cetina continues his grandmother's legacy, Juan Antonio is connecting to his roots through food, too. His family has been making Oaxacan-style ice cream since 1940. It's a style of ice cream using fresh fruit from the region such as mamey, soursop and dragon fruit, but his specialty is the *leche quemada* or burnt milk flavor that his grandma was known for in Mexico.

He remembers his hometown of Tlacolula de Matamoros in the Mexican state of Oaxaca, where his grandmother taught him to make this family delicacy. "In Oaxaca, back in the day, there weren't many modes of transport, so my grandparents used burros and carts and they went walking to the neighboring towns to sell their products," Antonio says.

When he migrated to the United States, a fellow Oaxacan asked him to make his signature *leche quemada* ice cream for a family party. The ice cream was a hit, and Antonio realized he should use the legacy of knowledge his grandmother left him.

He started selling his ice cream on weekends door-to-door with his wife and children, while maintaining a restaurant job during the week. As his ice cream grew in popularity, he dedicated himself to it full-time and opened Oaxacalifornia, a stand that specializes in this vast array of ice cream flavors made just as his *abuelita* taught him.

He feels he owes his success to his grandmother, who instilled in him a business sense and taught him to make his specialty.

"When I first started as a kid, I used to get embarrassed selling," Antonio says. "But she pushed us and she led us with her example. She talked to the people and served them, and it was a valuable lesson for me.

"*Abuelitas* are pillars of where we come from. We always carry them in our hearts and remember them," he says.

Raul Morales, chef of Taqueria Vista Hermosa, a food stand that specializes in *al pastor*-style meat, experienced a similar influence as a child in Michoacán.

He recalls his grandmother in (34 >

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>> 33) her humble outdoor kitchen made of clay and brick. She would cook everything by hand atop her wood-burning stove — smoke would fill the air, but he didn't mind.

"I remember it being really small because my grandma was very short. She always had masa, *molcajete*, tomatoes roasting on her stove, and she always had chilies," Morales reminisces.

He would watch in awe as she prepared moles, *corundas* (the Michoacán-style *tamal*), and one of his favorite dishes: *rajas*, a roasted chile, tomato, onion and epazote stew typically eaten in tortillas like a taco. Morales remembers his *abuelita's* hands cleaning the chili without a knife. "I used to say, 'Grandma, you're going to burn your hands,' and she would say, 'No, no, I'm fine.'"

Watching his grandmother prepare this simple but flavorful dish made a lasting impression on Morales. "She made very humble dishes but made things with a lot of love, flavor and passion," he says.

After moving to the United States, Morales worked various odd jobs before he started catering tacos at parties. That's when he realized he always had a passion for cooking, a passion that began in that little smoke-filled kitchen. "Now I make the connection to being a child, my grandmother, and an adult, I've always loved



Oaxacalifornia's Sofia and Juan Antonio

PHOTO BY SAMANTA HELOU

cooking and I'm going to die cooking," Morales explains.

Abuelitas are crucial to Mexican culture — the matriarchs that bind the family together, their wisdom extends from life advice to the best way to make flavorful *frijoles*. Their recipes are the stuff of legend, passed down orally from generation to generation. It is in the kitchen where the family unites to experience the culinary artistry and love that emanates from an *abuelita's* dishes. Many of our greatest chefs first experienced the power of cooking by spending time in the kitchen with their *abuelitas*. It is these women, who carry ancestral knowledge in their hands, to whom diners owe a debt of gratitude for transmitting their skills to professionals in the kitchens of our favorite restaurants. Whether in Mexico or the United States, our grandmothers' recipes know no borders, and they continue to remind us of our past, connect us to our roots and influence our future.



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THE MAESTRO OF MUSIC FEST FOOD

HOW COACHELLA CULINARY CURATOR NIC ADLER HAS MADE FOOD THE MAIN ATTRACTION

Coachella 2017 is about to start, and while the artist lineup surfaced months ago, the food lineup wasn't released until early April. We can expect more Asian cuisine than usual, including items made with matcha, and poké bowls. There will be more high-end, curated choices in general admission than previous years. But perhaps more importantly, will the \$100 hot dog with caviar make another appearance?

But Coachella isn't the only music festival with a stellar food lineup. Arroyo Seco Weekend, Goldenvoice's newest event slated for June 24-25 at the Rose Bowl, bills the chef and restaurant lineup on the same flier as Tom Petty & The Heartbreakers. High-end L.A. restaurants like Broken Spanish, Redbird and Union will make a showing, alongside trendy casual spots such as Beer Belly, Fat Dragon and Petty Cash. Basically, it's a collection of restaurants your friends have been Instagramming.

The discovery and sharing of food has become just as important as discovering and sharing music. "I knew [band] before it was cool" has turned into "I ate that before it was cool," because unique food with quality ingredients is more accessible than ever. And given the marketing power of social media, it's more picturesque.

Goldenvoice plans the food as carefully as it does the bands. The culinary director of Goldenvoice, Nic Adler, has been curating Coachella's food program for the past four years, and is also at the helm of

Arroyo Seco's chef and restaurant lineup.

"It goes back to that conversation that, say, if grunge or EDM is going to be the next big thing, it's our job to look at food that way," Adler says. "For example, if I didn't have matcha this year, I would be missing it. That would be me misunderstanding the trends. Someone having matcha for the first time at Coachella 100 percent will happen. And then they can always remember, oh I had that at Coachella. Just like they saw a band for the first time that nobody knew. Four years later, that artist is headlining."

Adler says that for Arroyo Seco, there was a conscious effort to make sure the food lineup aligned strategically with the musical acts.

"Obviously you can't say enough about Tom Petty, and Mumford & Sons, but [there will also] be someone that feels that strongly about Redbird or République or Petty Cash. And the lineup's not totally done on the food yet — you'll see a second round of restaurants come on board," Adler says. "Most fests are driven by the talent, that's going to get the people there, so understanding what the talent was allowed me and the team to book food vendors that were complementary to the person who would be coming to see Tom Petty or Alabama Shakes."

But the importance of food at music festivals is not purely based on trends and marketing, and Coachella wasn't the first to do it. The New Orleans Jazz Fest has always placed food and music at a relatively level playing field, because aside from the tremendous culinary culture of New Orleans, the experience of eating and the experience of listening to a live band can be equally fulfilling. So why haven't music festivals turned their efforts to food curation until recently?

Logistics. It's one thing for a chef to turn out dishes to hundreds of guests from the familiarity of his kitchen, but it's quite another to feed nearly 100,000 people at a festival. Concessionaires selling greasy staples like pizza and lo mein built their businesses on serving food to the masses, while flagship restaurants require specific strategies to succeed. That's one reason many of the high-end food choices have historically been concentrated in Coachella's VIP area, but that's changing this year.

"This will be the first year that we have a good amount of curated food in the GA

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area because we've figured out how to help vendors do it better, and that they can do well in general admission," Adler says.

Accessibility also plays a role. Ten years ago, being a "foodie" meant knowing about Michelin starred chefs and eating at expensive restaurants. Today, the focus is on fresh, unique ingredients with interesting presentation, opening the infinite world of food up to everyone. And that's a positive thing.

"People look at food completely differently than they did six years ago," Adler says. "I'm talking about the masses. There were the foodies who kind of always loved food, and the majority of it meant over-the-top, kind of big-name chefs and restaurants that you can never get in, and it definitely wasn't accessible. Social media and Food Network opened it up to all kinds of audiences. You have Roy Choi bringing it down to the street level with the introduction of the food trucks, and that whole period of time where people were bringing food to the streets. And now we're not eating to eat. We're exploring and discovering through food."

Given their sheer size, music festivals are gradually becoming as influential to the culinary world as social media and television, and chefs are using them as test markets.

"Curation [of the food] has come because one chef was able to go out there and tell another chef. Not only were we able to go out and make money, we all had a good time," Adler says. "The other thing that comes from it is, we become a test market for new concepts. We have a couple chefs that are doing projects this year. KazuNori debuted at Coachella three years ago and Ricardo Zarate did Rosaliné last year. They're testing their concepts, tweaking their menus. They've been able to come up with a dish that was for Coachella that they then realized did so well that it's on a menu in the restaurant."

For roughly \$400 a ticket, people can immerse themselves in a highly curated cultural wonderland that allows them to discover with all their senses. While musical talent will be the biggest selling point for the foreseeable future, these festivals are becoming more of a holistic experience and drawing a wider demographic.

"I think that we've started to see another group of people come to the festival, where everything is a little passive, including the music," Adler says. "They're just there because of the Coachella experience, and they're kind of taking everything as it comes and trying not to set too much of a schedule for themselves so they can experience as much as possible."

"I think the great part about festivals is they are what you make them," Adler adds. "And I know they say we've gotten fancy, but I think we've moved to a place where good food doesn't have to mean fancy food or expensive food. We work with our vendors to make sure there's that dynamic there. Good food is good food — you can find good food for \$7 or for \$200."

Coachella specifically runs the gamut with its food offerings, starting with pizza for \$7 a slice, which isn't objectively cheap. However, in relation to the \$225 it costs for a family-style farm-to-table din-

ner with Outstanding in the Field, it's the most financially humble option.

While some might argue that a \$225 dinner doesn't belong at a music festival, the evolution of these events is not entirely on its producers. Festivalgoers of the early 2000s have grown up and their priorities have changed. At 19, grabbing a slice of pizza between stages so you can see as many shows as possible might have been the mode of operation. At 35, spending \$50 at one of the pop-up restaurants might seem like a better way to refuel.

"No one's telling you how to festival," Adler says. "That is up to you. If you want to camp, you can camp. If you want to sit down at a long table, you can do that, too. It's not fair to charge someone and tell them how they're supposed to be. You can wear what you want to wear and you can see 100 bands or you can sit on the grass with your friends and talk to them for the entire day. You pay for it, you interact however you'd like to." —Rebecca Pardess

TACOS

This Bakery Has Excellent Breakfast Tacos on House-Made Tortillas

The breakfast taco takeover of Los Angeles continues apace, this time with a chain restaurant getting into the mix.

It's a local chain, and it's small. And it's pretty great quality. It's La Monarca, the Mexican-inspired bakery that does luscious-looking cakes and has cases full of pastries like cookies and croissants. In the past, the locations haven't had much in the way of savory items, aside from ham and cheese croissants, some slices of quiche, that sort of thing.

But these new breakfast tacos (the bakery just debuted them a week or so ago) are a very strong jumping-off point, if La Monarca is looking to expand its menu. The taco fillings are thoughtful, varied and delicious: There are five options, including *huevo ranchero*, soyrizo, chipotle beef machaca, poblano chicken mole and *salsa verde* braised beef. The *huevo ranchero* option, which comes with ham, is the most classically "breakfast" of the choices, but the two beef offerings might be the most delicious.

But the star is the tortilla, which is really the focus of the new menu addition, anyway. As with all items at La Monarca, the traditional lard is eschewed in favor of butter. It doesn't really change the taste of the tortillas; the difference in quality comes from the fact that they're made locally, in La Monarca's kitchens. And they are easily top-five store-bought tortillas in L.A. now. Maybe even top-two? (I'm sure there's some little place I don't know of.)

The tortillas are made with flour imported from Sonora. They're not particularly "pure" — the ingredients list is eight items long — but they're delicious. They can be purchased in 12-ounce packages to go, also. —Katherine Spiers

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GET YOUR HEADSET AND
GO TO VRLA

P. 41 SAT
LORD LOVE A DUCK (AND A DOG
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P. 42 TUE
THE LADIES OF LA LAW FLEX
THEIR MUSCLE



P. 42 WED
TEENAGE EMBARRASMENTS
BECOME IMPROV FODDER

fri 4/14

TECH

On Your Mark, Headset, Go

L.A.'s virtual reality extravaganza is back. **VRLA** takes over the Convention Center with an all-new look at the emerging technology. You don't need to know much about VR or its cousin, augmented reality, to immerse yourself in the spectacle. Students and pros may want to sit in on the educational and industry-centric sessions, but anyone else will want to stick to the exhibit hall, filled with the latest in gear and content. *Rick & Morty* co-creator Justin Roiland, who co-founded VR studio Squanchtendo last year, and Unity CEO John Riccitiello are the keynote speakers. The Easter-weekend event also is host to a mixed reality egg hunt. *L.A. Convention Center, 1201 S. Figueroa St., downtown; Fri-Sat, April 14-15, 10 a.m.-7 p.m.; \$30-\$299. virtualrealityla.com.* —Liz Ohanesian

ART

Toot Toot, Veep Veep

After a year of waiting, we'll finally find out what former vice president and president Selina Meyer is doing now that she's out of the Oval Office, when *Veep* returns April 16. In anticipation of the comedy's season-six premiere, HBO and Gallery 1988 co-host "The *Veep* Art Show." (In the past, the Melrose pop-art outpost has organized TV-centric tributes to *Seinfeld*, *Breaking Bad*, *Arrested Development* and *Bob's Burgers*.) The exhibit features paintings and prints by 25 artists whose renderings interpret all the major players in the series, including the onetime POTUS, her bumbling staff, her trusted personal aide, Gary, and — perhaps one of *Veep*'s most important characters — his Leviathan messenger bag. *1988 Gallery West, 7308 Melrose Ave., Fairfax; Fri., April 14, 7-9 p.m. (runs through April 22); free. (323) 937-7088, gallery1988.com.* —Siran Babayan

sat 4/15

LITERATURE

Orwell Said

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COURTESY OF ECHO PARK FILM CENTER

George Orwell's 1984 has re-entered the literary zeitgeist. Sales of the classic 1949 novel about a fictional oppressive regime have increased on Amazon. And on April 4 — the same day the story's protagonist, Winston, writes his first diary entry — United State of Cinema organized screenings at nearly 200 theaters across the country, as well as in Canada and Europe, of director Michael Radford's movie adaptation, which was released in 1984, and starred John Hurt and Richard Burton (in his last

film role). Trepany House hosts a staged reading of the entire novel by an eclectic lineup of actors and musicians, including Kate Micucci, Brendon Small, Ron Lynch, Hunter Jackson, John Ennis, Dana Snyder and Olivia Olson. Proceeds benefit Standing With Standing Rock, which opposes the construction of the Dakota Access Pipeline. *Trepany House at the Steve Allen Theater, 4773 Hollywood Blvd., Los Feliz; Sat., April 15, 10 a.m.-11 p.m.; \$12. (323) 666-4268, trepanyhouse.org.* —Siran Babayan

DANCE

Subcontinental Swing

India is an enormous subcontinent with a wide range of dance styles reflecting its many cultures, but we in L.A. usually get to see only one or two of them. **Dance India! Four Visions** offers an unparalleled opportunity to experience the variety of South Asian dance with excellent local troupes, as well as guests from India. On the lineup are Odissi from Eastern India, now performed by males but originally limited to female temple dancers; Kathak from Northern India, which evolved from elaborate court dances for the maharajahs; Mohiniyattam from Kerala in Southern India, known for its undulating moves, here adapted to music from *Swan Lake* and *Carmen*; and Bharata Natyam, another style from Southern India rooted in philosophy and fable. At 6 p.m., a free performance in the plaza greets early arrivals. *Aratani Theatre, Japan America Cultural Center, 244 S. San Pedro St., downtown; Sat., April 15, 7 p.m.; \$15-\$35. festivalofsacredmusic.org/dance-india.* —Ann Haskins

HOLIDAYS

Pet Project

Since the Easter Sunday 1930 reopening of the restored Olvera Street, people have brought their pets to the plaza on the Saturday before Easter for the **Blessing of the Animals**. The roots of the Catholic ceremony are a bit older, dating to the 4th century, when St. Anthony Abbot, the patron saint of animals, began the tradition after healing a pig. Once intended mainly for livestock and farm animals, now pets of all sizes and species are brought to the event, from dogs, cats, rabbits and ducks to snakes, pigs and llamas. Festivities take place all afternoon, but the blessing by Archbishop José Gomez begins at 2 p.m.; lineup starts at 1 p.m. *Father Serra Park, 125 Paseo de la Plaza, downtown; Sat., April 15, noon-5 p.m.; free. olveraevents.com/copy-of-blessing-of-the-animals.* —Matt Stromberg

sun 4/16

HOLIDAYS

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MUSICALS

See J.C.

Anyone who thinks that a rousing rock opera isn't an appropriate vehicle to depict the events leading up to Christ's crucifixion clearly hasn't seen **Jesus Christ Superstar**. The 1973 Norman Jewison film, based on the Andrew Lloyd Webber and Tim Rice stage production, recounts the story of Jesus' last days, and his conflict with disciple-turned-betrayer Judas, through catchy musical numbers and groovy costumes set against the out-of-this-world landscape of the Negev Desert. Instead of trivializing the biblical story, the film movingly conveys the agony, ecstasy and humanity of Jesus, which is why it remains so popular more than 40 years after its original release. *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Sun., April 16, 8 p.m.; free. (213) 484-8846, echoparkfilmcenter.org/events/jesus-christ-superstar.* —Matt Stromberg

mon 4/17

LIVE READINGS

Stand and Deliver

Thea Lux, a comedian-writer who performs with iO West's house sketch team *It Doesn't Have to Be This Way*, launched **On Its Feet** as a way of helping emerging fellow comedians and comedy writers improve their writing skills and market themselves in front of an audience. The part workshop, part reading series invites guests every week to present penned scripts and pilots, which are read by actors and critiqued by the crowd during a Q&A. This week's installment features "Fluff Piece" by Jessie Stegner, a UCLA MFA student in screenwriting and member of Second City's *Really Awesome Improv Show*. Stegner also hosts the monthly, all-female *The Ladies Room* at Three Clubs bar in Hollywood. *iO West, 6366 Hollywood Blvd., Hollywood; Mon., April 17, 7 p.m.; free. (323) 962-7560, ioimprov.com/west.* —Siran Babayan

tue 4/18

MEDITATION

There's No Place Like Om

A small gallery at the California African

American Museum has been taken over by artist Derrick Adams' *Network Guru*, an installation that features six yoga mats facing a fake television screen featuring the familiar SMPTE color bars. Over wireless headphones, the phrase "channel to the sea" is repeated ad nauseam like a mantra. In honor of the piece, CAAM is hosting **Workshop: Meditation Guru**, hosted by activist and motivational figure Kenetia Lee. The workshop's focus is mindfulness, to "help participants achieve inner peace, clear their thoughts and feel more present" in order to be able to deal with the relentless and horrifying onslaught of political news. *California African American Museum, 600 State Drive, Exposition Park; Tue., April 18, 7-9 p.m.; free with RSVP. (213) 744-7432, caamuseum.org.* —Gwynedd Stuart

SPORTS

Strong Arm

LA LAW (Los Angeles Ladies Arm Wrestling) stages theatrical sporting events that empower women and provide monetary support to community organizations. Their annual **Spring Brawl** is a rowdy night of athleto-tainment that combines arm wrestling, theater and social justice to raise funds for Project Q, a nonprofit that helps LGBTQIA and homeless youth combat bullying, develop self-esteem and find an identity through hair styling. The roller derby-esque bash is LAW's fifth birthday celebration, and, yes, there will be cake. Loads of fun and laughs are in store, but be forewarned that the arm wrestling is the real deal — be careful in those ringside seats. Bring cash to bet on your favorite wrestler. *Bootleg Theater, 2220 Beverly Blvd., Westlake; Tue., April 18, 7-9 p.m.; \$10-\$25. (323) 598-0412, bootlegtheater.org.* —John Payne

COMEDY

Down on One Nealon

One of the more consistently funny and creative comedians to emerge from *Saturday Night Live* — where he played Tarzan, bodybuilder Franz and that guy who had to tell his wife that Massive Headwound Harry was coming to the party — Kevin Nealon graces the stage tonight in **Kevin Nealon and Friends**, an evening for laughing at the frailties and foibles of our beautiful, crummy world. With a persona that's alternately dadlike, doofusy and discerning, Nealon's jokes turn on a dime with hilarious reversals and reveals, boasting some of the most impeccable timing of any comic working in stand-up today. *Largo, 366 N. La Cienega Blvd., Beverly Grove; Tue., April 18, 7 p.m.; \$30. (310) 855-0350, largo-la.com.* —David Cotner

wed 4/19

IMPROV

Dear Diary

Depending on how you look at it, there's either nothing more depressing or nothing more life-affirming than reading your high school diary. Like, it's sad that life ever



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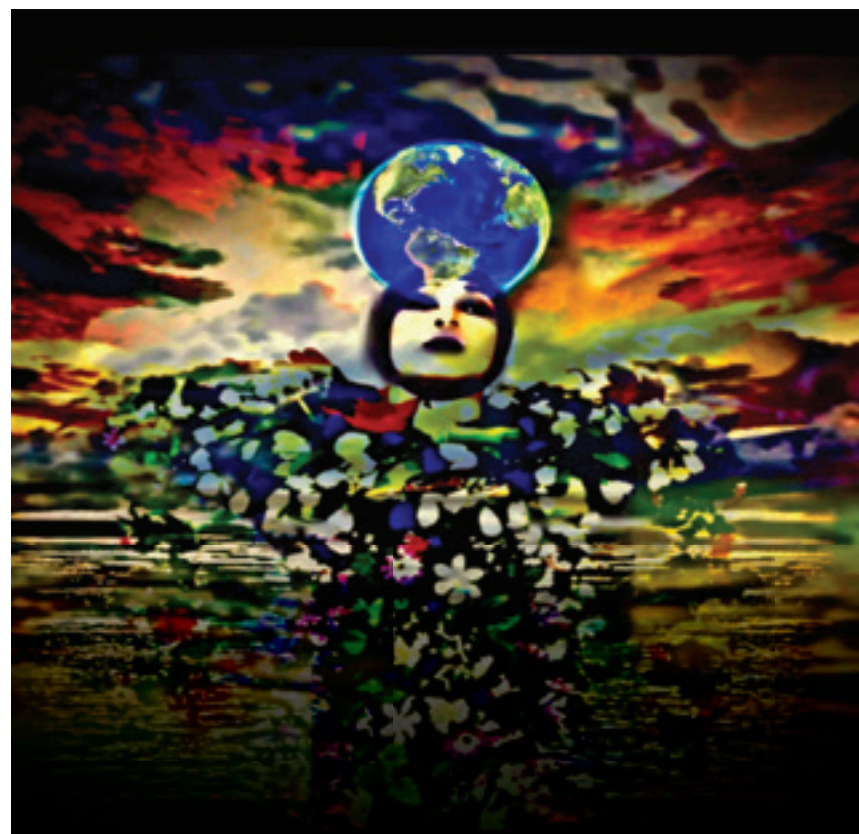
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seemed so bleak, but, hey, at least we made it out of adolescence (mostly) unscathed. At the monthly **Improv Diary Show**, two brave guests read embarrassing diary entries to the audience and then a cast of improvisers acts out scenes based on the reading of the entry. This week's sacrificial lambs: comedian Serafina Costanza and voice-over artist-comedian Ted Evans. *M.i.'s Westside Comedy Theater, 1323-A Third Street Promenade, Santa Monica; Wed., April 19, 7:45 p.m.; \$5. (310) 451-0850, westsidecomedy.com.* —Gwynedd Stuart

thu 4/20

FILM

Case the Joint

Today is — cough — 4/20 and you want to watch a good stoner movie. Co-written by Dave Chappelle and Neal Brennan, who created *Chappelle's Show*, Tamra Davis' *Half Baked* (1998) may not come to mind as quickly as *Up in Smoke* or *Harold & Kumar Go to White Castle*, but the plot is perfectly paper-thin: Three ganja-smoking goofballs (Chappelle, Jim Breuer and Guillermo Diaz) raise money to bail their friend (Harland Williams) out of jail by selling weed on the street. It's definitely the only movie that features cameos by Snoop Dogg, Willie Nelson, Jon Stewart, Tracy Morgan, Janeane Garofalo, Bob Saget, Stephen Baldwin and Steven Wright, as well as a flying dog, a scene that involves dropping

the soap and some pretty memorable lines ("Kenny's buttocks was in constant jeopardy"). More important, the film includes an appearance by Tommy Chong, the high priest of potheads, so you have his blessing. *The Wiltern, 3790 Wilshire Blvd., Koreatown; Thu., April 20, 7 p.m.; \$4.20. (213) 388-1400, wiltern.com.* —Siran Babayan

MUSICALS

Cry Bloody Murdoch

Though the recent string of sexual harassment and racial discrimination lawsuits filed against Fox News is no laughing matter, *Fox News the Musical* takes a humorous swipe at the right-wing news network. Directed by Eric Phillips, who also wrote the book, the show features sketch and improv actors Janae Thompson, Jordan Stidham, Ted Reis, Jolie Adamson, Erin Brownett, Jordan Brown, Samantha Labrecque, Rachanee Lumayno, Colton Iverson, Jordan Todd Brown and Rama Vallury singing original songs (music by Bradley Brough and Joanna Castle Miller, lyrics by Miller and Phillips). Set in Fox News' headquarters in New York, the plot follows a young, secretly liberal African-American intern, who climbs the corporate ladder and unwittingly exposes the corporation's media bias. Along the way she meets characters with not-so-thinly-veiled names such as Glen O'Ranity. *Secret Rose Theatre, 11246 Magnolia Blvd., North Hollywood; Thu., April 20, 8 p.m. (also Fri.-Sun., April 21-23); \$20. (818) 762-2272, foxnewsthemusical.com.* —Siran Babayan

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 SOMETHING – OR NOTHING – IN
 DERRICK ADAMS’ CAAM SHOW

BY CATHERINE WAGLEY

This week, one artist screens her sexually explicit videos near Chinatown, and two others explore female archetypes in Hollywood.

More for less and one of a kind

“Colorful has taught them that they don’t need a man,” an actress says in artist Derrick Adams’ short film *On*. “They need Colorful.” She holds a cardboard box with the word “Colorful” on it, and stands on a comically DIY set. A big, fake TV screen made of fabric squares and plastic hangs on the wall behind her. Several actors peddle cardboard boxes in *On*, pitching their products as if on a morning show or an infomercial. They’re enthusiastic if confusing. In *On*, which plays on a loop in Adams’ “Network” at the California African American Museum, all actors are black and their cultural position is ambiguous, because the set is so esoteric and their boxes all seem empty. They seem at least to be parodying on-screen consumerism and polish while acknowledging the sincerity of the desire for more, less or whatever. 600 State Drive, Exposition Park; through June 11. (213) 744-7432, caamuseum.org.

Reclining women
 Ann Hirsch drew directly on the wall for “Private Residence,” her solo show in Steve Turner’s project gallery. Along one wall, a pastel-colored garden transitions into a sea of naked bodies mingling with social media iconography. Facebook’s new message bubble floats above a women whose arms and legs are bound. An Instagram icon hovers beside a chain of three gender-ambiguous bodies hanging on for dear life. On top of the wall drawings, Hirsch has hung a series of large horizontal paintings of reclining, curvy female nudes, posed like the sensuous women in revered old master paintings (think Titian’s *Venus of Urbino* or Ingres’ *Grande Odalisque*). Her figures have multicolored eyes and almost haggard features. They’re too distracted, perhaps, by the scenes on the wall behind them to be sultry and voluptuous in an old-fashioned way. 6830 Santa Monica Blvd., Hollywood; through April 29. (323) 460-6830, steveturner.la.

Confined faces
 “Heads and Gates,” painter Becky Kolsrud’s show at Tif Sigfrids, contains exactly what the title suggests. Paintings of female heads, cut out so that the panels are the size and shape of faces with necks,

hang along one wall. On the opposite wall hang two paintings on rectangular canvases of female heads visible through the diamond-shaped openings in red and blue gates. One olive-colored woman has green leaves growing over her made-up, starlet face. Another yellow-skinned woman has two faces right up next to each other, as if Kolsrud tried depicting her one way, tried again and then left both versions for us to see (as indeed she did). The heads seem more like objects than people, a diverse collection of female archetypes that the artist is using to try to understand what femininity did and can look like. 1507 Wilcox Ave., Hollywood; through April 16. (323) 907-9200, tifsigfrids.com.

Condom dodger

Every night of “Indecent Exposure,” artist Margie Schnibbe’s 10-day show at Human Resources, invited artists will stage performances in the intimate, upstairs galleries. Kim Yi, who has explored S&M in



COURTESY OF THE ARTIST/PHOTO BY ANDY ROMER

Derrick Adams’ performance of *On*

past performances, and Shelley Holcomb are among participants. Schnibbe, who has worked as a dominatrix and a production designer for Hustler Video, will screen sexually explicit videos she’s made since the early ’90s. Many are comical, if uncomfortable. In *Bareback Ph.D.*, two dogs roughhouse and then hump in dirt while a male voice reads a letter about “having an erection ever so hesitantly” and discusses “the condom thing” (basically, he doesn’t want to use one, but expresses this with many words and much hedging). 410 Cottage Home St., Elysian Park; through April 23. humanresourcesla.com.

The wrong tree

Saudi Arabian artist Abdunnasser Gharem wore a plastic bag over his body in 2007 as he traversed his hometown for his performance *Flora and Fauna*. He also carried a leafy green tree as his only source of oxygen. This tree had been imported from Australia and was having adverse effects on local plants, and thus served as a good dialogue starter, since people who saw his strange performance already had opinions about his air source. Also a lieutenant in the Royal Saudi Arabian Army, Gharem has done work about the international political situation in the years since Sept. 11 — two of the 19 Saudi Arabians in those planes that day had been his classmates. He will screen video work and talk about his practice this week at LACMA in advance of his soon-to-open solo show. 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 18, 7:30 p.m.; free. lacma.org.



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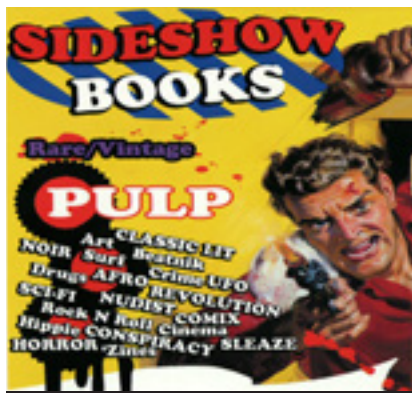
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Books //

WHIP SMART

A former L.A. dominatrix dredges up tales from the dungeon for readers with the stomach for it

BY TONY MOSTROM

When I was a kid in L.A., I recall scanning all the massage-parlor ads in the papers and gratefully taking in those postage stamp-sized photos of lusciously rounded woman curves. Alongside those jaw-droppers I'd also notice those mystifying *other* ads, the ones featuring women with whips, and my horndogometer would plummet. "Wait, how is that sex?" I never got it. Still don't. Face-slapping? Uh huh — I dare you. Nipple whipping? No thanks. Smothering? Gotta go, see ya!

Of course we know there have always been folks who crave such things; call them society's floggees. They walk (hobble?) among us, some of them willing to pay good money to perform or receive acts of bodily torture with the help and guidance of seasoned professionals.

If you've ever wondered exactly what goes on in the kink parlors of L.A., *The Scarlett Letters: My Secret Year of Men in an L.A. Dungeon* (St. Martin's Press, \$26.99) by USC grad Jenny Nordbak will enlighten. But (and this is a big but), it will also endarken, as our ex-domme authoress recalls scene after harsh scene of outwardly average males having their genitals punched, their urethras electrified, their extreme emasculation fantasies realized — and in brutal fashion. If you're looking for cheap, porny thrills, look elsewhere; this book is closer to a Hieronymus Bosch painting mixed with those film clips of animal experimentation in labs.

There are some great books that make the human body seem like a disgusting thing, of course, but there is a stark matter-of-factness to these descriptions — drawn from out of the bowels of an unnamed S&M dungeon — that drains them of any, shall we say, heightened artistry:

"He was going to ejaculate on the floor like a fucking animal if I didn't do something. I grabbed a hand towel from a stack in the corner and tossed it to him with seconds to spare."

"I walked across the wet tiles until I reached him, completely unfazed by the fact that it was a puddle of other people's urine."

"I was having a typical Monday. My foot worship client had been late ..."

In all this urine-soaked carnage of whippings and floggings, the remote possibility of orgasm seems galaxies away; as Nordbak notes here, some of her clients don't even want that. Nordbak never addresses what psych-kinks might be at work in her



COURTESY ST. MARTIN'S PRESS

clients' heads, but she's not a shrink, she's a domme (professional name, Scarlett). It's just business.

She takes on the verbiage of the trade, referring at times to her "vanilla" friends, the ones who live outside the BDSM world. She wonders about the roots of her "current perversions" and looks back to her childhood for answers: "Why ... did my Barbies somehow always end up tied to something, helpless and tortured?"

Who (I am sadly forced to ask) are these guys who pay to have their balls tweezered by a busty matron? Are they necessarily, as we might assume, gross Hollywood fat cats? Yes, some are.

"WHY ... DID MY BARBIES SOMEHOW ALWAYS END UP TIED TO SOMETHING, HELPLESS AND TORTURED?"

—JENNY NORDBAK

Despite the sex-positive nature of the book, Nordbak curiously and repeatedly refers to her vagina as her "lady bits," making her anatomy sound regrettably like an off-brand dry dog food. Still, the story of her secret life, long kept hidden from family and friends, is presented as a tale of female empowerment. That's even though on more than one occasion she carries out acts that would strike the average reader as humiliating, as when she finds herself excreting into a plastic bag for a coprophage client or carting around a warm, steaming bag of sweaty old tennis shoes for a very special fetishist's gratification.

Warning: This narrative veers often from the anal to the banal and back again. In this already inflated age of memoirs, everyday accounts of douchey boyfriends and bad-relationship lunches at Denny's only make a book like this seem that much more, well, vanilla. So here it is, your urine-soaked feel-good hit of the season ... with the emphasis on the hit.



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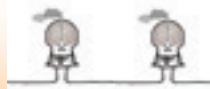
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TEEN MOM TOO

Louisa Hill's *Lord of the Underworld's Home for Unwed Mothers* condemns the "baby scoop era"

BY BILL RADEN

The uncredited player in Louisa Hill's disarmingly sweet new work about the irresistible tidal forces that course through the maternal bond may well be Donald Trump.

Trump's election has been astutely described as the last great gasp of "regressive, patriarchal American whiteness," and it's hard to forget what that portends for reproductive rights while watching Hill's affecting story about a 1960s teen mother forever scarred by the loss of her baby to adoption.

Partly that's because both the setting and the subject of *Lord of the Underworld's Home for Unwed Mothers*, having its world premiere at Skylight Theatre, is what has been called the "baby scoop era." That was the period between World War II and the sexual revolution when the uncontested, white patriarchal authority of the middle-class

family routinely dealt with the era's spike in teenage pregnancies through the forced separation and adoption of the child from its underage mother.

The play is structured as a fancifully time-warped epistolary exchange be-

THE TRAUMA OF THEIR PARTING HAS MARKED THE DAUGHTER'S LIFE AS DEEPLY AS IT HAS THE MOTHER'S.

tween mother Dee (the searing Corryn Cummins, in a masterfully heartfelt performance) and daughter Corie (a forceful Michaela Slezak). Adrian Gonzalez and Amy Harmon are the play's strikingly versatile, quick-change chorus, effortlessly embodying the par-



Corryn Cummins, left, and Amy Harmon star in Louisa Hill's drama about 1960s forced adoptions, *Lord of the Underworld's Home for Unwed Mothers*.

ents, boyfriends and psychologists who inhabit both of the women's worlds.

Act 1 mostly deals with Dee's insistently archetypal, circa-1964, middle-American brush with motherhood. Hill puts Dee through the paces of a postwar ideology that saw reproductive freedom as a bothersome impediment to social mobility. But anybody passingly famil-

iar with Hollywood's unwed-teen-mother melodramas of the 1950s and early '60s — or who remembers Madonna's politically suspect teen-pregnancy hit "Papa Don't Preach" — may find themselves squirming over how the play develops pathos with what seems an unquestioned and one-sided embrace of the inviolable right of witless **(53)**

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KOCH HEADS

In the program notes for *Supper*, Phinneas Kiyomura remarks that his play about four right-wing billionaire brothers is not about the Koch brothers. But you could have fooled me.

A number of writers, including Daniel Schulman in both the biography *Sons of Wichita* and a May 2014

Vanity Fair article, have written about the personal animosities and legal quarrels that have transpired within this super-wealthy clan. Kiyomura's pitch-black narrative — I'd call it a comedy except that by the end I wasn't sure it was one — is nowhere near naturalistic, nor does it try to be. But there are a few analogues between the real world and the play, starting with the names of Kiyomura's characters: Charles, David, Freddy (for Frederick) and Billy (for William). More germane are the parallel dynamics played out among these four, along with an unseen fifth, their father, Fred. According to Schulman, father Fred was a taskmaster who believed in corporal punishment and drove his sons hard, especially Charles, the dominant personality among the siblings and the ideological and entrepreneurial force behind their expanding empire. In the play, as in real life, an aligned Charles (Darrett Sanders) and David (Alex Elliott-Funk) run the family business whereas the other two, though shareholders, remain outsiders.

Kiyomura's fantastical scenario takes place in Kyoto, Japan, at the home of Freddy's fiancée, Naomi (Keiko Elizabeth), an ostensibly demure and courteous Asian woman with the instincts of a tigress. Charles and David have traveled to Japan to meet her, and are anticipating the arrival of their father as well. The engagement is something of a surprise, as Freddy (Joel Scher) has always been regarded by his brothers, especially the sneeringly macho Charles, as gay. And you can see why, as Freddy greets them garbed



PHOTO BY ERIC NEIL GUTIERREZ

in a lovely kimono with lilting mannerisms to match. Darrett Sanders, left, Will McFadden, Alex Elliott-Funk, Keiko Elizabeth and Joel Scher in *Supper*

What Charles doesn't know is that Billy (Will McFadden), from whom he's long been estranged, also will be there, and that this get-together has been planned by the other three to challenge Charles' dominance. And there are other incendiary plots afoot, including one hatched by campy Freddy and cryptic Naomi, that will blow the already tottering familial framework sky-high.

It's a frequently funny and outrageously dark portrayal of male rivalry, aggression and bonding in an imaginary universe where there's absolutely nothing around to restrain them. And as the sole female in the bunch, the sly and slithery Naomi will not let herself be outdone.

Alina Phelan's sure-handed direction shepherds a terrific ensemble, including Sanders' down-and-dirty Charles, front and center throughout, and Elliott-Funk in a subtler and wonderfully skilled performance as his irresolute lackey. McFadden is on point as the relative interloper, while Scher as his flaming Freddy and Elizabeth as his helpmate each steal scenes with their inspired shenanigans.

SUPPER | Theatre of NOTE, 1517 N. Cahuenga Blvd., Hollywood | Through May 20 (323) 856-8611 | theatrefnote.com

>> **51**) 16-year-olds to bear children.

Act 2 does little to allay such misgivings. That's when the narrative's POV abruptly shifts to Corie, as she brings Dee up to date on what has happened since their one-and-only 10 minutes together outside a 1964 delivery room. The trauma of their parting has marked the daughter's life as deeply as it has the mother's. But a series of adoptions gone bad and an adolescence spent in children's homes have left the now-25-year-old Corie an angry, cynical and stridently anti-maternal girl.

When the two do finally meet, it is only to have Corie, who is now a singer in her new boyfriend's death-metal band, repeatedly act out her anger with Dee in shockingly wounding ways. And while Hill manages to freshen up the genre's expected reconciliation through a stroke of unexpected thematic symmetry, it is not before some of the plot's seams begin to show.

Most notable among those is how

the two characters don't seem to have evolved offstage. Cummins ably adds the emotional patina of 25 additional years to Dee, but drama is about relationships, and the script remains awkwardly silent on any husbands or children that might people her past. Hill likewise saddles Corie with a gap that for most women in their 20s is littered with ex-boyfriends.

That said, director Tony Abatemarco gets winning performances from all the actors, while matching Hill's self-consciously imagistic if sometimes overly literary language. The performances are complemented by designer Cindy Lin's emblematic set of twisting roots and broken greenhouse windows in a staging suffused with as much nostalgia as knowing camp.

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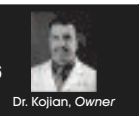
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Film //

THE WOLF IN BETWEEN

Riccardo Ferraris' documentary shows how a wolf sanctuary helps military veterans heal from PTSD

BY APRIL WOLFE

Since European settlers arrived in what would become North America, the wolf has been systematically eradicated. California, specifically, has only one known wild wolf pack since the half-dozen or so members of the Shasta Pack mysteriously disappeared this year. Whether it's folktales calling wolves the surrogate of the devil or embellished historical accounts of wolves mercilessly slaughtering calves, these stories have circulated for centuries to justify the extermination of most of the country's wolves. All this despite the absence of a single cited non-rabies wolf-on-human attack in North America in all that time. And yes, the battle between Liam Neeson versus wolves in *The Grey* is completely implausible.

Wolves, it seems, are mostly misunderstood. Equally misunderstood in American culture is the war veteran. In recent years, talk of post-traumatic stress disorder (PTSD) has finally made its way to the mainstream, but there's a gaping chasm between talk and actually understanding how and where vets fit into our society postcombat; consider that 22 vets take their own lives every day in this country.

But in Frazier Park, just a 90-minute drive up into the mountains from Los Angeles, Matthew Simmons has made the vital connection between the woes of the wolf and those of the war veteran. On the 3,000-acre wilderness property of Lockwood Animal Rescue Center (LARC), Simmons has taken in hurt, abandoned and exploited captive wolves and wolf-dog hybrids and, in doing so, realized he may have found a way to help war vets heal, too.

As caught in filmmaker Riccardo Ferraris' new documentary *The War in Between*, Simmons, a Navy vet himself, uses LARC as a mutual rehabilitation center. Men and women from all over apply for this program, where they will work every day feeding and tending to the wolves. In the film, Ferraris shows Simmons reading through just a sampling of emails from prospective candidates — many of whom are homeless — and each letter is heart-breaking.

"Someone applying for a program like this, it's the last chance," Ferraris says. "They already went to a psychologist, to PTSD classes, took drugs. There's no other reason for anyone to apply to a program like this in the middle of nowhere with

extreme weather conditions unless there are no other choices."

The film mainly follows two veterans: Jim, who's nearing the end of his time at LARC, and Juan, who has just arrived. Ferraris says Simmons warned him that it would be very difficult to get any of the residents to open up about their trauma, let alone on camera. But Ferraris put in the time, cultivating friendships with the men. On a long car ride back to Los Angeles, Jim opened up to Ferraris about his suicide attempts and, on camera, he describes the tears streaming down his gun barrel as he was seconds away from taking his own life.

With Juan, Ferraris had to use the same techniques Simmons teaches to the vets working with the wolves: You have to be patient and let them come to you. "I spent so much time alongside Juan and he never ever even said hello to me for months," Ferraris says. "But slowly, we started to approach each other."

The director's experience with Juan mirrors that of the veteran's experience with the wolves. As Simmons says, only one wolf will bond with one of the vets. And in his first days, Juan is shown quietly attempting to initiate an affectionate friendship with the animals, searching out his "one." It's months before one of the creatures nuzzles his snout into Juan's hands. Remember, these wolves also have PTSD, often from the ways humans have treated them in the past.

Ferraris says that before he began filming, he had no idea wolves were being



The facility pairs military veterans with wolves.

COURTESY RICCARDO FERRARIS

bred in captivity for roadside attractions and hunting — basically torture. Simmons recounts one wolf he rescued that was testing IED, booby-trap bombs before her owners planned to kill her. He describes her bloodied paws and broken spirit, but the wolf we see today in Ferraris' film is rambunctious and happy, begging for belly rubs. The director juxtaposes these uplifting beats of recovery with a difficult outing to Montana, where Jim and Juan are researching illegal wolf trapping.

Ferraris reserves judgment as he records the thoughts of wolf hunters. One swears the wolves are pure evil because he once saw them slaughter a herd of elk and move on, which is enough evidence for him to set vicious traps and murder whole packs. These justifications aren't new. In every state where wolves live, ranchers and hunters demonize the animals. Yet wolves are responsible for thinning herds of their weak so herbivores don't overgraze on the land. Wolves often will return again and again to the same kill to feed for weeks, sometimes months. What they don't eat is offered up to the scavenging animals that depend on the wolf for their meals.

On the journey to Montana, Juan and Jim see their first wolf in the wild. The experience is almost too much for Juan

to take. He peers through the tranquilizer rifle's viewfinder at his target, who lopes across the snowscape, unaware anyone's watching him. In a different time, Juan, a former sniper, would be shooting to kill, but on this day, he is duty bound to the wolf to help it live. This gives Juan a new kind of confidence, a reason to be. And that's the whole point of Simmons' program, which proves with each new graduate to be a success — John now has a full-time job and a life he sees as worth living.

Like war veterans, wolves exist nearly everywhere on Earth. Writers like Barry Lopez, R.D. Lawrence and Rick McIntyre have long intimated that how a society treats its wolves is indicative of how it will treat its most vulnerable citizens, and in the United States, this theory holds true, especially for veterans who feel lost or forgotten. Ferraris says he wanted to avoid making any political statements and simply focus on the relationship between human and animal, but the political is inherent in this tale. He tells me he's been pitching the story of this documentary to film festivals, and he's had a difficult time explaining it all in a single sentence.

"In the end, I decided I would tell them, 'It's a love story,'" he says. "Between wolves and men."

HEAL THE LIVING CAPTURES FRAGILITY OF LIFE

A catastrophic accident leaves one family in ruins and bestows another with precious hope in *Heal the Living*, a melodrama immeasurably enhanced by the piercing, poetic direction of Katell Quillévéré (*Suzanne*).

On his way home from a dawn surfing trip, carefree teen Simon (Gabin Verdet) is involved in a car crash, leaving him physically intact but brain-dead. This shakes his estranged parents (Emmanuelle Seigner and Kool Shen) to the core. While grappling with this tragedy, they're forced to decide whether to donate his organs; across Paris, former orchestral violinist Claire (Anne Dorval) confronts her own worsening degenerative heart condition alongside her doting sons (Finnegan Oldfield and Theo Cholbi).

Drenched in a beautifully melancholic score by Alexandre Desplat, the ensuing tale — which also intermittently shifts its gaze to an organ-donor consultant (Tahar Rahim), a lonely nurse (Monia Chokri) and Simon's girlfriend (Galatée Bellugi) — is a familiar one about death begetting life. Yet Quillévéré's compassionate handling of her material (which she adapted from Maylis de Kerangal's novel with co-writer Gilles Taurand) finds illuminating truths in grace-note details, from Simon gliding down empty nocturnal streets on his bike, to a final kind gesture given to the boy during his last moments.

At once sorrowful and optimistic, *Heal the Living* captures the terrifying fragility of life, even as it also recognizes the strength derived from



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the many connections — organic, emotional and associative — that bind and define us. —Nick Schager

HEAL THE LIVING (RÉPARER LES VIVANTS)

| Directed by Katell Quillévéré
Written by Quillévéré and Gilles Taurand
Cohen Media Group | Monica Film Center



Robert Pattinson, left, and Charlie Hunnam

COURTESY AMAZON STUDIOS/BLECKER STREET

over the findings of Fawcett's initial expeditions. The director's filmic references — whether it's *The Leopard*, *The Four Feathers*, *The Charge of the Light Brigade* or *Barry Lyndon* — are all to movies about hierarchies and the ways an established social order preserves and propagates itself. Fawcett and his countrymen know that that order will always persist.

Until, that is, it doesn't. The world Fawcett knew and navigated for so many years is the same one that soon is blowing its own brains out on the fields of World War I, where the aggression that he and his kind had trained for all their lives is taken to its most absurd extremes. In the trenches, before charging into battle with his men, Fawcett looks longingly at a photo not of his family but of the Amazon. The meaning is twofold: One, that this married father of three has become unnaturally possessed by his quest for Z. But also that, compared to the mechanized slaughterhouse of modern warfare, the supposed hostility of the jungle might actually be somewhat welcome, a source of serenity.

And as Hunnam's sad-eyed man goes from ambitious officer to reluctant explorer to wounded cynic to full-on obsessive convinced he can find the great lost city, we get a life's journey that builds toward dissolution. In Amazonia, as Fawcett travels upriver, accompanied initially by Corporal Henry Costin (an unrecognizably grizzled and charming Robert Pattinson) and later by his son Jack (Tom Holland), the orderly cruelty of Western civilization recedes and he starts to become someone else. There's a freedom here amid the terror and uncertainty. Gradually, the old-world meticulousness of Gray's filmmaking gives way to something more abstract, a drifting impermanence, as if the director were trying to capture — without losing any of his visual grace or sweep — the wide, beautiful unknowability of existence.

If it sounds as if I'm having difficulty describing where *The Lost City of Z* eventually goes, that's because I am; words can't quite do it justice. The good news is that James Gray, even as he pushes at the edges of what is filmable, never loses his capacity for creating moments of rapturous beauty. See this thing on the biggest screen you can find.

THE LOST CITY OF Z

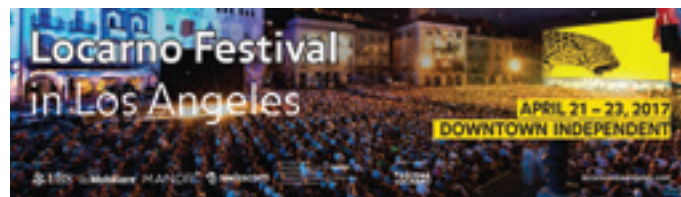
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Film //

LOST AND FOUND

AS CIVILIZATION CRASHES IN *THE LOST CITY OF Z*, AN EXPLORER DISCOVERS SOMETHING MORE

BY BILGE EBIRI

"I've been trained for this." Those words — or some variation — come up several times throughout James Gray's *The Lost City of Z*, and they serve as one key to this strange, sprawling, majestic film. In adapting the 2009 nonfiction book about the search for a fabled city in the Amazon, Gray has taken out much of the actual journalism, layering of perspective and even some of the mystery that *New Yorker* writer David Grann brought to the material. Grann's book is at least partly concerned with a contemporary investigation into the fate of the obsessed British explorer Percy Fawcett, who disappeared with his son in the Amazon in 1925; the film, less so. But in opting to tell a more linear story about the life of Fawcett, Gray has replaced all that with something else, something very much his own: a look at how society trains us to know our place in it, and how a confrontation with the unknown can completely upend our understanding of the world.

It might seem counterintuitive at first that Gray, who made his name with crime dramas and tales of Eastern European immigrants in New York City, would take on the story of Fawcett (played here with striking melancholy by Charlie Hunnam of *Sons of Anarchy*) and his repeated attempts, early in the 20th century, to track down an ancient and advanced civilization

reputed to be deep in the Brazilian jungle. But what made many of Gray's other films so compelling was the patience, precision and elegance he brought to what were otherwise gritty stories: It was as if a latter-day Visconti had found himself in Brighton Beach. Now, helming an honest-to-god historical epic, Gray proudly lets his classicist flag fly.

Gray's previous films were also studies in New York's tribal rituals; be they Russian émigrés in Brooklyn or officers of the NYPD, his characters have

THE HOSTILITY OF THE JUNGLE MIGHT BE A SOURCE OF SERENITY.

always been keenly aware of the unwritten, at times immoral rules by which they must abide. Now the director has trained his anthropologist's eye on British society in the war-torn decades between the Edwardian era and modernity. What he finds is a world of institutionalized aggression where conflict and domination are built into the very fabric of life.

Gray shoots many of the scenes in England with an old-fashioned polish that makes everything feel predetermined, orderly — from the regimented hunts on country estates, to the red military uniforms dancing with coordinated grace, to the ritualized debates

OPENING THIS WEEK

GO ALL THIS PANIC Teendom's tumultuousness may lend itself to big-screen clichés, but *All This Panic* — a documentary that follows a group of NYC high school girlfriends over the course of three years — digs deeper to reveal the rawness, confusion, fear, aimlessness and euphoria of that most turbulent of times. Eschewing narration or even title cards to indicate when and where the action is taking place, director Jenny Gage and cinematographer Tom Betterton's sterling vérité work segues freely among its young women, who find themselves coping with (and expressing unfiltered opinions about) volatile family lives, uncertainty over their collegiate futures, sexual anxieties and pressures, and drug and alcohol use. There's no judgment to be found here, only an unvarnished look at its subjects struggling to figure out who they are, what they want and how they might achieve their goals. In the figures of boyfriend-craving Lena and her wayward childhood BFF, Ginger — the former dealing with psychologically and residentially unstable parents, the latter a wannabe actress adrift as her friends move on to college — the filmmakers capture an especially vivid, idiosyncratic sense of the various factors weighing upon kids as they begin to enter adulthood. Unconstrained by the need for a tidy dramatic arc, *All This Panic* opts for messy honesty — and, in the process, finds hope for all of its subjects, in ways both big and small. (Nick Schager)

THE FATE OF THE FURIOUS Holy motors! This is perhaps the fastest, and if not, certainly the most furious of the *Fast & Furious* movies. The goal with each new film seems to be to one-up the last. But before *F8* goes into full gear, it gives us a good ol' drag race in Cuba, featuring main man Dom Toretto (Vin Diesel) doing what he does best: revving up a vehicle to fire-catching speed while talking about living life a quarter-mile at a time. This opening sequence is not just a nostalgic reminder of the series' kickoff 16 years ago. It also serves as a burst of pure, promising showmanship from *Straight Outta Compton* director F. Gary Gray — in his first *Furious* movie — who immediately puts his stamp on the film with exhilarating style. Of course, anyone who has seen the trailers or commercials knows that Dom's moment of victory won't last long. This is the movie where he betrays that family that, sequel after sequel, he hasn't been able to stop talking about. Tapped by cyber-terrorist Cipher (Charlize Theron) — never trust a white woman in dreads — Dom is coerced into turning against his own squad. Dom's disloyalty weighs hard on everyone, but it certainly hits his wife, Letty (Michelle Rodriguez), the hardest. Gray and his stars anchor all the action to come with surprisingly emotional credibility. (Kristen Yoonsoo Kim)

GRADUATION (BACALAUREAT) Romanian director Cristian Mungiu's *Graduation* is one of the best films I've ever seen about corruption. You won't find many fast-talking crooks or elaborate sting operations here, though. Instead, we

YOUR WEEKLY MOVIE TO-DO LIST

Bette vs. Joan and Jonathan Demme's Hits

Friday, April 14

The great thing about the American Cinematheque's ongoing **Hollywood Feud: Bette vs. Joan** series is that you don't have to pick sides and the only way to lose is by not attending. That's certainly true of the Egyptian's double feature of *The Star* (on 35mm) and *Johnny Guitar*, with the latter film in particular standing as one of the strongest entries in either luminary's enduring body of work. Nicholas Ray's moody Western stars Crawford as a saloon keeper who becomes the target of a lynch mob after being framed for murder; *The Star* earned Davis one of her 11 Oscar nominations (she won two, Crawford one). *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., April 14, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

Often lost in the praise for *Raiders of the Lost Ark* and contempt for *Kingdom of the Crystal Skull* is any mention of the second movie in the series, *Indiana Jones and the Temple of Doom*. That might be because it's neither a classic in its own right nor memorably bad, but the franchise's middle child is at least notable for being the most violent (it's partly responsible for the creation of the PG-13 rating). Steven Spielberg's second archeological adventure finds Indy in India, where he's tasked with finding a trio of mystical stones and exoticizing the natives for American moviegoers' enjoyment. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., April 14, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.*

Saturday, April 15

The *Terminator* movies have gotten so bad that we'd probably be better off if a T-1000 traveled through time to put them out of their misery, but that wasn't always the case. And though *The Terminator* isn't as awe-inspiring or dazzling as its sequel, the first chapter in James Cameron's man-vs.-machine series is as ruthless and efficient as Arnold Schwarzenegger's cybernetic assassin. The Aero screens the original as part of its tribute to the gone-too-soon Bill Paxton, whose small but memorable role gives the same impression as most of his appearances: that Paxton was a uniquely magnetic presence of the sort we're not likely to see again anytime soon. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., April 15, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

If you're still not over the Undertaker retiring, pro wrestling taking over Cinefamily for a night may bring you solace. Said event's title — **Get High and Watch Wrestling With Ron Funches & X-Pac** — tells you almost everything you need to know about it other than which matches will be showcased (Pentagon Jr. vs. the Black Lotus Triad, anyone?) and which to-be-announced special guests might be joining the wrestling-obsessed comedian and former member of D-Generation-X. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave.,*



Joan Crawford and Sterling Hayden in *Johnny Guitar* (1954)

COURTESY REPUBLIC PICTURES

Fairfax; Sat. April 15, 9:30 p.m.; \$20. (323) 655-2510, cinefamily.org.

Tuesday, April 18

Another tantalizing collaboration between Josef von Sternberg and Marlene Dietrich at LACMA: *The Scarlet Empress*, a Catherine the Great biopic as grand as its subject. What it lacks in historical accuracy, the 1934 production (described by von Sternberg as a "relentless excursion into style") makes up for in eye-catching production design and a sprawling cast. The transition from Princess Sophia Frederica to Empress Catherine is as much a sexual awakening as it is a rise to power, and it's portrayed in one of the last films unaffected by the Hays Code. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 18, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Wednesday, April 19

If you know Jonathan Demme only from either *The Silence of the Lambs* or his many music documentaries, you're missing one of the director's most fruitful periods. *Something Wild* and *Married to the Mob* exemplify his late-'80s hot streak, both telling of liberated women (Melanie Griffith in *Wild*, Michelle Pfeiffer in *Mob*) and the men trying — and failing — to contain their spirits. Few directors can strike as alluring a balance between sexy and serious as Demme, a gift on full display in both films. As an added bonus, chapter six of Fred C. Bannon's 1951 serial *Government Agents vs. Phantom Legion* will precede the double feature. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Wed.-Thu., April 19-20, 7:30 p.m.; \$8. (323) 938-4038, thenewbev.com.*

Thursday, April 20

For their fifth collaboration together, inimitable husband-and-wife collaborators John Cassavetes and Gena Rowlands took to the stage. *Opening Night* finds Rowlands playing an aging actress looking to recapture the inspiration of her youth as she rehearses for her latest Broadway play — an already difficult task exacerbated when a fawning fan dies in front of her eyes. An utter disappointment financially — it opened at the Fox Wilshire Theater on Christmas Day 1977 and never found an audience — Cassavetes' eighth film as writer-director is, like most of his work, wrenching and thrilling all at once. *CSUN, 18111 Northhoff St., Northridge; Thu., April 20, 7 p.m.; free. (818) 677-1200, csun.edu. —Michael Nordine*

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see mostly good people doing what they think is right, and then the acute mess in which they find themselves. Mungiu's primary vessel for exploring this world is Dr. Romeo Aldea (Adrian Titieni), a respected Cluj physician and upstanding pillar of the community whose high school senior daughter, Eliza (Maria Dragus), has secured a conditional college scholarship to study in Britain; all Eliza has to do is pass her final exams. But an attempted assault outside the school leaves her injured and shaken right before the day of her first test. Believing that an education in England

— far from the despair and deception of daily life in Romania — is the girl's best chance for a better life, Romeo finds himself becoming what he hates most: someone who tries to game the system. When Eliza's grade on that test winds up unsatisfactory, Romeo's police captain friend (Vlad Ivanov) arranges for Romeo to talk to Bulai (Petre Ciubotaru), a local bigwig who needs a liver transplant and who can arrange for the school authorities to help; all Romeo has to do is put Bulai at the top of the transplant list. Such a cursory description of the plot does no justice to the casual, organic

way that Mungiu allows Romeo to consider forsaking his values — or at least what Romeo *thinks* are his values. We eventually realize that *Graduation* is partly about how people like Romeo have always benefited from cutting corners, from the insular security of their connections and their status. (Bilge Ebiri)

LITTLE BOXES The light drama of *Little Boxes* concerns a familiar tale of displacement. Mack (Nelsan Ellis), Gina (Melanie Lynskey) and their son Clark (Armani Jackson) are an appealing mixed-race Brooklyn family who move to the suburbs when Gina accepts a

promising art professorship in small-town Washington. Adjusting to this new, extremely white neighborhood is no easy task, and we witness plenty of cringe-inducing moments of passive-aggressive suburban chitchat: "You are so interesting," a neighbor tells Mack and Gina, but it's not a compliment. The film is sharper in its observation of urban pretensions than suburban blandness. Clark, adorably afroed, with an inquisitive expression on his face, at one point describes his music tastes as "Afropunk, Björk, '90s hip-hop and free jazz." He delivers this answer with a tossed-off confidence that is somehow both disarming and maddeningly twee, nailing a certain profile of precocious Brooklyn preteen. Gina's photography focuses on "gender performativity" and her class is on "the female gaze." These characters — upper middle class, urban, liberal — are familiar types, though they're positioned by the film as automatically more interesting than the suburbanites (the ones in "little boxes"). The inelegant tendencies of the family's new colleagues verge on cliché; an oafish white bro says of Mack, "If you close your eyes you can't even tell he's black." While racist slights remain unfortunately common, *Little Boxes* doesn't exactly use them to illuminate the nuances of suburban life. The moral for the most part is that New Yorkers are cooler than suburbanites, expressed in a cloying metaphor in the family's new home: Mold persists under the wallpaper, signifying that not everything's perfect in these seemingly charming houses. (Abbey Bender)

MY ENTIRE HIGH SCHOOL SINKING INTO

THE SEA Few things promise a wild visual ride like a movie titled *My Entire High School Sinking Into the Sea* opening with an epilepsy warning, and Dash Shaw's animated whirligig of a riff on *The Poseidon Adventure* does not disappoint. Self-absorbed sophomore Dash (Jason Schwartzman) is a writer and unreliable narrator whose annoyance that his best friend Assaf (Reggie Watts) is becoming romantically involved with their fellow school journalist Verti (Maya Rudolph) is only slightly overshadowed by their cliffside high school falling into the ocean. Along with snooty popular girl Mary (Lena Dunham) and badass Lunch Lady Lorraine (Susan Sarandon), they climb to the roof through a fiery, corpse-strewn wreck whose already status-obsessed survivors have wasted no time descending into *High Rise*-style mayhem. A teen outcast's revenge fantasy made manifest, *My Entire High School Sinking Into the Sea*'s lo-fi, collage-heavy, Squigglevision style earns its epilepsy warning. And while Maya Rudolph has been the MVP of bigger-budgeted animated films great (*Big Hero Six*), good (*Turbo*) and dire (*The Nut Job*), teaming her with Reggie Watts is an explosion of awesomeness that's only surprising insofar as nobody thought to do it before. *Sinking Into the Sea* is fun, but an hour of just Rudolph and Watts in the recording studio would be no less buoyant. (Sherilyn Connelly)

NORMAN: THE MODERATE RISE AND TRAGIC FALL OF A NEW YORK FIXER

The back end of some future film festival's Complete Richard Gere Retrospective won't be lacking for fascinating surprises. Like Oren Moverman's *Time Out of Mind* (2015), a pained study of homelessness, Joseph Cedar's *Norman* finds Gere as a lost soul haunting a Manhattan that just doesn't see him. What other movie star diminishes himself, seeks to play the guy you don't notice? As Sinatra might have it, Gere's Norman is a puppet/pauper/pawn trying to gladhand his way into being a king. He's a pushy, cheery, full-of-shit shlemiel who pesters the assistants to wealthy men with can't-miss investment opportunities and has, so far as the audience can tell, no home life, source of income or sense of whether he's lying or not. Gere jabbars amusingly, and there's something touching in his Norman's persistence. Early on, he puts the touch on an Israeli politician (Lior Ashkenazi), doing the man a favor in order to get his help pulling off an unobtainable deal; three years later, that pol's the prime minister — and he appreciates all that Norman has done for him. Forever on the make, Norman, of course, attempts to leverage this connection, overpromising what he can deliver to a rabbi (Steve Buscemi!) whose synagogue is facing eviction — and inadvertently triggering a scandal. Cedar wittily lays out Norman's network of lies and exaggerations, split-screening phone calls and freezing the crowd at the biggest moment of Norman's career. But that career is curiously vague, as is the nature of Norman's favors and friendship with the prime minister. So is Norman himself: For half of the running time, I worried he might secretly be homeless — or that the prime minister might be his imagination. (Alan Scherstuhl)

TOMMY'S HONOUR You can probably name only a handful of "great" golf movies before getting down to titles featuring an abbreviated Tim Conway. *Tommy's Honour*, directed by Jason Connery and based on Kevin Cook's 2007 book, isn't exactly great, but it's decidedly superior, thanks to a novel perspective and solid performances. Golf wasn't much to speak of in the latter half of the 19th century, at least not outside of Scotland and the Royal and Ancient Golf Club of St. Andrews, where Tom Morris (a superbly gruff Peter Mullan) is the master greenskeeper. Dubbed the "Grand Old Man of Golf" after winning four of the first eight British Open championships, he's soon outstripped by his son Tommy (Jack Lowden), who wins the Open at age 17, his first of four consecutive titles. But it's not all mashies and niblicks. Tommy angers his father by attempting to break through the class barriers between the Scottish, forbidden from club membership, and the English nobles who bet exorbitant sums on the games. The rift widens when Tommy falls for Meg (Ophelia Lovibond), an older Woman With a Past, eventually leading to a decision with tragic consequences. Admittedly, father-son alienation of this sort is so old-hat that Monty Python parodied it ("Working-Class Playwright"),

and here it drags the action down. But even if there's a sense of inevitability to *Tommy's Honour*, the action (key to any sports movie's success) and setting win out. Golf's become such a ridiculously well-heeled pastime that it's refreshing to see it portrayed in its infancy, when clubs were carried like a bunch of kindling and the desolate greens of St. Andrews were more like the hazards of today's game. (Pete Vonder Haar)

VINCE GIORDANO: THERE'S A FUTURE

IN THE PAST "Yes, you're recreating something," says Jim Fryer, a trombonist in Vince Giordano's fiery throwback jazz orchestra the Nighthawks. "But you're trying to recreate something so vividly that it's alive now." Dave Davidson and Amber Edwards' doc *Vince Giordano: There's a Future in the Past* showcases both the recreations — persuasive revivals of tunes and arrangements and solos from the 1920s and '30 — and the great present-tense effort it takes to pull them off. Besides playing his bass, his tuba and his joyously flutulent bass sax, bandleader Giordano tracks down vintage arrangements from the days of Fletcher Henderson and Paul Whiteman, handles bookings and all the stage-patter, checks that all his Nighthawks and their instruments have gotten onto the bus and never seems without something to schlep. Your heart may break when, thanks to some miscommunication between a venue and the talent, Giordano has to break down his band's setup before he's finished hauling it to the stage — another act is going on first. The past weighs heavily and literally. Giordano and his band members attest in the film to how regular gigs, even for small crowds, are invaluable to their sharpness. Curiously, 15 years on from the battles over Ken Burns' *Jazz*, and two decades into Wynton Marsalis' reign at Jazz at Lincoln Center, the film never considers the question of the value of such painstaking recreations. When the Nighthawks light into an arrangement, they're not aping a record you could spin or download at home — they're attempting to discover what it might have been like to hear those bands of back then blowing the doors off a joint. (Alan Scherstuhl)

ONGOING

COLOSSAL Two seemingly incongruous categories — the small-scale romantic doodle and the rampaging-creature feature — are brought together in Nacho Vigalondo's *Colossal*, a film that never really fulfills the potential of its adventurous premise. But what could have been a barbed look at extreme narcissism, whether individual or national, is reduced to that mildest of metaphors, the road to recovery. *Colossal*, Vigalondo's fourth feature, isn't too far removed from Jonathan Demme's *Rachel Getting Married* (2008); both films center on a substance-abusing mess played by Anne Hathaway. In Demme's movie, the manipulative protagonist excels at toxic femininity, insisting that the whole world revolves around her. That concept is made literal in *Colossal*, in which the drunken antics of Hathaway's Gloria have calamitous

effects on the citizens of Seoul, terrorized by a behemoth beast that, we soon learn, is the boozier's avatar. Kicked out of the Manhattan apartment she shares with her imperious boyfriend (Dan Stevens) for one tittle too many, Gloria retreats to her hometown, a vaguely leafy Anywheresville that hints at the generalities to come. She reunites with Oscar (Jason Sudeikis), an elementary-school pal who offers the jobless woman a few shifts at his bar. Soon Gloria and her mammoth manifestation have a nemesis: Oscar and his own outsize alter-ego, a giant robot that further menaces South Korea. Their battles, at

home and abroad, grow bloodier when the initially genial local guy reveals what a petty, possessive bottle-abuser he is — a noxious misery beyond the ken of Sudeikis, incapable of conveying self-contempt. That inability to be fully contemptible also hampers Hathaway, a performer who always seems so eager for audience adoration. (Melissa Anderson)

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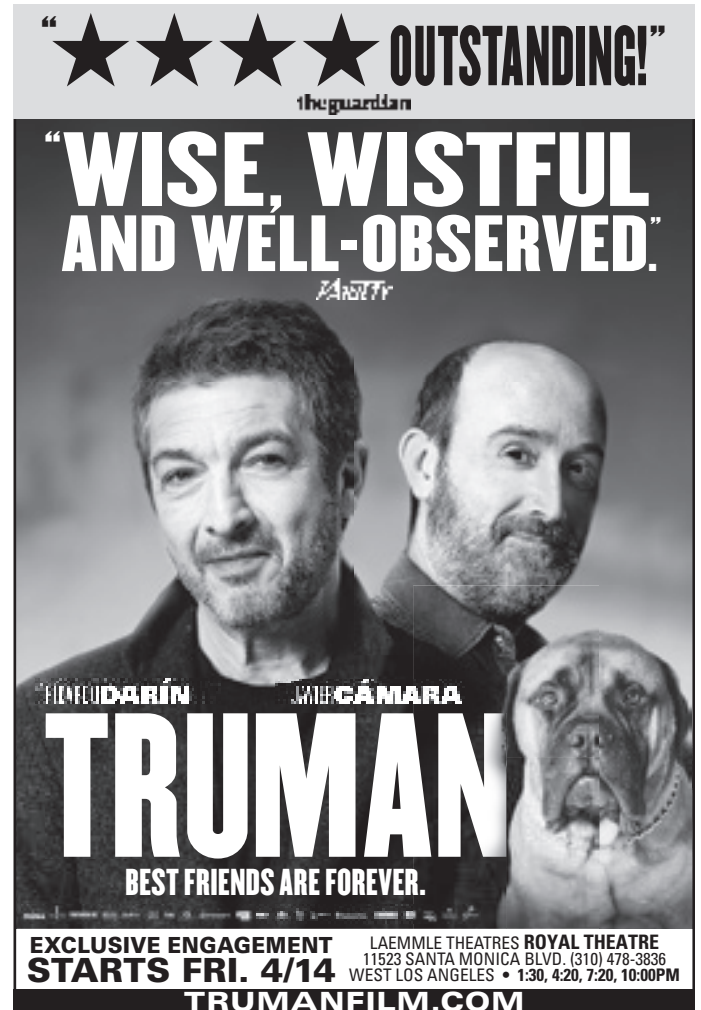
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The Lost City of Z Fri, 10:05, 11:15 a.m., 1:10, 3:10, 5:25, 7:15, 8:15, 10:15, 11:45 p.m.; Sat, 10:05, 11 a.m., 1:10, 3:10, 5:25, 7:15, 8:15, 10:15, 11:45 p.m.; Sun, 10:05, 11:15 a.m., 1:10, 3:10, 5:25, 7:15, 8:15, 10:15 p.m.; Mon, 11:10 a.m., 12:15, 1:45, 3:20, 5:15, 7, 8, 9:30, 10:45, 11:30 p.m.; Tues, 10:05, 11:15 a.m., 1:30, 3:15, 5, 7:15, 8:15, 10:15 p.m.; Wed, 11:30 a.m., 1:20, 2:30, 5:30, 8:15, 10 p.m.

The Fate of the Furious Fri-Sat, 10, 11, 11:30 a.m., 12 noon, 1:15, 2, 2:30, 3, 4, 4:30, 5, 5:30, 6, 7, 7:30, 8, 8:30, 9, 9:30, 10, 10:30, 11, 11:30 p.m., 12 mid.; Sun, 10, 11, 11:30 a.m., 12 noon, 1:15, 2, 2:30, 3, 4, 4:30, 5, 5:30, 6, 7, 7:30, 8, 8:30, 9, 9:30, 10, 10:30, 11, 11:30 p.m.; Mon, 10:30, 11:30 a.m., 12:30, 1:45, 2:30, 3:15, 4:15, 5, 6:15, 7:15, 8:15, 9:15, 10, 11, 11:30 p.m.; Tues, 10:30, 11:30 a.m., 12 noon, 1, 1:45, 2:30, 3, 4, 5, 6, 7, 7:30, 8:15, 9, 9:30, 10, 10:45, 11:30 p.m.; Wed, 10:30, 11:30 a.m., 12:30, 1:45, 2:30, 3:15, 4:15, 5, 6, 7:15, 8:15, 9:30, 10:30, 11:30 p.m.

Norman: The Moderate Rise and Tragic Fall of a New York Fixer Fri, 11:10 a.m., 1:45, 4:25, 7:20, 9:10 p.m.; Sat, 11:10 a.m., 1:45, 4:25, 7:20, 9:20 p.m.; Sun, 11:10 a.m., 1:45, 4:25, 7:20, 9:10 p.m.; Mon, 11:15 a.m., 1:50, 4:25, 7:10, 9:50 p.m.; Tues, 11:10 a.m., 1:45, 4:25, 7:20, 9:10 p.m.; Wed, 11:25 a.m., 1:50, 4:35, 7:05, 9:35 p.m.

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

Gifted Fri, 10:40 a.m., 1, 4:05, 7:05, 10:30 p.m.; Sat, 10:40 a.m., 1, 4:05, 7:10, 10:50 p.m.; Sun, 10:40 a.m., 1, 4:05, 7:05, 10:30 p.m.; Mon, 11:35 a.m., 1:40, 4:50, 7:05, 10 p.m.; Tues, 10:30 a.m., 1, 4:05, 7:05, 10:50 p.m.; Wed, 11:05 a.m., 1:05, 4, 7:20, 10:05 p.m.

Their Finest Fri, 10, 11:40 a.m., 1:35, 3, 5:50, 7, 9:45 p.m.; Sat, 10, 11:40 a.m., 1:35, 3, 5:50, 7:05, 9:45 p.m.; Sun, 10, 11:40 a.m., 1:35, 3, 5:50, 7, 9:45 p.m.; Mon, 11:15 a.m., 2, 4:30, 7:30, 9 p.m.; Tues, 11:40 a.m., 1:35, 3:05, 5:50, 7, 9:45 p.m.; Wed, 11 a.m., 12:15, 1:35, 3:30, 5, 7:30, 9:55 p.m.

Ghost in the Shell Fri-Sun, 11:20 a.m., 2:20, 5:05, 8:20, 11:10 p.m.; Mon, 11:20 a.m., 1:50, 4:50, 7:10, 10:50 p.m.; Tues, 11:20 a.m., 2:20, 5:05, 8:20, 11:10 p.m.; Wed, 11:50 a.m., 2:50, 5:25, 8:20, 10:30 p.m.

Beauty and the Beast Fri, 10:45 a.m., 12:30, 1:40, 3:05, 4:30, 7:45, 10:35 p.m.; Sat, 10:45 a.m., 12:20, 1:40, 3:05, 4:40, 7:45, 10:35 p.m.; Sun, 10:45 a.m., 12:30, 1:40, 3:05, 4:30, 7:45, 10:35 p.m.; Mon, 11:45 a.m., 1:20, 2:35, 4:40, 5:40, 7:15, 9:45 p.m.; Tues, 10:45 a.m., 12:25, 1:50, 3:05, 4:30, 5:30, 7:50, 10:35 p.m.; Wed, 11:10 a.m., 12:30, 2:25, 4:40, 7:45, 10 p.m.

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

Get Out Fri, 10:10 a.m., 12:30, 2:45, 4:40, 6:15, 8:35, 10:45 p.m., 12:15 a.m.; Sat, 10:10 a.m., 12:30, 2:45, 4:45, 6:15, 8:35, 10:45 p.m.; Sun, 10:10 a.m., 12:30, 2:45, 4:40, 6:15, 8:35, 10:45, 11:35 p.m.; Mon, 10:30 a.m., 12:40, 2:30, 4, 6:15, 8:30, 11:05 p.m.; Tues, 10:45 a.m., 12:30, 2:45, 4:40, 6:15, 8:35, 10:15 p.m.; Wed, 10:45 a.m., 1, 2:40, 5:10, 8:30, 10:45 p.m.

The Master (2012) Mon, 8:15 p.m.

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

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

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

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Going in Style Fri-Sat, 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sun, 1:15, 4:15, 7:15, 10:15 p.m.; Mon, 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Tues, 7:45, 10:15 p.m.; Wed, 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sat, 1:30 p.m.

Smurfs: The Lost Village Fri, 2:45, 7:15 p.m.; Sat, 2:45 p.m.; Sun, 2:30 p.m.; Mon, 2:15, 4:30, 9:50 p.m.; Tues, 2:45, 7:15 p.m.; Wed, 12 noon, 2:15, 4:30, 9:50 p.m.; Thurs, 2:45, 7:15 p.m.

Smurfs: The Lost Village in 3D Fri, 12:30, 5, 9:30 p.m.; Sat, 12:30, 5 p.m.; Sun, 12:15, 4:45 p.m.; Mon, 12 noon; Tues-Thurs, 12:30, 5, 9:30 p.m.

The Boss Baby 3D Fri, 12:10, 5, 9:45 p.m.; Sat, 12:15, 9:45 p.m.; Sun, 12:45, 3:30, 9:15 p.m.; Mon, 12:10, 5, 9:45 p.m.; Tues, 12:10, 5 p.m.; Wed, 12:10 p.m.; Thurs, 12:10, 5, 9:45 p.m.

The Boss Baby Fri, 2:30, 7:20 p.m.; Sat, 7:20 p.m.; Sun, 6:45 p.m.; Mon, 2:30, 7:20 p.m.; Tues-Wed, 2:30 p.m.; Thurs, 2:30, 7:20 p.m.

Ghost in the Shell Fri, 1:30, 4:30, 7:40, 10:20 p.m.; Sat, 7:40, 10:20 p.m.; Sun, 7, 9:50 p.m.; Mon-Tues, 1:30,

4:30, 7:40, 10:20 p.m.; Wed, 1:30, 4:30, 7:20, 10:20 p.m.; Thurs, 1:30, 4:30, 7:40, 10:20 p.m.

Beauty and the Beast Fri-Sat, 1, 4, 7:10, 10 p.m.; Sun, 12:30, 3:30, 6:30, 9:30 p.m.; Mon-Thurs, 1, 4, 7:10, 10 p.m.

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

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10:30 p.m.

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

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The Fate of the Furious Fri-Sun, 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

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The Fate of the Furious Fri-Wed, 1:30, 5:15, 8:45 p.m.; Thurs, 1:30 p.m.

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Sh*tty Movie Night With Eric Andre Sat, 8 p.m.

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The Fate of the Furious Fri-Wed, 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.

The Prison (Deo peu-ji-jeun) Fri-Wed, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.

Beauty and the Beast in Disney Digital 3D Fri-Wed, 10:15 a.m., 1, 3:45, 6:30, 9:15 p.m.

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The Fate of the Furious Fri-Sat, 10:30 a.m., 1:45, 5:15, 8:30, 11:45 p.m.; Sun-Wed, 11:15 a.m., 2:45, 6:15, 9:45 p.m.; Fri-Wed, 12:45, 4:15, 7:45, 11:15 p.m.; Fri-Sat, 11:15 a.m., 12 noon, 2:45, 3:30, 6:15, 7, 9:45, 10:30 p.m., 12 mid.; Sun-Wed, 10:30 a.m., 12 noon, 2, 3:30, 5:30, 7, 9, 10:30 p.m.

RiffTrax Live: Samurai Cop Tues, 7:30 p.m.

Gifted Fri-Sat, 11:15 a.m., 2, 4:45, 7:30, 10:15, 11:45 p.m.; Sun-Wed, 11:15 a.m., 2, 4:45, 7:30, 10:15 p.m.

Going in Style Fri-Wed, 10:45 a.m., 1:15, 4, 6:45, 9:30 p.m.

Smurfs: The Lost Village Fri, 10:50 a.m., 4, 6:30, 9 p.m.; Sat, 10:50 a.m., 4, 6:30, 9 p.m.; Sun, 10:50 a.m., 4, 6:30, 9 p.m.; Tues, 10:50 a.m., 4, 6:30, 9 p.m.; Wed, 10:50 a.m., 4, 6:30, 9 p.m.

Smurfs: The Lost Village in 3D Fri, 1:30 p.m.; Sat-Sun, 1:30, 9 p.m.; Mon, 1:30 p.m.; Tues, 1:30, 9 p.m.; Wed, 1:30 p.m.

Your Name. (Kimi no na wa.) Fri-Wed, 12:15, 3, 5:45, 8:30, 11:15 p.m.

The Boss Baby Fri-Wed, 10:30 a.m., 1:10, 3:45, 6:30, 9:15 p.m.

Ghost in the Shell Fri-Sun, 2:45, 8:15 p.m.; Mon, 2:20 p.m.; Tues, 1:30 p.m.; Wed, 2:45 p.m.

Ghost in the Shell 3D Fri-Sun, 12 noon, 5:30, 11 p.m.; Mon, 11:35 a.m., 11 p.m.; Tues, 10:40 a.m.; Wed, 12 noon.

Power Rangers Fri, 5, 8, 11 p.m.; Sat-Mon, 10:45 a.m., 1:45, 5, 8, 11 p.m.; Tues, 12:45, 3:45, 11 p.m.; Wed, 10:45 a.m., 1:45, 11 p.m.

Beauty and the Beast Fri-Wed, 11 a.m., 1, 4:15, 6, 7:30, 10:45 p.m.

Logan Fri-Wed, 2:30, 9:30 p.m.

Get Out Fri-Wed, 11 a.m., 1:45, 4:30, 7:15, 10 p.m.

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Colossal Fri, 1:30, 4 p.m.; Sat-Sun, 12 noon, 2:30, 5 p.m.; Mon-Thurs, 1:30, 4 p.m.

The Zookeeper's Wife Sat-Sun, 4:45 p.m.; Fri, 1:15, 4:15 p.m.; Sat-Sun, 11:15 a.m., 2 p.m.; Mon-Thurs, 1:15, 4:15 p.m.

Personal Shopper Fri, 2:15, 4:45 p.m.; Sat-Sun, 11:45 a.m., 2:15, 4:45 p.m.; Mon-Thurs, 2:15, 4:45 p.m.

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The Fate of the Furious Fri-Sat, 9:15, 10:45 a.m., 12:15, 1:45, 3:15, 4:45, 6:15, 7:15, 7:45, 9:15, 10:15, 10:45, 11:45 p.m.; Sun, 9:15, 10:45 a.m., 12:15, 1:45, 3:15, 4:45, 6:15, 7:15, 7:45, 9:15, 10:15, 10:45 p.m.; Mon-Wed, 10:45 a.m., 12:15, 1:45, 3:15, 4:45, 6:15, 7:45, 9:15, 10:45 p.m.; Thurs, 10:45 a.m., 1:45, 4:45, 7:45, 10:45 p.m.; 10 a.m., 1, 4, 7, 10 p.m.

The Fate of the Furious: The IMAX 2D

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Spark: A Space Tail Fri-Wed, 11:30 a.m., 2:05, 4:35, 7 p.m.

Tommy's Honour 10:50 a.m., 1:40, 4:20, 7:10, 9:50 p.m.

RiffTrax Live: Samurai Cop Tues, 7:30 p.m.

Disney's Beauty and the Beast Sing-Along Fri-Wed, 1:05 p.m.

Gifted Fri-Wed, 10:05 a.m., 12:45, 3:30, 6, 7:20, 10:10 p.m.

Going in Style Fri-Sun, 9:30 a.m., 12 noon, 2:35, 5, 7:30, 10 p.m.; Mon-Wed, 11:30 a.m., 2:15, 5, 7:30, 10 p.m.

Smurfs: The Lost Village Fri-Wed, 3:30, 10:40 p.m.; Fri-Wed, 10:30 a.m., 8:15 p.m.

Smurfs: The Lost Village in 3D Fri-Wed, 12:55, 5:50 p.m.

The Boss Baby Fri-Sun, 9:45, 11 a.m., 12:10, 1:35, 2:40, 4:10, 5:05, 7:35, 10:05 p.m.; Mon, 10 a.m., 12:20, 2:45, 5:15, 7:40, 10:10 p.m.; Tues-Wed, 10, 11 a.m., 12:20, 1:35, 2:45, 4:10, 5:15, 7:40, 10:10 p.m.

Ghost in the Shell Fri-Wed, 10:35 a.m., 3:45, 9:10 p.m.

COACHELLA 2017: THE TOP 10

If you want to avoid festival FOMO, don't miss these must-see artists

BY ANDY HERMANN

This year probably will be remembered as a turning point for Coachella. Now in its 18th year, and fighting to retain its reputation as the pacesetter for all American festivals against stiff competition both locally (FYF) and nationally (Governors Ball, Outside Lands), Coachella seems to be moving away from the “anything as long as it’s cool” model that has guided its programming over most of its history and more toward an approach that might best be described as “anything as long as the kids love it.”

This year, that means no more legacy rock bookings (unless you count Radiohead, which at this point you probably could) and way more pop, hip-hop and EDM. While the guitar shortage has drawn some criticism — and the festival later addressed the haters by adding a slew of late bookings heavy on punk, garage and indie rock — in the long run it’s probably a smart move for Coachella and its organizer, Goldenvoice.

Bearing that in mind, along with the fact that Coachella boasts dozens of acts well worth your time, here is a highly subjective list of this year’s 10 must-see performers.

10. Kaytranada (Sunday)

“I’m glowed up,” Anderson .Paak sings on Kaytranada’s 2016 debut album, 99.9%, and that’s pretty much exactly how I feel every time I hear anything from this sublimely gifted Montreal producer.

Louis Kevin Celestin’s music loosely falls under the whole future-bass category, but he’s really a genre unto himself, a wizard who weaves jazzy keys, deep house bass lines, hip-hop beats and Flying Lotus-like spacey experimentalism into something luminous and lustrous and wholly unique.

9. The Avalanches (Saturday)

As mind-blowing as The Avalanches’ 2000 debut, *Since I Met You*, was at the time, like *Girl Talk* and roughly 80 percent of Fatboy Slim’s catalog, it hasn’t aged well. If Robbie Chater and Tony Di Blasi had kept releasing music, its reputation probably would have diminished by now. Instead, they ghosted their fan base for 15 years, so the excitement surrounding last year’s surprise release of their second album, *Wildflower*, and this, their first full live shows in the United States, is palpable. That alone makes their set a must-see.

8. Schoolboy Q (Saturday)

So many L.A. rappers have been making Big Statements lately that it was easy to

sleep on last year’s *Blank Face*, the fourth LP from Kendrick Lamar’s TDE/Black Hippy cohort, Quincy Matthew Hanley. This publication sure did, until we belatedly acknowledged that it’s the best work of Q’s career, worthy of a spot on our list of L.A.’s best albums of 2016. It’s the street-wise yin to *To Pimp a Butterfly*’s consciousness-raising yang, using its title phrase as a recurring image for the dehumanizing effects of the constant twin threats of police brutality and gang violence. Also, not incidentally, even the album’s grimmest tracks are total bangers.

7. Four Tet (Saturday)

Even since pioneering — and then abandoning — the sound critics dubbed “folktronica” with his albums *Pause* and *Rounds*, Kieran Hebden has forever stayed one step ahead of trends in electronic music, exploring an ever-broadening palette of techno, jazz, post-rock and world music, collaborating with everyone from Steve Reich to Jamie xx, and gener-

FOR TECHNO FANS, THE BELLEVILLE THREE ARE COACHELLA’S REAL HEADLINERS.

ally kicking ass and forcing his contemporaries to rethink what they’re doing every couple of years. His most recent release, *Morning/Evening*, finds him at his prettiest but also his most experimental, as he stretches two companion ambient tracks, laced with enchanting Indian vocals, into sprawling, raga-inspired, 20-minute meditations.

6. Lady Gaga (Saturday)

No, she’s not Beyoncé, and *Joanne* sure as hell ain’t *Lemonade*. But circumstances may conspire to make this a Lady Gaga set for the ages. As Bey’s replacement act, and coming off the lukewarm response to her Super Bowl halftime show and her country-tinged fifth album, Stefani Germanotta will be coming into Coachella with something to prove, and she’s likely to pull out all the stops in an effort to remind everyone that, just eight years ago, she was the most exciting performer in pop music.

5. Richie Hawtin (Friday)

It’s hard to put into words just how good Richie Hawtin’s Sahara Tent set was at Coachella in 2007. Hearing techno



Kendrick Lamar is Coachella’s de facto headliner.

PHOTO BY TIMOTHY NORRIS

that dense and precise was a little like dancing inside a pointillist painting; the more you listened, the more little details revealed themselves, all adding up to a sublime, constantly evolving whole. He returns to the Polo Grounds this year to debut a brand-new live show called *Close — Spontaneity & Synchronicity*, which promises to add a cool new visual component to Hawtin’s endlessly innovative approach to Detroit techno.

4. Bonobo (Friday)

The fact that British-born, L.A.-based Simon Green’s Bonobo project is now one of the most widely recognized names in electronic music makes me do a little happy dance in my chair as I type this. He has achieved this success without selling out or compromising his core sound, a downtempo yet danceable style that mixes programmed beats and synths with live horns, bass, keys and the occasional soulful guest vocal from the likes of Rhye, Erykah Badu and Andriya Triana. His latest album, *Migration*, released in January, is another triumph, brimming with richly detailed, blissed-out head noddles.

3. Radiohead (Friday)

This will, weirdly, be my first time seeing Radiohead live. I say “weirdly” because I am, as far as I know, possibly the only white male music journalist in existence who is not a rabid follower of the venerable art-rock band’s every move. It’s not that I hate Radiohead; I think they’re fine, an attitude that seems to drive the rabid fans even crazier than saying you hate them outright. However, I am fond of pointing out, only half-kidding, that the two greatest things they’ve ever done are *The Bends* and Thom Yorke’s dance moves in the “Lotus Flower” video. With all that being said, I’m psyched to finally see them live, because they’re still fucking Radiohead, and their live shows are still the stuff of legend.

2. The Belleville Three (Sunday)

For techno fans, these are Coachella 2017’s real headliners: Derrick May, Juan Atkins and Kevin Saunderson, the three Detroit DJs and producers who pioneered the genre in the early 1980s. Though long known as the Belleville Three, after the high school where they all met, aside from a few one-off gigs, they’ve seldom appeared together — until this year, when they’re promising to do an international tour and even release new music under their long-standing moniker. Coachella marks the first of these shows, and so far, their only other confirmed date is at Detroit’s Movement festival in May. So yeah, this is a big deal.

1. Kendrick Lamar (Sunday)

As soon as Queen Bey dropped out, we all knew who became the de facto headliner. Even though he just headlined FYF last August (where he crushed it), anticipation for K-Dot’s second Coachella performance is running red-hot since he started teasing the release of his fourth studio album, expected to drop April 7. Lead singer “Humble” signals a move away from the introspection and experimentation of *To Pimp a Butterfly* and on to some well-deserved ass-kicking. “This that Grey Poupon, that Evian, that TED Talk,” Kendrick boasts over a stomping, piano-driven Mike WiLL Made-It beat, before urging all pretenders to his MC throne to “sit down, lil’ bitch, be humble.” As brilliant at *TPAB* was, it’s thrilling to hear the game’s best pure rapper just flexing and putting everyone else on notice. If he comes out at Coachella with the same attitude, it might go down as the best hip-hop headlining set in the festival’s history.

To see our complete ranking of all 161 Coachella acts, visit LAWeekly.com/music.

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WHAT ARE THE ODDS?

A BETTOR'S GUIDE TO THIS YEAR'S POSSIBLE SURPRISE GUESTS AT COACHELLA

BY JEFF WEISS

Coachella is the DJ Khaled of festivals: garish, oversized, powered by social media and fueled by special guests. There are times it has been the best and times it has suffered from success; unquestionably, it has changed a lot.

The once-idyllic two-day festival featuring obscure underground stars became a two-week mainstream behemoth with an H&M line and unofficial weekend parties where brands lamely try to siphon off residual cool. Somewhere along the way, the festival realized that its major key was the surprise guest appearance.

Due to its iconic stature and proximity to L.A., Coachella consistently manages to get the most impressive cameos outside of, well, a DJ Khaled album (this year, Goldenvoice recognized a kindred spirit and finally booked him for the fest).

COACHELLA
CONSISTENTLY
MANAGES TO
GET THE MOST
IMPRESSIVE
CAMEOS.

In 2014, Pharrell brought out Gwen Stefani, Snoop Dogg, Nelly and Busta Rhymes. On two occasions, Calvin Harris recruited Rihanna. Jay Z trotted out Nas and Beyoncé. There was the year that Dr. Dre and Snoop Dogg enlisted 50 Cent, Warren G, Wiz Khalifa, Kendrick Lamar, Eminem and that ghoulish 2Pac-o-gram.

The list extends infinitely: Phoenix and R. Kelly, Arcade Fire and Deborah Harry, A\$AP Rocky and Kanye, Major Lazer and Usher, Chance the Rapper and Justin Bieber, G-Eazy and Lil Wayne. You get the idea.

With this year's edition looming over the next two weekends, I've compiled a guide to handicapping this year's Coachella special guests. Bets accepted in cash, credit or the scalps of frat bros wearing Native American headdresses.

Kendrick Lamar

Dr. Dre — Odds: 2:1
Why: It's a headlining, homecoming performance from the biggest artist on Dre's label since Eminem. There's no place old, semi-retired doctors would rather be than the Greater Palm Springs



PHOTO BY DAVID LE

area.
Why not: Exhausted from golfing.
TDE — Odds: 3:4
Why: Because TDE brands itself far too well for this not to bring out Schoolboy Q, Jay Rock, Ab-Soul, et al.

Why not: With his new album dropping, Kendrick may opt to keep the focus on himself.
Travis Scott
Migos — Odds: 2:1
Why: Migos are playing the Friday night of weekend one in Santa Barbara and have multiple songs with the Houston rapper.

Why not: Quavo listened closely to his own lyrics on "Portland" and opted to cut off people riding their wave.
Lady Gaga
Tony Bennett — Odds: 5:1
Why: At this point in her career, it's the only possible way left to shock people. He must have a lavish house in Rancho Mirage.

Why not: She's unable to explain to Bennett what Coachella is.
Gucci Mane
Nicki Minaj — Odds: 4:1
Why: They have a new single out, Nicki lives most of the year in L.A., and Gucci was among the first to co-sign her.

Why not: She's still mentally scarred from Drake's 2015 disaster set.
Sampha
Drake — Odds: 2:1
Why: He just dropped an album with Sampha on it and can't go 10 minutes without trying to show how relevant he is.

Why not: Long weekend of "How to perfect the grime patois" vocal classes that he can't get out of.
Bon Iver
Kanye — Odds: 8:1
Why: He's been at Bon Iver's winter cabin for the last two months and is super bored.

Why not: Might have to investigate Susan Rice for Trump.
DJ Khaled
Every performer at Coachella + Drake — Odds: 11:10
Why: For the Snapchat and the 'Gram.

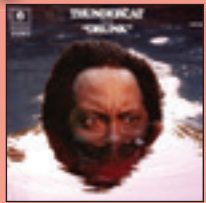
Why not: There is no why not. Dude doesn't rap, sing or really even DJ.
Father John Misty
A drug dealer he met the night before at Tenants of the Trees — Odds: 3:2
Why: He seemed like a chill bro.
Why not: Couldn't get him an artist wristband.

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.



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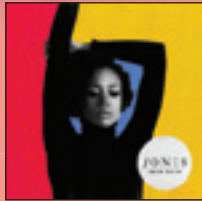
THUNDERCAT
Drunk **13⁹⁸**
C



MDSGN
Body Wash **12⁹⁸**
C



BEWARE OF DARKNESS
Are You Real? **9⁹⁸**
C



JONES
New Skin **13⁹⁸**
C



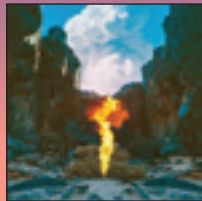
GABRIEL GARZON-MONTANO
Jardin **11⁹⁸**
C



TIM KASHER
No Resolution **9⁹⁸**
C



MF DOOM
Born Like This [LP] **26⁹⁸**
LP



BONOBO
Migration **12⁹⁸**
C



VARIOUS ARTISTS
Beauty And The Beast [OST] **12⁹⁸**
C



THIEVERY CORPORATION
The Temple of I & I **12⁹⁸**
C



DEAP VALLY
Femejism **10⁹⁸**
C



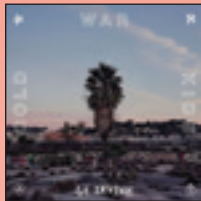
MILD HIGH CLUB
Skiptracing **11⁹⁸**
C



DJ SHADOW
The Mountain Will Fall **12⁹⁸**
C



ROISIN MURPHY
Take Her Up To Monto **13⁹⁸**
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NAPALM DEATH
Scum [LP] **19⁹⁸**
LP



THE DAMNED
Don't You Wish We Were Dead [BLU-RAY/DVD] **19⁹⁸**
BLU



CRYSTAL FAIRY
Crystal Fairy **12⁹⁸**
C



DEAD DAISIES
Make Some Noise **12⁹⁸**
C



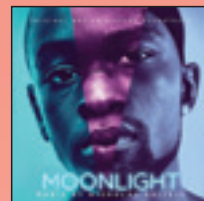
JOE BONAMASSA
Live At The Greek Theater [2CD] **16⁹⁸**
C



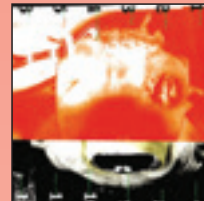
CRAIG BROWN BAND
The Lucky Ones Forget [LP] **16⁹⁸**
C



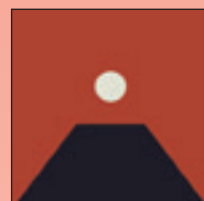
CLAP YOUR HANDS SAY YEAH
The Tourist **12⁹⁸**
C



NICHOLAS BRITELL
Moonlight [OST] **14⁹⁸**
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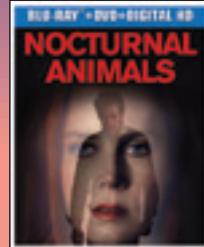
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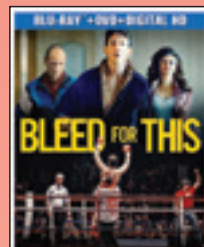
TYCHO
Epoch **12⁹⁸**
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MR. ROBOT: SEASON 2
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[BLU-RAY] **29⁹⁸**
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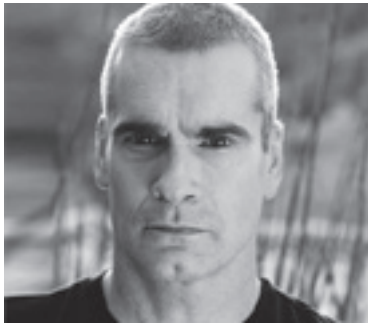
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Henry Rollins The Column!



THE MUSIC IS LISTENING

I'm forgetting where I read this and I am paraphrasing, but Sun Ra once warned, "Be careful, the music is listening."

I know that some judge others by their record collection. When asked "How many records do you have?" the answer obviously is "not enough," but what can one tell about the collection (or the collector) by merely inquiring as to the amount of pieces contained therein? Is it the kind of size that matters? Not to me.

The reason I bring up the somewhat stern dictate from Ra is that quite often I feel as if I am being judged by my record collection. I sometimes feel peered into, as if an evaluation of my integrity and unbending adherence to completion is being measured.

Sometimes, I walk back and forth in front of a wall of my records, asking out loud, "What have I missed?! How am I failing you?!" The silence is devastating but even as all in front of me remains motionless, a flaw makes its presence known.

The music. Is listening. There is only one thing to do. I pull down all the different pressings I have of a particular album that has somehow transmitted to me my failure, load them all into an acid-free plastic container, take them to a large table and methodically run the pressing information of each LP against my notes and multiple internet sources to see exactly what I have.

Shouldn't I just be listening to the record, and not worrying about the small lines of numbers on its label? I can understand why you might ask that. I've seen people like you, with your friends and your pets, going places on the weekends, your sparkling conversation filling the air with well-adjusted, mature and spirited effervescence. I don't have that. I have shame! Yes, shame. The shame of finding out that for years, I have been living a lie, probably several, as I discover how derelict have been my attentions, not even to detail but just to maintaining a modicum of decency, in the gathering of records.

These unimpeachable platters, which stand at the ready, perpetually primed to perform, no doubt feel the sting of my treachery. Any one of them could take the witness stand and soberly attest to my top-to-bottom failure as guardian, custodian and curator. Even my defense team would regard me with disgust and nod at the judge as he decrees that by the strength of the evidence brought against me, I will lose custody of my records and will immediately start serving a life sentence of

streamed music piped through those small earbuds that come with a cheap cellphone. So, what great offense was committed? Recently, during the aforementioned quasi-forensic (no scientific methods used, but a crime investigation nonetheless) examination of all my copies of the first album by The Damned, titled *Damned Damned Damned*, upon running the information "940 562," found on the right side of the label, on a pressing out of France, I discovered to my great humiliation that said numbers designate this copy as the second pressing, coming out after its almost identical predecessor, which carries "2C 066-98867."

How did I not know this? And I have the temerity to call myself a Damned fan? It's an outrage — a damned outrage, if you will.

You're right, this is not the time for anemic attempts at humor. I've got to meet this head-on. To have a second pressing of this record residing among first pressings, like already chewed gum, without a first-pressing chaperone next to it, is to have the white-gloved inspector come in and with the first deployed index finger come up revealing a tip grievously smudged. Turn in your jersey, hang up your spikes, throw out your mouth guard and, with your eyes not leaving the ground, not one word uttered, exit the arena. There will be no return.

Like an elected official from a red state maniacally scraping the carpet, looking for bits of crack or another way to repeal and replace the Affordable Care Act, I harnessed the power of the WWW and went screaming to all the usual places, searching for a 2C 066-98867. I found one! Actually, there were quite a few. Forty bucks? I can do that.

THESE UNIMPEACHABLE PLATTERS NO DOUBT FEEL THE STING OF MY TREACHERY.

After securing the record, and adding a note that it wasn't for me, because of course I have had one for years, but for someone who I thought could use it, I beat myself with a stick, returned the Damned albums to their proper place, apologized to all the other records and, while bowing, exited the room backward.

I have no justification for my obsessive interest in these pursuits. The only thing I can offer to ward off the slings and arrows of adults who toil in the real world is that I actually listen to all these records and keep track of which one was played, as well as the date and time. In fact, I often plan ahead. For instance, on April 21, a Friday, I will listen to a U.K. pressing of *The Idiot* (A side matrix: PL 12275-1 - A SIDE (IGGY POP) Ω A1D), and a U.K. pressing of *Lust for Life* (A side matrix: PL-12488-A-2 A1B Ω IDIOT). Why? Because on that day, Iggy Pop will have triumphed over 70 years of life and I think it will be a great way to rock.

Yes, I'm fully aware of how utterly ridiculous all of this is, and believe it or not, am able to separate myself from this insatiable hunger for acquisition to register the overwhelming absurdity of all this flailing about. It is as close as I get to the idea of fun without fearing I am letting myself slip. Fanatic is as Fanatic does.

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THU. APRIL 13



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FRI. APRIL 14



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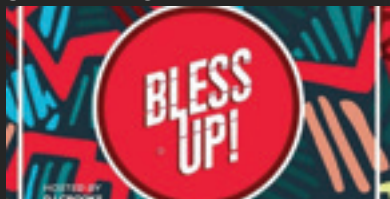
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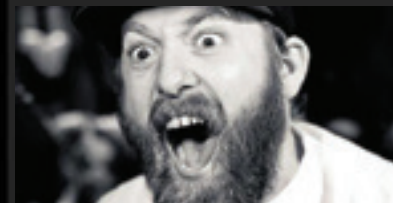
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OG MACO

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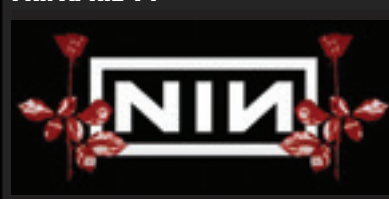
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UNDERGROUND RISING

FT. DIRTBAG DAN

FRI. APRIL 14



CLUB 90s

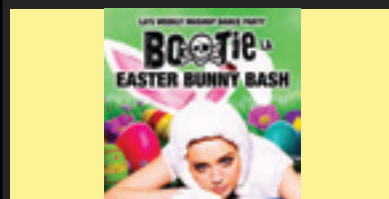
NINE INCH NAILS VS. DEPECHE MODE

SAT. APRIL 15



DILF LOS ANGELES

SAT. APRIL 15



BOOTIE LA

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THU 4.27



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Music //
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fri

4/14

Coachella

@ EMPIRE POLO CLUB

When a pregnant Beyoncé — only the second woman, after Björk, ever selected to headline at Coachella — postponed her scheduled appearance at the fest until next year, the bookers at Goldenvoice reacted like savvy chess players, swiftly replacing the *Lemonade* queen with a similarly flashy pop diva, Lady Gaga. Although Gaga's recent music doesn't have the same emotional heft as Beyoncé's, the former Stefani Germanotta should provide a suitably distracting spectacle when she appears on Saturday. Unlike in previous years, there are no major surprises — no dramatic reunions of such oft-rumored possibilities as The Smiths, Pink Floyd or The Kinks — as most of the bigger names (Radiohead, Bon Iver, Kendrick Lamar) are festival regulars. The highlights could easily come from such lower-billed performers as Chicano Batman, Tacocat and Thee Commons. Also Saturday-Sunday, April 15-16, and Friday-Sunday, April 21-23. —Falling James

Hans Zimmer

@ MICROSOFT THEATER

Award-winning composer Hans Zimmer has been the mastermind behind both longtime classic scores for such films as *Thelma and Louise*, *True Romance* and *The Lion King* and later classic scores for the likes of *Inception*, *The Dark Knight* series and *12 Years a Slave*. Zimmer — whose composing catalog boasts more than 120 films — brings his inimitable work to the stage, a first in North America, for a one-of-a-kind experience. Presented in two parts, the first half is recognizable pieces from his earlier works, the second reinterpreted versions of his later compositions. During the latter, Zimmer will be joined by some of his high-profile collaborators. Considering this list includes Pharrell Williams and Johnny Marr, to mention just a couple, the mind boggles at the possibilities of who might step onstage. —Lily Moayeri

Anthony Fung Trio featuring George Garzone

@ BLUEWHALE

George Garzone, native son of Boston, learned to play saxophone in back of a pizza parlor from his uncle Rocco, a swing-era musician who made a career move from swinging eighth notes to slinging dough. Garzone would stay close to home, continuing his education at the Berklee College of Music. After a brief stint with Tom Jones, Garzone returned to Berklee as a teacher, gradually becoming the most hallowed of saxophone gurus, mentoring future stars Mark Turner, Donny McCaslin, Joshua Redman and Branford



Tortoise: See Monday.

COURTESY OF THE ARTIST

Marsalis. Another Garzone disciple is drummer Anthony Fung, who moved on from Berklee to Los Angeles, winning a coveted spot in the Thelonious Monk Institute of Jazz. Fung brings his former master out to California for some unfamiliar experiences, such as West Coast jazz, 80-degree April weather and gluten-free pizza. —Gary Fukushima

sat

4/15

Marco Benevento, Wyndham, The Eagle Rock Gospel Singers

@ THE BOOTLEG

Although pianist Marco Benevento comes from the jazz and experimental-rock scenes and has worked in the past with Brad Mehldau and members of Phish, the music on his two most recent releases — *The Story of Fred Short* and the accompanying live release, *Woodstock Sessions* — is fairly straightforward, mainstream pop-rock that relies more on an easygoing charm than flashy musicianship. Such tunes as “Dropkick” and “In the Afternoon Tomorrow” exude a pleasantly escapist, laid-back vibe. Local singer-guitarist Wyndham (*Elvis Perkins in Dearland*, and a former touring member of Clap Your Hands Say Yeah) spins similarly mellow passages on his recent EP, *Double You*. Much of the fire tonight emanates from the Eagle Rock Gospel Singers, who pump up their traditionally rooted grooves with a more overtly passionate and harder-hitting approach. —Falling James

Ruthie Foster

@ MCCABE'S GUITAR SHOP

It's hard to imagine how Ruthie Foster's

roof-raising voice will be contained by the little backroom that serves as the performance space at McCabe's. “I want to be ready when joy comes back to me,” the Texas native wails above the strains of R&B and soul on the title track of her latest album, *Joy Comes Back*. In the past, quoting Maya Angelou, Foster has declared, “I'm not cute or built to suit or fashion-model size,” but her voice is an awesome force of beauty in its own right. Amid the new album's blues pleas and gospel exhortations, she surprises with a chilling reinvention of Black Sabbath's “War Pigs,” which Foster has transformed into a dusty blues opus replete with anguished harmonic cries and her own wickedly slithering slide guitar. —Falling James

The Courtneys, Matt Lamkin, French Vanilla

@ RESIDENT

Canada's Courtneys don't quite make the power-pop the press suggests, but they definitely have lots of power. Their recent *II* (on Flying Nun) is *Bandwagonesque*-esque happy-sad (and noisy!) guitar rock with a heavy-duty rhythm section and just as many hard parts as hooks. Excellent support comes from the missed-but-mighty Soft Pack's frontman, Matt Lamkin, who's *Where I'm Matt* hit via Volar Records last fall. Think of it as R. Stevie Moore's Warren Zevon album; it zigzags from new wave to post-punk to power-pop and home-tapery with conviction and charm. And L.A.'s French Vanilla are a no-wave-y/post-punk-y L.A. outfit in the vein of The Bloods, Y Pants, PragVEC, even Pylon or The Raincoats — discord under control, as heard on a promising LP just out on Danger Collective. —Chris Ziegler

sun

4/16

Hookers & Blow**@ WHISKY A GO-GO**

Guns N' Roses keyboardist Dizzy Reed doesn't like to take a break, apparently. The mammoth Not in This Lifetime tour with his day job is merely pausing between stadium dates, so the guys could be forgiven for putting their feet up for five minutes. Not Reed. He'd rather play a few shows with his jam/cover band, Hookers & Blow, alongside Quiet Riot's Alex Grossi, Type O Negative's Johnny Kelly, W.A.S.P.'s Mike Duda, and whoever else happens to be available. As the name suggests, this isn't an intricate prog-rock side project but rather an excuse to musically kick back and indulge in some big, dumb fun. Expect rock & roll covers (their "Saturday Night's Alright for Fighting" was released as a single) and songs associated with the musicians' main bands. —**Brett Callwood**

mon

4/17

Tortoise**@ TERAGRAM BALLROOM**

Chicago avant-rock collective Tortoise have spun a strange array of instrumental passages in their 27-year career; their latest release, *The Catastrophist*, is an unsettling amalgamation of disparate influences. The title track sounds like breezy light jazz, whereas "Shake Hands With Danger" lives up to its name with junkyard percussion and a hypnotic weave of bell-like tones hammered in place by heavy drums and bass. "Hot Coffee" and "Ox Duke" flirt with fizzy electronica, whereas "At Odds With Logic" is a low-key prog-rock soundscape that gives way to thunderous chords. The instrumentals are broken up with guest-vocal turns by Yo La Tengo's Georgia Hubley ("Yonder Blue") and Dead Rider's Todd Rittmann (on a sludgy remake of David Essex's "Rock On"). —**Falling James**

tue

4/18

Twin Peaks, Hinds**@ THE REGENT THEATER**

Twin Peaks' third album, *Down in Heaven*, is a distinct change of pace from the riotously punky drive of the Chicago band's earlier releases. The guitars are less distorted and more jangling and poppy on such tracks as "Walk to the One You Love" and "Holding Roses" as lead singer Cadien Lake James contrasts the melodic settings with snarling garage-rock vocals. Twin Peaks revisit some of their punk past on the rambunctious "Butterfly," but they also take a digression into folk-pop strumming on "My Boys," which recalls the more rustic side of The Kinks. Hinds come all the way from Madrid but most of their fuzzy garage-pop songs are sung in English, apart from the occasional Spanish-language ditty. Even with their retro influences, Hinds craft their own sweetly cracked, lo-fi spin on garage nostalgia. —**Falling James**

wed

4/19

Nellie McKay**@ LARGO AT THE CORONET**

Coming after her musical *I Want to Live!*, about Barbara Graham, the third woman to be executed in California, Nellie McKay brings us her latest revue-with-dialogue, *A Girl Named Bill — The Life and Times of Billy Tipton*. Jazz pianist/bandleader Tipton was born Dorothy and passed as a man until her death. McKay has written new songs and also interprets Jelly Roll Morton, Yoko Ono and Hoagy Carmichael as she transforms from a young Dorothy to a spiffy Billy. Backed by a tip-top band — Alexi David on bass, Cary Park on guitar, Kenneth Salters on drums — who playfully question their leader's gender, *A Girl Named Bill* is further proof that the witty, adorable and astonishingly talented McKay is eager to explore musical avenues. And who else rhymes "Attila the Hun" with "cinnamon bun"? —**Libby Molyneux**

thu

4/20

Mastodon**@ HOLLYWOOD PALLADIUM**

Atlanta metal band Mastodon have carved a 15-year career out of mixing proggy psychedelics, sludgy power riffs and esoteric lyrical trips into one of the most consistent discographies in modern metal. The raw heaviness of their early work is long gone, but what the band have become is so much more vital to the current metal landscape than retreading past power. Mastodon's newest record, *Emperor of Sand*, continues to see the band refine their barrages of riffs and mighty vocal bellows into tightly compacted compositions in which not a single note is wasted. There are still occasional forays into sprawling storms of tower-topping metal (most notably the shred-heavy "Roots Remain"), but for the most part, Mastodon have settled into a groove where they pack as many riffs as possible into every song. —**Jason Roche**

Moderat**@ THE MAYAN**

The key challenge in the crowded electronic music arena is to create a sound that is universal in appeal without being too widely imitated, and Berlin's Moderat have come up with the perfect equation. An all-star crew of electronic heavies teaming Sascha Ring aka Apparat and Modeselektor mainmen Gernot Bronsert and Sebastian Szary, Moderat are an exceptionally smooth yet crushing clash between the varied strands of all things IDM-related. With roots in everything from grime and hip-hop to techno and electro, the trio make fleetingly apparent the root sources of their heady mixes while pushing for a none-of-the-above mélange whose creative textures are as catchy as they come but invite chin-scratchingly close listening as well. Their recent album, *III*, takes all this to sublime extremes. —**John Payne**

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ROCK & POP

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AMOeba MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Alex Hamberger, Fri., April 14, 8 p.m., free.

AMPLYFI: 5617 Melrose Ave., Los Angeles. Trevis T., John Caruso, Chloe Jean, Thu., April 20, 8 p.m., \$10.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Dream Club, The Aces, Dark Rooms, Jenn Grant, Mon., April 17, 8 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. The Iris, Sat., April 15, 10 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Julia Jacklin, Gold Star, Christian Lee Hutson, Fri., April 14, 8:30 p.m., \$14. Marco Benevento, Wyndham, The Eagle Rock Gospel Singers, Sat., April 15, 8:30 p.m., \$20 (see Music Pick). The BABA Orchestra, Echo Corps, Thumpasaurus, Sun., April 16, 8 p.m., \$10. Kona, Nicky Sparkles, Tolliver, DJ Kintaro, Mon., April 17, 8:30 p.m., free. The Relationship, Cotillon, Ablebody, The Planters, Tue., April 18, 8:30 p.m., \$12. Califone, Tara Jane O'Neil, Rachel Blumberg, Wed., April 19, 8:30 p.m., \$16. Grateful Shred, Thu., April 20, 8:30 p.m., \$10.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Mr. Me, Atomic Sherpas, plus Baiza, Gorodetsky, Christopherson & Meghrouni, Fri., April 14, 9 p.m., \$5. The Gears, Saccharine Trust, The Alley Cats, Discos Rayados, Sat., April 15, 9:30 p.m., \$8. Arley Washington, Spirit Hunter, Aztlan Underground, Mandala, Thu., April 20, 8:30 p.m., free.

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CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Shoshana Bean, Fri., April 14, 8:30 p.m., TBA.

THE CAVE: 40789 Village Drive, Big Bear Lake. Hookers & Blow, Paradise Kitty, Sat., April 15, 6:30 p.m. **THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. Bella Disastro, Groovy Rednecks, Talkin' Treason, Sat., April 15, 10 p.m., free.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Jeff Bridges & the Abiders, Fri., April 14, 8 p.m. Vanessa Carlton, Tristen, Sat., April 15, 8 p.m.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Play'n Lucky, Fri., April 14, 7:30 p.m., free. The Cody Bryant Experience, Sat., April 15, 7:30 p.m., free. Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free; Frank Fairfield, Meredith Axelrod, Tom Sauber, Sun., April 16, 7 p.m., \$16-\$35. The Brombies, Mondays, 7:30 p.m., free; The Get Down Boys, Mon., April 17, 8 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; The Flight 584 Big Band, Tuesdays, 7:30 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. Jimmy Angel, Thursdays, 6:30 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Jay Dee Maness, Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 8:45 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Kid Wave, Sudan Archives, Aalok, Hydro Kitten, Sat., April 15, 5:30 p.m., \$9.50. Grand Ole Echo, with Kat Myers & the Buzzards, Sun., April 16, 3 p.m., free. Draemings, Brass Box, Ever So Android, Dancing Tongues, Mon., April 17, 8:30 p.m., free. Blossoms, Arkells, Wilderado, Tue., April 18, 8 p.m., \$15.50. Triptides, The Creation Factory, Vinyl Williams, Superet, Wed., April 19, 8 p.m., \$9.50. Pond, Ezra Furman, Thu., April 20, 8 p.m., \$25.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Una Bestia Incontrolable, The Dark, Heat, Body Fluid, DJ Branden Hutchins, Sat., April 15, 5 p.m., \$10. Crash Course in Science, All Your Sisters, Koban, Second Still, Sun., April 16, 9 p.m., \$15. Black Atlas, Overwerk, Mon., April 17, 8:30 p.m., \$13. Homeshake, Tue., April 18, 8 p.m., \$11. Dub Club 420 Party, Wed., April 19, 9 p.m., \$20. Swet Shop Boys, Thu., April 20, 8 p.m., \$20.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Furcast, King Kang, The Relevant Elephants, Thu., April 20, 8 p.m., TBA.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Knight Ryder, Fri., April 14, 9 p.m., TBA. Hearts of Fire, Sat., April 15, 8 p.m., TBA.

GENGHIS COHEN: 740 N. Fairfax Ave. Marc Platt, Sat., April 15, 9 p.m., TBA; The Tearaways, Sat., April 15, 10 p.m., TBA. Lola Lennox, Tue., April 18, 8 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. Mura Masa, Kamaiyah, Mon., April 17, 8:30 p.m., \$27.50. Bonobo, The Range, Tue., April 18, 8:30 p.m., \$27.50. Future Islands, Car Seat Headrest, Wed., April 19, 8 p.m., \$30. Mitski, Springtime Carnivore, Steady Holiday, Thu., April 20, 8 p.m., \$18.

GRAMMY MUSEUM: 800 W. Olympic Blvd., Los Angeles. Damian "Jr. Gong" Marley, Tue., April 18, 8 p.m., \$20.

GREENWAY COURT THEATRE: 544 N. Fairfax Ave., Los Angeles. L.A. Get Down Festival: A Celebration of Hip-Hop & Spoken Word, Tue., April 18, \$10.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles. Sewage, The Tissues, Gun/Her, Department of Descriptive Services, Thu., April 20, 9 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. The Bottom Dollars, Dream Phases, Psychic Jiu-Jitsu, Fiona Silver, Fri., April 14, 8 p.m., \$10. HOTT MT, Draag, James V, Rebecca Schifman, Sat., April 15, 8 p.m., \$10. Howling for the Homeless Benefit, with Slugs, Velopheliacs, Lost Anyway, Bedroomtalk, Sun., April 16, 8 p.m., \$10. Holy Wars, The Crazy Brave, Wed., April 19, 8 p.m., free. Frank Carter & the Rattlesnakes, Culture Abuse, Thu., April 20, 8 p.m., \$12.

HM157: 3110 N. Broadway, Los Angeles. Part Time, Cones, Palm Springsteen, Lisa Sonoda, Sat., April 15, 8 p.m., \$10.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. Go by Ocean, Kurtis Ngagey, Ryan Henry, Salvatore Joseph, Kelsey Kerrigan, Anthony Marks, Ben Wilkins, Fri., April 14, 7 p.m., \$10. Del Taban, Sat., April 15, 7 p.m., \$20; Cary Brothers, Bryce Soderberg, Skyler Day, Dani Rose, Curtis Peoples, Keaton Simons, Garrison Starr, Royal Jelly Jive, The Rainbow Girls, Sat., April 15, 8 p.m., \$10.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Drive, Anaheim. Ramon Ayala, Banda Machos, Ramon Ayala Jr., Fri.-Sat., April 14-15, 8 p.m., \$50. Tech N9ne, Brotha Lynch Hung, Krizz Kaliko, Stevie Stone, Ces Cru, Sun., April 16, 7 p.m., \$35. El Haragan, Tue., April 18, 7 p.m., \$28.50. Lil Wayne, Wed., April 19.

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

THE KIBITZ ROOM: 419 N. Fairfax Ave., Los Angeles. Spookey Ruben, Sundays, 3 p.m., free. The Fockrs, Tuesdays, 9 p.m., free.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Nellie McKay, Wed., April 19, 8:30 p.m., \$30 (see Music Pick). Preservation Hall Jazz Band, Thu., April 20, 8:30 p.m., \$40.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Cali Got Soul, Sun., April 16, 7 p.m., \$10; Ohana Tree, B. Dolan, DJ Abilities, Cas One, Figure, Dope Knife, Sun., April 16, 8 p.m., \$15. Cabaret Paradiso, Tue., April 18, 7:30 p.m. Tomppabeats, Yung Bae, Biocentric, Thu., April 20, 7:30 p.m., \$10; Stevie Ray & the Rock Union, Thu., April 20, 9:30 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Sin Alley, Bloody Death Skull, Electric Children, Fri., April 14, 9 p.m., free. Tabitha, Cassetto Culture, Dead Day Revolution, Sat., April 15, 9 p.m., free. Mercedes Moore, Big Jon Atkinson, Taryn Donath, Marty Dodson, Mon., April 17, 8 p.m. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m. Hollywood Blues Destroyers, Thursdays, 9 p.m. Thru April 27, free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Evie Sands, Thee Holy Brothers, Fri., April 14, 8 p.m., \$20. Ruthie Foster, Sat., April 15, 8 p.m., \$25 (see Music Pick).

THE MINT: 6010 W. Pico Blvd., Los Angeles. Sophia Mojo, Odd Signatures, The Posse, Sonia Dali & the Bohemians, Fri., April 14, 8 p.m., \$12. Phat Trick, Alec Schulman, Room 4, Sat., April 15, 1 p.m., \$10; Alex Cuba, Alice Underground, Nasi Nassiri, Newton the Fates, Sat., April 15, 8 p.m., \$12. Hello Stranger, Friend Request, DChav, Getsome, El West, Sun., April 16, 7 p.m., \$8. Hunnyput, every other Monday, 7 p.m., free; Sleepust, Caught a Ghost, Jhonette Napolitano & David J, Choklate, DJ Angela Jollivette, Mon., April 17, 7:30 p.m. Bailen, Joe Marson, Creature Canyon, Wed., April 19, 9 p.m., \$12. Joe Hertler & the Rainbow Seekers, The Mosaics, Thu., April 20, 9 p.m., \$15.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Slow Children, Thu., April 20, 9 p.m., \$10.

OYSTER HOUSE SALOON: 12446 Moorpark St., Studio

City. RecordHead, Sundays, 3 p.m., free.

PALADINO'S: 6101 Reseda Blvd., Reseda, The Title Trackers, The Black, Small Time, West End Boys, Sat., April 15, 8 p.m., \$10. Lucky Otis, Mondays, 8 p.m., TBA.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneerpoint Road, Pioneertown. Wanda Jackson, Bang Bang, Fri., April 14, 9 p.m., \$20. Zachariah & Los Riders, Chris Laterzo & Buffalo Robe, The Shadow Mountain Band, Sat., April 15, 8 p.m., free. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free; Nicolas Jaar, Floating Points, Pond, Mon., April 17, 8 p.m., \$39. Glass Animals, Jagwar Ma, Wed., April 19, 8 p.m., \$38.50. Future Islands, Survive, Thu., April 20, 8 p.m., \$32.50; Car Seat Headrest, Preoccupations, Thu., April 20, 11 p.m., \$22.

THE PICO UNION PROJECT: 1153 Valencia St., Los Angeles. Bing & Ruth, Alex Izenberg, Mon., April 17, 8:30 p.m., \$23.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach. B.R., The Freaks, Leaf, Sat., April 15, 8 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Burn Burn Burn, Fri., April 14, 9 p.m. Black Rainbows, Sat., April 15, 9 p.m. Pope Paul & the Illegals, Mondays, 9 p.m.; Tue., April 25, 9 p.m. Thru April 17. Chotto Ghetto, Wed., April 19, 9 p.m. Love Moon, Moxie Beat, Covetor, Piss Wand, Thu., April 20, 9 p.m.

RESIDENT: 428 S. Hewitt St., Los Angeles. Mark de Clive-Lowe, Nia Andrews, Linafornia, DJ Seano, DJ Mathieu Schreyer, Fri., April 14, 8 p.m., \$15. The Courtneys, Matt Lamkin, French Vanilla, Sat., April 15, 6:30 p.m., \$12 (see Music Pick); Wayne Williams, Sat., April 15, 10 p.m., free. Haus of ATM, Sun., April 16, 8 p.m., free. Tall Juan, Los Blenders, Las Ligas Menores, Sheer, Mon., April 17, 8 p.m., \$10. Spiral Stairs, The Henry Clay People, High Cameras, DJ Falkor, Thu., April 20, 8 p.m., \$15.

ROCK CITY STUDIOS: 2258 Pickwick Drive, Camarillo. Higuera, Slow Boat to Nova Scotia, Crooked Teeth, Glacier Veins, Owl P, Sat., April 15, 7 p.m.

THE ROSE: 245 E. Green St., Pasadena. The Babys, Fri., April 14, 9 p.m., \$24-\$34. Dishwalla, Sat., April 15, 9 p.m., \$28-\$34.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. King Gizzard & the Lizard Wizard, Mon., April 17, 8 p.m., \$20. Breakbot, Busy P, Tue., April 18, 9 p.m., \$25. Jack Garratt, Wed., April 19, 9 p.m., \$31. Ronald Bruner Jr., Thu., April 20, 8:30 p.m., \$15.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. The Rumpoller Organ Trio, Mondays, 9 p.m., free. The Sazerac Steppers Brass Band, Tuesdays, 9 p.m., free. The Dave Cavalier Trio, Wednesdays, 10 p.m. Thru April 26, free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. IronTomb, Nona, Soulfire Collective, Varsity Week, Mon., April 17, 9 p.m., free. Horizont, The Dirty Streets, Wed., April 19, 9 p.m., \$15.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. The Mitchell Thomas Band, Soul Shadows, The Inverse Effect, Telemere, David Wiatrolik, Truly Talented, Fri., April 14, 8 p.m., \$15. Last Giant, The Spreewells, Goldenboy, The New Familiar, Sat., April 15, 5 p.m., \$10. James Price, Dirty Faction, Mon., April 17, 8 p.m., \$10. Lions & Poets, Jim Priest, Bipolarte, Bad Joy, Tue., April 18, 8 p.m., \$10. Slow Children, Jules Shear, All Systems Know, Tree Machines, Wed., April 19, 8 p.m., \$10. Henry Hall, Soft Deadlines, The Echo Bombs, The Place, Playing Tourist Forever, Thu., April 20, 8 p.m., \$10.

THE SMELL: 247 S. Main St., Los Angeles. Red Leslies, Indigo State, Mary Bloom, Katfunk, Fri., April 14, 8 p.m., \$5. The Beat Jackers, VerBS, Clive, OneWerd, Choice Reef & Mie, High Sun, Sat., April 15, 9 p.m., \$5. Girl Pusher, Authority Figure, Curse, Select Sex, Sun., April 16, 9 p.m., \$5. Downtown Boys, Girl Pusher, Brutus VIII, Tue., April 18, 8 p.m., \$10.

SOL VENUE: 313 E. Carson St., Carson. The Hold Up, Fri., April 14, 7:30 p.m., \$12. Mike Love, Thu., April 20, 7:30 p.m., \$15.

SPACE 15 TWENTY: 1520 N. Cahuenga Blvd., Los Angeles. The Drawing Machine, Awarewolf, Jess Gallo, Yates Bruh, Sat., April 15, 7 p.m., free.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd., Los Angeles. Paper Pilots, Banta, Jamie Sierota, Wed., April 19, 8:30 p.m.

TENANTS OF THE TREES: 2808 Hyperion Ave., Los Angeles. Fiona Grey, Tillie, The Orchard Quartet, Wed., April 19, 9 p.m., TBA.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Anders Osborne, Sat., April 15, 8 p.m., \$22.

Tortoise, Mon., April 17, 8 p.m., \$25 (see Music Pick). Polica, Wed., April 19, 8 p.m., \$25. Three Commons, Thu., April 20, 8 p.m., \$15.

TRIBAL CAFE: 1651 W. Temple St., Los Angeles. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Joe Purdy, Jenny O, Fri., April 14, 8 p.m., \$25. Good Riddance, Western Addiction, Spanish Love Songs, Union 13, Sat., April 15, 8 p.m., \$20. CalArts Soundstream, Mon., April 17, 7:30 p.m., free. Emily King, Wed., April 19, 8 p.m., \$20 & \$70. SMSHNG HRTS, Tre Capital, Quest One, Captain Tuku, Sky Renee, Thu., April 20, 7:30 p.m., \$15.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Trap Trella, Fri., April 14, 9 p.m., \$20. Whyfi, Abby, DJ Axubela, Thu., April 20, 9:30 p.m.

UNURBAN COFFEE HOUSE: 3301 Pico Blvd., Santa Monica. TranSe, Few Miles South, Carmel Helene, Wardo Zart, Nhalaa, Lauramyn, Thu., April 20, 7 p.m., free.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Millennials, IrieFuse, MND, Toni Tee & Liquid Wisdom, Fri., April 14, 8 p.m. The Red Jumpsuit Apparatus, Sat., April 15, 8 p.m.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Junkyard, Circus of Power, Fri., April 14, 7 p.m., TBA. Missing Persons, Sat., April 15, 8 p.m., TBA. Hookers & Blow, Sun., April 16, 8 p.m. (see Music Pick). Oceano, Slaughter to Prevail, Aversion's Crown, Spite, No Zodiac, Thu., April 20, 6:15 p.m., TBA.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Rob Flax, Sat., April 15, 8 p.m., \$20.

AU LAC: 710 W. First St., Los Angeles. Ada Bird Wolfe, Fri., April 14, 7:30 p.m., TBA; Ada Bird Wolfe, The Jamieson Trotter Quintet, Fri., April 14, 7:30 & 9 p.m., \$25. Kanga LaVrado, Sat., April 15, 7:30 p.m., TBA.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. The Jeff Lorber Fusion Trio, April 14-15, 9 p.m., \$25. Alex Machacek & FAT, Sun., April 16, 9 p.m., \$20. Monday Night Jammzz, Mondays, 9:30 p.m., \$10. The Jerry Vivino All-Star Jazz Band, Wed., April 19, 9:30 p.m., \$15. Walfredo Reyes Jr., Thu., April 20, 9:30 p.m., \$20.

THE BLUE GUITAR: 1055 Lohman Lane, South Pasadena. The Peter Olstad Trio, Thu., April 20, 7:30 p.m., \$10 & \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Anthony Fung, George Garzone, Fri., April 14, 9 p.m., \$15 (see Music Pick). Jonathan Pinson's Boom Clap, Sat., April 15, 9 p.m. Kei Akagi & the Tokyo Trio, Sun., April 16, 9 p.m., \$15. Ross Garren & Brady Cohen, Tue., April 18, 9 p.m. The Alekos Syropoulos Collective, Wed., April 19, 9 p.m. Orkestar Meze, Thu., April 20, 9 p.m.

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

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Brenna Whitaker & Her Little Big Band, Fri., April 14, 8:30 p.m., TBA. The Colburn Jazz Workshop, Tue., April 18, 8:30 p.m., \$8. Juan De Marcos & the Afro-Cuban All-Stars, Wed., April 19, 8:30 p.m.; Thu., April 20, 8:30 & 10:30 p.m., TBA.

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

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

THE DRESSDEN RESTAURANT: 1760 N. Vermont Ave., Los Angeles. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m.-midnight, free.

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Sharon McNight, April 14-15, 9 p.m., \$10. Open Mic, hosted by Keri Kelsey, Tuesdays, 9 p.m., \$5. Claudia Koval, Wed., April 19, 9 p.m., \$28. Ann LeSchander, Thu., April 20, 9 p.m., \$25.

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

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9:30 p.m., \$10.

LAS HADAS: 9048 Balboa Blvd., Northridge. Cool Blue, Mondays, 7-9 p.m., free. Johnny Vana's Big Band

Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free. Rex Merriweather, Wednesdays, 8-10 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Jacques Lesure Quartet, Sat., April 15, 11 a.m.-2:30 p.m., free. The Kevin Kanner Quintet, Sun., April 16, 11 a.m.-3 p.m., free. The Dan Kaneyuki Quartet, Wed., April 19, 6-9 p.m., free.

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m., free.

PERCH: 448 S. Hill St., Los Angeles. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Jesse Palter Quartet, Sundays, 12-3 p.m., free. The Brian Swartz Quintet, Tuesdays, 7-10 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free.

PIPS PIZZA PASTA SALADS: 1356 S. La Brea Ave., Los Angeles. Jeff Robinson, Fridays, 7 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays, 7 p.m., free.

RED WHITE + BLUEZZ: 37 S. El Molino Ave., Pasadena. Ron Sanchez & Theo Manuel, Mick Taras, Fri., April 14, 7 p.m. Yuko Mabuchi, Wednesdays, 6 p.m.; Saturdays, 7 p.m. Thru April 29. Robert Finucane, Thu., April 20, 6 p.m.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Jackiem Joyner, Sat., April 15, 8 p.m., \$30. DW3, Thursdays, 8 p.m., \$15.

THE SMOKEHOUSE RESTAURANT: 4420 W. Lakeside Drive, Burbank. Andy Cowan & Nina Beck, third Thursday of every month, 7:30 p.m., free.

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

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Gabrielito, The David Marcus/Jon Alvarez Duo, Fri., April 14, 8 p.m. Melissa Morgan, The David Marcus/Jon Alvarez Duo, Sat., April 15, 7 p.m. The Vibrato All-Stars, Sun., April 16, 8 p.m. Tom Luer & Project Popular, Tue., April 18, 8 p.m., \$20. B Slade, Shanice, Angie Fisher, Wed., April 19, 8 p.m., \$25. Jennifer Keith, Thu., April 20, 8 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Groove Sauce, Fri., April 14, 8 p.m. Preston Smith, Sat., April 15, 8 p.m. The Alex Snyderman Quartet, Danny Janklow, Sun., April 16, 8 p.m., \$15 & \$35. Michael Lavine, Tue., April 18, 8 p.m. L.A. Transfer, Wed., April 19, 8 p.m.

THE WORLD STAGE: 4321 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

THE YORK: 5018 York Blvd., Highland Park. The Elliott Caine Sextet, Sun., April 16, 7:30 p.m., free.

—Falling James

LATIN & WORLD

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

THE CONGA ROOM: 800 W. Olympic Blvd., Los Angeles. Discoteca DTLA, Fridays, 9:30 p.m., TBA. Conga Room Saturdays, Saturdays, 9 p.m., TBA.

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

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

LEONARDO'S: 6617 Wilson St., Huntington Park. Banda Arkangel, R-15, Los Fugitivos, Banda Zeta, Grupo Vennus, Banda los Lagos, Sat., April 15, 8 p.m., TBA.

TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE: 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

URBAN PRESS WINERY: 316 N. San Fernando Blvd., Burbank. El Twanguero, Sat., April 15, 8 p.m., \$10.

—Falling James

COUNTRY & FOLK

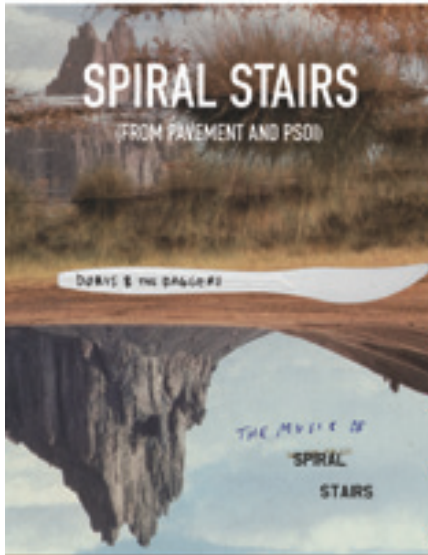
BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Adam del Monte, Sat., April 15, 8 p.m., \$20.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Marco Sanchez, Fri., April 14, 9:30 p.m., free. Bella Disastro, Groovy Rednecks, Talkin' Treason, Sat., April 15, 10 p.m., free. Holly Brown, Sun., April 16, 8 p.m., free. The Hot Club of L.A., Mondays, 8:30 p.m., free. Boyfriend Material, Tue., April 18, 9 p.m., free. Brian Whelan, Caitlin Anne Webster, Matthew R. Sayles, RJ Bloke, Skylar Gudasz, Wed., April 19, 9

RESIDENT

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THURSDAY
20
APRIL



4/15 THE COURTNEYS, MARK LARTHEN (The Soft Pack), FRENCH VANILLA

4/17 VIVA PRESENTS TALL JUAN, LOS BLENDERS, LAS LIGAS MENORES SHEER

4/18 BAMBAAATA, EARL ST. CLAUDE

4/21 Feminist Friday JAKE JOINT

4/24 THE NIGHT GAME, SURE SURE, BAD WAVE

4/26 LIVE NATION PRESENTS A.I.D./Chickadee

5/10 CATALDO

5/15 ALEX DEZEN (of The Damnwells) & HIS BAND, Miss Dum, Jeff Caudill, HEAVY TRAILS

4/17 CRAZY IN LOVE - A Tribute Party to Beyonce and Jay-Z

5/2 KATELYN FARVER'S TUESDAY RESIDENCY

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LA WEEKLY
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THE BUTTERTONES

Their new album, *Gravedigging* comes out on Innovative Leisure March 31st. Catch their live set and get your CD or LP signed by the band after the show.

Saturday • April 22nd
RECORD STORE DAY!

Amoeba unites with record stores worldwide to celebrate the unique culture of record stores. Shop hundreds of exclusive, limited edition Record Store Day releases plus GET 20% OFF used DVDs & Blu-rays, Turntables, Posters and Used Books. Enjoy live t-shirt silk-screening, Sire Records' Box set signing with Seymour Stein + DJ set with Harriet Brown, our famous prize wheel and more! For list of activities and exclusive RSD titles - check Amoeba.com!

Monday • April 24th • 5 PM
SYLVAN ESSO

Sylvan Esso celebrate their eagerly anticipated sophomore album, *What Now* (out 4/28 on Loma Vista Records), with a live performance at Amoeba. Purchase the album at Amoeba on 4/24 for admission to this special event!

Thursday • April 27th • 6 PM
THE SLOTHS

L.A. Sunset Strip garage rockers The Sloths return with their new album, *Back From The Grave* (Lollipop Records/ Burger Records).

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p.m., free. Michael Lando, Apache Wilda, Thu., April 20, 10 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Nathan Rivera & Jessie Andra Smith, Fri., April 14, 8 p.m., \$18. Jim Curry & Anne Curry, Sat., April 15, 2 & 7 p.m., \$18. Michael Keale, Tue., April 18, 8 p.m.; Fri., April 21, 3 p.m., \$20. The Salty Suites, Thu., April 20, 8 p.m., \$18.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Hollywood Hillbillies, Fri., April 14, 8 p.m., free. Rob Staley, Sat., April 15, 8 p.m.; Sun., April 16, 6 p.m., free. The Kate Brown Band, Mon., April 17, 8 p.m., free. The Michael Chain Band, Tue., April 18, 8 p.m., free. Jimi Nelson, Wed., April 19, 8 p.m., free. Rebel Heart, Thu., April 20, 8 p.m., free.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Merle Jagger, Sat., April 15, 7 p.m., free.

THE ESCONDITE: 410 Boyd St., Los Angeles. Ben Bostick & the Hellfire Club, Sundays, 9 p.m.-midnight. Thru April 30, free.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., April 14, 9 p.m., free. The Coyote Dawgs, Sat., April 15, 9 p.m., free. Hot Roux, Sun., April 16, 8 p.m., free. Hedgehog Swing, Mon., April 17, 9 p.m., free. The Swinging 88s, Tue., April 18, 9 p.m., free. The Rye Brothers, Wed., April 19, 9 p.m., free. LaBamba & the Hubcaps, Thu., April 20, 8 p.m.

-Falling James

DANCE CLUBS

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

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Slop Stomp, Sat., April 15, 9 p.m., free.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Pegboard Nerds, Riot Ten, Rawtek, Demur, No Pants Party, Fri., April 14, 9:30 p.m.; Control, with DJs spinning dubstep and more, Fridays, 9:30 p.m. Shane 54, Ashley Wallbridge, Sat., April 15, 10 p.m. TigerHeat, Thursdays, 10 p.m.

COUTURE: 1640 N. Cahuenga Blvd., Los Angeles. Butane, DaVoid, Hannah Monica, Wed., April 19, 10 p.m., \$20.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Funky Sole, with Music Man Miles, DJ Soft Touch and others, 21+, Saturdays, 10 p.m., free-\$5.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Baby Girl: The Ladies of Hip-Hop and R&B, with DJ Marko Darko, DJ Marina Moreno, DJ Que Madre, DJ Super Nova, Fri., April 14, 9 p.m., \$10. Club '90s: Selena Ball, Sat., April 15, 9:30 p.m., \$15. Dub Club, an eternally mesmerizing night of reggae, dub and beyond, Wednesdays, 9 p.m., \$7.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m. Chus & Ceballos, Ramiro Lopez, Coccodrills, Sat., April 15, 10 p.m., \$20 & \$90; Inception, Saturdays, 10 p.m.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., \$8.

THE LASH: 117 Winston St., Los Angeles. Southern Hospitality, Fri., April 14, 10 p.m.-2 a.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club '90s, Fri., April 14, 10 p.m. DJ Max Bruce, DJ Nick Bertossi, Sat., April 15, 9 p.m.; Bootie L.A.: Easter Bunny Bash, Sat., April 15, 9 p.m. DJ Fatboy, Wed., April 19, 9 p.m.

R BAR: 3331 W. Eighth St., Los Angeles. DJ Mint Julep, DJ Dot, Saturdays, 10 p.m.-2 a.m., free.

THE REGENT THEATER: 448 S. Main St., Los Angeles. Scam & Jam, with Karinas, Que Madre, DJ Rawn, Sat., April 15, 9 p.m., \$15.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Funk Trump, with DJ Groupchat, DJ Jennifer Tefft, Fri., April 14, 9 p.m., \$5. Dance Yourself Clean, Saturdays, 9 p.m., free-\$5. DJ Adam 12, in a tribute to Prince, Thu., April 20, 9 p.m., \$5 & \$10.

SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los

Angeles. Miguel Migs, Mark Farina, Marques Wyatt, Fri., April 14, 9 p.m., TBA; Hot Since 82, Fri., April 14, 10 p.m., \$35. Solomun, Mon., April 17, 10 p.m., \$45. Sasha, Doc Martin, Sublevel, Lillia, Wed., April 19, 10 p.m., \$35. Tales of Us, Red Axes, Thu., April 20, 10 p.m., \$45.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Get Down L.A., Fri., April 14, 9 p.m.; Nico Luminous, ShermGerm, Rhythmar, Pliz Beats, Naughty Princess, Fri., April 14, 9 p.m., \$10. Xcellerated, with Spectrasoul, LSB, Random Movement, Submorphics, Flaco, Drone, Sat., April 15, 9 p.m., \$25; Bless Up, with DJ Supernova, Sat., April 15, 9 p.m.; Mechanical Turk, Sat., April 15, 10 p.m., \$25.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Mixtape 23, with Walt Grizzly plus comedy, Fri., April 14, 7:30 p.m., free. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, APRIL 14

CHARLES LLOYD & THE MARVELS: With Bill Frisell, Eric Harland & Greg Leisz, 8 p.m., \$29-\$59. UCLA, Royce Hall, 340 Royce Drive, Westwood.

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL:

With Radiohead, The xx, Travis Scott, Father John Misty, Empire of the Sun, Dillon Francis, Mac Miller, Steve Angello, Glass Animals, Phantogram, Mac DeMarco, Little Dragon, Banks, Bonobo, Richie Hawtin, DJ Shadow, Loco Dice, Capital Cities, Dixon, Crystal Castles, Jagwar Ma, Francis & the Lights, Guided by Voices, Broods, Preservation Hall Jazz Band, Oh Wonder, Zipper Club, Tennis, Denzel Curry, The Lemon Twigs, The Interrupters, Nora en Pure, Tacocat, Alison Swing and others, 12 p.m., \$399-\$899. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

THE GAME: 10:30 p.m. The Observatory.

GO HANS ZIMMER: 8 p.m., \$59.95-\$250. Microsoft Theater, 777 Chick Hearn Court. See Music Pick.

IDINA MENZEL: 6:30 p.m., \$40-\$190. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

LOS 5: With The PCH Crew, Little Empire, Somewhat Ace, 7 p.m., \$33. El Rey Theatre, 5515 Wilshire Blvd.

LUPE FIASCO: 8 p.m., \$30. The Observatory.

MIGOS: 8 p.m. Arlington Theatre, 1317 State St., Santa Barbara.

GO SIGUR RÓS & L.A. PHIL: 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

SIMPLE PLAN: With Set It Off, Seaway, 6 p.m., \$30-\$50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

TWO DOOR CINEMA CLUB, GROUP LOVE: With Jack Garratt, 6:30 p.m. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

SATURDAY, APRIL 15

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL:

With Lady Gaga, Bon Iver, Future, DJ Snake, Martin Garrix, Schoolboy Q, Gucci Mane, The Head & the Heart, Two Door Cinema Club, Nicolas Jaar, Bastille, Tycho, Torey Lanez, Röyksopp, Local Natives, Majid Jordan, Dreamcar, Four Tet, Róisín Murphy, Moderat, Warpaint, Arkelles, Classixx, Chicano Batman, Autograf and others, 12 p.m., \$399-\$899. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

COHEED & CAMBRIA: With The Dear Hunter, 7 p.m., \$35. Hollywood Palladium, 6215 W. Sunset Blvd.

EARTH DAY JAZZ FESTIVAL: With Lenny Williams, DW3, Elaine Gibbs, Ronee Martin and others, 10 a.m.-5 p.m., free. Inglewood City Hall, 1 W. Manchester Blvd., Inglewood.

FLASHBACK TO FUNK: With Cameo, The Bar-Kays, Zapp, Confunkshun and others, 7 p.m., \$50-\$75. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

GO SIGUR RÓS & L.A. PHIL: 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

TECH N9NE: 7 p.m., \$35. The Belasco Theater.

THE WHITE BUFFALO: 8 p.m., \$20. The Observatory.

SUNDAY, APRIL 16

B.A.P. WORLD TOUR: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL:

With Kendrick Lamar, Lorde, Justice, New Order, Porter Robinson & Madeon, Future Islands, Hans Zimmer, DJ Khaled, Marshmello, Lil Uzi Vert, Galantis, Kehlani, Grouplove, Kaytranada, Tales of Us, Toots

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THE CHRIS ROBINSON BROTHERHOOD: 8 p.m., \$35. Ventura Theater, 26 S. Chestnut St., Ventura.
MARSHMELLO: 9 p.m., \$44.50. Fox Theater Pomona, 301 S. Garey Ave., Pomona.
GO MASTODON: With Eagles of Death Metal, Russian Circles, 6:30 p.m., \$37.50. Hollywood Palladium, 6215 W. Sunset Blvd. See Music Pick.
GO MODERAT: With Hypoxia, Robert Koch, 9 p.m., \$34.50. The Mayan, 1038 S. Hill St., Los Angeles. See Music Pick.
RÖYKSOPP: With Marcus Marr, 9 p.m., \$29.50. The Novo by Microsoft, 800 W. Olympic Blvd.
THE SMOKERS CLUB 420: With Joey Badass, Lil Uzi Vert, Flatbush Zombies, Suicideboys, Playboi Carti, Azizi Gibson, Rob Stone, CJ Fly, Squidnice, 4 p.m., \$60. The Observatory, 3503 S. Harbor Blvd.
GO SNOOP DOGG: With Wiz Khalifa, Cypress Hill, 6 p.m., \$29.50-\$150. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.
SOFI TUKKER: 9 p.m., \$18. The Observatory.
STATE CHAMPS: With Against the Current, With Confidence, Don Broco, 7 p.m., \$19.99. The Yost Theater, 307 N. Spurgeon St., Santa Ana.
WHITNEY: With Dent May, 9 p.m. El Rey Theatre.
XAVIER WULF: With Idontknowjefrey, Black Smurf, Tass, Eddy Baker, 11 p.m., \$15. The Observatory.

& the Maytals, Devendra Banhart, Tove Lo, Jai Wolf, Kiara, Maya Jane Coles, Allah-Las, Lee Fields & the Expressions, King Sunny Adé, Sofi Tukker, Twin Peaks, Anna Lunoe, Grace Mitchell and others, 12 p.m., \$399-\$899. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

GUCCI MANE: With Playboi Carti, 8 p.m., \$55. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

MONDAY, APRIL 17

BANKS & STEELZ: With Zipper Club, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.
BONOBO: With The Range, 9 p.m., \$35. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.
CAR SEAT HEADREST: With Preoccupations, 8 p.m., \$23.50. The Regent Theater, 448 S. Main St.
COHEED & CAMBRIA: With The Dear Hunter, 8 p.m., \$32.50. The Observatory, 3503 S. Harbor Blvd.

TUESDAY, APRIL 18

GARY WILSON & THE BLIND DATES: 7 p.m., TBA. Hammer Museum, 10899 Wilshire Blvd., Westwood.
LITTLE DRAGON: With Goldlink, 8 p.m., \$37.25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
PHANTOGRAM: 8:30 p.m. Arlington Theatre, 1317 State St., Santa Barbara.
GO TWIN PEAKS, HINDS: With The Memories, 8 p.m., \$19.50. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

WEDNESDAY, APRIL 19

THE AVALANCHES: 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
BASTILLE: With Frenship, 9 p.m. The Novo by Microsoft. Municipal Auditorium, 3485 Mission Inn Ave.
DAVID CROSBY: 7 p.m., \$25-\$75. The Wiltern, 3790 Wilshire Blvd., Los Angeles.
EMPIRE OF THE SUN: With Broods, Tobacco Rat, 8:30 p.m., TBA. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.
GO HINDS, TWIN PEAKS: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
LOCAL NATIVES: With Tennis, 8 p.m. Fox Theater Pomona, 301 S. Garey Ave., Pomona.
NAO: With Brasstracks, 8 p.m., \$25. The Mayan, 1038 S. Hill St., Los Angeles.
NAV: 11 p.m., \$35. The Observatory.
SONDER: 8 p.m., \$20. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.
SURVIVE: With M. Geddes Gengras, Sleeperhold, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO TACOCAT: With The Regrettes, in the Constellation Room, 9 p.m. The Observatory.
TAJ EXPRESS: THE BOLLYWOOD MUSICAL REVUE: 8 p.m., \$17.85-\$78. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.
TROI CORILLO: 12 p.m., free. Wells Fargo History Museum, 333 S. Grand Ave., Los Angeles.

THURSDAY, APRIL 20

THE CHRIS ROBINSON BROTHERHOOD: 8 p.m., \$35. Ventura Theater, 26 S. Chestnut St., Ventura.
MARSHMELLO: 9 p.m., \$44.50. Fox Theater Pomona, 301 S. Garey Ave., Pomona.
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XAVIER WULF: With Idontknowjefrey, Black Smurf, Tass, Eddy Baker, 11 p.m., \$15. The Observatory.

-Falling James

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4/17: **Tortoise**
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4/19: **Polica**
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Tall Juan
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5/11: **R5**
5/13: **The Thurston Moore Group**
5/17: **Jessy Lanza**
5/18: **Woods**
5/19: **Poptone**
5/20: **The Wild Reeds**
5/23: **Girlpool**
5/27: **Guida**
6/2: **Wavves**
6/8: **Princess**
6/9: **Hurray for the Riff Raff**
6/17: **The Dustbowl Revival**
6/21: **Nick Waterhouse**
6/24: **SuicideGirls Blackheart Burlesque**

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CLASSICAL & NEW MUSIC

BÉATRICE ET BÉNÉDICT: The USC Thornton Opera presents its version of Hector Berlioz's opera, Thu., April 20, 8 p.m.; April 21-22, 8 p.m.; Sun., April 23, 2 p.m., TBA. USC, Bing Theatre, University Park Campus, 3500 Watt Way, Los Angeles.

THE BELLA GAIA ENSEMBLE: The group performs against a backdrop of NASA-satellite imagery, Sat., April 15, 8 p.m., \$35-\$45. Beckman Auditorium, Caltech, 332 S. Michigan Ave., Pasadena.

CALICO WINDS: The quintet fills the noontime air with Darius Milhaud's *La Cheminée du Roi René* and Claude Arrieu's Quintet in C, Wed., April 19, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

GO INTERNATIONALE BACHAKADEMIE STUTTGART, BACH-COLLEGIUM STUTTGART: Conductor Hans-Christoph Rademann presides over Bach's Mass in B minor, which features soprano Regula Mühlemann, contralto Roxana Constantinescu and tenor Benedikt Kristjansson, Tue., April 18, 8 p.m., \$20-\$106. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

JOHAN SIROTA: Wed., April 19, 7:30 p.m., \$15. Cal State Northridge, CSUN, 18111 Nordhoff St., Northridge.

GO JÓHANN JÓHANSSON: The Icelandic film composer is joined by American Contemporary Music Ensemble, preceded by Bedroom Community's Whale Watching Tour with such guests as Valgeir Sigurosson, Nico Muhly, Nadia Sirota, Saeunn Thorsteinsdóttir and Sam Amidon, Mon., April 17, 8 p.m., \$41-\$105. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

GO L.A. PHILHARMONIC: Pianist Víkingur Ólafsson administers the U.S. premiere of Haukur Tómasson's Piano Concerto, and Esa-Pekka Salonen conducts Anna Thorsvaldsdóttir's *Aeriality*, alongside pieces from Sigur Rós and Schola Cantorum Reykjavik, Fri., April 14, 8 p.m., TBA. The orchestra concludes its three-night collaboration with Sigur Rós and Schola Cantorum Reykjavik as organist James McVinnie dispenses Jón Leif's Organ Concerto, Sat., April 15, 8 p.m., TBA. Organist Paul Jacobs delivers the West Coast premiere of Christopher Rouse's Organ

Concerto, and David Robertson conducts Charles Ives' *Three Places in New England* and Antonin Dvorák's Symphony No. 9 in E minor, Op. 95 ("From the New World"), Thu., April 20, 8 p.m.; Sat., April 22, 8 p.m.; Sun., April 23, 2 p.m., \$20-\$188. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

L.A. CHAMBER ORCHESTRA: Members of the band set up in the Sixth Street lobby for a lunchtime gig, Wed., April 19, 1 p.m., free. Figueroa at Wilshire, 601 S. Figueroa St., Los Angeles.

ROLF HAAS: The Minneapolis violinist whittles together a program TBA, Sun., April 16, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles.

GO THE TALES OF HOFFMANN: Italian tenor Vittorio Grigolo is a swaggering force as the titular boozy poet who reminisces about his past loves, in L.A. Opera's presentation of composer Jacques Offenbach and librettist Jules Barbier's French romance. German soprano Diana Damrau counteracts the playful atmosphere with a steady presence, and So Young Park steals the show as a windup doll come to amorous life, Sat., April 15, 7:30 p.m., \$24-\$299. Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

GO THE UCLA ARMENIAN MUSIC ENSEMBLE, THE VEM STRING QUARTET: The chamber musicians and baritone Garrett Schoonover honor the anniversary of the Armenian genocide with selections by Komitas Vardapet, Romanos Melikian and Edward Mirzozian, Wed., April 19, 7:30 p.m., free. Hammer Museum, 10899 Wilshire Blvd., Westwood.

THE USC THORNTON CHAMBER ORCHESTRA: LACO concertmaster Margaret Batjer leads the student ensemble through Joseph Haydn's Eighth Symphony and Felix Mendelssohn's Fourth Symphony, Fri., April 14, 7:30 p.m., free. USC, Bovard Auditorium, 3551 Trousdale Parkway, Los Angeles.

GO VITTORIO GRIGOLO & CARMEN GIANNATTASIO: Grigolo and Italian soprano Giannattasio team for an evening of opera standards as Marco Boemi conducts the orchestra, Tue., April 18, 7:30 p.m., \$85-\$185. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

—Falling James

For more listings, please go to laweekly.com.



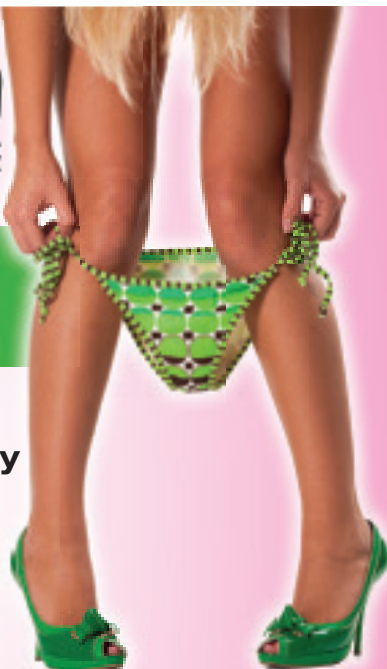
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Notices

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Legal Notices

**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
Case No. BS169172**
Superior Court of California
County of Los Angeles
Central Branch located at:
111 North Hill Street,
Department 44, Room 418,
Los Angeles, CA 90012.
Filed On April 3, 2017
In the matter of petitioner
ANASTASIA GAPONENKO.
It is hereby ordered that all
persons interested in the
above-entitled matter of
change of name appear be-
fore the above-entitled
court as follows to show
cause why the petition for
change of name should not
be granted. Court Date:
7/25/17, at 10:00 am,
Located at Central Court-
house 111 North Hill Street,
Department 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 desires to have
his name changed from:
ANASTASIA GAPONENKO
to
ANASTASIA TOMAS. Now
therefore, it is hereby or-
dered that all persons in-
terested in the said matter
of change of name appear
as indicated herein above
then and there to show
cause why the petition for
change of name should not
be granted. It is further
ordered that a copy of this
order be published in the
LA Weekly, a newspaper of
general circulation for the
County of Los Angeles,
once a week for four (4)
successive weeks prior to
the date set for hearing of
said petition. Set to
publish
**4/6/17, 4/13/17, 4/20/17,
4/27/17.**
Dated: April, 4th, 2017

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**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
Case No. LS029192**
Superior Court of California
County of Los Angeles lo-
cated at: Los Angeles Su-
perior Court, Northwest
District - East Building 6230
Sylmar Avenue, Room 107,
Van Nuys, CA, 91491. Filed
On 03/06/17 - In the
matter of petitioner: **Shah-
ram, Sebastian, Shahbal.**
It
is hereby ordered that all
persons interested in the
above-entitled matter of
change of name appear be-
fore the above-entitled
court as follows to show
cause why the petition for
change of name should not
be granted. Court Date:
04/17/17 Located at Los
Angeles Superior Court,
Northwest District - East
Building 6230 Sylmar Ave-
nue, Room 107, Van Nuys,

660
Public Notices

CA. 91491. And a petition
for change of name having
been duly filed with the
clerk of this Court, and it
appearing from said peti-
tion that said petitioner(s)
desire(s) to have her name
changed from: **Shahram,
Sebastian, Shahbal, to:
Mirshah Shahrum
Kachani.**
Now therefore, it is hereby
ordered that all persons in-
terested in the said matter
of change of name appear
as indicated herein above
then and there to show
cause why the petition for
change of name should not
be granted. It is further
ordered that a copy of this
order be published in the
LA Weekly, a newspaper of
general circulation for the
County of Los Angeles,
once a week for four (4)
successive weeks prior to
the date set for hearing of
said petition. Set to
publish
**3/23/17, 3/30/17, 4/6/17,
4/13/17.**
Dated: March 20th, 2017

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