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LA WEEKLY

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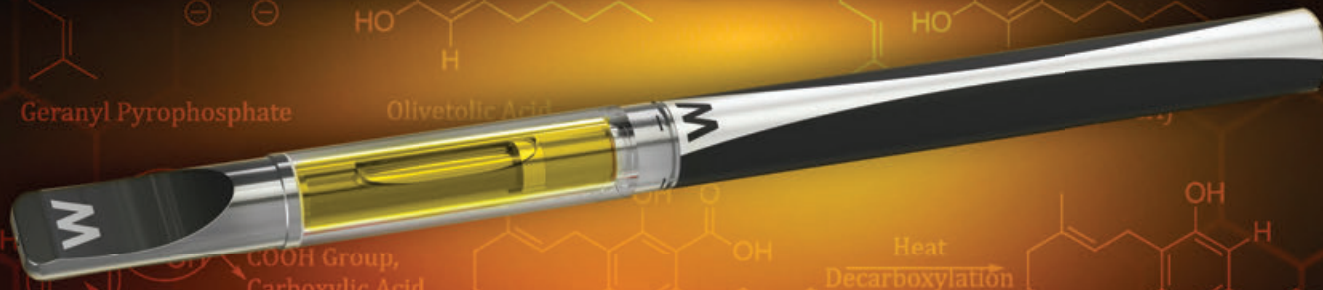
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25

CONTENTS**NEWS...7**

Critics say a Beverly Hills developer has held 3 acres of South L.A. "hostage" for 25 years. **BY JASON MCGAHAN.**

EAT & DRINK...13

Josef Centeno's P.Y.T. is L.A.'s best restaurant for vegetarian, vegan and vegetable-focused food. **BY BESHLA RODELL.**

GO LA...19

A free Charles Phoenix slideshow at Union Station, a Paul Simon exhibit at the Skirball, a trip through Trump's looking glass and more to do and see in L.A. this week.

CULTURE...25

French street artist and L.A. transplant Sebastien Walker has turned a Fairfax gallery into his workspace for the month. **BY TRINA CALDERÓN.** In ART PICKS, a magic mirror appears on a college campus, and two young artists try to learn from the 1992 L.A. riots. In STAGE, *The Legend of Georgia McBride* is one of those "rare charmers."



37

FILM...31

ALAN SCHERSTUHL reviews a pair of documentaries about the 1992 L.A. Riots, and **MELISSA ANDERSON** reviews Terence Davies' Emily Dickinson biopic *A Quiet Passion*, plus *The Happiest Day in the Life of Olli Mak* and other movies OPENING THIS WEEK, and YOUR WEEKLY MOVIE TO-DO LIST.

MUSIC...37

JEFF WEISS revisits The Beastie Boys' classic L.A. album *Check Your Head* and **HENRY ROLLINS** wishes Iggy Pop a happy 70th birthday. Plus: listings for ROCK & POP, JAZZ & CLASSICAL and more.

ADVERTISING

CLASSIFIED...53

EMPLOYMENT...54

REAL ESTATE/

RENTALS...54

BULLETIN BOARD...55

ON THE COVER:
ILLUSTRATION BY
KRISTINA COLLANTES

**OFF THE ROAD**

... 9

How the music industry uses a pervasive secret weapon to keep bands from freely touring.
BY KATIE BAIN.

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The former site of the ABC Swap Meet on the 8400 block of Vermont Avenue in South L.A.



PHOTO BY TED SOQUI

News //

FIELD OF NEGLECT

Critics say a Beverly Hills developer has held 3 acres of South L.A. “hostage”

BY JASON MCGAHAN

No other part of L.A. burned hotter during the 1992 riots than the commercial district near Vermont and Manchester. A Korean-owned swap meet at 84th and Vermont was among the first structures to go up in flames after a jury acquitted four LAPD officers of beating Rodney King. By the end of the violence, every business on the east side of that stretch of Vermont had been burned to the ground—and those on the west side didn’t fare much better. In all, 22 buildings in the Vermont Knolls neighborhood were gutted.

Today, 25 years later, the area is stricken by a legacy of neglect. Nowhere is that more apparent than at a football-field-sized vacant lot on the 8400 block of Vermont.

For nearly three decades, real estate developer Eli Sasson has owned the two city blocks where the swap meet burned. The land has lain dormant ever since the riots. An adjoining parcel that Sasson’s commercial real estate firm purchased in 2006 is home only to a vacant retail complex.

According to a 2008 story in the *Los Angeles Times*, Sasson lives in Beverly Hills, “in a Trousdale Estates mansion with a seaward view and a circular porch flanked by bronze torchbearers in loincloths.”

On the other side of Vermont from Sasson’s South L.A. property is the district

field office of City Councilman Marqueece Harris-Dawson. The councilman calls the land a blight on the neighborhood.

“It’s dragging down the quality of life and property value and overall well-being of the community, holding those three acres hostage for this long,” Harris-Dawson says. “I keep trying in every possible way to impress upon Mr. Sasson how devastating it is to our community to have that parcel sitting there the way it is a full 25 years after the civil unrest.”

Sasson was unavailable to comment for this story.

Sasson’s Sassony Commercial Real Estate has periodically released renderings of proposed developments for the site. The most recent drawings were unveiled at a groundbreaking ceremony held by Sasson and then-Councilman Bernard Parks on the 23rd anniversary of the riots in 2015. Parks was widely quoted at the time remarking on how the neighborhood had “10 times more groundbreakings than ribbon cuttings.”

The rendering showed a Disney-like development on the site called Vermont Entertainment Village, a retail shopping and entertainment complex with a colossal atrium and banquet hall. It’s a far cry from the dreary blocks of stucco storefronts with tenants like 24-hour pawn shops, rehab centers, churches, money marts and an anger management center.

Two years have passed since the groundbreaking, and many job-hungry residents

of the neighborhood remain as puzzled as ever about the fate of the project.

“They need to put a laundromat here,” says Wanda Dilworth, 58, a resident walking by the rusty perimeter fence at the edge of the vacant lot. Dilworth says she has to carry her laundry five blocks to the nearest laundromat at 79th and Vermont. Raymont Gardener, 58, seated beside

“WE’RE STILL MOVING FORWARD ON THIS PROJECT. WE HAVEN’T OWNED [THE LAND] FOR THE PAST 30 YEARS TO NOT DEVELOP [IT].”

—JENNIFER M. DUENAS, SASSONY COMMERCIAL REAL ESTATE DEVELOPMENT

the vacant lot at a pop-up tent, signing up passersby for free government cellphones, says the most activity he’s seen on the lot was a Bobcat clearing litter last week.

Jennifer M. Duenas, chief operations officer for Sassony Commercial Real Estate Development, says the timing of the groundbreaking was premature, and

that the construction delays are related to a legal dispute with the Community Redevelopment Agency of L.A. over the sale of three parcels within the area of the proposed development. “We’re still moving forward on this project,” Duenas says. “We haven’t owned [the land] for the past 30 years to not develop [it].”

Historically, the stretch of Vermont Avenue between 83rd and Manchester Boulevard was one of L.A. County’s major commercial corridors. During its golden age, in the middle of last century, the area was home to dressmakers, hatters, tailors and shoemakers. But it was twice burned by riots—in ’65 and ’92—and for the past 25 years redevelopment has been stymied.

Basic amenities like fresh food, chain retail shops or a sit-down restaurant necessitate a trek outside the neighborhood.

Councilman Harris-Dawson says that when he took office in July 2015, there were homeless encampments on the lot at 84th and Vermont, that schoolchildren were playing inside the vacant Payless Shoes Sasson owned at Manchester and Vermont, and that one group of homeless people had broken into a vacant office and retail complex at 84th and Vermont.

“There were a couple dozen homeless people living in those buildings,” Harris-Dawson claims. “They had jack-wired some electricity. So the reason it’s boarded up now is because, again, we had to cite Mr. Sasson for the conditions of that building.”

The city has issued citations to Sasson from the fire department, Building & Safety and the Department of Water & Power.

Duenas says Sassony got another citation from the city last week. “We cleaned up the weeds, cleaned up the trash, got rid of homeless population again, cleaned up the graffiti,” she says. “You can’t prevent it. Even if you’re going to board everything up, they’re going to keep entering.”

Sasson has demolished the building that housed the Payless Shoes, and he had the office and retail complex at 85th Street vacated—signs the developer is proceeding in good faith, Duenas says. She says Sassony is reaching out to Harris-Dawson for support in renewing a lapsed permit.

Critics of Sasson’s say they have heard it all before. “I’ve been here 20 years in June, and he’s been showing this [plan] for 20 years,” says Aurea Montes-Rodriguez, executive vice president of Community Coalition of South L.A. “He’s a land prospector waiting for gentrification to hit this area so that he can make a lot of money.”

It is rare to see a clear stretch of commercially zoned property of this size in South L.A., where most of the commercial plots are small and individually owned—and where the process of assembling them can be painstaking and expensive.

Neighborhood advocates say Sasson’s vacant land has the potential to transform the neighborhood. The rarity of parcels that big in South L.A. has generated interest from investors.

Harris-Dawson says lack of interest from investors is not the issue. “Business interests call me on a routine basis saying can you help us get to the owner of that lot, because we’d love to do a movie theater, we’d love to do a drug store. And we just can’t ever make any headway.”

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ILLUSTRATION BY KRISTINA COLLANTES

In February, one of the most popular DJs in the scene played a set in downtown Los Angeles. While this artist sold out several dates in L.A. last fall, only a small percentage of his fans even knew the February show was happening, because his name wasn't on the bill.

This wasn't an oversight on the part of the promoter; it was a way for the artist to perform without breaking his contract with another (and more powerful) local promoter. The situation was a manifestation of one of live music industry's most pervasive secret weapons: the radius clause.

A radius clause is a common component of the contracts artists sign when they agree to play a show, especially a major music festival. These clauses create restrictions on how long that artist must wait before and after that show to play in the same market, and how many miles outside of that market they must go to play another show within that time frame.

For example, a band may sign an L.A. festival set contract stipulating that they are not allowed to play within 150 miles of Los Angeles for two months before or after the event, which would prevent them from playing for four months in L.A.,

Palm Springs, San Diego and any other venue inside this geographic net. Mileage and time vary between promoters, with some particularly severe clauses extending hundreds of miles and a few covering entire regions of the United States. One Los Angeles-based festival stipulates that an artist is not even allowed to announce any other shows until the festival has sold out.

"The main reason is to protect the festival," says a source familiar with festival talent acquisition at the corporate level, who would only comment on radius clauses on condition of anonymity. "Festivals are the biggest risk/reward venture you can possibly have in music. It's huge volumes of money. If you win, you can win huge, but you can also lose huge."

While radius clauses have long been standard, in the past few years promoters in Southern California and beyond have increased their scope as music festivals have become big business and a handful of corporations have taken primary control of the industry.

Radius clauses in Southern California function as they would in any other major U.S. market; the difference here is the number of major festivals taking place **(10 »**

» 9) in the region, including FYF, HARD Summer, Stagecoach, Camp Flog Gnaw, Knotfest and nearby EDC Las Vegas. Coachella, the biggest of them all, attracts hundreds of thousands of attendees from around the world each April, generating \$95 million in ticket revenue, making it the world's highest-grossing festival until it was eclipsed by Desert Trip's \$160 million gross last fall.

"This warrants that [destination festivals] are a bit more vigilant about their radius clause," says Jake Schneider, a former partner, director and booking agent at Colorado-based Madison House, which handles booking and management for such artists as Bassnectar, The Orb and Michael Franti. "I'm not vindicating their radius clauses, because they can be absolutely egregious at times, but when your festival is spending that much money and there's volatility in the market, you need to protect your investment."

As album sales have dropped precipitously, festivals have become one of the most profitable areas of the music business. Festival promoters want to ensure they're making as much cash as each market has to offer, and one way to do that is by booking acts fans can't see anywhere else.

Never mind that bands also are harmed by the drop in album sales — and that smaller acts are further harmed by vast limitations on where they can tour.

While artists want to play more, they also don't want to risk their relationships with the promoters that pay them. Multiple artists declined to comment for this story, but an industry source who works closely with numerous DJs and EDM artists confirmed that most won't openly complain about radius clauses for fear of losing out on lucrative festival bookings.

The politics of radius clauses have evolved with the consolidation of the festival industry. In SoCal and beyond, two companies maintain primary control over the live-music business. L.A.-based AEG Live, the world's second largest promoter of live music, owns Goldenvoice, the company that puts on Coachella, Desert Trip and FYF and launched Panorama in New York last summer. (Panorama took place less than two months after New York's long-standing Governors Ball Music Festival, with the promoters of that event telling *Billboard* that the launch of a similar festival in the same location was "shortsighted and disappointing.") Goldenvoice controls venues across the country, including L.A.'s El Rey Theatre, Fonda Theatre, Shrine, Roxy and Fox Theater Pomona. It's no coincidence that these venues host the majority of "Localchella," the glut of shows that happens the week between Coachella's two weekends. (Goldenvoice declined to comment for this story.)

Beverly Hills-based Live Nation is the world's largest live-entertainment company and in the past few years has acquired myriad festival brands including Insomniac, which puts on EDC Las Vegas and operates L.A. nightclubs Cre-

ate and Exchange. In 2012, Live Nation also acquired the Los Angeles-based HARD Events, the company behind HARD Summer and the Holy Ship! EDM party cruise. Local venues controlled by Live Nation include the Palladium, the Wiltern and the House of Blues Anaheim.

Such consolidation makes it possible for talent buyers to offer artists multiple festival dates over the course of the touring season, effectively buying

“AS WE TRIED TO BOOK BIGGER ARTISTS AND MORE BANDS AS OPPOSED TO DJs, IT WAS CHALLENGING BECAUSE THEY WERE ALL PLAYING THE BIGGER FESTIVALS, WHO WOULD BLOCK THEM FROM PLAYING OTHER FESTS.”

—JESSE FLEMMING, CO-FOUNDER OF THE DO LAB, WHICH PUTS ON LIGHTNING IN A BOTTLE

out talent and, in some cases, making it nearly impossible for other promoters to book them. Last year, for example, LCD Soundsystem announced a reunion tour that included headlining sets at Coachella, FYF and Panorama, all festivals operated by AEG Live/Goldenvoice. The band later added shows at Pomona's Fox Theater and Colorado's AEG-operated Red Rocks Amphitheatre, effectively announcing their initial tour dates via a single promoter. (Appearances at the Live Nation-controlled Bonnaroo and Lollapalooza were later announced.)

While this system can homogenize lineups across the country, it also ensures festivals that fall within one another's radiuses will offer a largely unique collection of artists. Of the more than 200 acts that played EDC Las Vegas in 2016, only five of them also played Coachella that year. There was no overlap between last year's EDC and HARD Summer, which insiders say have competing radius clauses despite being controlled by the same parent company, Live Nation. (Insomniac declined to comment for this story, and HARD did not respond to requests for comment.) Other lineup comparisons tell similar stories.

Consolidation can benefit headlining acts, who are able to demand millions of dollars and top billing in return for exclusivity. But for smaller bands that depend on touring revenue, agreeing to a radius clause means being elbowed out of markets for long periods of time and grinding harder to make ends meet, in exchange for the slim hope that a daytime slot at a mega-festival might make them the next Arcade Fire or Daft Punk.

"Smaller to mid-tier acts are one of the toughest things, because they need to be able to tour and make money out on

the road," Schneider says. "If they can't play markets that are within reasonable drives, they are literally having to travel 500 miles every night, which is dangerous and expensive."

Radius clauses also present challenges for independent festivals that can't offer the cachet of playing an internationally known event or the six- and seven-figure paychecks now paid by some mega-festivals. While these restrictions force smaller festivals to get creative in terms

tickets [at a club] and agents think they can get \$30,000 to \$50,000 for a festival instead of \$10,000."

Schneider emphasizes that artists and agents are never forced to sign anything they're not comfortable with, and that promoters often offer radius-clause exemptions in exchange for a lowered fee or a less attractive time slot. But while agents and deep-pocketed festivals work it out among themselves, independent venues often take the biggest hit.

"Radius clauses hurt all independent promoters and in the end the artist, because instead of marketing their name, they are co-branding on a festival," says Mitchell Frank, president of Spaceland Presents, which has been doing shows in L.A. since 1995.

Frank says his company, which runs the Echo, Echoplex and Regent Theater, has lost hundreds of bookings because of festival radius clauses. (All three of Spaceland's main venues will host Coachella bands during Localchella this year. A representative for Frank and Spaceland declined to comment on how these shows were booked, but a source close to Spaceland confirmed that Goldenvoice sometimes allows artists to play non-Goldenvoice venues once Coachella is sold out.)

Even the city of Los Angeles itself has become competition. Frank says downtown's Pershing Square has a six-figure budget for its free concert series, and that organizers have maintained a hard line against any plays during their radius clause.

"So the city of L.A. that I pay [tax money to] is competing for talent at excessive pricing," Frank says. "But also, the city is now restricting local promoters' purchases due to city radius clauses."

While promoters are often left with their hands tied, for artists the solution is often to play under the radar. Secret sets, for which artists are unannounced until the day of the show or the moment they take the stage, have become increasingly common, particularly in the electronic world.

Los Angeles party promoter Space Yacht teases the names of secret guests by putting on their fliers the same number of question marks as there are characters in that artist's name. In 2015, the manager for one of L.A.'s buzziest rappers demanded the artist be cut out of the event's recap video so fewer people would find out he had been there.

As acrimonious as the power dynamics between festivals and local promoters can sometimes be, the fiercest competition is between the festivals themselves. Most agents can list the distances between arbitrary cities off the top of their heads as they try to book their artists as many shows as possible, and screaming matches between agents and promoters are not uncommon as companies scramble to curate the most innovative and exclusive lineups each season.

"Remember," Schneider says, "people's mortgages are on the line with these festivals."

of lineup curation, the impact can be stifling.

"In the early years we always had difficulty navigating radius clauses, and it didn't necessarily force us to go in a certain direction, but it didn't allow us to go in the directions we really wanted to," says Jesse Flemming, a co-founder of the Do LaB, which puts on boutique festival *Lightning in a Bottle*. "As we tried to book bigger artists and more bands as opposed to DJs, it was challenging because they were all playing the bigger festivals, who would block them from playing other fests."

Since launching *Lightning in a Bottle* in 2004, the Do LaB has cultivated a relationship with Goldenvoice. Do LaB began hosting its own stage at Coachella in 2005, which, along with the company's overall growth, has helped smooth the booking process for LiB.

"As we got bigger and built more relationships with artists and other fests, we were able to navigate through it all a bit more," Flemming says, "although some promoters still won't budge and allow you to book an artist, even if they're sold out and we're not really competition."

As for the artists themselves, and agents who represent them, they are often willing to deal with particularly restrictive clauses in exchange for fat paychecks. But this creates a vicious cycle, as promoters argue that increasing artist fees necessitate ever-more restrictive clauses.

"We have to use radius clauses because the agents want so much fucking money at this point," says the source in talent acquisition. "They've leveraged everyone against each other, and artists are getting paid astronomical amounts. Festival budgets have doubled and tripled. These artists sell a thousand

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PHOTO BY ANNE FISHEIN

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VEGGIE TALES

Josef Centeno's P.Y.T. is L.A.'s best restaurant for vegetarian, vegan and vegetable-focused food

BY BESHA RODELL

When it comes to vegetables, Josef Centeno was ahead of his time. When most chefs were still building menus with boring salad offered as a grudging concession to the idea that not everything must be draped in lardo, Centeno was dedicating whole sections of his menus to bright and creative vegetable combinations. When I originally read about Băco Mercat, the first of Centeno's growing family of restaurants downtown, I understood that I should be excited for the oxtail hash and the beef tongue schnitzel contained in the taco-sandwich hybrid called băcos, which the chef had invented. But when I first ate at Băco Mercat, it was the long list of vegetable dishes that blew my mind: blistered okra with tomato and sesame and the dusky tickle of fenugreek; sunchokes in a riot of tarragon tossed with buttered croutons; Japanese eggplant cooked to a caramelized smooch, set against the cooling snap of cucumber and luxuriant creaminess of feta.

That first meal was in 2012, a year

after Băco Mercat opened. Since then, the rest of the cheffing world has woken up to the joys of vegetables, and it's become a trend for meat-eating chefs to open vegan or vegetarian or "vegetable-focused" restaurants. Most of those chefs could learn a thing or seven from the vegetables section on Băco Mercat's menu, the one from five years ago or the one from today.

All of this makes it a little ironic (or perhaps inevitable?) that Centeno would himself open a vegetable-focused restaurant, right next door to Băco Mercat. P.Y.T. is in the former Pete's Cafe space, which Centeno took over in 2014 and opened as Ledlow. Late last year, he cleaved that space in two, leaving the northern corner of the building as Ledlow and turning the rest into P.Y.T. The restaurant isn't entirely vegetarian or vegan, although the majority of the food is meat-free.

When considering Centeno's other restaurants, I've struggled with the question: Why wouldn't you just go to Băco Mercat? That seems especially relevant here, given all of the above — the vegetable dishes at Băco are some of the best in town.

But Centeno is doing something slightly different at P.Y.T., something that makes this newest venture relevant in its own right. Where all the food at Băco — meat and meat-free — is aiming for maximum flavor and contrast and excitement, the food at P.Y.T. is more focused on the soul of the vegetable itself, and the best way to frame singular ingredients so they shine.

This ethos makes for food that's presented in a slightly simpler format, and dishes that are built around produce that Centeno obviously chooses carefully, perhaps even obsessively. The meal starts with an amuse that's usually a green vegetable, cooked simply, presented with a little salt and citrus. One day it was broccoli rabe with grilled lemon for squeezing; another evening it was lightly cooked sugar snap peas served with sweet mandarin orange. These dishes prepare you for what's to come by encouraging you to

IT WAS LIKE TURNIP SQUARED; TURNIP TO THE POWER OF TURNIP.

really taste the produce itself, rather than the will and creativity of the chef.

That isn't to say there's a lack of creativity at P.Y.T., just that it's a slightly different brand of creativity from what you see at Centeno's other restaurants, one that's built on trying to tease out and highlight the essence of these vegetables.

This was perhaps best evidenced with a dish Centeno served early on, in which he figured out how to get the most turnip-y flavor from a turnip by wrapping it in a hoja santa leaf and baking it for hours in

a salt dough crust. He'd bring the whole thing to the table and crack it open in front of you, cut the turnip into pieces, and drizzle it with some shiso-inflected chimichurri. The essence of hoja santa that had lightly infused the vegetable and the shiso in the sauce brought out the turnip's wilder, more anise-adjacent qualities, while the hours in the oven turned its sugars in upon themselves. It was like turnip squared; turnip to the power of turnip.

Many dishes are set up in this manner, with contrasting ingredients used to amplify the main ingredient's best qualities. Roasted Japanese sweet potato comes with slivers of tart apple and butter shot through with *nori*. Both the apple and the umami-rich butter act to magnify the sweet potato's funky sweetness. A porridge of hand-milled rye and rolled oats has enough pecorino in it to give you a slight understanding of what polenta must have tasted like before corn (polenta is one of Europe's oldest food staples and was made with other grains before Europeans arrived in the New World). But the cheese and even the pickled beet greens and urfa chili that top the dish are really there to heighten the taste of the grains themselves.

Even the cocktails are made to showcase vegetables. Don't order the celery margarita and expect some kind of clever celery garnish on a classic margarita. The drink tastes like celery, like the very essence of the aggressive, vegetal fibrous stalks. It turns out tequila might be a better companion to celery than peanut butter or cream cheese.

I have two main quibbles with the restaurant. One is desserts — I wish Centeno was as playful and creative with the sweeter produce of the season as he is with the savory section of the menu. As it stands, there's a lovely peanut pudding and a chocolate cake that's almost too sweet, but none of the offerings makes enough use of fruit in the same way the chef approaches vegetables.

The other is pricing. I realize that the sourcing here is immaculate, and there's perhaps a convincing argument to be made that you should pay just as much for these vegetable dishes as you would for meaty small plates. But \$32 seems like an awful lot for one soft-shell crab (the one nonvegetarian dish I tried; there are always one or two on the menu), even with a large pile of greens beside it. A very small plate of crispy rice flavored with piri piri and topped with an egg costs \$15. You can easily spend \$60 for two people at brunch or lunch with no drinks and walk away hungry.

But the main takeaway from P.Y.T. is that one of our city's most innovative chefs has found another dimension to his relationship with fresh produce. It is unsurprising, I suppose, that among this new wave of vegetable-focused restaurants, Josef Centeno's is by far the best.

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Handsome Coffee Roasters co-founder Tyler Wells has opened Nice Coffee.

515 S. Flower St., downtown; nicecoffee.com.

VETERANS

This Long Beach Restaurant Hopes to End Stereotypes About Military Veterans

When Daniel Tapia started working at one of the nation's most recognizable restaurants under one of the nation's most respected chefs, the Navy veteran felt a sense of pride. Despite his use of a cane — necessary after being hit by a car while riding his bike — Tapia had made it to the part of the food world he most respected.

Until his boss, the chef for whom Tapia was so excited to work, noticed his cane. According to Tapia, the chef told him he didn't want customers to "look at a cripple while they eat."

"I got a call from HR, saying they saw the cane, insisting I need a doctor's note — they wanted to know the cause, the severity, everything," Tapia says. "And immediately I was taken aback because they wanted private medical information. It was not only illegal but I had to print out the fucking ADA website and hand it to them."

But it was 2013 and during the government shutdown, and the Equal Employment Opportunity and Compliance (EEOC) department had temporarily shut its doors. By the time the EEOC offices returned to life, Tapia found himself suspended at the restaurant.

"I realized I didn't want to go back because, let's be honest, they're going to always view me as a cripple," Tapia says. "Where was I gonna go if I stayed? If they treated me like this then, what would be the difference in the future? So I was done."

The experience "lit a fire under [his] ass." Tapia decided to let the experience inform a new mission. And so he built a restaurant of his own, Fourth & Olive, in

In L.A.'s community of coffee enthusiasts, there is some whispering about Tyler Wells. He was one of the founders of Handsome Coffee Roasters, the downtown coffee spot that was purchased by Blue Bottle and phased out of existence, to the woe of many. (Well, many of the crowd who care about such things.)

Wells had already left Handsome when this all went down, and there was talk of a forthcoming coffee shop of his own (with help from financial partners) in the Arts District. But that was three years ago.

There were undoubtedly twists and turns, but on April 14 Wells opened his new project: Nice Coffee, an open-air coffee bar in City National Plaza.

The coffee will be from 49th Parallel, the laminated pastries from Sugarbloom. There will be house-made doughnuts, as well as sandwiches and small breakfast items. The coffee and tea menu will remain fairly small, with an additional seasonal drinks menu.

Nice also operates as a physical iteration of Wells' hospitality consulting company. So the architecture of the place, with its roll-up windows and wood trim around steel, is impressive. But even more notable is the emphasis on service. Old-fashioned, patient, non-snobby service that's essentially the opposite of what is expected of trendy independent (even independent-ish) coffee houses these days.

The end of the press release announcing Nice's opening reads, in bold, "All baristas will be nice at all times and ready to serve."



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The restaurant serves Alsatian food, with Salt's Cure alumnus Alex McGroarty creating what is perhaps Long Beach's best bacon, bratwurst and boudin blanc. But Fourth & Olive's most impressive accomplishment might be something harder to see immediately: Tapia will prioritize hiring veterans and the disabled.

"As much I hate admitting it, people see veterans differently — not just disabled veterans but veterans as a whole," Tapia says. When he was discharged from the Navy after serving for more than six years, he was injured but had not yet had the accident that left him in need of a cane. His experience trying to find work as a vet left an impression. "Employers don't want to hire them. They're afraid because it's a different culture, someone who experienced something they didn't. They view veterans as disabled, whether they are or they're not. Those who are disabled are fully capable, but you just have to go to bat for them a bit different."

"We all know that our society has developed a not-so-pretty picture of vets," says Alvin Stams II, one of the kitchen staff members who hails from the Air Force. "In previous jobs, I was given the choice of my job or my [doctor's] appointment. Just that choice. So I missed quite a few appointments. Here, management takes into consideration upcoming appointments for us, which allows us to continue our treatment at the VA; which relieves a lot of stress off us vets; which makes us better employees."

"I enjoy working here because we incorporate what it's like to be part of a team and we hold ourselves to a higher standard because being part of the military, we know about integrity, honor and loyalty," says Jennifer Contreras, one of the bartenders and an Army vet.

These standards are, according to Tapia, the same needed to be a good employee. He sees an overlap in the demands of restaurant work and military work.

"Ultimately, if we're doing well in this restaurant, that reflects onto the outside," Tapia says. "If they see us kicking ass with vets working hard, they're going to want to hire vets, too. And that's the endgame: for me to run out of veterans to hire and I have to go back to civilians." —Brian Addison

743 E. Fourth St., Long Beach; (562) 269-0731, fourthandolive.com.

CHINESE FOOD

L.A. County's Most Surprising Chinese Buffet

Throughout Middle America, Chinese food is often synonymous with buffets. In many smaller and medium-sized cities, in particular, the Chinese buffet is an especially attractive option for restaurant owners due to lower labor costs and a perceived lack of sophistication about Chinese food, which permits serving simpler, low-cost dishes. This model is particularly effective east of the Mississippi River, where a plentiful supply of

restaurant workers and owners originally from Fujian province in China has radiated out from Manhattan's Chinatown. In contrast, in the Los Angeles area, Chinese buffets appear to be a comparative rarity, perhaps due to a higher degree of sophistication about Chinese food relative to other parts of the United States.

In areas like the Westside and the San Fernando Valley, no more than a handful of Chinese buffets are to be found. There is something of a concentration of Chinese buffets in the San Gabriel Valley — and not just for the obvious reason. But probably there are not even a dozen there.

Having said that, the number of Chinese buffet restaurants around Los Angeles is actually quite a bit higher than one might guess, because most Chinese buffets in Los Angeles have Japanese names, and are often described as Japanese buffets. (Indeed, I am aware of only one buffet restaurant in the Los Angeles area with a Japanese name that actually serves predominantly Japanese food.)

One may wonder why most Chinese buffets use Japanese names such as Hokkaido, Sumo, Hibachi, Minato, Kyoto, Kami and Ichiban, instead of something that is obviously Chinese. The most likely explanation is that the primary draw for most of these buffets is the sushi, despite the fact that, aside from an occasional teriyaki or tempura dish, the Japanese food selection stops with the sushi. So the Japanese name really just serves as a reminder that there's sushi inside.

All of which brings us to the recently opened FuJi Buffet and Grill, located in Glendale near the intersection of the Ventura and Glendale freeways. FuJi Buffet took the place late last year of another Chinese buffet, Osaka Seafood Buffet.

Most local "Chinese" buffets serve a combination of sushi, Americanized Chinese food, rudimentary factory-made dim sum, chicken wings, fruit and desserts. It's what one would expect from FuJi, but a surprise awaits. The dim sum section contains standard dim sum selections such as BBQ pork buns and taro buns, but there are many other items one might not expect to see. Chicken feet? Cantonese dim sum-style spare ribs in black bean sauce? *Xiao long bao*? *Zhong zi* (glutinous rice wrapped in bamboo leaves)? Chinese beef balls? *Siu mai* with fish roe? Who knew?

Over in the soup section, you'll find Fujian fish balls (filled with ground pork) in broth and fish maw soup. There is a wood ear fungus salad, grilled whole mackerel, salt-and-pepper shrimp and chopped whole yellow croaker, a San Gabriel Valley favorite. Entrees include sweet-and-sour fish fillets, steamed sole fillets, salt-and-pepper squid and clams in black bean sauce and marinated dry bean curd slices, which were all San Gabriel Valley-quality.

Obviously we're talking buffet food here, not gourmet food, but for diners who appreciate an occasional Chinese buffet, FuJi Buffet and Grill might rocket to the top of your list. —David Chan

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HISTORY

Order of the Phoenix

Known as the Ambassador of Americana, Charles Phoenix has turned nostalgia into a cottage industry that has come to include tours, books and, of course, his signature slideshows. This evening at Union Station, he presents **Charles Phoenix: Southern Californialand**, a slideshow that explores the region's "undiscovered, underrated and misunderstood midcentury architectural gems." Phoenix puts to good use his exhaustive knowledge of the Southland's kitschiest landmarks, from Google bowling alleys to dingbat apartment buildings and, in particular, a very famous drive-through bakeshop in La Puente that looks like a big-ass doughnut. "Festive" dress is encouraged (think a mustard-yellow and ketchup-red tuxedo, like the host's). *Union Station, 800 N. Alameda St., downtown; Fri., April 21, 8:30-10 p.m. (doors open 8 p.m.); free (seating is first come, first served). unionstationla.com/happenings/metro-art-presents-or-charles-phoenix-southern-californialand.* —Gwynedd Stuart

DOCUMENTARIES

The Cure for What Ails You

April 21 is Robert Smith's birthday and there's no better way to celebrate this most hallowed day on the goth calendar than with **The Cure in Orange**. Filmed at the Roman Theatre of Orange in 1986, the film captures the legendary British group a year after the release of classic album *The Head on the Door* and just months after retrospective singles compilation *Standing on a Beach*. This is The Cure in their prime, with Smith and the gang performing fan favorites such as "Charlotte Sometimes" along with then-current hits like "The Walk" and "Close to Me," on an ancient, smoke-filled stage. While *The Cure in Orange* is this band's quintessential concert film, it's been out of print for ages. Fortunately, Cinematic Void has a 35mm print. And they have Lol Tolhurst, former keyboardist for The Cure, for a Q&A and signing of his memoir, *Cured: The Tale of Two Imaginary Boys*. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., April 21, 7:30 p.m.; \$15. (313) 461-2020, americancinemathequecalendar.com.* —Liz Ohanesian

Kelly Oxford:
See Wednesday.

PHOTO BY BLAKE LITTLE

sat 4/22

ACTIVISM

Down to a Science

Sure, we had chemistry class in high school — really, do we need to memorize the atomic weights of elements? — but never in our wildest, angstiest teen dreams could we have imagined we'd have an adult baby president who, like, for real hates science. Alas, here we are — marching in defense of something that shouldn't need defending because of, you know, the scientific method. In honor of Earth Day, the resistance takes to the streets again for the **Los Angeles March for Science**, one of many such events taking place across the U.S. It may not enlighten Washington on

climate change, but at least a few thousand Angelenos will be on foot instead of driving. *Pershing Square, 532 S. Olive St., downtown; Sat., April 22, 9 a.m.-4 p.m.; free. facebook.com/events/1199770880137011/?active_tab=about.* —Gwynedd Stuart

DANCE

All in the Family

It's definitely a family affair as the **Washington Family Concert** affirms the power of education and celebrates Southwest College's 50th anniversary. Celebrated choreographer Lula Washington assembles her talented dance family and musical in-laws, including husband-producer Erwin Washington, daughter-choreographer-dancer Tamika Washington-Miller and son-in-law/composer/drummer Marcus L. Miller. Composers/musicians Rickey Washing-

ton and Kamasi Washington are joined by 10-piece band The Next Step playing music from their hit CD *The Epic*, plus art and emcee contributions from four more of their cousins. Several members of the family are Southwest grads and, as alumni, welcomed the chance to jam with new choreography and live music for this golden anniversary. *L.A. Southwest College, Little Theater, 1600 W. Imperial Hwy., Athens; Sat., April 22, 8 p.m., \$50-\$100. (323) 241-5401, lasc.edu/50.* —Ann Haskins

BOOKS

Cover to Cover

The Los Angeles Times Festival of Books is L.A.'s Bookchella for bibliophiles and the world's largest literary festival. In its 22nd year, the fest features appearances by more than 500 literary heavyweights and celebrity authors, including Joyce Carol Oates, Margaret Atwood, Chuck Palahniuk, Michael Eric Dyson, Roxane Gay, Luis J. Rodriguez, Chris Hayes, Dave Grohl, Bryan Cranston, Kareem Abdul-Jabbar, Cheech Marin, Wil Wheaton, Tippi Hedren, Danica McKellar, Cesar Millan, Keith Morris and Michael Ovitiz. The two-day schedule features 10 stages offering cooking demonstrations, travel workshops, poetry and children's readings, in addition to hundreds of vendors, live music, a performance of songs from *Into the Woods* by the Center Theatre Group and, of course, food trucks. *USC, Bing Theatre, 3500 Watt Way, University Park; Sat., April 22, 10 a.m.-6 p.m.; Sun., April 23, 10 a.m.-5 p.m.; free (paid tickets required for some events). (213) 740-5656, latimes.com/festivalofbooks.* —Siran Babayan

sun 4/23

OUTDOORS

Take a Bike

The 20th **City of Angels Fun Ride** is cyclists' key to a city that's even more beautiful when it unfolds in real time as they travel through it on two wheels. Starting and ending at UCLA, the ride — not a race — spans either 33 or 62 miles, depending on how leisurely riders want to take their Sunday exercise, and culminates with lunch, a blood drive and ra affle. Registration fees go to the UCLA Blood & Platelet

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COMMUNITY

Listen Up

KPCC In Person hosts **Unheard L.A.: The Stories of Where You Live**, a three-part, neighborhood-centric storytelling series emceed by Watts Village Theater Company artistic director Bruce A. Lemon Jr. Whittier, the city named for poet John Greenleaf Whittier — and the childhood home of Richard Nixon — is the backdrop for the first installment, which features Erik Benjamins, Nancy Do, Stephanie Sajor and Eddy M. Gana Jr. (Steady), Brenda Gonzalez, Michael Jaime-Becerra, Aeden Keffelew, Joshua Rigsby, Jonathon Rios and members of Cornerstone Theater Company performing spoken word and songs about their experiences as Angelenos. Future events take place downtown (April 30) and in Hollywood (May 13), and each show is followed by a mixer with the cast. *Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier; Sun., April 23, 5:30-7 p.m.; free (reservation required).* *scpr.org.* —Siran Babayan

mon 4/24

LIVE LIT

Best Served Cold

A rumble can be as much a gut feeling as it is a battle between two forces — even if those forces are being presented within the framework of a light-hearted live-lit night. Such chortlesome studies are front-and-center at **The Rumble: A Storytelling Show**. Tonight's theme is "revenge," and your hosts — *American Dad* writer Nicole Shabtai and *Alec Baldwin's Love Ride* writer Laura Willcox — plumb the depths of shame and self-loathing to encourage stand-ups Halley Feiffer, Jon Gabrus and Casey Wilson to face their fears onstage and transform those feelings into something that won't make them puke into the audience. *UCB Sunset, 5419 Sunset Blvd., East Hollywood; Mon., April 24, 7 p.m.; \$7. (323) 908-8702, sunset.ucbtheatre.com/performance/53697.* —David Cotner

EXPERIMENTAL FILM

Fly's-Eye View

The camera in **Ernie Gehr's** films acts as a fly on the wall, but this cinematic voyeur isn't usually interested in documenting people or their romantic assignations. Instead, the experimental filmmaker focuses on overlooked elements — urban cityscapes, the sides of buildings, the interplay of light — which are soberly observed from unusual angles and unexpected perspectives. Such 16mm films as *Side/Walk/Shuttle* (1991) and *Serene Velocity* (1970) are free of plot or any other pretense of storytelling and instead work as moody tone poems in which the

only ostensible subject is the medium of film itself. Tonight, Gehr presents recent digital films including *A Commuter's Life (What a Life!)* and *Creators of the Night. REDCAT, 631 W. Second St., downtown; Mon., April 24, 8:30 p.m.; \$11. (213) 237-2800, redcat.org.* —Falling James

tue 4/25

BOOKS

Here Comes Trouble

In 2015, **John Waters** delivered the commencement speech at the Rhode Island School of Design, the alma mater of James Franco, Seth MacFarlane and other celebrity alumni. Tonight, he signs his latest book, *Make Trouble*, featuring drawings by Eric Hanson; it's essentially a transcript of his speech, which begins: "I should say right off that I am really qualified to be your commencement speaker. I was suspended from high school, then kicked out of college in the first marijuana scandal ever on a university campus. I've been arrested several times." Though pocket-sized, Waters' manifesto is filled with the kind of witty and subversive wisdom and advice you'd expect one of the filthiest directors in filmdom to give to college graduates, parents and all creative people, chief among them: "Go out in the world and fuck it up beautifully." He appears for a signing tonight. *Book Soup, 8818 Sunset Blvd., West Hollywood; Tue., April 25, 7 p.m.; book is \$14.95 (purchase mandatory).* (310) 659-3110, *booksoup.com.* —Siran Babayan

wed 4/26

NOTABLE PEOPLE

Liar, Liar

Reading **Kelly Oxford's** books is like having a conversation with a sharp-witted friend who notices every bit of humiliating behavior occurring around her but nonetheless takes almost nothing seriously. Based now in L.A., the Canadian screenwriter took the mundane details of living in Edmonton and transformed them into her first book of essays, *Everything Is Perfect When You're a Liar* (2013), cataloging and ruthlessly dissecting the quirks of her family's personal lives. In her new follow-up, *When You Find Out the World Is Against You: and Other Funny Memories About Awful Moments*, Oxford juxtaposes her childhood ambition of learning to make out at camp with the responsibilities of being a parent. She discusses the new book with like-minded sarcastic actor Busy Philipps (*Freaks and Geeks, Cougar Town*). *Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica; Wed., April 26, 8 p.m.; \$20 & \$46. (310) 828-5582, livetalksla.org/events/kelly-oxford.* —Falling James

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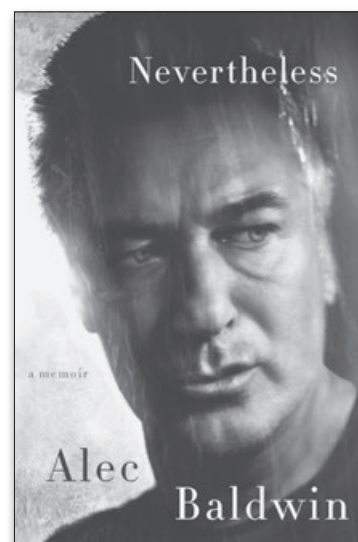
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the movies. You may even be familiar with the 1976 porn film *Alice in Wonderland: An X-Rated Musical Comedy*. Now watch Second City's political satire *Alice in Trumperland*, the theater's latest musical spoof, directed by Tom Seidman. The cast sing their way through the famous story, with a twist: It's 2009, and Alicia, a Hispanic DREAMer, falls down the rabbit hole and into a fantasy future populated by bizarre characters that look eerily similar to certain politicians. Think Bernie Sanders as the Cheshire Cat, Steve Bannon as the Mad Hatter and Donald Trump as the Red Queen. *Second City Studio Theater, 6560 Hollywood Blvd., Hollywood, Wed., April 26, 9 p.m. (also Wed., May 10); \$10. (323) 464-8542, secondcity.com.* —Siran Babayan

thu 4/27

MUSIC

Simon Says

Following its run at the Rock and Roll Hall of Fame in Cleveland in 2014, an expanded version of "**Paul Simon: Words & Music**" opens at the Skirball Cultural Center. Organized into themed sections, the display spotlights the singer, songwriter, musician and two-time Hall of Famer's life and music, especially his partnership with Art Garfunkel in the 1950s and '60s, and his solo career, beginning in 1971, which produced the

mega-selling 1986 album *Graceland*. Highlights include photographs, instruments, awards and costumes, as well as handwritten lyrics to "Mrs. Robinson," "Mother and Child Reunion" and "50 Ways to Leave Your Lover" and music sheets for "Bridge Over Troubled Water." The exhibit also offers an interactive music lab, featuring a communal drum circle and mixing equipment. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; opens Thu., April 27, noon-5 p.m. (through Sept. 3); \$12, \$9 seniors and students, \$7 children, free under 2. (310) 440-4500, skirball.org.* —Siran Babayan

COMEDY

Hearing Double

People generally like to think they're originals — one-of-a-kind, mold broken, etc. — so it's refreshing to find two people who take joy in their similarities. In tonight's program of hearing double, **Vocal Doppelgänger**, comedians Ophira Eisenberg and Jackie Kashian perform entirely separate stand-up sets with speaking voices that sound the same, even if their individual artistic voices are as different as night and day. Blindfolds are available in case you'd like to take part in this especially dualistic Pepsi challenge of comedy — but you just might find what they have to say eye-opening. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Thu., April 27, 7-8:30 p.m.; \$10. (323) 851-7223, nerdmeltla.com.* —David Cotner

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COURTESY SEVENTH LETTER GALLERY

| Culture //

FISH OUT OF WATER

French street artist and L.A. transplant Sebastien Walker's exhibit "The Smoking Fish" has turned a Fairfax gallery into a mad artist's workspace

BY TRINA CALDERÓN

Rain was splintering the L.A. sunlight when I met painter Sebastien Walker in the alley behind the Seventh Letter Gallery on Fairfax. Late the previous night he'd moved in several large canvases and all of his personal studio tools and ephemera, and was so tired when he left that he inadvertently locked himself out. On the morning we met, the code wasn't enough to open the door, so we drank coffee, smoked a spliff and waited for someone to come to our rescue.

Walker is a laid-back guy. He grew up skateboarding and writing graffiti in the Ninth Arrondissement of Paris, the youngest child of a concert pianist and an opera singer. He's been in Los Angeles for 10 years to the day of the opening of his first solo show, "The Smoking Fish," which features new paintings and a larger, personal collection of art that is normally part of his studio.

When I ask why an artist would leave Paris for Los Angeles, he replies, "L.A. is where it is happening. I see [French] artists I was admiring as I was just starting graffiti as a teen that are still struggling

or simply disappeared. The level is really good in France, but the market and interest is really small compared to here — 60 million people versus 360 million, the American dream in some sort of way."

"The Smoking Fish" is a character in Walker's comedic and subversive universe. At 11 years old, he discovered dirty French comics on a flight from Paris to Corsica. "The guy sitting next

"I TEND TO SPEAK TO THE DIRTY-MINDED CHILD IN ALL OF US."
—SEBASTIEN WALKER

to me was reading a comic book full of big-chested, beautiful women. He saw how I kept peeking during the whole flight and gave it to me once we landed."

Comics like *Fluide Glacial* and its precursor *Heavy Metal* influenced not only his style but his storytelling. His colorful characters drink beer, fight, smoke, crack jokes and are totally shameless. "I tend to speak to the dirty-minded child in all of us," he says.

Walker studied graphic design and briefly worked in advertising (which he hated) in Paris, while painting walls around the city with friends. Once in L.A., he went to Otis for his master's degree, but hated that, too.

Fortunately, he was enriched by a night class at Art Center taught by California-based artists the Clayton Brothers, but for the most part his work "wasn't Otis," he says, citing the disparity between his progression as an artist and graphic design.

He befriended local artists, but an opportunity to paint at Mr. Brainwash's warehouse mega-show on La Brea in 2011 altered his experience significantly, particularly when he met DAME from the Seventh Letter crew.

Joining that family of artists has been integral to being able to launch such a large exhibit now. "Being recognized by my peers changed everything: If it wasn't for Casey [Zoltan] and the family of talented and good humans he has built around him, I would most

Sebastien Walker's show at Seventh Letter Gallery

likely have stopped painting, at least on walls, or just not shown my work, do it as a hobby and work a 9-to-5," Walker says. "Being surrounded by people you admire only brings the best out of you. I am learning from the best, to slowly become better than I thought I could ever be. It is said that steel sharpens steel, right?"

Once we finally got inside the gallery space, we could barely walk through. Stacks and stacks of canvases waited to be hung. Part of his personal collection of artwork from his home studio began to fill one of the larger white walls. The influence of artists like Banksy, Estevan Oriol and RETNA is present in his work's DNA.

Walker's desk, easel and piles of sketches and personal things were transplanted — he's essentially installed a replica of his studio in the back gallery, and will be working from the space for the entire month of April.

After a few late-night visits, I can see the shape of things to come. With sketches tacked up all over and his easel set with a canvas in progress, the space is starting to feel alive. The bold line work he uses in his drawings of everything from animals to children and even a humble self-portrait jumps off the walls.

After the installation's first week — during which Walker was only locked out one other time — the show had crept into every space of the gallery. When I arrived at the opening, the bright, colorful characters of Walker's world were all there.

The exhibit runs through April, and Walker will spend the month painting in his studio, in the gallery. People are encouraged to drop by during the gallery's business hours to visit.

Waiting 10 years to show may not be the norm, but Walker isn't fazed: "I wanted to do it well, make a statement, not have a show just to have a party, but make my entrance in the art world properly, how I want it, with the people I want to work with, showing work I am proud of in a place where people I respect showed their work. 'Slow is smooth, smooth is fast.'"

"THE SMOKING FISH" | The Seventh Letter Gallery, 346 N. Fairfax Ave., Fairfax | Through April 30 theseventhletter.com/collections/sebastien-walker



The Smoking Fish

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SEXUAL COLOR

ASHLEY BICKERTON PRESENTS
"SLUTTY" SCULPTURE SHOW
AT THIBAUT & SUNDER

BY CATHERINE WAGLEY

This week, a magic mirror appears on a college campus, and two young artists try to learn from the 1992 L.A. Riots.

Sluttier than what?

The sculptures Ashley Bickerton created for "Wall-Wall," hanging in Thibault & Sunder's new space in Arlington Heights, look like miniature mashups of arcade games and climbing walls. Neon-colored resin rocks bulge out of fluorescent rectangular backgrounds. The press release quotes Bickerton, active since the 1980s and now based in Bali, saying he just wants "to make sluttier, smaller, ingratiating, color-soaked sexual work that just panders to the viewer." One wonders, "Sluttier than what?" But certainly, these pander to the kind of viewer who likes the colors and brightness of video games but still finds abstract, tightly crafted objects more seductive than cartoon characters. *1817 & 1819 Third Ave., Arlington Heights; through May 21. (323) 487-1644, thibaultandsunder.com.*

Rose-petal pink plastic

Pink plastic shopping bags have been among Maren Hassinger's key materials for more than 30 years. At the Landing, a large circle made of her inflated pink bags fills a back wall. It looks both cheap and seductively voluminous, the bags all bulging in different ways. The installation is part of a group show, "Signifying Form," featuring work by black female artists in Los Angeles. The oldest sculpture dates back to 1935, though most of the art has a weathered maturity that makes it hard to think of the works in terms of new and old. *5118 W. Jefferson Blvd., West Adams; through June 3. (323) 272-3194, thelandinggallery.com.*

Powwow seeker

Miami-based artist Dara Friedman placed an ad on Powwows.com, an online calendar of the Native American gatherings, to find actors for her film *Mother Drum*. Then she traveled to the Swinomish Reservation in Washington, Coeur d'Alene Reservation in Idaho and Crow Reservation in Montana to meet and film those who responded. The drum circles and dancing depicted in her film, currently playing at Kayne Griffin Corcoran, were just for her camera, separate from any larger gatherings happening at the same time. Still, the footage has a documentary feel. The dancers' intricate costumes and long braids contrast with their relatively mundane surroundings, but Friedman has done little to make her film seem portentous or to impose any narrative structure



COURTESY OF THE ARTIST AND THIBAUT & SUNDER

on its actors. She seems just to be acknowledging that there is power in these communal acts by indigenous Americans at this moment in history. *1201 S. La Brea Ave., Mid-Wilshire; through May 13. (310) 586-6886, kaynegriffincorcoran.com.*

Mirror, mirror

A magic mirror separates the two sides of Isabell Spengler's installation at the Los Angeles Museum of Art (LAMO), the 14-by-9-foot museum that artist Alice Köntz built in 2012. Spengler divided the mobile museum, which has lived at Occidental College since 2015 but will leave the campus after this show, into a light half and a dark half. Each half has its own entrance and shabby-chic decor. On opening night, Spengler held court before the mirror on the dark side, holding a flashlight up to her face when people on the light side leaned close to the glass. They'd catch a glimpse of her then, and often react with surprise. A film Spengler made plays on a small monitor in a glass case on the dark side. Its protagonist, a former actress in glittering clothes, lives alone in a small, romantic hut in the woods in Southern France and goes by the name Starlight. She wears a fantastic blue-green sleep mask even while awake. *1600 Campus Road, Eagle Rock; through May 8. losangelesmuseumofart.blogspot.com.*

Fighting again

"We are all fighting against the same unfair system that prefers we compete against each other," artist Grace Hwang read as collaborator Heisue Chung-Matheu used a projection of a TV screen as if it were a laser pointer to highlight the faces of various protesters from the 1992 L.A. Riots. These faces appeared on a large screen behind Hwang and Chung-Matheu, who were performing at the Hammer in commemoration of the 25th anniversary of the riots, making parallels between their parents' experience of racial injustice and their own. "I hope you can consider this: The American Dream is not only for your children," Hwang said, addressing her immigrant parents. At the Women's Center for Creative Work, Hwang and Chung-Matheu will talk about remembering rebellion and resistance of the past, and how it can help us resist political oppression in the present. *2425 Glover Place, Elysian Valley; Mon., April 24, 7:30-9:30 p.m. womenscenterforcreativework.com.*

Ashley Bickerton's
S-Psy No. 2 (2016)

FRIDAKAHLLO

Through the Lens of
Nickolas Muray



April 30 – September 3, 2017

Frida Kahlo: Through the Lens of Nickolas Muray features photographic portraits taken by Muray of Frida Kahlo between 1937 and 1946. Muray photographed Frida more than any of his other subjects and his portraits of her are among the most iconic images of the artist. Also on display are copies of correspondence between Muray and Frida.

This exhibition is organized by the Nickolas Muray Archives and is circulated through GuestCurator Traveling Exhibitions.

Image: Nickolas Muray (Hungary, 1892–1964) *Frida with Olmeca Figurine, Coyocacñ 1939*. Carbon process print.

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Stage //

HERE COMES THE MCBRIDE

A straight guy turns to drag for dough in the charming comedy *The Legend of Georgia McBride*

BY DEBORAH KLUGMAN

The *Legend of Georgia McBride* is one of those rare charmers, a sweet story about nice people that manages to be neither syrupy nor cloying. Directed by Mike Donahue at the Geffen Playhouse, the production features a strong ensemble that brings heft and heart to a very amiable comedy.

Matthew Lopez's amusing script revolves around a straight guy who, like Dustin Hoffman's character in *Tootsie* and Jack Lemmon's in *Some Like It Hot*, is impelled by circumstance to dress in drag. A young blue-collar dude in Panama City, Florida, Casey (Andrew Burnap) builds his identity around two things: his Elvis impersonation, which he regularly performs to a sparse crowd at a run-down dive near the beach, and his happy marriage to Jo (Nija Okoro), a warm and loving but practical-minded person who, unlike Casey, understands how important it is to pay the rent before splurging on pizza or flashy new outfits for his act.

Jo's frustration with her husband takes on new urgency when she discovers that she's pregnant; he's delighted whereas she, facing eviction and a stack of unpaid bills, worries seriously about their future.

ONE NIGHT HE GETS THE INSPIRED IDEA TO REMAKE HIS ELVIS COSTUME — AND PRESTO, THE INIMITABLE COUNTRY MUSIC DRAG QUEEN GEORGIA MCBRIDE IS BORN.

Things change radically for Casey with the arrival, at work, of his employer's cousin, a drag queen named Miss Tracy Mills (Matt McGrath), and her partner, Miss Remy (Larry Powell). Only then does his boss, Eddie (Nick Searcy), inform him

that his Elvis act has been dropped for lack of an audience. Casey is kept on as bartender until one evening, when Remy flakes, he's called upon to quick-change into a dress and lip-sync an Edith Piaf impersonation on the stage. Uncomfortable, he protests, but then the tips start rolling in, and suddenly a lot of his financial problems are solved. One night he gets the inspired idea to remake his Elvis costume — and presto, the inimitable country music drag queen Georgia McBride is born.

That *The Legend of Georgia McBride* clicks from the start rests in part on Burnap's charm and even more so on the two-pronged appeal of Burnap and Okoro. Together they depict a young couple much in love, teetering on the brink of homelessness. So often portrayals of this sort seem forced, but here you buy 100 percent into this pair's caring intimacy, and the reasons Jo forgives Casey his careless irresponsibility. Part of this comes from the script, part from Donahue's sensitive direction, and a lot from the fine work of these skilled actors.

Still, this early scene is part of the prelude. The comedy really takes off after the entrance of the imposing Miss Tracy McGrath, who created the role when the show premiered in New York in 2015, has lost none of his edge, and he is as effective in his subtler moments as he is when



PHOTO BY JEFF LORCH

hilariously commanding the stage in one of costume designer E.B. Brooks' fabulous gowns. As his sulking sidekick, Powell is also spot-on; neither of these performers resorts to the mugging typical of drag-queen depictions. And as the down-to-earth Eddie, Searcy wears the character's world-weary practicality like a glove.

Other kudos go to Paul McGill for the rollicking choreography, Tiphannie Grace for the comic wigs and makeup, Donyale Werle for the clever set and Josh Epstein for the complicated in-set lighting. While it's true the plot swivels on some shaky contrivances, the sum talent employed in its telling makes up for that in spades.

THE LEGEND OF GEORGIA MCBRIDE
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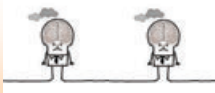


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UCLA IRB#12-00949. This UCLA research study is being conducted by the UCLA Dept of Family Medicine (PI: Keith Heinzler MD). Funded by the National Institute on Drug Abuse.

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Rioters overturn and burn a parking kiosk near Parker Center downtown in 1992.

PHOTO BY TED SOOUI

Film //

LOST IN THE FIRE

25 years later, *Let It Fall* and *LA 92* look back on a city in flames

BY ALAN SCHERSTUHL

How do you document in a film the crack-up of something as complex as a city a quarter-century past? A pair of new documentaries about the Los Angeles riots of April 1992 take wildly different approaches — and produce wildly different results. In the vigorous and illuminating *Let It Fall: Los Angeles 1982-1992*, writer-director John Ridley (the creator of ABC's *American Crime* and Showtime's *Guerrilla*) weaves familiar news clips and on-the-street videos with many thorough interviews with men and women whose lives were invariably broken in two by what Ridley's film calls "the uprising." No matter their specific circumstances, these residents and police officers found their lives before the city burnt fully sundered from the lives they lived afterward: Now they had lost loved ones, lost themselves to violence, performed acts of heroism or made choices in the heat of the moment that we still debate today.

Ridley weaves these people's thoughts and voices throughout his film, identifying them only by name and a title such as "South Central resident." Most viewers won't know, at first, what role the speakers will play in the riots to come; Ridley invites us to listen without prejudice, to be surprised, deep into the film, when one of his subjects, a black man, exhibits no remorse for beating a white motorist, or when another reports that it was the voice of God that urged him out into the conflagration

at Florence and Normandie to save the life of Reginald Denny.

In those days after the misbegotten verdict in the trial of the four police officers who kicked and beat Rodney King, these Angelenos discovered what they and their neighbors were capable of. Ridley's patient, humane approach allows us, over his film's 145 minutes, to discover it, too.

He takes pains (and time) to track the climate that made the storm inevitable: *Let It Fall* opens with a précis on how outrage over many (mostly black) deaths led the (mostly white) LAPD to abandon its chokehold techniques for the whaling of nightsticks — the term alone, so casually phallic, suggests the ugly issues of race, power and masculine rage involved in that weapon's usage. Then come sober

treatments of infamous shootings, some gang-related, and the cops' and the justice system's disproportionate responses. After college student Karen Toshima died in the crossfire of a gang shooting in Westwood, police chief Daryl Gates' Operation Hammer gang "sweeps" arrested hundreds of black residents a night in South Central on pretexts; when store-owner Soon Ja Du shot 15-year-old Latasha Harlins in the back of the head over a misunderstanding about orange juice, the killer was convicted on a charge of voluntary manslaughter but not even sentenced to jail time.

Let It Fall contextualizes this familiar history with the testimony of people who lived it. Here are friends and relatives of Harlins and Du, their wounds still raw, speaking plainly about how everything got

bad enough for that to happen — and how what came next seemed inevitable.

Inevitability, too, seems to be the lesson of Dan Lindsay and TJ Martin's more explosive *LA 92*, a wearying and dispiriting film. (The directors made the excellent high-school football doc *Undefeated*.) They open with the city already in flames, with the Watts riots of 1965. "It was the most widespread, the most destructive racial violence in American history," a newsman at the time tells us; since the film is assembled entirely from archival footage, it's left to the viewer to query that sensational claim — *what about slavery, you yutz?* The directors hinge their narrative on a Frederick Douglass quote: "We have to do with the past only as we can make it useful to the future."

But their approach fails Douglass. Their movie mostly offers raw footage and shrill media accounts of people shoving, shouting, looting, bleeding, with little sense of what built to this. Both films show us that heart-rending footage of black teens stomping on the white drivers of trucks stalled at Florence and Normandie, but only *Let It Fall* bothers to cover the drivers being rescued by other young black men.

Both films devote a good stretch of time to a Simi Valley jury's absurd decision in the trial of the officers who beat King, but only *Let It Fall* digs deeply into how and why the case was moved from L.A. to a county where only 2 percent of the population is black. *Let It Fall* lets us hear from a juror and from prosecutor Terry White; *LA 92*, like most of America at that time, relies on TV news. Some of Lindsay and Martin's footage proves involving and rewarding, of course, especially an extended argument between a white man and a black man outside the courthouse as the press awaited the verdict. But nothing better captures the difference between the films than the responses to the jury's decision.

In crisp, purposeful montage, *Let It Fall* shows us Angelenos across the city, gasping and weeping, spitting out anguished prayers and stunned "Oh, God!"; *LA 92* uses similar footage but denies us the people's actual voices, instead layering on terse, mounting string music. The filmmakers are all too eager to sacrifice real human drama for movie-style suspense. A city's pain gets silenced in order **(36 >**

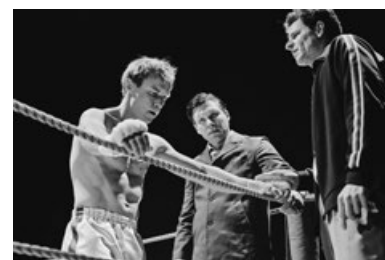
YES, OLLI MÄKI WAS A REAL PERSON, WITH AN UNDERDOG STORY WORTH TELLING

Who is Olli Mäki, and why should you care about the happiest day of his life? These might not seem like urgent questions if you don't possess a wealth of knowledge concerning Finnish boxers active in the early 1960s, but co-writer/director Juho Kuosmanen's answers prove nuanced and endearing. A hit at Cannes (where it won the Prix Un Certain Regard) and its native Finland (eight prizes at the Jussi Awards, including best film), *The Happiest Day in the Life of Olli Mäki* tells of the pugilist's *Rocky*-like fight with the then-world champion.

Like its subject, much of the film's appeal comes from how humble and unassuming it is. This is among the least blustery biopics/underdog sports dramas you're ever likely to see, so much so that it barely belongs to either genre — anyone unaware that the "Baker of Kokkola" is a real person might reasonably conclude that Kuosmanen had simply made a film about an amateur boxer who gets an unlikely opportunity after turning pro.

There's no training montage (or any music at all, for that matter), and Kuosmanen never makes a villain of the reigning, defending, undisputed champion. Instead we see Mäki quietly attempt to become the best version of himself both in and outside the ring while even more quietly falling in love. (Also: A bunch of naked

The Happiest Day in the Life of Olli Mäki



COURTESY MUBI

Finnish dudes blow off steam by tooling around in the sauna.) *Olli Mäki* isn't a knockout, but it does go the distance. —Michael Nordine

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Film //

POETIC JUSTICE

REACHING FOR THE TRUTH OF EMILY DICKINSON

BY MELISSA ANDERSON

The sole authenticated photograph of Emily Dickinson (1830–86) was taken when she was 16 years old: The Daguerreotype revealing a slight young woman with a searching gaze and hint of a smile as she holds a floral spray on her lap stands as one of the most famous portraits of an American writer. Paradoxically, this instantly recognizable image depicts a home-grown genius about whom so little is verifiable — and one who rarely traveled past the grounds of her family’s home. How could such a life be dramatized for the screen? (Onstage, the Julie Harris–starring one-woman show *The Belle of Amherst* opened on Broadway in 1976; the actress toured with and revived the production into the ‘00s.)

In his compassionate and intelligent Dickinson biopic *A Quiet Passion*, Terence Davies honors his subject by remaining true to this observation from the poet herself: “To live is so startling, it leaves but little room for other occupations.” Lucidly portrayed by Cynthia Nixon, Dickinson in Davies’ film, even in the writer’s more anguished later decades, is ever alert and ablaze, sustained by family, friends and her own feverish mind. However circumscribed she was physically, Dickinson constantly exceeded boundaries.

Her contentious spirit is highlighted in the opening scene, as adolescent Emily (Emma Bell, who inhabits the role for the film’s first 20 minutes), surrounded by a dozen or so of her classmates at Mount Holyoke Female Seminary, dares to defy the school’s pious founder during an exercise meant to emphasize spiri-

tual well-being: “I am not even awakened yet — how can I even repent?” The response, at once brash and reasonable, typifies Dickinson’s exchanges with her interlocutors in *A Quiet Passion*; no convention or bit of received wisdom goes unchallenged.

But this most outspoken of young women, the middle of three children, was also an exceptionally devoted daughter and sibling. “I only want my family. It is not perfect. It is not paradise. But it is far better than anything I could know,” adult Emily tells a similarly forthright friend, Vryling Buffam (Catherine Bailey), an incorrigible coquette whose barbs and bons mots seem

**NIXON IS QUICK
TO REVEAL THE
WONDER THE
WRITER SAW ALL
AROUND HER.**

to anticipate Oscar Wilde’s a few decades later (“Going to church is like going to Boston. You only enjoy it after you’ve gone home”). More than just a graceful chronicle of a singular figure, *A Quiet Passion* richly portrays the joys of kin, a camaraderie vivified by the astute performances of those who play the poet’s nuclear brood, especially Keith Carradine as her father and Jennifer Ehle as Lavinia, Emily’s younger sister, whose inveterate cheer is sometimes eclipsed by her more saturnine sibling’s moods.

The textured examination of family life in *A Quiet Passion* links it to the writer-director’s first two features, both inflected by autobiography. *Distant Voices*, *Still Lives* (1988) is first-person history at a remove: Davies, the youngest of 10 children born to

Cynthia Nixon, left, and Jennifer Ehle a working-class Catholic family

in Liverpool in 1945, imagines his clan in the years before he existed. In *The Long Day Closes* (1992), the filmmaker’s 11-year-old movie-mad surrogate finds in his own cramped, densely populated house the same magic that buoys him at the cinema.

A Quiet Passion, like those earlier films, is filled with moments of the camera slowly alighting on one family member then another, the Dickinsons gathered in the same room but each absorbed in her or his own reverie. Davies’ gift is for emphasizing the comfort and stimulation this cocooning provides Emily while also hinting at its potential for immurement, an eventuality realized in the last act, which covers the years when the writer rarely ventured past her bedroom doorway.

A Quiet Passion is Davies’ first biopic, but it expands the director’s shrewd literary adaptations, the genre that, save for one title, he has exclusively worked in since 1995. Just as Davies’ majestic page-to-screen transfers *The House of Mirth* (2000) and *Sunset Song* (2015) are elevated by the exceptional performances of the lead actress (Gillian Anderson in the former, Agyness Deyn in the latter), his deeply sympathetic, multilayered examination of one of this nation’s premier poets is made all the more nuanced by the woman playing her. Whether sitting silently at a desk, assembling the tiny hand-sewn booklets that contained several of Dickinson’s nearly 1,800 poems or engaged in badinage with a sibling or friend, Nixon is quick to reveal the wonder the writer saw all around her, worlds that only she could summon.

That élan shines through especially in Nixon’s reading of Dickinson’s poems, mostly presented in voice-over, though one of her best-known lines of verse — “I’m nobody! Who are you?” — serves as Emily’s words of greeting to her infant nephew. That line also provides the title of an exquisite exhibition devoted to the writer currently on view through May 28 at the Morgan Library and Museum. Among the many treasures of the show, which I saw a week after viewing *A Quiet Passion*: a lock of Dickinson’s hair, a bright auburn matched exactly by Nixon’s locks. The vitrine-enclosed tress may be the most corporeal artifact we have of the poet; both her body and soul are made ineradicable in Davies’ lovely film.

A QUIET PASSION | Written and directed by Terence Davies | Music Box Films Royal, Playhouse

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THE PROMISE SETS HOLLYWOOD TECHNIQUE AGAINST THE TERROR OF THE ARMENIAN GENOCIDE

Terry George's *The Promise*, a handsome but lumpish film whose creators are too honest to lie to us about individual heroism, has the rare good fortune of turning up in theaters just weeks after another film showed how necessary a movie like this is. The second star-driven war-adventure film of 2017 to set a cross-cultural love triangle against the horror of the Armenian genocide, *The Promise* would outclass its forerunner, *The Ottoman Lieutenant*, even if it weren't manifestly better in its story and acting.

George and Robin Swicord also build their screenplay around three conflicted lovers (played by Oscar Isaac, Charlotte Le Bon and Christian Bale), but here the history (thankfully) overwhelms the romance. Nobody in *The Promise* has to point out that their love problems don't amount to a hill of beans in this crazy world, because that crazy world is forever trying to kill them and everyone they care about. Rather than sweat over who's crushing on whom, the protagonists endeavor to survive, offer aid to refugees and tell the world the truth



COURTESY OF OPEN ROAD FILMS

about a campaign of mass murder Oscar Isaac and Charlotte Le Bon of 1.5 million Armenians.

As drama and spectacle, it's not quite first-rate — I rarely feared for these characters or believed that I knew their souls, and George is too much of a humanist to wring real-life tragedy for cineplex suspense. But as a moral corrective and a call to decency, it moved me. How rare is it that so much movie money has been spent on *not* killing, on demonstrating — here through a corny yet moving coda — that, in a crisis, acts of kindness shape the world for the better for generations to come? —Alan Scherstahl

THE PROMISE | Directed by Terry George | Written by Terry George and Robin Swicord | Open Road | Citywide

OPENING THIS WEEK

CHASING TRANE: THE JOHN COLTRANE

DOCUMENTARY "You can't describe music with words," the great Sonny Rollins observes in John Scheinfeld's survey-course-brisk docu-dip into the art and life of John Coltrane. As if seeking to prove Rollins right, Scheinfeld's interviewees hold themselves to generalities: "His sound is stunning," observes appreciator-in-chief Bill Clinton, who adds, unilluminatingly, that it "ranges through the different emotions that people have in a way that very few people can do." Carlos Santana tells us that he burns incense and plays *A Love Supreme* to cleanse the spirits out of hotel rooms. Common marvels that Coltrane told "stories" through his music "without even words" and points out that we all have our ups and downs. It's 44 minutes into the film before someone (Ravi Coltrane, the musician's musician son) discusses the tone of Coltrane's saxophone; Wayne Shorter, a sax titan himself, then links Coltrane's wailing to the pulpit performances of the preacher father who died when Coltrane was 12. It's hard not to wish, as Scheinfeld's restless film hustles along to touch its next base, that we could just sit and listen to more from Shorter, who actually has insight to share. Lord knows the movie won't make time to let us hear some John Coltrane. This is another of those jazz docs that consistently layers the music beneath the commentary of its talking heads, only occasionally letting anything but the opening theme of a piece play without Cornel West or Wynton Marsalis telling us that, yes, the music we're not quite hearing *is* important. Denzel Washington occasionally speaks the words of Coltrane himself, but the whole is a blur, a Microsoft Encarta entry run blandly amok. (Alan Scherstahl)

FINDING OSCAR "Usually we're looking to identify the dead, but here we're looking for the living," says a forensic anthropolo-

gist early in *Finding Oscar*, a documentary seeking to do just that. Looking back to Guatemala's 1982 Dos Erres massacre, director Ryan Sufferen focuses not on the nearly 250 villagers who were murdered by commandos working for the government but on a child who is said to have survived and been raised by one of the soldiers who carried out the atrocities. This was one of many bloody events in Guatemala's decades-long civil war (started, of course, with an assist from the United States), the effects of which are still being felt today. Throughout Guatemala, murals depicting similar incidents serve as graphic reminders of the untold dead, bringing to mind a line from playwright Griselda Gambaro's 1985 *Antigone* update *Antigona Furiosa*, written about the Argentine Dirty War that likewise saw thousands of citizens disappeared: "The living are the great sepulchre of the dead." A mix of archival footage and interviews with surviving family members of the victims guides the way toward Oscar, not that the search is easy; still, you don't call your movie *Finding Oscar* if you never actually do so. Sufferen strikes a respectful, not entirely hopeless tone throughout, allowing those affected by the civil war in general and the Dos Erres massacre in particular to speak at length about their experiences. Their words are often more powerful than the filmmaking, but Sufferen wisely allows them to do most of the talking. (Michael Nordine)

FREE FIRE Nasty, brutish and not short enough, Ben Wheatley's *Free Fire* has a simple — and ultimately simpleminded — premise: to protract what would normally be a brief shootout scene to the majority of the movie's 90-minute running time. On the surface, this reductio ad absurdum has a kind of pleasing conceptual-art clarity; *Free Fire*'s animating idea could serve as the prompt for a performance piece, one that's all climax, no denouement. But Wheatley's gallows humor has flimsy scaffolding:

Only the spectators hang. *Free Fire* finds Wheatley — who co-wrote and co-edited the film with his regular collaborator (and spouse), Amy Jump — returning to the 1970s, the same era of his previous feature, last year's botched J.G. Ballard adaptation *High-Rise*. Like that earlier movie, which was confined to a 40-story Brutalist tower, an edifice in which the tenants descend deeper into savagery, *Free Fire* takes place almost entirely in one building, a derelict warehouse in Boston where bodies start to pile up. Wheatley's films once were full of the unexpected, the uncommonly explored. *Down Terrace* (2009), his first feature, about the pathetic dad-son kingpins of a two-bit syndicate in Brighton, plays as a zingy, caustic, kitchen-sink black comedy — one clogged up with a fetid hairball of filial rage, parental scorn, regression and humiliation. *Free Fire* is Wheatley's sixth film; following *High-Rise*, which does little more than dramatize the tableaux of bedlam and rot laid out in Ballard's source text, it suggests that Wheatley may now only be interested in staging orgies of violence rather than thinking much about the psychological writhing that leads to them. (Melissa Anderson)

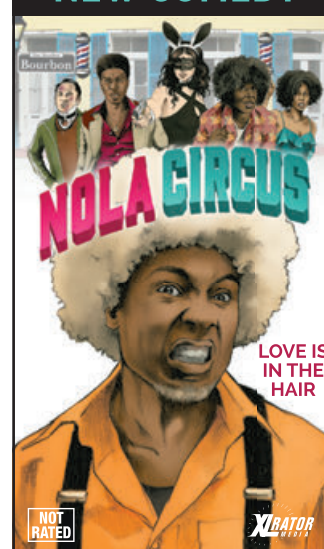
JEREMIAH TOWER: THE LAST

MAGNIFICENT Even though he's one of the world's most celebrated celebrity chefs, Jeremiah Tower is a solitary man. In the CNN-produced documentary *Jeremiah Tower: The Last Magnificent*, he mostly travels around all by his lonesome, walking the Earth like Caine in *Kung Fu*. That's how he's been since he was a kid. His verbally abusive dad and alcoholic mom were the definition of negligent parents, too busy trotting the globe to keep tabs on him; once, when he went missing for a day, he was the victim of sexual abuse. But years of reading menus and comforting himself with exquisite cuisine would shape him to become a rebellious (but A-list) chef. *Magnificent* runs down the major

moments of Tower's life: launching California cuisine in the 1970s when he came up with dishes at boho Berkeley eatery Chez Panisse; running his own restaurant in the '80s with San Francisco hot spot Stars; and shocking the culinary world by taking the head chef gig at the revamped Tavern on the Green a few years back, after spending many years living a life of quiet leisure overseas. The movie features interviews from friends and admirers, including Martha Stewart, Mario Batali and Anthony Bourdain (who also is an executive producer). The dreamy, well-done *Magnificent* will inevitably be compared with *Jiro Dreams of Sushi*, that other doc about an obsessive, perfectionist chef. But more compelling is the vibe it shares with *Man on Wire*: Just like high-wire showman Philippe Petit, Tower is a brilliant, dedicated artist who has spent most of his life wowing people with his talents — but is ultimately always out there by himself. (Craig D. Lindsey)

KARL MARX CITY L.P. Hartley's famous proverb that "the past is a foreign country: They do things differently there" is literalized in *Karl Marx City*, a noir-inflected, autobiographical essay film about grow-

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(310) 473-8530 landmarktheatres.com Fri & Sat: 12:30, 2:50, 5:10, 7:30, 9:55 Sun-Thur: 12:30, 2:50, 5:10, 7:30, 9:45

Q&As with filmmaker Michael O'Shea & co-producer William Mulligan, Fri 4/21 & Sat 4/22 following the 7:30PM show & intro to the 9:55PM show. Joined by actor Aaron Clifton Moten on Sat.

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The Lost City of Z Fri, 11:25 a.m., 1:45, 4, 5:50, 7, 9:30, 11 p.m.; Sat, 11:30 a.m., 12:25, 2:15, 3:10, 5:20, 6:25, 8, 10:45, 11:45 p.m.; Sun, 11:15 a.m., 12:30, 2:15, 3, 5:15, 6, 7, 8, 10, 11:05 p.m.; Mon, 11:45 a.m., 2:15, 5:15, 8:10, 11 p.m.; Tues, 11:45 a.m., 2:05, 5:05, 8, 11 p.m.; Wed, 11:30 a.m., 2:15, 5:10, 8, 10:40 p.m.

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

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

Unforgettable Fri, 11 a.m., 2:25, 5, 8:15, 10:55 p.m.; Sat, 11:05 a.m., 2:25, 5:45, 8:05, 11:05 p.m.; Sun, 11 a.m., 2:45, 5:05, 8:10, 10:15 p.m.; Mon, 11:40 a.m., 2:30, 5:25, 8:05, 10:20, 11:05 p.m.; Tues, 11:15 a.m., 1:30, 3:45, 6, 8:15, 11 p.m.; Wed, 11:35 a.m., 1:50, 4:05, 6:20, 8:25, 11:20 p.m.

The Fate of the Furious Fri, 11 a.m., 12:15, 2, 3, 4:45, 5:45, 7:45, 8:30, 9:45, 11:15 p.m.; Sat, 11:40 a.m., 1, 2:30, 3:15, 4:15, 5:15, 6, 7:30, 8:30, 9:15, 10:20 p.m., 12 mid.; Sun, 11 a.m., 12:15, 1:30, 3, 4:15, 5:45, 7:15, 8:15, 9:50, 11 p.m.; Mon, 11:30 a.m., 12:45, 2:45, 3:45, 5:30, 8:15, 11 p.m.; Tues, 11:05 a.m., 12:45, 1:45, 2:30, 3:30, 4:30, 5:15, 7:15, 8:15, 9:45, 10:45 p.m.; Wed, 11 a.m., 12:30, 1:45, 3:15, 4:30, 6, 7:15, 8:30, 9:40, 11 p.m.

Norman: The Moderate Rise and Tragic Fall of a New York Fixer Fri, 11:10 a.m., 1:50, 4:20, 7:05, 10:30 p.m.; Sat, 11:50 a.m., 2:35, 4:35, 7:15, 10:25 p.m.; Sun, 11:35 a.m., 1:50, 4:45, 7:05, 9:30 p.m.; Mon, 11:05 a.m., 12:30, 1:30, 4:35, 7:15, 9:45 p.m.; Tues, 11:20 a.m., 1:50, 4:35, 7, 9:30 p.m.; Wed, 11:40 a.m., 2:10, 4:45, 7:15, 9:45 p.m.

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

Their Finest Fri, 11:20 a.m., 1:35, 3:10, 5, 7:20, 10:25 p.m.; Sat, 11:50 a.m., 1:45, 4:40, 7:05, 9:40 p.m.; Sun, 11:25 a.m., 1:05, 4:40, 7:20, 9:55 p.m.; Mon, 11:50 a.m., 2:25, 4:45, 7, 9:25 p.m.; Tues, 11:50 a.m., 2:15, 4:45, 7:30, 10 p.m.; Wed, 11:45 a.m., 2:30, 5, 7:30, 10:25 p.m.

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

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

Get Out Fri, 11:05 a.m., 12:45, 2:05, 4:15, 6, 8:40, 10:40 p.m.; Sat, 11 a.m., 12:45, 2:30, 4, 6:10, 8:45, 10:30 p.m.; Sun, 11 a.m., 12:45, 2:30, 4:45, 6:10, 8:30, 9:45, 11:15 p.m.; Mon, 11:05 a.m., 2, 4, 6:10, 8:40, 10:30 p.m.; Tues, 11:30 a.m., 2, 4:10, 6:20, 8:45, 11:15 p.m.; Wed, 11:30 a.m., 1:45, 4, 6:15, 8:45, 10:50 p.m.

Children of Men Mon, 8:15 p.m.

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

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

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

Gifted 1:30, 7 p.m.

Get Out 4:15, 9:45 p.m.

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

The Graduate 50th Anniversary (1967)

presented by TCM Sun, 4:30, 7 p.m.

Phoenix Forgotten 12:30, 3, 5:30, 8, 10:30 p.m.

The Promise Fri-Sat, 12:30, 3:45, 7, 10:15 p.m.; Sun, 12:10, 3:25, 6:40, 9:55 p.m.; Mon-Thurs, 12:30, 3:45, 7, 10:15 p.m.

Grow House Fri-Tues, 4:20, 7, 9:30 p.m.

The Fate of the Furious Fri-Sat, 1, 4:15, 7:30, 10:30 p.m.; Sun, 12:20, 3:45, 7, 10:15 p.m.; 1, 4:15, 7:30, 10:30 p.m.; Mon, 12:20, 3:45, 7, 10:15 p.m.; Mon-Thurs, 1, 4:15, 7:30, 10:30 p.m.

Gifted Fri-Tues, 11:30 a.m., 1:55 p.m.; Thurs, 12:30 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, 11 a.m., 10:15 p.m.; Mon, 1:30, 4:30, 7:40, 10:20 p.m.; Tues, 1, 4 p.m.; Wed, 2 p.m.; Thurs, 1:30 p.m.

Beauty and the Beast Fri-Sat, 1, 7:10 p.m.; Sun, 12:50, 6:50 p.m.; Mon, 1, 7:10 p.m.; Tues, 1, 4, 7:10, 10 p.m.; Wed-Thurs, 1, 7:10 p.m.

Beauty and the Beast in Disney Digital 3D Fri-Sat, 4, 10 p.m.; Sun, 3:50, 9:50 p.m.; Mon-Thurs, 4, 10 p.m.

Cats Don't Dance Sun, 10 a.m.

Moviedude18: Mortal Kombat I w/ Q&A Tues., 7:30 p.m.

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

The Fate of the Furious: The IMAX 2D Experience Fri, 12:30, 3:45, 7, 10:15 p.m.; Sat, 12 noon, 3:30, 7, 10:15 p.m.; Sun, 12 noon, 3:15, 6:30, 9:45 p.m.; Mon-Thurs, 12:30, 3:45, 7, 10:15 p.m.

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

TCL Chinese Theatre Tour 10:45, 11, 11:30, 11:45 a.m., 12:15, 1, 3:30, 6:45 p.m.

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

Born in China 10 a.m., 12:30 p.m.

Disney's Beauty and the Beast Sing-Along 10:30 p.m.

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

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

Born in China Fri-Sat, 10:25 a.m., 1:30, 3:35, 5:25, 7:25, 9:30 p.m.; Sun, 10:25 a.m., 1:30, 3:35, 5:25, 7:25, 9:25 p.m.; Mon, 10:30, 11 a.m., 1:30, 3:35, 5:25, 7:25, 9:25 p.m.; Tues, 10:30, 11:20 a.m., 1:20, 3:30, 5:25, 7:25, 9:25 p.m.; Wed, 10:30, 11:30 a.m., 1:30, 3:35, 5:25, 7:25, 9:25 p.m.

Free Fire Fri-Sat, 10:05 a.m., 12:50, 3, 4:20, 5:30, 6:30, 7:45, 8:45, 10, 11:30 p.m.; Sun, 10:05 a.m., 12:50, 3, 4:20, 5:30, 6:30, 7:45, 8:45, 10 p.m.; Mon-Wed, 10:30 a.m., 12:50, 3, 4:20, 5:30, 6:30, 7:45, 8:45, 10 p.m.

The Promise Fri-Sat, 11:05 a.m., 12:15, 2:40, 5:40, 8:25, 10:35 p.m.; Sun, 11:05 a.m., 12:15, 2:40, 5:40, 8:25, 10:55 p.m.; Mon, 11:45 a.m., 2:40, 5:40, 8:45, 10:55 p.m.; Tues, 11:15 a.m., 2:40, 5:40, 8:45, 10:55 p.m.; Wed, 11:45 a.m., 2:40, 5:40, 8:45, 10:55 p.m.

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

The Fate of the Furious Fri-Sat, 10:10, 10:40, 11:15 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 6:15, 7:15, 8:15, 9:15, 10:15, 11:15 p.m.; Sun, 10:10, 10:40, 11:15 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 6:15, 7:15, 8:15, 9:15, 10:10, 10:40 p.m.; Mon, 10:30, 11, 11:20 a.m., 12:20, 1:35, 2:15, 3:15, 4:35, 5:15, 6:15, 7:35, 8:15, 9:15, 10:30, 10:40 p.m.; Tues, 10:30, 11, 11:40 a.m., 12:20, 1:35, 2:15, 3:15, 4:35, 5:15, 6:15, 7:35, 8:15, 9:15, 10:30, 10:40 p.m.; Wed, 10:30, 11, 11:20 a.m., 12:15, 1:35, 2:15, 3:15, 4:35, 5:15, 6:15, 7:35, 8:15, 9:15, 10:30, 10:40 p.m.

Gifted Fri-Sun, 3:50, 8:35 p.m.; Mon-Wed, 4:10, 8:35 p.m.

Smurfs: The Lost Village Fri-Sat, 11:20 a.m., 1:35, 3:05, 5:25, 7:20, 9:30 p.m.; Sun, 11:20 a.m., 1:35, 3:05, 5:25, 7:20, 9:30 p.m.; Mon-Tues, 11:35 a.m., 2, 3:05, 5:25, 7:20, 9:30 p.m.; Wed, 11:50 a.m., 2, 3:05, 5:25, 7:20, 9:30 p.m.

The Boss Baby Fri-Sun, 10 a.m., 12:30, 2:45, 5, 10, 6:10, 7:30, 9:50 p.m.; Mon-Wed, 10:35 a.m., 12:30, 2:45, 5:10, 6:30, 7:30, 9:50 p.m.

Beauty and the Beast Fri-Sun, 10:40, 11:45 a.m., 1:30, 2:35, 4:25, 7:40, 10:30 p.m.; Mon, 11:30 a.m., 1:30, 2:35, 4:25, 7:40, 10:30 p.m.; Tues, 11:25 a.m., 1:25, 2:35, 4:25, 7:40, 10:30 p.m.; Wed, 11:35 a.m., 1:30, 2:35, 4:25, 7:40, 10:30 p.m.

Get Out Fri-Sat, 10:30 a.m., 12:05, 2, 5:45, 8:05, 11 p.m.; Sun, 10:30 a.m., 12:05, 2, 5:45, 8:05, 10:55 p.m.; Mon-Wed, 11 a.m., 12:40, 2, 5:45, 8:05, 10:55 p.m.

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The Fate of the Furious 1:45, 5:20, 8:45 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.; Mon-Wed, 10:45 a.m., 1:30, 4:15, 7:15, 10:15 p.m.

The Prison (Deo peu-li-jeun) Fri-Sun, 9:45 a.m., 12:15, 2:45, 5:15, 7:45, 10:30 p.m.; Mon-Wed, 11 a.m., 1:45, 4:30, 7, 9:45 p.m.

Beauty and the Beast in Disney Digital 3D Fri-Sun, 10:15 a.m., 1, 3:45, 6:30, 9:15 p.m.; Mon-Wed, 10:30 a.m., 1:15, 4, 6:45, 9:30 p.m.

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The Graduate 50th Anniversary (1967) presented by TCM Sun-Wed, 2, 7 p.m.

The Metropolitan Opera: Eugene Onegin Sat, 9:55 a.m.

Born in China Fri, 11 a.m., 1:30, 4, 6:30, 9, 11:30 p.m.; Sat, 10, 11 a.m., 1:30, 4, 6:30, 9, 11:30 p.m.; Sun-Tues, 11 a.m., 1:30, 4, 6:30, 9 p.m.

Free Fire Fri, 11:30 a.m., 2, 4:30, 7, 9:30 p.m., 12 mid.; Sat, 10:15, 11:30 a.m., 2, 4:30, 7, 9:30 p.m., 12 mid.;

Sun, 11:30 a.m., 1:45, 4:45, 7:15, 9:45 p.m.; Mon-Tues, 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

Phoenix Forgotten Fri, 12 noon, 2:30, 5, 7:30, 10:15 p.m., 12:05 a.m.; Sat, 12 noon, 2:30, 5, 7:30, 10:15, 11:55 p.m.; Sun-Mon, 12 noon, 2:30, 5, 7:30, 10:15 p.m.; Tues, 12 noon, 2:30, 5, 7:30, 10 p.m.

The Promise Fri-Sat, 12:45, 4, 7:15, 10:30, 11:45 p.m.; Sun-Tues, 12:45, 4, 7:15, 10:30 p.m.

Unforgettable Fri, 11:45 a.m., 2:30, 5:30, 8:15, 11, 11:40 p.m.; Sat, 10:15, 11:45 a.m., 2:30, 5:35, 8:15, 11, 11:40 p.m.; Sun, 11:45 a.m., 2:45, 5:30, 8:15, 11 p.m.; Mon, 11:45 a.m., 2:30, 5:30, 8:15, 11 p.m.; Tues, 11:45 a.m., 2:45, 5:30, 8:15, 11 p.m.

The Fate of the Furious Fri-Tues, 11:15 a.m., 2:45, 6:15, 9:45 p.m.; Sat-Tues, 12:45, 4:15, 7:45, 11:15 p.m.; Fri, 12 noon, 12:45, 1:30, 3:30, 4:15, 5, 7, 7:45, 8:30, 10:30, 11:15, 11:50 p.m.; Sat, 10 a.m., 12 noon, 1:30, 3:30, 5, 7, 8:30, 10:30, 11:50 p.m.; Sun, 12 noon, 1:30, 3:30, 5, 7, 8:30, 10:30 p.m.; Mon, 12 noon, 12:45, 1:30, 3:30, 4:15, 5, 7, 7:45, 8:30, 10:30, 11:15 p.m.; Tues, 12 noon, 1:30, 3:30, 5, 7, 8:30, 10:30 p.m.

Gifted Fri, 1:45 p.m.; Sat, 3, 8 p.m.; Sun, 2:30, 8 p.m.; Mon-Tues, 4:30 p.m.

Smurfs: The Lost Village Fri, 1:15 p.m.; Sat, 11:15 a.m., 4:15, 6:45 p.m.; Sun, 1, 4:15, 6:45 p.m.; Mon, 5:15, 7:15 p.m.; Tues, 1:15 p.m.

Smurfs: The Lost Village in 3D Fri, 9:15 p.m.; Sat, 1:45, 9:15 p.m.; Sun, 11:15 a.m., 10:30 p.m.; Mon, 2:30 p.m.; Tues, 3:45 p.m.

Your Name. (Kimì no na wa.) Fri, 3:45, 6:30 p.m.; Sat, 1, 3:45, 6:30, 9:15 p.m.; Sun, 3:45, 9:15 p.m.; Mon, 11 a.m., 1:45 p.m.; Tues, 1, 3:45, 6:30, 9:15 p.m.

The Boss Baby Fri-Tues, 12:30, 3:15, 6, 9 p.m.

Ghost in the Shell Fri, 11 a.m.; Sat, 5:15, 10:45 p.m.; Sun, 11:45 a.m., 5:15, 10:45 p.m.; Mon, 11:45 a.m., 9:45 p.m.; Tues, 1:45 p.m.

Beauty and the Beast Fri, 11:15 a.m., 2:45, 6, 9 p.m.; Sat-Tues, 11:30 a.m., 3, 6:15, 9:30

ing up in East Germany — a nation that dissolved, along with its sinister state security apparatus, the Stasi, in 1990. Filmmakers Petra Epperlein and Michael Tucker raise intriguing ideas about memory and surveillance. Citizens of the German Democratic Republic were the most spied-upon in history; who knows how much longer this ignominious record will stand? But, as too often happens in nonfiction movies, the filmmakers' exploration of these concepts is undermined by ill-considered execution. Epperlein is not only the co-director of *Karl Marx City* but also its subject and, in one of the documentary's more wearying conceits, its tour guide. Her father's suicide, in early 1999, prompts the filmmakers' return 15 years later to her hometown — the place name of the title, which, after German reunification, reverted to Chemnitz. She sets out to solve a mystery: Did *vater* end his life because he was about to be outed as a one-time Stasi agent or informant? Of the experts consulted onscreen, two specialize in illumination of the dimmest wattage, and frequent structural misjudgments are frustrating because they distract from engaging lines of inquiry. Woven throughout the film is declassified Stasi surveillance footage — what the filmmakers piquantly call in the press notes the “B-roll of a dictatorship” — archival material that gives the documentary ballast. One bit of Stasi footage shows the entrance and exit of every employee at a factory, a segment that forms a queasy twinship with the very first *actualité* ever made: *Workers Leaving the Lumière Factory* (1895). (Melissa Anderson)

NOLA CIRCUS Imagine, if you will, a parallel universe in which Spike Lee's *Do the Right Thing* became a massive franchise starter. Now envision the direct-to-video *Do the Right Thing 5: New Orleans Humidity!* that exists in said reality, and you are sadly close to the heart of *Nola Circus*. As with any great franchise, all the major talent has bailed when you get this far in, and it's really loose remake time. So while the rivalry and tension between Italian- and

African-American neighbors on a block full of wacky and sometimes political characters is still there, the steady hand of the original auteur is not. French director Luc Annest has ambitions we can applaud, in trying to make a comedy about race relations on a contemporary New Orleans street — he tries to skewer all sides. But we can laud the idea and fault the execution. In the end, this tale of a barbershop employee who accidentally starts a mini race war — by falling for the sister of a pathologically violent rage case in a goofy white afro — trades more on cheap shock humor than legitimate insight. A scene in which helium-voiced Klansmen debate the details of potty-training a dog is genuine comic genius, but alas, most of the rest of the movie relies on jokes about pubic hair and ketamine. If you're going to use the recurring image of a naked black man with a bag over his head running for his freedom across a bayou, your satire *A-game* had better be really strong; Annest's, to say the least, is not. Dick-size jokes just aren't especially funny after that. (Luke Y. Thompson)

SOMEWHERE BEAUTIFUL The end of an affair is the catalyst for the meta-movie game-playing in Albert Kodagolian's *Somewhere Beautiful*, the same way it was for Atom Egoyan's 1993 film *Calendar*, from which Kodagolian has drawn his inspiration. But whereas Egoyan used the crumbling relationship between a photographer and his translator in Armenia as the basis for a dense, personal meditation on cultural identity, Kodagolian apparently found only the film's romantic aspects of any interest. *Somewhere Beautiful* borrows Egoyan's use of multiple film formats (switching back and forth between 16mm and 35mm), nonlinear narrative structure and even whole dialogue scenes, but the devices are deployed for a considerably less interesting chronicle of a Los Angeles-based photographer/filmmaker (Kodagolian himself) dealing with the breakup of his marriage, in this case to Robyn Buck's Rachel. His struggles to adjust to single fatherhood alternate

with a *Calendar*-inspired, Patagonia-set fictional tale of a photographer's (Anthony Bonaventura) increasing jealousy toward translator girlfriend Elena's (María Alche) perceived flirtations with a local guide (Pablo Cedrón). One scene approaches the kind of humbled introspection that distinguished *Calendar*: Kodagolian recounts the sacrifices his Armenian parents made to get him and themselves to the United States. Otherwise, *Somewhere Beautiful* comes off as little more than an act of navel-gazing self-pity, never resonating beyond the borders of its maker's own angst. Kodagolian's film merely cannibalizes Egoyan's to lend inflated importance to a frankly humdrum showbiz sob story. (Kenji Fujishima)

TOMORROW (DEMAIN) The can-do optimism of *Tomorrow (Demain)* sets it apart from other documentaries about the environmental crisis. Prompted by a 2012 report in *Nature*, which predicted that the catastrophic effects of climate change will hit sooner than previously calculated,

co-directors Mélanie Laurent (*Breathe*) and Cyril Dion sought out creative problem-solving around the world and in their native France, where their film won a César Award. Laurent and Dion don't resort to eco-shaming anyone, but an unspoken plea underscores their utopian survey: Why can't we all live like this? Written by Dion, *Tomorrow* is constructed as a conversation between curious amateurs who prompt one another to further investigation. In four sections (agriculture, economy, education, democracy), the co-directors explore systems that affect our environment and find local solutions to global problems. Some stories are familiar, such as the French paper-mill owner who's made every aspect of his business part of a recycling loop. Other segments reflect shifting attitudes, such as the one about the Finnish school whose principal uses every possible resource to help students develop into capable independent thinkers. Completed in 2015, *Tomorrow* misses major recent events including

Brexit, which could affect several of the English cities profiled, whose governments have issued alternate currency to stimulate regional investment. There's also oversimplification: When discussing urban farming in abandoned areas of Detroit, the filmmakers cite the auto industry's contraction but ignore white flight to the suburbs. What Laurent and Dion do best is present pockets of progressive change as blueprints for idealism in action. (Serena Donadoni)

ONGOING

GO THE LOST CITY OF Z “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 David Grann's 2009 nonfiction book to tell a linear story about the life of the obsessed British explorer Percy Fawcett (played here with striking melancholy by Charlie Hunnam), who

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>> **31**) to create a feeling of rising tension — rather than people, everyone in *LA 92* is a drop of water in a pot ready to boil.

LA 92 is about what this all watered like on TV, a sort of *Los Angeles Burns Itself*— watch a reporter breathlessly describe a man going block by block lighting trees on fire. *Let It Fall*, meanwhile, prizes what being there actually felt like. Ridley's film goes much further in incorporating and honoring the perspectives of Korean residents, especially the South-Central and Koreatown store owners whose businesses became targets for looting, though *LA 92* offers one long, haunting shot of a woman standing in the window of her shop shouting down the men who approach her with "This is America! This is America!" But only Ridley lays bare how and why such a thing needed to be shouted — and, as Douglass demanded, makes such terror useful to the present and future.

LET IT FALL: LOS ANGELES 1982-1992
| Written and directed by John Ridley
Lincoln Square Productions
airs April 28 on ABC

LA 92 | Directed by Dan Lindsay and TJ Martin | National Geographic | airs April 30 on National Geographic

"AN ABSOLUTE, DROP-DEAD MASTERWORK."
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Q&A with actress **EMMA BELL** at the Royal, Friday 4/21 after the 7:00 show

YOUR WEEKLY MOVIE TO-DO LIST

Idiocracy and Films From Locarno Friday, April 21

In heaven everything is fine. That's the promise of *Eraserhead*, David Lynch's self-styled "dream of dark and troubling things," which introduced moviegoers to a singular cinematic mind who's been haunting us ever since. Cinefamily pays tribute to Lynch in conjunction with *The Art Life*, a documentary about his life and career; and there's no better way to (re)acquaint yourself with Lynch than his feature debut. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Fri., April 21, 10:30 p.m.; \$12. (323) 655-2510, cinefamily.org.

Back in 2006, *Idiocracy* predicted it would take some 500 years for Americans to turn our country into a dumbed-down dystopia. Eleven years later, the electorate responded with a collective "Hold my beer." The all-too-timely comedy screens at midnight, offering the now-optimistic vision of a president who, though completely out of his depth, actually seeks out intelligent people to solve the nation's most urgent problems. Talk about unrealistic. *Nuart Theatre*, 11272 Santa Monica Blvd., West L.A.; Fri., April 21, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.

Locarno in Los Angeles, a weekend-long event presenting the L.A. premiere of 10 films that first debuted at the vaunted Swiss festival, begins with *Hermia & Helena*. Matias Piñero once again uses Shakespeare (in this case, *A Midsummer's Night Dream*) as the loose basis for a story he ends up making all his own in his latest work, which will be followed by the opening-night party. Also screening throughout the weekend: *Dark Skull*, *The Dreamed Path*, *Rat Film* and more. *Downtown Independent*, 251 S. Main St.; Fri. April 21, 8:30 p.m.; \$12. (213) 617-1033, locarnoainlosangeles.com.

Saturday, April 22

Sometimes you need to watch a movie about an adorable seal that becomes two brothers' best friend. The New Beverly offers the chance to do just that with *Sammy, the Way-Out Seal*, presented here as a "kiddee matinee" on an exceedingly hard-to-come-by IB Technicolor print (those colors!). Not having seen Norman Tokar's family film, I can't attest to whether it's better than the '90s classic *Andre*, but there's room for more than one movie in the seals-befriending-kids genre. *New Beverly Cinema*, 1165 Beverly Blvd., Fairfax; Sat.-Sun., April 22-23, 2 p.m.; \$6. (323) 938-4038, thenewbev.com.

Often misunderstood as an act of atonement for the racism wrought by *Birth of a Nation*, D.W. Griffith's



Eraserhead:
See Friday.

COURTESY LIBRA FILMS INTERNATIONAL

Intolerance: Love's Struggle Through the Ages might be better understood as a defiant clarification. The epic screens as part of UCLA's **Hollywood and Holy Wood: Silent Cinema Connections Between Los Angeles and Japan** series, which examines the flow of talent and ideas across the Pacific. Griffith's hugely ambitious film was meant to show the world that he was an OK guy after all. One thing is beyond dispute after watching it: He was certainly a master filmmaker. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Sat., April 22, 3 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

To celebrate what would have been Robert Bloch's 100th birthday, the Egyptian screens all three adaptations of his best-known novel on 35mm: *Psycho*, *Psycho II* and *Psycho III*. The movie Alfred Hitchcock's 1960 masterwork of suspense becomes is not at all the movie it starts out as, and his subversion of viewers' expectations was rarely more deft than in his foray into the Bates Motel. The two sequels-come-lately aren't nearly as well thought of, but the third at least has the curiosity factor of having been directed by Norman Bates himself, Anthony Perkins. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Sat., April 22, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Monday, April 24

Elsewhere in frightful visions of the future, check out *Children of Men*. Alfonso Cuarón's best film came after *Harry Potter* and the *Prisoner of Azkaban* and before *Gravity*, and like *Idiocracy* its plausibility often hits too close to home. Set in a near-future where women are infertile and humanity could cease to exist in a few generations, *Children of Men* shows a world that's lost hope without being hopeless itself. Just the kind of light viewing our uncertain times demand. *Arclight Hollywood*, 6360 Sunset Blvd., Hollywood; Mon., April 24, 8:15 p.m.; \$17.75. (323) 464-1478, arclightcinemas.com. —Michael Nordine

disappeared with his son in the Amazon in 1925, Gray has created 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. 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. The ordered world Fawcett knew and navigated for so many years blows its own brains out on the fields of World War I. 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. 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 the wide, beautiful unknowability of existence. (Bilge Ebiri)

THEIR FINEST The comforting analog clack of typewriter keys is a leitmotif in *Their Finest*, Lone Scherfig's slight but appealing adaptation of Lissa Evans' novel *Their Finest Hour and a Half* (who knows why the subject of the original title was confusingly cast aside). In this tale of British filmmaking during World War II, Gemma Arterton plays Catrin Cole, a plucky young woman who finds work as a propaganda film screenwriter. The task of writing these scripts is presented grandiosely: Catrin receives the directive "We need a story to inspire a nation." Stories to inspire a nation have long made up a sizable percentage of Hollywood schlock, and *Their Finest* deserves credit for exploring a woman's role

in such an effort, as too many WWII films are strictly masculine stories in which women exist as quick-study love interests. Catrin is more than that, though her romantic trajectory is utterly predictable. A woman screenwriter at this time was considered a novelty, and while the film addresses this (she's hired to capture "the feminine experience"), Catrin's struggles never play like struggles. Typewriter keys get clicked, a paper of two is balled up in frustration and soon enough — poof! — a script appears. The combined charms of Britishness and nostalgia often prove a potent blend for American moviegoers, but *Their Finest* could have delivered something more. The lead screenwriter, Tom Buckley (Sam Claflin), is bespectacled and sensitive, and he and Catrin engage in workplace banter that inevitably leads to a kiss. The fruit of their labor may not be particularly good, but a late scene in which Catrin finally watches her film with an adoring crowd is surprisingly poignant. (Abbey Bender)

FUNKY BOSSSES

AFTER A QUARTER-CENTURY, BEASTIE BOYS' *CHECK YOUR HEAD* REMAINS ONE OF THE FEW RAP-ROCK RECORDS WORTH LISTENING TO

BY JEFF WEISS

Is rap-rock the worst genre ever made? Other rivals vie for that ignominious throne (screamo, hick-hop, nu-metal, adult contemporary, smooth jazz), but rap-rock's only legitimate rival might be Christian rap-rock.

Rap-rock sounds like a great idea. Rap and rock are inherently good things. Except when they're mixed together, it's like a Nutella and avocado sandwich.

This is a long way to explain why Beastie Boys' *Check Your Head*, celebrating its 25th anniversary this week, is a masterpiece.

MCs rhymed over rock riffs during the first Bronx block parties. On the most iconic old-school single, "White Lines," Melle Mel spit over a bass line from no-wave legends Liquid Liquid. I guess people liked that Aerosmith and Run-D.M.C. MTV monstrosity.

But until 1992's *Check Your Head*, no one had artfully weaved hardcore punk, turntablist scratching, '70s funk, '80s rap, Biz Markie and Ted Nugent into a definitive statement — one that would have pointed toward the future of rap if it wasn't so impossible to replicate.

It's testament to the genius of Mike D, Ad-Rock and MCA that the late '90s and early 2000s were glutted with bands attempting a similar fusion but invariably coming off like nookie-less fuckboys (Rage Against the Machine being the sole exception).

The Beasties were the exception to every rule. Their charm, humor and brilliant collage sensibilities made up for the fact that they could be crude and juvenile, and allowed Mike D to rhyme, "Everybody's rappin' like it's a commercial/Actin' like life is a big commercial." (It took a decade for people to learn that the second verse was supposed to say "rehearsal"; the group's two Adams, Yauch and Horowitz, kept the mistake to fuck with their partner.)

Check Your Head's genesis begins with the commercial failure of the Beasties' sophomore effort, 1989's *Paul's Boutique*. Despite critical acclaim and eventual canonical inclusion, most people considered the Beasties washed up by the turn of the decade. The president of Capitol Records allegedly told them that he couldn't focus on their next album because he had the new Donny Osmond to worry about.



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Having relocated to L.A. a few years prior, they rented out the old Atwater Village Community Center and converted it into G-Son Studios, complete with a skate ramp and half-court basketball hoop. Recruiting Mark "Money Mark" Nishita for keyboards and impromptu carpentry work, the Beasties picked up their instruments seriously for the first time since their downtown punk-rock days (MCA on bass, Ad-Rock on guitar, Mike D on drums).

It was part inspiration, part financial necessity. The sample-delic bricolage of *Paul's Boutique* reportedly cost a quarter million dollars to clear. So during a leisurely two-year recording process, the Beasties channeled an eclectic array of influences (Jimmy Smith, Bad Brains, Richard "Groove" Holmes) and

IT'S GROUNDED IN HIP-HOP BUT ALSO THE GENRE'S '70S ROOTS.

sprang for a few meticulously selected, high-priced samples (Bob Dylan, Jimi Hendrix, Sly Stone). They named the album after a check mark that Money Mark randomly put on the head of a Desert Storm trading card of General Norman Schwarzkopf.

With ferocious scratches from the Adams, the album is grounded in hip-hop but also the genre's kaleidoscopic '70s roots. Where most attempts in that vein come off as nostalgic revivalism, the Beasties balanced it with an experimental streak. See breakout single "So What'cha Want," where cheap microphones created the hurricane head-nod distortion that later influenced everything from Beck to Outkast's "Da Art of Storytelling" (Part 2)."

A quarter-century later, *Check Your Head* still slaps — brilliant, eternally progressive and proof of rap-rock's rarely realized potential. It's what we wanted then and still could use now.

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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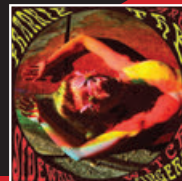
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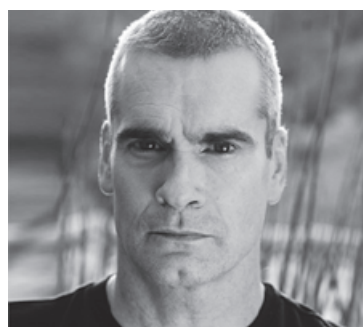
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Henry Rollins

The Column!



HAPPY BIRTHDAY, IGGY POP

Tomorrow is Friday, the best day of the week. It's also Iggy Pop's birthday. The Undisputed Heavyweight Champion of Rock & Roll will have prevailed for 70 years.

In these throw-up-in-your-mouth times, I'm always on the lookout for something to celebrate. It's a way to push back against that which is pushing against you. Defiance with a backbeat is a great way to land hard on the bad guys and feel good doing it.

And there is a lot to land on these days. It's truly obscene how casually comrade Trump makes checkers moves on the global chessboard. How do you deploy 59 Tomahawk missiles to the Shayrat Airbase in Syria and not totally destroy it? Ask your dumbfuck-in-chief.

I think it was a distraction op with a whole-lotta-millions-dollar price tag. Poor ol' Raytheon will have to shoulder the burdensome task of cranking out 59 more so we're restocked and ready for another meaningless exercise ordered up by the executive hollow man. What do you suppose will be the profit margin Rayray slaps on this time?

There is no one better at spending breathtaking amounts of money, leveling countries they can't find on the map, stacking up bodies in heaps in the morning, then telling you about fiscal responsibility and the sanctity of life in the afternoon, than the GOP.

And in the days after his zero-potency wargasmic ejaculation, what did comrade Trump have to say about it? Nothing, really. He doesn't understand the georamifications of his actions and there's no one around him with the knowledge or patience to explain how big of a stick he just took to the next trillion-dollar hornet's nest. History is going to put this administration in an eternal stress position.

In a far brighter chapter, for several days in May of 1970, Scott and Ron Asheton, Dave Alexander, Iggy Pop and, on some occasions, Steve Mackay, exited the Tropicana Hotel on Santa Monica Boulevard and headed east and then south to 962 La Cienega Blvd., where they committed to tape the seven tracks that comprise one of the greatest rock albums of all time, *Fun House*.

Over the decades and thousands of albums cranked out by bands all over the world, *Fun House* is still the apex predator of the plains. The only album that matches its feral ferocity is what the same band, in a slightly different configuration (Alexander

out, Ron taking over on bass and James Williamson on guitar) detonated next: *Raw Power*. Just this fan's opinion, but if there is ever the occasion where every country had to represent itself in the rock genre with a single album, throwing down for the USA, it would have to be this one.

In April 2011, I was in Ann Arbor, Michigan, to check out The Stooges, whose remaining members included Scott Asheton, James Williamson, Steve Mackay and Iggy. It was a special show to pay tribute to the departed Ron Asheton. I knew this was going to be one not to miss.

I got to band practice a day before the show and immediately noticed Jim Jarmusch and a small crew documenting the proceedings. I think the man is interesting as hell, so I asked him what he was up to and he told me that he had been doing a lot of on-camera interviews with Iggy. I asked what was going to come of it and he said he wasn't exactly sure yet, but something would make its presence known at some point. I marveled at the combination of these two forces and reckoned it was a perfect fit.

The show was incredible. The Stooges turned it inside out. As a very special treat, the band did a short set of early material with Deniz Tek on guitar. The Radio Birdman crushed it with a white Stratocaster. It was the last time I saw Scott.

Last year, Mr. Jarmusch's patient and meticulous work, which tells the story of the band's start and subsequent journey into obliteration, made its way to the screen in a you-really-gotta-see-it documentary called *Gimme Danger*.

Combining interviews with band members, the man who brought them to Elektra, Danny Fields, The MC5's Wayne Kramer, Ron and Scott's sister Kathy and others, along with live footage and photographs, the film tells a story that is not only gripping but emotionally wrenching over and over. It's a tough story anyway, but the way Jarmusch rolls it out is as exquisite and fitting as the ride was rough.

At this time, only two of the core members, James Williamson and Iggy, remain. In *Gimme Danger*, you feel the passing of the others.

Ultimately, the music won the day. The Stooges' return to the stage in 2003 wasn't so much a reunion as the songs pulling the members back together to brutalize them one more time in several laps around the world. The band were greeted with a hero's welcome wherever they turned up. Nothing like the first time around.

If any of these men did nothing else in their lives, they were in The Stooges. When you listen to the records, you have to conclude that was plenty.

It was always a perfect lesson in humility to hear these songs as a young person and know, without a doubt, that no matter what my fellow bandmates and I did, no amount of monastic dedication, deprivation, tempering or experience would allow us to get close to that level of sheer violent truth. The Stooges made me understand that music was a force to be served, and by serving it well, it will break you. If it did not, it is only because you flinched and tried to survive instead of giving up all hope and going all in. We gave it everything we had.

Happy birthday to the street-walkin' cheetah with a heart full of napalm!

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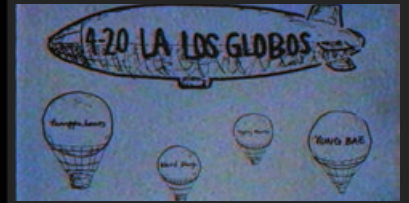
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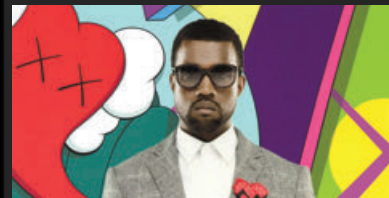
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Balkan Beat Box:
See Monday.

PHOTO BY ZIV SADE

Music
Picks

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4/21

Floating Points, Sun Araw

@ EL REY THEATRE

On last year's *Kuiper*, DJ-composer-producer Floating Points delivered blissed-out *kosmische* atmosphere extraordinaire — think Michael Rother, Klaus Dinger and anyone else who should be blasted into the Mount Rushmore of classic German space-prog — that didn't so much move as breathe like a giant waking from sleep, with relentless motorik drums marking the heartbeat. It's music, but it's transportation, too — and for this live, full-band manifestation of the Floating Points experience, he's reportedly, and appropriately, touring with a laser light show. Perfectly selected support comes from L.A.'s Sun Araw, a longtime sonic explorer who figured out that bass is the way to get to outer space. —Chris Ziegler

La Resistencia

@ UNION

Since 2000, La Resistencia have been cranking out a furious form of ska that is simultaneously uplifting and revolutionary. Unlike Orange County ska-style bands such as No Doubt, who were inspired by The Specials and Madness to make nostalgic dance music, La Resistencia are part of an ongoing wave of Latin ska-punk bands who take the same influences to fuel fierce, politically charged anthems of identity and social justice. With members based in Lynwood and South Gate, the group have always had a working-class perspective, and even the most ebullient, uptempo tracks from their upcoming album are paired with pointedly subversive lyrics. Like Tijuana No! and The Clash, La Resistencia often vary from the ska formula by mixing in

heavier elements of punk and metal.
—Falling James

sat

4/22

Guided by Voices

@ THE ROXY

Robert Pollard may be the unlikeliest hero in indie rock, a genre defined by its unlikely heroes. He was 36 years old before his music career finally took off with the 1994 release of Guided by Voices' *Bee Thousand*. A cornerstone of the lo-fi style that dominated indie in the '90s, that album's hissy, trebly sound belied the sophistication of Pollard's songwriting and that of his former collaborator, Tobin Sprout. Fans who saw GBV at the Tera-gram last August witnessed Pollard rocking with more guts than frontmen half his age, tearing through a 52-song set list (including three encores) and tossing off anecdotes about his legendary drinking ("Matador Records wanted to send me to rehab"). GBV's latest, *August by Cake*, released earlier this month, contains some of Pollard's strongest work since 2003's *Earthquake Glue*. —Matt Miner

Prettiest Eyes, Cigarette Burns

@ THE HI HAT

Despite their name, Prettiest Eyes manufacture an intense sound that's anything but pretty. Lead singer Pachy shouts rabid garage-rock imprecations through a thick fog of Paco's distorted keyboards and Marco's sludgy bass on such tracks as "Get Away" and "Out of Control," from the album *Looks*. Far from being strict garage revivalists, Prettiest Eyes also digress into such oddly spacey post-punk blasts as "Into Oblivion" and the relatively epic "Sorry." They amp up the strangeness even further on a cover of "LSD," which was originally recorded by another pretty band, The Pretty Things. They're well matched with Cigarette Burns, another local outfit who add fresh

layers of noise and insolence to their own garage-rock reinventions. —Falling James

Cait Brennan

@ MOLLY MALONE'S

Renaissance woman of indie rock Cait Brennan's second album, ironically titled *Third*, is a subversive glam-rock masterpiece that will hopefully strengthen the transgendered singer-songwriter's burgeoning career. It's a pleasure to hear a new album that wears its David Bowie, Velvet Underground, Big Star and Queen influences so boldly on its sleeve while still serving as its own original, satisfying statement. Get there early, because Brennan actually goes on first, followed by her collaborator, multi-instrumentalist, producer and millennial answer to Todd Rundgren, Fernando Perdomo. Another of Brennan's collaborators, Chris Price, producer of last year's Emmitt Rhodes album, wraps up an incredible lineup.
—Jackson Truax

sun

4/23

Frederick Hodges, Richard Dowling

@ OLD TOWN MUSIC HALL

Throw away those corny 12-tone serial records and come on down for an afternoon of multiple modern classics as sharp-dressed maestros Richard Dowling and Frederick Hodges offer up dueling piano renditions of favorites by Gershwin, Joplin, Rossini and Sousa. Some of the many popular toe-tappers they've got planned include Rossini's "William Tell Overture," as well as Gershwin's original, two-piano version of "Rhapsody in Blue," back when it was called "American Rhapsody" — an interpretation not often performed, even though the song remains wildly popular in its altered, less expansive version. In case you were wondering who would fill that Ferrante & Teicher-sized hole in your easy-listening heart, Dowling and Hodges are here to give you the dulcet deliverance for which you have so ardently waited. —David Cotner

mon

4/24

Wrekmeister Harmonies

@ THE ECHOPLEX

Wrekmeister Harmonies emanated out of Chicago in 2006 dedicated to searching for sounds beyond the conventional. Led by guitarist-vocalist JR Robinson, the eclectic collective have refined a sensually inviting take on the doom genre in a series of records that shift in shape and sonic embrace, entwining contemporary classical, art-rock and blackest metal textures in drony works that probe the mystical qualities of time. The band's numbers have swelled to include collaborators such as Alexander Hacke of Einstürzende Neubauten, free-improv cellist Fred Lonberg-Holm and Chris Brokaw of Codeine. The recent *Light Falls* (Thrill Jockey) finds Robinson joined by three members of the almighty Godspeed

You! Black Emperor, singer Marissa Nadler and others. Tonight Robinson and longtime multi-instrumentalist Esther Shaw perform a duo version of the infamous Wrek-Harm sound. Audacious electric cellist Helen Money opens the show. —John Payne

Balkan Beat Box

@ THE TROUBADOUR

“A new prophet has got a new flow,” Balkan Beat Box singer Tomer Yosef declares on “Chin Chin,” from the New York band’s fifth album, *Shout It Out*. He could be describing the group’s restless combination of disparate musical styles, from traditional Eastern European and Jewish folk to hard, electronic hip-hop rhythms and jazzy experimentation. Drummer Tamir Muskat used to play with Firewater, as did saxophonist Ori Kaplan, who was also in Gogol Bordello for a spell, but they take off into an even more madly eclectic combination of influences in Balkan Beat Box. An eerie cut like “Mad Dog (Chaser)” comes off more like an atmospheric, austere soundscape compared with the group’s typically busy mélange of funky beats and interplay of sassy horns. —Falling James

tue 4/25

DMX, Too Short

@ THE OBSERVATORY

Look past the substance-abuse jokes and the memes, and you can see DMX as kind of The Ramones of hip-hop. Totally not politically correct, oftentimes offensive, DMX crashed an expensive and complicatedly named Japanese motorcycle through the *Billboard* charts in the late '90s with music that was unapologetically hard and ignorant. There were plenty of rappers before him who made a living off being hard and of the street, like N.W.A, Scarface and Too Short (with whom he'll be appearing at this show), but most of them had important stories to tell and DMX was totally uninterested in that. Instead, he sounded as if he'd been pulled off the street, given a beat and unleashed to spit neck-breaking rap songs that laughed at the calculated image and prevailing sounds of his era. Also at the Novo, Wednesday, April 26. —Sam Ribakoff

Vieux Farka Touré

@ THE ECHOPLEX

Vieux Farka Touré has an unusual style of guitar playing in which slithering, slippery riffs are threaded into a rich tapestry made of pure molten sunlight. The Malian singer-guitarist chants his vocals against a hypnotizing backdrop of intricately shimmering guitar, which sometimes evokes the exotic musical interplay of his countrymen Tinariwen. Unlike Tinariwen, Touré is more likely to draw upon straightforward elements of blues and rock & roll instead of relying only on the unique Malian style of guitar playing. Touré has steadily made a name for himself and emerged from the potentially smothering shadow of his legendary father, the late Ali Farka Touré. The



Vieux Farka Touré:
See Tuesday.

PHOTO BY ZEB GOODALL

son’s new album, *Samba*, is a typically idiosyncratic combination of African, reggae and Latin rhythms.

—Falling James

wed 4/26

The 1975

@ GREEK THEATRE

True to their name, The 1975 did something truly, terrifically retro last year, releasing a 17-song, 75-minute collection — a “double album,” in the old tongue — as only their second studio effort. Shunning long-held industry preconceptions about pop music (that it should be short, simple and inane), the ultra-ambitious *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It* topped charts in most of the English-speaking world. An indecisive, stylistic rampage through a buffet of everything from Talking Heads, Duran Duran and D’Angelo to 10cc, Air and even Enya, all laced with Matt Healy’s heavily Morrissey- and Alex Turner-indebted smarty-pants wordplay, *I Like It ...* is an exercise in studied eccentricity (mostly) held together by sheer melodic instinct and perverse sonic intrigue — and glittering proof that the listening public aren’t half as dumb as music industry execs imagine. Also Thursday, April 27. —Paul Rogers

thu 4/27

Lusine, Geotic

@ THE ECHO

This show is for the Ghostly International heads, those who are continually enamored by the record label that, since 1999, has teetered on the cutting edge of synth-heavy indie pop and dance music. Seattle-based Lusine has long been affiliated with the label’s eclectic, forward-minded electronic aesthetic. His latest album, *Sensorimotor*, which dropped via Ghostly in early March, is packed with chilled jams. “Slow Motion” lives up to its name with a powerful, creeping rhythm that is as hypnotic and dramatic as a stretched-out action sequence. Lusine builds and releases through the album, leaving the listener on a car chase-like high with the energetic “The Lift.” Opening the night is Geotic, an alias for Baths mastermind Will Wiesenfeld. As Geotic, Wiesenfeld recently released *Abysma* on Ghostly. The collection is moody, atmospheric and still retains enough of a dance-floor beat to warm up the crowd. —Liz Ohanesian

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CLUBS**ROCK & POP**

ACEROGAMI: 228 W. Second St., Pomona. Saturday's Kids, Sat., April 22, 10 p.m., free. Los Blenders, The High Curbs, Ivan, Mon., April 24, 8:30 p.m., free. Headbed, Bedbugs, Abraham Lincoln, Thu., April 27, 8:30 p.m., free.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The White Blinds, Fri., April 21, 9 p.m., \$7. Jetboy, Street Walkin' Cheetahs, The Flamethrowers, Dr. Boogie, Sat., April 22, 8 p.m., \$15. Slaves Against the Machine, Epic, Too Tough 2 Die, Sun., April 23, 8 p.m., \$7. CJ Ramone, Big Eyes, Stand, The Two Tens, Thu., April 27, 8 p.m., \$15.

AMOEBIA MUSIC: 6400 Sunset Blvd., L.A. Sylvan Esso, Mon., April 24, 5 p.m., free. The Sloths, Thu., April 27, 6 p.m., free.

BARDOT HOLLYWOOD: 1737 N. Vine St., L.A. The Geek X VRV, Public Access TV, The Dip, Ghost Lion, Mon., April 24, 8 p.m., free.

THE BARKLEY RESTAURANT & BAR: 1400 Huntington Drive, South Pasadena. Tom Kenny & the Hi-Seas, The Sax Offenders, Sat., April 22, 9 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. Julie Byrne, Corey Dane, Avi Buffalo, Fri., April 21, 8:30 p.m., \$12. Albert & His Dreamboats, Duk, Sat., April 22, 8:30 p.m., \$5. Kona, Drum & Lace, Melody Reyne, Vivia, Mon., April 24, 8:30 p.m., free. Clara-Nova, Kauf, Paper Pilots, Rainstorm Brother, Tue., April 25, 8:30 p.m., \$10. The Unlikely Candidates, Cemetery Sun, The Fame Riot, Varsity Week, Wed., April 26, 8:30 p.m., \$12. Ne-Hi, Moaning, Weird Love, Thu., April 27, 8:30 p.m., \$12.

CAFE NELA: 1906 Cypress Ave., L.A. The Ultra Electric Mega Galactic, Rope Trick, Aboleth, High Priestess, Fri., April 21, 9 p.m., \$5. Pedal Strike, Seasons, Man Wray, Skunk Munks, Pressure, Sat., April 22, 8:30 p.m., \$5. Brochure, Titanic Titanic, Rough Church, Platonic, Sun., April 23, 6:30 p.m., \$5. Redeye, Baron Bandini, The Irrelephants, Thu., April 27, 8:30 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Richie Kotzen, Fri., April 21, 9 p.m., \$25-\$35. Britain's Finest, Sat., April 22, 9 p.m., \$19.50. Corey Feldman & the Angels, Sun., April 23, 9 p.m., \$24-\$134. Metalachi, Thu., April 27, 9 p.m., \$20-\$28.

CASA ESCOBAR: 22969 Pacific Coast Highway, Malibu. Trinity Rose, Wed., April 26, 6:30 p.m., \$50 & \$150.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Lou Farah & Paper Rain, Fri., April 21, 8 p.m., free. The Cody Bryant Experience, Sat., April 22, 7:30 p.m., free. Latimer & Osborn, Sun., April 23, noon, free; Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free; P.A.N.D.A., Red Roses, LoveyDove, Sun., April 23, 7:30 p.m., free. The Brombies, Mondays, 7:30 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. The Gary Swan Soul Revue, Wed., April 26, 7:30 p.m., free; This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. Jimmy Angel, Lou Farah, Cody Bryant, Mike Hastings, Thursdays, 6:30 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Jackie Bristow, Mark Punch, Thu., April 27, 8 p.m., \$10; Jay Dee Maness, Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 8:45 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Ghost Bath, Astronoid, Imperialist, Zephyrplex, Fri., April 21, 8 p.m., \$12. Trap Them, Call of the Void, Plagues, Doesn't Matter, Sat., April 22, 8 p.m., \$12. Dawn of Ashes, Projekt F, Thu., April 27, 8 p.m., \$10.

CUPCAKE THEATER: 11020 W. Magnolia Blvd, N. Hollywood. David Diaz, Sat., April 22, 10 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., L.A. Jay Som, Kera & the Lesbians, Pinky Pinky, Fri., April 21, 8:30 p.m., \$11.50. Free Salamander Exhibit, Major Entertainer, Umbra Vita, Thief, Sat., April 22, 5:30 p.m., \$11.50. DJ Ondatrópica, Will Holland, Mario Galeano, Sun., April 23, 10 p.m., \$14.50. Draemings, Lauren Ruth Ward, Cassini, Mon., April 24, 8:30 p.m., free. Leif Vollebakk, Nico Yaryan, Tue., April 25, 8:30 p.m., \$13.50. Asphyx, Gravehill, Skeletal Remains, Ruin, Wed., April 26, 7 p.m., \$20. Lusine, Geotic, Thu., April 27, 8:30 p.m., \$14.50. (See Music Pick.)

THE ECHOPEX: 1154 Glendale Blvd., L.A. Soft Metals, Chasms, Houses of Heaven, Sun., April 23, 10 p.m., \$13. Wrekmeister Harmonies, Mary Lattimore, Helen Money, Mon., April 24, 8 p.m., \$12.50. (See Music Pick.) Vieux Farka Touré, Omar Velasco, Tue., April 25, 8:30 p.m., \$14.50. (See Music Pick.)

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Abbey

Road, One High Five, Sun., April 23, 7:30 p.m., TBA. Ethan Tucker, Animo Cruz, Janelle Phillips, Wed., April 26, 8:30 p.m., TBA. The Pink Ribbon Riot, a breast-cancer benefit with Drive Well, Thu., April 27, 7 p.m., \$15.

THE GLASS HOUSE: 200 W. Second St., Pomona. Jai Wolf, Chet Porter, Trace, Fri., April 21, 9 p.m., \$20. Whitney, Julie Byrne, Sat., April 22, 8 p.m., \$25. Phantogram, Michl, Sun., April 23, 8 p.m., \$32.50. LANY, Machineheart, Tue., April 25, 8 p.m., \$20. Regi Levi & Kayoh, Bobby B, Speaks Geak, Waqqas, Thu., April 27, 7 p.m., \$12.

GRAMMY MUSEUM: 800 W. Olympic Blvd., L.A. Cold War Kids, Mon., April 24, 8 p.m., \$20. Jimmy Webb, Wed., April 26, 7:30 p.m., \$25. The Zombies, Thu., April 27, 8 p.m., \$25.

THE HI HAT: 5043 York Blvd., Highland Park. Hot Flash Heat Wave, Franky Flowers, Hearty Har, Fri., April 21, 8 p.m., \$10. Prettiest Eyes, Pinky Pinky, Cigarette Bums, Sat., April 22, 8 p.m., \$5. (See Music Pick.) Current Joys, French Vanilla, Janelane, Mo Dotti, Sun., April 23, 8 p.m., \$10. Wild Year, Curtsy, Bel Haven, Cousin Liar, Mon., April 24, 8 p.m., \$8. Gaz Coombes, Simone Turkington Magic, Marjorie Fair, Tue., April 25, 8 p.m., \$20. Deaf/Mute, Fay Wrays, Eli Chartkoff, Wolf Woodcock, Wed., April 26, 8 p.m., \$8. The Walters, Dante Elephante, Summer Salt, Thu., April 27, 8 p.m., \$10.

HM157: 3110 N. Broadway, L.A. Dead Meadow, The Warlocks, Cosmonauts, Creation Factory, Drinking Flowers, Joel Jerome, Sat., April 22, 7 p.m., \$20.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Drive, Anaheim. Taylor Bennett, Fri., April 21, 7 p.m., \$15; Berlin, Fri., April 21, 7:30 p.m., \$25. Half Past Two, Hooray for Our Side, Karate in the Garage, Codename: Rocky, Sat., April 22, 7 p.m., \$10. Pixies, Sun., April 23, 7 p.m., \$59.50. Denitia & Sene, Tue., April 25, 7 p.m., \$13.

KARMA LOUNGE: 3954 Beverly Blvd., L.A. Don't Spill the Tea Hip-Hop Party, Sun., April 23, 7:30 p.m., free.

KULAK'S WOODSHED: 5230 1/2 Laurel Canyon Blvd., Studio City. Vanderocker, The Noral Twins, Sat., April 22, 8 p.m., \$10.

LA LUZ DE JESUS GALLERY: 4633 Hollywood Blvd., L.A. Beck Black, Ruby Friedman, plus readings and book-signings by Lina Lecaro, Vicky Hamilton and others, Fri., April 21, 7 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Part Time Chiller, Bassfakira, Sat., April 22, 9 p.m., \$10. Anlyst, Slo Pain, Young Pharoh, Mon., April 24, 8 p.m., TBA; Ace Liberachi, Mon., April 24, 8 p.m., TBA. The Drew Cole Trio, Burgundy Skies, DRTV, Sam Marsey, DJ Stereotype, Wed., April 26, 8:30 p.m. Jay Critch, Thu., April 27, 8 p.m., TBA; Reeves Junya, Thu., April 27, 8 p.m., TBA; Aponte, Pegasus Warning, Weapons of Mass Creation, AC Metta, Brooke Brewer, Alexis, Branlie Mejias, DJ Ceebrown, Thu., April 27, 9 p.m., \$12.

THE LOVE SONG: 450 S. Main St., L.A. Spain, Thu., April 27, 8:30 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Ford Madox Ford, The Sold & Bones, The Brutalists, Chubbhouse y los Honeys, Fri., April 21, 9 p.m., free. Abby Girl & the Real Deal, Pope Paul & the Illegals, Electric Children, Sat., April 22, 9 p.m., free. Nick Moss, Robert Eskew, Mon., April 24, 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. Eric Andersen, Fri., April 21, 8 p.m., \$30. Beausoleil avec Michael Doucet, Sat., April 22, 8 p.m., \$28.50.

THE MINT: 6010 W. Pico Blvd., L.A. Chris Pureka, Modern Huge, Fri., April 21, 7:30 p.m., \$15; Niki J. Crawford, Groove Session, You Are Here, Fri., April 21, 9:30 p.m., \$12. Deb Ryder, Shari Puerto, Kelly Z, Sat., April 22, 8 p.m., \$20; Kingsborough, Pink Lotus, In Lieu Of, Sat., April 22, 11 p.m., \$12. Black Top Cookie, Miklo, Sunday at Noon, The Vandaliers, Lost in Atlantis, Sun., April 23, 7 p.m., \$8. The Mint Jam, Mon., April 24, 8 p.m., \$5. Daniel Blake, Jerry Jemmot, The Mountain & the Moon, Baylee Barrett, Tue., April 25, 8 p.m., \$8. The Running Mates, Bikini Trill, The Lovedrunk, Picture Atlantic, Owl Paws, Wed., April 26, 8 p.m., \$8. Jackie Lee, Roses & Cigarettes, Mark Mackay, Thu., April 27, 8 p.m., \$17.

MOLLY MALONE'S: 575 S. Fairfax Ave., L.A. David Divad, Chris Price, Fernando Perdomo & His Band of Voyeurs, Cait Brennan, Rob Bonfiglio, Sat., April 22, 7:30 p.m., \$10. (See Music Pick.) Ray Davis & the Regenerates, Mon., April 24, 9 p.m., TBA.

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THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Jared Stanson, Fri., April 21, 9 p.m. Popdefect, Sat., April 22, 9 p.m. Shark Toys, UV TV, Sun., April 23, 9 p.m. Pope Paul & the Illegals, Tue., April 25, 9 p.m., \$5. Chotto Ghetto, Wed., April 26, 9 p.m. Generacion Suicida, Thu., April 27, 9 p.m.

RESIDENT: 428 S. Hewitt St., L.A. Jackie Jackson & Her Royal Gents, Fri., April 21, 8 p.m., free. The Soulfire Collective, Sat., April 22, 9 p.m., free. The Spark of Groove, Sun., April 23, 3 p.m., free. The Night Game, Sure Sure, Bad Wave, Mon., April 24, 8 p.m., \$10. Bambaata, Tue., April 25, 8 p.m., free. K.I.D., Cupcake, Wed., April 26, 8 p.m., \$20. Crazy in Love, Thu., April 27, 10 p.m., \$10.

THE ROSE: 245 E. Green St., Pasadena. Richie Kotzen, Sat., April 22, 9 p.m., \$25-\$35.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Honne, Fri., April 21, 9 p.m., \$20. Guided by Voices, Prism Tats, Sat., April 22, 8:30 p.m., \$32. (See Music Pick.) Silence the Lies, Rock the Truth IX, with Viza, The Dirty Diamond, Killakiah, Aylene, Sun., April 23, 8 p.m., \$30. San Fermin, Low Roar, Wed., April 26, 8:30 p.m., \$20. Bleachers, Thu., April 27, 8 p.m., \$26.

SAINT ROCKE: 142 Pacific Coast Hwy., Hermosa Beach. Super Diamond, Liz Gherna, Sat., April 22, 9 p.m., \$35.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Irontom, Grandpa vs. Prowler, Thumpasaurus, Grandson, Mon., April 24, 9 p.m., free. Swimsuit Issue, Palm Springsteen, DJ Oberhofer, Wed., April 26, 9 p.m., free. Vistalite, Stop Plate Technonics, Dead Air, Thu., April 27, 9 p.m., \$10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Lou Era, Nicole Haley, Johnny Chief, Dia, Identity Crisis, Triune, Truly Talented, Fri., April 21, 8 p.m., \$15. Justin Paul Sanders, Saint Baby James, Rose Shawhan, Craig Elkins, Ray Argyle, Sat., April 22, 5 p.m., free. Smokin' Ziggurats, Houston in the Blind, Jeff Crosby & the Refugees, The Torie Tyson Band, Mon., April 24, 8 p.m., \$10. Society Falls, Wayward Cactus, Phevr, The Deepsea Goes, Wed., April 26, 7 p.m., \$10. Love Rites, Thu., April 27, 7 p.m., \$8-\$14.

THE SMELL: 247 S. Main St., L.A. Clipping, JPEG Mafia, They Hate Change, Miguel Mendez, Lana Del Rabies, Sat., April 22, 9 p.m., \$15. In the Womb, Andorkappen, Blackberry Tongues, Wed., April 26, 9 p.m., \$5. Shiva Linga, Hybrid Sheep Organizer, Apes-Ma, Lacy Buchanan, Thu., April 27, 9 p.m., \$5.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd., L.A. Lauren Ruth Ward, Tasso Smith, Hey Habibi, Wed., April 26, 8:30 p.m.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. State Champs, Fri., April 21, 7:30 p.m., \$18.

TRIP: 2101 Lincoln Blvd., Santa Monica. Cosmik Playground, Dancin' With Woofs, Blooming Fire, Fri., April 21, 8 p.m., \$30. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Orgone, Monophonics, DJ Connie Price, Fri., April 21, 8 p.m., \$22. XEB, Still Rebel, The Swansons, The Stoic Club, Sat., April 22, 7:30 p.m., \$20-\$80. Indie Music Channel Awards, Sun., April 23, 6 p.m., \$25. Balkan Beat Box, Afrolicious Soundsystem, Mon., April 24, 8 p.m., \$25. (See Music Pick.) Coast Modern, 888, Sundara Karma, Thu., April 27, 6:30 p.m., \$15.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. La Resistencia, Fri., April 21, 7 p.m., free-\$10. (See Music Pick.) Perpetual Dawn/Intersessions' Planned Parenthood Benefit Party, with Tropic of Cancer, Nite Jewel, Heliokonia, Habibiibo, Alex Pasternak, Kid606, High Functioning Flesh, Maria Minerva, DJ Pete Swanson and others, Fri., April 21, 8 p.m., \$5-\$20. SMG Squad, Ray Rios, The Day Old, Party Foul, Sun., April 23, 6 p.m., free; Velocity, Czar, Pestilent Death, Fortress, Sun., April 23, 7 p.m., \$5.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Madchild, Fri., April 21, 8 p.m. Late Night Fights, Valora, SOC, Daniel Page, Sat., April 22, 8 p.m., \$10. Huntress, Novareign, Monolith, Debauchery, Thu., April 27, 8 p.m., \$10.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Faster Pussycat, Fri., April 21, 10 p.m., TBA. Bullethead, Pretty Boy Floyd, Sat., April 22, 7 p.m., TBA. Tom Keifer, Sun., April 23, 8 p.m., TBA. Superjoint, Battlecross, Child Bite, Thu., April 27, 7 p.m., TBA.

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Love Stages, Sun., April 23, 4 p.m., \$25.

AU LAC: 710 W. First St., L.A. Julia Vari, Fri., April 21, 7:30 p.m., TBA. Justo Almarino, Sat., April 22, 7:30 p.m., TBA.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Cosmosquad, Fri., April 21, 9 p.m., \$25. Don Randi & Quest, Sat., April 22, 9 p.m., \$20. Adrian Galysh, Sun., April 23, 9:30 p.m., \$15. Hadrien Feraud, Tue., April 25, 9:30 p.m., \$15. Joey Navarro, Wed., April 26, 9:30 p.m., \$20. Positive Army, Thu., April 27, 9:30 p.m., \$20.

BALDWIN HILLS CRENSHAW PLAZA: 3650 W. Martin Luther King Jr. Blvd., L.A. Tribute to Dolo, with Ernie Andrews, Betty Bryant, The Donald Dean Jazz All-Stars, Richard Simon, Jacques Lesure, Marti Lynne and others, Sun., April 23, 2:30 p.m., \$25.

BAR FEDORA: 710 W. First St., L.A. Julia Vari, Fri., April 21, 7:30 p.m., \$20 & \$25.

THE BLUE GUITAR, ARROYO SECO GOLF COURSE: 1055 Lohman Lane, South Pasadena. The Louie Beltran Band, Thu., April 27, 7:30 p.m., \$10 & \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., L.A. Raul Midon, April 21-22, 9 p.m., \$25. The Aditya Prakash Ensemble, Sun., April 23, 9 p.m. Arielle Deem, Mon., April 24, 9 p.m. Linear Ghost, Tue., April 25, 9 p.m., \$10. Kenton Chen, Wed., April 26, 9 p.m. The Kandinsky Effect, Thu., April 27, 9 p.m.

CASA ARJONA: 4515 E. Harvey Way, Long Beach. Anne Walsh & Tom Zink, Sat., April 22, 7 p.m., \$20.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Juan De Marcos & the Afro-Cuban All-Stars, Fri., April 21, 8:30 & 10:30 p.m.; Sat., April 22, 8:30 & 10:30 p.m., TBA. Frank Stallone, Sun., April 23, 7:30 p.m., TBA. Larry Dunn, Wed., April 26, 8:30 p.m., TBA.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Harold Land Quartet, Sat., April 22, 11 a.m.-2:30 p.m., free. The Bruce Lofton Big Band, Sun., April 23, 11 a.m.-3 p.m., \$10. The Doug Webb Quartet, Wed., April 26, 6-9 p.m., free.

RED WHITE + BLUEZZ: 37 S. El Molino Ave., Pasadena. Yuko Mabuchi, Wednesdays, 6 p.m.; Saturdays, 7 p.m. Thru April 29.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., L.A. Selda & Derek, Mon., April 24, 8 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Amy Keys, Hannah Rose Dexter & Gregory Fleischut, Fri., April 21, 8 p.m., free. Dave Damiani & the Instigators, Sat., April 22, 9:30 p.m. Tom Freund, Sun., April 23, 8 p.m., \$20. Hugh Sheridan, Tue., April 25, 8 p.m., \$20. Frank Stallone, Wed., April 26, 8 p.m., \$25. Dmitri Matheny, Thu., April 27, 8 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Max Haymer & Nick Mancini, Fri., April 21, 8 p.m. Triple Scale, Sun., April 23, 7:30 p.m., \$15. Billy Vera & His Big Band, Mon., April 24, 8 p.m., \$25 & \$45. The VDE Los Angeles Big Band, Wed., April 26, 8 p.m.

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. The Tony Furtado Trio, Fri., April 21, 8 p.m., \$17.50. Bruce Forman, Sat., April 22, 8 p.m., \$15.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Tommy Orr, Fri., April 21, 9 p.m., free. Jet Pack, Sat., April 22, 9:30 p.m., free. Sexy Black, Sun., April 23, 9:30 p.m., free. The Hot Club of L.A., Mondays, 8:30 p.m., free. The Back of the Hand All-Stars, Tue., April 25, 9:30 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Michael Keale, Fri., April 21, 3 p.m., \$20. Sourdough Slim, Fri., April 21, 8 p.m., \$20. The Beatunes, Sat., April 22, 7 p.m., \$20. Berkley Hart, Sun., April 23, 7 p.m., \$20. Bernardus, Tue., April 25, 8 p.m., \$15. Annie Boxell, Neil Rutman, Amy Clarke, Dylan Brody, Wed., April 26, 7 p.m., \$10.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Rob Staley, Wed., April 26, 8 p.m., free.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., L.A. Rick Shea, The Roswell Sisters, Sat., April 22, 7 p.m., free.

THE ESCONDITE: 410 Boyd St., L.A. Ben Bostick & the Hellfire Club, Sundays, 9 p.m.-mid. Thru April 30, free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Jack Brand & the BC Riders, Fri., April 21, 9 p.m., free. David Gab, Sun., April 23, 8 p.m., free. Janet Klein & Her Parlor Boys, Mon., April 24, 9 p.m. Aileen Quinn & the Leapin' Lizards, Tue., April 25, 9 p.m., free. Dizzy Dale Williams, Wed., April 26, 9 p.m., free. Crown City

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DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St., L.A. Control, Fridays, 9:30 p.m.; Etc. Etc., Meaux Green, Snavs, Jon Mon, Fri., April 21, 9:30 p.m., \$15. First State, Jes, Randy Seidman, Sat., April 22, 10 p.m., TBA. TigerHeat, Thursdays, 10 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., L.A. Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. The Root Down, with Prince Paul, DJ Music Man Miles, DJ Loslito, DJ Wyatt Case, Ervin Arana, DJ Jedi, Burt Blackarach, Inka One and others, Fri., April 21, 9 p.m., \$8-\$15. Dub Club, 21+, Wednesdays, 9 p.m., \$7.

EXCHANGE L.A.: 618 S. Spring St., L.A. Netsky, Fri., April 21, 10 p.m., \$20 & \$90; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Amine Edge & Dance, Will Clarke, Walker & Royce, Rybo, Kevin Anderson, Sat., April 22, 10 p.m., \$20 & \$90.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Chances With Wolves, Fri., April 21, 9 p.m.-1:30 a.m., free; Club Underground, 21+, Fridays, 9 p.m., \$8. BackBeat L.A., Wed., April 26, 8 p.m., \$5.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. AfroItuation, Fri., April 21, 10 p.m.; Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 9 p.m. Latin Bashment, with DJ Ghetto, Sun., April 23, 9 p.m.

MEDUSA LOUNGE: 3211 Beverly Blvd., L.A. Batcave Eight-Year Anniversary: Uniform-Fetish Night, Sat., April 22, 10 p.m., \$5 & \$10.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Maya Jane Coles, Droog, Fri., April 21, 10 p.m., \$20-\$40. The Martinez Brothers, Marques Wyatt, Sat., April 22, 9 p.m., \$35 & \$40.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Killahurtz, Sat., April 22, 10 p.m., \$15; Ghe20Goth1k, with Venus X, Kiri, Brendan Fowler, Asmara, Sat., April 22, 10 p.m., \$10. Banjee Ball, with Eureka, Thu., April 27, 10 p.m., \$10 & \$15.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, APRIL 21

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 and others, 12 p.m., \$399-\$899. Empire Polo Club, 81-800 Avenue 51, Indio.

DONELL JONES: With Dyson, Sydney Castillo, 9 p.m., \$40-\$60. The Regent Theater, 448 S. Main St., L.A.

GO FLOATING POINTS: With Sun Araw, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd. (See Music Pick.)

GORDON GOODWIN'S BIG PHAT BAND: 6 p.m., free. LACMA, 5905 Wilshire Blvd., L.A.

HIGH TIMES U.S. CANNABIS CUP: 3:30 p.m., \$55-\$420. National Orange Show Events Center, 689 S. "E" St., San Bernardino. Also Sat.-Sun.

JOHN MAYER: With LANY, 7:30 p.m., \$45.75-\$120. The Forum, 3900 W. Manchester Blvd., Inglewood.

LI YUGANG: 7:30 p.m., \$47-\$197. Pasadena Civic Auditorium, 300 E. Green St., Pasadena.

LIL WAYNE: 7 p.m., \$59.50. Hollywood Palladium, 6215 W. Sunset Blvd., L.A.

GO MEGAN HILTY & BRIAN STOKES: 8 p.m., \$35-\$195. Renée & Henry Segerstrom Concert Hall, 600 Town Center Drive, Costa Mesa.

MIGUEL BOSÉ: 6:30 p.m., \$39-\$155. The Greek Theatre, 2700 N. Vermont Ave., L.A.

RÓISÍN MURPHY: With Honey Dijon, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

SATURDAY, APRIL 22

ANTHRAX. KILLSWITCH ENGAGE: With The Devil Wears Prada, Code Orange, 6 p.m., \$35. The Wiltern, 3790 Wilshire Blvd., L.A.

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, Tycho, Röyksopp, Local Natives, Majid Jordan, Dreamcar, Four Tet, Chicano Batman, Autograf and others, 12 p.m., \$399-\$899. Empire Polo Club, 81-800 Avenue 51, Indio.

THE FREESTYLE FESTIVAL: With Bell Biv DeVoe, Lisa Lisa, Stevie B, House of Pain, Naughty by Nature, Arrested Development, Trinere, Debbie Deb, Stacey Q, Nucleus, Chubb Rock, Rob Base, Nocera, 2 p.m., \$50-\$2000. Queen Mary Events Park, next to the big boat, 1126 Queens Highway, Long Beach.

KRUSH GROOVE: With Bone Thugs-N-Harmony, Ja Rule, Ashanti, Warren G, Luniz, MC Eht, Kam, Suga Free, Hi-C, 6:30 p.m., \$37-\$125. The Forum, 3900 W. Manchester Blvd., Inglewood.

LILA DOWNS: With Monsieur Periné, 8 p.m., \$48-\$105. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

GO MEGAN HILTY & BRIAN STOKES: 8 p.m., \$35-\$195. Renée & Henry Segerstrom Concert Hall, 600 Town Center Drive, Costa Mesa.

PEPE AGUILAR: 7 p.m., \$50-\$175. The Greek Theatre, 2700 N. Vermont Ave., L.A.

REVEREND HORTON HEAT, DALE WATSON: 8 p.m., \$22.50-\$37.50. Regent Theater, 448 S. Main St., L.A.

SHADMEHR AGHILL: 8:30 p.m. Dolby Theatre, 6801 Hollywood Blvd., L.A.

TOMMY TORRES: 8 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

SUNDAY, APRIL 23

AN A CAPPELLA SHOWCASE: With Acasola, Unstrumental, Premiere, Dakaboom, 2 p.m., free. Central Library, Mark Taper Auditorium, 630 W. Fifth St., L.A.

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 & the Maytals, Devendra Banhart, Tove Lo, Kiiara, Maya Jane Coles, Allah-Las and others, 12 p.m., \$399-\$899. Empire Polo Club, 81-800 Avenue 51, Indio.

LI YUGANG: 5:30 p.m., \$47-\$197. Pasadena Civic Auditorium, 300 E. Green St., Pasadena.

TUESDAY, APRIL 25

GO DMX. TOO SHORT. YING YANG TWINS. SUGA FREE: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

PIXIES: With Public Access TV, 8 p.m., \$39.50-\$79.50. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

SAY ANYTHING. BAYSIDE: 6:30 p.m., \$25. The Belasco Theatre, 1050 S. Hill St., L.A.

WEDNESDAY, APRIL 26

GO THE 1975: With Pale Waves, 7:30 p.m., \$29.50-\$59.50. Greek Theatre, 2700 N. Vermont Ave., L.A.

GO DMX. TOO SHORT. YIN YANG TWINS. SUGA FREE: 8 p.m., \$39.50-\$49.50. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.

KANSAS: 7 p.m., \$39.50-\$125. The Wiltern, 3790 Wilshire Blvd., L.A.

PIXIES: With Public Access TV, 8 p.m., \$39.50-\$79.50. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

THURSDAY, APRIL 27

GO THE 1975: With Pale Waves, 7:30 p.m., \$29.50-\$59.50. Greek Theatre, 2700 N. Vermont Ave., L.A.

DEADMAU5: With Feed Me, 9 p.m., \$35. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A.

DREW HOLCOMB & THE NEIGHBORS: With Stephen Kellogg, 8:30 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., L.A.

GAZ COOMBES: 8 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A.

JAMEY JOHNSON: With Margo Price, Brent Cobb, 7:30 p.m., \$39.50-\$45. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

MAGNETIC FIELDS: 8 p.m., \$29-\$59. UCLA, Royce Hall, 340 Royce Drive, Westwood.

CLASSICAL & NEW MUSIC

AMERICAN YOUTH SYMPHONY: Violinist Rachel Ostler ranges over Korngold's Violin Concerto, Op. 35, and Carlos Izcaray conducts Mozart's Overture from *The Marriage of Figaro* and Rachmaninoff's Symphonic Dances, Sat., April 22, 6 p.m., free. UCLA, Royce Hall, 340 Royce Drive, Westwood.

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

CHAMBER MUSIC PALISADES: The longtime WetSide ensemble performs music by Beethoven, Debussy and Friedrich Kuhlau and debuts a new work by Laura Karpman, Tue., April 25, 8 p.m., \$30. St. Matthew's Episcopal Church, 1031 Bienveneda Ave., Pacific Palisades.

THE COLBURN ORCHESTRA: Benjamin Millepied choreographs the action as Christian Arming conducts romantic standards by Leonard Bernstein and Irving Berlin before closing with Sergei Prokofiev's *Romeo & Juliet* Suite, Fri., April 21, 7 p.m., \$15-\$44. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

THE COLBURN YOUTH ORCHESTRA: Maxim Eshkenazy conducts, Sun., April 23, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., L.A.

THE DA CAMERA SOCIETY: Violinist Cindy Wu leads a string ensemble through forays into sextets by Brahms and Dohnányi, part of the Chamber Music in Historic Sites series, Sat., April 22, 4 p.m., \$65 & \$85. Doherty Mansion, 10 Chester Place, L.A.

THE ECHO MOUNTAIN CHAMBER PROJECT: The group is composed of clarinetist James Sullivan, pianist Aron Kallay and violinist Sarah Thornblade, Sat., April 22, 2 p.m., free. Brand Library & Art Center, 1601 W. Mountain St., Glendale.

ENSEMBLE PAMPLEMOUSE: The group explores works by Natacha Diels, Andrew Greenwald, Dave Broome and Jessie Marino as part of the M.A.R.S. Festival, Sun., April 23, 2 p.m., \$30. Angel City Brewing Co., 216 S. Alameda St., L.A.

GO FREDERICK HODGES & RICHARD DOWLING: The two pianists face off over selections by Gershwin, Gottschalk, Rossini, Joplin and Sousa, Sun., April 23, 2:30 p.m., \$20. Old Town Music Hall, 140 Richmond St., El Segundo. See Music Pick.

THE GOLDBERG STRING QUARTET: Sun., April 23, 2:30 p.m., \$15. Cal State Northridge, CSUN, 18111 Nordhoff St., Northridge.

L.A. CHAMBER ORCHESTRA: Jeffrey Kahane conducts Beethoven's Ninth Symphony, with L.A. Master Chorale, Sat., April 22, 8 p.m., \$29+. Alex Theatre, 216 N. Brand Blvd., Glendale. Sun., April 23, 7 p.m., \$29+. UCLA, Royce Hall, 340 Royce Drive, Westwood.

L.A. PHILHARMONIC: 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"), Sat., April 22, 8 p.m.; Sun., April 23, 2 p.m., \$20-\$188. Walt Disney Concert Hall, 111 S. Grand Ave., L.A. Musicians from the orchestra dig into Bach, Mozart and Dvorák in a free neighborhood concert, Mon., April 24, 7 p.m., free. St. Thomas the Apostle Church, 2727 W. Pico Blvd., L.A. Members of the orchestra pair up for chamber-music duos by Villa-Lobos, Kodály, Ravel and George Benjamin, Tue., April 25, 8 p.m., \$20-\$58. Walt Disney Concert Hall.

M.A.R.S. FESTIVAL: International Contemporary Ensemble gives the world premiere of Wen Liu's *Infinite Configurations* alongside works by Chaya Czernowin, Jorge Sanchez-Chiong and Clemens Gadenstätter, Fri., April 21, 9 p.m., \$30. Art Share L.A., 801 E. Fourth Place, L.A.

MIKI AOKI & ROLF HAAS: A piano-violin recital, Sat., April 22, 3 p.m., free. First Lutheran Church & School, 2900 W. Carson St., Torrance.

SUSAN SVRCEK: The local pianist explores Milhaud, Stravinsky and Frederick Lesemann, Mon., April 24, 8:30 p.m.; Tue., April 25, 8:30 p.m., \$35. REDCAT, 631 W. Second St., L.A.

TERESITA GOMEZ: The veteran Colombian pianist sifts through the melodies of Mozart, Chopin, Gustavo Yepes and Oriol Rangel, Sun., April 23, 4 p.m., \$27-\$63. Mount Olive Lutheran Church, 1343 Ocean Park Blvd., Santa Monica.

TOSCA: Soprano Sondra Radvanovsky ignites L.A. Opera's revival of Houston Grand Opera Association's production, Sat., April 22 & May 13, 7:30 p.m.; Thu., April 27, 7:30 p.m.; Sun., April 30 & May 7, 2 p.m., \$29-\$309. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

UCLA PHILHARMONIA: The Bruins revive Shostakovich's Symphony No. 11, Thu., April 27, 8 p.m., \$15. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, L.A.

THE USC UNIVERSITY CHORUS: The choir covers Mozart, Hindemith, Kurt Weill and Duke Ellington, Fri., April 21, 8 p.m., \$5. St. John's Episcopal Cathedral, 514 W. Adams Blvd., L.A.

—Falling James

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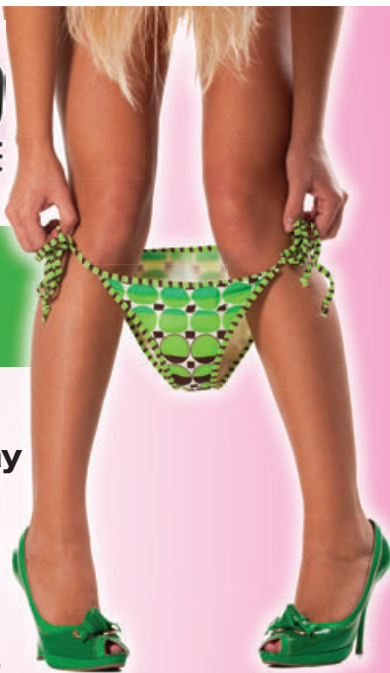
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Notices

656 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 before 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 Courtroom 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 ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish **4/6/17, 4/13/17, 4/20/17, 4/27/17**. Dated: April, 4th, 2017

656 Legal Notices

court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site: (www.Law-HelpCalifornia.org) the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.

CASE NUMBER: 16CIV02437
The name and address of the court is: Superior Court of California Hall of Justice 400 County Center, Redwood City, CA 94063 The name, address, and telephone number of plaintiff's attorney is, or plaintiff without an attorney is: **MICHAEL B. ALLEN LAW GROUP, INC.** 520 S. El Camino Real. Ste.

656 Legal Notices

840, San Mateo, CA 94402 Tel: (650) 347-5000 Fax: (650) 340-6350 Date filed: November 16, 2016 Rodina M. Catalano, Clerk by Jordan Maxwell, Deputy

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Accounting Clerk: Compute, classify & record accounting data into ledger. Assist accountants w/ tax return prep. Req'd: Bachelor's in Business Administration, Accounting or related. Mail Resume: ENTERPRISE SERVICES INC. 14730 Beach Blvd. #207, La Mirada, CA 90638

Budget Accountant sought by Knit Creations Inc. to conduct budgeting, forecasting, analyze variance of capital expenditure & cost structure, etc. Job site: Los Angeles, CA. Resume to 1215 E. 14th St., Los Angeles, CA 90021. Attn: Elbert Chang

BUSINESS
Central Player Support Business Analyst. Aggregate/analyze game data; identify trends to improve player experience. Mail resume: Riot Games, Inc.; job#ME214; 12333 W Olympic Blvd., Los Angeles, CA 90064.

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BUSINESS

Intuit Inc. has openings for Staff Business Data Analysts in Woodland Hills, California (Job code: I-2767): Write SQL queries to pull sales data using Site Catalyst. To apply, submit resume to Intuit Inc., Attn: Olivia Sawyer, J203-6, 2800 E. Commerce Center Place, Tucson, AZ 85706. You must include the job code on your resume/cover letter. Intuit supports workforce diversity

BUSINESS

Sr. Business Development Manager: develop new business and partnership opportunities to meet brand, strategic and financial needs of the company. Mail resume: Riot Games, Job #ME304, 12333 W. Olympic Blvd., LA, CA 90064.

CAD/PLM Applications Architect (Los Angeles, CA): Resp for aiding in dev of eng'g processes & implementing processes thru s/w dev and customizations/configurations of CAD & PLM s/w apps. REQ: BSc in CIS/IT/Mech Eng/related + 5 yrs exp. Mail Resumes to: Hyperloop One, Inc., Ref #6823, 2161 Sacramento St., Los Angeles, CA 90021.

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Graphic Designer: Develop graphics, layouts, and website. Req'd: AA degree in Visual Design, Graphic Design or related. Mail Resume: S & J Apparel, Inc. 1901 E. 55th St. Vernon, CA 90058

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TECHNOLOGY

Data Scientist. Analyze player data; develop, test data-fueled hypotheses. Mail resume: Riot Games, Inc.; job#ME272; 12333 W Olympic Blvd, Los Angeles, CA 90064

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