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APRIL 28 -
MAY 4, 2017
VOL. 39 / NO. 23
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25 Years After the Riots: An Oral History



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LA WEEKLY (ISSN#0192-1940 & USPS 461-370) IS PUBLISHED WEEKLY BY LA WEEKLY LP 3861 SEPULVEDA BLVD, CULVER CITY, CA 90230. PERIODICALS POSTAGE PAID AT LOS ANGELES, CA. DOMESTIC SUBSCRIPTIONS: \$56 FOR SIX MONTHS & \$90 PER YEAR. POSTMASTER: SEND ADDRESS CHANGES TO LA WEEKLY P.O. BOX 5052, CULVER CITY, CA 90231. LA WEEKLY IS AVAILABLE FREE OF CHARGE IN LOS ANGELES COUNTY, LIMITED TO ONE COPY PER READER. ADDITIONAL COPIES OF THE CURRENT ISSUE OF LA WEEKLY MAY BE PURCHASED FOR \$1, PAYABLE IN ADVANCE AT THE LA WEEKLY OFFICE. OUTSIDE LOS ANGELES COUNTY, THE SINGLE-COPY COST OF LA WEEKLY IS \$1. LA WEEKLY MAY BE DISTRIBUTED ONLY BY LA WEEKLY'S AUTHORIZED INDEPENDENT CONTRACTORS OR LA WEEKLY'S AUTHORIZED DISTRIBUTORS. NO PERSON MAY, WITHOUT PRIOR WRITTEN PERMISSION OF LA WEEKLY, TAKE MORE THAN ONE COPY OF EACH LA WEEKLY WEEKLY ISSUE. FOR BACK-ISSUE INFORMATION CALL 310-574-7100. THE ENTIRE CONTENTS OF LA WEEKLY ARE COPYRIGHT 2014 BY LA WEEKLY LP. NO PORTION MAY BE REPRODUCED IN WHOLE OR IN PART BY ANY MEANS, INCLUDING ELECTRONIC RETRIEVAL SYSTEMS, WITHOUT THE EXPRESS WRITTEN PERMISSION OF THE PUBLISHER, LA WEEKLY, 3861 SEPULVEDA BLVD, CULVER CITY, CA 90230.

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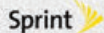


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Palm trees are set ablaze next to an empty 101 freeway in downtown.

25 YEARS AFTER THE RIOTS: AN ORAL HISTORY

The uprising in the wake of the Rodney King verdict forever changed Los Angeles. In many ways, the city is still mending — and that's not necessarily a bad thing

When did you realize the riots had broken out? It's a simple enough question, and the nine Angelenos in these pages — indeed, any Angeleno who lived through April 29, 1992, and its aftermath — have no trouble answering it. But the responses themselves are far from simple. For some, the riots materialized at a distance: a television newscast that could no longer be ignored, or columns of smoke that began rising on the horizon. For others, they began brutally: with a punch in the face or a kick to the head. And for far too many, the awareness that something was deeply wrong dawned not on April 29, 1992, but much earlier. For them, the outrage over the Rodney King verdict was the final indignity; the riots were a constant — and the uprising of late April was merely a release.

City officials and government servants might not have seen them coming — and might not have known what to do with them once they arrived — but many Angelenos were all but expecting their arrival. Nearly five months had passed since the Korean store owner who shot and killed Latasha Harlins, a black teenager in South L.A., had been sentenced to probation. The rage over that and other injustices was bottled up and ready to escape.

The riots divided Los Angeles, and a quarter of a century after the fires were finally put out, the outline of the damage is still there. The city is still too divided.

But the riots also united some communities. And by listening to what those witnesses have to say today, all of Los Angeles might find more common ground. —Mara Shalhoup

PART 1: "IF PEOPLE DON'T GET JUSTICE IN THE COURTROOM, THEY'LL GET JUSTICE IN THE STREETS."

Craig Fujii, Associated Press photographer: We knew that the Rodney King verdicts were going to come down, and so you have it on your 24-hour news station, probably KFWB, just listening for what might be going on.

People were on alert for any kind of problems that might be related to a verdict. I think I probably had an afternoon-to-evening shift. One event I knew I was going to cover was a playoff game with the Lakers down in Inglewood. I believe they were playing the Bulls.

I usually took surface streets going down to South L.A. to get to the Forum. When I heard that there was a commotion down at Florence and Normandie, that's where I went. I don't remember telling anyone I was going over there. I was probably just being a little cowboy. It was on my route, so I went.

That's the last thing I remember well.

Tim Goldman, South L.A. resident and videographer: I was in Gardena helping some friends move. We were traveling back and forth from downtown through South L.A. I remember walking into their home and everyone appeared to be sad. When I heard about the verdicts my heart just fell into my stomach. I was stunned. We can do this move later, they agreed.

I headed back to the home where I was staying, at 75th and Vermont. My friend Alfred, who stayed down the street, was there. Maybe five or 10 minutes later I could hear him yelling: "Hey, there's something going down at Florence and Normandie. We have to go." We rolled in his truck. It was just a few blocks away. We got to Naomi and 73rd and, because of the commotion, traffic was at a standstill. I jumped out of the truck.

Jon McDuffie, L.A. firefighter: I was working at one of the busiest fire stations in the world, Fire Station #9, right on Skid Row. I was 22, and with 3½ years on the job I was one of the most senior firefighters in the station, because old firemen don't go to that station. You'd go there to get your call load up, get your experience, and then you get the hell out of there.



Craig Fujii

Fujii moved from Seattle to L.A. two years before the riots, to work as a staff photographer at the Associated Press.
—as told to Jason McGahan



Tim Goldman

Goldman, a former Air Force pilot, was living near Florence and Normandie when the violence erupted.
—as told to Dennis Romero



Jon McDuffie

McDuffie, a rookie L.A. firefighter when the riots broke out, retired in 2009 after 20 years on the job.
—as told to Hillel Aron



Glynn Martin

Martin was an LAPD narcotics detective at the time of the riots.
—as told to Jason McGahan



Nana Gyamfi

Gyamfi was wrapping up her last year at UCLA School of Law in 1992.
—as told to Dennis Romero

I was at my girlfriend's house. We heard that the verdict was coming down, so we stopped to watch. I was disappointed — not surprised but disappointed.

Firefighters and police officers are so closely aligned that in the fire station most of those guys thought that the police officers being tried weren't guilty. You know: "They did what they had to do." That's what you'd hear day in and day out. I worked at a station where I was one of only two or three black firefighters, which was not uncommon. At fire stations, even then, it was cowboy music and Vietnam vets and a whole lot of code switching to get through the day.

We watched it go down on TV, saw everything blow up at Florence and Normandie. And I realized this was going to be a long night. So I just told my girlfriend, "Hey, I got to go."

Glynn Martin, LAPD Major Narcotics detective: The verdicts came down, and we were in a squad room. There wasn't a television. And at least for a short while, I didn't detect anything that was particularly out of the ordinary.

The Major Narcotics office was on the third floor of Central Station, which is at Fifth and Wall downtown. I waited in the office until the verdicts came down, then I got in my car and went to take care of some case-related matters.

When I headed out in the field I started hearing all the radio traffic. They were calling for assistance and calling for a large number of officers to respond. I want to say it was within an hour of the verdicts. I was down on Spring looking north. I'm a Major Narcotics detective, far from being the first line of defense. And on top of that, long hair, not fit to be in uniform or anything. So really I'm just looking and watching and hoping that this is going to be a short-lived event.

Hill's Code 7 was a restaurant frequented by people assigned to Parker Center. It was on the south side of First Street, right where the current LAPD headquarters has since been built. I was south of Hill's Code 7 when I saw all kinds of crap going on there. I just remember sitting there looking northbound going, eh, an awful lot of people here that normally wouldn't be here, doing things that they normally wouldn't be doing. And that was my first indication, my first personal observation that things were not well.

Nana Gyamfi, law student: I was at UCLA Law School. Some friends and I were putting together a group called the Black Law Institute that we had started in Watts. I was all the way in Westwood when I heard the verdicts and decided I should get back to my folks in Watts.

As I got closer to South-Central, I had to walk and ride in cars to get to Watts. It seemed like the bus drivers, many were black or brown people, they were maneuvering their own way the best they could. They went on Florence and Figueroa, Manchester and Broadway. At a certain point they weren't riding down the streets, so you had to walk and hitchhike. I walked and got one or two rides.

When I got to Watts, people were coming outside. People were upset, commiserating

had been acquitted.

I parked near a payphone across from the Experience Motel on Olympic Boulevard, an area now home to Staples Center. Then the neighborhood was a seedy red-light zone, home to crack hookers, junkies and hustlers. I called an assistant national editor, who dispatched me to an LAPD press conference at Parker Center. By the time the presser broke up, angry demonstrators were gathering outside police headquarters. I found another payphone and called home to let my parents know I'd be working late.

I asked Pop what the TV news was showing. Rioters were pulling motorists out of cars at Florence and Normandie and beating them, he told me. Bingo. I thanked him and drove my beat-up little rental



A masked rioter burns an American flag over a palm tree that had been set ablaze.

with neighbors. Some people were stunned. People were like, "Damn, once again we lost." There was a state of hurt.

The verdicts represented, for a lot of black folks, that this system is not working. If people don't get justice in the courtroom they'll get justice in the streets.

Ruben Castaneda, Washington Post reporter: I'd just had lunch with an ex-girlfriend at Barragan's, a Mexican joint on Sunset in Echo Park, and was cruising through the western edge of downtown listening to an oldies station when a news bulletin cut in: The cops on trial for beating Rodney King

from Ugly Duckling south on the Harbor Freeway.

Fifteen minutes later, I pulled into a gas station near Florence and Normandie to get my bearings. A big sedan full of Crips pulled in on my left. They were flying their colors, dark blue bandannas on their heads. This was before GPS, before you could look up streets on your cellphone; I was planning on consulting the trusty Thomas Brothers map book.

Before I could reach for it, one of the Crips stepped out of the sedan and calmly walked toward me. It was a warm day, my rental didn't have AC, and my window was rolled

down.

"You a newsman?" he said. I have no idea how he knew; maybe he figured only a journalist would be anywhere near the mayhem.

Before I could reply, he reared back and punched me in the face. I flipped the ignition, hit the gas and roared out of there.

PART II: "YOU DIDN'T KNOW WHAT WAS GOING TO HAPPEN NEXT, HOW BIG IT WAS GOING TO GET, IF IT WAS THE END OF L.A. AS WE KNEW IT."

Mike Woo, L.A. City Councilman: One of the first things that I did after I found out that trouble seemed to be popping up on the streets is I took a few of my staff members and we just went out and started driving around. We didn't really have a destination. It was more, "Let's drive around and see what we see."

I remember driving on some north-south street in downtown L.A. and seeing a man with a big knife. He was strolling up the street using this knife to tear holes in the awnings in front of storefronts. He wasn't looting or stealing, as far as I could see. He was just out destroying things with his knife.

Around City Hall, the feeling was very different. It was like a quasi-military setting, with police cars basically flanking City Hall, giving City Hall the sense of being like an impenetrable fortress. Of course, it's sort of like that on normal days.

I remember going down to visit a room underneath City Hall East. It was called the Emergency Operations Center. The EOC was the nerve center of communications. What was really striking was how antiquated the place was. The city employees who were there staffing seemed to be dependent on TV and radio. There were all these little video screens. When somebody said, on TV or on the radio, "report of vandalism at this site," somebody in the room would write something on a yellow Post-It note and go walk over and put the Post-It note on top of a screen.

And there were just Post-It notes everywhere.

Goldman, videographer: Alfred beat me to Florence and Normandie. I witnessed the LAPD making arrests. That's when I started recording video. It was during the initial standoff with the LAPD.

The last police car left. That drew most of the people into the intersection. There was really nothing going on at Florence and Normandie until the police withdrew. The last police car, you can see it on the video, it left, then people took the place of police. And they stayed.

They started looting Tom's Liquor store. There was looting prior to the liquor store, [but] the most intense beatings came after the liquor store. People will say it had nothing to do with it, but I think alcohol had something to do with it.

I was walking east on Florence to Budlong and I saw a guy on the street laying down unconscious and I recorded that. My brother recorded him being attacked.

People were pulled out of their (10 »



Ruben Castaneda

The native Angeleno was a reporter for the *Washington Post* in 1992. He's now with *U.S. News & World Report*.



Mike Woo

Woo was L.A.'s first Asian-American councilman. He ran for mayor (and lost) in 1993. —as told to Hillel Aron



Myka 9

The rapper, known for combining hip-hop and jazz with Freestyle Fellowship, was in his early 20s in '92. —as told to Imade Nibokun



Aurea Montes-Rodriguez

Montes-Rodriguez was 17, living in Compton and being bused to a magnet school. —as told to Jason McGahan

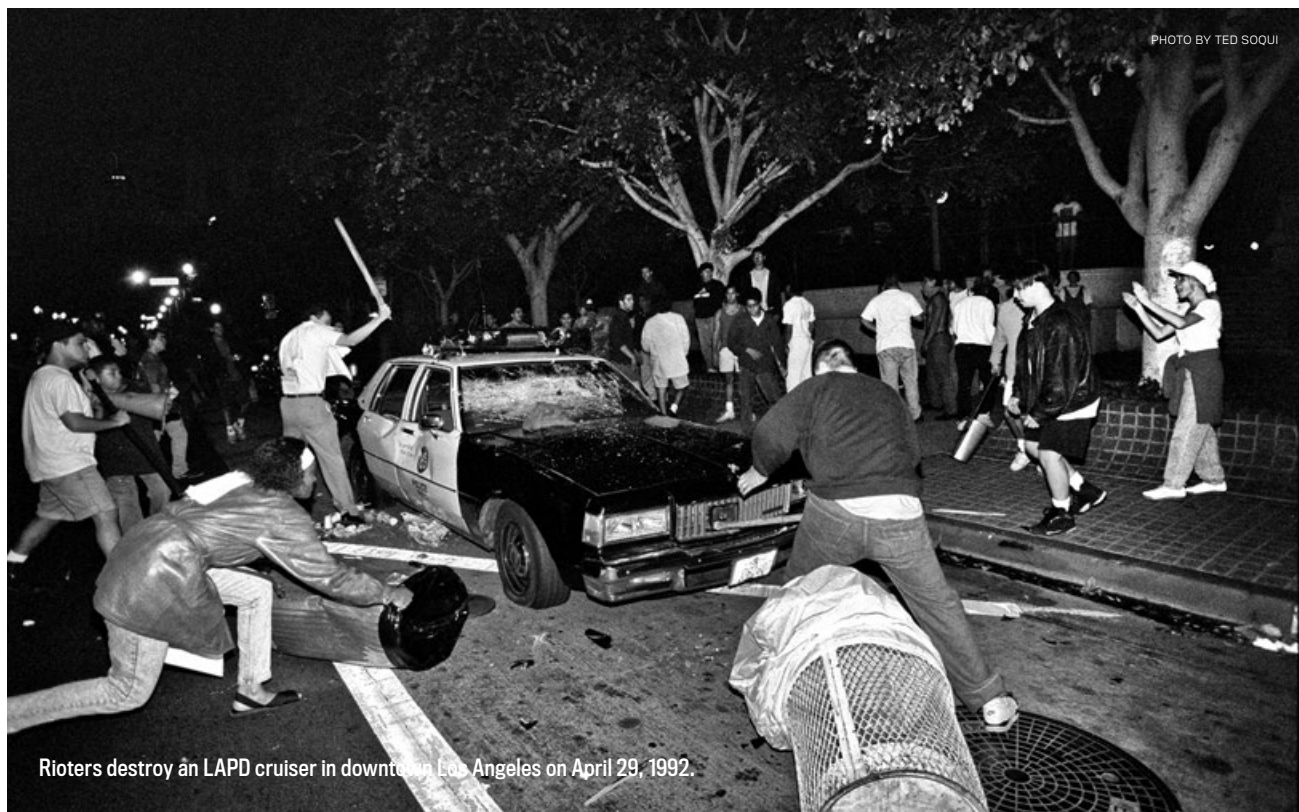


PHOTO BY TED SOQUI

Rioters destroy an LAPD cruiser in downtown Los Angeles on April 29, 1992.

» 9) vehicles. I stood on top of a car recording [truck driver] Larry [Tarvin] as he approached the intersection. When he was pulled out of his truck, I ran around the back and recorded him on the ground.

Then [Reginald] Denny comes to the intersection and my brother is recording Denny being pulled out of the truck and laying on the ground. It happened so fast I never saw the Denny attack firsthand, but I did record him on his knees as he was struggling to get back into his truck.

Fujii, photographer: I have this memory of standing looking at the Tom's Liquor store with a bunch of other people. I can't tell you now if there was a fire going on or what, but for some reason we were looking in that general direction. That's pretty much all I remember.

What I do know is I probably went to photograph whatever was going on there across from Tom's Liquor store. Then I got beaten.

There's actually videotape of me being accosted. I can tell you what happened after kind of piecing it together from videotape that this guy Timothy Goldman shot. He was probably well known to people there, so they didn't do anything to him.

I'm an Asian face in South-Central, and the only other Asians you saw owned liquor stores. By my dad's reckoning, I'm a fourth-generation Japanese, a *yonsei*. I tell my friends that if I spoke English with a heavy accent, I probably would have gotten it worse, beaten far more badly.

In the videotape, it's actually a fairly tight shot of me from the waist up. I'm wearing a black patterned, kind of casual shirt. A camera is being taken from around my neck. My press credentials, my LAPD credential is bouncing around. Then I'm on the ground and, again, it's a fairly tight shot of me. And someone's kicking me.

The shoes of the person assaulting me

actually belonged to — his nickname was Football, Damien "Football" Williams. He was one of the young men who were charged in the Denny assault, which happened maybe 10, 15 minutes after I was assaulted, based on the timestamp on these videos.

Castaneda, reporter: The assault [by the Crip] didn't deter me. If anything, it hardened my determination to get to Florence and Normandie. I was 30, super-ambitious and barely six weeks sober from a nasty crack and alcohol habit. I'd taken plenty of dumb risks to get high. Getting to ground zero of the riot zone seemed to me a risk worth taking.

I maneuvered to a side street near Florence and Normandie, hopped out and, notebook and pen in my back pocket, jogged to Florence. I was on Florence, headed toward Normandie, when I heard screaming in my direction. I turned and saw a black couple on a porch maybe 30 feet away. "You can't go!" the woman yelled.

I'd been so intent on getting to the corner of Florence and Normandie that I'd engaged in tunnel vision; now, I took a good look at the horrors unfolding around me: Dozens of black men, and some women, were flinging bricks, rocks and full bottles of beers at passing motorists. Across the street, a Latino man, his face bloodied, staggered about. A man with dreadlocks waved a handgun.

The mob had coalesced behind me. Going forward or backtracking would be suicide. "Come up here!" the man implored. I hustled to his porch and took notes. An LAPD cop in a squad car edged up to an intersection, saw what was happening on Florence, and drove away.

It was clear that not only was I not safe on the porch, my presence could be putting the couple, James and Barbara Henry, and their son, Jacques, who was watching the news in

the living room (at one point crying at the violence), in danger. We retreated inside, where we watched TV footage of rioters pulling trucker Reginald Denny out of his cab and beating him.

A van broke down on the opposite side of the street. From the living room window, I watched a small Latino man get out of the vehicle. He was rushed by five young black men, who pummeled him with their fists and gleefully flashed gang hand signals as they left him lying in the street, supine. Moments later, a speeding car ran over his legs.

Though the attackers stood maybe 40 feet away, a righteously angry James Henry, a native Mississippian who was built like a linebacker, marched out, pulled the man to the sidewalk and stood by him.

An hour or so later, after the mob had moved on, some 30 LAPD cops in riot gear inched their way onto Florence. I hustled out when they reached Henry and the injured motorist. I knew one of the cops, George; we'd played pickup hoops together at the Boys and Girls Club in Boyle Heights. I asked George, "What took you guys so long?"

George said he and his squad had been at a station for a couple of hours, waiting for orders.

Councilman Woo: I remember going into Mayor Tom Bradley's office. Again, there was a feeling of, "There isn't really a game plan here." Now, I don't know to what extent you can really plan for this kind of thing, but when I was in the mayor's office I really didn't get a strong feeling that people knew what to do.

I was in his office when he read an announcement to the city. That was part of his role as mayor — making a statement on television about what was known, and also what the city was going to do. Basically, trying to be a calming presence and to be a symbol [showing] that City Hall was in control. He was a very calm and stoic person.

You wouldn't know what's going on beyond the surface there, even in normal times.

To have something like this happen at the end of his career, I'm just assuming, must have been a big letdown for him. In a way, it was the tragedy of Tom Bradley. He was one of the first black mayors elected in a city that was not majority black. To become mayor, he had to find a way to put together a coalition to win a majority.

That was something he not only believed in, I think he felt he embodied this new, multiethnic identity of Los Angeles. In a way, the riots in 1992 represented a crack in the façade. It showed that the racial tensions in Los Angeles were worse than a lot of people in L.A. thought. I think a lot of non-African-Americans were surprised that things were that bad.

But you would never have been able to see that on his face.

Fujii, photographer: Somehow, people got me out of [Florence and Normandie]. I drove back to the AP bureau. I was somehow able to do that, but I don't remember doing that. The people in the bureau said that they figured out something was wrong because I kept repeating: "What's going on? What's going on?"

I was seen at Cedars-Sinai and diagnosed with a concussion. I didn't have any broken bones or anything, but I had a black eye and a lump on the side of my face, the right temple, that I had for probably close to a year.

I remember sort of coming to in the emergency room. My girlfriend at the time picked me up and took me home. They basically said you're on sick leave until you get better. I went home to my apartment in Palms and just huddled in.

I was just sitting there glued to the television, watching all of this stuff going on and just feeling pretty horrified. You didn't know what was going to happen next, how big it was going to get, if it was the end of L.A. as we knew it.

McDuffie, firefighter: They gave us five [fire] engine companies from outside the city, from Culver City, Beverly Hills. And they lumped us together and said, "OK, you're ready to go on calls." And once we went on the first call, they didn't stop.

You've got to imagine: You've been doing your job for five years, and 90 percent of the work you do is medical [calls]. So every time you get a fire, there's a chance to practice this craft that you've been working toward. I don't think any of us at the time were thinking about the history of it, or even the politics of what was going on. It was a shitload of fires! Even when we started, we weren't thinking about gunfire or people shooting at us.

I don't think we were fired at, but man, there were a lot of bullets flying over our heads! I grew up in South L.A. I've heard a lot of gunshots. That was my first time hearing bullets whiz. You hear the "pap!" and the "fssssss!"

The communications weren't like today, so it's not like we were getting real-time updates. You're hauling ass down the street going to a fire, and a group of firefighters are passing you the other way. We'd go from smoke column to smoke column. (13»

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» **10) Councilman Woo:** An image that is still very strong in my mind is the smoke. In L.A., because it's so spread out, there's a natural tendency for people to say that they're not from Los Angeles, they're from Sherman Oaks or Harbor City or Boyle Heights. I think the collective identity is weaker than it is in a lot of other places.

I remember thinking at the time that the cloud of smoke, which didn't respect political boundaries and was just air that everybody was breathing, was a reminder that in some ways the city really is one city, not just an aggregation of separate neighborhoods and suburbs.

PART III: "I FELT A SENSE OF RELIEF THAT THE COMMUNITY HAD FINALLY SAID ENOUGH IS ENOUGH."

Myka 9, rapper: I get to the studio [to mix Freestyle Fellowship's second album, *Innercity Griots*]. There was a Radio Shack right across the street. This studio was right on Fairfax, right on Melrose. I see Koreans posted up with guns in their hands. There's like a standoff.

Then I go to the studio. They're boarding up the windows. There's white folks who own the studio. They're perched on top of the roof with like AKs on fucking tripods and shit.

The engineer was there mixing the re-

brother, my mom and my dad, and we started to see all of the people who were protesting and beginning to get violent or angry, expressing their frustration, their rage. When I saw the violence, I felt a sense of relief that the community had finally said enough is enough.

Good student that I was, the next day I got up and went to school. The principal got on the PA system in the late morning and said, "The mayor has declared a state of emergency. Those of you who are dependent on public transportation on the buses, make sure you go straight to the bus when the bell rings, because they are going to stop running."

We all went straight to the bus. Heading south on Soto, we could just see fires all over the east side of the city. We took Pacific Boulevard south through Huntington Park, and then the bus driver said he couldn't continue south of Imperial. He put his bus into non-service.

All of us got off the bus, and once we got off the fires had already started a few streets past Imperial. The kids who knew each other, it was a group of maybe five or six of us, we started walking down Long Beach [Boulevard], and we could see the active fires and the looting of the businesses on the boulevard. I vividly remember when they broke into an auto parts store, it was an Auto Zone, I had just applied for a summer job there, and the store was completely looted. It was engulfed in fire, and I'm thinking, there's my job. It just went up in flames.



PHOTO BY TED SOQUI

A parking kiosk near Parker Center goes up in flames as rioters and photographers watch.

cord. It was just me, because everyone else [besides the engineer] was gone. I checked on my mom, rest in peace, she's white. She lived in the 'hood, so of course I called to see if she's OK.

Eventually some of the homies came to the studio real quick to check in. I remember Peace [of Freestyle Fellowship] coming in, and he had like two bandannas on. He had a red bandanna and a blue bandanna tied together. He was like, "It finally happened! The revolution is on!" And I'm like, man, they're just out there looting. But I felt his energy. And everybody went back out except for me. I kept mixing the album.

Aurea Montes-Rodriguez, high school student: I was watching TV with my older

McDuffie, firefighter: We got back to the station in the morning. We weren't supposed to have been working the day before and now, Thursday, was our work day. We were all in the kitchen. There was me and [black firefighter] Tony Sheen and I want to say one other black guy. There was some tension in the station. And this one knucklehead said: "Hey, where you guys coming from?"

"Worked all night. What are you talking about where am I coming from?"

"I didn't see you. I'm sure you were out there looting with your brothers."

All hell broke loose in that kitchen. It wasn't a knock-down drag-out fight, but it was a physical tussle — pushing and shoving and holding back. It was like, **(15 »**

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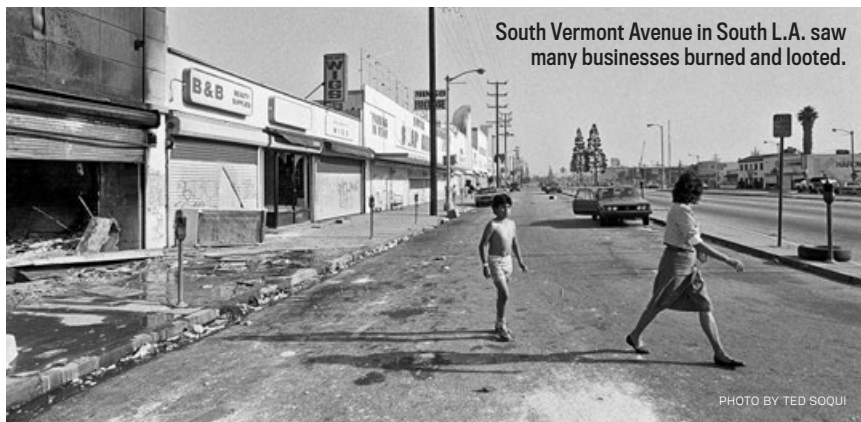
» 13) “Motherfucker!”

On my first day on the fire department, I had just turned 19, and my captain called me in at 7 o'clock at night. As he's giving me my station orientation, he said: “You know and I know that the only reason you're here is because of affirmative action. There's no way a 19-year-old nigger from Watts should be in this department.”

I think a lot of guys experienced differ-

we were just walking through. I remember thinking, oh my gosh, how far is this going to go? Is this violence going to spill into our homes? Because no one is here to protect us.

When my brother got home he was like, let's go see what's happening. We got in his pickup truck and drove down Rosecrans. There was a truck in front of us whose driver got down to get a television that was on the



ent versions of that. But after the riots, I think all of us kind of looked at each other and just went, you've got to be true to yourself. You've got to let your voice be heard in the station. It's not about starting shit, but speak up. Just like other people's opinions impact you, if you present the other side of that, maybe it'll impact them.

Myka 9, rapper: I eventually made my way back home, checked on my mom. Then I went to where I had some homegirls. ... They were thinking the same thing I was thinking. They were concerned about how the elderly people are going to get their food, their water, their supplies, their medicine.

So we went to the nearby councilwoman and, I think at the time it was Maxine Waters. [Ed. note: Waters was actually a U.S. Representative at the time, having recently been elected in 1990.] We had this warehouse set up at her campaign spot. There was a lot of food being delivered. But we needed transportation for the food, and they had to check the food to make sure it was OK, with expiration dates and stuff.

I remember talking to Maxine Waters: “Hey, you got this youth, this body of youth right here that is driving and we're not interested in looting or anything. We're interested in doing something good and trying to help people.”

Montes-Rodriguez, high school student: I think I probably walked over 3 miles to get to my house. We saw the Compton Swap Meet, and some of the Korean business owners were standing on the roof, water all around. They were trying to contain the fire, to make sure it wouldn't get to the swap meet. They're pointing rifles down at us, and guns. It wasn't directly at us, it was at anyone who would go near the swap meet.

Near my house, people had broken into the Top Valu grocery store on the corner of Long Beach, and they were just coming out with crackers and milk and diapers. There was no police anywhere. I don't remember feeling unsafe, just a little afraid; no one was assaulting anyone, and as kids

street, and when he got down to get the television somebody got in his truck and drove away with it.

My mother was really upset at us when we got back home. We knew we were in trouble and that we wouldn't be able to leave, at least for a little while. We did get away once more to get burgers at a local burger shop. We drove by Lueders Park on Rosecrans and saw Bloods and Crips hanging out together in the park. It was the first time either of us had seen people wearing red and blue together at a park where there weren't any shootings. It was almost, I don't want to say celebratory, but they were definitely hanging out peacefully at the neighborhood park.

Gyamfi, law student: On the second day, that's when the National Guard first came out. I remember them setting up at that Smart & Final near Imperial and Central. I remember seeing the back of the Smart & Final with its gate up, and people literally coming out the back with groceries, and the National Guard wasn't doing a damn thing.

It was a very interesting energy. People were in good spirits. There was an us vibe, a really strong community vibe, a Black Nation kind of vibe. People were referring to each other as sister and brother.

What I witnessed those days was not tearing down. I saw people mending their relationships. People who normally wouldn't have spoken to each other. People were showing up trying to find out what people needed. Are you hungry? What do you need? There was a sense of community.

We keep us safe. We keep us fed. We're going to have to take care of us. We weren't having a say in what gets opened on this block. Now that it's burned down, we have a say. I had a grin on my face the whole three days.

Some were just seeing the ashes. I was seeing what was coming up from those ashes.

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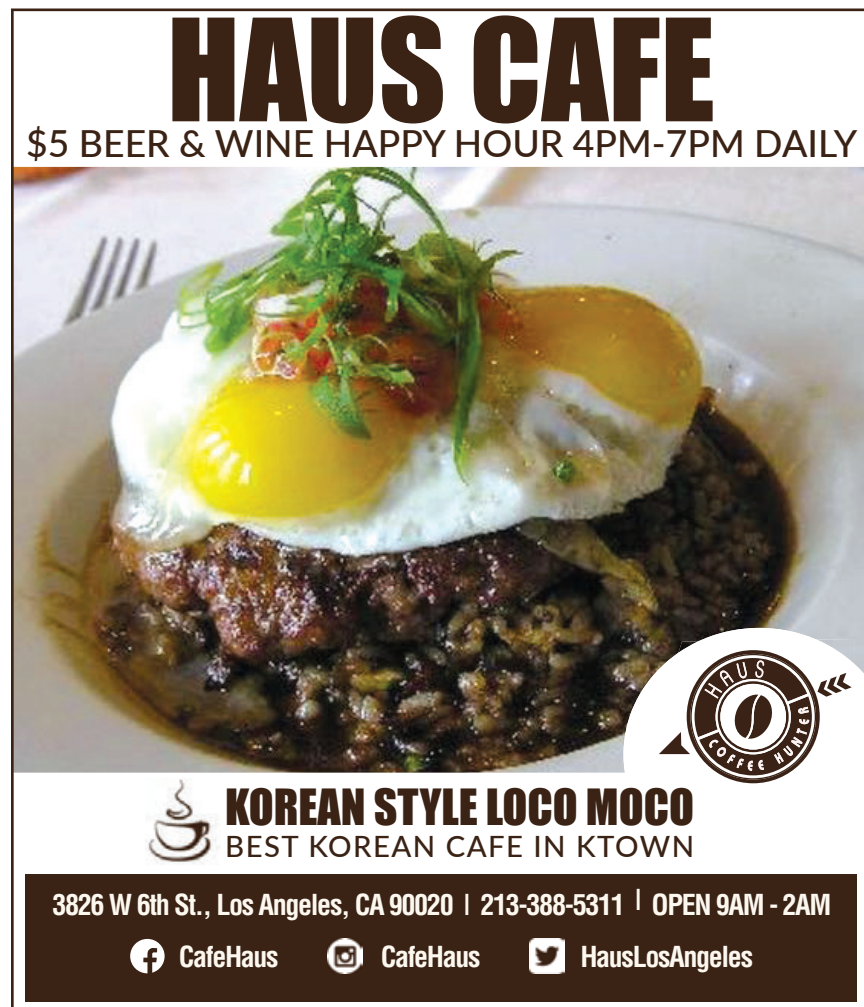
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TAKING STOCK

The Indonesian influence at Bone Kettle is far more fascinating than the bone broth

BY BESHA RODELL

Not since artisan toast has a food trend been so widely derided. Even the term “bone broth” sends people into fits of rage. “It’s just stock!” the agitated mobs

tweet, while we wonder vaguely how you’d even serve such a thing — are there whole businesses based on selling cups of meat water? — before going on about our day.

Trends are slippery beasts for chefs to grab onto and ride into the great sunset of success. While artisan toast is now a staple on the menus of highly respected restaurants (I recently was served avocado toast at a \$250-per-person tasting-menu joint; it was awesome), bone broth is still laughable, at once too simple and too pretentious. That’s a bad combination.

This might help to explain why many of us have overlooked that Pasadena’s Bone Kettle is a major advancement of our city’s

best food trend — the one that involves chefs with immigrant backgrounds and fine-dining training taking the two parts of their culinary identities and merging them into something new and delicious. At its inception in February, Bone Kettle was touted as “a bone-broth concept.” This description buried the lede, and probably inspired those vague “how do you build a business around meat water?” thoughts I mentioned. The far more interesting thing about Bone Kettle is its chef, Erwin Tjahyadi, and his use of Indonesian flavors.

Tjahyadi and his family left Indonesia in 1995, when he was a child. He attended Le Cordon Bleu in Pasadena, worked at high-end restaurants in San Diego and then landed at the Hotel Bel-Air. When that job ended — because of a union dispute, Tjahyadi says — he decided to launch a food truck. Komodo was best known for its “phorrito,” a *pho*/burrito mashup, and the truck eventually became a fast-casual restaurant in the Pico-Robertson area.

There are some hints of Tjahyadi’s Indonesian heritage on Komodo’s menu, but mostly it’s pure fusion, with everything from kimchi to pineapple teriyaki sauce finding its way onto the menu.

Bone Kettle is a more serious enterprise, in both its food and its sleek setting. Tjahyadi recently returned to Indonesia for the first time in more than 20 years, and the

trip had a profound effect on him. The chef now understands the food of his heritage, beyond his family’s home cooking.

Bone Kettle is not a purely Indonesian restaurant, nor does Tjahyadi claim it is. It’s inspired, he says, by his travels throughout Southeast Asia, and particularly by the many bone broths he tasted along the way. I can see the tweets now: “He just means soup!” Perhaps. But broth is a central part of this restaurant’s identity, and “soup concept” doesn’t have quite the same ring.

As concepts go, this is a slightly confus-

HOW DO YOU BUILD A BUSINESS AROUND MEAT WATER?

ing one, even once you’re sitting down to eat. The menu has a list of shareable small plates; a section detailing the \$10 broth, which comes with noodles; and a separate list of meats you can order alongside the broth, which costs extra. Each serving of meat is supposed to be shared by two or three people. Got it? No? Basically, you can have appetizers before your bowl of noodle soup, and you can have meat with it.

And the soup is great! Local company

Sun Noodles provides the slightly bouncy, ramen-style noodles, and the broth, made from boiling beef and spices for 36 hours, is milky and rich and comforting. It’s more like *tonkotsu* broth than *pho*, though it’s made from beef instead of pork, and it’s far less fatty and slightly more restrained. Each bowl comes with sliced fresh red chilies and a sprinkling of microgreens, and is perfectly satisfying on its own.

The meats you’re encouraged to order on the side would be almost superfluous if they weren’t so good, particularly the beef rib, which is a fiscal commitment at \$39 but nonetheless sells out most nights. It’s tender and rich and deeply, deeply beefy. The fatty brisket, too, is a wonder of falling-apart braised meat with crisp edges.

So the broth is good and the noodles are good and the meats are good. But what’s far more interesting about Bone Kettle are the small plates, and the evolution they represent in terms of bringing Indonesian flavors into the New American canon.

These dishes are the work of a modern American chef in the way they’re composed, both visually and in terms of flavor. But many are also unmistakably Indonesian, so much so that they induced unexpected memories of meals I had in Indonesia more than 30 years ago, when I was a child. *Gado gado*, an intense peanut sauce usually served as a dressing over vegetable salad, is used by Tjahyadi as the binding for a small pile of chewy rice cakes. A hard-boiled egg often accompanies the traditional dish; here tiny quail eggs fulfill that role. *Mie goreng pedas* — literally fried spicy noodles — are chock-full of shrimp paste-fueled, fermented fish funk. A sous vide egg comes nestled in the middle of the bowl, adding to the dish’s slick richness.

There’s a fair amount of straight-up fusion here: the ubiquitous hamachi crudo with ponzu; an oddly soft steak tartare that’s supposed to be Vietnamese in some way, though its overpowering fruity sauce resembles no Vietnamese food I’ve known. Gnocchi with apricot, duck confit, crushed pecans and spiced coconut sauce works well despite its thoroughly mixed heritage.

For dessert, a somewhat gummy cassava cake sits alongside what I experienced as a truly unfortunate avocado ice cream, though I recognize its inspiration — avocado milkshakes are commonplace in Indonesia. (I hated those too, so maybe it’s me; if you like creamy smooth sweet frozen guacamole, have at it.)

Bone Kettle is currently without a liquor license, though it plans to serve beer and wine eventually. In the meantime, lots of customers stop by the Everson Royce wine shop just up the street and bring in bottles.

My guess is that Bone Kettle might have received way more attention if, rather than being spun as a bone-broth joint, the modern Indonesian small-plates aspect had been its main selling point. Gussied-up beef stock and phorritos are all good and well, but Tjahyadi is worthy of attention for reasons that go beyond any one trend.

BONE KETTLE | 67 N. Raymond Ave., Pasadena (626) 795-5702 | bonekettle.com | Tue.-Sun., 5-10:30 p.m. | Small plates, \$8-\$15; broth and noodles, \$10 per person; shareable protein, \$16-\$39 | BYOB | Valet and street parking

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Zero = Poor
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THE VOTING PERIOD ENDS MAY 25th



Bulz at Parsnip in
Highland Park

PHOTO BY B. RODELL

Eats //
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ROMANIA IN HIGHLAND PARK

LOVELY HOME COOKING AT
THIS TINY CAFE

We can now add Romanian food to Highland Park's ever-growing array of cuisines. Parsnip, a tiny cafe on York Boulevard, opened in early March. It's owned by Anca Caliman and Aracelly Flores, who met at Glassell Park's Lemon Poppy Cafe, where Flores worked and Caliman is a partner. Lemon Poppy has always had small touches of Romania on its menu — Caliman immigrated to the United States from the southeastern European nation when she was 12 — but Parsnip is more pointedly focused on Romanian comfort food.

The indoor space of the tiny cafe is taken up mainly with a kitchen and a counter where you order. There are two tables inside, but the rest of the seating is out front and in a breezeway off to one side of the building. The menu is actually fairly robust given the small size of the kitchen and staff. And with the quality of the food and the portion sizes, Parsnip is a great value, even in a part of town with a lot of wonderful, inexpensive food.

For instance, a \$9 bowl of chicken *paprikash*, a mild and creamy stew served over polenta, served as my lunch and dinner one day, the leftovers from the former meal generous enough to also make up the latter. Entrees come with either polenta or veggie barley pilaf. I especially loved the pilaf — it had that perfect grain salad

balance of being hearty enough to fill you up while also avoiding heaviness. I had it with the “red red braise,” a stew made of beef braised with red wine and tomatoes. Both the stews reminded me of eating at the home of a pragmatic friend who's also a great cook in a low-key kind of way.

You'd be less likely to find *bulz* at a friend's house. The Romanian dumpling is a little like *arancini* made with polenta instead of rice. There's a vegan version, and one stuffed with red peppers and sauerkraut that oozes cheese, and they're served with sour cream and a raw, sharp onion-and-dill relish.

There are salads and wraps and lovely homemade soups, as well as a few sweets, including a dessert dumpling made with potato and served with apple sauce. I'll be back for the stuffed flatbreads, and the dips that may broaden my eggplant dip horizons (which is great because that's a horizon I'm always looking to expand).

—Besha Rodell

5623 York Blvd., Highland Park; (323)
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TRENDS

Whole Coconuts Are the Latest Health Food Trend — But Where Do They Come From?

One of the cruelest jokes nature has played on L.A. is that our palm trees don't produce coconuts. If they did, the newest frontier in the coconut water arms race might not have been such a long time coming.

“Millennials want an experiential product, they want something healthy, and they want their money to go to something good,” said Vincent Zaldivar, aka Coco Vinny. “If you drink right from the coconut, you know where it's coming from.”

Coco Vinny is putting his mouth where his money is. He started selling whole “tapped” coconuts — pre-cut with a “Coco Tap” screwed into the opening — in L.A. in February 2016. He said he made about

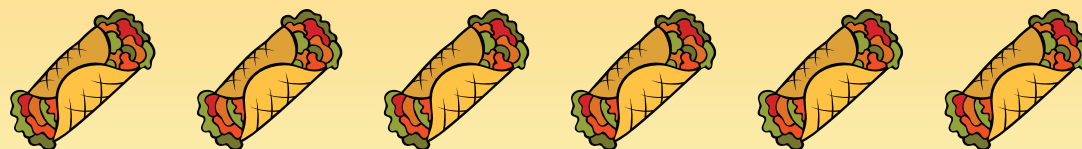
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\$250,000 that first year, translating into about 50,000 coconuts sold. On Friday, en route to delivering 2,500 tapped coconuts to Coachella for client Ciroc Vodka, he said demand is still growing, even after he recently pulled his coconuts from Whole Foods Markets. In fact, he noted, he had a record week — “\$20 grand!”

Globally, the market for “alternative water beverages,” i.e., coconut and maple water, grew 21 percent in 2016 to \$2.7 billion, according to a report by market research firm Zenith Global. That number is expected to double by 2020, with the bulk of it (96 percent by volume in 2016) being coconut water. But with major corporations including Coca-Cola (Zico and Innocent), PepsiCo (One, Kero Coco and Naked) and All Market (Vita Coco) dominating the drink market, entrepreneurs like Coco Vinny and former Shark Tank contestant David Goodman (Coco Jack) are also selling tools to open the fruit at home.

For the uninitiated, the desirable coconuts sold in L.A. are the young, green fruits from Thailand. U.S. regulations don't allow the fruit to enter the country with the green outer husk intact. That's why those appearing at farmers markets, specialty grocery stores, restaurants and Coachella tents are shaved down to a “diamond-cut” white husk. In the last couple of years, green Mexican coconuts have started to trickle in, but the market remains dominated by Thai product.

“The best ones are from Thailand. The soil, how they treat it — there's lots of reasons why the Thai ones are the best,” said importer Norman Phan of Panda Produce. The downtown business has been importing the young coconuts by the container for the last four years. “Now a lot of people — non-Asian — who are into health cleansing, they come here and buy by the whole case,” Phan said.

A case of nine coconuts sells for \$13, or \$1.44 each, versus the \$4 or \$5 each they sell for in stores. Coco Vinny's tapped fruit is sold at the Universal lot for \$7 each.

Asked about the popularity of the new gadgets to husk coconuts, Phan was nonchalant, saying, “I do it the old-fashioned way: You get a big giant knife and just smack it.” —Soo Youn

CAKE

Serve at Least One of These Cakes at Your Next Birthday Party

There's a birthday party scene in the 1998 Ally Sheedy movie *High Art* where the crowd gathers 'round to sing and blow out the candles on a cake. And then they all walk away, without cutting into the cake. That would never happen in L.A. Here are six of the most excellent birthday cake option in town, ranging from the classic to the extremely silly. But always delectable.

Valerie Confections

This bakery made a name for itself re-creating the classic cakes of L.A. — of which there are many, it turns out. There's the grapefruit cake, originally served at the Brown Derby; the coffee crunch from department store Blum's; and the banana

shortcake from Chasen's. There's also the three-layer Champagne cake, where the tippie is mixed into the milk chocolate ganache; then it's all covered in bittersweet chocolate, and they throw some gold on top. This cake is perfect for stuntin'. *Multiple locations; valerieconfections.com.*

King's Hawaiian

The desserts at King's Hawaiian are absolute treasures. The cakes are all light, fluffy chiffon, and usually dyed beautiful pastel colors. You can get a coconut pudding (*haupia*) cake, or a pineapple *tres leches*, or chocolate-butterscotch. But the one you need to get first (and perhaps forever) is the Hawaiian Paradise. That's a layer each of guava, passion fruit and lime cake, with whipped cream and glaze. It tastes like fruit-flavored clouds. *2808 Sepulveda Blvd., Torrance; (310) 530-0050, khbakery.com.*

Lady M

A *mille crepe* cake sounds so elegant, but despite its French name, it's not so much fancy as it is a labor of love. To create it, the baker makes a ton of crepes and layers them with pastry cream, whipped cream, chocolate, Nutella ... you name it. The name means “1,000 crepes,” but that would be a bit much. Lady M is the current L.A. master of the *mille crepe*, with flavors ranging from coconut to hazelnut; the classic is caramelized along the top for extra sweetness. *8718 W. Third St., Beverly Grove; (323) 825-8888, ladym.com.*

CREAM

This Northern California company has recently expanded down to SoCal, where the populace is known to eat a ton of ice cream. Dessert options include ice cream, cookies ... and ice cream sandwiches so giant they have to be served on a cake platter. This is great if you want something unexpected. You have your choice of humongous cookie varieties, and the ice cream filling is up to you, too — though you may well opt for birthday cake-flavor ice cream. *Multiple locations; creamnation.com.*

Sheila Mae

Danielle Keene is a local pastry chef who has worked at a number of notable bakeries and was a contestant on *Top Chef: Desserts*. Her current project is a mysterious dessert emporium: There is no brick-and-mortar location to visit but she's nonetheless managing to churn out the most beautiful works of cake art. Get a unicorn cake, a stars-and-moon cake, or something customized like the adorable Totoro vignette above. She does elegant tiered cakes with just fresh flowers as decoration, too, and while you're at it, pick up some cookies: Keene's icing work is worth framing, were that possible. *See website for ordering details; sheilamae.com.*

Sweet Lady Jane

Triple berry. If you didn't know, now you do. This cake is both the most fashionable dessert in L.A., for at least 10 years running, and genuinely delicious. It's a three-layer yellow cake with whipped cream and raspberries, blackberries and strawberries between each layer. The frosting is whipped cream; the green vines are buttercream; it's finished with more berries. It sounds so simple, and yet each slice is perfect. *Multiple locations; sweetladyjane.com.* —Katherine Spiers

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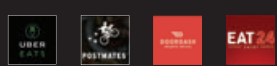
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LIVE LIT

Werd Up

No one really reads anymore, so co-promoters Goldenvoice and Red Light Management are presenting an evening in which a virtual magazine opens its pages and does the reading for you, in the form of **Werd: A Live Magazine Celebrating Music & Activism**. The event corrals disparate personalities from widely varying eras in a benefit for the local arts-education organization P.S. Arts. Jane's Addiction/Porno for Pyros frontman Perry Farrell engages in a conversation with artist-provocateur Shepard Fairey about the ever-evolving nexus of music and art, and Garbage lead singer Shirley Manson unleashes her notoriously fearless and defiant opinions in an onstage interview with former Doors drummer John Densmore, before the soiree closes with an all-star jam. *The Theatre at Ace Hotel*, 929 S. Broadway, downtown; Fri., April 28, 7:30 p.m. (doors 6:30 p.m.); \$33.50-\$55. (213) 235-9614, theatre.acehotel.com. —Falling James

COMEDY

Leader of the Pack

Less than a year after it opened its doors in 2016, Hollywood's pay-what-you-can Pack Theater hosts **Packchella**, its inaugural, three-day festival dedicated to musical comedy that doesn't require wandering a desert polo field in the sweltering heat. Dozens of solo artists and groups, whose credits include UCB, Second City, iO West and Laugh Factory, skillfully perform both comedy and music that involve improv, sketch or character monologues. Among the well-known names are Rick Overton, Adam Ray, Scout Durwood, Eliza Skinner and *Crazy Ex-Girlfriend*'s Rachel Bloom — in addition to some of Pack's in-house shows, namely Bill & Ted's Excellent History Report — who may inspire you to become the next Mel Brooks, "Weird



Shirley Manson:
See Friday

PHOTO BY JOSEPH CULTICE

Al" Yankovic or Garfunkel & Oates. *The Pack Theater*, 6470 Santa Monica Blvd., Hollywood; Fri., April 28, 9-11 p.m.; Sat., April 29, 7 p.m.-2 a.m.; Sun., April 30, noon-mid.; pay what you can. (424) 442-9450, packtheater.com. —Siran Babayan

sat 4/29

FOOD & DRINK

Got Buns, Hon?

L.A. Weekly's Burgers & Beer is back, and this year it's bigger than ever. You'll get unlimited sliders from more than 20 of L.A.'s best burger joints and beer pours from at least 40 of the greatest craft breweries in the state. Look for beefy bites from Belcampo Meat Co., Button Mash, Macheen, Slater's 50/50 and many more (plus cheesecake from Chef Turok), and liquid refreshment from Angel City, Boomtown Brewery, Homage Brewing, Kombucha Dog, Golden Road and lots more. That's a lot of good stuff vying for valuable stomach space. *Los Angeles Memorial Coliseum*, 3911 S. Figueroa St., Exposition Park; Sat., April 29, 4-7 p.m.; \$55, \$75 VIP. burgersandbeer.laweekly.com. —Katherine Spiers

DANCE

Pier Pressure

Just in case anyone needs a reason to head to the beach to watch beautiful bodies in motion, there's a new, live performance component to the preeminent dance film festival as L.A.-based Dance Camera West launches **To the Sea: Dance Concerts on the Pier**. Curated by former skateboarder, Venice Boardwalk street dancer and local dance power player Jacob Jonas, the new series is a mix of artistic and commercial dance troupes, plus some filmed dance. Announced performers include Les 7 Doigts de la Main, Tony Testa, Cirio Collective, the Seaweed Sisters, Andrea Schermoly, Andrew Winghart and host Jacob Jonas The Company. *West end of the Santa Monica Pier, Colorado Blvd. at Ocean Ave., Santa Monica*; Sat.-Sun., April 29-30, 6 p.m.; free, reservation required. tothesea.eventbrite.com. —Ann Haskins

COMMUNITY EVENTS

The Future Is Now

The 1992 L.A. uprising was a pivotal event in our city's — and nation's — history. The immediate spark was the acquittal of four police officers accused

of beating Rodney King; however, the unrest reflected profound anger and frustration with decades of systemic injustice and structural racism. In recognition of the 25th anniversary of the uprising, a coalition of South L.A.-based community organizations has planned a rally, march and festival to reflect on its legacy and celebrate the neighborhood's resilience and transformation. At the intersection of Florence and Normandie — where it all started — the event will begin with speeches by community leaders and activists, followed by a march to 81st and Vermont. There, at 1 p.m., **Future Fest** will kick off, featuring performances by Mariachi Arcoiris, trumpeter Josef Leimberg, bilingual hip-hop artists Los Rakas and many more. *March route: Florence & Normandie to 81st & Vermont,*

Vermont Knolls/South L.A.; Sat. April 29, 10:30 a.m.-5 p.m.; free. southlaisthefuture.com/events. —Matt Stromberg

sun 4/30

MUSIC

Water Signs

Looking to commune with a higher power without having to set foot in a church? The Master Chorale presents **Wade in the Water**, a program of music that centers on spiritual renewal. Spirituals — which often appear only at the end of vocal programs — are presented in concert with traditional American folk music, a contemporary Korean selection and a pair of choral pieces from 20th-century Europe. In particular, listen for composer Moses Hogan's arrangement of "Wade in the Water" performed by soprano Zanaida Robles; Robles is a composer and conductor, and her arrangement of "Lift Every Voice" also will be featured. We could all use a little renewal right about now. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown*; Sun., April 30, 7 p.m.; \$29-\$129. lamasterchorale.org/wade-in-the-water. —Gwynedd Stuart

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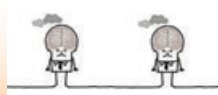
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FOOD & DRINK

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The definition of “Eastside” is debated all over L.A., always acrimoniously. But even if you think the name of the one-day food festival **Taste of the Eastside** is a lie, at least you can go to it and eat some of L.A.’s most interesting food. This year the event will be held at the rather beautiful Los Angeles River Center and Gardens, where ticket holders can try eats from Belle’s Bagels, Tsubaki, Red Herring, McConnell’s, Momed, FrankieLucy Bake-shop, Pazzo Gelato and more. There are plenty of beer, wine and spirits vendors as well. *Los Angeles River Center and Gardens, 570 W. Avenue 26, Cypress Park; Sun., April 30, 4-8 p.m.; \$55 day of event (\$45 in advance), \$85 VIP (\$75 in advance).* tasteoftheeastside.com.

—Katherine Spiers

FAN CONS

Big Mouth Strikes Again

Maybe you remember the first time you heard L.A. radio DJ Richard Blade play The Smiths. Your ears perked as you heard Morrissey wail that he knew “how Joan of Arc felt.” You knew in that moment that this band was everything to you. Perhaps you soon learned that your New Favorite Band had already split, but that didn’t matter. You could still catch their former lead singer live. You could still memorize every lyric in their small but substantial catalog. Now, it’s time to put your fanaticism to work as Richard Blade hosts the **2017 Smiths/Morrissey Convention**. The annual event is made for die-hard fans (and, maybe their kids too, as it’s all-ages). “Sing Your Life” during karaoke sessions, dance to your favorite Moz jams or stake a spot in front of the stage to catch one of the three tribute bands — This Charming Band, Strangers and Maladjusted. *Avalon, 1735 Vine St., Hollywood; Sun., April 30, 6 p.m.-2 a.m.; \$25 (presale), \$30 (door).* (626) 914-5267, musicconventions.com.

—Liz Ohanesian

mon 5/1

HISTORY

Sawtelle Me About It

This year marks the 75th anniversary of the signing of Executive Order 9066, the legislation that prompted the Japanese internment, a dark and disturbing period in American history (especially given today’s political climate). Institutions all over the city have staged programs and exhibits honoring the city’s Japanese-American population, and for Asian Pacific Heritage Month, the L.A. Public Library is keeping it up with a display titled “**Japanese-American History of ‘Sawtelle Japantown’ Neighborhood.**” Since the early 1900s, Sawtelle — which was its own city before it was absorbed by L.A. in the ’20s — has a long, rich Japanese history that predated the internment and survived it as well. The Sawtelle branch library will have a display on the neighbor-

hood’s history up for the month of May. *West Los Angeles Regional Library, 11360 Santa Monica Blvd., Sawtelle; opens Mon., May 1, 10 a.m.-8 p.m. (through May 31); free.* (310) 575-8323, lapl.org/whats-on/events/japanese-american-history-sawtelle-japantown-neighborhood.

—Gwynedd Stuart

tue 5/2

PEOPLE

Princess Cait

Say what you will about her politics (or her family, for that matter), but **Caitlyn Jenner** remains one of the most fascinating public figures of the decade. Her transition from male to female is a journey countless others have embarked upon, but few (if any) have done so squarely in the gaze of the public eye. As part of the *L.A. Times’* Ideas Exchange, Jenner appears alongside Buzz Bissinger, co-author of her new book, *The Secrets of My Life*, for a conversation with columnist Patt Morrison. *The Theatre at Ace Hotel, 933 S. Broadway, downtown; Tue., May 2, 7:30 p.m.; \$20-\$100.* (213) 235-9614, theatre.acehotel.com.

—Gwynedd Stuart

HISTORY

Remembering Rodney

Since 2012, Roger Guenveur Smith has been touring **Rodney King**, his one-man show in which he recounts the crucial moments of King’s life, as well as some of the other victims involved in the 1992 civil unrest. On April 28, Netflix premieres Spike Lee’s film adaptation of Smith’s theater piece, which coincides with the 25th anniversary of the court acquittal of the four LAPD officers who beat King in 1991 (*See Culture, page 28*). This isn’t the first collaboration between actor and director; Smith has appeared in Lee’s *School Daze*, *Do the Right Thing* and *Malcolm X*, in addition to 2001’s *A Huey P. Newton Story* for PBS, based on another of his stage performances. The UCLA Department of History and UCLA Interdepartmental Program in Afro-American Studies co-present this screening, followed by a discussion with Smith and Lee, moderated by UC Santa Barbara professor Stephanie Batiste, in addition to a reception and DJ set with the movie’s composer, Marc Anthony Thompson. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Tue., May 2, 7:30 p.m.; free.* (310) 443-7000, hammer.ucla.edu.

—Siran Babayan

wed 5/3

THEATER

Test Your Metal

Dave Hill is a New York-based comedian, radio host, author and musician who created *Metal Grasshopper*, a hilarious 2014 web series in which Hill learns the ways of heavy metal with help from mentor and former Pantera frontman Phil Anselmo.

Back in 2004-05, Hill began emailing a Norwegian black-metal record executive named Saiitham while posing as Lance, a 19-year-old kid from Gary, Indiana, who was a member of a fictitious, one-man black-metal band called Witch Taint. More than 10 years later, Hill has turned that correspondence into **Witch Taint: The Black Metal Dialogues Live!**, a touring, staged reading, featuring fellow musician Phil Costello, complete with corpse paint, gauntlets and stage smoke — think of it as the 2008 documentary *Until the Light Takes Us* meets *The Vagina Monologues*. The two also will play as Witch Taint. Hosted by genre website Metal Assault, the evening includes additional performances by support acts Grand Lord High Master and Vile Descent. No goats will be sacrificed or pentagrams burned during the making of this show. *The Viper Room, 8852 W. Sunset Blvd., West Hollywood; Wed., May 3, 8 p.m.; \$10. (310) 358-1881, viperroom.com.* —Siran Babayan

thu 5/4

COMEDY

Bush Man

The much-missed *Parks and Recreation* ended in 2015, but the spirit of Nick Offerman's TV alter ego, the mustachioed, meat-loving, whiskey-drinking public servant and woodworker Ron Swanson, is all over **Full Bush**. The actor has been

touring his not-so-subtly-titled stand-up/storytelling/music hybrid since 2014; that same year he appeared on *Conan*, where he called his lower region "nature's billboard" and manscaping an "abomination of the English language." In his one-man show, Offerman tells stories, shares nuggets of wisdom and sings folk- and country-flavored songs, while playing either a guitar or ukulele (handmade, of course). The event is a fundraiser for the documentary *Look & See: A Portrait of Wendell Berry*. *Largo, 366 N. La Cienega Blvd., Beverly Grove; Thu., May 4, 8:30 p.m. (doors 7 p.m.); \$30-\$100. (310) 855-0350, largo-la.com.* —Siran Babayan

CINCO DE MAYO

Plead the Fifth

Now in its 15th year, Lucha VaVOOM continues to wow with its potent mixture of violence, sex appeal and hilarity. Who is more macho: Rey Escorpion or Laredo Kid? Or perhaps the great Rey Horus? Find out at **Lucha VaVOOM's Cinco Cinco de Mayan**, the biggest Mexican party of them all, aside from Día de los Muertos and several local *quinceañeras*. Besides the usual combo of wrestling, burlesque and comedy, this Cinco de Drinko extravaganza features Mexican electro-punker Silverio, lowriders, authentic Aztec dancing and, naturally, plenty of tequila. *The Mayan, 1038 S. Hill St., downtown; Thu.-Fri., May 4-5, 7 p.m.; \$48.50. (213) 746-4287, luchavavoom.com/tickets/cinco-de-mayan-may-4-5-la.* —David Cotner

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Arts // Art Picks //

WARRIOR WOMEN

IN CARIS REID'S PAINTINGS,
WOMEN ARE ICONS
AND VICE VERSA

BY CATHERINE WAGLEY

This week, a longtime L.A. artist remakes a Mozart opera with the help of teen musicians, and a Swedish artist spends time with pigeons and ducks.

Warrior women

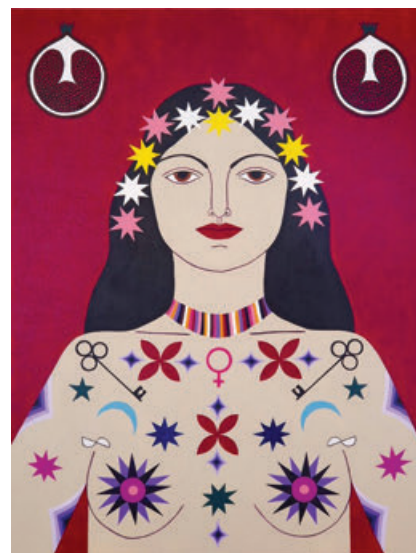
The woman in Caris Reid's painting *Mourning Dove* looks more like icon than person. She has a purple dove over her eyes like a mask and a beige one on the crown of her head. A third, smaller dove floats on her chest — her whole body is covered in symbols. *The Empress* depicts a barely smiling woman with precisely rendered stars in her hair and keys drawn onto her shoulders. None of the women depicted in Reid's show at Ochi Projects, called "Healer. Feeler. Seer. Seen.," looks happy, exactly. They look intent, as if on a mission. They recall novelist Monique Wittig's "elles," female hippie warriors who "let down their hair" and banded together to overthrow the patriarchal state. 3301 W. Washington Blvd., Arlington Heights; through May 21. (323) 641-7177, ochiprojects.com.

Bird-watching Swedish artist

Klara Lidén's work often resembles a grungy, slightly surreal construction site. At the Serpentine Gallery in 2011, Lidén, who trained as an architect, stuffed all the contents of her Stockholm apartment into a single doorway. Her installation at House of Gaga//Reena Spaulings near MacArthur Park looks unfinished and underwhelming at first. Shabby boards, partly painted and graffitied, divide the gallery space (a board stands on the roof, too). One projected video shows ducks and a shopping cart in the nearby lake. Another shows a pigeon that sits still as the beeping from a "Do not walk" sign plays out, wandering away only after the sound ceases. Being surrounded by the mundanity and quiet moodiness of Lidén's installation makes gazing out the windows at the park across the way unusually pleasant — even trash on grass looks slightly more interesting. 2228 W. Seventh St., 2nd floor (entrance on South Grand View Street), Westlake; through May 6. (213) 908-5033, gagareena.com.

Mozart redux with teenagers

Absolut Vodka gave L.A.-based Frances Stark its Absolut Art Award two years ago after she proposed to use the funds to make an opera in collaboration with a rapper. "I envision something really fresh and funny and dirty, but smart," she told *Interview* magazine in 2015. Stark's *The Magic Flute*, an adaptation of the Mozart opera in which a handsome prince and a bird catcher team up to rescue a princess, isn't a collaboration with rapper DJ Quick, as she'd initially hoped. Instead, it's a collaboration with



COURTESY THE ARTIST AND OCHI PROJECTS

a producer who once belonged to a doo-wop group (H.B. Barnum) and a German conductor (Danko Drusko). A youth orchestra plays the revised, updated score; when Stark put out a call for musicians, she specified they must be between 10 and 19 years old. There is no singing but animated, rewritten lyrics appear as subtitles on-screen. In the past, the appeal of Stark's video work has been its quirky combination of high-mindedness, pop culture references and self-absorption. We'll see how her film opera contributes to her oeuvre when it debuts at LACMA this weekend. 5905 Wilshire Blvd., Mid-Wilshire; Fri., April 28, 7 p.m.; free with RSVP. (323) 857-6000, lacma.org.

Under the light of the moons

For group show "Polaroid Black," Big Pictures Los Angeles painted a wall black and then hung dark paintings across it, salon-style. Daniel Newman's *Clown IV* (2017) is all shades of dark gray, with the exception of a somber clown's hazel eyes and big, orange, round-ish nose. Laurie Nye's *Infinity Girls* is among the few all-in-color works. In it, stylized women with flowing hair hold onto shapes and creatures, including butterflies with thick wings. A circle floating above them would pass for the moon if there weren't so many similar circles all around. They seem to be in an environment entirely their own, which doesn't conform to gravity. 2424 W. Washington Blvd., Arlington Heights; through May 27. (323) 800-7670, bigpictures.la.

Mirror image

For three nights a week during April, performance artist Lev Abramoff has stood naked in front of a mirror at PAM, the Highland Park performance space where he is artist-in-residence. His struggle with body image and cultural standards prompted his performance. "My intention was to cure myself, to see myself as you see me," Abramoff wrote. This weekend, as his residency ends, he will perform *Body Pressure* for small audiences. These performances will begin as his previous sessions did, with him standing naked looking in the mirror, but now he'll be responding in real time to his audience and to the feeling of being watched. 5810½ N. Figueroa St., Highland Park; Fri.-Sat., April 29-30, 8:30 p.m.; \$5-\$10. pamresidencies.com.

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(L-R) Ramiz Monsef, Stephen Stocking, and Josiah Banta. Photo by Luke Fontana.

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Roger Guenveur Smith



PHOTO BY PATTI MCGUIRE

| Culture //

REVISITING RODNEY KING

Roger Guenveur Smith's one-man show looks back at the 1992 riots' most misunderstood figure

BY APRIL WOLFE

Roger Guenveur Smith stands centerstage, a spotlight tracking his every move. In this moment, the sweat's not yet dripping from his face. His voice is dropped low, adopting the swagger of a late-'90s rapper as he says the words, "Fuck Rodney King. In the ass." The audience is stunned silent.

This is an excerpt from Smith's one-man show, *Rodney King*. Smith, who's remained one of L.A.'s artistic luminaries for decades, developed this play at his home theater, the Bootleg, shortly after King's death in 2012. Frequent collaborator Spike Lee directed this adaptation for Netflix, which premieres April 28. In it, Smith — with no props or sound effects or costume changes — captures the confusion, passion, intensity, violence and absurdity of the 1992 L.A. riots, as his narrator tells us the real story of the life and times of Rodney King.

"I wanted to keep a distance," Smith explains. "I had with other pieces really dug into the personal world of my subjects, like Huey P. Newton, co-founder of the Black Panther Party — I worked on that for a year, diving into personal resources, meeting the family, comrades, listening to hours of cassette tapes. ... [For this] I wanted to maintain the position of an outsider because I think that Rodney King was so misunderstood."

Much of this performance is composed of questions, as though this narrator is

King's interrogator. A "post-mortem," Smith calls it.

"I couldn't simply stand up there for an hour and say how devastating it was to have lost Rodney King without presenting opposing points of view from the police officers who beat him to the people who disregard him, and even Willie D of Geto Boys, who came out with a rap that year about Rodney King, who did not feel that King lived up to his idea of machismo and who resented that Rodney King would have any kind of sympathetic perspective on his assailants."

Smith is referencing King's infamous speech to calm the rioters and the on-edge police.

"Rarely do we see the speech, either broadcast or quoted in its entirety, because we're always looking for a kind of shortcut or a sound bite," Smith says. "He's also typically misquoted. People say, 'Can't we just get along?' He never said 'just.' And that's important. 'Just' is a diminutive." A sound bite from King — an enigmatic figure whose pain inadvertently launched a rash of violence and who was never really known — isn't enough to convey his importance to a generation who grew up knowing King only from *Celebrity Rehab With Dr. Drew*.

"We saw him simply as a human piñata, a symbol of police brutality. The L.A. riots are sometimes called the Rodney King riots, which is a form of disrespect as well, because he never rioted. In fact, he stopped the riot. It was his speech that stopped it."

Yet that speech brought only further

pain to King's life.

"Within his own household, he got into conflict with his own children. His kids would say, 'Hey, Dad, can't we get along?' His words were thrown back at him in his own home. One of the great American speeches. He was a man who was not a high school graduate, had suffered brain damage, was obviously severely disappointed at the verdict of the officers who had beaten him, and I think was trauma-

"I SAW [KING] AS A
SIGN OF RESILIENCE,
AND I WANTED TO
KNOW WHY MY GRIEF
FROM HIS LOSS WAS
AS PRONOUNCED AS
IT WAS."

—ROGER GUENVEUR SMITH

tized by all of the death that occurred essentially in his name — it's also calculated that 66 lives were lost between April and May of 1992," Smith says. "That's what he took to the microphone with him on that fateful day, all of that, and I think the weight of all of that is the weight of what brought him to the bottom of his swimming pool 20 years later."

The artist recalls opening his laptop on Father's Day in 2012 and learning from some news coverage that King had

drowned, just as King's father had. Smith hadn't met King but had talked of him in some of his previous performances. "Not as the butt of a joke," he insists.

"I saw him as a sign of resilience, and I wanted to know why my grief from his loss was as pronounced as it was. A couple of weeks later, I was onstage at Bootleg and trying to work that out."

For Smith, the riots are still horrifyingly fresh in his memory; he vividly recalls being pulled from his car and questioned. But the culture of fear in that time was something he'd seen before, in particular during the 1965 Watts riots.

"It was a very disturbing moment for those of us who were in L.A. in 1965. My memories are extraordinarily visceral. My father stood in front of our family business in 1965 so that folks would know it was a black-owned business and wouldn't burn it down. In 1992, Mark Broyard called me when it broke on April 29, and said, 'Can you believe this? Can you believe we're doing this again?'"

In fact, he could. Smith and his collaborators had done a performance in March 1991, predicting the riots. For it, Broyard himself stood on the corner of 23rd and Crenshaw "giving people proper techniques to protect themselves during the riots." And Kim Nickerson reported on all the black women who would go missing — yet another tragic prediction that anticipated both the Grim Sleeper case and our current epidemic of missing black women. The plain truth is that none of what happened in 1965 or 1992 or 2014 was all that surprising to the black communities that could and still can feel the tension building.

As Smith goes on, explaining the theater world's reactions to the riots here in Los Angeles, it's even more striking how vital those performances were to the process of exploring, grieving and healing the psychic wounds of a century of violence against the African-American community. Art became therapy as well as justice during the riots. Smith mentions Anna Deavere Smith, whose 1994 play *Twilight: Los Angeles, 1992* provided a kind of catharsis in the theater. Twenty-five years after the riots, Smith finds the story of King resonates just as deeply today.

With the fierce words of a practiced poet, Smith is able to weave pertinent and seemingly inconsequential details into a poignant, heartbreaking and sometimes even funny story of a man whose life was practically erased.

"If you Google 'Rodney King,' there's a couple of images that you'll find that are not of Rodney King, but they're pictures of black men who've somehow been bludgeoned," Smith says. "Even with the indignity of his experience, he is not even granted the dignity of being identified correctly."

With *Rodney King* hitting Netflix, King — whose friends and family called him by his middle name, Glen — may finally reclaim the humanity stripped from him the moment he hit the ground nearly 26 years ago.

SHARP AS A KNIFE

In L.A. Opera's revival of *Tosca*, the two lead singers cut to the core of the Puccini classic

BY FALLING JAMES

With towering stage sets and starkly imaginative design, L.A. Opera's revival of Giacomo Puccini's classic tragic opera *Tosca* is a populist, crowd-pleasing spectacle.

But it wasn't director John Caird's theatrical elements that set the capacity crowd ablaze at Saturday night's premiere. Rather, the two lead singers' intense vocal pyrotechnics were the main reason the place was buzzing with so much excitement afterward.

As the titular heroine who tries in vain to save her lover from the Roman police during Napoleon's invasion of Italy at the turn of the 19th century, American-Canadian soprano Sondra Radvanovsky dug deep within herself for a radiant, crystalline tone, which she wielded as forcefully as a mace. Although she relented at times and revealed a softly shimmering delivery during Puccini's occasional tranquil moments, Radvanovsky belted out her arias and

duets with unrestrained power for most of the performance. Eschewing most traces of subtlety, the soprano was nonetheless exhilarating.

As *Tosca*'s doomed lover, Mario Cavaradossi, American tenor Russell Thomas was just as strong as Radvanovsky, exuding a properly robust heroism while maintaining a smoothly vibrant melodicism. Thomas has stunned local audiences several times in the past few years. In 2015, he provided the brooding masculine counterpoint to dueling divas Angela Meade and Jamie Barton's femme-tastic tour de force in L.A. Opera's version of *Norma*. And last spring, Thomas portrayed Cavaradossi when L.A. Philharmonic performed a non-staged, concert version of *Tosca* at the Hollywood Bowl.

It was fascinating to contrast the styles of the two local orchestras in the same work. On Saturday night, conductor James Conlon and the L.A. Opera Orchestra matched the lead singers' volume with a similarly rousing, nonstop bombastic approach, particularly in the first act. When Gustavo



PHOTO BY KEN HOWARD

Dudamel conducted L.A. Phil at the Bowl last April, he toned down some of Puccini's most sentimental and syrupy instincts and imbued the work with a more nuanced and even melancholic underpinning. After all the fireworks of Act 1, Conlon and the L.A. Opera Orchestra demonstrated more tonal dynamics in the final two acts, giving the tragic themes more space to build an eerie tension after the buoyant effusiveness of the early scenes.

There were times when some of the lesser vocalists couldn't compete with the hurricanelike intensity of Thomas and Radvanovsky. Bass-baritone Philip Cokorinos, who usually possesses a foreboding low tone, was just wan as Sacristan, and looked a bit ridiculous with his hair badly dyed. Brian Michael Moore should have

been more threatening as Spoletta, one of the henchmen working for the opera's villain, Scarpia, but the tenor's voice was faint, and he was more mincing than menacing in too much gothlike pale makeup.

On the other hand, Ambrogio Maestri was both physically and vocally imposing as the cold-hearted, devious Scarpia. The Italian baritone started Act 2 in very dramatic fashion by punching the giant stage curtain with a gunshotlike loud pop, which brought the crimson curtain rippling downward in a bloody descent that foreshadowed his own death at the hands of the vengeful *Tosca*.

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TOO LITTLE UP ITS SLEEVE

Street-magic drama *Sleight* has one great trick but needs more magic

BY APRIL WOLFE

Kee your eyes on the magician's hands. She'll attempt to distract you with compliments and silly quips, but her most effective feint will be the story she tells as she shuffles the cards. She might give quaint mention to a lover's spat between the King of Hearts and the Queen of Hearts. Or she'll spin a detailed yarn about the conjoined silver rings that she's brandishing, insisting that they were fastened together by a wise old man. The more outlandish the tale, the better: The words busy the brain until the magician hits you with the big reveal — you're sitting on the Queen of Hearts!

At least that's one way it could go. In J.D. Dillard's coming-of-age (and coming-of-magic) tale *Sleight* — about a young street magician who turns to dealing drugs to care for his little sis — the director builds to one big, beautiful revelation. But the story he tells in the leadup doesn't distract so much as it politely asks you to stand up so that it can place the trick card under your ass.

Jacob Latimore is Bo Wolfe, a smart kid in Los Angeles who turned down a college scholarship to hustle party drugs at clubs. Mom has just died, so Bo has to make fast cash to cover rent for him and his sister, Tina (Storm Reid). During the day, Bo does card and levitation tricks for a few dollars tossed in a canvas tote, which is how he meets Holly (Seychelle Gabriel), a bakery waitress who glows when Bo floats her golden ring in front of her face. He literally has a trick up his sleeve: an electromagnetic device he has implanted in his shoulder.

Dillard presents this body mutilation as something like a seeping, infected eye, with copper wire neatly sewn around the hole as an embroidered sun. Like a real-life comic-book hero, Bo derives his power this way, and Dillard has great fun with these elements of the fantastic. The director shoots the street-magic scenes in bright light and gives us intentionally hilarious mind-freaked crowd-reaction shots in slow motion. There's real joy in these moments, and you pine for more of them as the film wears on and Dillard baits-and-switches us, focusing more and more on the monotonous good-kid-gets-in-too-deep-with-bad-guys story.

Dulé Hill plays seemingly sophisticated drug pusher Angelo, Bo's boss. Angelo's like a dad to the orphaned Bo. He even

gives the kid money for a date, but the cash comes with the stipulation of "favors" done in return. As one-note as these scenes of gangsters doing drug deals are — lots of lead pipes and guns and people huffing and puffing about their "territory" — Dillard does break up the rote tough-guy play by smartly cutting to Bo's quivering hands. A master magician relies upon those appendages, but the gun cripples Bo like Kryptonite, building a little tension as we wonder whether he'll use those hands to get out of the jam.

THE DIRECTOR BUILDS TO ONE BIG, BEAUTIFUL REVELATION.

But we know from the get-go that Bo will take a risk, get too involved with the violent side of the drug business and have to find a way to extract himself from the situation — this is a story we've seen before. What we haven't seen is the untold story leading up to this plot, one that shows us how a teenage science whiz gets so obsessed with magic that he burrows copper wires into his own goddamned arm. Instead of showing us this, Dillard merely announces the backstory in a lengthy monologue delivered by Bo: As a kid, he became enamored with a street magician who put



Jacob Latimore in *Sleight*

PHOTO BY ALEX HYNTER/COURTESY BH TILT

a knife through his hand without bleeding or creating a wound. Years later, Bo reconnected with the man and learned the secret: He had stabbed his palm so many times that he had built up scar tissue that would accept a real blade. Just for a trick, the man really did send the knife through his hand again and again. That's a great story, but I don't want to hear about it; I want to see it. Likewise, we're never shown just how Bo got himself into his dilemma with Angelo.

Bo's hardship is established by a single shot of what seems to be an unopened bill from a hospital. Later, he says that he wishes he could move Tina out of their house and into a better school district. But we don't see Bo struggling. How indebted is he? Was dealing drugs his first choice for a job? Did his trickster personality not jibe with other employers? (And, as drug-dealing jobs go, this one seems pretty cush; all he does is pull up in his car and exchange

money for molly. The one time cops hassle him, he doesn't seem fazed as he uses sleight-of-hand to leave the cops befuddled.) We know Bo wants to be a magician, but he doesn't seem to have any ambition to take his act off the street. Where are the stakes for Bo?

The filmmakers and the studio seem aware that the story is missing its impetus. After the screening, I was handed a promotional *Sleight* comic by Ryan Parrot, illustrated by Rob Guillory. Inside, all of Bo's backstory is laid out with beauty and feeling, starting right from that magician with the knife in his palm and showing Bo getting fired from a valet company and then taking his first job for Angelo. The biggest sleight was watching this entire movie, only to find that what I wanted was in a comic book.

SLEIGHT | Directed by J.D. Dillard | Written by Dillard and Alex Theurer | BH Tilt | Citywide

CASTING JONBENÉT CAN'T SOLVE A MURDER, SO IT ASKS ACTORS TO EXPLORE IT

Twice I've described Kitty Green's curious, alienating docu-whatzit *Casting JonBenét* to friends, and twice I've been asked, with surprising heat, "Why?" and "What's the point?" So, this time, before we get into the specifics of what this documentary actually documents, let's take a moment to consider what the film isn't — and what truths Green, via her resolute unorthodoxies, manages to expose.

Rather than recapitulating the facts of the 1996 murder of the child pageant queen, *Casting JonBenét* becomes a study of what we think we know, and the casual ease with which we dish about real people. Then it becomes an exploration

of how our certainty about strangers' secrets and motivations often has roots in our own experiences of trauma — before it becomes, finally, an examination of the ways that actors draw upon their own personal traumas in order to inhabit the characters they play. That's a grab-bag of ideas, but Green's doc — like the case at its center — defies easy resolution.

At a studio in Boulder, Colorado, Green auditions area actors for roles in a film drama about the murder; most of *Casting JonBenét* is made up of her conversations with these performers. Each woman has a go at playing Patsy as she telephones the police to report that her daughter has been kidnapped. The wannabe Johns each get the opportunity to act out the discovery of JonBenét's body in the family's basement. Green saves the most potent of the performances for the end, when her actors connect and commit themselves to



COURTESY NETFLIX

the Ramseys. They can't play the full truth of those moments — only the killer knows what actually happened — but they each find a truth. —Alan Scherstuhl

CASTING JONBENÉT | Written and directed by Kitty Green | Netflix | Monica Film Center



COURTESY: JFC FILMS/SUNDANCE SELECTS

Film //

LIFE AFTER DEATH

CITIZEN JANE CHAMPIONS JANE JACOBS' FIGHT FOR WHAT MAKES CITIES GREAT

BY APRIL WOLFE

Ever wonder how New York City was able to escape L.A.'s expressway-choked fate? Thank Jane Jacobs, the journalist, author and community activist who continually predicted — and fought to stave off — the public-planning policies that would kill the American city. In *Citizen Jane: Battle for the City*, documentaryarian Matt Tyrnauer attempts to memorialize the now-deceased luminary by weaving together archival film clips, talking-head interviews and Jacobs' own public speeches. What emerges is an exploration of ideas and questions more incidentally related to Jacobs: How do we retain neighborhood diversity amid rapid gentrification? Can a metropolis retain its humanity when everyone's living in high-rises?

Outside of a delightful Ed Koch, most of the interviewees don't even mention Jacobs at all. But that's not a bad thing. Tyrnauer transforms what could be a staid profile film into an urgent story

about the dangers of "urban renewal," something Jacobs herself would admire.

Tyrnauer opens with a series of unidentified talking heads pleading the importance of city planning today. He then cuts to Jacobs' own voice describing the "endless homogenizing towers" that she first wrote about in her book *The Death and Life of Great American Cities* (1961): the projects. Footage lingers on busy, dirty, diverse NYC streets circa the 1930s and '50s, when — as Jacobs says — you didn't have to be rich to be able to "do something," e.g., find entertainment and acquire social capital. This was a time when politicians began to label overcrowded neighborhoods "slums," but Jacobs argues that the chaos that city planners wanted to excise like a cancer is exactly the creative system that makes a city thrive and function.

Cut to: Robert Moses, the notorious city planner, who dreamed of adopting Le Corbusier's modernist, compartmentalized utopian concepts in NYC — giant gleaming towers plopped in the center of a park.

The film sets up Jacobs and Moses as the David and Goliath of urban development, Tyrnauer letting them point and counterpoint each other through dueling archival interviews. Jacobs' voice is loud, blunt and stilted, while Moses' is suave, sophisticated and certainly condescending. But these two charismatic figures serve as the entry point to more pressing matters.

The most emotional and lengthy segment of this film jabs into the dark history of modern American slablake midcentury urban housing projects, designed with, supposedly, the best intentions. Tyrnauer shows a grainy PR video depicting grinning white kids scampering around a park with a pristine tower behind them, where presumably Mom and Dad keep a watchful eye — this is how the housing developments are imagined in wealthy white men's brains.

But Tyrnauer then juxtaposes that footage with reality: A dreary 1980s nightly newscast segment surveys the same project's grounds like a crime scene, showing empty, decrepit play spaces and a crumbling, prisonlike tower. The director covers the projects in detail, invoking some of the lessons we've learned from Jacobs' own mouth earlier in the film, such as how a busy street is a safe street and a dead-end street is true to its name. Then we watch a series of haunting clips showing these very same projects literally imploding — lessons learned, right?

Not quite. Around the world, we see a boom of the same poorly conceived, inhumane housing in urban centers. By 2050, 70 percent of the world's population will dwell in cities. What *Citizen Jane* teaches us is that now is the time for smart NIMBYists to enlist with conscientious developers to find a better, more human means of housing all our citizens in the future.

CITIZEN JANE: BATTLE FOR THE CITY
| Directed by Matt Tyrnauer | Sundance Selects | Nuart

OPENING THIS WEEK

BELOW HER MOUTH Before we see anything in *Below Her Mouth* (spoiler alert: The *below* in the title probably refers to a woman's naughty bits), we hear sexual moaning. This Canadian lesbian drama is basically softcore porn, which isn't necessarily a bad thing. It recalls the late-night cable fare of the 1990s, about which you're welcome to nostalgia. The plot concerns — what else? — an illicit affair. Dallas (Erika Linder) is a chicly butch roofer recently out of a relation-

ship. Jasmine (Natalie Krill) is a pouty fashion editor engaged to bland yuppie Rile (Sebastian Pigott). One night out on the town, Dallas and Jasmine meet, and within days they begin a torrid tryst. Linder possesses a compelling, Kurt Cobain-like androgyny, but neither she nor Krill can do much to save the portentous script. To its credit, the film was written and directed by women, preempting accusations of the male gaze; still, when Jasmine directs a model at her job with the instruction "I want her nude on top," it plays like a teen

boy's imagination. The dialogue alternates between cliché ("I've never done anything like this before") and self-consciously arty ("Have you ever tried to count how many breaths you take in a minute?"). In the most progressive moment, Jasmine asks to hear Dallas' coming-out story. "Why do I have to have one?" Dallas replies. It's a good point, and while *Below Her Mouth's* mise-en-scène consists of about 75 percent nude female bodies, and verges on gratuitous, at least it's nice to see a queer couple meet a happy end. (Abbey Bender)

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Below Her Mouth Fri, 5:30, 7:05 p.m.; Sat, 5:20, 7:05 p.m.; Sun, 5, 6:45 p.m.; Mon, 6, 9:20 p.m.; Tues, 5:30, 7:05 p.m.; Wed, 6, 9:20 p.m.; Thurs, 6, 7:35 p.m.

Guys Reading Poems Fri-Sat, 8:55 p.m.; Sun, 8:30 p.m.; Mon, 7:35 p.m.; Tues, 8:55 p.m.; Wed, 7:35 p.m.; Thurs, 9:15 p.m.

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

The Lost City of Z Fri, 11:30 a.m., 12:30, 2, 3:05, 4:35, 5:35, 7, 8, 9:30 p.m.; Sat, 11:45 a.m., 12:30, 2, 3:10, 5:30, 7, 8, 9:30 p.m.; Sun, 11:30 a.m., 12:30, 2, 3:05, 4:35, 5:35, 7, 8, 9:30 p.m.; Mon, 11:45 a.m., 12:30, 2, 3:10, 5:30, 7, 8, 9:30 p.m.; Tues-Wed, 11:15 a.m., 12:30, 2:40, 4:15, 5:40, 7, 8, 9:40 p.m.

Guardians of the Galaxy Vol. 2 Thurs, 7, 9, 10 p.m., 12 mid.; Thurs, 8 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Thurs, 7:15, 11:45 p.m.

The Circle Fri, 11:10 a.m., 12:15, 1:30, 3, 4:30, 5:45, 7:30, 8:30, 9:30, 10:15, 11:15 p.m.; Sat, 11:30 a.m., 12:15, 1:30, 3, 4:35, 5:45, 8:30, 9:30, 10:15, 11:15 p.m.; Sun, 11:10 a.m., 12:15, 1:30, 3, 4:30, 5:45, 7:30, 8:30, 9:30, 10:15, 11:15 p.m.; Mon, 11:20 a.m., 12:15, 1:30, 3, 4:25, 5:45, 8:30, 9:30, 11:15 p.m.; Tues-Wed, 11 a.m., 12:15, 1:45, 3, 4:30, 5:45, 7:15, 8:30, 9:45, 11:15 p.m.

How to Be a Latin Lover Fri, 11:35 a.m., 2:25, 4:45, 7, 9:45, 11:15 p.m.; Sat, 11:35 a.m., 2:05, 4:45, 7:05, 9:50, 11:15 p.m.; Sun, 11:35 a.m., 2:25, 4:45, 7, 9:45, 11:15 p.m.; Mon, 11:35 a.m., 1:45, 3:45, 5, 7:05, 9:50, 11:15 p.m.; Tues-Wed, 11:50 a.m., 2:45, 5:35, 7:15, 9:45 p.m.

Sleight Fri, 11 a.m., 1:15, 3:50, 5:25, 7:45, 9:50 p.m.; Sat, 11 a.m., 1:15, 3:50, 5:25, 7:45, 9:50 p.m.; Sun, 11 a.m., 1:15, 3:50, 5:25, 7:45, 9:50 p.m.; Mon, 11 a.m., 1:15, 3:10, 5:25, 7:45, 9:55 p.m.; Tues-Wed, 11:25 a.m., 1:15, 3:50, 5:45, 7:45, 10 p.m.

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

The Promise Fri, 11:30 a.m., 1:45, 3, 5:30, 7:30, 9:45 p.m.; Sat, 11:30 a.m., 1:45, 3, 5:30, 7:30, 9:45 p.m.; Mon, 11:30 a.m., 1:30, 3, 5:15, 7:30, 9:40 p.m.; Tues-Wed, 11:45 a.m., 1:45, 3:10, 5:35, 7:30, 9:15 p.m.

Chasing Trane: The John Coltrane Documentary Fri, 11:05 a.m., 2:40, 4:50, 7:15, 10:05 p.m.; Sat, 11:05 a.m., 2:40, 4:50, 7:20, 10:05 p.m.; Sun, 11:05 a.m., 2:40, 4:50, 7:15, 10:05 p.m.; Mon, 11:05 a.m., 2:40, 4:50, 7:20, 10:10 p.m.; Tues-Wed, 11 a.m., 1:40, 4:50, 7, 10:05 p.m.

The Fate of the Furious Fri, 11:45 a.m., 1:30, 2:45, 5, 6, 8:15, 9:35, 11 p.m.; Sat, 11:45 a.m., 2:30, 4:40, 6, 8:15, 9:35, 11 p.m.; Sun, 11:45 a.m., 1:30, 2:45, 5, 6, 8:15, 9:35, 11 p.m.; Mon, 11:50 a.m., 2:45, 4:15, 6, 8:15, 9:35, 11 p.m.; Tues-Wed, 11:55 a.m., 2:30, 3, 5:50, 8:15, 9:50, 11 p.m.

Colossal Fri, 11:50 a.m., 2:15, 4:50, 7:50, 10:50 p.m.; Sat, 11:50 a.m., 2:15, 4:50, 7:15, 10:50 p.m.; Sun, 11:50 a.m., 2:15, 4:50, 7:50, 10:50 p.m.; Mon, 11:50 a.m., 2:15, 4:50, 7:15, 10:50 p.m.; Tues-Wed, 11:20 a.m., 2:25, 5, 7:45, 10:10 p.m.

Their Finest Fri-Sun, 11 a.m., 12:35, 2:20, 4:40, 7:10 p.m.; Mon, 11 a.m., 12:40, 2:25, 4:40, 7:10 p.m.; Tues-Wed, 11:50 a.m., 2:30, 4:45, 7:30 p.m.

Logan Fri, 11:45 a.m., 2:30, 5:15, 8:30, 10 p.m.; Sat, 11:40 a.m., 2:30, 5:15, 8:30, 10:10 p.m.; Sun, 11:45 a.m., 2:30, 5:15, 8:30, 10 p.m.; Mon, 11:40 a.m., 2:30, 5:15, 8:30, 10:55 p.m.; Tues-Wed, 11:45 a.m., 2:45, 5, 8:30, 10:50 p.m.

Get Out Fri, 12:20, 3:15, 5:45, 7:15, 8:45, 10:10 p.m.; Sat, 12:20, 3:15, 5:50, 7:15, 8:45, 9:45 p.m.; Sun, 12:20, 3:15, 5:45, 7:15, 8:45, 10:10 p.m.; Mon, 12:20, 3:15, 5:30, 7:25, 8:45, 9:45 p.m.; Tues-Wed, 12:45, 3:25, 5:45, 8:45, 10:15, 11:15 p.m.

2001: A Space Odyssey Sat, 3, 7 p.m.

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The Lost City of Z 2:15, 5:30, 8:45 p.m.

The Fate of the Furious 2:30, 5:30, 8:45 p.m.

Colossal 2, 4:30, 7:15, 9:45 p.m.

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

American Wrestler: The Wizard Wed, 4, 7:30 p.m.

I Am Heath Ledger Wed, 7:30 p.m.

Phoenix Forgotten Fri, 12:45, 1:15 p.m.; Sat, 12:45 p.m.; Sun, 12:30, 12:45, 2:45, 3, 5, 5:15, 7:15, 9:30 p.m.; Mon-Tues, 12:30, 2:45, 5, 7:15, 9:30 p.m.; Wed, 11:15 a.m., 12:30, 1:30, 3 p.m.; Thurs, 12:30, 2:45, 5, 7:15, 9:30 p.m.

The Promise Fri, 1:20, 4:20, 7:20, 10:20 p.m.; Sat, 12:30, 7, 10:10 p.m.; Sun, 12:30, 3:30, 6:40, 9:45 p.m.; Mon, 1:10, 4:10, 7:10, 10:10 p.m.; Tues, 1, 1:10, 4, 4:10, 7:10, 10:10 p.m.; Wed-Thurs, 1:20, 4:20, 7:20, 10:20 p.m.

Unforgettable Fri, 1:30, 4:30, 7:40, 10:30 p.m.; Sat, 11:30 a.m., 2:05, 4:40, 7:20, 10 p.m.; Sun, 1:30, 4:15, 7:10, 7:30, 9:55, 10:10 p.m.; Mon, 12:40, 1:30, 4:15, 7:10, 10 p.m.; Tues, 1:30, 4:15, 7:10, 7:30, 9:45, 10:10 p.m.; Wed, 1:45, 4:30, 7:30, 10:15 p.m.; Thurs, 1:30, 4:30, 7:40, 10:20 p.m.

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Mon, 12:35, 3:45, 7, 10:15 p.m.; Tues-Wed, 1, 4:15, 7:30, 10:30 p.m.; Thurs, 12:45, 4 p.m.

Beauty and the Beast Fri, 1, 4, 7, 10 p.m.; Sat-Thurs, 12:45, 3:45, 6:45, 9:45 p.m.

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

Guardians of the Galaxy Vol. 2: An IMAX 3D Experience Thurs, 7, 10:30 p.m.

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, 12 noon; Tues-Wed, 12:30, 3:45, 7, 10:15 p.m.; Thurs, 12 noon, 3:15 p.m.

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

Guardians of the Galaxy Vol. 2 Thurs, 10:40 p.m.

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

Disney's Beauty and the Beast Sing-Along 7 p.m.

Beauty and the Beast Fri-Sun, 3 p.m.

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

Guardians of the Galaxy Vol. 2 Thurs, 7, 8, 11:15 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Thurs, 9, 10:45 p.m.

The Circle Fri-Sun, 10:30, 11:55 a.m., 1, 2:35, 3:35, 4:55, 6:05, 7:25, 8:35, 10:05, 11:05 p.m.; Mon, 11, 11:55 a.m., 1, 2:35, 3:35, 4:55, 6:05, 7:25, 8:35, 10:05, 11:05 p.m.; Tues, 10:30, 11:55 a.m., 1, 2:35, 3:35, 4:55, 6:05, 7:25, 8:35, 10:05, 11:05 p.m.; Wed, 10:30 a.m., 1, 3:35, 6:05, 8:35, 11:05 p.m.

How to Be a Latin Lover Fri-Sat, 10:30, 11:30 a.m., 12:35, 1:40, 2:35, 4:20, 5:20, 7, 8, 9:45, 10:50 p.m.; Sun, 10:30, 11:30 a.m., 12:35, 2:35, 5:20, 8, 10:40 p.m.; Mon, 11:30 a.m., 2:35, 5:20, 8, 10:40 p.m.; Tues, 10:30, 11:30 a.m., 12:35, 2:35, 5:20, 8, 10:40 p.m.; Wed, 10:30 a.m., 12:35, 2:35, 5:20, 8, 10:40 p.m.

Sleight Fri-Sun, 11:05 a.m., 1:15, 3:30, 5:40, 7:55, 10:30 p.m.; Mon, 10:40 a.m., 1:30, 3:40, 5:30, 7:40, 10:30 p.m.; Tues, 11:05 a.m., 1:15, 3:30, 5:40, 7:55, 10:30 p.m.; Wed, 10:25 a.m., 12:35, 2:50, 5:05, 7:25, 10:30 p.m.

Born in China Fri-Sun, 11:15 a.m., 1:20, 3:25, 5:25, 7:30, 9:15 p.m.; Mon, 11:15 a.m., 1:20, 3:25, 5:25, 7:30, 9:25 p.m.; Tues-Wed, 11:15 a.m., 1:20, 3:25, 5:25, 7:30, 9:15 p.m.

Free Fire Fri-Sat, 1:05, 5:30, 11:20 p.m.; Sun, 1:05, 5:30 p.m.; Mon, 1:05, 5:30, 11 p.m.; Tues-Wed, 1:05, 5:30, 11:20 p.m.

The Promise Fri-Sun, 11:25 a.m., 2:30, 3:20, 5:30, 6:20, 8:30, 10:10 p.m.; Mon, 11:25 a.m., 2:30, 3:20, 5:50, 6:30, 8:50, 9:50 p.m.; Tues, 11:25 a.m., 2:30, 3:20, 5:30, 6:20, 8:30, 10:10 p.m.; Wed, 11:25 a.m., 2:30, 3:20, 5:30, 6:20, 8:30, 9:35 p.m.

Unforgettable Fri-Wed, 10:35 a.m., 12:55, 3:20, 5:45, 8:10, 10:35 p.m.

The Fate of the Furious Fri-Sat, 10:45 a.m., 1:10, 2:20, 4:15, 5:15, 7:15, 8:15, 10:15, 11:10 p.m.; Sun, 1:10, 2:20, 4:15, 5:15, 7:15, 8:15, 10:15, 11:10 p.m.; Mon, 1:10, 2:20, 4:15, 7:15, 10:15 p.m.; Tues, 1:10, 2:20, 4:15, 5:15, 7:15, 8:15, 10:15, 11:10 p.m.; Wed, 11 a.m., 1:10, 2:20, 4:15, 7:15, 10:15 p.m.

Smurfs: The Lost Village Fri-Sun, 10:25 a.m., 12:25, 3:15 p.m.; Mon, 11 a.m., 12:25, 3:15 p.m.; Tues-Wed, 10:25 a.m., 12:25, 3:15 p.m.

The Boss Baby Fri-Wed, 10:50 a.m., 12:20, 2:40, 5, 7:20, 9:30 p.m.

Beauty and the Beast Fri-Wed, 11:25 a.m., 2:05, 5:05, 7:45, 9:40 p.m.

Get Out Fri-Wed, 8:05, 10:45 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Guardians of the Galaxy Vol. 2 Thurs, 8:45 p.m.

Get Out Fri-Wed, 2:45, 5:45, 8:45 p.m.; Thurs, 2:45, 5:45 p.m.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251

South Main Street (213)617-1033

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

The King's Case Note (im-geum-nim-eui sa-geon-soo-cheob) Fri-Sat, 10 a.m., 12:20, 2:40, 5, 7:35, 10 p.m.; Mon, 10:30 a.m., 1, 3:30 p.m.; Tues, 11:15 a.m., 1:45 p.m.; Wed, 11 a.m., 1:30 p.m.

The Mayor (teuk-byeol-si-min) Fri-Sun, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.; Mon-Thurs, 11 a.m., 1:40, 4:20 p.m.; Wed, 10:45 a.m., 1:25, 4:05 p.m.

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

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

Guardians of the Galaxy Double Feature 3D Thurs, 4:30 p.m.

Guardians of the Galaxy Vol. 2 Thurs, 7, 8, 9, 11:30 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Thurs, 7:30, 11 p.m.; Thurs, 7, 10:30 p.m.; Thurs, 10 p.m.

I Am Heath Ledger Wed, 7:30 p.m.

JONAH: ON STAGE! Tues, 7 p.m.

TED Cinema Experience: Highlights Exclusive Sun, 4 p.m.

The Circle Fri, 11 a.m., 2, 5:05, 8, 10:55, 11:50 p.m.; Sat, 1:50, 5:05, 8, 10:55, 11:50 p.m.; Sun, 12:15, 2:45, 5:30, 8, 10:55 p.m.; Mon, 11 a.m., 2, 5:05, 8, 10:55 p.m.;

Tues, 1:15, 4:15, 7:15, 10:15 p.m.; Wed, 11 a.m., 2, 5:05, 8, 10:55 p.m.

How to Be a Latin Lover Fri, 11 a.m., 12:30, 3, 5, 6:30, 8, 9:30, 11, 11:55 p.m.; Sat, 12:30, 3, 5, 6:30, 8, 9:30, 11, 11:55 p.m.; Sun, 11 a.m., 12:30, 3, 5, 6:30, 8, 9:30, 11 p.m.; Mon-Wed, 11 a.m., 5, 8, 11 p.m.

How to Be a Latin Lover (Spanish) Fri-Wed, 2 p.m.

Sleight Fri, 11:15 a.m., 1:45, 4:30, 7, 9:30 p.m., 12 mid.; Sat, 1:45, 4:30, 7, 9:30 p.m., 12 mid.; Sun, 11:15 a.m., 1:45, 4:30, 7, 9:30 p.m.; Mon, 12:15, 4:30, 7, 9:30 p.m.; Tues, 11:15 a.m., 2, 4:30, 7, 9:30 p.m.; Wed, 11:15 a.m., 1:45, 4:30, 7, 9:30 p.m.

Born in China Fri, 11:15 a.m., 1:45, 4:15, 7:45, 9:15 p.m.; Sat, 1:45, 4:15, 7:45, 9:15 p.m.; Sun, 11:15 a.m., 1:45, 4:15, 7:45, 9:15 p.m.; Mon-Wed, 11:15 a.m., 1:45, 4:15, 7:45, 9:15 p.m.

Phoenix Forgotten Fri-Sun, 11:45 a.m., 2:30, 5:15, 6:45, 10:30 p.m.; Mon-Wed, 11:45 a.m., 2:30, 5:15, 7:45, 10:30 p.m.

The Promise Fri, 11:30 a.m., 3, 6:15, 9:30 p.m.; Sat-Sun, 11:30 a.m., 3, 6:15, 10:55 p.m.; Mon, 11:30 a.m., 1:45, 4:15, 7:45, 9:15 p.m.; Tues-Wed, 11:30 a.m., 3, 6:15, 9:30 p.m.

Unforgettable Fri-Sun, 11:45 a.m., 3:45, 6:30, 9:15 p.m.; Mon-Wed, 1, 3:45, 6:30, 9:15 p.m.

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

Smurfs: The Lost Village Fri, 3:15 p.m.

Your Name. (Kimī no na wa.) Fri, 12 noon, 6, 9 p.m.; Sat, 12 noon, 2:45, 5:30, 8:15, 10:50 p.m.; Sun, 12 noon, 8:15, 10:50 p.m.; Mon, 2:45, 5:30, 8:15, 10:50 p.m.; Tues, 1, 3:45, 10:45 p.m.; Wed, 12 noon, 2:45 p.m.

The Boss Baby Fri-Wed, 12:45, 3:30, 6:15, 9 p.m.

Beauty and the Beast Fri-Mon, 12:30, 3:45, 7:15, 10:30 p.m.; Tues, 12:45, 4, 7:30, 10:45 p.m.; Wed, 12:30, 3:45, 7:15, 10:30 p.m.

Yu-Gi-Oh! The Dark Side of Dimensions Fri-Sat, 12:15, 3:30, 6:45, 10, 11:40 p.m.; Sun, 12:15, 3:30, 6:45, 10 p.m.; Mon, 11:30 a.m., 3:30, 6:45, 10 p.m.; Tues-Wed, 12:15, 3:30, 6:45, 10 p.m.

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Sunset Boulevard (323)654-2217

12 Trainspotting Fri, 4:45, 10:10 p.m.; Sat, 11:15 a.m., 5, 10:15 p.m.; Sun, 2:15, 5, 10:15 p.m.; Mon-Wed, 4:45, 10:10 p.m.

Sleight Fri, 2:45, 5, 7:15, 9:30 p.m.; Sat-Sun, 12:15, 2:45, 5:15, 7:30, 9:45 p.m.; Mon-Wed, 2:45, 5, 7:15, 9:30 p.m.

Free Fire Fri, 2:30, 5:15, 8, 10:15 p.m.; Sat-Sun

YOUR WEEKLY TO-DO LIST

Porco Rosso and Animal Farm, Animated Friday, April 28

Ah, to be young and in a Richard Linklater movie. Our premier chronicler of laid-back youth is at his best in **Dazed and Confused** and **School of Rock**, which play at the New Beverly on 35mm. The writer-director's last-day-of-school saga may be the definitive "hangout movie," an overused term of late but one that perfectly describes this banter-heavy ode to youth. **School of Rock**, meanwhile, features the definitive Jack Black performance. Linklater grew a lot as a filmmaker in the decade that separates these two films, but both make it clear that, in good times and bad, you just gotta keep L-I-V-I-N. **New Beverly Cinema**, 7165 Beverly Blvd., Fairfax; Fri.-Sat., April 28-29, 7 p.m.; \$8. (323) 938-4038, thenewbev.com.

"A pig that doesn't fly is just a pig." That's just one of the truisms offered by **Porco Rosso**, Hayao Miyazaki's animated adaptation of his own watercolor manga. About a former World War I pilot who's been transformed into a pig (don't you hate when that happens?) in 1930s Italy, the film isn't among Studio Ghibli or Miyazaki's best-known efforts, but it is another examination of the lingering effects of war from anime's most celebrated auteur. Dub-hating purists, rejoice: This is the original subtitled version. **Nuart Theatre**, 11272 Santa Monica Blvd., West L.A.; Fri., April 28, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.

Saturday, April 29

All animated films are equal, but some animated films are more equal than others. Anyone who read **Animal Farm** in high school but never saw this 1954 adaptation can correct that Orwellian oversight courtesy of Cinefamily; as an extracurricular activity, this screening will be held offsite at the Bob Baker Marionette Theater and be preceded by a puppet show. Britain's first feature-length animated film brought the alarming allegorical novel to the screen in memorable fashion, not least because the CIA financed the production as part of its Cold War efforts. The more things change.... **Bob Baker Marionette Theater**, 1345 W. First St., Echo Park; Sat., April 29, 7:30 p.m.; \$14. (323) 655-2510, cinefamily.org.

Bill Paxton was a favorite of James Cameron. The Aero screens two of their collaborations as part of its tribute to the late actor: **Aliens** and **True Lies**. Released seven years after the more horror-steeped original, Cameron's sequel to Ridley Scott's sci-fi/horror benchmark is a breathless cavalcade of terrifying set pieces and tension-breaking one-liners (most of them delivered by Paxton). Once hilarious, the most famous of these — "Game over, man!" — has taken on new significance



Porco Rosso:
See Friday.

COURTESY TOHO

since the actor's untimely passing earlier this year. Remember him as you shout it at the screen in unison with his perfect delivery. **Aero Theatre**, 1328 Montana Ave., Santa Monica; Sat., April 29, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Cinespia, our fair city's hippest screening series, returns with **The Godfather Part II** in a genuine movie palace. The Los Angeles Theatre will be transformed into a '50s-style Vegas resort for the evening, with five bars on as many floors and a ballroom, powder room, fountains and balconies to explore before the movie itself; that precludes anyone who isn't of legal drinking age from attending, and there's a dress code as well. If you can abide by this organization's strict rules, however, you'll be a made man (or woman). **Los Angeles Theatre**, 615 S. Broadway St., downtown; Sat., April 29, 8:30 p.m. (doors at 7); \$25. (323) 221-3343, cinespia.org.

Monday, May 1

The week's most challenging event may also be the most rewarding. REDCAT brings the short films of Pawel Wojtasik to Los Angeles for the first time with **Cruel Radiance: Moving Image Work**. The Polish artist will appear in person for the event, which showcases documentaries set in such glamorous locales as autopsy rooms, pig farms and sewage-treatment facilities. Among the works on display are **Pigs Still**, **The Aquarium** and **Below Sea Level**. **REDCAT**, 631 W. Second St., downtown; Mon., May 1, 8:30 p.m.; \$11. (213) 237-2800, redcat.org.

Tuesday, May 2

Fred Astaire and Ginger Rogers paired up for the first time in **Flying Down to Rio**, a 1933 pre-Code musical that promised viewers would always remember the Carioca, a Brazilian dance that was driving the world "melody mad." Still fondly recalled for the song of the same name, the picture stars Dolores del Río as a magnetic beauty and Gene Raymond as the bandleader who follows her from Miami to Rio de Janeiro. Drive down to LACMA for some movie magic and dance along. **LACMA**, 5905 Wilshire Blvd., Mid-Wilshire; Tue., May 2, 1 p.m.; \$4. (323) 857-6000, lacma.org. —Michael Nordine

BLACK ROSE (CHERNAYA ROZA) Let's cut straight to the chase: **Black Rose** is a bad film — amazingly, astoundingly, super-califragilisticexpialidocious bad. It's the directorial debut of Russian action star Alexander Nevsky (not to be confused with the 13th-century battling prince about whom Eisenstein made a historical epic). Nevsky plays a noble but badass Moscow police major who, of course, lives by his own rules. He travels to L.A. to aid the local police in tracking a serial killer who has a thing for Russian-immigrant streetwalkers. The film reportedly was released in Russia in January 2014, but it exudes such a tired, cheaply made laziness that it could have jumped off a Blockbuster shelf in 1992. Nevsky is emulating his own childhood hero, Arnold Schwarzenegger, acting as

wooden and stilted as Schwarzenegger did in his prime. As such, the movie is a sunny ripoff of **Red Heat**, one that pairs its star not with Jim Belushi but with brainy-but-easy-on-the-eyes cop (Kristanna Loken, who went after Schwarzenegger in **Terminator 3: Rise of the Machines**). The two do damage all over L.A. Robert Davi, who co-starred with Arnie in **Raw Deal**, turns up here as the sympathetic LAPD captain who turns a blind eye to Nevsky's Dirty Harry tactics. This lunkheaded yarn is 82 minutes of Nevsky trying to be like a 1980s action hero. But he forgets to make everything else — the story, the direction, the performances from his fellow castmates — look even that appealing. (Craig D. Lindsey)

DANGER CLOSE The directors and the subject of combat doc **Danger Close** prize

determination over introspection, turning this firsthand account of modern American warfare into a found-footage action film. David Salzberg and Christian Tureaud view **Danger Close** as a companion to their previous portraits of combatants and correspondents, **Citizen Soldier** and **The Hornet's Nest**. All utilize real, raw footage (shot with small digital cameras), which Salzberg and Tureaud ground with stories of courage under fire. They've found a captivating subject in freelance journalist Alex Quade, who specializes in combat footage of U.S. Special Operations forces, but they never quite decide whether they're profiling her or compiling her greatest hits. A significant chunk of the film's 87 minutes is spent with the family of Staff Sgt. Robert Pirelli, a 29-year-old engineer who constructed

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- SHE DOES THE CITY

BELOW HER MOUTH

NATALIE KRILL & ERIKA LINDER

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Q&A with stars Erika Linder and Natalie Krill (moderated by Charlotte Glaser) Saturday 4/29 after the 7:05 show at Las Palmas

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Come see an **ADVANCE SCREENING** of the new comedy **BORN GUILTY** at The Pacific Theaters at The Grove on Thursday, May 4th at 8:30pm.

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DAVID
COUSSINS



“FUNNIEST,
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INTELLIGENT
FILM OF THE YEAR”

- THE DIRECTOR'S MOTHER



Lonely and frazzled New York social worker Judy (Rosanna Arquette) constantly messes up her own life. Her son Marty (Jay Devore) in Los Angeles is trying to be creative in his advertising career and be a good boyfriend to Leslie (Keesha Sharp). When Marty's free-spirited pal Rawl (David Coussins) shows up, Marty hires Rawl to see Judy and "restore her to health" -- any way it takes. Director Max Heller's heartfelt, ensemble comedy is filled with wry, sly, funny and sexy connections reminiscent of Nora Ephron, Woody Allen and Rob Reiner's romantic concoctions.

"IF IT'S NOT ONE THING, IT'S YOUR MOTHER."
- The Huffington Post

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Q&A with Cast & Crew to follow screening.

a remote outpost in Iraq. Quade's video series on Pirelli aims to honor the Green Beret's sacrifice and accomplishments by showing how he's remembered. Salzberg and Tureaud merely adopt her perspective, adding nothing new to scenes that make the same point repeatedly. *Danger Close* doesn't explore what prompted Quade to begin accompanying elite troops into front-line missions, or her experience being the only woman in these situations. The only hint to the latter is in Quade's voice: She's forceful and confident when being interviewed, but nonchallenging and deferential when interviewing troops. By focusing on Quade's absolute respect for military service and authority, Salzberg and Tureaud miss an opportunity to explore her pragmatic conservatism, lyrically expressed in her profiles of unquestioning heroism. (Serena Donadoni)

A DARK SONG Writer-director Liam Gavin's disquieting thriller pits a bereaved mother (Catherine Walker) and her bearded ginger occult adviser (Steve Oram) against the demons and angels they've summoned in a ramblingly creepy house in the Welsh countryside. "Ramblingly creepy" fits the film, too, which finds our spiritual meddlers first preparing for the hard work of contact with realms infernal and divine (they expect to be locked in the home for some six months, at least) and then going slowly mad as they tend to their chalk-dust protection circles, their summoning rituals, their own uneasy relationship, and the marvelously suggestive darkness around them. For much of the film, Gavin and cinematographer Cathal Watters find their horror where our eyes can only just see it, where candlelight edges up against shadowed forms. One tense but leisurely sequence seems to find some creature of the dark enjoying a smoke in an armchair. Or maybe it's all in our lead's head. Much of the drama lies in hoping that the suggestions don't resolve themselves into beasts. Like any two-hander, *A Dark Song* is structured around the seesawing of power between the leads. At first the occultist is abusive of the desperate woman who has hired him to consort with the spirits, but then he uses her fear — and her willingness to oblige his every odd instruction — to strip her down and get himself off. The scene is leering, cheap and obvious in ways the rest of this tale isn't. The final reels reveal the specters and that mother's private goals; neither is as singular as what the long, effective buildup promises. Still, the performances are strong and the scenecraft absorbing. (Alan Scherstuhl)

GO ONE WEEK AND A DAY (SHAVUA VE YOM) Grief does strange things to people, thrusting them into fugue-like states where anger, resentment and to-hell-with-it-all despair can lead to bizarre behavior. Writer-director Asaph Polonsky's *One Week and a Day* adeptly captures that mindset

via the story of an Israeli couple, Eyal (Shai Avivi) and Vicky (Evgenia Dodina), on the day after they've finished sitting shiva for their dead son. As schoolteacher Vicky sleepwalks through dealing with co-workers and a dentist appointment, a look of vacant desolation in her eyes, Eyal avoids visiting his child's grave in favor of searching a hospice for a lost blanket, physically assaulting his estranged neighbors, and convincing their adult son, Zooler (Tomer Kapon), to roll some joints. Bouncing from one unexpected incident to another, Eyal's 24-hour odyssey is a serio-comic one in which he blindly, buffoonishly searches for some sort of relief, however temporary, from his sorrow. That his actions make little logical sense is the source of both the film's tragedy and its comedy; the former comes by way of a late encounter with another grieving man (Uri Gavriel) at a cemetery, the latter through the most impressive single-take air-guitar performance ever committed to film, courtesy of Kaplan's weirdo. Rambling in the best manner imaginable, it's an amusingly heartbreaking (and hopeful) portrait of misery's messiness. (Nick Schager)

RUPTURE Oh, boy. Here's something *actually* punishing from Steven Shainberg, director of the 2002 BDSM drama *Secretary*. A diluted interpretation of '00s torture-porn with a film-student appreciation for Gaspar Noé's color palette, *Rupture* is a sci-fi abduction thriller that leaves little to be thrilled about. Things happen pretty fast, with a setup so half-assed you'll keep thinking, *There's certainly more to this, right?* Not really. Meet Renee (Noomi Rapace), a single mother with arachnophobia — we know this because she panics over a spider in the opening scene. Still, we're led to believe she's fearless in other ways — this we know because she casually plans on going skydiving while her son is at her ex-husband's for the weekend. All her plans are thwarted, however, when she is abducted and taken to a Saw-like chamber operated by a group of what I can only describe as hipster torturers (they sport '50s hairstyles and vintage blouses), who inject Renee with shots and tell her she has "interesting skin." We later discover that their mission is to *rupture* people's genes and mutate them into advanced beings by making them face their worst fears. So, remember that scene where she freaks out over a spider? Yeah, that comes back. And when it does, it feels stupidly low-stakes in an otherwise not very scary movie that doesn't even warrant an increased heart rate as Renee attempts to escape. Not only does *Rupture* not have anything to say about fear or consent but it fails to justify why these people picked her in the first place. (Kristen Yoonsoo Kim)

SLACK BAY An early moment in *Slack Bay*, the latest from French provocateur Bruno Dumont, finds a plump police inspector in a black uniform rolling down a hill of white

sand. It's the kind of image that wouldn't have been out of place in a silent short, and it sets the stage for Dumont's general mood of absurdism. The plot, such as it is, concerns a wealthy early-20th century family, the Van Peteghems, who go to visit their summer home only to discover that the police are investigating a series of disappearances in the area. The film is highly self-aware, and Juliette Binoche's performance as Aude Van Peteghem is delightfully redolent of the snooty dames so memorably captured by Margaret Dumont. Binoche speaks in a pinched upper-crust accent and wears garish hats. She consistently overreacts, even swooning at one point. Aude and her ilk's foils are the local fishing family, the Bruforts. The rich, unsurprisingly, make their luxurious vacation destination within spitting distance of the poor. The Brufort children, in their impoverishment, all wear matching drab sweaters, and in case you somehow missed how different they were from the Van Peteghems, they also happen to eat people. At all times, the film seems as if it could go in any number of directions: It could be horror, broad comedy or a dramatic treatise on class relations, and ends up being a little of each. The best moments recall the surreal social satires of Luis Buñuel. But while it would be unfair to expect *Slack Bay* to live up to Buñuel's mastery, too much of this picaresque is meandering and frustrating. (Abbey Bender)

VOICE FROM THE STONE In Eric D. Howell's adaptation of Silvio Raffo's ghostly 1996 novel, *Voice From the Stone*, a timid woman finds employment as a nanny with a rural family ravaged by grief. But the longer she stays in their cavernous, stone-and-stucco villa, the more she comes to act, talk and look like the family's dead matriarch. Few vintage literary devices translate to film as well as the Gothic doppelgänger: An unsuspecting character finds a hidden, often darker, side to herself when her double shows up — and sometimes assumes possession. Here, Howell hits some serious Gothic tones, shooting in a shadowy natural light with elaborate candelabras illuminating stale, yawning parlors. Emilia Clarke plays Verena, a 1950s Mary Poppins type who roams the Italian countryside, nannying emotionally damaged children back to mental health. Normally a goodbye gal who has no trouble bidding farewell to her wee wards, Verena meets her match in little Jakob (Edward Dring), who mourns the death of his gorgeous pianist mother, Malvina (Caterina Murino), by putting his ear to the quarry stones around the family property to listen for her voice. The young nanny uses treats, punishment and her dry wit in her attempts to get Jakob to break his silence. Meanwhile, the lingering presence of Malvina — in her portraits, her clothes and her piano — begins to take hold of the impressionable Verena. And then Klaus (Marton Csokas), Malvina's tempestuous sculptor husband, seduces Verena in a love scene that's more silly than sexy. As evocative as the production design and cinematography are, multiple cheesy scenes with one-dimensional characters undermine Howell's efforts to spook, let alone redefine a genre. (April Wolfe)

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CIRCLING BACK

With a new biography and A Perfect Circle's return, Maynard James Keenan is thinking about his legacy — but determined to keep pushing his art forward

BY PAUL ROGERS

At age 53, Maynard James Keenan may be contemplating his mortality — or immortality. “[Music’s] a wonderful legacy, but that legacy’s all about you,” he says, sitting in a sleek North Hollywood recording studio one recent morning. “This connection with the winery, it ends up being about us; it ends up being about that place. That outlives and outlasts any particular individual.”

One of Keenan’s latest projects has given him cause for reflection: his authorized biography, written with longtime friend Sarah Jensen. *A Perfect Union of Contrary Things*, which he describes as partly “a map for my kids,” was released in October to favorable reviews.

Now, 25 years after Tool’s debut release, Keenan is attaining another bio-worthy landmark by headlining the iconic Hollywood Bowl on May 7. Only not with Tool. Instead, he’ll be fronting A Perfect Circle, the more melodic and accessible group he created with former Tool guitar tech Billy Howerdel in 1999. It’s a fitting hometown finale for APC’s first U.S. tour in six years.

A so-called side project playing a 17,500-capacity amphitheater is all the more remarkable considering that APC has released only two original albums, *Mer de Noms* and *Thirteenth Step*, both back in the early 2000s. But the March announcement that the band had signed a recording deal with BMG and begun work on a new album fanned long-lingering interest in their ethereal yet energized expressions.

Keenan confirms that Howerdel has been sending him instrumental demos, but deadpans, “I’m a prick when it comes to that. ... I’ll strip it down to the click track and just the bass and [say] let me play, vocally, with just that piece and see if we can build it up from nothing.”

Raised in Ohio and Michigan, Keenan’s childhood ambitions alternated between “soldier” and “artist.” He achieved both, serving in the U.S. Army in the early 1980s. Arriving in L.A. in 1989, he worked in pet-store design and set decoration until his prog-metal

foursome Tool turned pro a couple of years later.

Keenan’s unlikely marriage of militaristic discipline and irreverent creativity has manifested on 10 studio albums, with Tool, A Perfect Circle and parody act-turned-serious project Puscifer. More than half of these records — that is, all of Tool’s and APC’s — went platinum and, with their dramatic, ultra-dynamic arrangements and dark lyrical themes, have been widely hailed as major influences on contemporary hard rock.

“Now Billy’s in a different place, I’m in a different place — it’s time to see how we can challenge each other to draw outside the box that we kind of put ourselves in,” Keenan says. “He’s done his own work outside of A Perfect Circle; he’s done some producing, some scoring, [has] his own band, Ashes Divide. So he’s been out there and he’s actually had to be on my end of it ... [so] it’s a much more stable, solid relationship now.”

Like his other bands, APC is L.A.-based. But Keenan himself moved to tiny Jerome, Arizona, in 1995, carving out his own winery, Caduceus Cellars, in an area not previously known for winemaking. Today, he juggles the life of a contemplative rock shaman with literally dirtying his hands tending the small-production operation. Indeed, the grape harvest lately takes priority over concert tours. “I challenge you to find a show date between Aug. 1 and Oct. 15 over the last 10, 12 years,” Keenan says.

Yet he has long reveled in obligations and responsibilities that others might find frustrating — in solving the puzzle of self-expressing within fixed parameters.

“I think it’s liberating,” he says. “It helps my other fellow artists understand that there’s a rhythm to things. ... There’s a big ‘click track’ happening that you’re a part of, whether you like it or not.”

Keenan views his vineyard as another thread in his creative conversation, as eloquent as lyrics or melody. And his winemaking philosophy may be a metaphor for his uncluttered, meticulous approach to making music.

“You’re expressing a place ... if [winemakers] get out of the way and they



PHOTO BY TRAVIS SHINN

don’t cut corners,” he explains. “As soon as you get greedy — you crop extra fruit, you do all kinds of manipulation in the cellar — it’s no longer from that place. It’s just a product.”

As early as 1987, in a rambling manifesto accompanying demo tapes by his first band, C.A.D., Keenan lamented, “No longer do we experience the harmonious interaction between each other and our environment.” He regards such relationships as having been largely lost during the epic shift from family farming to industrialization during the early 20th century.

**“I’M A FIRM BELIEVER
IN THE BEAUTY
OF SIMPLICITY.”
—MAYNARD JAMES
KEENAN**

“We switched to 9-to-5 factory work ... [and] now the kid goes to school to be raised by some stranger,” he says. “Food comes in a can, food comes frozen — all these things that remove your connection with that core family experience. ... You don’t think of anything that came before and all the work that went in.”

Winemaking allows Keenan to collaborate not only with other people but also with the Earth’s topography, soil and seasons. “You can find [similar] connection in the songs ... you can find your own, as it were, terroir,” he says.

A Perfect Union of Contrary Things devotes considerable space to Keenan’s preface journey (he was 27 before

Tool released a record). “Only part of my story is told — the rest of it dies with me,” he says. “I needed to at least get some of that stuff written down, so that [my children] had a memory.”

Recognizing the often unseen roots of very apparent fruits — be it a rich rock star’s backstory or the process behind a bottle of wine — is a recurring theme in all that Keenan does. *A Perfect Union* deftly relates his self-discipline as a teen wrestler, cross-country runner and West Point cadet with his uncompromising existence since. But, as he and Howerdel teeter back and forth toward further A Perfect Circle recordings, there’s also sheer artistry at work.

“I’m a firm believer in the beauty of simplicity,” Keenan says. Like Italian cooking ... you get it wrong, it’s a tragic mess; but when you get it right, it sings.”

With a lineup unchanged from their last performances, at the Greek Theatre three years ago — completed by drummer Jeff Friedl, ex-Puscifer bassist Matt McJunkins and former Smashing Pumpkins guitarist James Iha — A Perfect Circle swiftly sold out much of their current, monthlong trek. Topping the bill at the Bowl will ice the comeback cake, but Keenan will be leaving any reverence for the storied venue in his dressing room.

“I’m kind of a rain man, so I just need to be in my space,” he says. “When it actually comes down to the show ... it can be in your mom’s house.”

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THE NEW GOLDEN AGE

L.A. HIP-HOP IS HAVING ITS BEST RUN SINCE THE EARLY '90S, AND MAYBE ITS BEST EVER

BY JEFF WEISS

If you're feeling self-destructive, walk into a bar (or Twitter thread) and claim that a contemporary rapper is the greatest of all time. No matter your pick, it'll spark agitated shouting about "2PACBIG-GIENASJAYZANDREEMINEM-RAKIM." Bring brass knuckles in case.

Rap stays relevant because of its capacity for reinvention. If rock, jazz and dance music overly revere the past, each new rap generation usually condemns its predecessors, even as aging hip-hop traditionalists indict most young artists averse to '90s aesthetics.

Rap fans can tonly agree to disagree. But for the purposes of contention, let me point out the obvious: This is a Golden Age for L.A. rap. The best since 1992-96, and maybe the finest run ever.

You know exhibit A: Kendrick Lamar. In a three-day span, the Compton native dropped the spectacular *DAMN.* and the most dazzling Coachella headlining set since Prince. Kung Fu Kenny is the first native to hold the consensus "Best Rapper Alive" title since Ice Cube in the early '90s (even though 2Pac deserved it in '96).

Lamar's label, TDE, has become the closest modern cognate to Death Row. It has turned Schoolboy Q into a legitimate star; nurtured the rap Larry David, Isaiah Rashad; and redefined popular gangsta rap. Freestyle Fellowship were closer to N.W.A than the media understood, but TDE finally obliterated false binaries between cerebral and street music.

YG owns two classic albums and several 'hood-platinum mixtapes. He pioneered ratchet, resuscitated G-Funk and made the letter C superfluous. Give Keenon Jackson a ruby statue outside of Tam's Burger. His latest 400 *Summers* signee, RJ, isn't far behind.

A civic conscience and brilliant comedian, Vince Staples is equally fluent in the works of Mike and Baron Davis, and obliterates genre boundaries one bone-chipping beat at a time. Earl Sweatshirt's next album should further entrench him as one of the best pure rappers of any generation. And when they opt to do so, Ty Dolla Sign, Frank Ocean and Anderson .Paak can go bar for bar with any celebrated lyricist.

Maybe you prefer Freddie Gibbs, who already dropped a gem this year and just announced a sequel to his masterpiece with Madlib. Or Compton's Boogie, whom Rihanna recently called her "new favor-

PHOTO BY MATHEW TUCCARONE



Kendrick Lamar at his epic Coachella headlining set

ite rapper." Problem, Nipsey Hussle and Blu can still kill any given verse. Vets like Snoop, Suga Free and DJ Quik remain ageless.

In the otherground, Open Mike Eagle remains a combination of James Baldwin and Marshall McLuhan. Comedy Central just picked up his pilot. There's Jonwayne — the best white rapper L.A. has ever produced (sorry, Blood of Abraham) — whose *Rap Album Two* achieved excellence. Antwon's Nature World Festival just sold out Union. Speak! and Dumbfoundead are local legends. Low End Theory remains the best hip-hop-adjacent club night in America.

YOU KNOW EXHIBIT A: KENDRICK LAMAR.

Consider clipping, whose popularity finally became commensurate with their talent, thanks to Daveed Diggs' star turn in *Hamilton*. Busdriver continues to possess singular gifts. So does Zero9. Versis is as thoughtful an artist as you'll find. Warm Brew remains as effective as a lit spliff. And Nocando's forthcoming album furthers his multidimensional evolution.

A new generation of street-rap phenoms is ascendant, too, building buzz via SoundCloud and YouTube sans major-label or radio help. Drakeo could be the heir to Suga Free. G Perico could succeed Quik. Desto Dubb's "Born to Sale Juice" is one of 2017's best anthems. The *Weekly* compared Inglewood's Natia to Eminem and Danny Brown. (Full disclosure: Natia is signed to my label, POW.) Cam and China might wind up the best female rappers ever raised in L.A. AD, 03 Greedo, Frosty Da Snowmann and Almighty Suspect are all rising stars.

There aren't enough words in this column or the psychic bandwidth to properly keep track of it all. Honestly, you shouldn't even have time to argue.

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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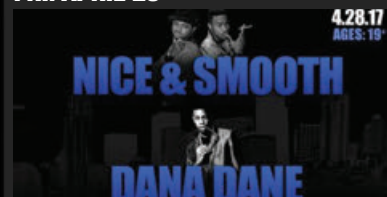
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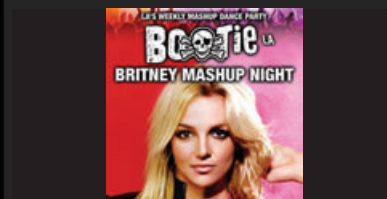
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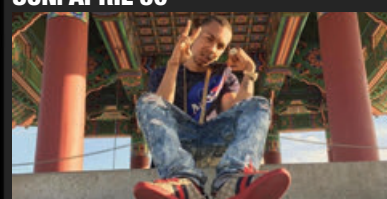
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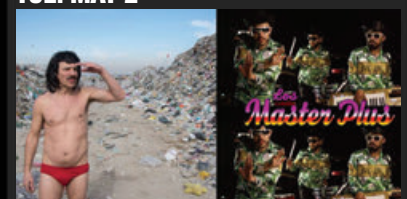
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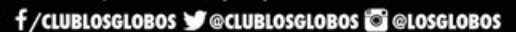
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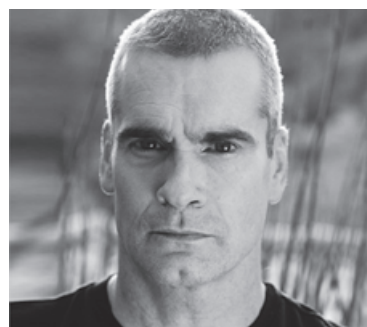
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Henry Rollins The Column!



THE RECORD MAN

I've been a music fan for as long as I can remember. While everything else around me was at best confusing and at worst terrifying, music was there for me. I went to record stores just to be in them. I listened to the men who hung out there, jousting with an endless supply of factoids. I was fascinated by how much there was to know about any one record or band. Learning about music was almost as good as listening to it. I knew then I wanted to be in the world of music somehow for the rest of my life.

Recently an old pal, Mandy Stein, contacted me and asked if I would be interested in interviewing her father, Seymour, on my radio show. That was an easy yes. Mr. Stein and the label he co-founded in 1966 with Richard Gottehrer, Sire Records, made an early and permanent dent in my musical universe. If anything, I wanted to get him into the studio just to thank him for putting out records by The Ramones, The Saints, Radio Birdman, Dinosaur Jr., The Pretenders, The Dead Boys and Talking Heads, to name a few.

I knew that two hours to do an interview, punctuated with the occasional song, wouldn't be nearly enough time to get even the roughest overview of a man who started working at *Billboard* when he was 13. Now 75, he has had more than 60 years in the music industry and is still at it.

Days before we were to meet, Mandy connected me with Seymour. We talked for several minutes and he seemed as interested in doing the interview as I was. I'm usually nervous about interviewing someone. I prepare to the point to where I'm like a prosecutor asking the defendant questions I already know the answer to. During our conversation, it was obvious that the man was first and foremost a music fan. Enthusiasm poured out of him and I thought that maybe this was going to work out.

I went through my lists of records to see how many were on Sire, and it hit me that the Sire catalog had been with me since I was in high school. I know that sounds strange, but when I wasn't working, I spent more time alone listening to music than I did among people.

The first time I heard The Ramones was when a guy named Bert loaned me their first album and told me to play it a few times to let it sink in. By the third play, my idea of music was changed forever. Ramones fans all over the world have Seymour Stein to thank for that album. He heard, he believed, he signed them.

Finally, on the 16th of this month, we did

the interview. There was a lesson in almost everything he said. I asked Seymour what compelled him to seek employment at such an early age. He said when he was around 9, he started keeping his own charts and lists of how bands were doing from the information he gleaned from the radio. He went to *Billboard* after school to ask if he could get access to older lists. Tom Noonan and Paul Ackerman obviously saw something in the boy and gave him a job.

From there, Seymour went to King Records in Ohio, where he was further mentored by Syd Nathan, and from there to the Brill Building to work at Red Bird Records, operated by Jerry Leiber, Mike Stoller and George Goldner. In his early 20s, already with years of experience and startup funds secured by Noonan, Stein and Gottehrer launched Sire as a production company, and within a couple of years they were putting out records.

Hearing stories of how Seymour came to sign these bands was like someone telling you how the world was formed. He sees Chrisie Hynde play. She knocks him out; he signs her. Johnny Ramone wants him to hear the band's new songs and sets up a show at CBGB. Seymour goes and, while standing outside, is pulled in by the sound of the opening band, Talking Heads. In the early 1980s he hires a DJ named Mark Kamins to bring him demos. The third one is by a woman named Madonna. He signs her.

WHEN I'M 75, I WANT TO BE MOVED BY A RAMONES RECORD THE WAY SEYMOUR STEIN IS.

These stories came out of Seymour one after another. I kept looking up at the clock, trying to slow it down, but he made the time pass so quickly that all of a sudden I realized we would have to start wrapping things up.

I was hoping that the listeners were finding all of this as interesting as I was. I asked Seymour if he had heard the newly released mono mixes of the first Ramones album. He had not. We put on "Blitzkrieg Bop" in mono, and as it blasted out of the speakers, Seymour started singing along. He teared up slightly and it hit me how much all this means to him, that this band is a huge part of his life. I will never forget it. If I live to be 75, I want to still be moved by a Ramones record the way he was.

I asked him how he could take chances on bands like The Rezillos and The Undertones and he said, as he did throughout the interview, that music cannot be stopped and good music will always find a way. I asked if he was surprised at how popular Talking Heads became. He said no, he thought they were great the moment he heard them at CBGB. His faith in the bands and the power of music is absolute.

After he left, we all stood around our cars, kind of dazed. Seymour Stein is a genuine record man, decades in the making. We were lucky to catch a couple of hours of the work in progress.

Stagecoach Festival

@ EMPIRE POLO CLUB

Just as Coachella has expanded its range in recent years to include more mainstream pop acts, the festival's country cousin, Stagecoach, has moved beyond its country, bluegrass and Americana roots to also embrace classic and Southern rock. This year's lineup has a pure-pop twist with appearances from such '60s survivors as The Zombies and bubble-gum auteur Tommy James & the Shondells, as well as newly countrified city slicker Cyndi Lauper, who recently released *Detour*, an album of classic country covers. The headliners — Dierks Bentley, Kenny Chesney and a revitalized Shania Twain, apparently debunking rumors of retirement — don't vary much from the sunny Nashville pop formula, but there are also flashes of shadowy, down-home intensity from Nikki Lane, The Sadies and Margo Price, not to mention such still-stirring prime movers as Willie Nelson and ever-rambunctious fireball Jerry Lee Lewis. Also Saturday and Sunday, April 29-30. —Falling James

Deadmau5

@ SHRINE EXPO HALL

When he's not picking Twitter battles with Diplo, The Chainsmokers or Insomniac's Pasquale Rotella, Deadmau5 continues to be one of the most recognizable forces in dance music. The six-time Grammy nominee has worked tirelessly in the past few months, releasing new album *W:/2016ALBUM/* in December and the compilation *Stuff I Used to Do* in early March. On his Lots of Shows in a Row tour, the producer performs atop a 18-foot, LED-paneled cube with an array of visual imagery accompanying his hard-hitting tracks. Love him or hate him, Deadmau5 remains unapologetically brash and, more important, near the top of his game more than a decade into his career. Also Saturday and Sunday, April 29-30. —Daniel Kohn

Big Freedia, Boyfriend, Moods

@ REGENT THEATER

Is there anything more rousing than Big Freedia's Flintstones cry of "Yabba dabba do" cut up between proclamations of "I'm that queen that will make you bounce" in the 2014 jam "N.O. Bounce"? The New Orleans bounce sensation turned reality star (on Fuse TV's *Big Freedia: Queen of Bounce*) keeps the beats high-energy and the lyrics at party-level shouts, lest anyone try to sit still and chill while listening to her tunes. Arrive early because the party jams will be flowing before the headline set. New Orleans-based Boyfriend, who collaborated with Big Freedia on the ballin' lady anthem "Marie Antoinette," brings her rap-cabaret show to the sup-



PHOTO BY JOSUE RIVAS

port slot. Opener Moods is a Rotterdam, Netherlands-based producer with some seriously funky beats. Get ready to bounce. Get ready to sweat. —Liz Ohanesian

sat 4/29

Chicano Batman

@ THE GLASS HOUSE

After appearing the past two weekends at Coachella, Chicano Batman linger on the eastern fringes of L.A. County to play this all-ages venue in Pomona. The local Latin-soul combo exude more confidence and reveal more musical variety on their third album, *Freedom Is Free*, which was released last month. "Angel Baby" drifts away with languidly soothing Fifth Dimension-style harmonies, while lead singer Bardo Martinez evokes Curtis Mayfield on the funky plea "Friendship (Is a Small Boat in a Storm)." The enchanting grooves belie the confrontational lyrics of "The Taker Story," in which Martinez decries environmental destruction and "mass killings and mass graves" during a coolly pointed litany of man's sins against the planet. Even when the lyrics become defiant, bassist Eduardo Arenas and guitarist Carlos Arévalo continue to lay down a series of hypnotically funky riffs. —Matt Miner

The Wedding Present

@ THE ECHO

When it comes to moody yet jangly British post-punk from the '80s, The Smiths and The Cure receive the lion's share of the praise, with Dave Gedge's Leeds outfit The Wedding Present often criminally ignored, particularly on this side of the Atlantic. Sure, the band are an acquired taste, with Gedge allowing his very Northern English accent to color the vocals on old songs like "You Should Always Keep in Touch With Your Friends" and "Why Are You Being So Reasonable Now?" But then, Americans didn't need much persuading to get on board with the equally accented Morrissey. And hey, 2005's *Take Fountain* was named after Fountain Avenue right here in L.A. Above all, fans of dark indie should check out The Wedding Present because Gedge is still a powerfully emotive songwriter, as last year's *Going, Going ...* album proves. —Brett Callwood

Boogie, Kaiydo, Kemba, Michael Christmas

@ THE OBSERVATORY

Compton/Long Beach rapper Boogie excels at writing club-ready, turn-up songs that rack up views on YouTube. But he really shines when he digs into the insecurities of trying to be a good person, staying committed and loyal to friends, family and romantic partners, and finding your way in a chaotic world, which he does with the hand of an agile writer over sun-soaked SoCal beats on his *Thirst* 48 mixtapes. Boogie will be performing with Orlando rapper Kaiydo, the Bronx's Kemba and Boston's Michael Christmas on the No Ceilings tour, hosted by the blog Pigeons & Planes. Also at the Roxy, Tuesday, May 2. —Sam Ribakoff

Chicano Batman;
See Saturday.

sun 4/30

Richie Ramone

@ THE ECHOPLEX

When drummer Tommy Ramone died in 2014, he was the last remaining link to the Ramones' classic early lineup. Two surviving members of the later incarnations — drummer Marky Ramone and bassist-singer C.J. Ramone — continue to separately trade on their famous surname with occasional tours and guest appearances with modern-day punk acolytes, to mixed results. But Richie Ramone could be the most legitimately interesting performer of the remaining ex-Ramones. The often-overlooked Richie was the only Ramones drummer to sing lead vocals, and he wrote several of the group's songs, including the darkly compelling blackout anthem "Somebody Put Something in My Drink." As with Marky and C.J., the former Richard Reinhardt continues to churn out Ramones classics onstage, but he also reveals more of an original punk soul on his recent album, *Cellophane*, which is both hard-rocking and seedily disturbing. —Falling James

Crystal Bowersox

@ MCCABE'S GUITAR SHOP

Since earning a national audience as an *American Idol* runner-up in 2010, Crystal Bowersox has proven to be one of the few talents from the show's 15 seasons with the ability to sustain

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THE SLOTHS

L.A. Sunset Strip garage rock legends, The Sloths, celebrate their new album, *Back From The Grave* (Lolipop Records/Burger Records) with an in-store performance and signing!

Saturday • April 29th • 3 PM

DAMON KRUKOWSKI BOOK SIGNING!

Celebrate BOOKSTORE DAY with Damon Krukowski (Galaxie 500, Damon & Naomi) - signing his new book *The New Analog: Listening and Reconnecting in a Digital World* (The New Press). Plus, Damon & Naomi's beloved album, *Within These Walls*, newly reissued on vinyl, will be available at Amoeba for purchase and signing at this event.

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Thursday • May 4th • 6 PM

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6/30: **Nikka Costa**
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a compelling career. Bowersox's original music is filled with so much

Midwestern-infused storytelling and Americana-inspired artistry that it's easy to forget that she ever gained exposure on a pop-music TV show. Bowersox entranced her initial following with the ability to soulfully communicate the lyrics of "Me and Bobby McGee" and "Midnight Train to Georgia." She's since recorded a handful of acclaimed releases such as the *All That for This* album and *Promises* EP, while still stunning in a live setting with her powerful voice. Check out the video of her performing "Arlene" at McCabe's last year for a sense of the outstanding musicianship in store. —**Jackson Truax**

Laura Marling:
See Tuesday.

mon 5/1

Weedeater, The Obsessed, Primitive Man, Fatso Jetson @ REGENT THEATER

Representing multiple generations and branches of the oft-incestuous stoner/sludge/doom-metal family tree, this Quaalude-simulating quartet of hirsute heavyweights will keep it low, slow and likely painfully loud all night long. Originally a spinoff of early genre architects Buzzoven, Weedeater's grizzled, Southern-accented sludge is delivered with almost incongruously good humor, as the North Carolina trio prove capable of simultaneously partying both hearty and heavy. Recently reunited for a third time, Maryland vets The Obsessed offer an accessible portal into doom metal, flying much closer to Black Sabbath and straight-out heavy metal than many of their (comparatively) come-lately kindred spirits. Relative whippersnappers Primitive Man, only formed in 2012 but furiously prolific, bring bile and bite to their distinctively noisy doom. Widely revered as godfathers of desert rock, openers Fatso Jetson deliver a nuanced take on a sound popularized by Queens of the Stone Age. —**Paul Rogers**

tue 5/2

Laura Marling

@ THE MAYAN

"Oh, my helpless wanderer, you can't come in/You don't live here anymore ... My lips aren't moving/My god is brooding," Laura Marling warns a former lover at the outset of her latest album, *Semper Femina*, which was produced by Blake Mills (Dawes, Fiona Apple). The cold, morbid lyrics are contrasted by a bubbling groove of muted percussion and rubbery bass, which makes the romantic alienation feel even more acute. The British folk singer returns to a more lulling and traditional weave of gently plucked acoustic guitar and aching harmonies on the evocative "The Valley." The rest of the record is a similarly laid-back collection of soft ballads and poetic observations, which are occasionally lit up by the



PHOTO BY HOLLIE FERNANDO

electric-guitar sparks on such spectrally mysterious tracks as "Don't Pass Me By." —**Falling James**

wed 5/3

Robyn Hitchcock

@ THE TROUBADOUR

Robyn Hitchcock is the loop-the-loop connection between The Byrds, Syd Barrett and Buzzcocks — a "psychedelic punker," to borrow a term from Twink, and a songwriter who's built a much-beloved career out of turning pop songs inside out and upside down. His lyrics glow with a rare and precise kind of sophistication and a singular sense for the outré — outré perspective, vocabulary and subject matter, too — and he sings with the sort of distant visionary detachment that comes from always peeking over the edge. His recent self-titled album on Yep Roc is riled and raucous, simply bristling with punker spirit. In these times, it's one of the rare things that makes sense. —**Chris Ziegler**

thu 5/4

Sir Richard Bishop, Robert Millis

@ THE BOOTLEG

All you glorious weirdos are in for a rare treat when Sir Richard Bishop (of Sun City Girls) and Robert Millis (of Climax Golden Twins) descend from on high — otherwise known as Seattle — to unveil their latest music. Bishop, who's played with everyone from Moe Tucker to Saccharine Trust, has lately been on an improvised-guitar jag; last year's *Tangier Sessions* LP on Drag City found him performing on an enigmatic 19th-century parlor guitar. Millis continues his singer-songwriter bender, recently having released *The Lonesome High* on Bishop's Abduction Records imprint. On top of all that, they're both staunch champions of obscure music from Asia, Africa and the Middle East — via Bishop's Sublime Frequencies label — so gird your loins for a night of expansive and life-altering strangeness. —**David Cotner**

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ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Personal & the Pizzas, The Oil Pans, The Flytraps, Death Hymn Number 9, Fri., April 28, 8 p.m., 410. Transistor L.B., The YouDuo, Pope Paul & the Illegals, Abby Girl & the Real Deal, Sun., April 30, 2 p.m.; The Hardknocks, The Eulogy, Death Trap, Sand, Sun., April 30, 8 p.m., \$8. Garth Vader, Thu., May 4, 8 p.m., \$5.

AMOEBA MUSIC: 6400 Sunset Blvd., L.A. DJ Jimmy Maheras, Fri., April 28, 8 p.m., free. Damon Krukowski, Sat., April 29, 3 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave., L.A. R Memorial, 222, Illuminati Sex Party, Sat., April 29, 10 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. The Family Crest, Fri., April 28, 8:30 p.m., \$15. Sallie Ford, Molly Burch, Sat., April 29, 8:30 p.m., \$15. Expo86, Givers & Takers, Royaljag, Sun., April 30, 8 p.m., \$8. Bedbugs, Family Hahas, Arms Akimbo, Gardenside, Mon., May 1, 8:30 p.m., \$5. Okkervil River, Bird Of Youth, Tue., May 2, 8:30 p.m., \$20. Lael Neale, The Cairo Gang, Allie Crow Buckley, Wed., May 3, 8 p.m., \$7. Sir Richard Bishop, Robert Mills, Thu., May 4, 8:30 p.m., \$12 (see Music Pick).

CENTER FOR THE ARTS EAGLE ROCK: 2225 Colorado Blvd., Eagle Rock. Jerry Paper, Boyo, Popheart, DJ Harmony Tividad, Fri., April 28, 8 p.m., \$10.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. Susan Ritter, Steve Waddington & the Retro Rock All-Stars, April 28-29, 7:30 p.m., free; James Jazz, Fri., April 28, 7:30 p.m., free. The Cody Bryant Experience, Sat., April 29, 7:30 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Bloodscribe, Lazarus Casket, Consuming Fire, The Dead Prevail, Wire Werewolves, Cetacean, Angel Flesh, Fri., April 28, 7:30 p.m. Empyrean Throne, Bad Acid Trip, Syrebris, Infirmary, Cause for Blood, Beasthrone, Ancestral Awakening, Carnal Necrosis, Sat., April 29, 6:30 p.m., \$5 & \$10.

THE ECHO: 1822 W. Sunset Blvd., L.A. Pile, Gnarwahl, Prissy Whip, Fri., April 28, 8:30 p.m., \$11.50. The Wedding Present, The Colleen Green Band, Sat., April 29, 6-9 p.m., \$19.50 (see Music Pick). Austin McCutchen, Moonsville Collective, David Luning, Mount Baine, Sun., April 30, 3-8 p.m., free-\$5. Tim Kasher, Allison Weiss, No Win, Wed., May 3, 8:30 p.m., \$13.50. Diet Cig, Lisa Prank, Janelane, Thu., May 4, 8:30 p.m., \$11.50.

THE ECHOPEX: 1154 Glendale Blvd., L.A. Miracle Legion, Fri., April 28, 7 p.m., \$18.50. Allie X, Leland, Fyohna, Sun., April 30, 5:30 p.m., \$16.50; Richie Ramone, The Tissues, Readership Hostile, Sun., April 30, 10 p.m., \$13 (see Music Pick). Brant Bjork, Royal Thunder, Black Wizard, Barrows, Mon., May 1, 8 p.m., \$14.50. Soulfly, Gruesome, Lody Kong, Thrown Into Exile, Thu., May 4, 8:30 p.m., \$23.50.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. Lucy Gucy, Honeychain, Smoky Knights, Dyllan, Fri., April 28, 8 p.m. Jeremy & the Harlequins, Louis Schefano, Sun., April 30, 11 a.m.-2 p.m., free.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Dave Stuckey & the 4 Hoot Owls, Sun., April 30, 8 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. The Devin Townsend Project, Thank You Scientist, Oni, Fri., April 28, 7:30 p.m., \$25. Chicano Batman, Slipping Into Darkness, Brainstory, Sat., April 29, 8:30 p.m., \$25 (see Music Pick).

THE HI HAT: 5043 York Blvd., Highland Park. The Buttertones, Matter Room, Espresso, Violet Mindfield, Silent X, Fri., April 28, 8 p.m., \$10. Brit Manor, Viaa, Def Sound, DJ Kapsoul, Tolliver, Sat., April 29, 8 p.m., \$10. Jacob Metcalf, Two Sheds, God of Love, Sun., April 30, 8 p.m., \$7. Omar Velasco, Cornelia Murr, Wyndham, Tue., May 2, 8 p.m., free. Sorority Noise, Walter Etc., The Obsessives, Wed., May 3, 7:30 p.m., \$16.

KNIGHTS OF COLUMBUS HALL: 21433 Strathern St., Canoga Park. Punk Rock Karaoke, No Advisory, For Sale, Manifest Illusion, Fri., April 28, 8 p.m., \$10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., L.A. Jon Brion, Last Friday of every month, 9:30 p.m., \$30.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Starlito, Don Trip, Scotty ATL, Red Dot, Thu., May 4, 8:30 p.m., TBA.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Love Weapon, Fri., April 28, 9 p.m., free. Mark Knight & the Unsung Heroes, Grizzly Derringer, Ashes in the Water, Devon Rowland & the Crazy Hearts, Sat., April 29, 9 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Syd Straw, Fri., April 28, 8 p.m., \$20. Terry Allen, Sat., April 29, 8 p.m., \$30. Crystal Bowersox, Sun., April 30, 8 p.m., \$25 (see Music Pick).

THE MINT: 6010 W. Pico Blvd., L.A. Hamabata, Dylan, Snowwhite, Sun., April 30, 8:30 p.m., \$15. Sage Street, Candio, AFTRS, Miss Guided, Sam Pocker & the Pretty Colors, Tue., May 2, 7:30 p.m., \$8. Nicole Hale, James Tillman Tiger March The Bad Applez, Wed., May 3, 7:30 p.m., \$10. Bridget Kelly, The Tron Mob, Ray J, Thu., May 4, 9 p.m., \$25.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. August Alsina, Sun., April 30, 9 p.m., TBA. Tyga, Young Thug, Chief Keef, Thu., May 4, 9 p.m., TBA.

THE PRESS: 129 Harvard Ave., Claremont. Plasticsoul, The Cherry Bluestorms, Sat., April 29, 8 p.m., TBA.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Sun Graves, The Slop, Fri., April 28, 9 p.m. The Great Sadness, Electric Children, Jade Amenity, Sat., April 29, 9 p.m. Scuzz Fuzz, Swords of Fatima, Sun., April 30, 3 p.m. American Monsters, Redneck Nosferatu, Fare Game, True Rivals, Sun., April 30, 9 p.m., \$5. You Want Fox, Mon., May 1, 9 p.m., TBA. Coolzey, Spoken Nerd, Harry Jerkface, DJ Douggpound, Thu., May 4, 9 p.m., \$5.

RESIDENT: 428 S. Hewitt St., L.A. The Shivas, Candace, Sat., April 29, 6:30 p.m., \$10. Katelyn Tarver, Tuesdays, 8 p.m. May 2-30, free. DJ Ry Toast, Wed., May 3, 8 p.m., free. Avec Sans, Thu., May 4, 8 p.m., \$5.

THE ROSE: 245 E. Green St., Pasadena. Marc Cohn, Fri., April 28, 9 p.m., \$28-\$48.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Rich Chigga, Fri., April 28, 9 p.m., \$17. The Long Ryders, Translator, Sat., April 29, 8:30 p.m., \$15. Son Volt, Anders Parker, Mon., May 1, 8 p.m., \$25. No Ceilings, with Boogie, Kaiydo, Kemba, Michael Christmas, Tue., May 2, 9 p.m., \$14.99. Kiefer Sutherland, Wed., May 3, 8:30 p.m., \$25. G Perico, TF, Cuz Lightyear, Thu., May 4, 9 p.m., \$15.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. The Diamond Light, Well Hung Heart, Mon., May 1, 9 p.m., free. Easy, Neil Young deGrasse Tyson, Tambourines, Mush Pot, Tue., May 2, 9 p.m., \$8. Bad Feelings, Lumin, Rad Horror, Thu., May 4, 9 p.m., \$8.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Static Fest #1, with Youth on Soda, Noyes, Rats in the Louvre, Dead Air, Sat., April 29, 3-9 p.m., free. Reindeer Flotilla, Tue., May 2, 8 p.m., \$10. Avi Buffalo, Park Strangers, Minimall, Bien Bien, Thu., May 4, 7 p.m., \$10.

THE SMELL: 247 S. Main St., L.A. Jurassic Shark, Pity Party, Beach Bums, Fri., April 28, 9 p.m., \$5. Part Time, Love Nothing, Snowball II, The Lulls, Sat., April 29, 9 p.m., \$7.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd., L.A. St. Ranger, Johnzo West, Veronica Bianqui, Wed., May 3, 8:30 p.m.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. New Found Glory, Trash Boat, April 28-30, 7:30 p.m., \$36. The Palms, The Years, Psychic Love, Mon., May 1, 8 p.m., \$14. Ozomatli, Tue., May 2, 7 p.m., \$20. Robyn Hitchcock, Wed., May 3, 8 p.m., \$25 (see Music Pick). Sondre Lerche, Dedekind Cut, Thu., May 4, 8 p.m., \$20.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Saigon Kick, Fri., April 28, 8 p.m., TBA. Furiosa, Sat., April 29, 8 p.m., \$15.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Trapt, Slant, Fri., April 28, 7:30 p.m., \$25. Odin, Sat., April 29, 10 p.m., TBA. Mr. Jimmy, Sun., April 30.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. The Mike Gurrola Trio, Sat., April 29, 8 p.m., \$20. The Richard Sherman Trio, Sun., April 30, 4 p.m., \$25.

AU LAC: 710 W. First St., L.A. Louis Van Taylor, Sat., April 29, 7:30 p.m., TBA.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Doug Webb, Fri., April 28, 9:30 p.m., \$25. Dean Brown, Sat., April 29, 9 p.m., \$25. Thelonious Monkey, Sun., April 30, 9:30 p.m., \$15. Josh Smith, Tue., May 2, 9:30 p.m., \$15. Dave Hill, Wed., May 3.

THE BLUE GUITAR, ARROYO SECO GOLF COURSE: 1055 Lohman Lane, South Pasadena. The CJS Quintet, Thu., May 4, 7:30 p.m., \$10 & \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., L.A. Daniel Rotem, Fri., April 28, 9 p.m., \$15. The Helen Sung Quartet, Christie Dashiell, Sat., April 29, 9 p.m., \$20. Kyle Nasser, Mon., May 1, 9 p.m. Frank Silva,

Tue., May 2, 9 p.m., \$10. Jake Sherman, Wed., May 3, 9 p.m., \$10. Scott Robinson, Martin Wind, Bill Cunliffe & Joe Labarbera, Thu., May 4, 9 p.m., \$15.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Dave Sills Big Band, Sat., April 29, 11 a.m.-2:30 p.m., free. The Sam Hirsh Quartet, Sun., April 30, 11 a.m.-3 p.m., free.

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

UNION CENTER FOR THE ARTS: 120 Judge John Aiso St., L.A. The Bronzeville Union, with drummer-composer Dexter Story, bassist Trevor Ware, pianist Mark de Clive-Lowe, trumpeter Josef Leimberg & saxophonist Josh Johnson, Sun., April 30, 6-9:30 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Tony Galla, Fri., April 28, 9:30 p.m. George Kahn, Sat., April 29, 9:30 p.m., free. Pamela Clay, Sun., April 30, 8 p.m., \$20. Paris Chansons, Tue., May 2, 8 p.m., \$20. Sony Holland, Wed., May 3, 8 p.m., \$20. The Reverend Shawn Amos, Thu., May 4, 8 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Homenaje, Fri., April 28, 8 p.m., \$15. Staci Griesbach, Sat., April 29, 8 p.m., \$15. Linda Clifford, Wed., May 3, 8 p.m. Sharon Marie Cline, Thu., May 4, 8 p.m.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Dan Crary, Bill Evans, Wally Barnick, Sat., April 29, 8 p.m., \$20.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Cockeyed Ghost, Mod Hippie, Pacific Soul Ltd., Rob Martinez, Fri., April 28, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Evangenitals, Fri., April 28, 8 p.m., \$18. The Burgans, Sat., April 29, 7 p.m., \$20. Nell Robinson & Jim Nunally, Sun., April 30, 3 p.m., \$20.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Fifth & Birmingham, Fri., April 28, 9 p.m., free. Decadent Decades, Sat., April 29, 9 p.m., free. Big Jay McNeely, Sun., April 30, 8 p.m. Carl Sonny Leyland, Mon., May 1, 9 p.m., free. Slim Jenkins, Tue., May 2, 9 p.m., free. The

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—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, L.A. Group Home, Chino XL, DJ Lord Ron, in a tribute to Guru, Sat., April 29, 8 p.m.-2 a.m., \$15.

AVALON HOLLYWOOD: 1735 Vine St., L.A. Stooki Sound & Joker, Quix, Friz, Fri., April 28, 9:30 p.m. Berg, Trance Psyberia, Sat., April 29, 10 p.m. TigerHeat, Thursdays, 10 p.m.

EXCHANGE L.A.: 618 S. Spring St., L.A. Kil the Noise, Fri., April 28, 10 p.m. MK, Sat., April 29, 10 p.m.

JOHNNY O'BRIEN BAR & LOUNGE: 5248 Van Nuys Blvd., Sherman Oaks. DJ Latin Prince, DJ Prince Ice, DJ Swavy, Sat., April 29, 9 p.m., free.

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LOT 613: 613 Imperial St., L.A. Malaa, Thu., May 4, 10 p.m., \$35.

THE OFFBEAT: 6316 York Blvd., Highland Park. Dolce Vita's Miami Nite, Sat., April 29, 9 p.m.-2 a.m., free.

THE REGENT THEATER: 448 S. Main St., L.A. Soft Sex, With Denna Thomsen & Jasmine Albuquerque, plus Andrea Brook, DJ Richmond Talauega, DJ Danny Dolan, Wed., May 3, 8 p.m., \$22.50.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Andhim, Isaiah Martin, Fri., April 28, 10 p.m., \$20-\$30. Feed Me, Sat., April 29, 10 p.m., \$15-\$35.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, APRIL 28

GO BIG FREEDIA: With Boyfriend, Moods, 8:30 p.m., \$23.50. The Regent Theater. See Music Pick.

GO DAKHABRAKHA, LE MYSTÈRE DES VOIX BULGARES: 8 p.m., \$41-\$105. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

GO DEADMAUS: With Feed Me, 9 p.m., \$35. Shrine Auditorium & Expo Hall. See Music Pick.

EXO: 7:30 p.m., \$80-\$215. The Forum.

IAMSU: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

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

GO STAGECOACH: With Dierks Bentley, Cole Swindell, Randy Houser, Jerry Lee Lewis, Jon Pardi, Maddie & Tae, 38 Special, Elle King, The Zombies, Rhiannon Giddens, Son Volt, Justin Townes Earle, The Blasters, The Cactus Blossoms and others, 12 p.m., \$269-\$1199. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

SWEET BABY JAI: 6 p.m., free. LACMA, 5905 Wilshire Blvd., L.A.

TEAM SESH: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.

GO WERD: A LIVE MAGAZINE CELEBRATING MUSIC & ACTIVISM: Music and conversation with Perry Farrell, Shirley Manson, John Densmore, Shepard Fairey, 7:30 p.m., \$33.50-\$55. The Theatre at Ace Hotel, 929 S. Broadway, L.A. See GoLA.

SATURDAY, APRIL 29

GO BOOGIE & KAIYDO: With Kemba, Michael Christmas, Ta' East, Mark Antonio, You're Lucky She Ain't My Type, in the Constellation Room, 11 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

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

GO L.A. WEEKLY'S BURGERS & BEER: With AJ Hobbs, Sam Morrow, DJ Simon Weeden, 21 & older, 4 p.m., \$39.75-\$85. Los Angeles Memorial Coliseum, 3911 S. Figueroa St., L.A. See GoLA.

GO STAGECOACH: With Shania Twain, Brett Eldredge, Kip Moore, Willie Nelson & Family, Maren Morris, Dan & Shay, Jamey Johnson, Margo Price, Nikki Lane, Robert Ellis, Tommy James & the Shondells, John Doe and others, 12 p.m., \$269-\$1199. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

STREET VIBES: With RJ, 6 p.m., \$36.50-\$53.50. The Wiltern, 3790 Wilshire Blvd., L.A.

GO THE WEEKND: With Rae Sremmurd, Belly, 6lack, 7:30 p.m., \$39.50-\$295. The Forum.

GO THE ZOMBIES: 8:30 p.m., \$33-\$85. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

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SUNDAY, APRIL 30

GO DEADMAU5: With Feed Me, 9 p.m., \$35. Shrine Auditorium & Expo Hall. See Music Pick.

KYLE: With Cousin Stizz, 5:30 p.m., \$20-\$35. The Regent Theater, 448 S. Main St., L.A.

GO STAGECOACH: With Kenny Chesney, Thomas Rhett, Tyler Farr, Travis Tritt, Cyndi Lauper, Cam, Los Lobos, The Cadillac Three, Wynonna & the Big Noise, Cowboy Junkies, Terry Allen, Steep Canyon Rangers, Courtney Cole, The Sadies, The Hillbenders and others, 12 p.m., \$269-\$1199. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

THREE DOG NIGHT: 6:30 p.m., \$150-\$250. The Hollywood Roosevelt Hotel, 7000 Hollywood Blvd.

GO THE WEEKND: With Rae Sremmurd, Belly, 6lack, 7:30 p.m., \$39.50-\$295. The Forum.

GO WILLIE NELSON: With Maren Morris, Steve Moakler, 6:30 p.m., \$54-\$94. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

MONDAY, MAY 1

COM TRUISE, CLARK: 9 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO WEDEATER, THE OBSESSED: With Primitive Man, Fatso Jetson, Karma to Burn, 6 p.m., \$25. The Regent Theater, 448 S. Main St., L.A. See Music Pick.

TUESDAY, MAY 2

BETTY WHO: With VÉRITÉ, Pretty Sister, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

GO LAURA MARLING: With Valley Queen, 7 p.m., \$27.50. The Mayan, 1038 S. Hill St., L.A. See Music Pick.

WEDNESDAY, MAY 3

ANDREW MCMAHON IN THE WILDERNESS: With Atlas Genius, Night Riots, 6 p.m., \$33. The Belasco Theater, 1050 S. Hill St., L.A.

MC MAGIC, BABY BASH, LIL ROB: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THURSDAY, MAY 4

THE COMO LA FLOR BAND: 8:30 p.m., \$5. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.

GUNHILD CARLING: With Dave Post, Carl Sonny Leyland, 5 p.m., free. Queen Mary, 1126 Queens Highway, Long Beach.

LEELA JAMES: With Daley, 8:30 p.m., \$29.50-\$49.50. The Regent Theater, 448 S. Main St., L.A.

LUCHA VAVOOM'S CINCO DE MAYAN: 8 p.m., \$49.50. The Mayan, 1038 S. Hill St., L.A.

P.O.D.: With Alien Ant Farm, Fused by Defiance, 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TOSHI REAGON & BIG LOVELY: 8 p.m., \$19-\$39. UCLA, Royce Hall, 340 Royce Drive, Westwood.

—Falling James

CLASSICAL & NEW MUSIC

ANA VIDOVIC: The guitarist strums a recital, Sat., April 29, 7:30 p.m., \$30-\$100. First Church of the Nazarene, 3700 E. Sierra Madre Blvd., L.A.

GO ANNA NETREBKO & YUSIF EYVAZOV: Sublime Russian soprano Netrebko raises the roof at the

Chandler for the first time since 2006, joined by her tenor husband, Eyvazov. Italian conductor Jader Bignamini leads the L.A. Opera Orchestra through selections by Giuseppe Verdi, Francesco Cilea, Umberto Giordano and Alfredo Catalani, Thu., May 4, 7:30 p.m., \$69-\$339. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

CHARLES FIERRO: The local pianist revels in selected preludes by Claude Debussy, Wed., May 3, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A.

THE ECLIPSE QUARTET: The adventurous string ensemble unveils a program TBA, Sun., April 30, 6:30 p.m., \$10. Eagle Rock Presbyterian Church, 4848 Eagle Rock Blvd., L.A.

KALEIDOSCOPE CHAMBER ORCHESTRA: The conductor-free ensemble rummages through works by Will Healy and Steven Stucky before culminating with Sergei Prokofiev's Fifth Symphony, Sat., April 29, 8 p.m., TBA. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A. Sun., April 30, 3 p.m., TBA. First Presbyterian Church, 1220 Second St., Santa Monica.

GO L.A. CHAMBER ORCHESTRA: Outgoing LACO music director/pianist Jeffrey Kahane and pianist Joanne Pearce Martin team for the West Coast premiere of John Adams' two-piano piece *Roll Over Beethoven*. Cellist Andrew Shulman and LACO concertmaster-violinist Margaret Batjer join Kahane for Beethoven's Piano Trio in B-flat major, Thu., May 4, 7:30 p.m., \$56. Moss Theater, 3131 Olympic Blvd.

L.A. PHILHARMONIC: Philippe Jordan conducts excerpts from Wagner's *Ring of the Nibelung*, which features soprano Irène Theorin, Fri., April 28, 11 a.m.; Sat., April 29, 8 p.m.; Sun., April 30, 2 p.m., \$20-\$193. Disney Hall, 111 S. Grand Ave., L.A.

PACIFIC SYMPHONY: Canadian pianist Louis Lortie wends his way through Chopin's Piano Concerto No. 2, and Jean-Marie Zeitouni conducts Mozart's Parisian-themed Symphony No. 31 and Debussy's *Ibéria* and Ravel's *La Valse*, April 28-29, 8 p.m., \$25-\$195. Renée & Henry Segerstrom Concert Hall, 600 Town Center Drive, Costa Mesa.

PASADENA SYMPHONY: David Lockington conducts Vaughn Williams' *Serenade to Music* and Beethoven's Ninth Symphony, and the Donald Brinegar Singers and L.A. Children's Chorus gather for choral hymns from the Rigveda, Sat., April 29, 2 & 8 p.m., \$35. Ambassador Auditorium, 131 S. St. John Ave.

THE SOUTHLAND ENSEMBLE: The group conjures parts of Anthony Braxton's *Ghost Trance Music*, Fri., April 28, 8 p.m., \$20. Art Share L.A., 801 E. Fourth Place, L.A.

GO TOSCA: The powerful Sondra Radvanovsky and tenor Russell Thomas ignite L.A. Opera's revival of Houston Grand Opera Association's production of Giacomo Puccini's eternally tempestuous opera, Sun., April 30, 2 p.m.; Tue., May 2, 7:30 p.m.; Fri., May 5, 7:30 p.m.; Sun., May 7, 2 p.m.; Sat., May 13, 7:30 p.m., \$29-\$309. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A. See review in Stage.

GO YO-YO MA, EDGAR MEYER & CHRIS THILE: Cellist Ma, double bassist Meyer and mandolinist Thile engage in a set of music by Bach, Tue., May 2, 7 p.m., TBA. The Granada Theatre, 1214 State St., Santa Barbara. Ma, Thile and Meyer string together a program TBA, Wed., May 3, 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

—Falling James

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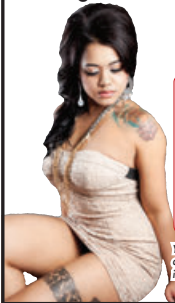
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**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME**
Case No. BS169172
Superior Court of California
County of Los Angeles
Central Branch located at:
111 North Hill Street,
Department 44, Room 418,
Los Angeles, CA 90012.
Filed On April 3, 2017
In the matter of petitioner
ANASTASIA GAPONENKO.
It is hereby ordered that all
persons interested in the
above-entitled matter of
change of name appear be-
fore the above-entitled
court as follows to show
cause why the petition for
change of name should not
be granted. Court Date:
7/25/17, at 10:00 am,
Located at Central Court-
house 111 North Hill Street,
Department 44, Room 418,
Los Angeles, CA 90012.
And a petition for change
of name having been duly
filed with the clerk of this
Court, and it appearing
from said petition that said
petitioner desires to have
his name changed from:
ANASTASIA GAPONENKO
to
ANASTASIA TOMAS. Now
therefore, it is hereby or-
dered that all persons in-
terested in the said matter
of change of name appear
as indicated herein above
then and there to show
cause why the petition for
change of name should not
be granted. It is further or-
dered 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

**SUMMONS
NOTICE TO DEFENDANT:**
DAVID FORKOSH a/k/a
DAVID FARKASH a/k/a
**DAVID FARKOSH, an indi-
vidual. YOU ARE BEING
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EAMONN DUNPHY NOTICE!
You have been sued. The
court may decide against
you without you being
heard unless you respond
within 30 days. Read the in-
formation below.
You have 30 CALENDAR
DAYS after this summons
and legal papers are served
on you to file a written re-
sponse at this court and

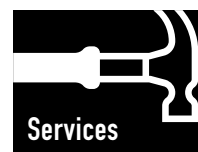
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have a copy served on the
Plaintiff. A letter or phone
call will not protect you.
Your written response must
be in proper legal form if
you want the court to hear
your case. There may be a
court form that you can
use for your response. You
can find these court forms
and more information at
the California Courts Online
Self-Help Center
(www.courtinfo.ca.gov/self-
help), your county law li-
brary, 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 re-
quirements. You may want
to call an attorney right
away. If you do not know an
attorney, you may want to
call an attorney referral ser-
vice. If you cannot afford
an attorney, you may be eli-
gible for free legal services
from a nonprofit legal ser-
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cate these nonprofit
groups at the California Le-
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contacting your local court
or county bar association.
NOTE: The court has a stat-
utory lien for waived fees
and costs on any settle-
ment 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, Red-
wood City, CA 94063
The name, address, and
telephone number of
plaintiff's attorney is, or
plaintiff without an attor-
ney is: **MICHAEL B. ALLEN**
LAW GROUP, INC.
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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

**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME**
Case No. PS019405
Superior Court of California
NORTH VALLEY DISTRICT
Chatsworth Courthouse
located at: 9425 Penfield
Avenue, Room 1260,
Chatsworth, CA 91311
Filed On April 3, 2017
In the matter of petitioner
**DANIEL SCOTT POWERS,
JR.**
It is hereby ordered that all
persons interested in the
above-entitled matter of
change of name appear be-
fore the above-entitled
court as follows to show
cause why the petition for
change of name should not

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Legal Notices

be granted. Court Date:
6/28/17, at 9:30 am,
Located at Chatsworth
Courthouse
located at: 9425 Penfield
Avenue, Room 1260,
Chatsworth, CA 91311
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:
**DANIEL SCOTT POWERS,
JR.**
to **DANIEL SCOTT ROBIN-
SON.** Now therefore, it is
hereby ordered that all
persons interested in the
said matter of change of
name appear as indicated
herein above then and
there to show cause why
the petition for change of
name should not be grant-
ed. It is further ordered
that a copy of this order be
published in the LA Weekly,
a newspaper of general cir-
culation for the County of
Los Angeles, once a week
for four (4) successive
weeks prior to the date set
for hearing of said petition.
Set to publish **4/27/17,
5/4/17, 5/11/17, 5/18/17**
Dated: April, 19th, 2017



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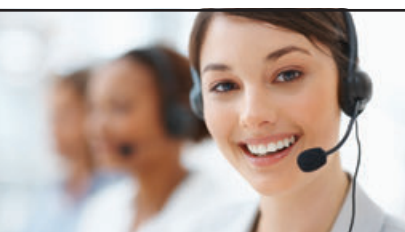
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. LS029127

Superior Court of California County of Los Angeles located at: Los Angeles Superior Court, Northwest District - East Building 6230 Sylmar Avenue, Room 107, Van Nuys, CA. 91491. Filed On 02/14/17 - In the matter of petitioner: **Felice Breswana Mooney**. 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: 05/24/17 8:30am Dept NW-1, Located at Los Angeles Superior Court, Northwest District - East Building 6230 Sylmar Avenue, Room 107, Van Nuys, CA. 91491. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **Felice Breswana Mooney** to: **Lyrik F.B. Mooney-Jonz**. 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 4/27/17, 5/04/17, 5/11/17, 5/18/17.** Dated: Feb 14th, 2017

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Sr. Accountant, F/T, Master Degree in Accounting. Job & Interview in Los Angeles, CA. Mail Resume to: Amgreen Solutions, Inc. 1367 Venice Blvd. Los Angeles, CA 90006

Sr. Eng. (Nordstrom). Los Angeles (Nordstrom). Deploy sw to Dvlpmnt, QA and Production environments. Evaluate and maintain release requirements for upcoming sw releases using various change tracking sw pkgs. Req Master's in Eng or CS + 2 yrs exp. Skills: AWS; MS Azure; Octopus Deploy; Team Foundation Server; MS Build; Teamcity; JIS 6.0-8.5; SQL Srvr 2000-2014; RabbitMQ; ElasticSearch; C#; NET Framework 1.1-4.5. Resume to hiringthebesttalent@nordstrom.com. Ref #0015.

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