

The Return of the Gangster Gardener • An Italian Stallion Takes Over Terrine

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KATE DEL CASTILLO'S SECOND ACT

THE TELENOVELA ACTRESS WAS ROYALTY
IN MEXICO — UNTIL SHE CROSSED PATHS
WITH NOTORIOUS DRUG LORD JOAQUÍN
“EL CHAPO” GUZMÁN **BY JASON MCGAHAN**

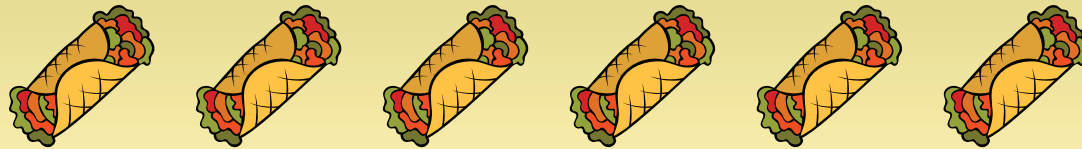
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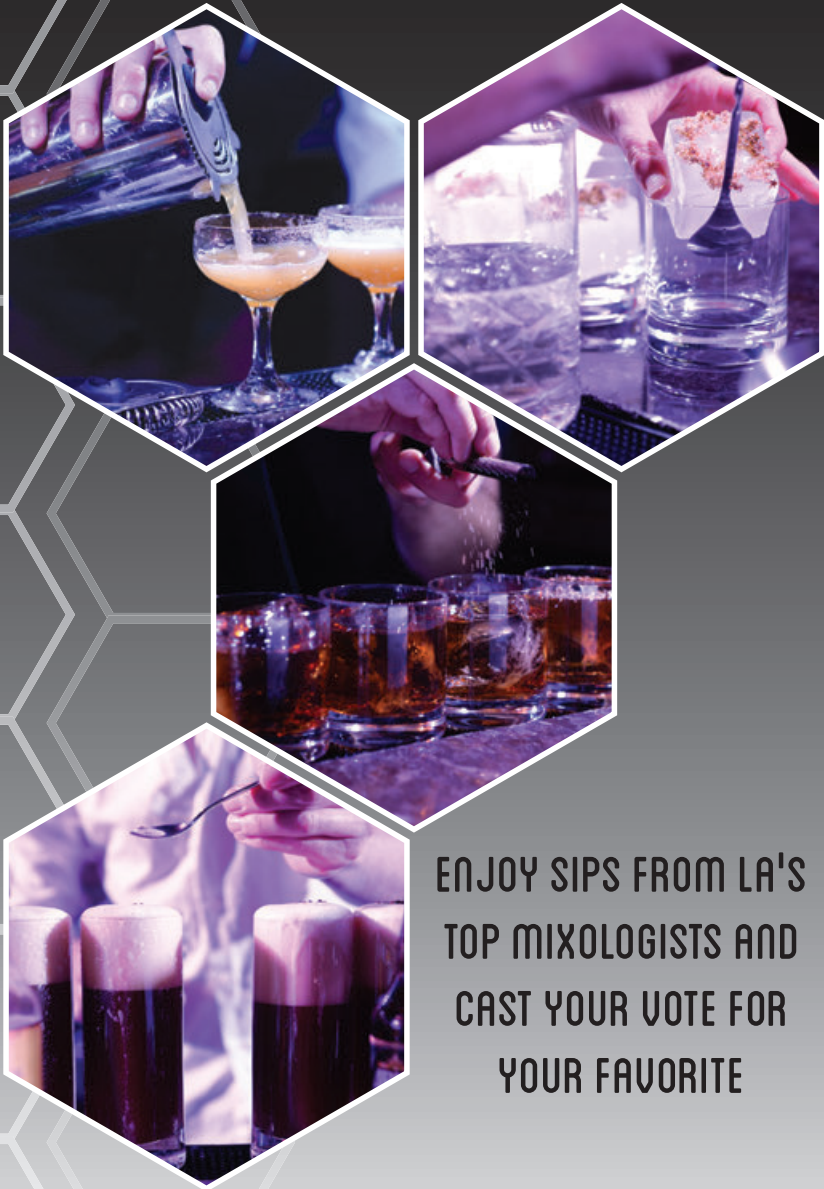
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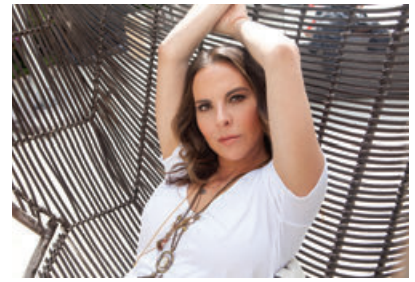


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THE TRIUMPH OF THE “GANGSTER GARDENER”

Ron Finley regains his South L.A. farm after eviction

BY JENNIFER SWANN

The Ron Finley Project, the beloved South L.A. community garden that braved a months-long court battle after being threatened with eviction earlier this year, is keeping its roots firmly planted on Exposition Boulevard.

Thanks to a successful crowdfunding campaign and donations from some of the biggest names in the organic food industry, the nonprofit raised \$550,000 and bought back the property from the real estate development company that had purchased it for \$379,003 at a foreclosure auction in November.

“We went to battle with someone who had more money, more resources, more everything than we had, and still we rise, and that’s what this is about,” says Ron Finley, the outspoken community activist and so-called gangster gardener at the helm of his namesake nonprofit. “People need to know, fuck how much money somebody’s got. If you got right on your side, ride it out. See

what happens.”

The Ron Finley Project made an offer on the property three weeks ago and closed escrow on May 1, according to the residential purchase agreement sent to *L.A. Weekly* by Finley’s lawyer, Kaivan Harouni. The sale was part of a settlement agreement in a wrongful-foreclosure lawsuit filed in January by Finley’s former landlord and the property’s previous owner, Blanca De La Isla, against Wells Fargo Bank and DLI Properties LLC, the company that bought the property after the bank foreclosed on it.

In the lawsuit, De La Isla alleges that Wells Fargo wrongly advised her to apply for a loan modification without considering her financial situation and without offering anything in writing to confirm her application or explain the process. Unable to make payments on the loan, she alleges that Wells Fargo promised her she would not lose the property — then sold it to DLI Properties at a foreclosure auction about six months later without her knowledge. Around the same time, DLI Properties filed an unlawful detainer action against De La Isla and Finley in an attempt to evict them



PHOTO BY JIM NEWBERRY

from the property. DLI Properties did not respond to repeated requests for comment.

“Gardens right now are under threat, and a lot of people don’t see the value in having gardens in spaces,” Finley says. “This is about me showing [the community] the lessons about where food comes from, the alchemy and magic of the teeny-tiny seed.”

In the last several months, the Ron Finley Project has received support from an army of philanthropists and advocates, including Nell Newman, co-founder of Newman’s Own Organics, whom Finley calls “one of our angels,” and John Foraker, president of Annie’s Homegrown, who personally contributed \$50,000 to the campaign, according to his March call-to-action blog post. Applegate Farms, Dr. Bronner’s and Califia Farms also contributed.

“Ron’s story showcases the terrible impact of real estate foreclosures in communities like this,” Foraker wrote in another

blog post last week after he learned Finley had won his legal battle. “These events shatter lives, break up families and disrupt communities in ways that are unimaginable to most people. Fortunately, Ron was able to face that threat bravely and win.”

For Finley, that win is particularly sweet because he sees his project as being more than just about food or gardening. To him, it’s also planting the seeds of a revolution in which citizens have the freedom to control how their food is produced and a choice to grow healthy food in food-desert neighborhoods like some of those in his native South L.A.

“This is bigger than my garden. This is bigger than me, period. This problem is systemic,” he says. “It’s all kinds of things, from gentrification to food injustice to just a lack of green spaces in certain neighborhoods, and all that is by design. What we’re here to do is change the design.”

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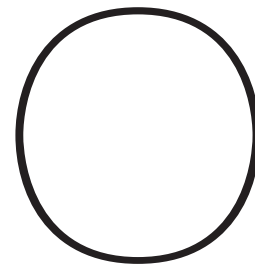
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KATE DEL CASTILLO'S SECOND ACT

THE TELENOVELA ACTRESS WAS ROYALTY IN MEXICO — UNTIL SHE CROSSED PATHS WITH NOTORIOUS DRUG LORD JOAQUÍN “EL CHAPO” GUZMÁN **BY JASON MCGAHAN**



n a hazy spring morning in a gated community in the canyons west of Brentwood, Mexican actress Kate del Castillo sits at a white marble

table in her dining room. Lola, her minipinscher, lounges at her bare feet.

Del Castillo is wearing faded blue jeans ripped in both knees and an olive green tactical dress shirt with two buttoned shoulder epaulets. She is a peculiar mix of beauty and plainness. There is the chestnut-colored hair spilling voluminously over her shoulders, the heavy, arched brows and leonine eyes that recall a starlet from the golden age of Mexican film, someone like Dolores Del Río, whose biography sits on a shelf in the living room.

But there is an Everywoman quality to her round face and square jaw, and a reluctance to smile that makes her seem as direct as the female gangsters she plays on TV. She's no less direct when the conversation turns to the real-life gangster with whom her story has been messily intertwined: Joaquín “El Chapo” Guzmán, Mexico's most notorious drug lord, who in January was transferred to New York to face multiple charges of drug trafficking and murder.

Del Castillo's own exile is of the much more pleasant L.A. variety. Through the French doors, beyond the sparkling infinity pool, long white clouds drift in a boundless sky.

“He has this way of looking at you that you feel like daggers,” she says of the drug lord. “It's mesmerizing — the way he looks at you is like crazy eyes. But he was a gentleman, smiling the entire time.”

Del Castillo grew up in show business royalty in Mexico. Her father, Eric del Castillo, is a well-known actor in Mexico, a kind of Mexican Henry Fonda. She began acting professionally when she was 9.

Most recently, she starred in the Netflix drama *Ingobernable*. But when the show had its red-carpet premiere in Mexico City on March 22, she was 2,000 miles away, at her L.A. home with a bottle of tequila, watching the live feed on Instagram. Earlier in the day, she was beamed in via satellite to join a panel of the show's cast. “It's a shame I can't be there tonight to hug my colleagues,” she said tearfully. “I wish you all the very best.”

“I was miserable,” she says.

Ingobernable is a political thriller shot on location in Mexico City, but del Castillo's parts had to be filmed in San Diego, because the actress fears she would be arrested if she returned to her home country. She says she is wanted for questioning in relation to a now-infamous meeting she had in October 2015 with El Chapo when he was still on the run.

She and the Hollywood A-listers traveling with her to El Chapo's jungle hideout became an international spectacle — which could be either good or bad publicity for a film project; del Castillo says she has secured both the film rights to El Chapo's life and the blessing of the cartel boss.

The men with whom del Castillo traveled to Mexico to meet El Chapo at his hideout have made their careers in part on taking risks and courting controversy. Argentine producers Fernando Sulichin and **(10 »**

>> 9) José Ibáñez, associates of Oliver Stone, previously met clandestinely with Edward Snowden in Russia. As for the biggest name in the entourage, Sean Penn, *The New Yorker* wrote in a profile of the Oscar winner that he “has cast himself on the world stage as a sort of one-man Citizen Watch.”

But the Mexican actress was the only member of the party to be subpoenaed and threatened with arrest. At one point, the Mexican attorney general uttered the memorable phrase: “Insofar as Mr. Oliver Stone is concerned, no accusation currently exists

Penn to a meeting with El Chapo, not when El Chapo’s a fugitive at the time wanted by the DEA, FBI, CIA, the Mexican army and police,” he says. “That’s called naivete.”

Del Castillo still faces tough questions from critics who think she sanitized the image of a violent and dangerous criminal. In March, while doing publicity for *Ingobernable*, she was grilled by Vicky Dávila, host of W Radio of Colombia. “Is it clear to you now that he’s a criminal, how much damage he has caused, how many lives have been lost to him, how many people he has killed?”

front door. They were part of a multi-agency task force: FBI, DEA, IRS. “They were dressed like you see in the movies, with the badge and a raincoat, and a couple of [guys in] suits,” she says.

The DEA and the Department of Justice declined to comment for this story. But federal officials did confirm that a “knock-and-talk” occurred at del Castillo’s home.

The agents were there to issue del Castillo a subpoena for a video interview of El Chapo that was published by *Rolling Stone*, according to her lawyer, criminal defense attorney

no lawyer present, that’s how they roll.”

Not long after the predawn visit from the feds, del Castillo got the call she had been most dreading. She says Netflix summoned her for a meeting at its Hollywood headquarters with chief content officer Ted Sarandos. Filming on *Ingobernable* was scheduled to begin in a matter of weeks. Del Castillo says she went to the meeting fully expecting Netflix to cut ties, when Sarandos surprised her. “The first thing, Ted just opened his arms and said, ‘Netflix is with you until the end.’” (He declined to be interviewed for this story.)



Kate del Castillo in *Ingobernable*

PHOTO BY KEN JACQUES/ COURTESY NETFLIX

against him.” Ditto for Penn, who had accompanied the escapade to El Chapo’s hideout. “I can understand that I probably embarrassed the government by being down there,” del Castillo says now, 15 months later, “but I was not the only one there.”

Penn did not respond to a request for comment for this story, nor did Sulichin. (Ibáñez could not be reached.)

Del Castillo has given slews of interviews about El Chapo, the movie rights and the decision to meet with him in secret in Sinaloa. She has spoken less about the fear and betrayal as a result of that meeting, and how the crucible of exile might end up boosting her career.

Aside from renewing *Ingobernable* for a second season, Netflix reportedly is producing a documentary film on del Castillo’s life, according to a source who was interviewed for the project. (Netflix has not announced the film project and did not respond to email requests for confirmation.)

“The life of Kate del Castillo will be the most interesting of any project in which she’s appeared,” says Jenaro Villamil, a Mexican author and journalist for Mexico City news-magazine *Proceso*, who has written extensively about del Castillo.

Public opinion in Mexico is divided on del Castillo, Villamil says: Many consider her the scapegoat for a government that failed to find El Chapo before she did. Others, he says, accuse her of egotism and of confusing her life with that of the characters she plays on TV.

He says if she is guilty of anything, it’s of being naive.

“You don’t invite an American like Sean

“THEY COULD DO ANYTHING THEY WANT TO ME AND NOBODY WILL EVEN KNOW. WITH NO LAWYER PRESENT, THAT’S HOW THEY ROLL.”

— KATE DEL CASTILLO ON MEXICAN AUTHORITIES

Dávila asked. “Do you get that he’s a crook?”

The way del Castillo tells the story, she was, at the time of the meeting, an accomplished actress entering her 40s, who was chafing within the narrow range of possibilities available to her. She is unapologetic for seizing the opportunity to secure the rights to the larger-than-life story of El Chapo Guzmán. Everything about the epic scope of the project seemed to align with del Castillo’s colossal ambition. Say what you will about the slippery ethics of all this; del Castillo’s will — even in the face of the uphill battle she faces with the film — is unwavering.

“I’m not going to sit down just waiting for them to offer me the super project or super character,” she says. “I’m going to go and look for it.”

In late January 2016, del Castillo was roused in the middle of the night by the ringing house phone. It was the security guard calling from the gate to warn her that a bunch of guys with badges was heading her way.

A dozen U.S. federal agents banged on her



Kate del Castillo in *La Reina del Sur*

COURTESY TELEMUNDO

Harland Braun. She isn’t under investigation in the United States, Braun says.

Del Castillo says the agents sat her down in the living room and told her they’d come out of concern for her safety, which she says she didn’t believe. She says she offered them coffee, but when they started in with questions about meeting with El Chapo, she refused to say anything without Braun present.

“Do you know why a dozen agents go to her house?” Braun asks. “Because she’s a movie star, and they wanted to talk about it at cocktail parties. She answered their questions about the trip, and that was it. She knows nothing about what Mr. Guzmán is going to be tried on. She knows nothing else about this guy.”

Del Castillo’s lawyers in Mexico had warned her that the subpoena issued for her to testify to Mexican investigators could be a trap. Mexican law bars a witness in a criminal investigation from having legal counsel during questioning and permits the authorities to detain the witness for questioning for up to 80 days without bringing charges against her. Most important, the authorities could change her status from witness to suspect during the course of the questioning. “They could do anything they want to me and nobody will even know,” del Castillo says. “With

Del Castillo says she broke down in tears in the office. She hadn’t had a leading role in a series in two years, and as a result of the threat from the Mexican government to detain her, she says the cost of her cast insurance went up, and she lost acting jobs.

“I needed to work,” she says, “because for so long I was just focusing on this and I was going crazy.”

Del Castillo lives alone, works a lot and keeps a well-stocked bar.

She recently returned from a vacation to Madrid, her first time leaving the United States in the 15 months since her El Chapo ordeal began. In Madrid, she met with fellow cast members from *La Reina del Sur*, the show that launched her to international fame in the role of a female drug lord.

La Reina del Sur was a favorite of El Chapo’s. But it was more than the show that caught the drug lord’s eye.

Back in 2012, del Castillo published a series of tweets that stirred up a hornet’s nest in Mexico. What began with declarations on topics as varied as love, marriage and the pope veered into her views on the drug war in Mexico. “Today I believe more in El Chapo Guzmán than I do in the governments that hide truths from me, even if they are (12 >>

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>> 10) painful," she wrote.

The country was convulsed by drug-war violence; the death toll in the previous five years was in the tens of thousands. Such social commentary from the *La Reina del Sur* star to her millions of followers was met with some disdain, especially when she then posed a direct question to the boss of the Sinaloa cartel: "Mr. Chapo, wouldn't it be cool if you started trafficking with the good? Let's traffic with love, you know how?"

Hector Berrellez, a retired special agent with the DEA who began investigating El Chapo in the early 1990s, says del Castillo's tweets glorify a murderer. "Kate del Castillo is an actress who wants to make it big-time and will go to any length for fame," Berrellez says. "And she's playing with fire by trying to *enamorar* El Chapo Guzmán."

In time, del Castillo would become not only El Chapo's favorite actress but the object of his infatuation. "You are the best in this world," he later wrote her in a text message.

Del Castillo did the tweeting from the comfort of her Brentwood villa, which she had moved into seven years earlier, around the time she put Telemundo Studios on the map for her star turn as female antihero Teresa Mendoza in *La Reina del Sur*. It was Latin American TV's spirited answer to the smash success of "narco-series" such as *Breaking Bad* — the first time ever that a telenovela was No. 1 in primetime.

L.A. was for her a place to escape the paparazzi and, she hoped, to make a break from telenovelas, and from her ex-husband. She had been in an abusive marriage in Mexico City, to a striker on the national soccer team who she says would beat, kick and choke her. "In many ways, this man broke me," she says in a video promoting awareness of abuse against women.

"It was a pretty awful divorce and the press was all over me," she says. "So I was very embarrassed about the whole thing that had happened, and I came here, where I was already working."

When a lawyer for El Chapo emailed her in the summer of 2014, del Castillo barely had time to respond. She was playing another avenging angel of the underworld and filming in Miami six days a week. The first emails were guarded, referring to a part for her in "a big movie," a project too sensitive to enter into specifics about in an email, a pitch better delivered in person in Mexico. Del Castillo was skeptical, but mostly she was busy, and she worried a commercial flight wouldn't get her back in time for the 7 a.m. casting call.

She told him, "Send me the script."

The lawyer, Andrés Granados Flores, wrote back an email that said: "We are the lawyers of Joaquín Guzmán Loera." At the time, El Chapo was an inmate at Federal Social Readaptation Center No. 1, Mexico's most secure prison. He was a fan of del Castillo's and was offering her the exclusive rights to his life story.

"I started sweating," she says "I couldn't believe it, but I was very excited. I was totally attracted to the whole idea.

"I rented a private jet, and I went back and forth the same day."

It turns out that Granados Flores was under surveillance by the organized crime division of the Mexican attorney general's office. When del Castillo made contact with him, the surveillance extended to her.

El Chapo escaped from prison in July 2015, retreating through a tunnel under his cell. He became, in the damning appraisal of *The New York Times*, "a byword for government incompetence." He also added a new chapter to his life story, which made those film rights more valuable than ever.

Del Castillo says she already had secured the rights when she met El Chapo in person in October 2015. She was moving on to the next phase of the project, and she brought with her Penn and the Argentine producers

cerpts from the text messages were painted on fingernails by hand. The salon's owner says her personal favorite is the one in which El Chapo writes, "I will take care of you more than I do my own eyes," to which del Castillo replies, "No one has ever taken care of me."

Del Castillo also learned from news reports that the Mexican Treasury Department and the U.S. Internal Revenue Service were auditing her bank statements to see if El Chapo had invested money to fund her tequila brand, Tequila Honor del Castillo. The

estimation she looked guilty as hell.

"They wanted to make me look guilty," she says, "and to make me look like I'm having a relationship with this guy and that he gave me money for my tequila company and that he was going to give me money for the movie — and that I was laundering money for him."

Epigmenio Ibarra, the Mexican producer of *Ingobernable*, says he had del Castillo in mind for the part before the script had even been written. "Then reality played a trick on Kate, and her life came to mirror the part she was to play."

Asked how she prepared for her role as the first lady of Mexico framed for murder and hunted by the deep state, del Castillo says it was mostly instinctual.

"I was never a fugitive, but I was being persecuted by the government," she says. "They were saying I was guilty for something that I didn't do, the same as her. I'm trying to prove my innocence, same as her. You think that you're alone against the world and that

L.A. WAS FOR HER A PLACE TO ESCAPE THE PAPARAZZI AND, SHE HOPED, TO MAKE A BREAK FROM TELENOVELAS AND FROM HER EX-HUSBAND.



PHOTO BY AMANDA LOPEZ

linked to Oliver Stone.

Del Castillo says she'd been under the impression that Penn was throwing his support to the film. She would later learn that Penn's sole purpose in joining the escapade was to meet El Chapo and interview him for an article in *Rolling Stone*.

The Mexican government surveillance captured them coming and going. After El Chapo was recaptured, parts of the government surveillance files were leaked to the media. Del Castillo learned the government was tapping her cellphone when a series of text messages between her and El Chapo ran as the lead story of every news outlet in Mexico, and then the world.

The texts have since passed into legend. Last summer, a nail salon in South Gate advertised "Chapo nails" — the choicest ex-

Mexican Treasury Department and attorney general were also investigating whether El Chapo had invested money to see his life story turned into a Hollywood film.

The day after El Chapo was recaptured, Penn's meandering chronicle of the adventure in Mexico was published in *Rolling Stone*. The article concealed the identities of the Argentine producers with pseudonyms but identified del Castillo by name as the intermediary who set up the meeting with El Chapo. It appeared to provide ample basis for the government's claims.

Del Castillo reread the text messages and examined the government surveillance photos taken of her the day she arrived at the airport in Guadalajara. She was under investigation, the "evidence" against her was being leaked to the press, and by her own

nobody is with you. That's what she feels, and that's what I feel, too."

Ibarra was tasked with working around his star's legal problems. How to film a series on location in Mexico when the leading lady could be detained by authorities the moment she entered the country? Ibarra's description made the atmosphere around the shoot sound like a covert operation.

"It wasn't a simple decision," he says.

Ibarra and his team of producers decided to film in both Mexico and the U.S. Location scouts found areas of San Diego to shoot del Castillo outdoors. For the street scenes filmed in Mexico City, the crew used a body double for her. "We had to transfer a team to select locations in San Diego — scenography, props, extras," he says. "It took a long time."

When production resumed after an eight-

month hiatus, the Mexican media were told the series had been canceled. *Ingobernable* was filmed in secret, with a crew of 366 people involved in production and zero leaks to the press, Ibarra says.

Eventually, real-life drama from the drug war in Mexico intervened on set. On a warm summer afternoon in August, gunmen stormed a posh restaurant in the Mexican beach resort of Puerto Vallarta and abducted Jesús Alfredo Guzmán, the 29-year-old son of El Chapo. The younger Guzmán dropped his smartphone in the restaurant, and the investigators who recovered it discovered a selfie of him with del Castillo. She says it had been taken on the same night she met with El Chapo and was cropped to conceal that she was wearing the same outfit from that encounter — the only time she met Guzmán or his son.

“It was terrible,” she says. “My picture was everywhere. It felt like going back to square one.”

At the time of El Chapo’s son’s arrest, del

me, and suddenly they find a good bunch of millions of pesos [unaccounted for]? They just want to find something to justify the whole circus.”

Her lawyers were in contact with El Chapo’s when he was in Mexico, and she says they will have to either re-establish contact with him in U.S. prison or rely on letters from the capo to gather material. She says she plans to wait until her legal problems are resolved to begin the project.

Del Castillo imagines the project in the mold of *The Godfather*, an epic about the singular outlaw culture of El Chapo’s native state of Sinaloa. She says she hasn’t had the names of the Argentine producers linked to Oliver Stone removed from the piece of paper granting the rights to El Chapo’s story. “But Mr. Guzmán knows that I don’t want to work with them anymore.”

The final chapter of El Chapo’s crime saga will be written in a Manhattan courtroom. Del Castillo says she only knows what has been reported, that El Chapo was speedily ex-



Kate Del Castillo and cast in *Ingobernable*

PHOTO BY KEN JACQUES/ COURTESY NETFLIX

Castillo was in San Diego during the last week of filming *Ingobernable*. She heard from security guards on set that men identifying themselves as federal agents wished to speak with her.

The men who arrived to the film set were DEA agents assigned to protect her from kidnapping.

“During the last days of the shoot,” she says, “I was surrounded by DEA agents undercover.”

Nothing about the past year has dimmed del Castillo’s interest in telling El Chapo’s life story on film. “I feel now that it’s personal,” she says.

She says she’s confident she’ll be moving forward with the project once her lawyers assure her the case against her in Mexico is closed. Days before the premiere of *Ingobernable*, Mexican officials dropped the threat to arrest her if she returned to Mexico. The Mexican attorney general’s office announced the investigation was closed. Del Castillo says, “After all I’ve been through, I don’t believe one word.”

She says her attorneys were informed around the time of the announcement that the Mexican IRS had quietly opened a new investigation into her personal finances. “The entire year and a half, they’ve been auditing

tradited to New York City, where he is being held in his cell 23 hours a day with the lights on at all times and no access to fresh air or sunlight. She says she caught a glimpse of El Chapo on the TV news being led away to the United States, and she says the woebegone expression on his face has stayed with her.

Though she says El Chapo wished to see her star in the picture, her role will be that of producer. One day she may cast the actress who will play her in the story.

“I think he’s just a fascinating character,” she says of El Chapo. “I’m interested in how a little boy from Sinaloa that has no money at all, no resources at all, becomes No. 1.”

Narcos, the Netflix biopic on the life of Colombian drug kingpin Pablo Escobar, was the most popular digital series in the United States last year. Netflix is expanding in Latin America, and in collaboration with Univision it has already begun filming the miniseries “El Chapo.” Sony Pictures reportedly is planning a full-length motion picture on the drug kingpin. Del Castillo knows these projects will be completed before hers, but she doesn’t seem worried.

“There’s a bunch of them out there. You can’t stop them because it’s a public character, and I don’t care because they don’t have what I have.

“Nobody has the bad guy.”

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ITALIAN STALLION

The Ponte gives Los Angeles what it wants: classic fare from Italy

BY BESHA RODELL

Of all the world cuisines upon which Los Angeles might base its culinary personality, Italian is not the most obvious. Pasta and braised meats and pizza hardly fit in with the cliché of L.A.'s light and healthy eating habits, nor are they what come to mind when thinking of the appropriate food to complement our perpetually sunny weather. Yet that's what we like, and that's how it's been for a very long time. A Ruth Reichl article that appeared in the *Los Angeles Times* in 1990 — 17 years before Nancy Silverton opened her palace of Italian food at the corner of Melrose and Highland — begins, “California cuisine started in France and began a gradual glide toward Italy.”

Even with all that history, this may be the most Italian year L.A. has ever seen, with a mind-boggling number of new restaurants betting on the city's insatiable

hunger for carbs and sauce. Not least of these is the Ponte, the restaurant owned by Bombet Hospitality Group, which until recently was Terrine. The turnaround was swift, and the place doesn't look that much different — Terrine's burnished mirrors and brasserie interior have been replaced by a vaguely midcentury look, with gold velvet booths and starburst light fixtures. But the configuration remains the same, and the property's main asset — its twinkling back patio anchored by a Javanese bishopwood tree — is basically unaltered. The tables now have cloths; the chairs are more Roman cafe, less rustic California picnic. Perhaps more important, Stephane Bombet is still the owner, and Kris Morningstar is no longer the chef.

Instead, Scott Conant is running the kitchen, or running it as much as any chef might while simultaneously opening another high-profile restaurant in New York City, where he lives. Conant is no stranger to bicoastal multitasking, having juggled multiple iterations of Scarpetta in New York and L.A. and Miami and Las Vegas over the years. (Scarpetta Beverly Hills closed in early 2016, and Conant is no longer affiliated with the New York location.)

Nothing is being reinvented at the Ponte — there's a sense Conant swept in, installed a menu of his standbys, and left it mostly in the hands of a capable kitchen

crew and an executive chef, Freddy Vargas, who knows those standbys incredibly well, having worked with Conant for years. I'm not complaining; these are pretty good standbys.

Of course, there's the spaghetti *pomodoro*, the dish for which Conant is most famous. It's a thing of simple beauty, a swirling pile of *al dente* noodles and bright red sauce. And there's the creamy bowl of polenta topped with seasonal mushrooms,

THE PONTE IS A CROWD-PLEASER, A COLLECTION OF THINGS WE ALREADY KNOW PEOPLE WILL LIKE.

bacon and truffles. There are exceedingly dainty agnolotti, stuffed with braised duck and topped with a foie gras emulsion, English peas and pickled spring onions. This food is decadent and elegant and very well executed.

Most things are just as you would imagine they should be, and done exactly right: The skin on the wood-roasted branzino is perfectly crisped, the braised meats fall apart in tender hunks over

various well-seasoned root vegetables. Innovation is sly, like the steak tartare that comes under a flurry of grated Parmesan, with chewy croutons instead of bread; or a pizza that combines the unapologetic stank of anchovies with the sweet sting of pickled Fresno chilies and the springtime freshness of squash blossoms. The pizza itself is good — not the best in the city, certainly, but more than passable — but this pizza, in particular, offers a base for one of the great combinations of all time.

Aside from the occasional plucky pizza, there's a slight throwback quality to the food at the Ponte, mainly embodied in the extreme richness of everything. The sauce on the steak is reduced to a sticky essence; the chicken liver pâté is a dream of glossy texture and lots of salt; the pork ragu over fusilli is so intensely meaty, even the springtime pop of fava beans that dot the bowl doesn't do anything to lighten it up. If there's one part of the evolution of Italian cooking that's been entirely welcome, especially here in L.A., it's a capacity for lightness and freshness beyond the standard arugula salad. This is fancy Italian cooking, mainly as it was before that evolution.

It's also expensive — much of the “antipasti” runs somewhere around \$20 — but there is currently one bona fide bargain option, which is the chef's tasting menu. For \$68 per person, the kitchen will throw a ton of food your way. Two people generally get two appetizers, a salad, three pastas, two entrees, a vegetable side and two desserts. It won't make for a cheap night out, but it will be an incredible value, especially given that requests for certain menu items are allowed and even encouraged. I paid about the same for about half the food on the nights I didn't order the tasting menu.

Ryan Wainright is still behind the bar, and while his freewheeling cocktails on Terrine's list were slightly more interesting, he does restrained, vaguely Italian-inspired drinks very well, too. The wine list is 100 percent Italian and full of fun and affordable bottles. I do wish there were more than three whites and three reds by the glass, but I'm guessing it's all part of the strategy to minimize risk — to make this the most straightforwardly successful restaurant ever.

The Ponte is a crowd-pleaser, a collection of things we already know people will like. Angelenos love a good patio (and this is an undeniably great one), we like Negronis, we missed Conant's spaghetti. We're absolute suckers for Italian food, whether it makes sense or not. Does it feel like a bit of a safe gamble? Sure. And I'd be lying if I said I don't miss the audaciousness of Terrine's early days. But taken on its own merits, outside of the context of Terrine and our current Italian glut, the Ponte is undoubtedly a very good restaurant. Sometimes you've just got to bet on a sure thing.

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orders are taken at the counter, but it's not as quick as fast food. The pupusas are made to order, and it takes a while to slap the flour into disks, fill them, slap them together and grill it all up. It's worth the wait, especially when you get bits of crisped cheese spilling from the edges of the pupusas. There's a tart and slightly spicy pickled cabbage and carrot mix that comes with the pupusas, a great topping if it's all a little heavy on the palate. But be warned, it will make your pupusa soggy.

And then there are the breakfasts. In my experience, if you look wide-eyed and friendly enough, the staff will make it any time of day. The breakfast platters include scrambled eggs, which can be a real disaster at a lot of quick-service restaurants. But California Grill's are among the best restaurant scrambled eggs I've experienced, which probably is due to high fat content (they can be ordered with chopped chorizo) but also speaks to good technique. Then, the plantains, the crema and a fourth element of your choice — I recommend the beans, which are the consistency of lentil soup, but you can choose avocado or farmer's cheese as well.

The breakfast plates come with "tortillas." As someone with vastly more experience with American Mexican food than Salvadoran cuisine, I wondered if these would be the tortillas I'm used to — and was delighted to find that the term means unfilled pupusas. Even without a protein inside, these little grilled circles are delicious. It's a huge breakfast, but never becomes monotonous.

Come for the pupusas, stay for the pupusas. —Katherine Spiers

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California Grill is probably most often called "that place ... *jugos naturales*?" because the sign on the awning advertising its fresh juices is much more prominent than the restaurant sign itself. It's on Virgil, in a neighborhood that's either East Hollywood or Silver Lake, depending on who you ask, though more people are starting to refer to the area as Virgil Village.

According to the framed accolades from the city hung by its front door, the restaurant has existed for about a decade. Shamefully, I had never visited California Grill until recently. Now that I have, though, I probably will be there at least once a week for the rest of time.

The pupusas are the stars here. There are about 10 varieties on the menu, and on Mondays and Wednesdays the pupusas go for 99 cents each, which is a deal so good you might start to feel a bit guilty. So come here on other days, too, to even it out.

Your favorite pupusa will depend on how much you like melted cheese. If you don't like it at all, you can order the corn flour patty (imagine a very thick tortilla) filled with a puree of black beans. This is a solid, and very filling, option.

There are a number of bean, cheese and meat pupusa filling combos to choose from, but I most highly recommend the *loroco*, a flowering vine that tastes like a mix between squash and a leafy green, and happens to be highly nutritious (but as a pupusa comes mixed with cheese). The *ayote*, or squash, option is delicious as well.

This is a casual restaurant where most

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TEA

American Tea Room Teaches L.A. How to Drink Tea

David Barenholtz has contempt for people who come into his store looking for weight-loss tea. "I tell them to get out," he says.

Apparently this happens often. Ameri-

can Tea Room's third location is in the Arts District, right down the street from Stumptown. On a recent morning, Barenholtz, its founder and co-owner, is behind the counter preparing a tasting. He starts with the Arya Pearl, a first-flush white Darjeeling. Less than a month ago, it was growing in the foothills of the Himalayas.

"Flush" refers to a tea's growing season, of which there are typically five, as defined by monsoons. "Spring and summer are when some of the most prized teas are plucked," he explains. Certain teas are available only at this time, making them seasonal products. This is one of them.

When asked if it's single origin, Barenholtz answers, "It's beyond single origin," as he pours a cup. It's the color of Champagne; indeed, Darjeeling first flush is often called the "Champagne of teas." It smells like freshly cut grass.

Barenholtz confirms that there are flavors of alfalfa and hay, but that underneath there's "a very salty profile, kind of umami-like. ... Its oceanic notes give it savoriness. It's more of a feeling than a flavor."

It's refreshing in the way that water is refreshing. It's an undeniably delicate tea. Ironically, the subtlety for which it is prized probably would be its biggest roadblock to popular appeal. It retails at \$230.40 for 14 ounces.

A bad wine will get you drunk; gas station coffee will stave off sleep; bad tea, however, is just boring. And make no mistake, most tea in the United States is decidedly mediocre.

Iced tea is how most Americans today drink the beverage. Most of the leaves are chosen for their deep red brew rather than their flavor. Commercial tea is often made with the dust from broken leaves — "fannings" is the technical term.

"It's the stuff that's swept up off the ground," Barenholtz says. "It's what they make Snapple and Lipton tea with. It's in pretty much everything. It's the hot dog of the teas. And I don't mean a Niman Ranch hot dog," he says.

Since opening his first location in Beverly Hills 14 years ago, Barenholtz has seen interest in specialty tea take off, partly thanks to the hyped functional benefits of tea, which he finds reductive. It's not that he disagrees with these claims; to him tea is chiefly a domain of pleasure, not practicality.

"Only in America, where we're obese and not lacking in nutrients, does everything have to have a nutritional value. It's the most bizarre thing," he says. "People like to make it more complicated. They're like, 'What else can it do?'"

Although specialty tea is a quickly growing segment — it has quadrupled in sales from 2004 to 2014, according to tea historian Bruce Richardson — we're still a coffee-drinking nation. Even in L.A., which boasts sizable Asian, Persian and Russian populations, who traditionally drink a lot of tea, it's not something most people want to spend money on, Barenholtz says.

At his Beverly Hills store, Hermès-toting clients will balk at spending \$75 on a top-shelf tea, he tells me. "These are the same people that are drinking \$600 bottles of wine or going to Eleven Madison Park [in New York] where dinner is \$300," he says.

"There are teas that literally sell for \$1.2 million a pound," he says. "There's no coffee and no wine that even approaches that. No food, even — maybe truffles, maybe saffron. But saffron is what, \$10,000 a pound?"

But people don't know how to brew tea, which is a huge roadblock in appreciating its nuances, Barenholtz says. Apparently, it can be burnt. Water temperature and steeping time can vastly change its experience, he explains. "People are like, 'It makes a difference?'" He looks resigned. "I mean, can you cook a steak at 200 degrees for 75 hours?"

Every packet of tea American Tea Room sells has a specific temperature on the front. You're supposed to use a thermometer. (Unless you have a \$15,000 BKON machine, as they do in the store.) As a rule, water that's just shy of boiling is better at coaxing out the flavors, according to Barenholtz.

The complexity of a great tea is attributed to terroir and processing. Japanese green teas tend to be more oceanic than their counterparts because they're never grown more than 75 miles from the ocean. As a result, they're more seaweed-y, with an umami flavor, Barenholtz says. Also Japanese tea greens are steamed, making them cleaner and more vegetal, whereas Chinese greens may be wok-roasted.

While black teas tend to be more robust, they too can be delicate. He pours me a cup of Golden Yunnan Needle that's been steeping as we've talked. "This is the finest black tea in America right now," he says. "It won the Chinese World Championships last year."

"Usually with black teas, there's a slight acidity, especially with Indian teas. This is smooth and velvety, there's no tannic-ness. I don't know how to describe it; it's the Angelina Jolie of teas," he says. Although unsweetened, it tastes deeply rich, almost whiskeylike. It retails for \$390 a pound. Not all of America Tea Room's offerings are at designer price points, but they're decidedly luxury spends. Still, because of the small quantities in which tea is sold and consumed, you can walk away with a five-tea sampler for \$15.

Barenholtz is a fount of history on tea, especially pertaining to China, where he travels often. But his stores are free of pretense: There are no British high teas or Japanese tea ceremonies here. Barenholtz isn't transposing far-flung customs as much as he's translating them in L.A. style. —Gowri Chandra



COCKTAIL OF THE WEEK

Reminiscing at Seven Grand
Downtown's Seven Grand, the old-timey, vaguely Scottish-themed second-floor whiskey bar, is 10 years old this week. I bet this makes a lot of Angelenos, between the ages of 31 and 45 or so, a bit nostalgic.

When Seven Grand opened, the first floor of the building was empty — certainly not occupied by the tall-ceilinged, bustling Mas Malo. Bottega Louie was not yet across the street. Clifton's had not been bought by Andrew Meieran and remod-



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eled. As a young person out on the town, if you told, say, your boss or your parents that you were going to a new bar downtown, at Seventh and Grand, you'd be met with a blank stare, or fear for your safety.

I suppose there are some sticks in the mud who still fear downtown, but most of us have gotten a lot more sophisticated ... at least about downtown. And about cocktails, too, and that's due in part to Seven Grand and the company that owns it, 213 Hospitality. As Caroline Pardiola put it last year, "This May marks the 10th anniversary of the opening of Seven Grand, a turning point in the L.A. drinking scene, when we first pushed vodka-tinis aside to make room for crafted old-fashioned."

It doesn't seem very wild now, but in 2007 Seven Grand was taking a huge risk. Young people were doing fruit-flavored shots in Hollywood clubs. This bar decided to offer mostly whiskey, some of it really expensive. (And the bartenders wore suspenders. It's a joke now, but at the time it was pretty hot, and seemed dressy.) This was a serious establishment for serious drinking. But fun was allowed: There are pool tables and a smoking patio, after all.

And Seven Grand is still making admirable whiskey drinks. The Sazerac is perhaps the best of the classics: whiskey, absinthe, bitters and a sugar cube. Throw a strip of orange peel in there, and you're set for a night of drinking and remembering the good old days. —Katherine Spiers

515 W. Seventh St., downtown; (213) 614-0736, 213hospitality.com.

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fri 5/12

SCI-FI
It's Us or ...
What better way to welcome warm weather than with a sci-fi fright flick about ants? Metro Arts continues its sci-fi screening series on Friday with **Them!**, the 1950s B-movie classic, on Union Station's north patio. In the coming months, those tiny invading armies seeking water droplets and crumbs might make us harried, but right now we can still have fun with the sight of oversized ant-monsters. Years before *Mothra*, *Them!* pioneered the insect-as-behemoth monster craze with its giant, ugly creeps. Metro's screening serves a historic purpose, too, as Union Station's rail yard was one of the filming locations. *Union Station*, 800 N. Alameda St., downtown; Fri., May 12, 8 p.m.; free. (213) 683-6729, unionstationla.com/happenings/metro-art-presents-sci-fi-at-union-station-or-them. —Liz Ohanesian

MAGIC
Strange Magic
If your most impressive party trick is eating more than your allowance of chilled shrimp without anyone noticing, it might be time to add something new to the repertoire. At **Conjuring Cabaret With Cabernet**, former Magic Castle magician Daniel Perez spends 90 minutes teaching some easy, effective ice-breaker magic and bar bets, aka tricks used to win free drinks from unwitting bartenders. Plus, as the event's name suggests, there will be lots of wine for imbibing. Admission includes the lecture, the booze and any props needed for the lesson. And, if you really pick up on those bar bets, you'll recoup the cost of admission in no time. *Book Show*, 5503 N. Figueroa St., Highland Park; Fri., May 12, 8-10 p.m.; \$75, \$125 for couples. (213) 438-9551, bookshowla.com. —Gwynedd Stuart

sat 5/13

FOOD & DRINK
Eat Me
Another weekend, another excuse to

PXL THIS founder
Gerry Fialka:
See Thursday.



PHOTO BY ALFRED BENJAMIN

gorge yourself on sample-size portions of food! **Eat Show 2017** calls itself the Coachella of food fests. No, you won't wind up with sand in your lungs, but you just might be introduced to your new favorite restaurant or bar. The lineup features a mix of big-name and national brands (Jeni's Splendid Ice Creams, Tito's Vodka, Lucky Strike fancy bowling alleys, the Halal Guys), as well as a bunch of local eateries like Emporium Thai, Otium and Kato. There are two sessions — one for lunch and one for dinner — and tickets are limited to 1,500 for each, so no throwing 'bows to get a bite of lasagna from Maggiano's. *The Reef*, 1933 S. Broadway, downtown; Sat., May 13, 11 a.m.-3 p.m. & 5-9 p.m.; \$60. theeatshow.com. —Gwynedd Stuart

SHOPPING
The Handmade Tale
L.A. has a seemingly never-ending supply of creatives, and seldom is that more evident than at the **Echo Park Craft Fair**. In fact, makers from all over the country travel to L.A. for the event, which takes over Mack Sennett Studios in Silver Lake this Mother's Day weekend. The lineup is always great, and as new artists join the fold, it only gets better. First-timers include Are Studio, Stevie Howell, 69, Danielle Yukari, Clyde, Joseph Brooks Jewelry, Kelci Potter, Marlow Goods, Martiniano, Nicholas Berkofsky, Nu Swim, Sophie Monet, DeKor and Orris Perfumery. If you get snacky while shopping, there's food and drink

from Moon Juice, Canyon Coffee, Leaves and Flowers, Alejandra's Quesadillas, SOO N, Gorumando, Lori, Morning Glory Confections, Solstice Canyon, Sun Potion and Todo Verde. *Mack Sennett Studios*, 1215 Bates Ave., Silver Lake; Sat., May 13, 10 a.m.-6 p.m.; Sun., May 14, 10 a.m.-5 p.m.; \$10, \$16 two-day ticket. echoparkcraftfair.com. —Gwynedd Stuart

FOOD & DRINK
Ale al Fresco
Given L.A.'s nearly year-round perfect weather and cloudless skies, it's surprising that there are so few outdoor venues to grab a bite or a cocktail, especially east of the 405. That's about to change this weekend, when the **Griffith Park Beer Garden** opens its doors or, rather, its fence gate. The Beer Garden will offer an array of microbrews from Iron Triangle, Garage, Coronado and others, as well as more common ales like Tecate, alongside sausages, pizza and diner fare from the Roosevelt Cafe. One of the best deals will be a flight of four tasters and a brat for \$20. The Saturday-only cafe is an ideal spot for a mid-afternoon day drink or a preshow pint before hitting the Greek Theatre, just down the road. *Griffith Park Beer Garden*, 2650 N. Vermont Ave., Griffith Park; Sat., May 13, noon-dusk; free admission, menu prices. [facebook.com/events/14044126486107](https://www.facebook.com/events/14044126486107). —Matt Stromberg

sun 5/14

THEATER ARTS
MOMmie Dearest
Not every mom's idea of fun for Mother's Day is an overpriced brunch at an overcrowded restaurant. For that certain kind of mother, consider **MOMentum Place**, an entertaining excuse to enjoy dance, music, aerial, circus and other rustic Cirque du Soleil-style arts in Topanga Canyon's pastoral environs. Curated by Lexi Pearl, this 19th edition of MOMentum Place begins with an optional brunch (noon to 1:30 p.m., \$30), or bring your own picnic. It's dining al fresco in the gardens before the action moves to the Old Globe-style theater. Casual clothes, walking shoes, sunblock and a cushion for the benches are advised. *Will Geer's Theatricum Botanicum*, 1419 N. To-

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panga Canyon Blvd., Topanga; Sun., May 14, 2 p.m.; \$30, \$25 in advance, \$15 students, \$10 children 12 & under. (310) 455-2322, theatricum.com/2017-momentum-place/. —Ann Haskins

MUSIC

I Love the '80s

Though he was only born in 2002, *Stranger Things* actor Finn Wolfhard is the perfect choice to host retro-themed concert **Strange '80s**. The soundtrack to the first season of the Netflix series, which returns in October, featured such bands as The Clash, New Order, Joy Division and Echo & the Bunnymen. Tonight's lineup features more than two dozen singers, actors and comedians paying tribute to the decade's biggest pop, rock, metal and new wave songs. Among them are members of The Go-Go's, Anthrax, Slipknot, Velvet Revolver, OK Go, Filter, Taking Back Sunday, Anberlin, Goldfinger, Sugarcult, Deap Vally, Steel Panther and Wolfhard's own band, Calpurnia. They'll be joined by Tenacious D, "Weird Al" Yankovic and Sarah Silverman, in addition to *Stranger Things*' Chelsea Talmadge, *The Goldbergs*' Hayley Orrantia and *13 Reasons Why*'s Dylan Minnette. Proceeds benefit Sweet Relief Musicians Fund, a Fullerton-based nonprofit that helps struggling professional musicians. *The Fonda Theatre, 6126 Hollywood Blvd., Hollywood; Sun., May 14, 8 p.m.; general admission sold out, \$100 VIP. (888) 929-7849, fondatheatre.com.* —Siran Babayan

mon 5/15

PODCASTS

The Rapoport Report

Actor Michael Rapoport's *I Am Rapoport: Stereo Podcast* is the outlet for the unleashed id of the guy you may know from *Deep Blue Sea*, that documentary about A Tribe Called Quest, or the violent, non-animated *Inside Out*. Rapoport's rapport with his audience is ballsy and always entertaining, and with his associate, boyhood friend Gerald Moody, he takes on the topics of the day with compelling verve, whether it's the state of hip-hop, racism at the ballgame or just what's driving his passion at any given moment. This live taping features a Q&A and special guests. *El Rey Theater, 5515 Wilshire Blvd., Mid-Wilshire; Mon., May 15, 8:30 p.m. (doors 7:30 p.m.); \$20. (323) 936-6400, theelrey.com/events/detail/335627.* —David Cotner

tue 5/16

BOOKS

Booze Clues

If you agree that there's nothing wrong with being an alcohol enthusiast, tonight's bartenders panel discussion and book signing for Adrienne Stillman's *Where Bartenders Drink* is the place to be. From the booze at SkyBar in West

Hollywood to the cocktails at the Chimneysweep Lounge in Sherman Oaks, Stillman understands the vibrancy of L.A.'s bar scene, as she's chronicled more than 700 watering holes across 60 countries. Following the discussion, the Collectif 1806 brain trust serves up cocktails mixed by the notorious Nathan Burdette. *Arcana Books on the Arts, 8675 Washington Blvd., Culver City; Tue., May 16, 6-8 p.m.; free with RSVP. (310) 458-1499, arcanabooks.com/blog/2017/Apr/11/book-signing-panel-where-bartenders-drink-may-16th-6-8.* —David Cotner

wed 5/17

LITERATURE

The Other NBA

The National Book Awards, one of the country's most prestigious literary awards, honor fiction, nonfiction, poetry and young people's literature categories every November. The Skirball Cultural Center's **An Evening With the National Book Awards**, hosted cabaret-style with cocktails and hors d'oeuvres, gathers three winners and finalists from 2015 and '16. Moderated by David Ulin, the program includes readings by winner Robin Coste Lewis (*Voyage of the Sable Venus*) and finalists Viet Thanh Nguyen (*Nothing Ever Dies: Vietnam and the Memory of War*) and Karan Mahajan (*The Association of Small Bombs*), plus a Q&A and book signings. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Wed., May 17, 8 p.m.; \$15, \$10 members, \$8 students. (310) 440-4500, skirball.org.* —Siran Babayan

FILM

Fertile Ground

For 12 years following the 1992 L.A. riots, hundreds of low-income, mostly Latino farmers used the 14-acre South Central Farm at 4051 S. Alameda St., one of the largest urban farms in the country, to grow fresh produce for their families and the community. In 2006, after a series of complicated legal battles with the land developer and the city of Los Angeles, the farmers were evicted from the lot, which was bulldozed and still sits vacant. Scott Hamilton Kennedy's 2008 Oscar-nominated documentary, *The Garden*, tracked the protesters as they fought — and eventually lost — to keep their land, with help from politicians, civic leaders and celebrities including Daryl Hannah, Willie Nelson, Martin Sheen, Danny Glover, Joan Baez and Rage Against the Machine's Zack de la Rocha. In conjunction with "Hammer Projects: Andrea Bowers," the Hammer Museum hosts a screening of the film and a discussion with the director. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Wed., May 17, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu/programs-events/2017/05/the-garden.* —Siran Babayan

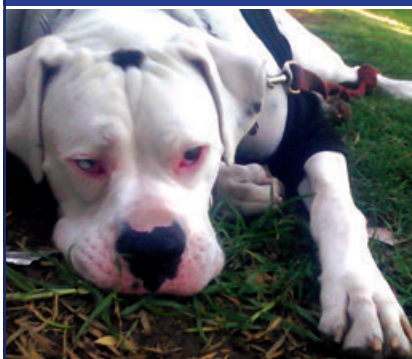
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ing great food. It's the oldest part of town, according to many metrics, but the great restaurant renaissance started in 1930, when the city and private donors led by Christine Sterling rebuilt the "puebla" into a destination, heavy on the food. The Secret City L.A. walking tour **Taste of Olvera Street** visits the restaurants, stands and stalls that keep the visitors coming. You'll be eating taquitos, for sure. Everything is included in the price except drinks, so bring some cash if you want a margarita or two. Meet in front of La Luz del Día at the south end of Olvera Street. *1 Olvera St., downtown; Wed., May 17, 6-7:30 p.m.; \$50. eventbrite.com/e/taste-of-olvera-street-tickets-33743527800.*

—Katherine Spiers

thu 5/18

NEWS

She's a Goodman ... and Thorough

In the din of competing voices clamoring for attention during the recent presidential election cycle, it was most often **Amy Goodman's** that rang true, offering a lucid, calm and rationally humanist perspective amid all the partisan hysteria. As Donald Trump ramps up his push to extend a massive oil pipeline through the Standing Rock Indian Reservation, the *Democracy Now!* host has continued to focus her attention on the situation, much as she did last year when most of the national media studiously ignored the impassioned protests of Native Americans and environmentalists. Goodman weighs in on the current state of our disunion and discusses her latest book, *Democracy Now!: Twenty Years Covering the Movements Changing America*, along with husband and co-author Denis Moynihan. *Skylight Books, 1818 N. Vermont Ave., Los Feliz; Thu., May 18, noon; free, book is \$16. (323) 660-1175, skylightbooks.com.* —Falling James

EXPERIMENTAL FILM

Where the Toys Are

In 1987, Fisher-Price came out with the PXL-2000, a cheap, black-and-white camcorder that recorded low-quality footage onto audiocassettes. Originally marketed as a toy, the PXL-2000 quickly became popular among video artists and experimental filmmakers, who were drawn to its point-and-shoot simplicity and lo-fi aesthetic. In 1990, Gerry Fialka founded **PXL THIS**, the first festival to showcase Pixelvision films, as they've become known. Now in its 26th year, it bills itself as the second oldest film festival in L.A. — not bad for movies made with a \$100 camera originally intended for kids. The event features a broad cross-section of cineastes, from influential underground filmmakers to preteen amateurs to homeless auteurs, highlighting the camera's potential to democratize cinema. *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Thu., May 18, 8 p.m. (doors at 7:30 p.m.); \$5. (213) 484-8846, echoparkfilmcenter.org/events/pxl-this-26.* —Matt Stromberg



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BALLOON MAN

Jeff Koons might be the most optimistic man in the art world — and there's no bursting his bubble

BY CATHERINE WOMACK

Money, fame and privilege are excellent cushions. They provide a soft, pillowy, isolating protection from many of life's

harsher realities.

It is impossible to know what Jeff Koons would be like as a person and an artist without those cushions. Because his artworks have consistently broken auction-house records, because he is a millionaire many times over, because he is an A-list art world celebrity, he is at this point in his career defined as much by his wealth and fame as by the shiny, instantly recognizable art he produces.

Koons is no millionaire asshole. In person he is kind-spirited; with his money he is generous. On April 29, the Museum of Contemporary Art honored the 62-year-old artist at its annual gala for both his artistic contributions and for supporting the institution with more than \$5 million in gifts and donations. John Legend performed at the event, which was held in a tent outside the MOCA Geffen downtown. Wolfgang Puck provided balloon bunny-shaped desserts. Celebrities posed in couture in front of a hot pink step-and-repeat backdrop. Koons was fêted with all the appropriate glitz and glamour, bright colors, reflective surfaces and playful, optimistic decor his generosity, status and career demand.

Koons also has a show in L.A. at Gagosian Gallery in Beverly Hills, featuring selections from the artist's "Celebration," "Antiquities" and "Gazing Ball" series. He describes the show as "quite minimal," and compares it to going to a Donald Judd show in the 1970s. But minimalism is relative and in this case involves a room filled with an enormous plaster Hercules statue adorned with a shiny blue gazing ball, two paintings (also with gazing balls) and three other sculptures, including a reflective pastel porcelain ballerina and a large blue and pink version of his cellophane-esque polished stainless steel *Sacred Heart*.

In conversation, Koons is soft-spoken and contemplative. He enjoys talking about his artwork, technique, process, art history, transcendence, Platonism and "ideas." He is less inclined to discuss politics, other contemporary artists or his management style as an employer.

Because he is so selective in what he chooses to discuss, Koons comes across as somewhat detached from reality. Looking up at the perfectly reflective pink surface of his giant *Balloon Rabbit*, he

describes it as filled with air, incapable of deflation and therefore "in a permanent state of optimism." It is a pleasant state, and one he seems to live in as well.

That perma-optimism is shatterproof, and it leads to some bizarrely contradictory statements. When I ask Koons if he is a perfectionist, he replies with an emphatic no. But in the same breath he compares his fastidiousness to that of Steve Jobs. "It is really about caring about the viewer," he says, gesturing toward his *Balloon Rabbit* again. "That is why I would be sure that what you can't see underneath the sculpture is refined to the same level as the tip of the nose."

Everything about Koons is impeccable, including the way he parts his slightly graying hair, maintains his slim physique and wears his trimly cut blue suit. He is a perfectionist, whether he wants to be or not.

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He is also, whether or he wants to be or not, an instantly recognizable, meticulously crafted brand, apparent most recently in his collaboration with Louis Vuitton. Still, when asked about his brand, he insists that he "never thought of himself that way" and that he actually doesn't "believe in branding."

"It has never been my interest to be a brand," Koons explains. "It has been my interest to participate. I always wanted to be part of the avant-garde — Dalí or Picasso, Duchamp, Picabia, Courbet — and in doing so I've always tried to be at the service of my work. But I haven't been conscious of branding, because that to me just seems like trying to communicate through distribution."

But isn't he "communicating through distribution" with this Louis Vuitton collaboration?

Not according to Koons, whose masterful ability to split hairs in such matters is apparent once again. "Of course there are going to be bags all over the world," he explains, "but the bags are based on ideas. It is actually quite a conceptual project for me, and I am trying to communicate through idea, not distribution."



COURTESY JEFF KOONS/COURTESY GAGOSIAN

Koons' most bizarre answer to a question comes when I ask him about celebrity, wealth and white male privilege, and how (or if) he deals with those realities in the age of Donald Trump, when so many women and minorities feel oppressed by a president who embodies some of those same characteristics.

"Can we change rooms?" he says, picking up his chair and repositioning our conversation in front of his *Seated Ballerina*.

"That's my *Seated Ballerina*," he says lovingly. "The *Seated Ballerina* is part of the 'Antiquities' series. It is a piece that incorporates gradations that come from porcelains. When porcelains are painted, a lot of times they would do a gradation to generate a sense of heat, that there is blood flowing through that object, so you see the knees are a little darker and the feet are a little darker. But anyways, I think that this piece communicates to people of all ages and all sexes. I think it is a piece that generates hope and I think it does also communicate to women."

"Is that your answer to my question?" I ask him.

In part, he says. He reiterates that he thinks the piece "gives women a sense of hope" and "directs to their interest." He also says that he "never goes too directly into a certain area because there are different administrations that come and go and there are different relationships that take place all around the world."

He addresses money obliquely as well,

and with the kind of dismissal that is only available to someone with a great deal of wealth: "I never worried about sustaining myself. I never thought about money. My interest was always just to participate."

Jeff Koons is sincere and honest and romantic and heartfelt and genuine. But all of his sincere intentions are filtered through the lens of extreme wealth and privilege, and he seems comfortable remaining in that space and reluctant to challenge it. This is not a particularly "woke" white man. After all, he thinks a shiny porcelain statue of a blonde, white ballerina "communicates with women." In a world where many women and minorities feel their rights are threatened, that perspective is, at the very best, naive.

"I care," he says. "I care because I think we can experience a sublime state of transcendence. I've seen other artists reach this state. Picasso did in his late work. I think Twombly did in his late work. I want to be able to reach a higher level. These are my interests. That's what I'm interested in. The other things, I'm not really interested in."

Like his balloon animals, Koons lives in a state of permanent optimism and hope because, like his steel balloons, he is protected and impermeable. Cushioned by his money and status, that bubble isn't likely to pop anytime soon.

JEFF KOONS | Gagosian, 456 N. Camden Drive, Beverly Hills | Through Aug. 18 | gagosian.com



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ROLLING SOLO

PIPPA GARNER'S SHOW AT REDLING FINE ART IS FULL OF INVENTIONS YOU DIDN'T KNOW YOU NEEDED

BY CATHERINE WAGLEY

This week, one artist explores shades of cake and two others make fog from testosterone suppressants.

Self-marriage and pizza by fax

In the final moments of Pippa Garner's video *Onboard Trophy Wife*, a disembodied hand holds up a sign that says, "Legalize self-marriage." Garner has just married herself, or the self she'd been before transitioning from Phil to Pippa. The video, like the others in the show, is campy but also a weird experiment in efficiency — what could be more streamlined than coupledom uncomplicated by another person? Garner, who studied transportation design in the 1960s, has included compact vehicles in her show at Redling Fine Art. *Crowd Shroud* is a wheelchair inside a human-sized brown booth — a mobile closet for being out in the world unseen. *World's Most Fuel Efficient Car* is a 1972 Honda that's been emptied of its engine and turned into a peddle-fueled machine. One wry drawing from 1995 depicts semi-helpful life hacks: a pizza-transmitting fax machine and a spoon-apult ("delicious but deadly") for hurling food medium distances. 6757 Santa Monica Blvd., Hollywood; through June 3. (323) 378-5238, redlingfineart.com.

Forced smile

Little heaps of gold glitter sit on the floor of Andrea Longacre-White's exhibition at Various Small Fires, each of them beneath wall-mounted sculptures of real burnt wood and clean, white 3-D printed replicas of wood. These sculptures cradle some glitter, too, though keeping it together in one place is an impossible task. Glitter never stays put. Longacre-White crafted her other sculptures from hardware and exercise and fetish equipment. *Fucking Smile* consists of shibari rings, used for bondage, and equestrian ropes that fall down the wall, then loop into the shape of a cartoonish grin. Her two *Full Stop* sculptures — dense assemblages of rings, metal fasteners, ropes and sleek 3-D prints of lilies — hang from the wall vertically, reaching to the floor. They look elegant but also pent up, as if they're full of energy that wants to explode but can't. 812 Highland Ave., Hollywood; through May 27. (310) 426-8040, vsf.la.

All kinds of consumption

All the sweets in Nancy Buchanan's 50 *Shades of Cake* photographs are gray, brownish or black. They're funereal and meant to be a bit off-putting. Who wants

Pippa Garner's *Crowd Shroud* (2017)



COURTESY OF THE ARTIST AND REDLING FINE ART

a wedding cake with black frosting flowers? Buchanan titled her show at Charlie James "Consumption," a nod both to consumerism and illness (tuberculosis used to be called "consumption"). In a subsequent gallery, Buchanan installed work she started in the late 1990s, updating 19th-century landscape paintings by adding in the suburbs that now populate once-open fields or vistas. An army of homogenous houses now sits at the base of mountains Edgar Payne painted in the late 1800s. 969 Chung King Road, Chinatown; through May 13. (213) 687-0844, cjamesgallery.com.

Seeking extremes

In the 2011 film *Encounters I May or May Not Have Had With Peter Berlin*, Mariah Garnett appeared under a disco ball dressed as the alt artist and performer who turned himself into a sex symbol. Later she tracked down and talked to the real Peter Berlin, who offered his critique of *Avatar* (if those characters had looked more like Berlin did at his prime, it would've been a better movie). In *Full Burn* (2014), Garnett filmed war veterans who continue to seek extremes as stunt doubles, and another who became a massage therapist. The film's title came from the opening scene, in which a former marine, now a stuntman, sets himself on fire in slow motion. These and others of Garnett's films screen at the Echo Park Film Center this weekend. 1200 N. Alvarado St., Echo Park; Fri., May 12, 8 p.m.; \$5. (213) 484-8846, echoparkfilmcenter.org.

Anti-testosterone fog machine

It's hard to read and even harder to retain the text on the blue transparent screens set up in Human Resources right now, as part of Candice Lin and Patrick Staff's "LESBIAN GULLS, DEAD ZONES, SWEAT AND T." The text addresses colonization, sexuality, trauma and more (the "heinous sin of self-pollution and all its frightful consequences," says the pithiest plaque), but it's blurred both by the inconsistent lighting and the fog emanating from a semicircular structure made from two-by-fours. The fog is actually from botanicals known to suppress testosterone production. Attractive handmade joints containing similar herbs are set out on wooden shelves. Lin and Staff have created an organically anti-patriarchal haze for visitors to wander through. 410 Cottage Home St., Chinatown; through May 21. humanresourcesla.com.

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Stage //

PLAYWRIGHT VS. FRANK LLOYD WRIGHT

The historic Hollyhock House is the perfect setting for feminist drama *Fefu and Her Friends* — almost

BY BILL RADEN

At first blush, using Barnsdall Art Park's iconic Hollyhock House as the setting for director Kate Jopson's environmental staging of Maria Irene Fornés' wryly meta-physical, 1977 feminist drama *Fefu and Her Friends* might seem inspired.

The Frank Lloyd Wright 1920s landmark, with its bas-relief masonry and magnificently detailed woodwork and furnishings, fits the play's 1935 milieu of bourgeois refinement and privilege like a glove. So too does the house's real-life history. Hollyhock's original owner, the Los Angeles oil heiress, radical feminist and avant-garde theater-maker Aline Barnsdall, might well be a real-life counterpart to Fefu, Fornés' contrarian provocatrice, whose emotional volatility and playful despair are faithfully rendered in Tunde Skovran's delightfully mercurial performance.

But there are also perils to employing museum-grade architecture, no matter how breathtakingly beautiful, as elaborately realistic stage scenery for an anti-realist play whose use of prewar drawing-room naturalism is something of a red herring. Like Clare Boothe Luce's ludicrously collaborationist cartoon, 1936's *The Women*,

Fefu is a play about a circle of upper-class friends, notable for having no men onstage. But where Luce's play employs the absence to underscore a melodrama of incompleteness for characters that eagerly subordinate themselves to the offstage men that define them, Fornés' play very pointedly makes its subject the cost of internalizing that fraught otherness.

As the women gather to rehearse a charity fundraising presentation for an educational project at the country home of Fefu and her never-seen husband, Philip, the action opens in the Hollyhock living room with a public scene that introduces the characters in terms of their relationship to Fefu. Fornés then famously divides the audience into four groups, which in Jopson's smartly composed production rotate through the rooms and grounds for four simultaneously performed shorter scenes probing the private dynamics between the women as well as more unconscious desires and hurts. The ensemble and audience then reconvene in the garden as those revelations play out in the dramatic ironies of Act 3.

Fefu and the wheelchair-bound Julia (a compelling Julia Ubrankovics) define the thematic poles of the narrative. Fefu's "strange marriage" to Philip is characterized by the sadomasochism of the weird game of William Tell they play, in which



Tunde Skovran as Fefu

PHOTO BY DANIEL SZANDTNER

Fefu takes pot shots at the husband with a gun that may or may not be loaded with live ammunition. The emotionally vulnerable Julia, meanwhile, is a woman whose identification with a deer has left her a histrionic paraplegic after witnessing the animal shot by a hunter.

HOLLYHOCK'S ORIGINAL OWNER MIGHT WELL BE A REAL-LIFE COUNTERPART TO FEFU.

The other characters register somewhere in between. The tolerant Cindy (Guerin Piercy) and the disapproving newcomer Christina (Talia Davis) mostly serve as an expository frame for Fefu's outrageous behavior. Flamboyantly theatrical Emma (an engaging Caro Zeller) is a more earthy version of Fefu. Paula (Kacie Rogers) and

Cecilia are revealed to be ex-lovers, with Paula still in the difficult post-traumatic throes of romantic withdrawal. The domestically inclined Sue (Claudia Zielke) most embraces the 1930s subservient ideal of helpmeet and housewife.

Skovran and Ubrankovics are both standouts in the play's key, albeit admittedly showiest roles. Ubrankovics gives a finely embodied reading of the play's darkest and most lyrical writing in Julia's hallucinatory Act 2 monologue, and Skovran's nervous energy keeps the inchoate tensions bubbling and drives the play toward its shocking conclusion.

But for the audience, putting on the disposable surgical booties required before entering the "theater" underscores a kind of look-but-don't-touch one-upmanship to an evening that might be subtitled "Fornés v. Wright." The sheer pleasure of Fornés' poetry ultimately prevails, but one leaves Hollyhock House feeling the strain.

FEFU AND HER FRIENDS | Hollyhock House, 4800 Hollywood Blvd., East Hollywood | Through May 28 | circlextheatre.org/fefu

I SEE FRANZ

What drives a young person to commit an act of terror? Is he propelled by his own volition or are there other, more sinister individuals or forces pulling the strings? Think of the training camps of ISIS or al-Qaida or portraits of suicide bombers, teenagers prepared to sacrifice their lives to destroy the lives of others, for a cause. Where do they come from and what brought them to this radical point?

Loosely based on historical fact, Rajiv Joseph's droll and penetrating *Archduke* takes place in Serbia in 1914, and opens in the months prior to the assassination of Austria-Hungary's Archduke Franz Ferdinand and his wife, Sophie — an act that precipitated World War I and changed the world forever. The spine of the play is the relationship between three of the youths recruited to carry out the murder (there actually were seven), and the fanatical military officer, Dragutin Dimitrijevic (Patrick Page), who indoctrinates them.

While the details are fictional, the characters, including Dimitrijevic, are based on real personages: Gavrilo Princip (Stephen Stocking) who ultimately fired the fatal shots; Nedeljko Cabrinovic (Josiah Bania), who threw a bomb that missed; and a third co-conspirator and friend, Trifko Grabež (Ramiz Monsef) — in this telling of the story, the most together of the three.

All three suffered from tuberculosis, and Joseph's play begins in the examining room of a doctor (Todd Weeks) who tells Gavrilo that he's ill and has less than a year to live. The sensitive and unworldly Gavrilo is slow to digest the news, and instead chooses

to obsess over blood on the doctor's handkerchief (his own), and the gender of the examining room skeleton (female), which offends his sensibilities as one respectful of the opposite sex.

Later, the good doctor is visited by Colonel Dimitrijevic, who requests that the physician send him five of his patients to be drafted into service. When the doctor refuses, he's bullied and threatened with his life until he buckles and complies. There follows an entertaining scene among the three unsuspecting recruits — innocents, basically, who've never been with a woman and for whom a hot sandwich is as close to the good life as they hope to get. They're prime fodder for Page's incendiary Colonel, a crafty true believer who tempts them with promises of food and a free train ride, while singing the praises of martyrdom and handing each a vial of cyanide.

Though broadly framed by historical events, *Archduke* easily transcends these particulars; its coruscating depiction of the manipulation of the unschooled by a predatory monomaniac is an unhappily timeless (not to mention excruciatingly relevant) phenomenon, and marks it as a play of considerable substance. Plus, Joseph's characters are drawn with accomplished depth beyond their service to the plot.

The production, however, while strong in many places, is weak in others. Under Giovanna Sardelli's direction, Page proves electrifying as a ruthless (and misogynistic) zealot driven by crazed macho fantasies, while Monsef, who looks first to be the Colonel's henchman but turns out to be just another gullible kid, is on point from first to last. Unfortunately, both Bania as the slow-witted Nedeljko and Stocking as the pivotal Gavrilo — a 19-year-old whose quest for meaning in his life ultimately rubs up against his will to survive — deliver serviceable



Stephen Stocking, left, and Todd Weeks

PHOTO BY CRAIG SCHWARTZ

performances only, and the show falls short of what it could be.

Also, while Tim Mackabee's scenic design unfolds cleverly in the second half, the action at the top plays out against a drab backdrop with the faces of the performers poorly lit in the design conceived by Lap Chi Chu. While it's true these characters dwell in grim surroundings, they and the audience deserve more illumination. —Deborah Klugman

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Stephen Stocking. Photo by Craig Schwartz.

Gabriel Chavarria in a car that, honestly, is more impressive than the movie.



PHOTO BY JUSTIN M. LUBIN/COURTESY BH TILT

DESPITE THE TITLE, THE FILM OFFERS LITTLE LOWRIDING DOWN CRENSHAW BOULEVARD.

cably begins at night and ends in daylight, and a whirlwind romance between Danny and a white photographer (Melissa Benoist) who tries to sell photos of street art (an act of literal, and unimaginative, appropriation). He calls her “hipster,” they make out behind the lighted-up marquee at the Orpheum Theatre, and she volunteers a hot-take explanation to a gallery owner of what Danny’s mural of a faceless Lady of Guadalupe says of his relationship with the traditions he was born into. Her presumption, in this moment, is underplayed and entirely believable, a rare offhand observation in a movie that mostly rolls out its plot points in a slow, thumping parade. (Too bad the women here, including Eva Longoria, are otherwise given so little to do.)

Eventually, of course, Miguel will face his boys at a judged car contest. But other than a from-nowhere burst of violence that nearly destroys the movie, *Lowriders* is a refreshingly muted celebration of family and forgiveness, of honoring your roots while being yourself. Sometimes it’s hokey, and the filmmaking is often at odds with the performances. De Montreuil favors loose, jarring close-ups, the faces bobbing in and out of the frame, and he tends to cut quickly from one actor to another, so that key conversations play out as a procession of confused images of half-framed heads. We rarely see a character react; instead we see each reaction already arrived at, with little room for nuance or surprise. Only Rossi, as Francisco, manages to impose his own rhythms on his scenes — Francisco is slyly mercurial, cruel but wounded, a preening villain hungry for redemption. He invests even a corny climax with gravity.

LOWRIDERS | Directed by Ricardo de Montreuil
Written by Cheo Hodari Coker and Elgin James
BH Tilt | ArcLight Hollywood

Film //

RESTORATION JOB

Lowriders fixes up old family-drama plot points for a fresh milieu

BY ALAN SCHERSTUHL

A sleepy earnestness both ennobles and afflicts Ricardo de Montreuil’s fathers-and-sons story *Lowriders*. At first the film plays as a low-key corrective, a Hollywood drama with name producers (Brian Grazer, Jason Blum) that, outside of a couple of tutorial info-dumps covering cultural basics, presents East Los Angeles lives like pretty much any of the others we’ve always seen on multiplex screens.

The problems facing dreamy muralist and tagger Danny Alvarez (Gabriel Chavarria) line up with the problems facing generations of coming-of-age-movie heroes: His dad prefers that he give up his art and join the family business. His brother hates his dad and tries to get Danny to take a side. The cops chase him, not because he’s caught up in the street life but because he pees off a bridge at the wrong time, just after being abandoned by his ride, a friend who, at summer’s end, is off to study at Columbia. Rather than a spat over the family farm or the balance of the Force, the dynastic drama here centers on a sweet ’69 Impala, candy green and riding so low you couldn’t slip a slice of American cheese between its fender and the pavement.

It’s not just the car, of course. “It’s your heritage!” insists Danny’s father, Miguel (Demián Bichir), a recovering alcoholic who runs a garage and ranks in lowrider

competitions in Elysian Park. In case viewers don’t get it, Miguel then lays out the central conflict with all the succinct clarity of a movie trailer: “It’s priceless!” he tells Danny. “This is a work of art — something you know nothing about!”

Each of the three boys tends to a car over the course of the film, and each somehow still manages to bounce on its hydraulics despite being freighted with symbolism. Miguel’s ride, a labor of love he’s fussed over for years, comes with an old family mural painted on its hood. Prodigal son Francisco (Theo Rossi) has

just returned from prison, where he was serving time for stealing parts for his own competition car. Danny himself eventually will refurbish a junked ’36 Chevy, his work something like what screenwriters Cheo Hodari Coker and Elgin James have done: making something new and personal out of the oldest of frames.

Despite the title, the film offers little lowriding down Crenshaw Boulevard. Instead, our time with Danny covers a graffiti tour of Los Angeles, a misty-eyed tattoo session between brothers, a visit to punk club the Smell, a foot chase with police that inexpli-

PARIS CAN WAIT SQUANDERS DIANE LANE — AND LOTS OF NICE DINNERS

Where are the goddamned roles for Diane Lane? Since her career launched, with a starring role as a precocious 13-year-old American girl in Paris in 1979’s *A Little Romance*, Lane seems to have confounded casting directors: Is she the button-nosed embodiment of joie de vivre or the anarchist post-punk tempest of *Ladies and Gentlemen, The Fabulous Stains* (1982)?

Confusing the matter further, she does both equally well — and that angelic face of hers lends itself also to the rom-com. That’s why the prospect of her return to a good role in

a romantic comedy from Eleanor Coppola — *Paris Can Wait* — sounded so promising. There are never enough middle-aged actors leading comedies.

Unfortunately, the film — about a married woman who embarks on an impromptu and unexpectedly romantic road trip with a Frenchman — is a half-baked mess. The entire narrative plays out over a series of meals. Imagine *The Trip* meets *Lost in Translation* (Coppola’s daughter Sophia’s debut) but with stale dialogue and neither much romance nor comedy. In Coppola’s rush to zoom to the next bit of trivial dialogue or five-course meal, she also flies right by Lane and her character.

If you enjoy sumptuous food photography,



COURTESY SONY PICTURES CLASSICS

At least it looks like Diane Lane had fun filming this.

however, you’re in luck: Those Provençal meals get much screen time. —April Wolfe

PARIS CAN WAIT | Directed by Eleanor Coppola
Sony Pictures Classics | ArcLight Hollywood

Kathryn Hahn
and Kevin Bacon
in *I Love Dick*



PHOTO BY JESSICA BROOKS/COURTESY AMAZON

Film //

THE SCREW Y'ALL LETTERS

CELEBRATING THE COMPLEX FEMALE GAZE OF NETFLIX'S *I LOVE DICK*

BY APRIL WOLFE

I *Love Dick*, the epistolary novel, is an obsessive, confessional story from a woman — a version of the author, Chris Kraus — who, in her letters, lusts for an English art critic named Dick. He barely returns the affection. Yet ... she persists. The story is almost like a gender-flipped *Lolita*. The woman humiliates herself for love, while her female gaze strips Dick of his humanity and transforms him into a coveted object, a shapeless dumpster into which Kraus can deposit her meandering thoughts: how she'd like to fuck Dick; why female artists aren't taken seriously; how reading is better than sex. What begins as an admission of passion becomes the author finding her own voice, simply by expressing her desires — as bizarre and unrequited as they may be.

In the hands of Jill Soloway, *I Love Dick* has been adapted as an ostentatiously ovaries-to-the-wall comedy series for Amazon, one that so thoroughly explores that female gaze — in dialogue both self-aware and silly, as well as in cinematic technique — that it'll likely become scripture for future feminist filmmakers.

In the series, Soloway has turned Dick (Kevin Bacon) into the rugged, artistic equivalent of an Ernest Hemingway, one who has founded an artists residency on the plains of Marfa, Texas. Dick's art is a collection of gigantic boulders and erect steel beams, which conquer the desert landscape; with his phallic

progeny, he owns this world. (He claims to be “post-idea.”) So when Chris Kraus (Kathryn Hahn) accompanies her Holocaust-historian husband, Sylvere (Griffin Dunne), to the residency, neither she nor her quiet, feminist art feels exactly welcome in Dick's land.

During an ill-fated dinner on the couple's first night in town, Dick tells Chris that most women can't be great filmmakers because they're burdened by having to think first about what it means to be a woman. Men, he says, simply exist. Chris doesn't wait for Dick to finish his sentence before

THE STORY IS
ALMOST LIKE A
GENDER-FLIPPED
LOLITA.

she rapid-fire spits out the name of every woman filmmaker she can think of before dashing to the bathroom in fury. Thus begins this unlikely, one-sided romance: Something about Chris' passion to prove Dick wrong turns into a psychosexual obsession that can be exorcised only by writing him lurid letters about how she imagines their love affair unfolding. Initially, she keeps the missives to herself, but her obsession deepens until she is literally plastering them around town. Quiet woman no more, like Glenn Close's Alex Forrest, Chris will not be ignored, Dick.

What Chris doesn't know is that her only real desire is to be seen. Through most of the series,

she's treated as if she doesn't even have a name. People, including Dick, call her “the Holocaust wife.” (Frustrated by Chris' developing affection for him, Dick growls, “We've gotta get rid of the Holocaust wife!”)

You see, Chris is “a distraction,” and what Dick despises most are distractions. He likes clean lines and simple narratives. He doesn't like Chris, a married woman, caressing his hair while he's trying to read. Hahn doesn't go for subtlety in this moment — she reaches out like a grubby child grabbing at candy, her desire sloppy and dominating, a far cry from either the naïf or the sexy siren doomed to snap.

One of the most intriguing characters that we don't often see on TV is the Hispanic genderqueer Devon (Roberta Colindrez), a townie who lives in a silver Airstream trailer that sits in front of Chris and Sylvere's residency cottage. When Chris meets her, she's shocked to find that Devon is (gasp) a local, as though it's impossible for someone to be from a place like Marfa. Later when Chris is pacing in her apartment, riled by Dick's brushoff (“I don't find you interesting”), she opines on the plight of the female artist, and Devon interjects with a barely audible whisper: “Yeah, I know. I'm an artist, too.” Chris, who's been treating all of Marfa as her monologue audience, hasn't considered that a townie could also be an artist. Marfa — home to the fabled Chinati Foundation — is the perfect locale to explore the divides between art's haves and have-nots.

When Devon inquires around town for space to rehearse a play, for instance, she's consistently shut out, even by her own sister. Devon retorts, “This town is nothing but space, but it's all for rich cowboys.” Like Dick. But as Devon, and other female characters, boldly express themselves in public, the town becomes less and less his.

Soloway has long demonstrated a nuanced understanding of women and sexuality but seems to have been listening to criticism of her show *Transparent*, specifically that its POV of rich white people can suffocate. She smartly places Devon and two other women — African-American curator Paula (Lily Mojekwu) and pornography artist Toby (India Menuz) — together in an episode all their own. We learn their stories: how all the girls practiced their kisses on Devon when she was a child, how Paula fell out of love with her mother when she saw a tampon string

“ENTHRALLING,
UTTERLY FASCINATING,
AND INSPIRING.”

—DENNIS DERMODY, PAPER

“★★★★★
AN EPIC, OFTEN FUNNY TESTAMENT
TO CREATIVE FEARLESSNESS.”

—JOSHUA ROTHKOPF, TIME OUT NEW YORK

A FILM BY TIMOTHY MARRINAN AND RICHARD DEWEY

BEYOND THE LIMITS · OUT OF THE MUSEUM

BURDEN

A FILM ABOUT CHRIS BURDEN

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STARTS FRIDAY,
MAY 12

WEST LOS ANGELES
Landmark Nuart (310) 473-8530
landmarktheatres.com
Daily: 1:00 • 3:10 • 5:20 • 7:30 • 9:45

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DIANE LANE ARNAUD VIARD ALEC
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MANY ENTICING TEMPTATIONS YOU MAY
WANT TO LICK THE SCREEN.”

—Peter Travers, ROLLING STONE

“BUOYANT AND
LIGHT-HEARTED.
DIANE LANE IS A
PLEASURE THROUGHOUT.”

—Todd McCarthy, THE HOLLYWOOD REPORTER

PARIS CAN
WAIT

a film by ELEANOR COPPOLA



STARTS FRIDAY, MAY 12

WEST LOS ANGELES
The LANDMARK at W. Pico & Westwood (310) 470-0492
landmarktheatres.com Fri & Sun: 10:10 • 11:20 • 12:30
2:50 • 4:00 • 5:10 • 7:30 • 8:30 • 9:45 Sat: 10:10 • 11:20 • 12:30
2:50 • 4:00 • 5:10 • 7:30 • 8:30 • 10:10 Mon & Thur: 11:20
12:30 • 2:50 • 4:00 • 5:10 • 7:30 • 9:45 Tue & Wed: 11:20 • 12:30
2:50 • 4:00 • 5:10 • 7:30 • 8:30 • 9:45

HOLLYWOOD
ArcLight Cinemas At Sunset & Vine (323) 464-4226
arclichtcinemas.com Fri: 10:00 • 11:25 • 1:25 • 3:25 • 5:55
7:30 • 10:00 Sat: 10:00 • 11:00 • 1:00 • 3:20 • 5:30 • 7:30
10:00 Sun & Tue: 10:25 • 11:25 • 1:25 • 3:25 • 5:50 • 7:30
9:55 Mon: 10:05 • 12:30 • 2:00 • 4:00 • 6:00 • 7:45 • 9:10
Wed: 10:25 • 11:25 • 1:25 • 3:25 • 5:50 • 7:30 • 9:55

Q&As with DIANE LANE and ELEANOR COPPOLA
Saturday 5/13 at the ArcLight after the 5:30 show & at The Landmark after the 7:30 show

VIEW THE TRAILER AT WWW.PARISCANWAIT.COM

Neighborhood Movie Guide //

Schedules are subject to change; please call ahead to confirm showtimes. See Film & Video Events for other programs.

HOLLYWOOD & VICINITY

ARENA CINELOUNGE LAS PALMAS
1625 North Las Palmas Avenue
(323)924-1644
Call theater for schedule.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226
Alien: Covenant Thurs., 7, 8, 9, 9:45, 10:30, 11:30 p.m., 12:30 a.m.

The Lost City of Z Fri., 10:10 a.m., 1:10, 4:35, 7:25, 11:40 p.m.; Sat., 10:10 a.m., 1:10, 4:35, 7:25, 10:50, 11:40 p.m.; Sun., 10:15 a.m., 1:10, 4:35, 7:25 p.m.; Mon., 10:20 a.m., 1:15, 4:20, 7:20, 10:10 p.m.; Tues.-Wed., 10:15 a.m., 1:10, 4:35, 7:25 p.m.

King Arthur: Legend of the Sword Fri., 10:30, 11:30 a.m., 12:30, 1:30, 2:45, 4:15, 5:15, 6, 7, 8, 9, 30, 10:45 p.m., 12 mid.; Sat., 10:30, 11:30 a.m., 12:30, 2:15, 3, 4, 15, 5:15, 6:05, 7, 8, 9, 30, 10:45 p.m., 12 mid.; Sun., 10:45, 11:45 a.m., 12:30, 1:30, 2:45, 4:15, 5:15, 6, 7, 8, 9, 30, 10:45 p.m.; Mon., 10:10, 11:15 a.m., 12:30, 2, 4, 35, 6, 8:10, 10:30, 11:15 p.m.; Tues., 10:45, 11:45 a.m., 12:30, 1:30, 2:45, 4:15, 5:15, 6, 8:15, 9:30, 10:45 p.m.; Wed., 10:45, 11:45 a.m., 12:30, 1:30, 2:45, 4:15, 5:15, 6, 7, 8, 9, 30, 10:45 p.m.

King Arthur: Legend of the Sword 3D Fri., 3:30, 9 p.m.; Sat., 1:30, 9 p.m.; Sun., 3:15, 9 p.m.; Mon., 3:20, 9:45 p.m.; Tues.-Wed., 3:15, 9 p.m.

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

Paris Can Wait Fri., 10, 11:25 a.m., 1:25, 3:25, 5:55, 7:30, 10 p.m.; Sat., 10, 11 a.m., 1, 3:20, 5:30, 7:30, 10 p.m.; Sun., 10:25, 11:25 a.m., 1:25, 3:25, 5:50, 7:30, 9:55 p.m.; Mon., 10:05 a.m., 12:30, 2, 4, 6, 7:45, 9:50 p.m.; Tues.-Wed., 10:25, 11:25 a.m., 1:25, 3:25, 5:50, 7:30, 9:55 p.m.

Snatched Tues., 2:30, 6, 8:15, 10:15, 11:30 p.m.; Fri., 10, 11 a.m., 12 noon, 1, 2, 3, 4, 5, 6:15, 7:15, 8:15, 9:20, 10:30, 11:15 p.m., 12:15 a.m.; Sat., 10, 11 a.m., 12 noon, 1, 2, 3, 4, 5, 6, 7:15, 8:15, 9:25, 10:15 p.m.; Mon., 10, 11 a.m., 12 noon, 1, 2, 3, 4, 5, 6, 7:15, 8:15, 9:25, 10:15, 11:30 p.m.; Mon., 10, 11 a.m., 12 noon, 1, 2, 05, 3:15, 4:05, 6:05, 7:30, 9:15, 11:30 p.m.; Tues., 10, 11 a.m., 12 noon, 1, 3, 4:05, 5, 7:15, 9:25 p.m.; Wed., 10, 11 a.m., 12 noon, 1, 2:30, 3, 4:05, 5, 6, 7:15, 8:15, 9:25, 10:15, 11:30 p.m.

The Wall Fri., 10:05 a.m., 12:05, 2:30, 4:05, 6:15, 10:15 p.m., 12:05 a.m.; Sat., 10:05 a.m., 12:05, 2, 4:05, 6:15, 8:30, 10:15 p.m., 12:05 a.m.; Sun., 10 a.m., 12 noon, 2, 4, 6:15, 8:15, 10:15 p.m.; Mon., 10:30 a.m., 12:10, 2:10, 4:05, 6:10, 8:05, 9:30, 10:50 p.m.; Tues., 10 a.m., 12 noon, 2, 4, 6:15, 8:10, 10:15 p.m.; Wed., 10 a.m., 12 noon, 2, 4, 6:15, 8:15, 10:15 p.m.

Chuck Fri., 10:20, 11:20 a.m., 1:55, 4:25, 7:55, 10:20 p.m.; Sat., 10:20, 11:20 a.m., 1:55, 4:30, 7:55, 10:20 p.m.; Sun., 10:20, 11:40 a.m., 1:50, 4:30, 7:50, 10:20 p.m.; Mon., 11:10 a.m., 2:15, 5, 7:05, 10:05 p.m.; Tues.-Wed., 10:20, 11:40 a.m., 1:50, 4:30, 7:50, 10:20 p.m.

Guardians of the Galaxy Vol. 2 Fri., 10:15, 11:45 a.m., 1:30, 2:15, 3:15, 4:45, 5:30, 6:30, 7:15, 8, 8:45, 9:15, 9:45, 10:15, 11:30 p.m., 12:15 a.m.; Sat., 10:15, 11:25 a.m., 1:30, 2:30, 3:15, 4:45, 5:45, 6:35, 7:15, 8, 8:45, 9:15, 9:45, 10:30, 11:30 p.m., 12:15 a.m.; Sun., 10:15, 11:40 a.m., 12:25, 1:30, 2:25, 3:15, 4:45, 5:30, 6:35, 7:15, 8, 8:45, 9:15, 9:45, 10:30, 11:30 p.m.; Mon., 10:15, 11, 11:45 a.m., 12:30, 1:30, 2:30, 3:35, 4:45, 5:30, 6:15, 7, 8, 9:15, 10:45, 11:30 p.m.; Tues., 10:15, 11:45 a.m., 12:25, 1:30, 2:25, 3:15, 4:45, 5:30, 6:35, 7:15, 8, 8:45, 9:15, 10:30, 11:30 p.m.; Wed., 10:15, 11:40 a.m., 12:25, 1:30, 2:25, 3:15, 4:45, 5:30, 6:35, 7:15, 8, 8:45, 9:15, 9:45, 10:30, 11:30 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Fri.-Sat., 12:30, 4:15 p.m.; Sun., 4:15 p.m.; Mon., 4:10, 10 p.m.; Tues., 4:15, 11 p.m.; Wed., 4:15 p.m.

The Lovers Fri., 10:15, 11:55 a.m., 1, 3, 5, 7, 10:35 p.m.; Sat., 10:15, 11:55 a.m., 1:05, 3:05, 5:10, 7, 10:35 p.m.; Sun., 11 a.m., 1, 3, 5, 7, 10:35 p.m.; Mon., 10:05 a.m., 1:15, 3:25, 5:15, 7:25, 10:20 p.m.; Tues., 11:05 a.m., 1:05, 3:05, 5:05, 7, 10:35 p.m.; Wed., 11 a.m., 1, 3, 5, 7, 10:35 p.m.

Get Out Fri.-Sat., 10:10 a.m., 12:20, 2:05, 5:20, 8:20, 11:45 p.m.; Sun., 10:10 a.m., 12:20, 2:05, 5:20, 8:20 p.m.; Mon., 10:10 a.m., 12:05, 2:45, 5:20, 8:35, 11:15 p.m.; Tues.-Wed., 10:10 a.m., 12:20, 2:05, 5:20, 8:20 p.m.

The Iron Giant Mon., 8:30 p.m.
After Adderall Tues., 8 p.m.
You Never Had It: An Evening With Bukowski Mon., 8 p.m.

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

Folk Hero & Funny Guy 1:30, 4:15, 7, 9:45 p.m.
King Arthur: Legend of the Sword 1:30, 4:15, 7, 9:45 p.m.

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

TCL CHINESE 6 THEATRES 6801
Hollywood Blvd. (323) 461-3331
The Fifth Element 20th Anniversary Sun.-Wed., 2, 7 p.m.

King Arthur: Legend of the Sword Fri., 1, 4, 7, 10 p.m.; Sat., 12:30 p.m.; Mon., 7:15 p.m.; Wed., 1:15, 7:15 p.m.; Fri., 1:15, 7:30 p.m.; Sat., 7 p.m.; Sun., 12:15, 6:45 p.m.; Mon., 12:30, 3:30 p.m.; Tues.-Thurs., 1:15, 7:15 p.m.; Fri., 1:15, 7:30 p.m.; Sat., 7 p.m.; Sun., 12:15, 6:45 p.m.; Mon., 12:30, 3:30 p.m.; Tues.-Thurs., 1:15, 7:15 p.m.

King Arthur: Legend of the Sword 3D Mon., 12:45, 3:40, 10 p.m.; Wed., 4:15, 10:15 p.m.; Fri., 4:15, 10:30 p.m.; Sat., 3:45, 10:15 p.m.; Sun., 3:30, 10 p.m.; Tues.-Thurs., 4:15, 10:15 p.m.; Fri., 4:15, 10:30 p.m.; Sat., 3:45, 10:15 p.m.; Sun., 3:30, 10 p.m.; Tues.-Thurs., 4:15, 10:15 p.m.

Snatched Fri., 12:30, 3, 5:30, 8, 10:30 p.m.; Sat., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sun., 12:30, 2:45, 5:15, 7:30, 10:59 p.m.; Mon.-Tues., 12:30, 3, 5:30, 8, 10:15 p.m.; Wed., 1:15, 3:30, 5:45, 8, 10:15 p.m.; Thurs., 12:30, 3, 5:30, 8, 10:15 p.m.

Guardians of the Galaxy Vol. 2 Fri.-Sat., 12:15, 3:45, 7:15, 10:15 p.m.; Sun., 12 noon, 3:15, 6:30, 9:45 p.m.; Mon.-Wed., 12:15, 3:45, 7:15, 10:15 p.m.; Thurs., 12:15, 3:45, 7, 7:15, 10, 10:15 p.m.

The Circle Fri., 1:30, 4:30, 7:30, 10:20 p.m.; Sat., 4:15, 7:15, 10:15 p.m.; Sun., 1:10, 4, 6:50, 9:40 p.m.; Mon., 1:30, 4:30, 7:30, 10:20 p.m.; Tues., 1:30, 4:30 p.m.; Thurs., 1, 1:30, 4:30 p.m.

The Fate of the Furious Fri., 12:30, 3:50, 7:10, 10:20 p.m.; Sat., 12:40, 3:50, 7:10, 10:20 p.m.; Sun., 12:10, 3:20, 6:40, 9:50 p.m.; Mon.-Thurs., 12:40, 3:50, 7:10, 10:20 p.m.

King Kong Escapes Sat., 9 p.m.
Movieclue18: Resident Evil With Q&A Tues., 8 p.m.

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

Alien: Covenant The IMAX 2D Experience Thurs., 7, 10:30 p.m.

Guardians of the Galaxy Vol. 2: An IMAX 3D Experience Fri.-Sat., 12 noon, 3:30, 7, 10:30 p.m.; Sun., 12:30, 3:50, 7:15, 10:30 p.m.; Mon.-Tues., 12 noon, 3:30, 7, 10:30 p.m.; Wed., 7, 10:30 p.m.; Thurs., 12 noon, 3:30 p.m.

The Aviator Sun., 9 a.m.
Lobbyists & Handprints Tour Fri., 12:15, 1, 1:30, 2:15, 4:15, 5:15, 6, 7:30, 9 p.m.; Sat., 12:15, 1, 1:30, 2:15, 3:30, 4:15, 5:15, 7:30, 9 p.m.; Sun., 12:15, 1, 1:30, 3, 3:30, 4:15, 5:15, 6:45, 7:30, 10 p.m.

TCL Chinese Theatre Tour Fri., 10, 10:45, 11, 11:30, 11:45 a.m., 2:45, 3, 3:30, 6:45, 9:45 p.m.; Sat., 10, 10:45, 11, 11:30, 11:45 a.m., 2:45, 3, 6, 6:45, 10 p.m.; Sun., 2:15, 2:45, 6, 9 p.m.

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

Guardians of the Galaxy Vol. 2 11:45 a.m., 3:25, 7, 10:35 p.m.

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

Alien: Covenant Thurs., 8:30, 10:15, 11:30 p.m.

King Arthur: Legend of the Sword Fri., 11 a.m., 2, 4, 5, 8, 9, 10, 11, 11:50 p.m.; Sat., 11:35 a.m., 12:10, 2:20, 3:05, 4:25, 5:15, 8:15, 9:30, 10:15, 11:05 p.m.; Sun., 11 a.m., 2, 4, 5, 8, 8:45, 9:45, 10:45 p.m.; Mon.-Wed., 11, 11:15 a.m., 2, 4, 5, 8, 8:45, 9:45, 10:45 p.m.

King Arthur: Legend of the Sword 3D Fri., 10 a.m., 1, 7 p.m.; Sat., 10:45 a.m., 1:30, 7:15 p.m.; Sun., 10 a.m., 1, 7 p.m.; Mon.-Wed., 10:25 a.m., 1:15, 7 p.m.

Lowriders Fri., 10:35 a.m., 1:05, 3:25, 5:40, 8:10, 10:35 p.m.; Sat., 11 a.m., 1:10, 3:10, 5:50, 8:20, 10:45 p.m.; Sun., 10:35 a.m., 1, 3:25, 5:40, 8:10, 10:35 p.m.; Mon.-Wed., 10:35 a.m., 1:05, 3:25, 5:40, 8:10, 10:35 p.m.

Snatched Fri., 10:15, 11:55 a.m., 12:45, 2:25, 3:20, 4:50, 5:45, 7:20, 8:15, 9:45, 10:45, 11:45 p.m.; Sat., 10:15, 11:30 a.m., 12:35, 1:20, 2:40, 3:30, 4:45, 6:05, 7:45, 8:45, 10:05, 11 p.m.; Sun., 10:15, 11:55 a.m., 12:45, 2:15, 3:15, 4:45, 5:45, 7:15, 8:15, 9:45, 10:15, 11:15 p.m.; Mon.-Wed., 10:30, 11:45 a.m., 12:45, 2:15, 3:15, 4:45, 5:45, 7:15, 8:15, 9:45, 10:45, 11:15 p.m.

The Wall Fri., 11:10 a.m., 1:20, 3:30, 5:35, 7:50, 9:55 p.m.; Sat., 11 a.m., 1, 3, 5:20, 7:10, 10:10 p.m.; Sun.-Wed., 11:10 a.m., 1:20, 3:30, 5:35, 7:50, 9:55 p.m.

Guardians of the Galaxy Vol. 2 Fri., 10:15, 11:15, 11:45 a.m., 1:15, 2:15, 2:45, 4:15, 5:15, 5:50, 6:30, 7:15, 8:20, 8:45, 9:30, 10:15, 11:05, 11:35 p.m.; Sat., 10:30 a.m., 12:35, 1:45, 3:35, 4:15, 5:45, 6:30, 7, 8, 8:30, 9:15, 10, 10:30, 11, 11:30 p.m.; Sun., 10:15, 11:15, 11:45 a.m., 1:15, 2:15, 2:45, 4:15, 5:15, 5:50, 6:30, 7:15, 8:20, 8:45, 9:30, 10:15, 11:05 p.m.; Mon.-Wed., 10:25, 11:45 a.m., 1:20, 2:15, 2:45, 4:15, 5:15, 5:50, 6:30, 7:15, 8:20, 8:45, 9:30, 10:15, 11:05 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Fri., 12:30, 3:30 p.m.; Sat., 11:45 a.m., 2:30, 5:05, 7:30 p.m.; Sun.-Wed., 12:30, 3:30 p.m.

How to Be a Latin Lover Fri., 11:20 a.m., 2, 4:40, 7:25, 10:05 p.m.; Sat., 10:20 a.m., 1:50, 4:30, 7:40, 9:55 p.m.; Sun.-Wed., 11:20 a.m., 2, 4:40, 7:25, 10:05 p.m.

The Fate of the Furious Fri., 11:30 a.m., 2:35, 5:45, 8:05, 10:20 p.m.; Sat., 11:20 a.m., 2:20, 5:30, 8:10, 11:15 p.m.; Sun., 11:30 a.m., 2:40, 5:45, 8:05, 10:20 p.m.; Mon.-Wed., 11:30 a.m., 2:35, 5:45, 8:05, 10:20 p.m.

The Boss Baby Fri., 10:40 a.m., 1, 3:15, 5:30 p.m.; Sat., 10:15 a.m., 12:05, 3:30, 5:25 p.m.; Sun.-Wed., 10:40 a.m., 1, 3:15, 5:30 p.m.

Beauty and the Beast Fri., 10:25 a.m., 1:30, 4:40, 7:30 p.m.; Sat., 10:40 a.m., 1:25, 4:50, 7:05 p.m.; Sun.-Wed., 10:25 a.m., 1:30, 4:30, 7:30 p.m.

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Guardians of the Galaxy Vol. 2 Fri.-Wed., 1:30, 5:20, 8:45 p.m.

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King Arthur: Legend of the Sword 3D Fri.-Mon., 10:45 a.m., 1:30, 4:20, 7:15, 10 p.m.; Tues.-Wed., 11:50 a.m., 2:20, 4:50, 7:20, 10 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Fri.-Wed., 10:30 a.m., 1:15, 4, 7, 9:45 p.m.

The King's Case Note (im-geum-nim-eui sa-geon-soo-cheob) Fri., 12:50, 5:50, 8:10, 10:30 p.m.; Sat., 2:50, 7:50, 10:15 p.m.; Sun.-Wed., 12:50, 5:50, 8:10, 10:30 p.m.

The Mayor (teuk-byeol-si-min) Fri., 10:15 a.m., 3:15 p.m.; Sat., 12:15, 5:15 p.m.; Sun.-Wed., 10:15 a.m., 3:15 p.m.

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Alien: Covenant Thurs., 7:15, 10:30 p.m.

The Metropolitan Opera: Der Rosenkavalier **ENCORE** Wed., 6:30 p.m.

The Fifth Element 20th Anniversary Sun.-Wed., 2, 7 p.m.

King Arthur: Legend of the Sword Fri., 11:30 a.m., 2:45, 6, 9:15, 11:55 p.m.; Sat., 9:45, 11:30 a.m., 2:45, 6, 9:15 p.m.; Sun.-Wed., 11:30 a.m., 2:45, 6, 9:15 p.m.

King Arthur: Legend of the Sword 3D Fri.-Wed., 1, 4:15, 7:30, 10:45 p.m.

Lowriders Fri., 11:45 a.m., 2:30, 5:15, 8, 11, 11:50 p.m.; Sat., 9:45, 11:45 a.m., 2:30, 5:15, 8, 11 p.m.; Sun.-Wed., 11:45 a.m., 2:30, 5:15, 8, 11 p.m.

Snatched Fri., 11:30 a.m., 2, 4:30, 5:45, 7, 8:30, 9:30, 11, 12 p.m., 12 mid.; Sat., 10:15, 11:30 a.m., 12:45, 2, 3:15, 4:30, 5:45, 7, 8:30, 9:30, 11 p.m., 12 mid.; Sun.-Tues., 11:30 a.m., 12:45, 2, 3:15, 4:30, 5:45, 7, 8:30, 9:30, 11 p.m.; Wed., 11:30 a.m., 12:45, 2, 3:15, 4:30, 7, 9:30 p.m.

The Wall Fri., 11:15 a.m., 2, 4:30, 7, 9:30 p.m., 12 mid.; Sat., 9:30, 11:15 a.m., 2, 4:30, 7, 9:30 p.m.; Sun.-Wed., 11:15 a.m., 2, 4:30, 7, 9:30 p.m.

Chuck Fri., 1, 3:45, 6:30, 9:15 p.m.; Sat., 10:15 a.m., 1, 3:45, 6:30, 9:15 p.m.; Sun.-Tues., 1, 3:45, 6:30, 9:15 p.m.; Wed., 1, 3:45, 6:45, 9:30 p.m.

Guardians of the Galaxy Vol. 2 Fri., 1:15, 3:45, 4:45, 8:15, 9:45, 10:45, 11:45 p.m.; Sat., 11:15 a.m., 3:45, 4:45, 6:15, 7:15, 10:45, 11:45 p.m.; Sun., 12 noon, 2:40, 3:30, 9:15, 9:45, 10:45 p.m.; Mon., 11:15 a.m., 2:45, 3:45, 6:15, 9:45, 10:45 p.m.; Tues., 11:15 a.m., 1:15, 2:45, 3:45, 4:45, 6:15, 8:15, 9:45, 10:45 p.m.; Wed., 11:15 a.m., 2:45, 3:45, 6:15, 9:45, 10:45 p.m.; Fri.-Wed., 12:45, 7:45 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Fri.-Wed., 11:45 a.m., 3:15, 6:45, 10:15 p.m.; Fri., 12:15, 6:15, 7:15 p.m.; Sat., 1:15, 2:45, 8:15, 9:45 p.m.; Sun., 11:15 a.m., 5:45, 6:15 p.m.; Mon., 12:15, 1:15, 7:15 p.m.; Tues.-Wed., 12:15, 7:15 p.m.; Fri.-Wed., 4:15, 11:15 p.m.

How to Be a Latin Lover Fri.-Sat., 12 noon, 3, 6, 9 p.m.; Sun., 12 noon, 2:55, 6, 9 p.m.; Mon.-Wed., 12 noon, 3, 6, 9 p.m.

The Fate of the Furious Fri.-Tues., 12:15, 3:30, 6:45, 10 p.m.; Wed., 12:15, 3:30 p.m.

The Metropolitan Opera: Der Rosenkavalier Sat., 9:30 a.m.

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AMC DINE-IN SUNSET 5

THREE-CHARACTER WAR THRILLER *THE WALL* DARES AMERICA TO HATE IT

America is going to hate this movie. Doug Liman's *The Wall* is a mean little thriller set in our desert wars, and its only American soldiers are a dope and a weaselly atheist with a secret. These two spend most of the running time under fire, pinned down and outfoxed, their occasional efforts at movie-style heroism only making things worse. We never see their lives back home or photos of their sweethearts, never hear a word about what they're fighting for. And I defy you to spot one American flag.

When our boys' tormentor, a sniper hiding someplace in a remote Iraqi construction site, asks Isaac (a grimed-over Aaron Taylor-Johnson) why he's in country, our hero can't think of an answer, not even a quip about kicking ass or leaving no man behind. Liman (*Edge of Tomorrow*, *The Bourne Identity*) builds to a grim climax that his movie can't afford to show you — not that seeing it would save our annoyance at what it actually depicts.

Isaac speaks like a real dude, pants like a real dude, grates on the nerves like a real dude. Taylor-Johnson



If you squint you can tell that's Aaron Taylor-Johnson.

PHOTO BY DAVID JAMES/COURTESY AND AMAZON STUDIOS AND ROADSIDE ATTRACTIONS

honzors real dude-ness by daring never to be any more arresting a presence than any real dude would be while hunkered down and bleeding in the sand behind a crumbling stone wall. We're not encouraged to like Isaac; only a final-act backstory revelation allows us to find him compelling. Liman, for all his action, struggles to make holing up exciting, though, between the colloquies between killer and soldier, he manages some tense sequences. —Alan Scherstuhl

THE WALL | Directed by Doug Liman | Amazon Studios/ Open Road | ArchLight Hollywood

OPENING THIS WEEK

DEAD AWAKE At a graveside, a woman is approached by a fringe scientist, who suggests that her loved one's death was not as cut-and-dried as the medical establishment claims. Online, she finds scattered web pages that seem to back up the quack's theories. She makes print outs and urges the people around her to "do the research," throwing herself into the fight. It sounds like an anti-vaxxer origin story, but this is the scaffolding that props up scores of internet-era horror movies. In *Dead Awake*, the problem is sleep paralysis (a real and by all accounts terrifying medical phenomenon in which a person wakes up — or is convinced they've awoken — and briefly is unable to move or speak). Its secret cause isn't vaccines but rather a spectral hag sitting on your chest and strangling you (itself a common feature of this form of parasomnia). What are you going to believe — that the human nervous system is complex and sometimes misfires, or that there are ghost hags? Under the direction of Phillip Guzman, the whole affair plods along in by-the-numbers fashion, and the characters are all types, displaying little evidence of interior lives. *Dead Awake* rehashes *A Nightmare on Elm Street*'s sleep-equals-death dilemma, but it lacks that film's visual panache and never invokes as much panic as the malady that inspires it. No wonder everyone keeps nodding off. (Rob Staeger)

FOLK HERO & FUNNY GUY Alex Karpovsky is a gem as Ray on *Girls*, projecting his anxieties through a deadpan stoicism that makes him a great foil to the other characters. In *Folk Hero & Funny Guy*, that trait serves him well as depressed dude Paul, a stand-up comic who, despite being smart and talented, is enduring a lengthy onstage bombing spell. To help Paul rediscover his creative impulse, his childhood best friend, Jason (Wyatt

Russell), a fast-rising folk singer, books him as the opening act for an Eastern Seaboard tour — because there's nothing music fans love more than a comedian opener. In addition to being tall, handsome and possessed of lumberjack charisma, Jason also cracks up audiences with his stage patter, outshining Paul. When Paul flirts with women after shows, scruffy Jason inadvertently beard-blocks him; on the road, Paul crushes on singer-songwriter Bryn (Meredith Hagner) but feels inadequately manly in the dazzling glare of his friend's charm. Paul's stunted creative growth is symbolized by the notebook of aging jokes to which he clings, even as its references to MySpace and flat-screen TVs grow fuzzy layers of mold. A couple times, he actually manages to warm up the crowd with a minute of slightly more personal material, which makes it even more frustrating when he inevitably busts out "What's the deal with these Evites?" Well written and inoffensively directed by Jeff Grace, the film suffers from an overall brown color. That's partly attributable to its many scenes in dive bars, but even sunny outdoor shots seem gloomy. Largely a series of conversations between characters, the film is livelier when Jason chases Paul through the woods, shouting rude exclamations to ruin a phone interview for a marketing job, or when the two are pressured into an uncomfortable three-way by a fan with a selfie stick. (Chris Packham)

GO HAROLD AND LILLIAN: A HOLLYWOOD LOVE STORY This charming little movie, with its chatty talking heads and its sweet-natured subjects, offers a glimpse into the lives of two fascinating people whom I had never heard of, and who shared an unlikely life filled with achievements and setbacks, wonder and pain. Daniel Raim's *Harold and Lillian* looks at storyboard artist and art director Harold Michelson and his wife, researcher and archivist Lillian Michelson. Harold

did concept designs and storyboards for films such as *West Side Story*, *The Ten Commandments*, *The Birds* and *The Graduate*. He combined an artist's touch with a mathematician's mind, calculating which camera angles and lenses would work best without actually having to be on the set or have the camera present. Lillian, meanwhile, in her efforts to help her husband with his research, built up a massive library of books, magazines and other visual references that became a critical resource for art directors. The Lillian Michelson Research Library, as it came to be known, bounced among places such as the AFI and Francis Ford Coppola's Zoetrope Studios before eventually finding a long-term home at Paramount (and, later, Dreamworks). The film intercuts scenes of Harold and Lillian themselves with talking heads Coppola, Mel Brooks, Danny DeVito, and film scholar Bill Krohn, attesting to the couple's accomplishments. Though they lived modest lives and have rarely been celebrated outside the industry, both became institutions of a sort in Hollywood during the latter half of the 20th century, mentoring generations of artists and designers and helping some of the greatest filmmakers realize their visions. (Bilge Ebiri)

HOUNDS OF LOVE In his debut feature, *Hounds of Love*, Ben Young stirs uneasiness from the opening sequence. A slow-motion pan across what looks like a pleasant portrait of suburban adolescence quickly becomes corrupted, the lens seeming to leer, the shot lingering too attentively on the body parts of teenage girls. But this is not Young's own male gaze, and he makes that clear by taking us out of the close-up to the eyes of those actually watching: John and Evelyn White (Stephen Curry and Emma Booth), a serial-killer couple in 1980s Perth, Australia, who stalk, torture and murder girls. The story focuses on the abduction of Vicki (Ashleigh Cummings),

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FROM THE DIRECTOR OF SHERLOCK HOLMES

CHARLIE HUNNAM JUDE LAW

king arthur
LEGEND OF THE SWORD

MAY 12

FROM NOTHING COMES A KING

WARNER BROS. PICTURES PRESENTS
A WEEB ROAD/SAFEDORCE PICTURES PRODUCTION A MITCHE WIGRAM PRODUCTION A GOV PITCHER FILM "KING ARTHUR: LEGEND OF THE SWORD"
CHARLIE HUNNAM ASTRID BERGS-FORSBERG LONDON HOUSTON ADAM GILLEN WITH JUDE LAW AND GIC GANA *** DANIEL PENBERTON EDITOR ANNE SIMMONS *** JAMES HERBERT
PRODUCTION DESIGNER GEMMA JACKSON DIRECTOR OF PHOTOGRAPHY JOHN MATTHEWSON EXECUTIVE PRODUCERS DANIEL DOUGAN AND BRUCE BERMAN PRODUCED BY DANIEL DOUGAN AND JOEY HAROLD WRITTEN BY JOEY HAROLD AND GOV PITCHER DIRECTED BY DANIEL WIGRAM
PRODUCED BY ANNA GOLDSMAN JOEY HAROLD CO-PRODUCED BY TORY DUNNELL CO-PRODUCED BY STEVE CLAPHAM-HALL GOV PITCHER CO-PRODUCED BY DANIEL WIGRAM
CASTING BY GUY PITCHER
SEE IT IN REAL D 3D #KINGARTHUR

>> **29**) dangling from her crotch, how Toby fought not to be quarantined in a women's studies department.

One of the most striking moments comes when Toby strips herself naked at an oil camp in front of all the men. Toby broadcasts herself on a Facebook Live-like feed as the men surround her — not with lust but with confusion and fear. Devon finds her there and confronts her: These men have work to do to earn money, and Toby is just using them as props for her art project. Even with all these self-aware criticisms of class and race, of privilege and gender, the adaptation can't escape that it's made primarily for a college-educated audience and thus is disconnected from the rural, working-class world the creators are attempting to embrace. But maybe that's just the problem with all art.

The show's most redeeming, encouraging aspect is its lackadaisical attitude toward female nudity. Nearly every female character sheds her T-shirt and bra, yet there's no lurid framing of the female form, and the actors don't position themselves in an audience-friendly or flattering manner. The milieu of boobs becomes commonplace after a while, almost a part of the desert landscape, just as Dick's phallic sculptures are. The most brilliant thing *I Love Dick* does is grant these women the opportunity simply to exist.

I LOVE DICK | Created by Jill Soloway
| Amazon Studios/Topple Productions |
Amazon

FROM THE WRITER-DIRECTOR OF "FOOTNOTE"

RICHARD GERE	LIOR ASHKENAZI	HANK AZARIA	STEVE BUSCEMI
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who finds the wrong ride on the way to a party after a fight with her recently divorced mother. When approached by the killers, Vicki hesitates, but the ruse is too good, and the presence of a woman eases her wariness. She falls right into their trap. While Vicki's screams are unnerving enough to spawn nightmares, Young spares us both the exploitations of torture-porn cinema and the formulaic nature of a procedural — the police are, in fact, almost in denial that such menace lies beneath the hazy idyll of Perth, which is captured in effectively stark contrast. *Hounds* may be predictable in plot, but it succeeds in making a psychological web of this troubled threesome. Chained to a bed, Vicki quickly catches on to John and Evelyn's unstable dynamic and realizes she's not the only victim in the house. Watching Booth's Evelyn teeter between the roles of the sadistic abuser and the abused woman with maternal instincts is the real thrill here. (Kristen Yoonsoo Kim)

KING ARTHUR: LEGEND OF THE SWORD

King Arthur is neither Guy Ritchie's worst film nor his best, but it might be his most frustrating. A compendium of all the things that make the British director so occasionally exciting and so often irritating, this new, hyperstylized take on the Arthurian legends veers between genius and idiocy. To be fair, we probably shouldn't even call this movie a "take." The plot is more like what a 12-year-old who hadn't done the reading might come up with when called on in class. Arthur starts off as a child who's cast away when his father, King Uther Pendragon (Eric Bana), is killed by Vortigern (Jude Law), Arthur's uncle, a practitioner of the dark arts. The boy grows up to be a strapping hustler (played with gruff conviction by Charlie Hunnam). So, when the time comes for Arthur to pull the sword from the stone, he has no interest in any of it. But pull the sword he does, and immediately he's being pursued by now-King Vortigern and his "blackleg" shock troops. Arthur assembles a scrappy band to fight back, bringing together low-bred mates like Backlack (Neil Maskell) and Wet Stick (Kingsley Ben-Adir) with committed resistance figures Sir Bedivere (Djimon Hounsou) and Goosefat Bill (Aidan Gillen). There's also Kung-Fu George (Tom Wu), a martial arts master. But really, why bother to create a dutifully colorful cast of characters, with all those colorful names, if you're going to do such shockingly little with them? There will be those who hate *King Arthur* for the liberties it takes and its amped-up blockbuster bluster. But the real problem is that Ritchie's reinvention merely makes the story more predictable and derivative. (Blige Ebbiri)

THE LAST SHAMAN The wearying metaphor of a physical journey as a healing odyssey into the self is tested in this documentary of a spiritual quest. For James

YOUR WEEKLY MOVIE TO-DO LIST

See Mommie Dearest on Mother's Day

Friday, May 12

Since its premiere at the Berlin International Film Festival in 1983, *Born in Flames* has become a feminist benchmark and a perennial subject of academic inquiry. Lizzie Borden's \$40,000 wonder envisions an unspecified future in which women have been dispersed and demoralized, setting the stage for an urban guerrilla to commandeer a national newscast and stoke the flames of revolution. Cinefamily has a 35mm print newly restored by Anthology Film Archives, which is sure to do justice to its coarse-grained, street-level aesthetic. Borden will appear in person. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Fri., May 12, 7:30 p.m.; \$14. (323) 655-2510, cinefamily.org.

Saturday, May 13

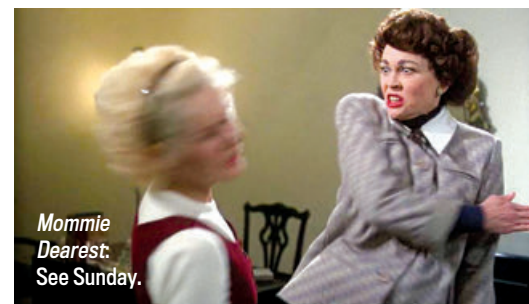
"Love means never having to say you're ugly." That's the ingenious tagline for *The Abominable Dr. Phibes*, a genuinely weird horror pastiche that came out on the heels of *Love Story* (but didn't get as much Oscar attention, alas). Vincent Price stars as the eponymous character, a horrendously disfigured surgeon who exacts vengeance on the doctors responsible for his wife's death by dispatching them in the manner of the 10 plagues of Egypt. It's all good, ghoulish fun, with eye-catching art deco sets and a climax that anticipates *Saw* in its macabre invention. *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Sat., May 13, 11:59 p.m.; \$8. (323) 938-4038, thenewbev.com.

Sunday, May 14

Joan Crawford has been getting some good press lately, thanks to the success of FX's *Feud*, but it may take more than that to replace the image that *Mommie Dearest* burned into the public consciousness. Based on a tell-all memoir by Joan's adopted daughter, Christina Crawford, Frank Perry's camp classic chronicles the abusive matriarchy that became the stuff of Hollywood legend. This Mother's Day screening at the Egyptian Theatre should ensure plenty of uncomfortable post-viewing conversation. Come for the sound parental advice ("No wire hangers ... ever!"), stay for Faye Dunaway's volcanic performance, which transcends trite designations of "good" and "bad." *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Sun., May 14, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.

Monday, May 15

UCLA continues its *Nitrate Treasures* series with *You and Me*, Fritz Lang's underrated 1938 comedy featuring offbeat musical interludes written by Kurt Weill (*The Threepenny Opera*). Silvia Sydney and George Raft play a pair of recently paroled criminals who work in a department store staffed exclusively with ex-cons. The movie would be worth seeking out for its own sake, but the promise of a 35mm nitrate print only increases the incentive. The rarest of traditional film bases, this highly



Mommie Dearest.
See Sunday.

COURTESY PARAMOUNT PICTURES

flammable substance is treasured among buffs for its luminous, contrast-rich image due to the presence of actual silver in its DNA. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Mon., May 15, 7 p.m.; \$9. (310) 206-8013, cinema.ucla.edu.

Tuesday, May 16

LACMA continues to celebrate Dolores Del Rio with a Tuesday matinee of her 1935 Warner Bros. musical *In Caliente*. The beautiful and talented Mexican-born star plays a dancer who falls for the critic who wrote her a scathing review — a slim plot on which to hang some fetching numbers, including "The Lady in Red." This song is known to include, in the best Busby Berkeley tradition, a chorus line of martini shakers. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., May 16, 1 p.m.; \$4. (323) 857-6000, lacma.org.

Wednesday, May 17

Laemmle screens *Divorce Italian Style* at three locations as part of its *Anniversary Classics* series. One of the funniest European films of the 1960s, this salacious comedy features Marcello Mastroianni as an aristocratic lothario who attempts to coordinate an affair between his boring wife and a local painter so he can discover and murder them in the act, get off on a light sentence, and marry his cousin. (Divorce in Italy is illegal, you see.) A brilliant lampoon of Sicilian social scruples, Pietro Germi's film ages gracefully, thanks to an Oscar-winning screenplay and Mastroianni's hilarious turn as a parody of male chauvinism. He would return to that mold, albeit in a more nuanced form, in Fellini's *8½*. *Laemmle Royal*, 11523 Santa Monica Blvd., West L.A. (also at the Playhouse 7 and Town Center 5); Wed., May 17, 7 p.m.; \$13. (310) 478-3836, laemmle.com.

Thursday, May 18

The Aero Theatre hosts a three-night, five-film salute to Oliver Stone, starting with *Nixon*, his weighty 1995 biopic starring Anthony Hopkins as the disgraced POTUS. Stone's sympathy for his flawed protagonist (a childhood hero, according to interviews) carries the three-hour picture through a sweeping, fragmentary narrative, asking us to see in this powerful yet pitiable man a mirror image of ourselves and our nation. Stone will appear to introduce the picture. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Thu., May 18, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com. —Nathaniel Bell

Freeman, a young American whose mind has been seized by suicidal thoughts, it's not enough to brave a trip deep into the Amazon rain forest, which here is filmed not as a terrifying wonderland but as a knowable, inhabited (and gorgeously verdant) river country. He seeks a shaman and the reputed restorative powers of the potent — sometimes fatal — ayahuasca plant, which some tribes administer in ceremonies that involve being buried alive. Once upriver, given shelter by a local tribe, Freeman video-journals the months-long detox he must undergo before his own ceremony; in rapid montage,

he grows skinnier before our eyes, and by day 100 he's speaking of visions. On occasion, director Raz Degan attempts to capture the plant's power via psychedelic montage, layering colors over jungle footage and Freeman's home movies, but more fascinating are the details of the rituals, the river-trek photography, Freeman's frankness about his struggles with depression, and Degan's quick portraits of the people Freeman meets along his way — none of whom gets enough screen time. That's especially true of the wizened American whom Freeman meets in Peru, a would-be shaman himself, who

declares, "Every one of our foreigners here is exploiting these people." One way to lessen the suspicion that the filmmakers are themselves so implicated would have been for them to dig deeper into the lore and the lives they encountered. (Alan Scherstahl)

LIKE CRAZY Like its spiritual forbear *One Flew Over the Cuckoo's Nest*, Paolo Virzì's *Like Crazy* uses a mental institution as pretext to investigate broader thematic concerns: femininity in a male-dominated world, class divisions, the potentially never-ending search for lasting happiness. Beatrice (Valeria Bruni Tedeschi)

lives in a fantasy world in which she has hobnobbed with politicians and celebrities, while the spikier Donatella (Micaela Ramazzotti) exists in a perpetual state of depressive regret and despair. Both mental patients at an upscale psychiatric clinic, they strike up an odd-couple friendship that takes them, *Thelma and Louise*-style, on a road trip to find their own paths to personal joy. Like its characters, Virzi's film exists on a knife's edge of instability, with its road-movie structure giving it a sometimes bracing unpredictability. Occasionally the pair's adventures carry deeper resonance beyond in-the-moment exhilaration, with both Beatrice and Donatella remaining locked into patriarchal structures and ways of thinking that have driven them to near-madness. Mostly, though, *Like Crazy* seems content to coast on the contrast between Beatrice's abrasive energy and Donatella's quiet anguish, as neither character is developed with depth sufficient to justify the time we spend with them. Nor do these wanderings lead anywhere interesting. Virzi's film ultimately adds up to little more than the tale of two mentally unstable people finally coming to accept their insanity — an awfully thin arc on which to build an overextended road-trip movie. (Kenji Fujishima)

SNATCHED "I am garbage," Amy Schumer's Emily Middleton, on a vacation in Ecuador with her ma, Linda (Goldie Hawn), that's gone all wrong, chimes in agreement with someone who's leveled the insult at her — and who's also holding the two women for ransom — in *Snatched*. Your enjoyment of this neo-colonialist comedy caper masquerading as mommy-and-me time will depend upon how often you like to see that assessment demonstrated. Scripted by Katie Dippold (*The Heat*, *Ghostbusters* 2016) and directed, with wavering attention to blocking and staging, by Jonathan Levine, *Snatched* spends the first half of its 90 minutes dredging the generational technology divide for chuckles: Linda doesn't understand how Facebook works; Emily busies herself, to Mom's great annoyance, with art-directing and curating her 'grammable moments. But the laughs don't come. *Snatched* is Hawn's first movie since 2002's *The Banger Sisters*. Her half-committed performance here, however understandable, suggests she may have regretted the decision to end her semi-retirement. In the second part of *Snatched*, as the *gringas* find themselves ever imperiled and now across the border in Colombia, the noxious self-absorption of straight white women that Schumer has sent up so blisteringly on her Comedy Central show is extolled more than it is lampooned. There's relief whenever Wanda Sykes, as a butch traveler on holiday with her "platonic friend" (Joan Cusack), shows up. She performs the same comic salvaging she did in *Monster-in-Law* (2005), another take-Mom-to-the-multiplex misfire featuring an icon's return to the screen after a 15-year absence: Jane Fonda, in full lioness mode. That film traded in casual misogyny, *Snatched* in offhand xenophobia. Happy Mother's Day. (Melissa Anderson)

TRACKTOWN Along with her significant other,

Jeremy Teicher, professional track star Alexi Pappas has basically made her own *8 Mile* with *Tracktown*, another somewhat-autobiographical story about a dedicated, talented loner with an unstable mom, whose journey to be the best gets sidetracked by love. Set in the cheery track-and-field epicenter that is Eugene, Oregon, *Tracktown* is far sunnier than the grungy, Detroit-set *8 Mile*, of course. Pappas is Plumb Marigold, a young, quote-spouting long-distance runner who, of course, aspires to compete in the Olympics. When she's forced to take a day off from training after overexerting herself in a race, Marigold discovers that, as determined as she is about racing, she's awkward as hell when it comes to everything else. (With the way she bluntly interacts with people, ol' girl has to be on the spectrum.) During her off-hours, she clumsily has a fling with a bohemian bakery employee (Chase Offerle) she has a crush on. She also attempts to reconcile with her mom (Rachel Dratch), who left her and her dad after having an emotional breakdown. The quirky world Pappas co-creates in *Tracktown* revolves around her, as the people who hinder our heroine's mission of obtaining that sweet Olympic gold unfortunately get left in the dust. Although *Tracktown* presents itself as adorably, harmlessly twee, I wished Pappas had tapped deeper into the dark side she hints at — the side that makes her protagonist more concerned about being a winner than about being a person. (Craig D. Lindsey)

THE WEDDING PLAN (THROUGH THE WALL)

(LAVOR ET HAKIR) The romantic-comedy genre requires its heroine to take a leap of faith, but Rama Burshtein takes it a step further in *The Wedding Plan*. Still single at 32, Michal (Noa Koler) doesn't feel fully integrated into the ultra-Orthodox Jewish community she has joined, so she visits a spiritual adviser. Burshtein guides this familiar rom-com discussion (a woman wrestling with independence and commitment) into a religious context where a single woman, no matter how devoted, isn't valued. The American-born Israeli writer-director walks a fine line, potentially alienating women who view marriage as a choice, not a requirement. What makes the film work is Koler's magnetic performance as Michal, who has screwball energy and a mind of her own. She wants to belong but isn't a conformist, and finding love is as important to Michal as gaining social acceptance. So when her much hoped-for fiancé walks away a month before their wedding, she books the venue anyway, and asks God to provide her with a groom by the last day of Hanukkah. *The Wedding Plan* (previously known as *Through the Wall*) is much choppier than Burshtein's assured *Fill the Void*, her first made-for-outsiders film about Israel's ultra-Orthodox community, with jumpy editing that doesn't provide a sense of how much time has passed — a big problem when counting down to a specific moment. Still, as Michal swings from euphoria to despair on her journey to the altar, Koler makes this fantastical premise feel as real as the emotions rippling across her face. (Serena Donadoni)

WHISKY GALORE When originally released in 1949, *Whisky Galore!* — a sly British

comedy about residents of a remote Scottish island "mourning for a spirit" when their supply runs out — the memory of World War II was fresh and the United Kingdom was still rationing food. Alexander Mackendrick's directorial debut may not have had the satirical bite of his best known Ealing Studios films, *The Man in the White Suit* and *The Ladykillers*, or the corrosive allure of *Sweet Smell of Success*, but it captures the effects of privation and institutional control with sharp immediacy. In their cozy remake, director Gillies Mackinnon and screenwriter Peter McDougall take a less screwball approach to the source material: Compton Mackenzie's 1947 novel and the real wartime wreck that inspired it (a ship carrying a load of Scotch whisky ran aground in the Outer Hebrides and islanders salvaged, then stashed, thousands of bottles). Mackinnon establishes a battle of wits between crafty Scottish townsfolk and officious British bureaucrats, led respectively by shrewd postmaster Joseph Macroon (Gregor Fisher) and plodding Captain Wagget (Eddie Izzard), head of the Home Guard. Domestic concerns are at the fore in this nostalgic vision, and events revolve around Macroon's strong-willed daughters, Catriona (Ellie Kendrick) and Peggy (Naomi Battick), both recently engaged. Mackinnon is more interested in ensuring women's happiness than in quenching men's thirst, and the fortuitous wreck on their shores helps the sisters to secure their future. Instead of glorifying the amber liquid, *Whisky Galore!* is a love letter to an isolated community trapped in amber. (Serena Donadoni)

ONGOING

GO LET IT FALL: LOS ANGELES 1982-

1992 In the vigorous and illuminating *Let It Fall: Los Angeles 1982-1992*, writer/director John Ridley (the creator of ABC's *American Crime* and Showtime's *Guerrilla*) weaves familiar news clips and on-the-street videos with thorough interviews with men and women whose lives were broken in two by what Ridley's film calls "the uprising" of April 1992. No matter their specific circumstances, these residents and police officers found their lives before the city burnt sundered from the lives they lived after: They had lost loved ones, lost themselves to violence, performed acts of heroism or made choices in the heat of the moment that we still debate today. Ridley weaves these people's thoughts and voices throughout his film, identifying them only by name and a title like "South Central resident." Most viewers won't know, at first, what role the speakers will play in the riots to come; Ridley invites us to listen without prejudice, to be surprised, deep into the film, when one of his subjects, a black man, exhibits no remorse for beating a white motorist, or when another reports that it was the voice of God that urged him out into the conflagration at Florence and Normandie to save the life of Reginald Denny. In those days after the verdict in the trial of the four police officers who beat Rodney King, these Angelenos discovered what they and their neighbors were capable of. Ridley's patient, humane approach

allows us, over his film's 145 minutes, to discover it, too. (Alan Scherstuhl)

THEIR FINEST The comforting analog clack of typewriter keys is a leitmotif in *Their Finest*, Lone Scherfig's slight but appealing adaptation of Lissa Evans' novel *Their Finest Hour and a Half*. In this tale of British filmmaking during World War II, Gemma Arterton plays Catrin Cole, a plucky young woman who finds work as a propaganda film screenwriter. The task of writing these scripts is presented grandiosely: Catrin receives the directive "We need a story to inspire a nation." Stories to inspire a nation have long made up a sizable percentage of Hollywood schlock, and *Their Finest* deserves credit for exploring a woman's role in such an effort, as too many WWII films are strictly masculine stories in which women exist as quick-study love interests. Catrin is more than that, though her romantic trajectory is predictable. A woman screenwriter at this time was considered a novelty, and while the film addresses this (she's hired to capture "the feminine experience"), Catrin's struggles never play like struggles. The combined charms of Britishness and nostalgia often prove a potent blend for American moviegoers, but *Their Finest* could have delivered something more. The lead screenwriter, Tom Buckley (Sam Claflin), is bespectacled and sensitive, and he and Catrin engage in workplace banter that inevitably leads to a kiss. The fruit of their labor may not be particularly good, but a late scene in

which Catrin finally watches her film with an adoring crowd is surprisingly poignant. (Abbey Bender)

GO THE ZOOKEEPER'S WIFE Director Niki Caro (*Whale Rider*, *McFarland, USA*) has the rare ability to elevate what could be emotionally manipulative schlock to earnest art. She's brought her skills to a period piece about the Warsaw Zoo's husband-wife caretakers, who trafficked hundreds of Jews out of the Nazi-controlled ghettos. Caro seems unbound by her audience's expectations of a WWII picture; she delivers a singular, thrilling portrait, filled with surprises and moving performances. It's 1939, and Antonina (Jessica Chastain) and Jan Zabinski (Johan Heldenbergh) run — and live inside — a world-class zoo in the center of the Polish capital. Their bliss is overwhelmed with trepidation after young Nazi zoologist Lutz Heck (Daniel Brühl) becomes smitten with Antonina at a party. She and Jan aren't Jewish, but most of their friends and neighbors are. Caro swiftly moves the story along — it spans 1939 to 1946. Soon, Warsaw's being invaded: Bombs rain over the zoo; soldiers gun down an elephant; a camel totters around in circles; monkeys shriek, trapped in their cages. Chastain is especially affecting as the broken but hopeful heroine. Sometimes it's difficult to believe we need yet another WWII biopic, but *The Zookeeper's Wife* is so wholly indelible that it makes the case for more, not less. (April Wolfe)

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POMONA'S FINEST

SUGA FREE'S 1997 DEBUT ALBUM, *STREET GOSPEL*, HAS QUIETLY BECOME A WEST COAST HIP-HOP CLASSIC

BY JEFF WEISS

It's fitting that the world's oldest profession would produce something as timeless as Suga Free's *Street Gospel*. In the two decades since the immaculately permed Pomona pimp with the freshly pressed white linen suit delivered one of the most unimpeachable West Coast rap classics, his influence has remained ubiquitous.

You can see it in disciples such as Kendrick Lamar, who has repeatedly professed Suga Free's importance to him and the community of Compton. Or Schoolboy Q, who conscripted the rap veteran for a guest verse on his last album. Vince Staples indicted '90s hip-hop traditionalists for omitting *Street Gospel* from the canon. YG sampled him.

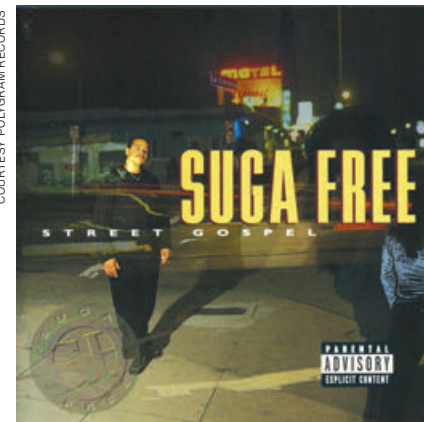
Should you ever need to tell the difference between an L.A. native and a transplant, just start rapping "Why U Bullshittin'?" If they don't start humming the sitar riffs and invoking "waves as deep as Redondo Beach," they're not from around here. It's an indelible KDAY staple, as locals-only as your favorite taco truck or instinctively taking Fountain at rush hour.

You can't talk *Street Gospel* without DJ Quik. The Compton legend not only brilliantly produced Suga Free's debut but discovered him, too — via Tony "Black Tone" Lane, who introduced Quik to Dejuan Rice at a baseball card shop in the mid-'90s. At that initial meeting, the friendly neighborhood playa partner immediately began beating on the table, busting out rhymes and courting fate.

Until then, Suga Free could mostly be found procuring near Hoyt Street in Pomona. Born in Gardena, the future rapper moved to Oakland as a baby, where his earliest memories involved a drunken, abusive father, who would choke his mother in front of Dejuan and his younger sister. The horrors are chronicled in harrowing detail on *Street Gospel*'s finale, "Dip Da."

After the marriage dissolved, his mother moved the family to Compton, then to the west side of Pomona, dubbed "Sin Town," where Free joined the 357 Crips. Over the next decade, he'd be frequently incarcerated for a wide array of misdemeanor and felony charges.

The prison bids partially delayed his rap career, which only began in earnest at 27. Released in May 1997, *Street Gos-*



Suga Free's *Street Gospel* turns 20 this month.

pel came together in just 28 days. He was ready. "Quik had this saying: 'If you party while making the music, people going to party to it' ... and we partied like a motherfucker," Suga Free once said, describing the making of *Street Gospel*. "We'd have a studio session and I'd be a couple of cities over — y'know, with them ho's — and a couple of times Quik had to come get me from out there to record."

In Suga Free's singular vernacular, *Street Gospel* is the language of players. It's become holy writ for those who occasionally confuse Sodom and Gomorrah with the Garden of Eden. Even though the lyrics are frequently problematic, Suga Free comes from the tradition of Richard Pryor, *Dolemite*

SUGA FREE COMES FROM THE TRADITION OF RICHARD PRYOR AND BLOWFLY.

and Blowfly. He's described "Why U Bullshittin'?" as a simple attempt to make Quik laugh in the studio. The latter originally composed the beat for 2Pac, but it's hard to imagine anyone rapping over it more scabrously than Suga Free.

As far as original stylists go, Suga Free might as well be the Thomas Pynchon of pimping. A combination of E-40, Iceberg Slim, Morris Day and Snagglepuss. He could channel Al Green and Curtis Mayfield harmonies while unleashing a filthy torrent of comedy at dizzying speeds. He could sell sand to a Bedouin, white suits to a nudist, sex to a sworn celibate.

Even though it sold only 124,000 units, posterity has rendered *Street Gospel* one of the greatest and most important L.A. records of all time — a civic treasure and rap classic, all natural like oat bran, engineered like no other.

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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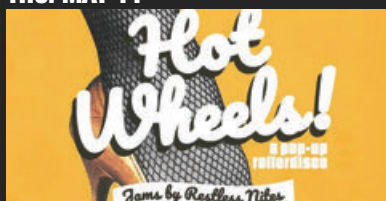
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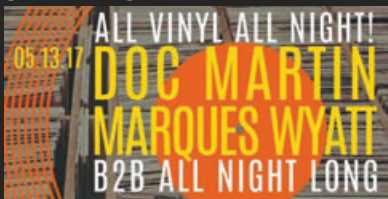
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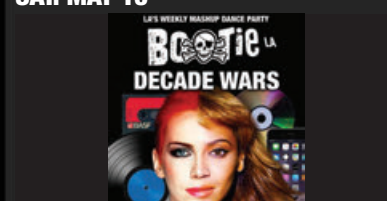
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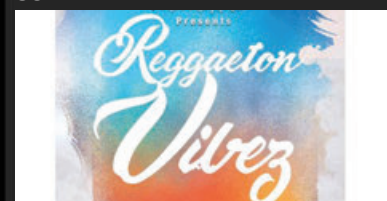
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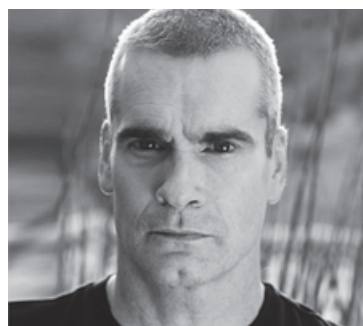


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Henry Rollins The Column!



I READ THE NEWS TODAY

Comrade Trump is folding like an old pig's bladder. Watching him fall apart in the Oval Office during his interview with Reuters reporters last month was almost sad. The only time I have ever heard him sound so winded was when he made his terrified acceptance speech hours after he lost by millions of votes and become the 45th president. "I loved my previous life. I had so many things going. This is more work than in my previous life. I thought it would be easier."

Reuters reporters say comrade Trump handed them a map of the country, with the parts that Trump won in red. Great souvenir. Almost as corny as the auto-signed letter I got from Rumsfeld after a USO tour.

"Here, you can take that, that's the final map of the numbers. It's pretty good, right? The red is obviously us."

Two days later, Trump's getting his ego reinflated in Harrisburg, Pa., at one of his shit fest rallies. "We are keeping one promise after another and, frankly, the people are really happy about it."

He went on to claim that the rally "broke the all-time record for this arena." The journalists' photos of all the empty seats crushed that lie.

In an interview with John Dickerson of CBS, Trump, when asked if he would keep military options on the table after North Korea's recent missile launch, said, "I don't know. I mean, we'll see." What the fuck does that mean?

Then, in an example of mouth rot so densely moronic and obtuse you'd think Trump was taking lessons from Sarah Palin, he shut down the interview after Dickerson had the audacity to ask if Trump still stood by his claims that the Obama administration had wiretapped his phone lines during the campaign.

"I don't stand by anything. I just, you can take it the way you want. I think our side's been proven very strongly. And everybody's talking about it. And frankly it should be discussed. I think that is a very big surveillance of our citizens. I think it's a very big topic. And it's a topic that should be No. 1. And we should find out what the hell is going on."

Exsqueeze me? Baking powder? This is the president of the United States. You think America's enemies were emboldened by the last president?

At a little over 100 days in office, Trump is a disaster. Only 1,300 and some days to go before his second term starts in 2020. By that time, everyone will have unicorn health care, there will be a wall between America and

Mexico, you will pay five bucks in taxes, and there will be only two terrorists left.

Try as I might, I can't see anything good coming from this administration and only wish the 45th president the same thing that petitioners wished President John Adams: "peace and retirement." Comrade, your old life of ripping off contractors, going bankrupt and pudenda grabbing is calling you. All you have to do is answer.

Needless to say, I am looking for any bright spots on the horizon. As I sit here, I am consumed by curiosity as to what will be tomorrow at Capitol Studios, where at 1030 hrs., Giles Martin, son of the legendary producer George Martin, will play his new stereo mix of *Sgt. Pepper's Lonely Hearts Club Band*, which will be part of a 50-year anniversary edition of the iconic album. I lucked out and got an invite.

My curiosity stems from why this album needs remixing. A few hours ago, I listened to the stereo mix yet again and once more was taken by how truly amazing it is. George Martin has been called the fifth Beatle. I think he's the fifth, sixth and seventh. His production skills are at least as great as the awesome talent of the band. I would go further to say that without George Martin and engineer extraordinaire Geoff Emerick, The Beatles' music would still be popular all over the world but not nearly as captivating. It was a perfect team.

What Giles can do to top his father's mix, or better my understanding of this album, which I've loved since my mother bought it soon

I'VE LOVED SGT. PEPPER SINCE MY MOTHER BOUGHT IT IN 1967.

after it came out in 1967, I am all ears to hear. Report to follow.

Fifteen hours, 48 minutes later. Back from Capitol. Giles Martin and his engineers knocked it out of the park.

Before the new mix was played to us in Studio A, Giles told us a bit about what was available to them this time around. Back in the 1960s, drum tracks were often mixed onto a single track, thus limiting much of the sound. This time, Giles was able to go to those tapes before they were bounced. Now we're talking.

Giles said something I found fascinating. He said the objective was to make a stereo version of the mono mix. Back in those days, all the effort went into the mono mix, as stereo was seen as a bit of a novelty. He said that ultimately, it's not gadgets or studio wizardry but a very good band recorded very well, and his job was to not screw up that perfect truth. Even before I heard anything, I liked where Giles was coming from.

Soon enough, playback started. The first thing that hit me was that Ringo Starr is one badass drummer. There are so many great grooves on this album, and the drums coming at you with their full sonic potential doesn't overwhelm but definitely lets the songs swing a bit more. The standout tracks for me were "Lucy in the Sky With Diamonds" and "She's Leaving Home," where the perfection of every aspect of the songs was almost frightening.

Stunning album, amazing band, incredible mix. Release date is later this month. Can't wait to hear the vinyl.



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Music //
Picks //

fri

5/12

PJ Harvey

@ GREEK THEATRE

On her brief mini-tour at the Shrine last year, PJ Harvey — looking like some kind of gussied-up black stick-bird — led a nine-piece band that included two drummers and a slew of multi-instrumentalists. The live show in support of her latest album, *The Hope Six Demolition Project*, is a grand, dramatic piece of rock theater. Not only does Harvey get all saxophone on you but her latest work is more anthemic and protest-y than ever. There's military precision in songs like "Medicinals" and "Dollar Dollar," plus a beautiful cacophony of older tunes onstage as well. It's a far cry from the fearless waif who stood rigidly at the Whisky 25 years ago. —Libby Molyneaux

Me First & the Gimme Gimmes, Kid Congo & the Pink Monkeybirds

@ THE OBSERVATORY

Me First & the Gimme Gimmes are already known for their silly cover songs, but they might have reached the heights of absurdity with their last album, 2014's *Are We Not Men? We Are Diva!* Apart from the proudly moronic pun of the title, the record has nothing to do with Devo but is, in fact, an assortment of punk makeovers of sappy songs associated with such divas as Gloria Gaynor, Cher and Barbra Streisand. Before the smarminess grows too claustrophobic, get a dose of authentic punk inspiration from opener Kid Congo. The guitarist knows a thing or two about divas, having backed such outsized personalities as Nick Cave, Lux Interior and Jeffrey Lee Pierce, and his Pink Monkeybirds churn out a suitably rambunctious collision of garage, punk, noise and psychedelia. Also at the Fonda Theatre, Sat., May 13. —Falling James

sat

5/13

KIIS-FM's Wango Tango

@ STUBHUB CENTER

Summer's almost here, and the time is right for some sunny pop escapism. Newly blond-and-shorn Katy Perry tries to escape from escapism on her recent single "Chained to the Rhythm," a dance track with a vague message of empowerment and anti-conformity that's buried by lightweight production. Perry is more enticing on the bubbly new single "Bon Appétit," in which she and rappers Migos make the most of a simple eating-cherry-pie metaphor and turn it into a moderately salacious, Madonna-style diversion. The rest of this year's Wango Tango bill is a mixed bag that ranges from such young pop hopefuls as actor-singer Hailee Steinfeld and Santa Clarita songwriter Julia Michaels to less compelling



PHOTO BY RICK MARR

Kid Congo & the Pink Monkeybirds: See Friday.

mainstays such as Backstreet Boys and Maroon 5. Rapper Machine Gun Kelly

duets with Camila Cabello and could reprise "At My Best," his recent collaboration with Steinfeld. —Falling James

Billy Joel

@ DODGER STADIUM

Four days after his 68th birthday, the "Piano Man" returns to L.A., effectively in the seventh-inning stretch of his three-year, career-retrospective tour. Billy Joel continues to sell out stadiums around the world, thanks to a show that contains audience- and arena-friendly versions of roughly 25 of his best-known songs, mixing iconic hits with rotating selections from the treasure trove of album cuts passionately beloved by generations of fans. In between energetic, sing-along versions of "Don't Ask Me Why" and "Uptown Girl," Joel often incorporates a generous helping of seemingly spontaneous covers tailor-selected for each venue, including regular salutes to The Beach Boys at California shows. If Joel is indeed "Movin' Out" from touring at the end of the year, don't regret missing L.A.'s last chance to wave Brenda and Eddie goodbye. —Jackson Truax

Borbetomagus

@ DOWNTOWN INDEPENDENT

It would be nice if more of our elders gravitated toward locking saxophone horns rather than rhetorical ones, but until that happens, it's Borbetomagus to the rescue. Coming together in upstate New York in 1979, the trio of Don Dietrich, Donald Miller and Jim Sauter — whose signature move comes when Dietrich and Sauter put the bells of their saxophones together — have, through records like *Barbed Wire Maggots* and *Snuff Jazz*, carved out a singularly brutal sonic landscape in which they have few equals. Tonight, appearing in Los Angeles for the first time in more than 20 years, Borbetomagus perform, answer questions and unveil Jef Mertens' documentary on the trio, *A Pollock of Sound*, featuring interviews with *Bull Tongue* writer Byron Coley, drummer Chris Corsano, Sonic Youth's Thurston Moore, Japanese noise supergroup Hijokaidan and others. —David Cotner

sun

5/14

Pearl Charles

@ THE ECHOPLEX

Now that the days are getting warmer, the weekly all-ages gathering Grand Ole Echo has started up again in earnest. Although Pearl Charles is this week's headliner, the local singer-guitarist's music ranges far beyond the series' usual focus on country-rock and Americana performers. Charles' self-titled cassette EP on Burger Records glows with a charming assortment of garage-rock and psychedelic-pop originals. "What Can I Do" is a girl group-style chanson anointed with echoing harmonies and jangling guitar, whereas "You Can Change" is a harder slice of '60s-style garage that's leavened with groovy keyboards from Matt Adams, Charles' bandmate in The Blank Tapes, who also adds twists of guitar to "Night & Day." There are hints of country-rock grandeur on the dream-pop ballad "Idea to Her," which is adorned with a lavish arrangement by Miguel Mendez and Joel Jerome. —Falling James

mon

5/15

Calvin Love, Fatal Jamz, Shannon Lay

@ THE BOOTLEG

Calvin Love's recent *Ecdysis* EP is named for the biological process by which the old becomes the new, which is what happened for Love when he made it: re-examination, reassessment and reinvention, resulting here in a brief but bristly set of meticulously detailed songs located somewhere between Nikki Sudden and fellow cosmic travelers Foxygen on the oddball-auteur axis. This might be an EP, but it's got life and depth enough to feel like an album. With the extremely compatible Fatal Jamz, the maverick glam-pop (à la Bowie, Jobriath or ... Axl Rose?) outfit led by the fully committed Marion Belle, and Shannon Lay, the guitarist/vocalist in formidable locals Feels. Lay's February solo album, *All This Life Goin Down*, ably invokes the bedroom isolation-with-instrument sound of Sibylle Baier or Peter Laughner. —Chris Ziegler

Omar Souleyman

@ THE ECHOPLEX

Omar Souleyman was a working-class star in Syria before the internet found him. Embracing the musical and poetic ideas of local Iraqis, Kurds, Turks, Arabs and Syrian Muslims and Christians, Souleyman and keyboard player Hasan Alo make high-octane, futuristic (but connected to the past) *dabke* music, or traditional Levant dance music. Souleyman's electronic *dabke* spread throughout the world, thanks to the internet, and now he tours European festivals. He's set to embark on a short American tour in support of his new album, *To Syria, With Love*, which will be put out on Mad Decent Records next month. As the nightmare that is the Syrian civil war draws on, and its refugees continue to be vilified, Souleyman presents a vision of the future that contains multitudes and is always ready to dance. —Sam Ribakoff

PHOTO COURTESY OF THE ARTIST



formity's *Deliverance* nearly a quarter-century ago. —Paul Rogers

Pearl Charles: See Sunday.

thu 5/18

Michael Kiwanuka

@ THE FONDA THEATRE

With his old-soul voice and beautiful guitar playing, Michael Kiwanuka delivers a singularly impressive take on vintage sounds. His 2012 debut, *Home Again*, was fresh in its classic, dusty vibe, but it's on his second album, 2016's immaculate *Love & Hate*, that he comes into his own. Suited to the present time but rooted in the past, Kiwanuka's music was a great fit for Netflix's series *The Get Down*, about the origins of hip-hop, for which Nas reworked *Love & Hate* favorites "Black Man in a White World (Ghetto Gettysburg Address)" and "Rule the World (I Came From the City)" with his own rhymes. Live, Kiwanuka is in his own world. Deeply immersed in the songs, he unexpectedly breaks up the isolation with the most hilarious banter. He's riveting both ways. —Lily Moayeri

Kathleen Grace

@ BLUEWHALE

These days you see unusual simpatico between jazz artists and the once-hostile world that seemed to encroach upon their esoteric ideals and 11-minute improvisations. It seems there is now a place for such sophisticated artistry, especially if blended cleverly into new, hybrid concoctions. Kathleen Grace sipped at the deep well of jazz for years before veering off her chosen path into the countryside, where she now frolics in a space in which all tastes are safe, be it country, bluegrass or jazz. In her most recent album, *No Place to Fall*, Grace's bright, clear voice reflects simple beauty and subtle wisdom, traits shared by all memorable singers, from Billie Holiday to Emmylou Harris. Grace's band includes some of the best multigenre instrumentalists around: Punch Brothers violinist Gabe Witcher, bassist David Pilitch, drummer Matt Mayhall and guitarists Tim Young and Storm Nilson. —Gary Fukushima

Brother Ali

@ EL REY THEATRE

"The entire landscape of that blank page was mine, created space to climb inside, escape the crazy times," Brother Ali declares on "Pen to Paper," the opening track on *All the Beauty in This Whole Life*, the Minneapolis rapper's first album in five years. Difficult times require insight and wisdom and, like many of the prophets of the past, Ali is both cursed and blessed with the gift of articulation. The Muslim rapper reflects on the suicides of his father and grandfather on the bittersweet ode "Out of Here" and describes the alienation he felt growing up as an albino on "Pray for Me." Ali turns his laser-sharp focus outward on "Dear Black Son," a piano-backed interlude where he decries the absurdity of racism. Also at the Observatory, Wed., May 17. —Falling James

wed 5/17

All Hail the Yeti

@ WHISKY A GO-GO

All Hail the Yeti breathe a welcome waft of Southern/stoner swing into metalcore's twitching corpse, producing an intriguing (last?) take on this endlessly sliced 'n' diced subgenre. Teetering between being a compelling blend of influences — including nu-metal, thrash and '80s metal — and a master-of-none *mélange*, what really elevates AH TY from the teeming trenches of angry underground metal is the L.A. quartet's gift for insistent, almost poppy hooks, which, with more glossy production, wouldn't have sounded out of place on heyday MTV. Certainly last year's sophomore full-length, the semi-conceptual *Screams From a Black Wilderness*, is a vast, visceral leap forward from their eponymous 2012 debut, often hitting that bleak yet melodically memorable backwoods roar seldom heard since Corrosion of Con-



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- FIVE STAR BAR:** 267 S. Main St., L.A. High-Functioning Flesh, Statiq Bloom, Xander Harris, Future Shoxxx, Fri., May 12, 8 p.m., \$5.
- THE GLASS HOUSE:** 200 W. Second St., Pomona. Facedown Fest, with Gideon, Sinai Beach, In the Midst of Lions, Looking Forward, Your Memorial, For

All Eternity, Everything in Slow Motion, Rival Choir, Fri., May 12, 5:30 p.m., \$22. Impending Doom, A Plea for Purgin, War of Ages, My Epic, Nodes of Ranvier, Overcome, Hands, Comrades, Attalus, Sat., May 13, 3:30 p.m., \$22.

GRAMMY MUSEUM: 800 W. Olympic Blvd., L.A. Big Jay McNeely, Wed., May 17, 8 p.m., \$20.

THE HI HAT: 5043 York Blvd., Highland Park. Wasi, Goon, Blushh, Maddie Ross, Taleen Kali, Fri., May 12, 8 p.m., \$8. Maniac, Middlenite Snaxxx, Die Group, Sat., May 13, 8 p.m., \$7. Omar Velasco, Jenny O., Mapache, Tue., May 16, 8 p.m., free. No Win, People Flavor, Wed., May 17, 8 p.m., free. So Much Light, Nnamdi Ogbonnaya, Nights & Weekends, Thu., May 18, 8 p.m., \$8.

HM157: 3110 N. Broadway, L.A. The Jack Curtis Dubovsky Ensemble, performing a live score to the 1920 film *The Mark of Zorro*, Sat., May 13, 7 p.m., \$10.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., L.A. The Proof, Complicated Animals, Tita Lima, Mike Barone, Fri., May 12, 7 p.m., \$10. Alxxa, Kristeen Young, Brandon McCulloch, Simone, Henry Hall, Melissa Gottlieb, The Dales, Sat., May 13, 7 p.m., \$10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., L.A. Princess, Fred Armisen, Sat., May 13, 8:30 p.m., \$50. The Watkins Family Hour, Tue., May 16, 8:30 p.m., \$30. Marty Stuart & His Fabulous Superlatives, Thu., May 18, 8:30 p.m., \$40.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Monopoly, with Rxdio, 498 the Fam, VCD, Kaliomen, Fair Rose, Slum the Resident and others, Sun., May 14, 9 p.m. Blaxmyth, Christine Saade & the Cools, The Bad Momma Jammass, Fins Mellow Company, The Chase Enriquez Trio, Wed., May 17, 9 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Jenna Syde & the Watchers, Arizona Bay, The Few, Fri., May 12, 9 p.m., free. The Shadow Principle, Electric Ferrets, Murderycycle, Dark Water Rebellion, Sat., May 13, 9 p.m., free. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m. Falling Doves, Ultima Circo, The Skyver Lutess Band, Relevant Elephant, Thu., May 18, 9 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jerron "Blind Boy" Paxton, Fri., May 12, 8 p.m., \$20. Quiles & Cloud, Allison Pierce, Sat., May 13, 8 p.m., \$16. The Lonely Heart String Band, Sun., May 14, 8 p.m., \$22.50.

THE MINT: 6010 W. Pico Blvd., L.A. Mali Music, Fri., May 12, 9 p.m., \$25. Gayle Serdan, Sonia Dali & the Bohemians, Alma Lake, Paul the Trombonist, The Place, Sat., May 13, 8 p.m., \$12. Pete Gardiner, Peter Bonoff, Lyusi Simon, Ohsergio, Matt Mackey III, Sun., May 14, 7 p.m., \$8. Hunnygot, Every other Monday, 7 p.m., free. Ceila Gary, The Hot Take, Lynn Andrews, Nesta, Rachel Price, Tue., May 16, 7:30 p.m., \$8. Amy LaVere, Madeleine Mayi, James Price, Wed., May 17, 8 p.m., \$10. In Audela, Michelle Aryan, Zoya, Tara Beier, Thu., May 18, 8 p.m., \$10.

THE MONTY: 1222 W. Seventh St., L.A. 45 Grave, Only Theatre of Pain, Fri., May 12, 9 p.m., \$15.

THE OFFBEAT: 6316 York Blvd., Highland Park. Surprise Vacation, Stalins of Sound, Images, Sun., May 14, 9 p.m., free.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Young Dolph, Gucci Mane, Thu., May 18, 9 p.m., TBA.

THE PEPPERMINT CLUB: 8713 Beverly Blvd., West Hollywood. The Hellflowers, Thu., May 18, 8 p.m., TBA.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach. Spider, The Spooky, Carpet, Culo 13, Sat., May 13, 9 p.m., \$5.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Lupus, Generacion Suicida, Bedbugs, Frontier Club, Flesh Trade, Fri., May 12, 9 p.m. The Streetwalkin' Cheetahs, The Freeks, Jonesy, The Brutalists, Jesse Blaze Snider, Sat., May 13, 9 p.m., TBA. Hollywood Blues Destroyers, Sun., May 14, 3 p.m. Rubber, Mon., May 15, 9 p.m. Matt Foley, Tue., May 16, 9 p.m. Silent X, Polymorph, Wed., May 17, 9 p.m. The Muertones, Thu., May 18, 9 p.m.

REGAL INN: 6753 E. Carson St., Lakewood. American Jihad, Neckbreaker, Twitching Fingers, Culo 13, American Remains, Fri., May 12, 8 p.m., \$5.

RESIDENT: 428 S. Hewitt St., L.A. Alex Dezen, Mike Dunn, Jeff Caudill, Sat., May 13, 6 p.m., \$12. River Oaks, JT Woodruff, Heavy Things, Mon., May 15, 7:30 p.m., \$15. Katelyn Tarver, Tuesdays, 8 p.m. Thru May 30, free; Oliver Riot, The Marias, Tue., May 16, 8 p.m., free. Egrets on Ergot, Sister Mantos, Choreography, Healing Gems, Wed., May 17, 8 p.m., \$10. Sweet Spirit, The Lonely Wild, Thu., May 18, 8 p.m., \$10.

THE ROSE: 245 E. Green St., Pasadena. Ambrosia, Fri., May 12, 8 p.m., \$28-\$42. The Reluctant Apostles, Katey Sagal, Sat., May 13, 9 p.m., \$24-\$32.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. All Them Witches, Idle Bloom, Fri., May 12, 8:30 p.m., \$18. Sammy J, Sat., May 13, 9 p.m., \$25. As It Is, Roam, Grayscale, Sleep on It, Sun., May 14, 7 p.m., \$15. Rich Chigga, Mon., May 15, 8 p.m., \$17. You Me at Six, Tue., May 16, 8:30 p.m., \$20. Jazz Cartier, J.I.D., Levi Carter, Wed., May 17, 9 p.m., \$18. Smino, Monte Booker, Jay2, Bari, Thu., May 18, 9 p.m., \$15.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. The Diamond Light, The Black & the White, Jeremiah Mountain, Hydro Kitten, Mon., May 15, 9 p.m., free.

THE SAVOY ENTERTAINMENT CENTER: 218 S. La Brea Blvd., Inglewood. Kranium, Isaacjacuzzi, Fri., May 12, 8:30 p.m., TBA.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. Aleksandre James, Cities, Daise, Wild Eyes, Snowball II, Fri., May 12, 8 p.m., \$15. Willa Rae & the Minor Arcana, Mia Milan, The New Arkansans, Brandon Solis, Sat., May 13, 5 p.m., \$10. Mo Safren, Sun., May 14, 8 p.m., free. The Nicholas Mudd Band, The Joe Bourdet Band, Lasers Lasers Birmingham, Mon., May 15, 8 p.m., free. The Daniel Paige Band, The Grizzled Mighty, The Dirty Roots, Dag, Tue., May 16, 8 p.m., \$10. Brothers of Others, Fernando Perdomo, Jacob Jeffries, Wed., May 17, 8 p.m., \$10. Dylan Sherry, Ivy Leaguers, Charles-Lee Auslander, Thu., May 18, 7 p.m., \$8-\$14.

THE SMELL: 247 S. Main St., L.A. The Red Pears, Pity Party, Beach Bums, The Cozzmos, Fri., May 12, 9 p.m., \$5. Young Lovers, Terra Firma Dinosaur, Sunset Swim, Surrogate Brains, Sat., May 13, 9 p.m., \$5.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd., L.A. Heather McIntosh, LFZ, Sun., May 14, 8 p.m., free. Anna Ash, Lone Priestess, Nicole Jaffe, Syd Bryant, Tue., May 16, 7:30 p.m., free.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., L.A. Firebug, Oddnesse, Cody Crump, Breaking Heights, DJ Ghetto Funk, Wed., May 17, 8:30 p.m., \$12.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. The Thurston Moore Group, Marisa Anderson, Sat., May 13, 9 p.m., \$20. Jessy Lanza, Wed., May 17, 8 p.m., \$16. Woods, Thu., May 18, 9 p.m., \$16.

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

TRIP: 2101 Lincoln Blvd., Santa Monica. The Potential Suitors, Fri., May 12, 8 p.m., \$10. Stan Nirenberg, Hidden Agenda, Sat., May 13, 8 p.m., \$10. Blue Noise Kitchen, Tue., May 16, 8 p.m.; The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., \$5.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Twin Forks, Dan Layus, The Social Animals, Sat., May 13, 8 p.m., \$18. Vancouver Sleep Clinic, Tue., May 16, 8 p.m., \$15. Astrid S, Wed., May 17, 7 p.m., \$15. Rubblebucket, Segó, Alexander F, Thu., May 18, 8 p.m., \$20.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Raskahuele, Dinamo, Red Store Burns, Blanco y Negro, Libertadores, Sun., May 14, 7 p.m., \$15. Jesus Piece, Malice at the Palace, Bind, Momentum, Vamachara, Thu., May 18, 7 p.m., \$12.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Volto, Felix Martin, Candy Warpop, Fri., May 12, 8 p.m., \$15. Shwayze, Wildcard, James Kaye, Sat., May 13, 8 p.m., \$20. Hawking, Kilo Tango, Cullud Cub, Almost Awake, A Poison Alibi, Sun., May 14, 8 p.m., \$10.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Oingo Boingo Dance Party, Fri., May 12, 11 p.m., TBA. Skye Delamey, Sat., May 13, 10 p.m.; Sat., July 15, 10 p.m.; Sat., Aug. 5, 10 p.m., \$10. Sergio Michel, Wed., May 17, 8 p.m., \$10; All Hail the Yeti, Invidia, Wed., May 17, 8 p.m., TBA (See Music Pick). Aileen Quinn & the Leapin' Lizards, Thu., May 18, 10 p.m., TBA.

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. The Baker Brothers Big Band, Sat., May 13, 8 p.m., \$20. Rick Ruskin, Sun., May 14, 4 p.m., \$20.

AU LAC: 710 W. First St., L.A. Eliana Estevao, with pianist Marcos Ariel, Fri., May 12, 7:30 & 9:30 p.m., \$45.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. The Baked Potato All-Stars, Fri., May 12, 9:30 p.m., \$20. Carl Verheyen, Sat., May 13, 9:30 p.m., \$20. Jason Harnell, Sun., May 14, 9:30 p.m., \$15. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Dustin Boyer, Nothin' Personal, James Carrington, Paul Tassopoulos, Tue., May 16, 7 p.m., \$15. Jack Shit, Wed., May 17, 9:30 p.m., \$30. Doug Webb, Thu., May 18, 9:30 p.m., \$25.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., L.A. Danny Janklow, Fri., May 12, 9 p.m., \$15. The Alan

Pasqua Trio, Sat., May 13, 9 p.m., \$20. The Crowtet, Sun., May 14, 9 p.m., TBA. The Brazilian Violin Trio, Mon., May 15, 9 p.m., \$10. Simon Moullier, Tue., May 16, 9 p.m., \$10. The Meridian Trio, The Paul Bryan Quartet, Wed., May 17, 9 p.m., \$15. Kathleen Grace, Thu., May 18, 9 p.m., \$15 (See Music Pick).

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Oz Noy, Dave Weckl & Jimmy Haslip, May 12-13, 8:30 p.m., TBA. Barbara Morrison, Sun., May 14, 11:30 a.m., TBA; Niki Haris, Donna De Lory, Sun., May 14, 7:30 p.m., TBA. Oleg Frish, Wed., May 17, 8:30 p.m., TBA. Mark Arthur Miller, Thu., May 18, 8:30 p.m., TBA.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. Alligator Beach, Fri., May 12, 9:30 p.m., \$10. Guitar Shorty, Sat., May 13, 9:30 p.m., \$12.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach. The Winehouse Experience, May 12-13, 8 p.m., \$20-\$40.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Charles Owens Quintet, Sat., May 13, 11 a.m.-2:30 p.m., free. L.A. Mambo All-Star Orchestra, Sun., May 14, 11 a.m.-3 p.m., \$10. The Jon Mayer Quartet, Wed., May 17, 6-9 p.m., free.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., L.A. Tami Tappan Damiano & Dante Damiano, Chelsea Field, Owen Bakula & Chesley Gray, Dianne Fraser & Hayley Silver, Kelly Lester & Julia Lester, Nita Whitaker & Skye LaFontaine, Sun., May 14, 6 p.m., \$25 & up.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Tabitha Ellin, Hussain Jiffry, Fri., May 12, 8 p.m. Vivian Sessoms, Hussain Jiffry, Sat., May 13, 8 p.m. Hugh Sheridan & the California Crooners, Sun., May 14, 11 a.m.-2 p.m. Ellis Hall, Tue., May 16, 8 p.m., \$25. Billy Valentine, Wed., May 17, 8 p.m., \$20. The Mike Baggetta Trio, Thu., May 18, 8 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Richard Shelton, Fri., May 12, 8 p.m., \$30 & \$50. Hannah Madeleine Goodman, Mon., May 15, 8 p.m. Loren Gold, Ryan Quinn, Thu., May 18, 8 p.m.

-Falling James

LATIN & WORLD

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Yanga, El Santo Golpe, Glenn Red, Sat., May 13, 9:30 p.m., 10.

-Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. The Molly Tuttle Band, Fri., May 12, 8 p.m., \$17.50.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Doug Mug Swanson, Sat., May 13, 9 p.m., free. The Hot Club of L.A., Mondays, 8:30 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Eli Locke, Fri., May 12, 9 p.m., free. Centerfold, Sat., May 13, 9 p.m., free. Rachel Rizner & the Resonators, Sun., May 14, 8 p.m., free. The Penny Matches, Mon., May 15, 9 p.m., free. The Atomic Roots Orchestra, Tue., May 16, 9 p.m., free. Conjunto Afro-Son, Wed., May 17, 9 p.m., free. The Rayford Brothers, Thu., May 18, 9 p.m., free.

OLD TOWN MUSIC HALL: 140 Richmond St., El Segundo. Janet Klein & Her Parlor Boys, Sun., May 14, 2:30 p.m., \$20.

-Falling James

DANCE CLUBS

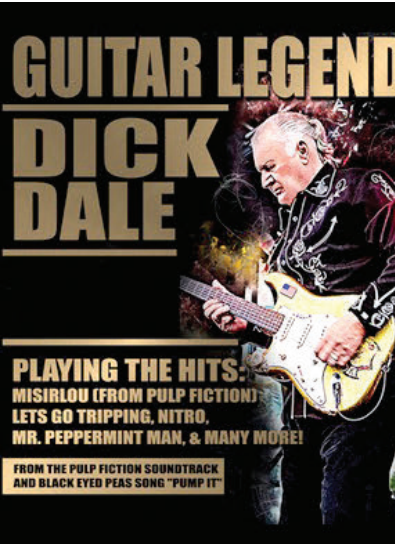
THE AIRLINER: 2419 N. Broadway, L.A. Dance With the Derby Dolls, a benefit for the local roller-derry league with Derby Doll DJs, Fri., May 12, 8 p.m., TBA. Low End Theory, Wednesdays, 9:30 p.m.-1:30 a.m.

AVALON HOLLYWOOD: 1735 Vine St., L.A. Grey, Loosid, DJ Drew, Fri., May 12, 9:30 p.m.; Control, Fridays, 9:30 p.m. EDX, David Steven, Taylor Jaymin, Sat., May 13, 10 p.m. TigerHeat, Thursdays, 10 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., L.A. Noise Fridays, Fridays, 10 p.m.; Shaun Frank, Delaney Jane, Prince Fox, Fri., May 12, 10 p.m., \$15. Arcade Saturdays, Saturdays, 10 p.m.; Benny Benassi, Sat., May 13, 10 p.m., \$40 & \$50.

THE ECHO: 1822 W. Sunset Blvd., L.A. The Art of Storytelling: All Outkast & Related Projects, with Sake One, Mr. Choc, Ms Jck, Fri., May 12, 9 p.m., \$15. Funky Sole, with Music Man Miles, DJ Soft Touch and others, 21+, Saturdays, 10 p.m., free-\$5.

EXCHANGE L.A.: 618 S. Spring St., L.A. TJR, Will Sparks, Fri., May 12, 10 p.m.; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Rezz, BlackGummy, No Mana, Sat., May 13, 10 p.m.



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GLOBE THEATRE: 740 S. Broadway, L.A. Emancipator, Doorly, Desert Dwellers, Eagles & Butterflies, Antennae, Marques Wyatt, Patricio, Fri., May 12, 9 p.m., \$40-\$60.

THE LINCOLN: 2536 Lincoln Blvd, Venice. For the Record, a vinyl night with rock DJs Bruce Duff & Kasey Bombers, Tuesdays, 9 p.m.-1 a.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m.; Juliet Mendoza, George Morales, Chris Jay, Stefan Seay, Ari Shark, Fri., May 12, 10 p.m. Mike Dunn, DJ Wayne Williams, Sun-J, Michael Fam, Sat., May 13, 9 p.m.; Bootie L.A., Saturdays, 9 p.m.; Laws of Sound, Sat., May 13, 10 p.m. DJ Leo Daluz, DJ Jo3trax, Sun., May 14, 9 p.m. Bass for Breasts Charity Bass Music Event, with Space Race, Goodtimemiller, Sweettooth, Akronym, Xcessive, Hakeem, Pyper, Alexa, Thu., May 18, 9 p.m.

RESIDENT: 428 S. Hewitt St., L.A. Feminist Friday, with Honey Power DJs TBA, Fri., May 12, 9 p.m., free. No Chaperone, Sat., May 13, 10 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Vivrant, Khen, Fri., May 12, 10 p.m., \$25-\$35. Jack Beats, Bones, Born Dirty, Sat., May 13, 10 p.m., \$20-\$35.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Rhondavous, with Acid Mondays, Danny Krivit, Gabriels, Goddollars, Fri., May 12, 10 p.m., \$20-\$30. Baked L.A. Day Party, Sat., May 13, 2 p.m., free-\$10; DJ Marques Wyatt, DJ Doc Marti, Sat., May 13, 9 p.m., \$15-\$25; Fantom Hero, Elleyet, Rozco, Kadett, Z Ro, Sat., May 13, 9 p.m., \$10; Dan Darlington, Peter Napoli, Max Bruce, Sat., May 13, 10 p.m., \$15. RJ Ommio, Thu., May 18, 9 p.m., \$20.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MAY 12

BASSRUSH UPRISING: With Andy C, Barely Alive, Boombox Cartel, Funtcase, Spag Heddy, Tisoki, 8 p.m., \$30-\$60. Hollywood Palladium, 6215 W. Sunset Blvd., L.A.

CASHMERE CAT: With Sophie, Kingdom, 8 p.m., \$25-\$45. The Wiltern, 3790 Wilshire Blvd., L.A.

THE CHARLES OWENS QUINTET: 6 p.m., free. LACMA, 5905 Wilshire Blvd., L.A.

THE FAMILY STONE: 8 p.m., \$40-\$51. Downey Civic Theatre, 8435 Firestone Blvd., Downey.

GO ME FIRST & THE GIMME GIMMES, KID CONGO & THE PINK MONKEY BIRDS: 8 p.m., \$22. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

GO PJ HARVEY: 7 p.m., \$35-\$79.50. The Greek Theatre, 2700 N. Vermont Ave., L.A. See Music Pick.

REAL FRIENDS: With Tiny Moving Parts, Have Mercy, Broadside, Nothing Nowhere, 5:15 p.m., \$22.50. The Regent Theater, 448 S. Main St., L.A.

WALE: With Tdot Illdude, Phil Ade, 8 p.m., \$19.50-\$24.50. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.

SATURDAY, MAY 13

AIMEE MANN: Jonathan Coulton, 8 p.m., \$30-\$45. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

ANDRÉS CALAMARO: 7 p.m., \$38.50-\$78.50. The Wiltern, 3790 Wilshire Blvd., L.A.

AT THE DRIVE-IN: With Le Butcherettes, 8 p.m., \$43.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A.

GO BILLY JOEL: 8 p.m., \$49.50-\$139.50. Dodger Stadium, 1000 Elysian Park Ave., L.A.

GO BORBETOMAGUS: Plus, a screening of *Borbetomagus: A Pollack of Sound*, 8:30 p.m., \$20. Downtown Independent Theater, 251 S. Main St., L.A.

CONOR OBERST: With Julien Baker, 7:30 p.m., \$21 & \$31. The Greek Theatre, 2700 N. Vermont Ave., L.A.

DILATED PEOPLES: With Warporn, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO KIIS FM'S WANGO TANGO: With Katy Perry, Maroon 5, Miley Cyrus, Niall Horan, Backstreet Boys, Zedd & Alessia Cara, Machine Gun Kelly, Camila Cabello, Hailee Steinfeld, Noah Cyrus, Halsey, Julia Michaels, Luis Fonsi, 4 p.m., \$39.95-\$275. StubHub Center, 18400 Avalon Blvd., Carson.

GO ME FIRST & THE GIMME GIMMES: With Together Pangea, Kid Congo Powers & the Pink Monkey Birds, 9 p.m., \$22. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

MEXICO 68, ETHIO CALI, JUNGLE FIRE: 7 p.m., \$35-\$65. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

TRAIN: With O.A.R., Natasha Bedingfield, 7 p.m., \$32.50-\$125. Hollywood Bowl, 2301 N. Highland Ave.

SUNDAY, MAY 14

AARON TVEIT: 7:30 p.m., \$26. The Belasco Theater, 1050 S. Hill St., L.A.

BARRY MANILOW: 7:30 p.m., \$39.75-\$499.75. The Forum, 3900 W. Manchester Blvd., Inglewood.

THE CAL STATE L.A. AFRO LATIN ENSEMBLE: 7 p.m., \$10. Autry Museum of the American West, 4700 Western Heritage Way, L.A.

JOHN PIZZARELLI: 8 p.m., \$47-\$117. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

STRANGE '80S: With Tenacious D, "Weird Al" Yankovic, Sarah Silverman, Stephen Christian, Corey Taylor, Jane Wiedlin, Deap Vally and others, 8 p.m., \$43. The Fonda Theatre, 6126 Hollywood Blvd., L.A. See GoLA.

MONDAY, MAY 15

POMO: 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TUESDAY, MAY 16

GO BROTHER ALI: With Sa-Roc, Last Word, Sol Messiah, 8:30 p.m., \$22. El Rey Theatre, 5515 Wilshire Blvd., L.A.

FREDDIE GIBBS: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WEDNESDAY, MAY 17

GO BROTHER ALI: With Sa-Roc, 11 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

H09909: 7 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

PHANTOGRAM: With How to Dress Well, 8:30 p.m., \$49.50. El Rey Theatre, 5515 Wilshire Blvd., L.A.

THURSDAY, MAY 18

KRAAK & SMAAK: With Psychemagik, Luzzury, Colby J., 8 p.m., \$17.50. The Regent Theater, 448 S. Main St., L.A.

MALIBU GUITAR FESTIVAL: With Laurence Juber, Hunter Hayes, The Kenneth Brian Band, Marco Beltrami, 6:30 p.m., \$250 & \$350. Malibu Village, 3835 Cross Creek Rd., Malibu.

GO MICHAEL KIWANUKA: With Cloves, 8 p.m., \$20. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

THUNDERCAT: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

CLASSICAL & NEW MUSIC

THE ANNUAL ALL-STAR CONCERT: Thu., May 18, 8 p.m., \$15. UCLA, Royce Hall, 340 Royce Dr., Westwood.

AS ONE: Long Beach Opera presents the SoCal premiere of composer Laura Kaminsky and librettists Mark Campbell and Kimberly Reed's chamber opera based on Reed's life. Sat., May 13, 8 p.m.; May 20-21, 2:30 p.m., \$49-\$150. The Beverly O'Neill Theater, 300 E. Ocean Blvd., Long Beach Convention & Entertainment Center, Long Beach.

BROOKLYN RIDER: The string musicians set sail with Philip Glass' String Quartet No. 7; Janáček's String Quartet No. 1; Colin Jacobsen's *BTT*; and Beethoven's Quartet No. 11 in F minor, Op. 95, Sat., May 13, 8 p.m., \$29-\$59. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.

THE CALDER QUARTET: The string ensemble debuts a new piece by Ted Hearne, sandwiched between Beethoven's String Quartets Nos. 5 & 9, Sun., May 14, 4 p.m., \$36-\$65. The Broad Stage, 1310 11th St., Santa Monica.

THE EDEN STELL GUITAR DUO: Guitarists Mark Eden and Chris Stell strum and pluck melodies by Giuliani, Couperin, Rameau, Komitas, Poulenc and Mompou, Sun., May 14, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., L.A.

L.A. CHILDREN'S CHORUS: The choir offers the world premiere of Dale Trumbore's *Breathe in Hope* alongside selections by Holst and Handel, Sun., May 14, 7 p.m., \$26-\$44. Pasadena Presbyterian Church, 585 E. Colorado Blvd., Pasadena.

L.A. PHILHARMONIC: German baritone Matthias Goerne intones Mahler's *Kindertotenlieder*, and Gustavo Dudamel conducts Schubert's 3rd and 4th symphonies, May 11-13, 8 p.m., \$20-\$201. Latvian mezzo-soprano Elina Garanča ignites Mahler's *Rückert-Lieder*,

which Gustavo Dudamel bookends with Schubert's 5th and 6th symphonies, Thu.-Fri., May 18-19, 8 p.m.; \$20-\$201. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

MARTIN CHALIFOUR, CÉCILIA TSAN & STEVEN

VANHOUWAERT: in a recital of works TBA, Sun., May 14, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.

MATTHEW AUCCINI: The L.A. Opera artist in residence is accompanied by students from the opera company's Domingo-Colburn-Stein Young Artist program for a look back at the life of W.A. Mozart, Sun., May 14, 2 p.m., free. First Congregational Church of L.A., 540 S. Commonwealth Ave., L.A. Thu., May 18, 8 p.m., \$10. Boston Court, 70 N. Mentor Ave., Pasadena.

NEW WEST SYMPHONY: Pianist Garrick Ohlsson hands down Beethoven's Piano Concerto No. 5 ("Emperor"), and Fawzi Haimor conducts Rossini's Overture to *La scala di seta* and Haydn's Symphony No. 104, Fri., May 12, 8 p.m., \$34. Oxnard Performing Arts Center, 800 Hobson Way, Oxnard. Sat., May 13, 8 p.m., \$34. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

PACIFIC SYMPHONY: Pianist Ori Shaham takes wing with Mozart's Piano Concerto No. 17, and Carl St.Clair

conducts Ravel's *Alborada del gracioso* and Strauss' *Don Quixote*, May 18-20, 8 p.m., \$25-\$195. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.

PASADENA COMMUNITY ORCHESTRA: Sixteen-year-old pianist Rufus Bortal romps through Beethoven's Piano Concerto No. 3, and the group also essays works by Brahms, Massenet and Tchaikovsky, Fri., May 12, 8 p.m., free. First Church of the Nazarene, 3700 E. Sierra Madre Blvd., L.A.

TOSCA: Soprano Melody Moore takes over in the title role in the closing performance of L.A. Opera's dramatic revival of Giacomo Puccini's tempestuous opera, Sat., May 13, 7:30 p.m., \$29-\$309. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

WILD UP: Conductor Christopher Rountree leads the ensemble through music by American composers Scott Joplin, Samuel Barber, Carlos Chavez and Irving Fine as the Martha Graham Dance Company performs, Sat., May 13, 8 p.m., \$33-\$75. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

—Falling James

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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

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Legal Notices

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: 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 ROBINSON.** 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, 5/4/17, 5/11/17, 5/18/17**
 Dated: April, 19th, 2017

SUMMONS NOTICE TO DEFENDANT: DAVID FORKOSH a/k/a DAVID FARKASH a/k/a DAVID FARKOSH, an individual. YOU ARE BEING SUED BY PLAINTIFF: 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 information below.
 You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and 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 library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
 There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral ser-

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vice. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site: (www.Law-HelpCalifornia.org) the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.
CASE NUMBER: 16CIV02437
 The name and address of the court is: Superior Court of California Hall of Justice 400 County Center, Redwood City, CA 94063
 The name, address, and telephone number of plaintiff's attorney is, or plaintiff without an attorney is: MICHAEL B. ALLEN LAW GROUP, INC. 520 S. El Camino Real, Ste. 840, San Mateo, CA 94402
 Tel: (650) 347-5000 Fax: (650) 340-6350
 Date filed: November 16, 2016
 Rodina M. Catalano, Clerk by Jordan Maxwell, Deputy

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Computer Network Specialist: Setup, monitor & maintain computer network systems for company. Req'd: BS in Comp. Science or related. Mail Resume: Xen Media, Inc. 3701 Wilshire Blvd., Ste. 414, Los Angeles, CA 90010

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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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