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BEACH BULLY BINGO

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BY HILLEL ARON

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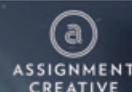
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BEACH BULLY BINGO

CAN A COP, A MODEL AND TWO LAWYERS BREAK A SURF GANG'S 45-YEAR GRIP ON LUNADA BAY?

BY HILLEL ARON



Gory Spencer always felt like an outsider at the beach. He grew up in La Mirada, 18 miles from the nearest ocean. As teenagers, he and his friends would carry their surfboards onto the Orange County Transit bus and ride all the way to Huntington Beach. The locals were “towheads,” kids with long, bleached-blond hair. They were all on the Huntington Beach High School surfing team, and they knew Spencer and his friends weren’t from around there.

“You got heckled if you got in somebody’s way,” says Spencer, now a 44-year-old El Segundo police officer, his cadence a perfect hybrid of cop and surfer. “And that’s just

the natural progression of things when you’re learning, you know?”

He says outsiders often are unaware of the local law out in the water. “You don’t know the rules about taking off in front of somebody or who has priority on a wave or what-

ever,” he says. “But you learn that. You wait your turn in the water, you watch these guys, and before you know it, they’re waving you into some waves. That’s just the way surfing culture is.

“But that just doesn’t happen in Lunada Bay.”

Tucked away on the southeast end of exceedingly affluent Palos Verdes Estates, Lunada Bay is a crescent-shaped rocky cove surrounded by 100-foot cliffs dotted with trees and mansions. On a winter’s day, its pristine, emerald waters routinely get 15- to 20-foot waves, perfectly shaped — not breaking in one big wall but peeling slowly down to the right, offering surfers a long, continuous ride. It is, according to *The Encyclopedia of Surfing*, “Southern California’s premier big-wave break.”

“It’s just a treasure,” Spencer says. It’s also a closely guarded one. For nearly 50 years, the rocky cove has been controlled by a clique of territorial surfers known as the Bay Boys.

As *The Encyclopedia of Surfing* also points out: “Visiting surfers since the early 1970s have had rocks thrown at them while walking down the cliffside Lunada trail, (10»



The hotly contested Lunada Bay is, according to *The Encyclopedia of Surfing*, "Southern California's premier big-wave break."



PHOTOS BY RYAN ORANGE

>>9) and returned from the water to find their car windows broken and their tires slashed — the work of local surfers, the sons of millionaires, determined to keep their break free of outsiders.

"It's one of the most beautiful spots on the entire coast," says surfer and environmental attorney Mark Massara. "But you literally take your life into your own hands when you visit, because you will be monitored and harassed. I don't take surfboards with me when I go there, I'll tell you that."

Now a movement is afoot to finally pry open the Bay Boys' grip on Lunada. In March, a pair of surfing lawyers filed a federal class action lawsuit against the Lunada Bay Boys. The two lead plaintiffs are Spencer and 29-year-old photographer and model Diana Milena Reed. Their complaint calls the Bay Boys a "criminal street gang" and accuses them of "assault, battery, vandalism, intimidation, harassment, extortion and, upon information and belief, the sale and use of illegal controlled substances."

The suit seeks to impose a gang injunction against the Bay Boys, effectively barring them from visiting their prized beach. It also names as defendants the city of Palos Verdes Estates and Police Chief Jeff Kepley, accusing them of acting with "deliberate indifference" toward the bullying on the water.

"In California, the beach belongs to the public," says plaintiff's attorney Vic Otten, who used to build surfboards. "It's a public asset. You can't have a bunch of trust-fund bullies take away an asset that belongs to the public. It's not right. You see it in Malibu, with billionaires that block access. This isn't any different, except these guys are using violence and intimidation."

Spencer always wanted to be a firefighter, but he couldn't get hired. So when he was 24 he joined LAPD, working Newton Division in gang-infested South L.A. and, later, Rampart as a uniformed narcotics officer. In 2000, he transferred to El Segundo Police Department. The pay was better, and it was closer to the ocean.

He'd first been down to Lunada as a kid, but he got so many stares from the locals that he was too scared to get out of the car. Then, early this year, he heard about Chris Taloa, a surfer from Hawaii and onetime actor (he appeared in the film *Blue Crush* as a surf bully), who'd started a Facebook group, the Aloha Point Surf Club. Taloa

"BUT YOU LITERALLY TAKE YOUR LIFE INTO YOUR OWN HANDS WHEN YOU VISIT, BECAUSE YOU WILL BE MONITORED AND HARASSED."

—SURFER AND ENVIRONMENTAL ATTORNEY
MARK MASSARA

was urging fellow surfers to start showing up at Lunada, in numbers — a sort of civil disobedience against the Bay Boys.

"[Taloa] really got this movement going," Otten says. "He was bringing the public down there, and that really pissed these guys off. They've [since] become more aggressive and more organized."

Spencer and Taloa showed up one day in

Spencer ignored them, put on his wetsuit and paddled out. He waited patiently and finally caught a wave, about 15 feet high, he guesses.

"Just phenomenal," he says. "A few turns, down the line, rode it to the end, kicked out." As he started to paddle back out into the channel, he noticed a surfer on the next wave turn his board and make



Class action plaintiff
Cory Spencer at
Lunada Bay

PHOTO BY RYAN ORANGE

January, at the height of Lunada's winter swell, along with a security guard ("well versed in jujitsu," according to Spencer), whom they paid \$100 to watch their car. Spencer says that before they even began walking down the steep, slippery goat trail, they were being screamed at.

"What the fuck you doing here?"
"You can't surf here, kook!"

a beeline for Spencer's head. Spencer rolled off the side of his board just in time to dodge the incoming board, though he didn't emerge unscathed — its fin sliced Spencer's hand, leaving a half-inch gash.

None of the surfers identified in the suit as Bay Boys returned *L.A. Weekly's* phone calls. One surfer, approached in person at Lunada Bay, simply shook his head

and said, "I wish I could give you some perspective. ... Every day there's some new horrible article." Another smiled and said: "Season's over. No issues today."

Another regular at Lunada Bay who's not named in the suit, Joe Bark, said only: "I'm really surprised. I have no comment. I haven't seen what I've seen in the papers. I don't believe it."

Randy Meistrell, a 57-year-old who's surfed at Lunada Bay since the 1970s and grew up with some of the Bay Boys, says he's seen harassment and doesn't condone it but adds: "To call them all a gang and sue them all is ridiculous."

But numerous outsiders who've dared to surf Lunada disagree. Jordan Wright first worked up the courage to venture down to Lunada's rocky beach on his 27th birthday, in 2012. He took his dad, an L.A. County Sheriff's deputy.

"Every single person, probably 20 people, were screaming at us, yelling, hassling, intimidating us," Wright recalls. Both he and his dad noticed this was no ordinary rabble.

"They use walkie-talkies, they whistle, they have spotters, they delegate duties about who does what," Wright says. "It was run like an organized gang."

"It's a remarkably sophisticated harassment network that's been successful for decades," says Massara, the surfer and attorney. "It's a conspiracy. It was a long-running, well-orchestrated conspiracy."

Geoff Hagins grew up in Redondo Beach, at the very edge of the Palos Verdes Peninsula. His friend Mark Koehler was a regular at Lunada Bay, and on one spring day in 1969, he invited Hagins to come along.

"On the way back, we started getting pelted with rocks," Hagins says. "[Koehler] started screaming, 'It's me! It's me!' Big old boulders coming at us, some of them the size of softballs. I was worried as all hell about my board."

Hagins' sister died unexpectedly of a heart attack in 1990, when she was 33, on a beach in Bali, where she had taken her two sons, then 8 and 11, on a surfing trip. Her husband had died three years earlier, also from a heart condition, and Hagins stepped in to help raise the two boys, who were talented surfers, especially the oldest, Hagan Kelly.

Kelly was 12 or 13 when he discovered Lunada Bay. Even though he was barely a teenager, he was hassled just like **(12)**

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>>10) any other outsider.

"They got up in his face, threatened to kick his ass," Hagins says. "He had rocks thrown at him." When Kelly kept returning to Lunada Bay, the Bay Boys' harassment escalated. "They started calling my house, my parents' house, threatening to kill us."

By then, the media were well aware of the Bay Boys — though that term wouldn't be used for years (they were sometimes referred to as the Lunada Bay Pirates). In 1991, the *Los Angeles Times* quoted 30-year-old Peter McCollum defending the Bay Boys' harassment: "It's not just a barbaric thing, it is done for a purpose. ... The crowds are so intense these days, you can't have your own little sanctuary. But we do."

Four years later, Hagins convinced Channel 13 news to do a story on Lunada Bay. As cameras rolled on the cliffs above the water, McCollum began screaming at the reporters and, at one point, pushed Hagins. McCollum was arrested and convicted of misdemeanor assault charges — one of the few, if not only, times a surfer has ever been charged for an incident at Lunada.

Twenty years ago, Hagins and six other plaintiffs sued the Bay Boys, including McCollum and four other named defendants, as well as the city of Palos Verdes Estates. According to the suit, "The District Attorney publicly indicated that the police department interfered with his ability to prosecute Mr. McCollum." It added: "The Palos Verdes police department was fully aware of the Bay Boys' years of improper and illegal conduct but acquiesced, willfully ignored, and condoned same."

"I've had Bay Boys say to me they own the police," Hagins says.

The suit was settled in December 1996, about a year after it was filed. McCollum agreed to pay \$15,000, and the city of Palos Verdes agreed to issue a public proclamation that "localism" will not be permitted.

According to the plaintiff's attorney, Mike Sisson, localism died down for at least a couple of years. Police tore down an unpermitted shack that the Bay Boys had built, as well as an official-looking sign that read "Unlocals will be hassled." In the 2000s, the city even put up a camera to live-stream the goings-on in the bay. Months later, however, the city council voted to remove the camera, bowing to pressure from the community.

Since then, Sisson says, the city has reverted to the norm, turning a blind eye to the Bay Boys' antics. At some point, the shack was rebuilt (without a permit) with rocks and cement (the media sometimes refer to it as a "fort").

"It's the culture there," Sisson says. "[The authorities] see it as, 'These guys are our guys.' They went to high school there. They passed this way of life down to the next generation."

In a 1991 interview with *Surfer Magazine*, Frank Ferrara was asked about the Bay Boys' systematic harassment and intimidation of outsiders.

"Look what's happened to Malibu, Trestles, Rincon," he said. "There's five or six guys on every wave. The guys who surf out in the Palos Verdes area — guys who've been there 20 years — they've seen what happens. One guy comes and surfs it, and then he brings two or three guys, and they bring three or four of their friends, and it snowballs and gets out of hand. That's exactly why we want to protect it."

He added later: "I've got two little boys who are 7 and 5, and I hope one day they'll be out there shralping and tearing it up

all just a family that works and surfs, and that's the spot we grew up in." (Neither brother returned *L.A. Weekly's* phone calls.)

But those who've dared to surf the bay describe things differently; they claim that the harassment they've encountered follows a pecking order.

"You got the young guys that are the enforcer type, that go out and do the dirty deeds, because they're juveniles," Spencer alleges. "They're the kids and the friends of the older guys, who are in their 30s, 40s and 50s — who are, in the hierarchy, kind of in control."

Plaintiff's attorney Otten estimates that there are around 40 Bay Boys. "We could

came from Sang Lee: "You shouldn't fucking come down here," a man the suit identifies as Lee can be heard saying on the video. "Stay away from this area. ... The reason there's a lot of space is because we keep it like that. We fucking hassle people. ... We'll burn you every single wave."

When the reporters climbed back up the bluff, they found their car had been egged and the word "kook" written on it in surf wax.

The reporters then went to the Palos Verdes Estates police station and left their camera recording. The officer seemed unconcerned.

"We know all of them," the officer is alleged in the suit to have said. "They are infamous around here. They are pretty much grown men in little men's mindset. ... It literally is like a game with kids on a schoolyard to them, and they don't want you playing on their swing set. ... If you feel uncomfortable, you know, then don't do it."

Diana Milena Reed says she encountered that same blasé attitude when she went to the police. The suit alleges that the Bay Boys taunted and intimidated her when she visited Lunada Bay and that Jalian Johnston sprayed her with a can of beer and exposed himself to her.

Initially, the cops appeared helpful. But according to the lawsuit, the detectives "showed no interest or ability in following up." One,

according to the suit, told her something to the effect of, "Why would a woman want to go to that beach and the Rock Fort anyways? There are only rocks down there."

In March, Reed and her lawyer met with Police Chief Jeff Kepley.

"Is it safe for me to go down there?" she asked, according to the suit.

"I wish it was safe, but it's not," Kepley replied, according to the complaint. "I wouldn't even tell a man to go down there."

Kepley, who was appointed police chief in June 2014, has promised to crack down on the Bay Boys. "We will make an example out of anyone who behaves criminally down there," he told the *L.A. Times* late last year.

Yet no arrests have been made at Lunada Bay or stemming from incidents there, even though more than a dozen police reports have been filed since January 2015 concerning surfer localism in Palos Verdes Estates.

"The current police chief seems to have done more than the last few," Otten says. "He told me he has financial constraints. I think if he could make some arrests, he would. But it doesn't seem like he's doing much to try. Why not put some officers in the water? They didn't find the person that assaulted my client; I did."

The chief declined to comment due to pending litigation, instead offering a brief written statement that



The Bay Boys built an unpermitted "fort" at Lunada Bay.



"Bay Boy" surfer at Lunada Bay

without a crowd."

Ferrara's hopes seem to have come true. His sons, Charlie and Nicholas, are also named in the class action lawsuit, along with their uncle Angelo.

"I grew up with Angelo and Frankie Ferrara," surfer Randy Meistrell says. "They're ... I don't want to say kings, but they're the guys all the young guys look up to."

"I have no respect for the younger guys who beat people up and throw stuff in the water," Meistrell adds. "Angelo and Frankie, they're not about that. They go out and surf and do their thing. If you get in the guys' way, they're gonna say don't get in my way. If you can't surf, get out of here."

"There's no gang there, there's no, like, Bay Boys," Frank Ferrara told *The Daily Breeze* in April. "It's so far from the truth." His brother Angelo told the paper: "We're

easily name 40 defendants now," he says. "I don't know if we will." Some are minors, he says, while others are as old as 64.

In addition to the Ferraras, the other Bay Boys named in the lawsuit are Sang Lee, Brant Blakeman, Jalian Johnston and Michael Rae Papayans. In February, Papayans was arrested for punching a 50-year-old man at Dodger Stadium, leaving him in a coma. According to prosecutors, Papayans and his mother had been yelling at a group of people, one of whom was wearing Mets clothing. The *New York Post* noted that Papayans was friends with Backstreet Boy Nick Carter and that the two had been arrested in a bar fight in Florida.

In May 2015, reporters for *The Guardian* went down to Lunada Bay with surfboards and a hidden camera. The hostility they filmed was shocking. Most of the comments, according to Spencer's lawsuit,

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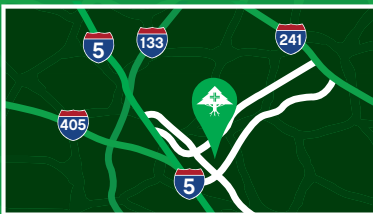
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»12) read in part: "Our Police Department takes seriously its public safety mission and has and will continue to monitor and enforce the laws in Lunada Bay and everywhere in the community."

The California Coastal Commission, whose mission it is to protect coastal access, has expressed an interest in working with the city to make Lunada Bay more welcoming to outsiders. As it is now, the bay has no signage, and the two trails leading down to it are steep and slippery.

"The commission can help the city make [Lunada Bay] more like a public park," says Andrew Willis, an enforcement supervisor for the Coastal Commission. "If you have more people in the park, more eyes on the ground, it will counteract this negative activity."

Some of the surfers and homeowners in Lunada Bay say the problem has been blown out of proportion by the lawyers and the media.

"I'm really disgusted with the media," says Frank Ponce, who's lived in Lunada Bay since 1998. "They're a bunch of prostitutes. There are no gangs down there, I can tell you that right now. You get a couple idiots who cause trouble. But for the most part, everyone there, they're older people, they just have fun and surf."

When Frank Vanderlip first laid eyes on the Palos Verdes Peninsula, he was

"I'VE HAD BAY BOYS SAY TO ME THEY OWN THE POLICE." —GEOFF HAGINS, WHO SUED SOME OF THE BAY BOYS 20 YEARS AGO

floored. "A beautiful empire," he later described it, according to the book *Bourgeois Nightmares: Suburbia, 1870-1930*. He'd recently bought the 16,000 acres, sight unseen, for \$1.5 million, in 1913. "Miles of seacoast," he wrote, "gleaming crescent beaches ... picturesque rolling hills and occasionally more picturesque canyons." It was, he thought, "an unspoiled sheet of paper to be written on with loving care."

If the city of Los Angeles was already a mess of factories, tenement houses and railway cars, Vanderlip dreamed of something different: an idyllic, unspoiled bedroom community — an American Amalfi Coast.

Vanderlip hired landscape architect Frederick Law Olmsted Jr. (whose father designed Central Park) to design what was one of the first planned communities in the country and one of the first cities to use zoning laws to limit what could be built on any parcel of land. There would be no factories, no bars, no cemeteries. It also limited who could live there: no nonwhite residents.

To this day, the city of Palos Verdes Estates — the first 3,200 acres of Vanderlip's master plan, most of which never got built — looks like some kind of otherworldly small-town fantasy. The town's population of around 13,400 is roughly

the size it was in 1970. There are no sidewalks, streetlights or traffic lights, and only a handful of businesses. According to *Forbes*, Palos Verdes Estates has a median home value of \$2.2 million, comparable to Beverly Hills or Palo Alto. Nearly all of its registered voters live in single-family homes and make more than \$100,000 a year. Republicans outnumber Democrats roughly 2-to-1. And the town is about three-quarters white, according to the 2010 census.

On weekends, the streets are awash with cyclists, joggers and dog walkers. There are a number of beaches and walking trails, but they are essentially hidden.

"I've never [heard] people say we don't want outsiders," says Monique Leahey Sugimoto, the Palos Verdes Library's archivist, who lives in Lunada Bay. "On the other hand, I have heard, within [the] city government, there is a reluctance to promote the trails, because it would bring people in."

Novelist Joy Nicholson grew up in Lunada Bay in the 1980s. "It was a really insular place," she recalls, "really closed off from the rest of Los Angeles. It has its own police force. It basically was its own entity, where outsiders didn't come in. And [people] didn't leave much, either. Life was lived there on its own little island."

Nicholson didn't surf, but her brother

did, and they both knew the Bay Boys. In fact, her first boyfriend was Sal Ferrara, brother of Frank and Angelo, who has since died.

"I saw [that] if people from the surrounding areas would pull up and park, windows would get broken, air let out of tires, rocks thrown at people," Nicholson says.

Nicholson's first novel, *The Tribes of Palos Verdes*, is based on her experiences growing up. The book, which was recently made into a movie for a second time, centers on a group of territorial surfers who disdain visitors, especially those from the San Fernando Valley — or "Vals" — who wear multicolored wetsuits, sport mullets, carry surfboards with "wimpy rubber bungee cords" and drive cars with rusty dents and bumper stickers.

"The police don't mind if the guys punch a few Vals out, as long as they do it fast," she writes. "The citizens wink and say it's better to keep the riffraff out. No one wants tourists or Vals parked in front of the million-dollar view."

As Nicholson recalls of the real Lunada Bay: "A lot of the property owners felt like they just didn't want outsiders parking there and drinking beer. Everybody wants their own slice of paradise, where there isn't crowds and garbage.

"Everybody would want that."

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Santa Barbara sea urchin and Alaskan salmon egg, with *nikiri* sauce



PHOTO BY ANNE FISHBEN

Eats // Fork Lift //

A TASTE OF JAPAN AT VALLEY PRICES

Ryota Okumura's namesake restaurant is affordable sushi done right

BY GARRETT SNYDER

It's a few minutes before 6 p.m. on a Saturday evening, and the long, wrap-around sushi bar at Okumura is already crowded. The most prized seats — the section of the restaurant that seems perpetually quarantined, with small “reserved” signs — are directly in front of Ryota Okumura, a young, lanky chef who's busy crowning ceramic cups of steamed egg custard with bright red salmon roe

CRITIC'S RATING

★★

Zero = Poor

★ = Fair

★★ = Good

★★★ = Very Good

★★★★ = Excellent

★★★★★ = World-Class

and lobes of Santa Barbara sea urchin for a couple and their cooing toddler. Having walked in without a reservation on one of the busiest nights of the week, I am not sitting in that section. Yet by the time my parade of *nigiri* finishes with a plump, blue-crab hand

roll accented with crunchy fried onions and slivers of avocado, I wouldn't mind if I was seated in Siberia — or, for that matter, in the crowded Encino strip mall where Okumura is located.

Since opening in 2012, Okumura has slowly developed a cult following among aficionados of the San Fernando Valley sushi scene, a loose stretch of restaurants mostly confined to Ventura Boulevard where it cuts across the hillside from Studio City to Tarzana.

One of Okumura's most visible fans is Jonathan Broida, owner of Japanese Knife Imports in Beverly Hills. The store is known as a chef hangout of sorts, both because of its first-rate collection of prized Gyuto knives and its handwritten whiteboard that's regularly updated with open kitchen jobs at many of the better restaurants in town — sort of a proto-Craigslister for chefs. Follow Broida on Instagram, and you'll see photos of raw fish splayed out like precious jewelry, many of them from Okumura. You'll also find general praise for the restaurant's quality sushi at a reasonable price.

World-class sushi is not uncommon

in Los Angeles — there's Sushi Zo, Urasawa, Mori, Q and Sushi Tsujita, to name a few — but for many of us, the cost of a full-blown dinner at one of these places can be equivalent to a week's salary. On the other hand, anyone who appreciates sushi will acknowledge that good sushi shouldn't be cheap. So what do we talk about when we talk about quality, affordable sushi? Compromise, to some extent, but not too much compromise.

At Okumura — whose sparse, white-walled dining room is decorated with abstract artwork by a Japanese painter — it's possible to order spicy tuna atop crispy rice, a few rolls filled with shrimp tempura and soft-shell crab and a bottle of Sapporo or two, and be completely content.

The real excitement, however, can be found on the list of daily specials handed out with the menu. It details a dozen or so fish, ranging from salmon and halibut to stuff you've never heard of, flown in from Japan.

At some sushi counters, requesting an *omakase* meal can feel intimidating, like setting yourself up for a shocking bill once you sip the last of your green tea.

But at Okumura it's possible to work your way through most, if not all, of the daily special *nigiri* and not spend more than \$60 per person. That might include a silky strip of black snapper sprinkled with truffle salt and a dab of tart *yuzu kosho*; plump Hokkaido scallops gently brushed with soy; and amberjack laid atop a bit of shiso leaf, decorated with crunchy brown flecks, which your chef explains are dehydrated flakes of soy sauce.

Also at Okumura, I had one of the more memorable bites of sushi I've ever eaten: a firm slice of triggerfish that arrived topped with a dollop of its own raw liver, a creamy, fatty counterpoint to the lean flavor of the fish. It cost \$4.

Ryota Okumura, the head chef and owner, trained at Hattori culinary academy in Japan (best known for supplying

AT OKUMURA IT'S POSSIBLE TO WORK YOUR WAY THROUGH MOST, IF NOT ALL, OF THE DAILY SPECIAL *NIGIRI* AND NOT SPEND MORE THAN \$60 PER PERSON.

its students as assistants to the cooking show *Iron Chef*) and later worked at Sushi Zo in Culver City. At his eponymous restaurant, he's able to coax a deeper savoriness out of fish that you might not otherwise find exciting. Salmon belly has the richness of good Nova lox, while miniature firefly squid are marinated just long enough to make their briny flavor pop on the tongue.

If you opt for the full-scale *omakase* assault — which usually ends up running around \$100 per person, before alcohol — your meal will start with a trio of carpaccio: ruby-red slabs of tuna showered with soy vinaigrette and gold flakes, albacore with crispy onions and micro greens and, most interesting, sliced amberjack topped with pico de gallo, the ingredients finely minced into the smallest dimensions imaginable. The carpaccio trio is solid, though the *nigiri* — say, Santa Barbara uni or seared toro — is where Okumura-san shines most.

It's unlikely that Okumura will find its way to the top of any best-sushi lists, but that's OK. The restaurant boasts quality fish, properly seasoned rice, skillful knifework and an *omakase* that's affordable enough to be a once-a-month indulgence rather than a once-a-year one. And you'll still leave with a reminder of why you became so obsessed with sushi in the first place.

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THE RISE OF THE MEXICAN GASTROPUB

HOW CRAFT BEER AND MEXICAN COOKING PROVED A PERFECT FIT

What defines a gastropub? Simply put, it's a restaurant-bar, serving chef-minded cuisine alongside craft

beer. In 2016 Los Angeles, these sorts of establishments are so bountiful as to dilute the term's value. But subdivide the category, and you'll arrive at a more meaningful descriptor. Take, for instance, the Mexican gastropub. It's a growing trend, particularly here in Southern California. Beyond the great flavors on menus at these newfangled eateries is a collective showcasing of the evolution of Mexican cuisine — from roadside beef burritos to regionally inspired dishes — with a focus on quality ingredients. As an added bonus, they also highlight the food-friendly characteristics of modern craft beer.

When it comes to raising the bar for Mexican cuisine, Ricardo Diaz stands out as one of the heavy hitters. He's opened five restaurants in L.A. County over the past six years, to wide acclaim. But it wasn't until 2012 that he launched a spot with a liquor license: Bizarra Capital. Located in Uptown Whittier, a neighborhood that's established itself as a craft beer boomtown, Diaz knew he had to up his beer game to match his renowned work in the kitchen.

It was a challenge the chef embraced. "I didn't drink that much beer before Bizarra Capital," Diaz admits. "I was more of a wine drinker. For years we were all looking for

the wine that would pair best with Mexican food, when all along it was beer."

That revelation eventually gave birth to Colonia Publica, a gastropub anchored by eight taps. Three of them are reserved for traditional Mexican lagers, but the other five always feature local craft beers.

"I only pick beers that I enjoy," the chef explains. "I try to have one Belgian [from Monkish Brewing], an IPA or two, a witbier, a classic ale or pale. Lighter beer works better with Mexican food." Belgian styles also pair well; the spice of the yeast establishes a natural synergy alongside hot pepper-laden sauces. At Colonia, that spice comes via Diaz's inimitable *fideo* — a customizable Mexican ramen, built around a broth steeped with pork neck and chicken for more than half a day.

The chef recently delved into the beer game, launching Whittier Brewing Company, which will arrive in his hometown by the middle of 2017.

Westward in El Segundo, Anne Conness is expanding the boundaries of the Mexican gastropub at Sausal. The chef honed her suds skills at Simmzy's, where she became a certified Cicerone — beer's answer to a sommelier. When exploring concepts for her own restaurant, Conness stumbled upon a culinary void worth filling. "When I started thinking about food, I thought that Mexican food is underserved at beer bars," she explains. "It's a perfect pairing for the craft beers that are out here." The unique dishes at Sausal (Spanish for willow) pay homage to "nuevo rancho" style cooking — slow and low preparation, tons of smoke, outdoor wood-fired ovens. It's born more of passion and history than of any specific Mexican region.

"Since we're in L.A., Mexican food is our soul food, it's so much a part of who we are," she notes. "It seems like a no-brainer to emphasize craft beer with Mexican fare." To that end, her bar keeps 10 local crafts on tap, in addition to a Belgian tripel from Chimay, one of her favorites, which she loves to pair alongside smoked pork adobo tacos, with an unctuousness underscored by a rich and roasty black mole. Another go-to combo is beef barbacoa tacos, charred and smoky, with an aggressive IPA. "I surprised myself with that one. I didn't believe it until I tried it," she says. For added street cred,

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the chef teamed with a German brewer to contract out her own Mexican-style amber. Papi Chulo, as it's known, drinks like a fresh take on a Dos Equis.

But Conness is just as happy promoting any local brewer. With a background in catering, she's uniquely gifted at plating beer dinners for groups numbering in the dozens. Later this month, she teams up with Three Weavers out of Inglewood, to match her bold flavors against the hop-heavy offerings of the brewery. Tickets are still available for the three-course pairing.

Other notable entries driving the Mexican gastropub category forward include La Chuperia in Lincoln Heights, melding tasty tortas with a wide array of domestic craft, on draft and in bottle. At Corazon y Miel in Bell, even the pedestrian beer selections enjoy ethnic distinction: Drink a Peruvian Bud Light or a Suprema from El Salvador to wash down the salmon belly ceviche — an unexpected delight from inventive head chef Eddie Ruiz. Atwater Village Tavern lets you build your own “Mexican BBQ” platter to pair with a comprehensive beer list more expansive than most restaurants mentioned above. But if you seek to specifically explore craft beer from Mexico, beeline to Broken Spanish, where, along with progressive Mexican-American cooking, you'll encounter everything from stouts to IPAs, wheat beers to brown ales, all hailing from microbreweries scattered up and down the Baja California coast. In the South Bay, visit Ortega 120, where mixology is at least as important as your meal. Consider indulging in a face-melting margarita — made with Patrón, spicy ginger and jalapeño — before finding the right Southern California IPA to tackle the restaurant's bold, modern Mexican menu.

These destination outposts are merely the tip of the iceberg. A torrent of heightened Mexican comfort cuisine is sweeping over Southern California, arriving in tandem with Los Angeles' growing thirst for better beer. Their conjoined evolution is more than a happy coincidence. “That's what we've always been drinking in Mexico,” Ricardo Diaz points out. “It's our No. 1 consumed alcohol. So it's wonderful that we can see the rise of craft beer and the rise of Mexican growing together.” For a city that's always held onto Mexican as nothing short of soul food, these are heartening times, indeed. —Brad Japhe

FIRST LOOK

Moruno Brings Spanish Wines, Stylish Tapas to Original Farmers Market

On the southwest corner of the Original Farmers Market on Third Street and Fairfax Avenue, in the space that once housed Nancy Silverton's burger spot Short Order, is another concept-driven eatery. This time, instead of burgers, the specialty of the house is North African-spiced kebabs called morunos.

At Moruno, the space has a novel indoor/outdoor hangout feel, ideal for an al fresco lunch break while shopping at the Grove. But with such a remarkable wine and

sherry list, vermouth on tap, cocktails and exciting food, Moruno aims to be a destination restaurant on its own. During summer, an evening at Moruno could be idyllic. But outdoor dining has its downside: Show up on a rare cool night and, unless you're seated in the more protected bar area, it's uncomfortably chilly. Thankfully, the albariños, Corbières, Riojas and the rest of the long diverse list of Southern French and Spanish wines can help to warm you up quickly.

Aside from having to weather the elements, the upscale casual atmosphere is pleasant and the service is attentive. Servers make the effort to ensure diners know what they're ordering, explaining each dish in its entirety. At first glance the Southern Spanish-inspired menu appears affordable. And if they haven't run out of menu items such as the Moruno Bowls (the aforementioned skewered meat served on a bed of basmati rice and lentils), it probably would be. But if you're hungry and thirsty, the seemingly cheap variety of tapas does add up. This is partly due to the fact that unlike other “small plate” restaurants in town, Moruno serves tapas the traditional Spanish way. You're welcome and encouraged to order more as you go, depending on your appetite and the girth of your wallet. This style of service, for anyone who has dined in Spain, is like a breath of fresh Alboran Sea air.

In Spanish, Moruno translates literally to Moorish. In culinary terms, it refers to a kebab cooked over live coals and marinated in spices such as cumin, paprika, turmeric and pepper. Naming a restaurant after the featured dish sets expectations high. This North African technique sounds ancient, ambitious and very promising. So it's confusing when the skewer of lamb meat arrives a bit dry, albeit flavorful, and surprisingly difficult to remove from the wooden skewer it's stuck on. Better to stick with small plates like house-fermented vegetables and anchovy *gildas* (lollipops of olive, anchovy, pepper and garlic), which are straightforward and delicious.

Moruno is a great place to pair booze and food: Munching on *pescado “en adobo”* (fried fish bits) dipped in aioli while sipping slightly effervescent Antxiola Getariako Txakolina wine from Getaria, Spain, is euphoric. *Bhatura* bread arrives soft, fluffy, lightly fried and seasoned with just the right amount of spice. It also serves as an excellent vessel for dipping into spinach and chickpeas. The garlic and cilantro marinated rotisserie chicken is so juicy, it verges on undercooked.

Upon perusing the dessert menu, your eyes are likely to divert past the three sweet options to the longer list of French and Spanish brandy below. The drink game is strong at Moruno. And though the chocolate sesame tart, fried biscuits with citrus marmalade and saffron rice pudding all sound great, your best bet is probably just to keep on drinking. As far as concepts go, Moruno is certainly a fun one. And when its sister restaurant, Bar Moruno, opens soon at Grand Central Market, it deserves to be met with enthusiasm. —Heather Platt

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13-19

P. 21 **FRI**
ADVICE FROM YOUR FAIRY
DRAG MOTHER

P. 22 **SUN**
TEST YOUR SODIUM TOLERANCE
AT PICKLE PARTY

P. 23 **WED**
A MALL AND A MOVIE
TURN 30



P. 23 **THU**
TAKE A BITE OF
THE EAST SIDE

Lil Buck: See Friday.



PHOTO BY KYLE CORDOVA

Swan." *The Broad Stage*, 1310 11th St., Santa Monica; Fri.-Sat., May 13-14, 7:30 p.m.; \$40-\$85. (310) 434-3200, thebroadstage.com. —Ann Haskins

sat 5/14

COMEDY

Stations of the Cross

In his last stand-up special, 2010's *Bigger and Blacker*, David Cross riffed on topics ranging from date-rape drugs to health care to religion. "It's a treasure trove of chuckles," he said of the Bible. Since then, Cross has starred in the last season of *Arrested Development* on Netflix, the recently wrapped *The Increasingly Poor Decisions of Todd Margaret* on IFC and *W/ Bob & David*, also on Netflix. Following his Riot L.A. appearance at the Ace Theater in January, Cross brings his *Making America Great Again!* show to this slightly larger venue, where he'll no doubt take comedic shots at similarly prickly topics, including a certain Republican presidential candidate who inspired this tour's name. *Palace Theatre*, 630 S. Broadway, downtown; Sat., May 14, 8 p.m.; \$39.50. (800) 653-8000, ticketmaster.com. —Siran Babayan

CONS

All Grown Up

The 26th AdultCon — adult as in "pornography," not adult as in "you've got a thing with the boss at noon" — is a trade fair that features a plethora of stars and personas from all facets of the adult-entertainment industry, including tried-and-true porn king Ron Jeremy, Japanese gravure model Marica Hase and ex-ballerina Abella Danger. The cornerstone of the con is the show floor, featuring products that could become the latest enhancements to your sex life, everything from the newest advancements in adult toys to VR smut to leather teddies. You know, if you're into that kind of thing. *Los Angeles Convention Center*, 1201 S. Figueroa St., Concourse Hall EF (inside West Hall), downtown; Sat., May 14, 1-8 p.m.; Sun., May 15, 1-5 p.m.; \$40, \$50 VIP, \$60 weekend pass. (310) 859-6900, adultcon.com. —David Cotner

fri 5/13

DRAG

Peru for You

Drag queen extraordinaire and Renberg Theatre regular Miss Coco Peru returns with *A Gentle Reminder: Miss Coco Peru's Guide to a Somewhat Happy Life*. The girl with the copper-brown flip 'do — a boy named Clinton Leupp — has hosted the Renberg's Conversations With Coco, featuring interviews with the likes of Lily Tomlin, Jane Fonda and Liza Minnelli. Peru also has spent 25 years performing on film, TV and the stage. Having turned 50, Peru acts as life coach in her latest one-queen show, doling out wisdom and advice, and performing monologues and covers of David Bowie's "Heroes," The Beatles' "Blackbird" and other songs. Some of the proceeds benefit the L.A. LGBT Center. *Los Angeles LGBT Center's Renberg Theatre*, 1125 N.

McCadden Place, Hollywood; Fri.-Sat., May 13-14, 8 p.m. (also Fri.-Sat., May 20-21, 8 p.m.); \$25. (323) 993-7400, lalgbtcenter.org. —Siran Babayan

BOOKS

For Your Consideration

The title of NPR host Bob Boilen's new book is somewhat self-explanatory: *Your Song Changed My Life: From Jimmy Page to St. Vincent, Smokey Robinson to Hozier, 35 Beloved Artists on Their Journey and the Music That Inspired It*. For Boilen, who hosts *All Songs Considered* and *Tiny Desk Concerts*, that life-changing song was The Beatles' "A Day in the Life." In Boilen's interviews, nearly three dozen musicians reveal the songs that most affected them, among them David Byrne, who was inspired by James Brown's "Cold Sweat"; Michael Stipe by Patti Smith's "Birdland"; and Carrie Brownstein by The Replacements' "Bastards of Young." Boilen discusses and signs the book this evening. *Skylight Books*, 1818

N. Vermont Ave., Los Feliz; Fri., May 13, 7:30 p.m.; free, book is \$25.99. (323) 660-1175, skylightbooks.com. —Siran Babayan

DANCE

Bucking Trends

It used to be that the way to get to Carnegie Hall was practice, practice, practice. Today the more accurate description may be YouTube, YouTube, YouTube — and Charles Riley, known as Lil Buck, is a poster child for the new route (although he clearly practices, practices, practices). The Los Angeles-based YouTube sensation, with his boneless Memphis street-dance genre dubbed "jookin'," gained serious classical cred improvising with cellist Yo-Yo Ma for an updated "Dying Swan" and an even more recent collaboration with the New York City Ballet (which some critics thought wandered out of his range as a choreographer). This concert pairs Lil Buck with cellist Mihai Marica, which augurs well for a reprise of "Dying

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OPERA

The Bohème and the Beautiful

In the 10 years that Gustavo Dudamel has conducted the L.A. Philharmonic, he has never crossed the street from his usual headquarters at Walt Disney Concert Hall to sit in with his Music Center neighbors the L.A. Opera Orchestra at the Dorothy Chandler Pavilion. But that will change in dramatic fashion when the local opera company finishes its Giacomo Puccini-themed current season with Herbert Ross' cinematically stylish production of the Italian composer's beloved *La Bohème*. The powerfully expressive Georgian coloratura soprano Nino Machaidze stars as Mimi, a seamstress who's part of a gang of young artists and musicians struggling to find their way in Paris. It should prove fascinating to compare the styles of guest Italian conductor Speranza Scappucci, who guides the orchestra for the first six performances, and the dynamically intuitive Dudamel, who takes over for the final two shows on June 10 and June 12. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Sat., May 14, 7:30 p.m.; through Sun., June 12, 2 p.m.; \$49-\$339. (213) 972-8001, laopera.org. -Falling James*

sun 5/15

MUSEUMS

History Repeats

In a city that feels as if it's forever evolving, Los Angeles has a remarkable amount of history around every corner. It's raring to be sought out at **Museums of the Arroyo Day**, during which all six of the Arroyo Seco's history-based museums open their doors free of charge. Among them: Heritage Square in Montecito Heights, a living history museum comprising Victorian homes from neighborhoods all over the city; the Los Angeles Police Museum in Highland Park, full of LAPD artifacts and memorabilia; and the Pasadena Museum of History; plus the Gamble House, the Autry's Mount Washington campus and Lummis Home & Garden. Seeing all six in one day isn't necessarily recommended, but taking the Gold Line definitely is. *Various locations; Sun., May 15, noon-5 p.m. mota.dreamhosters.com. -Gwynedd Stuart*

FOOD & DRINK

A Pretty Pickle

Get funky with all things pickled and fermented at the first **Grand Central Market Pickle Party**. The daylong event will feature a pop-up marketplace filled with local pickle crafters, chef demos, menu specials from market vendors and a communal sauerkraut-making session led by fermentation guru and cookbook author Sandor Katz. Topics will include Asian and Latino pickles and condiments, "leaf-to-root" pickling and pickling with wild foraged edibles. *Grand Central Market, 317 S. Broadway, downtown; Sun., May 15, 10 a.m.-5 p.m.; free. (213) 624-2378, grandcentralmarket.com/events. -Garrett Snyder*

MUSIC

The Hills Are Alive ...

L.A.'s venerable and totally admirable organization SASSAS (the Society for the Activation of Social Space Through Art and Sound) is, as its name might suggest, dedicated to a very important thing our little town could use a lot more of. Among its offerings is the series **sound**. at the Baldwin Hills Scenic Overlook, free public performances featuring site-specific modern music and visual art created by L.A.-based artists. This particular event invigorates the ions with a choicely curated crew of progressive performers including multi-instrumentalist Bobb Bruno (of Best Coast), cornetist Dan Clucas and dance visionary Simone Forti. *Baldwin Hills Scenic Overlook, 6300 Hetzler Road, Culver City; Sun., May 15, 4-7 p.m.; free. (323) 960-5723, sassas.org. -John Payne*

mon 5/16

COMEDY

Soak in This

Laughing together onstage since 2003, comedians Kurt Braunohler and Kristen Schaal implore you to take a dip with them in their **Hot Tub**, a weekly "wet jubilee" of a variety show that's all about comic warmth, with only a fraction of the mold. Square-jawed, nattily attired Braunohler and adorably dippy Schaal take self-deprecation and reference beyond the limits of ordinary comedy, working out new bits each week by themselves and with guests. Everyone from chortlesome cellist Nina Daniels to the incisively insightful Candy Lawrence has dropped by, marinating you in the egg drop soup that is this stand-up spa tub. *The Virgil, 4519 Santa Monica Blvd., East Hollywood; Mon., May 16, 7:30 p.m.; \$5 pre-sale, \$8 door. (323) 660-4540, thevirgil.com/calendar/2016/1/25/hot-tub-w-kurt-kirsten-2-dope-queens. -David Cotner*

tue 5/17

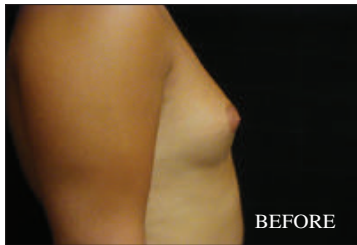
TALKS

Un-Private Parts

The Broad hosts **The Un-Private Collection: Robert Longo and Henry Rollins**. Launched in 2013, the series of art talks brings together cultural figures with artists whose works are a part of the Broad's collection. Past events have paired Jeff Koons with John Waters, Takashi Murakami with Pico Iyer and Eric Fischl with Steve Martin. For its latest installment, Rollins interviews Longo, a New York-based painter and sculptor known for his group of early-'80s charcoal and graphite drawings called "Men in the Cities." Longo also has directed videos for New Order, Megadeth and R.E.M., as well as the 1995 film *Johnny Mnemonic*, which featured Rollins. *The Orpheum Theatre, 842 S. Broadway, downtown; Tue., May 17, 8 p.m.; \$15. (213) 232-6200, thebroad.org/*

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programs/un-private-collection-robert-longo-and-henry-rollins. —Siran Babayan

wed 5/18

FILM

Cruise Control

Not only is the FIGat7th shopping metropolis turning 30 this year, but so is noted cinematic recruiting poster *Top Gun* — and what better way to enjoy dinner and a movie than with tonight's 30th-anniversary screening? Even the dullest office drone can appreciate the power and the glory in the story of Navy fighter weapons-school students competing to be the best of the best, inspiring everyone in the film's wake to play beach volleyball if not climb into the cockpit of a fighter jet. Also stirring: a live DJ and happy hour within the mall. FIGat7th, 735 S. Figueroa St., downtown; Wed., May 18, 6 p.m.; free. (213) 955-7170, figat7th.com/events. —David Cotner

thu 5/19

FOOD & DRINK

Hard Boyle'd

Founded more than 20 years ago, ELACC (East L.A. Community Corporation) advocates for economic and social justice in Boyle Heights and unincorporated East L.A. The group's fourth annual **Taste of Boyle Heights** is a benefit-type affair that is a wee bit pricey yet altogether worthy. The event features a huge and varied selection of savory comestibles, including fare created by local street vendors, plus performances by the excellent Eastside bands El Conjunto Nueva Ola, Buyepongo and Sin Color. There's also a DJ and spacious dance floor, a photo booth and merchandise for sale; ticket holders get an event swag bag, too. Casa del Mexicano, 2900 Calle Pedro Infante, East L.A.; Thu., May 19, 6-9 p.m.; \$120. (323) 863-8040, elacc.org. —John Payne

FILM FESTS

Toy Stories

One of the oldest film festivals in Los Angeles, **PXL**, now in its 25th year, features Pixelvision films made with the Fisher-Price PXL-2000 camcorder. Festival founder Gerry Fialka will explain his affinity for the toy, which uses cassettes as recording media to produce enigmatic, security cam-quality images. You'll see 30 Pixelvision shorts, including LM Sabo's Dadaesque *Ready Made Inertia*, Luis Macias' Thomas Edison-inspired *The Kiss* and Nicole Zwerin's *Watch When You Blink*, which uses everything from cellphone footage to PXL visions to mine the subconscious with any number of mysterious images. Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Thu., May 19, 8 p.m.; \$5. (213) 484-8846, echoparkfilmcenter.org/events/pxl-this-25. —David Cotner

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THERE IS A LIGHT THAT NEVER GOES OUT

After decades of decline, L.A.'s neon light industry is experiencing a resurgence

BY CATHERINE WOMACK

In with the new, out with the old. In today's technologically driven world, that's the way things work more often than not. Just ask that Razr flip phone living in the back of your junk drawer next to a Walkman and a pile of floppy disks.

Sometimes, though, the old reasserts itself. Nostalgia kicks in, or a new technology doesn't quite live up to its promise. Often a new generation discovers that the simplicity and quirks of an older technology have inherent value. Millennials who grew up streaming music and taking photos with smartphones have discovered the romance of vinyl records and Polaroid cameras as if for the first time. The old is only out until it's back in.

For the neon sign industry, LED technology was the video that (nearly) killed the radio star. Making neon lights requires highly skilled artisans who understand both the science and the art of bending delicate glass tubes by hand over an open flame, filling the tubes with gas and wiring them so they illuminate when electrified. It's a dying art. Or is it?

Lisa Schulte has been creating neon signs in Los Angeles for three decades. Schulte is, first and foremost, an artist. Her sculptures artfully combine found organic material and handcrafted neon tubes of white light. In addition to making her own art, Schulte and her skilled team at Nights of Neon fabricate custom neon designs and rent out neon art and signage from her massive collection for movie, TV and music video sets. Her Van Nuys workshop/warehouse/art studio is a huge, glowing shrine to all things neon. The electric bill for the space runs around \$3,500 a month.

"I'm a light junkie," she says. "What are you going to do? I have to have it."

Schulte recalls that, when she was getting started in the neon industry, there were at least 10 neon shops in the Los Angeles area alone. "They were run by old-timers," she explains. "I rode a huge wave with it for a long, long time. Then it completely hit the ground when they started introducing LED lighting and making all those ugly, backlit plastic signs. It really killed 90 percent of the business. I wondered if I was going to even be able to keep my doors open."

Eric Lynxwiler, a spokesman and board member of the newly reopened Museum of Neon Art (MONA) in Glendale, witnessed the same phenomenon. "We have lost a lot of old neon vendors who really knew



Lisa Schulte of Nights of Neon

the craft of bending glass over an open flame," he says. "It's truly a talent. You have to apprentice. It takes years and years of practice, so every time we lose one of these old fellows, another piece of neon history is lost."

Both Lynxwiler and Schulte are quick to point out that the LED technology that so efficiently wiped out the neon industry has some serious flaws. Lynxwiler pushes against the common misconception that LED is more environmentally friendly than neon. "That is a total fallacy," he says. "The fact is that neon tubes are just gas and glass. You can take the glass from a neon sign and throw it in the recycling. If the tube breaks and the gas escapes, it doesn't matter. It is stuff we're breathing anyway. Neon isn't toxic. Neon signs are green and

recyclable."

Lynxwiler continues to catalog the newer technology's shortcomings: LED fades with time; neon does not. LED signs don't last; neon can last virtually forever when properly maintained. Sure, a neon sign is more expensive up front, but it's an investment piece you'll never regret.

Schulte notes the aesthetic problems with LED signage. "We've ended up with piles and piles of this plastic crap," she laments. "Not to mention how ugly the landscape is becoming because of it."

Recently, as neon shops around Los Angeles have shuttered their doors or shifted their focus to LED, a new generation has discovered neon's hypnotizing glow. Schulte says, "There is this younger generation

that hates that kind of [LED and plastic] signage. When they see neon, they feel like it is brand new to them. They're so excited by it. They don't want that other stuff. They also respect the fact that [neon] is art."

"Maybe the people who are bending the tubes are disappearing," Lynxwiler concurs, "but interest is definitely rising overall." When he was in Austin, Texas, for South by Southwest in March, he witnessed this neon renaissance firsthand. "That city so embraces neon. They have resurrected the craft in Austin and are utilizing it in beautiful ways all over town," he says.

For Schulte, whose business has increased threefold thanks to neon's resurgence, the problem now lies in acquiring materials. "So many of the manufacturers went out of business or stopped selling the raw materials I use [for neon] because they focused so much on selling all the LED stuff. Now, say I want to buy 1,000 feet of white neon for a project, I have to call five shops to get that glass and often they just don't have it. I keep telling them to start stocking up. I am a good pulse for this trend."

Schulte has started bypassing vendors and buying her own raw materials to meet demand: "They don't stock what I need because they felt like it was just gone."

Neon's brilliant blaze has always been used by businesses to attract customers. "There's something about neon that just calls to motorists," Lynxwiler points out. But neon also lives at the intersection of commerce and fine art. Part of its current rise in popularity comes from its increased acceptance as a valid medium by the world of fine art. Schulte gets requests daily from artists who want to collaborate with her or pay her to turn their neon visions into reality.

For Schulte, the artistic value of neon has always been the driving force behind her business, even when times were tough. "The main thing for me is my passion for art and neon. I want it to be recognized as fine art," she says.

Part of MONA's mission is to show works of neon art, not just neon signage. "The MONA was founded by artists who, in 1981, were looking for a home to display their electric art," Lynxwiler explains. "Museums at the time were not really opening their doors to electric or light artists, so the MONA was formed by artists in order to give themselves a home to display their work."

MONA's new multimillion-dollar home in Glendale is worth a visit. There are even introductory classes in glass bending held in the museum's state-of-the-art studio.

Like so many older technologies that experience a second or third wave of popularity, the science behind neon is relatively simple. Neon gas glows when it is electrified. Glass bends when it is heated. It's the stuff of high school physics and chemistry. The complexity is in the crafting.

Just as there is something mesmerizing about the drop of a needle into a groove on a record or the magic of developing film in a darkroom, neon's elemental glow is powerful. When it shines, this bright, 20th-century technology holds its own, even in a 21st-century world.

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Culture // Art Picks //

THE GOLDEN EGG

AN ARTIST PUTS A DARK SPIN ON "JACK AND THE BEANSTALK"

BY CATHERINE WAGLEY

This week, popsicles melt in West Adams, staining gallery walls, and an artist mines the "Jack and the Beanstalk" story in Hollywood.

Getting away with it

The golden egg in the center of Various Small Fires' outdoor courtyard has the word "thief" engraved on its surface. Artist Sean Shim-Boyle made it to reference to the golden egg that Jack (of fairy tale "Jack and the Beanstalk") stole from the giant in the clouds. All of Shim-Boyle's show riffs on Jack's story. There's a cow made of wood and felt, and the "Harp That Plays Itself" is a rubber hose plugged into the ceiling that dangles and dances, aided by a compressor. Wood letters, like the kind nursery schools have, spell out "fee fi fo fum" over and over again. The show's mood is lightly rebellious, and together the sculptures feel like the trappings of a theme park that's irresistible to children but not actually child-safe. 812 N. Highland Ave., Hollywood; through May 21. (310) 426-8040, vsf.la.

Sweet-smelling mess

Jesse Robinson built wall-hanging popsicle holders for "Melt," his show at Ms. Barber's. The popsicles fit perfectly into their white, lumpy casings at first, and then, as they start to melt, colorful, brightly dyed drips and drops roll down the wall. "It's excruciating. The natural response, the impulse to lick the drips, is overwhelming," reads Robinson's statement. Visitors can find their own popsicles to lick in coolers in the middle of the gallery, sculpted on the inside so that bars have to be fished out of narrow, oddly shaped holes. On opening night, the drumstick wouldn't melt, or at least no ice cream escaped from its impenetrable chocolate shell. 5370 W. Adams Blvd., West Adams; through May 28. msbarbers.com.

Her own muse

Artist-writer Penny Slinger graduated from the Chelsea College of Art in London in 1969, around which time she decided "that, as an artist and as a woman, I would be my own muse." Her body and image often appear in her sensual, eerie collage work. She created *The Secret Dakini Oracle Deck: A Tantric Divination Deck* with collaborator Nik Douglas and, in 1979 — the year she moved to the West Indies — she and Douglas co-wrote *Sexu-*



Sean Shim-Boyle's *Fur*

COURTESY OF THE ARTIST AND VARIOUS SMALL FIRES

al Secrets, an illustrated guide to sex and mysticism. It sold more than a million copies. By the time Blum & Poe started exhibiting her work a few years ago, Slinger had established herself in other vibrant niches. Slinger, who lives in Los Angeles now, will appear at the Women's Center for Creative Work this weekend to talk about her life. 2425 Glover Place, Cypress Park; Sun., May 15, 1-4 p.m.; \$25. womenscenterforcreativework.com.

Thick, black protest piece

In 1967, right after MLK's assassination, artist William T. Wiley started wrapping black tape around and around itself, making a black orb, which he placed on a pedestal and titled *Movement to Black Ball Violence*. It was a literal act, and a memorable one. Wally Hedrick's show at the Box is all black and anti-violence, too. His *War Room*, which the gallery has shown before, consists of eight bolted-together 11-foot canvases. You enter through a door and then are surrounded by thick black paint on all sides. The black paintings hanging outside *War Room* have, in some cases, been painted over three times, once in protest of Vietnam, once in protest of the Gulf War and once against Iraq. Their black surfaces bulge and look scarred and clumpy in places. It's hard to resist the urge to touch them. 805 Traction Ave., downtown; through June 11. (213) 625-1747, theboxla.com.

Grandpa's beauty supplies

Harald Szeemann, perhaps the first globe-trotting cult curator, had an innovative Swiss hairdresser for a grandfather. When the Getty Research Institute acquired Szeemann's archive in 2011, it also acquired objects associated with a show Szeemann did in 1972, a year after his grandfather's death. He called it "Grandfather: A Pioneer Like Us," and thematically organized his grandfather's effects as if organizing contemporary artworks. Artist Melissa Huddlestone, who works at the Getty, did small, delicate renderings of items from the archive for her show "The Beautician" at LACA. She painted antique scissors, makeup pads and an iron, meditating on the trappings of beauty that influenced an art star. 2245 E. Washington Blvd., downtown; through May 14. (213) 935-0740, lacarchive.com.



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Shayne Anderson, left, Kelana Richard and Kia Hellman in *Good People*

PHOTO BY LILY KRAVETZ PHOTOGRAPHY

Culture // Theater Review //

THE HAVES AND HAVE-NOTS

In *Good People*, pitting “winners” against “losers” has real-life consequences

BY DEBORAH KLUGMAN

The American Dream is an unforgiving myth. Birthed in rural America in the early 19th century, it galloped to prominence in the Gilded Age, championed by Horatio Alger’s novels and the ever more ubiquitous notion that wealth and opportunity are equally available to everyone and that any deserving individual who works hard can achieve success.

Of course, the flip side to this celebration of the “winner” ethos is contempt for the “loser,” a pitiless trope espoused on the right that plays out endlessly in our harsh political landscape.

Good People, playwright David Lindsay-Abaire’s cogent, character-driven drama (it won the Tony for Best Play in 2011), casts a sympathetic eye on the real-world consequences of this conceit, pitting a struggling single mother with little left to lose against her former friend and (briefly) lover, now an affluent and successful physician.

Both Margie (Kia Hellman) and Mike (Shayne Anderson) grew up in a seedy neighborhood in South Boston, where money is sparse but identity with and loyalty to the community are strong. Margie, who never got out, struggles to support her grown, mentally disabled daughter on a \$9.25-an-hour job at the Dollar Store.

When she loses the job due to chronic lateness brought on by her burdens at home, Margie reluctantly drops by the medical office of Mike, newly resettled in Boston, to inquire if he might have work

available. Polite but wary and uncomfortable, he declines to help, but one thing leads to another and somehow he ends up inviting her to his birthday party at his tony home in an upscale neighborhood. There she meets his wife, Kate (Kelana Richard), a younger, attractive African-American woman who is the daughter of a doctor and met Mike when her father was his mentor.

Strong-minded and kind, Kate is at first sympathetic to Margie’s plight and tries to help her, until Margie, incapable of self-censoring, tells tales that make her unwittingly appear a liar and a fraud.

Hellman depicts a heartrendingly raw and uncontrollably candid Margie, and she’s supported by accomplished performances from Anderson and Richard as the privileged couple, and Marsha Morgan and Laurie House as her Saturday night bingo buddies. As Margie’s opinionated and xenophobic landlady, who claims to be her friend but will toss her out on a moment’s notice if the rent isn’t paid, Morgan is a standout.

Lindsay-Abaire grew up in South Boston, as is evident in the insightful compassion with which he’s drawn each of these characters and the familiar down-home dialogue that consistently rings true. The staging is spare and constrained by the limits of the venue, but director Christine Dunford oversees a quality ensemble in an excellent play that’s worth checking out.

GOOD PEOPLE | Hudson Guild Theatre,
6539 Santa Monica Blvd., Hollywood
Through June 5 | (323) 960-5770
goodpeoplehudsontheatre.wordpress.com

PERSUASION

Adapting Austen, Stillman and Beckinsale convince us that they're masters

BY ALAN SCHERSTUHL

In his archly empathetic comedies, Whit Stillman has long chronicled the uncertain ways in which young people of privilege launch themselves into worlds too in decline to offer them much. The debutante-ball life of *Metropolitan* or the nightclub and publishing circles of *The Last Days of Disco* are already dying before Stillman's overeducated naifs even get to them. That surprising resonance comes from their striving — and from Stillman's own. The world that the writer-director himself seized also is mostly gone. Who is left to finance the talky, highly literate upper-crust drawing-room elegy?

So, like many filmmakers, he's gone genre — but in doing so he remains utterly true to himself. Better still, he exhibits new mastery. *Love & Friendship* is his adaptation of *Lady Susan*, an impressively biting work that Jane Austen never finished. With the plotting and epigrams in Austen's hands, Stillman seems liberated as a craftsman: Never before has one of his films been so crisp, so tart, so laugh-out-loud funny.

The story centers on a figure more familiar from Wharton than Austen: a brilliant, bewitching schemer (Kate Beckinsale) whose manipulation of a system in which she has little official power proves dazzling, even heroic. For all *Lady Susan's* glittering lies, decorum prevails, as it does in Stillman and Austen, with conflicts hidden beneath filigreed politesse.

But the film itself isn't decorous in that Merchant-Ivory English-class way. Stillman lets Tom Bennett, as a doof of a suitor, sometimes push it into irresistible sketch comedy, and he engineers terrific running gags about the labor of servants, in the background, forever lugging the principals' trunks and wardrobes from one estate to another. And Beckinsale will reel through a paragraph of Austen's richest prose, and her scene partner will blink at her, overwhelmed, waiting for the CliffsNotes. *Love & Friendship* is loose and sprightly, always open to suggestions.

Stillman seems committed to never shooting a scene you've seen before. To that end, he forgoes the simplest pleasures of Austen: He skips the proposals, the weddings and everything swooning or breathless about the drama of courtship. This is more heist film than romance, with Beckinsale's Susan, the Platonic ideal of the cunning charmer, plotting to steal that rarest jewel of all: a life in which she is comfortable, in charge and even sexually fulfilled. She also wants

the same for her teen daughter, Frederica (Morfydd Clark), a shy wisp toward whom *Lady Susan* feels responsibility but little affection.

Achieving all this pits Susan against the drips and dopes of the landed gentry of the 1790s, but don't fear for her: Beneath her Babel of curls, she's a marvel of graceful falseness, called by her handsome first mark (Xavier Samuel) "the most accomplished flirt in all England." She masks her true self behind impeccable diction and Beckinsalian radiance, except when briefly alone with an ally. "It is we women of decision who hold all the trumps," she dishes to her bestie (Chloë Sevigny), an American in London waiting for her rich husband to die. His casting is one of Stillman's best gags about the horribleness of match-made marriages: He's Stephen Fry.

Society dictates that *Lady Susan's* enemies must sit there beaming at her as she lies to their faces. She's so alluring a presence that they flower beneath her false regard, and she boasts in private how much she "enjoys the pleasure of triumphing over a mind predisposed to dislike" her.

Stillman treats us to long scenes of *Lady Susan's* seductive negotiations, of men and women both, letting us exult in her elegant jabs and ripe misrepresentations. Keeping up with her is a rewarding challenge; we wonder, as her marks do, what precisely she's up to, and on my second viewing I laughed harder than on my first. Best of all, unlike female schemers in movie comedy going back to Barbara Stanwyck, *Lady Susan* never has to submit to a leading man to restore some dim idea of the natural order.

Stillman's first three movies famously



Chloë Sevigny, left, and Kate Beckinsale in *Love & Friendship*

PHOTO BY ROSS MCDONNELL

fold together into something of a Stillmanverse, with the *Barcelona* and *Metropolitan* crews crashing into — and cluttering — 1994's *The Last Days of Disco*. In that film Sevigny and Beckinsale also played friends, of a sort, but in a milieu that discourages them from a common cause. Beckinsale's *Disco* character shares some of *Lady Susan's* haughty pitilessness and her joy in compelling others to give her her way, but this portrait is fantastic in ways that one wasn't — here, you'll cheer her cruelties rather than wince at them. There are fascinating correspondences between the films, such as the suggestion that the clap, in *Disco*, functions something like the letters written and sent by the *Love & Friendship* set. The most revealing: Bottomed out deep into *Last Days of Disco*, Sevigny's too-nice-for-her-era young woman laments, "I'm beginning to think that maybe the old system of people getting married based on mutual respect and shared aspirations and then slowly over time earning each other's love and admiration worked best."

Love & Friendship could be a 100-minute dream sequence following that speech, a fantasy of a life where the rules are so clear, and the men so blindly certain of their dominance, that any savvy young woman with the advantages of breeding could shape from it precisely the life that she wants. Plus: the gowns! The estates! (Stillman undercuts the splendor of the latter by continually shooting through tight doorways and into corners, emphasizing a crampedness and lack of privacy.)

In a way, Stillman and Beckinsale both prove themselves *Lady Susans*. He has discussed his years of relative "unemployment," and she continually gets stuck in VOD indies and go-nowhere action roles. Like their heroine, they're now both marching through their small world, demonstrating that nobody's better or smarter or going to hold them back.

LOVE & FRIENDSHIP | Written and directed by Whit Stillman | Amazon Studios and Roadside Attractions | ArcLight Hollywood, Landmark

MIGRANTS ADOPT NEW LIVES AND NEW SELVES IN THE UNSETTLING DHEEPAN

Not much has been heard of Jacques Audiard's *Dheepan* since it won the Palme d'Or at last year's Cannes Film Festival. But going into this understated film cold isn't a bad way to experience it, for it thrives on uncertainty.

In the opening scenes, a woman (Kalieaswari Srinivasan) desperately searches through a Tamil refugee camp in Sri Lanka, looking for an orphaned girl — any orphaned girl. Locating one such child (Claudine Vinasithamby), she whisks her away to a small office, where the two of them join a man (Jesuthasan Antonythasan) and pose as his wife and daughter. The three of them don't know one another but they've just been given passports belonging to a dead family, which will allow them to leave the war-torn country. Waiting for the boat, they discover they're headed to France. The man's name will be Dheepan, the woman's name Yalini and the girl's Illayaal. His real name is Sivadhassan; we never learn the others'.

And just like that, within a few minutes, they have their new identities



PHOTO BY PAUL ARNAUD

Dheepan

and destination. Now they must pretend to know and love and care for one another in a foreign land where they don't even speak the language. That sense of imbalance, the idea of the ground constantly shifting under these characters — and, by extension, the audience — plays to director Audiard's strengths, to the emotional intimacy of his camera and the urgency with which he relays immediate experience. Audiard has the heart of a genre filmmaker, tempered with the eyes of a behavioralist. He gets in close to his characters — focusing on their faces, their hands, their feet — so that we feel every blow and quiver, every scream and whisper. —**Bilge Ebiri**

DHEEPAN | Directed by Jacques Audiard | Written by Audiard, Thomas Bidegain and Noé Debré | Sundance Selects | Royal

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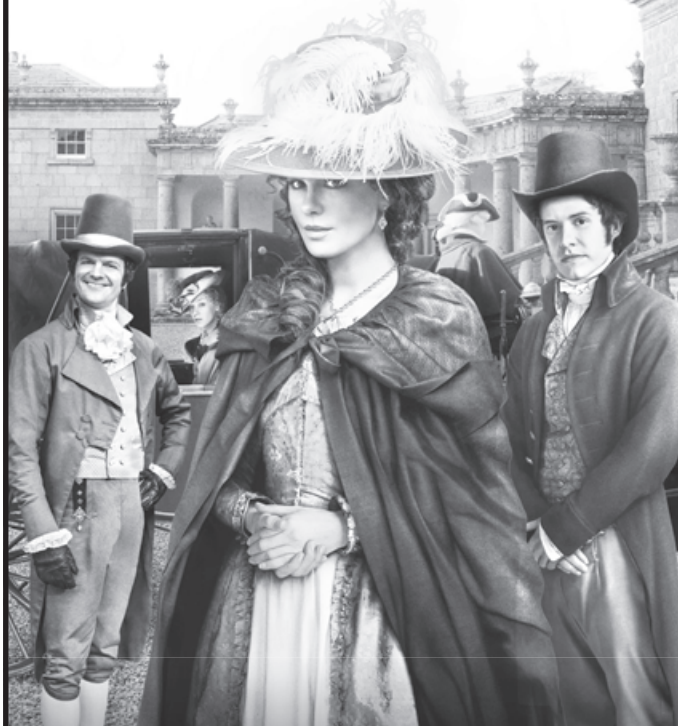
VOICE CRITICS' PICK

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“IMMENSELY CHARMING.

*Whit Stillman and Jane Austen
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Colin Farrell in
The Lobster



PHOTO BY DESPINA SPYROU

Film //

**LOVE OR
 DEVOLVE**

LOVE HURTS IN
 LANTHIMOS' DARING
 THE LOBSTER, BUT IT
 BEATS THE ALTERNATIVE

BY MICHAEL NORDINE

Even by the standards of Yorgos Lanthimos, *The Lobster's* premise is a doozy: Colin Farrell plays a recently single schlub forced to report to the Hotel, where he has 45 days to form a romantic relationship lest he be turned into an animal of his choosing. This is the plight of all singletons in *The Lobster's* world, as David's dog, once his brother, would tell you if he were still capable of speech.

"Lobsters can live for over 100 years, are blue-blooded like aristocrats and stay fertile all their lives," is David's answer when asked why he's opted for the crustacean in question. He's commended for his decision by the Hotel Manager (Olivia Colman). Most people pick dogs, she explains, which is why there are so many; endangered species are at risk because so few choose

them. Like everyone, she speaks in a disinterested deadpan, as though reading encyclopedia entries to a small child.

The Lobster is Lanthimos' first English-language film — *Kinetta*, *Dogtooth* and *Alps* were all in his native Greek — but no aspect of his sensibility has been lost in translation. Rather, everything that made his prior works so distinctive and alarmingly entertaining is even more fully realized here: This isn't a sterile dystopia à la *The Giver* but the clearest expression yet of the ascendant filmmaker's outré worldview.

Everyone David encounters at the Hotel is so concerned with not ending up as a parrot that they miss a larger point only he seems to glean: Ending up alone would be just as bad.

He eventually makes it to a nearby forest controlled by a survivalist group whose rules are the opposite of the Hotel's: no sex, no romance, no flirting. "We all dance by ourselves," the Loner Leader (Léa Seydoux) explains to him. "That's why we only play electronic music."

This is a world of extremes, so of course Lanthimos' lead would prefer to reside somewhere in the middle.

The writer-director is in world-building mode throughout. *The Lobster* is consistent enough with its own twisted logic that it suggests the kind of three-dimensional fictional world most franchises fail to develop, even as some of its larger questions

— What governing body makes these byzantine rules? Why is it only Farrell's character who has a first name? — go unanswered. That's by design: Lanthimos gives us enough to make it all feel vibrant and alive but not so much as to distract from the story.

As in *Dogtooth*, much of this film is shot from severe angles that subtly add to the tension — in the same way that fast-food restaurants' uncomfortable seating and noxious color schemes are designed to make you want to leave as soon as you finish your fries. But there are no empty calories in *The Lobster*, just the sort of longing that leaves your stomach in a different kind of knot.

Lanthimos' consistently hilarious, borderline anti-humor slowly gives way to a romantic streak of surprising warmth. In her most transfixing performance since *The Deep Blue Sea*, Rachel Weisz serves as both passionate narrator and eventual love interest, her quiet voice-over accompanied by a lachrymose string section that lends the film its most overt emotional cues.

More Sissy Spacek in *Badlands* than Linda Manz in *Days of Heaven*, Weisz's Short-Sighted Woman (as the script names her) comments directly on the action but occasionally drifts off into digressions. Describing the two most terrible fates that can befall one in her unnamed society — having "red intercourse" forced upon you in the woods, or being turned into the worst animal imaginable (we're never told which) at the Hotel — she briefly tells us what's really on her mind: "Oh God," she says in utter monotone after mentioning the former punishment, "I am so afraid of it."

That line is like a mini-revelation, a sudden injection of heart-broken pathos into a world where everyone's been trained to fall in line. By holding so much back, Lanthimos and his characters make us want to know everything about them — not least what their spirit animal might be.

THE LOBSTER | Directed by
 Yorgos Lanthimos | Written by
 Lanthimos and Efthimis Filippou | A24
 ArcLight Hollywood, Landmark

OPENING THIS WEEK

BELLADONNA OF SADNESS (KANASHIMI

NO BERADONA) What's the best way to watch Japanese animated porno *Belladonna of Sadness* (1973), a beautiful and upsetting fantasy about a medieval peasant who reluctantly screws the Devil in exchange for supernatural powers? You may want to get lost in the filmmakers' elegant hand-painted drawings: A soft color palette of burnt oranges and dusky

purples enhances the feather-delicate brushstrokes in illustrations that suggest acknowledged influences like Aubrey Beardsley's Art Nouveau drawings and Gustav Klimt's Golden Phase paintings. But you can't easily ignore the filmmakers' cavalier attitude toward rape. Jeanne's (Aiko Nagayama) frequent violation by the Devil (Tatsuya Nakadai) is initially presented as spank-bank material in misogynistic sex scenes that emphasize the possession and destruction of Jeanne's body.

Later, she is fucked so hard that she inexplicably regains control, becoming one with the universe or something. What you get out of these violent sex scenes — such as when Jeanne's body is briefly transformed into a blood-red puddle of shape-shifting curves and orifices — depends on whether you choose to see Jeanne as a tormented martyr or a series of ravishing drawings. You could marvel at the animators' draftsmanship during slow tracking shots that highlight her flowing mane and

A HOLY EWAN MCGREGOR WANDERS THROUGH A *DESERT* OF THE MIND

Rodrigo García's sober parable *Last Days in the Desert* is familiar and strange in the way of Bible stories but not of contemporary faith-based filmmaking, which eschews mystery for homily. The story, a consistent surprise, becomes domestic apocrypha after opening with Jesus (Ewan McGregor) — known here as “Holy Man,” “rabbi” and “Yeshua” — wandering sun-blasted vistas en route to Jerusalem. He's dogged by a vengeful demon who also is him, and he can't resist attempting to solve the problems of the people he meets while simultaneously attempting to hold back the secret of who he is — in outline, it suggests the old *Incredible Hulk* TV show.

After a cracking montage-tour of cliffs and crevasses, our wanderer encounters a troubled family: A mother (Ayelet Zurer) lies dying in a tent, a stone-cutter father (Ciarán Hinds) toils at building a structure and their son (Tye Sheridan) crafts riddles and dreams of lighting out for Jerusalem. In hushed consultations they each divulge secrets to their guest, who sticks around, helping out in

PHOTO BY GILLES MINGASSON



Last Days in the Desert

tangled relations? McGregor is actor enough to make all the open-to-interpretation interior drama compelling. Emmanuel Lubezki, the director of photography, makes the Southern California desert a stark marvel, a pitiless danger and an unsettling purgatorial headspace. It's always gorgeous and mysterious — and always waiting for you to make it flower with meaning. —Alan Scherstuhl

LAST DAYS IN THE DESERT | Written and directed by Rodrigo García | Broad Green Pictures
Monica Film Center

the way that seems best to him: via his carpentry skills.

García offers a puzzle and challenge, both for his Christ and for audiences who care enough to engage: Can this Jesus perform miracles? Why does he set himself the task of unknitting this family's

jutting profile. Or you might get stuck on how cartoonishly oversexed she often is. Jeanne's frequent gasps make her sound like an orgasm-prone asthmatic, and her ever-gaping mouth makes her look like a ventriloquist's dummy. You can fully enjoy *Belladonna of Sadness* if you either overlook or participate in the objectification of a gorgeous victim. (Simon Abrams)

CASH ONLY Even before the daughter-in-peril storyline turns *Cash Only* into a lean, mean indie *Taken*, director Malik Bader (*Street Thief*) and screenwriter Nickola

Shreli build a tense action film around a guilt-ridden man stuck in place. After the death of his wife in a botched arson, Elvis Martini (Shreli) stays in the close-knit Albanian community of Hamtramck (a small, working-class city surrounded by Detroit). He's become a negligent landlord, with an apartment building in foreclosure, and a haphazard father to precocious 9-year-old Lena (Ava Simony). Despite everything, Elvis views himself as basically decent, and Shreli locates that moral certainty at the intersection

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Q&A's WITH AGYNESS DEYN FRI 5/13 & SAT 5/14 AFTER THE 7:10PM SHOWS!

of the character's contradictions. This zealously lapsed Catholic still sends Lena to parochial school, and while he may complain that his tenants take advantage of him, he's more than willing to accept sex or drugs (director Bader plays a brilliantly loopy marijuana grower) in lieu of full payment. He could always hustle, but when the sadistic Dino (a terrifying Stivi Paskoski) kidnaps Lena, Shreli goes full Neeson, methodically upping Elvis' capacity for criminality and violence. *Cash Only* features many familiar action-movie markers, but it's distinguished by a raw energy and strong sense of place. Members of its Detroit crew worked on major studio projects lured by Michigan's now-defunct film-incentives program (including Shreli, his co-producer Ele Bardha and cinematographer Christos Moisides), and their project captures what outsiders miss: the density of viable neighborhoods and the tenacity of residents. Their Detroit is bleak

and unforgiving, but also vividly and defiantly alive. (Serena Donadoni)

THE CONGRESSMAN Jared Martin and former New York congressman Robert J. Mrazek's film has the trappings of another harmless, male-oriented, midlife-crisis picture, including a widow whose sexual proclivities reawaken a fire in Maine congressman Charlie Winship (Treat Williams), who has grown apathetic about his job yet still prioritizes it over his ex-wife and friends. But in today's political climate, it's difficult to engender sympathy for a well-paid, elected figure who is no longer energized despite the obvious perks. Winship collects heaps of lobbyist money to fuel his campaign, but his chief of staff (Ryan Merriman) and a former congressman (George Hamilton) are secretly rallying populist support against him, with plans to steal his seat and sign a controversial fishing-grounds bill. The aloof Winship retreats to the remote island town of Cataonk to investigate a lobster-fishing feud but ends up discovering a new lease on life. The vibrantly colored, inspirational sunsets off the coast of Monhegan Island are a lovely backdrop to the lengthy discussions about passion and commitment. Yet the calming beauty only adds to the soporific effect of the emotionally restrained performances. Despite featuring two lead actors from *House of Cards* (Elizabeth Marvel and Jayne Atkinson), *The Congressman's* politics and morals are childish simple, featuring arch villains suffering buffoonish pratfalls and love stories that start abruptly and quickly fizzle. If not for the adult language and themes — including an ill-defined homosexual relationship — these simple lessons in grounding oneself would feel right at home in a family film. Still, at times it can be hard to resist its New England charms, as when fishermen pluck ruby-red lobsters from the sea. (Dan Gvozden)

THE CURSE OF SLEEPING BEAUTY You might think you know how this goes: A

YOUR WEEKLY MOVIE TO-DO LIST

An Elm Street Marathon and A Clockwork Orange

Friday, May 13

If you keep irregular hours and have an affinity for slasher flicks, there's only one way to start your Friday the 13th: **An All-Nighter on Elm Street.** (A *Friday the 13th* marathon might have made more sense, but such is life.) The New Beverly screens all seven films in the original Freddy Krueger mythos. In addition to the likes of *Freddy's Revenge* and *New Nightmare* projected in 35mm, the genre-intensive repertory theater promises bonus surprises for the brave dream warriors in attendance. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., May 13, 7:30 p.m.; \$30. (323) 938-4038, thenewbev.com.*

UCLA is celebrating a very different cinematic movement, the Iranian New Wave. Tonight's offering is **The Cow**, which many credit with ushering in the movement. Dariush Mehrjui's 1969 parable tells of a villager and his beloved bovine, which perishes without the man's knowledge. Intending to keep it that way lest the man experience the kind of heartbreak that only the loss of an animal friend can induce, his well-intentioned neighbors exacerbate an already trying situation. Hamid Naficy will sign *A Social History of Iranian Cinema* beginning at 6:30 p.m. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., May 13, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Saturday, May 14

What would the teen movie be without **Fast Times at Ridgemont High**? Cinespia launches its summer season with an outdoor screening of Amy Heckerling's high school classic based on Cameron Crowe's book. If you've never seen Phoebe Cates emerge from that pool in slo-mo or experienced the acting magic that is Sean Penn as Spicoli, some might go so far as to call you clueless. The screening will be both preceded and followed by a DJ set, beer and wine are permitted and there's even a free photo booth. *Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., May 14, 8:30 p.m.; \$16. (323) 221-3343, cinespia.org.*

Monday, May 16

A bit of the old ultraviolence at ArcLight Hollywood, where you're invited to pry your eyes open for every single minute of **A Clockwork Orange**. Stanley Kubrick's most outwardly disturbing film, it follows a gang of wayward youths led by Malcolm McDowell as they rove across a dystopian near-future in which they're somehow not even the most frightening element around. This adaptation of Anthony Burgess' novel proved so controversial in the U.K. — it was blamed for actual violence — that Kubrick himself had it withdrawn from



The Killing of a Chinese Bookie

theaters. Cue up the Ludwig Van, assemble your droogs and prepare for forced rehabilitation. *ArcLight Santa Monica, 395 Santa Monica Place, Santa Monica; Mon., May 16, 7 p.m.; \$13.75. (310) 566-2810, arclightcinemas.com.*

Tuesday, May 17

Experience a midcentury classic at midday courtesy of LACMA with **A Place in the Sun**, perhaps the saddest of the semi-noirs. George Stevens' film stars Montgomery Clift as a poor young man whose ambition and romantic nature lead him down a tragic path involving Elizabeth Taylor and Shelley Winters. The film won six Oscars (including Best Director for Stevens) plus the first-ever Golden Globe for Best Picture, and was hailed by no less an authority than Charlie Chaplin as "the greatest movie ever made about America." *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., May 17, 1 p.m.; \$5. (323) 857-6000, lacma.org.*

Laemmle's Anniversary Classics presents **The Seven-Per-Cent Solution** in honor of the film's 40th anniversary. Herbert Ross' adaptation of Nicholas Meyer's best-selling novel finds Sigmund Freud (Alan Arkin) and a cocaine-addled Sherlock Holmes (Nicol Williamson) in team-building mode as they join up to solve a most puzzling crime in turn-of-the-century Vienna. L.A. Film Critics Association president Stephen Farber will moderate a Q&A with Meyer (who adapted his book for the screen). *Laemmle's Royal Theatre, 11523 Santa Monica Blvd., Santa Monica; Tue., May 17, 7 p.m.; \$13. (310) 478-3836, laemmle.com.*

Thursday, May 19

A series of costly misfires ensured that the New Hollywood era will never return, but at its peak the director-driven studio system was releasing future classics at an astounding rate. The Egyptian zeros in on highlights from 1976, Martin Scorsese's **Taxi Driver** and John Cassavetes' **The Killing of a Chinese Bookie**. Among the auteurs' darkest and most rewarding efforts, the feverishly stylized crime dramas complement one another well. Scorsese tracks a slow descent into untethered madness, while Cassavetes focuses on a more premeditated crime — the eponymous murder is no accident. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., May 19, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com. —Michael Nordine*

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handsome prince kisses Sleeping Beauty (aka Briar Rose), she wakes from her long, curse-induced slumber and they live happily ever after. Not so, says writer-director Peary Teo, whose uneven but potent reimagining of the Brothers Grimm fairy tale makes up in murderous demons what it lacks in swooning romance. Thomas Kaiser (Ethan Peck) has just inherited an isolated family estate, the same place he's been seeing in his dreams, in which a beautiful young woman named Briar Rose (India Eisley) begs him to save her. With the help of a real estate agent (Natalie Hall) and a psychic (the ever-game, ever-great Bruce Davison), Thomas realizes that Briar Rose is real — 1,000 years old, but real — and hidden away (fast asleep) in a trap-filled underground chamber beneath the house. Teo nearly drowns his film in ancient-lore exposition, but it's hard not to root for a guy who places

Sleeping Beauty inside a coffin cage more reminiscent of Frankenstein's laboratory than anything out of Disney. The film hits its goofy groove in the home stretch, as Thomas and company run afoul of several *Tales of the Crypt*-esque demons, with a final twist the Grimms wouldn't have dared but might well appreciate. (Chuck Wilson)

DIVINE ACCESS Since co-writer/director Steven Chester Prince's religious comedy-drama *Divine Access* isn't exactly swimming in empathy, it's a rich moment when Marian (Sarah Shahi) essentially wonders aloud to cynical public-access preacher Jack Harriman (Billy Burke) where his compassion is. Anti-religious snark of a tiresomely predictable sort reigns in the film's first half, which charts Harriman's rise to celebrity after he, at the behest of producer friend Bob (Patrick Warburton), debunks nutty Reverend Guy Roy Davis' (Gary Cole) fire-and-brimstone rhetoric live

on his own show — and then becomes a more popular replacement on the strength of his refreshingly down-to-earth brand of spiritual counsel. The lone joke is that the man doling out these words of wisdom is himself a rampant sinner, satisfying his voracious hunger for money and sex by exploiting the religious knowledge he picked up traveling the world with his more spiritually inclined mother (Adrienne Barbeau). Prince ramps up the moralizing in the second half, however, finding the key to Harriman's salvation in precisely those pragmatic platitudes he spouts. This redemptive turn might have been more convincing had Prince bothered to imagine how Harriman got to this broken state in the first place. Instead, Harriman's eventual deliverance ultimately seems as pro forma as the secularist sarcasm of *Divine Access's* first half. Prince's sincere attempt to locate a faith that can poten-

TERENCE DAVIES' MASTERFUL *SUNSET SONG* CAPTURES ENDURING BEAUTY AND HUMANITY

Even when working from source material crafted by others, Terence Davies, like all singular filmmakers, imprints it with his DNA. At once solemn and lusty, Davies' page-to-screen transfer of Scottish author Lewis Grassic Gibbon's 1932 novel beautifully conveys human fragility, our bodies and minds outmatched by the brute indifference of nature or war — or by the cruelties inflicted by those closest to us.

"There are lovely things in the world, lovely things that do not endure. And are the lovelier for that," Chris Guthrie (Agness Deyn), the rugged, school-loving heroine, says at the midpoint of the film, which opens around 1910 and ends shortly after World War I. The protagonist is deeply tied to the land, as the terrific first scene underscores: The camera swoops across an immense field of wheat in the Mearns of northeast Scotland, settling on an obscured, reclining figure; Chris sits up, all of her lanky body now legible, though still dwarfed by the amber waves of grain. (To reinforce the vastness of the landscape, Davies shot



Sunset Song

all exterior scenes on 65mm.)

Chris, one of the oldest in an ever-expanding brood of siblings, is the darling of her tyrannical father, John (Peter Mullan). But after John suffers a stroke and Chris is left to care for him, she too must fend off his maltreatment. Eventually freed from him and all other family ties, the stalwart young woman finds love in the charming farmhand Ewan (Kevin Guthrie). The actors generate tremendous electricity, and Davies' mastery of his medium, amply evident in his signature sinuous camerawork and exacting attention to lighting and sound design, suffuses the film. —Melissa Anderson

SUNSET SONG | Directed and written by Terence Davies
Magnolia Pictures | Landmark

COURTESY MAGNOLIA PICTURES

tially bind us all may be admirable, but his good intentions aren't enough to excuse half-baked writing. (Kenji Fujishima)

EVA HESSE Marcie Begleiter's *Eva Hesse* surveys the life of the paradigmatic post-Minimalist sculptor largely through giving voice to Hesse's diary entries. But it relies too heavily on ventriloquism to recapitulate the high and low points of the artist, who was 34 when she died of a brain tumor in 1970: First-time filmmaker Begleiter enlists Selma Blair to read from Hesse's diaries and correspondence. The actress's delivery — too soft and too theatrical — banalizes a pioneering figure who, per Whitney curator Elisabeth Sussman, set out "to make an art on the borderline of uncontrollability." Sussman is one of several talking, mostly graying heads assembled to expound further on the significance of Hesse's use of latex, fiberglass and other industrial materials in her sculptures, which broke away from minimalism's hard edges and rigid grids. Their words add welcome gravitas, counteracting to some extent the mawkishness wrought by Blair's aural infelicities. It would appear that little footage exists of Hesse, who is rendered in Begleiter's film via a series of photographs, still images that nonetheless convey the artist's dynamism. We see a tantalizingly brief segment from Dorothy Beskind's short film of Hesse, shot in her studio during the winter of 1967-68, and yearn for more. Just as fleeting is the snippet of the audio from Hesse's interview with art historian Cindy Nemser, which would be published in *Artforum* in May 1970, the month the sculptor died. After enduring Blair's muted melodramatics for a good 90 minutes, Hesse's actual voice comes as a total delight: a tough New Yorkese completely at odds with her interpreter's inflections. The surfaces of Hesse's sculptures may be soft, but nothing about her was. (Melissa Anderson)

HIGH-RISE In an appreciation published in *The Guardian* a few days after the death of J.G. Ballard, in April 2009, Martin Amis noted that the paragon of New Wave sci-

ence fiction was "remorselessly visual." Ben Wheatley's muddled adaptation of the dystopian 1975 novel *High-Rise* — one of many Ballard books that examine the

pathologizing effects of modern technology and convenience — suffers from being both too literal and too obtuse in its alterations. The film doesn't do much more than

dramatize the tableaux of bedlam and rot laid out in the source text. The edifice of the title is a 40-story Brutalist tower equipped with its own shopping center, swimming pools and other mod cons; the 2,000 tenants of this "vertical city," as Ballard calls it, make up "a virtually homogeneous collection of well-to-do professional people." Taking up residence on the 25th floor is Robert Laing (Tom Hiddleston), a seemingly imperturbable physiologist who — along with all of his neighbors, including Royal (Jeremy Irons), the building's architect and penthouse dweller — will soon be committing acts of unspeakable savagery. There is no single triggering event, just an inexorable slide into mayhem and tribal allegiances, with the top, middle and lower floors representing a descending caste order. Wheatley reproduces to the letter several of Ballard's melees and plunderings. The pall of rape in the novel is lightened to become a bawdy floor show when a celebrity inhabitant issues this challenge: "Which one of you bastards is going to fuck me up the ass?" The moment, and too many others in Wheatley's adaptation, leaves the Ballardian behind for blue-movie *Benny Hill*. (Melissa Anderson)

KILL ZONE 2 Retitled to sound like a PlayStation first-person shooter, the

frenzied pan-Asian action import formerly known as *SPL 2: A Time for Consequences* is only a thematic follow-up, requiring no familiarity with 2005's martial-arts crime drama *SPL* (or *Kill Zone*) — just a genre hound's lust for antiheroes kicking ass. To infiltrate an organ-harvesting syndicate led by a gangster with a bad ticker (Louis Koo) who plans to extract his brother's, an undercover Hong Kong cop (Wu Jing) turns full junkie until an assignment goes south and becomes a public shootout. In the aftermath, the officer finds himself drying out in a Bangkok prison run by a corrupt warden who works for the sicko he's after. There's also the compassionate rookie guard (*Ong-Bak*'s Tony Jaa, top-billed but more like a co-starring member of *The Expendables*) who learns that the convict claiming to be a police officer is a medical match for his daughter's bone-marrow transplant, and thank goodness mobile phones in this film can translate Thai and work fine after being submerged in harbors. The tortuous interconnected-

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ARENA CINEMA 1625 North Las Palmas Avenue - Next to Egyptian Theater (323)306-0676

Asian Connection Fri, 5:40, 10:05 p.m.; Sat, 4:30, 9:15 p.m.; Sun, 4, 8:25 p.m.; Mon, 5, 7:55 p.m.; Tues, 5:20, 9:55 p.m.; Wed, 3, 5:50 p.m.; Thurs, 5:20, 9:55 p.m.

The Curse of Sleeping Beauty Fri, 7:15 p.m.; Sat, 6:15 p.m.; Sun, 5:30 p.m.; Mon, 9:25 p.m.; Tues, 8:25 p.m.; Wed, 9:25 p.m.; Thurs, 8:25 p.m.

Kill Zone 2 Fri, 11:35 p.m.; Sat, 2:30, 10:45 p.m.; Sun, 2, 9:55 p.m.; Mon, 10:55 p.m.; Tues, 11:25 p.m.; Wed, 10:55 p.m.; Thurs, 11:25 p.m.

What We Become (Sorgenfri) Fri, 8:40 p.m.; Sat, 7:45 p.m.; Sun, 7 p.m.; Mon, 6:30 p.m.; Tues, 6:50 p.m.; Wed, 4:25 p.m.; Thurs, 6:50 p.m.

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

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

A Bigger Splash Fri-Sat, 10:25 a.m., 1, 3:25, 4:55, 7:35, 9:55 p.m.; Sun, 12:25 a.m.; Mon, 10:30 a.m., 1:20, 3:20, 5:50, 8:20, 10:05 p.m.; Mon, 10:40 a.m., 1:25, 3:30, 5:05, 7:50, 9:55 p.m.; Tues, 10:50 a.m., 12:05, 2:40, 5:50, 8:20, 9:55 p.m.; Wed, 10:40 a.m., 1:20, 3:30, 5:10, 7:50, 9:55 p.m.

The Man Who Knew Infinity Fri-Sat, 10:20 a.m., 1:05, 6:05 p.m.; Sun, 10:20 a.m., 1:05 p.m.; Mon, 12:45, 3:35 p.m.; Tues, 10:20 a.m., 2:35, 4:55 p.m.; Wed, 12:10, 3:35 p.m.

Neighbors 2: Sorority Rising Thurs, 7, 9:15, 11:30 p.m.

The Darkness Fri-Sat, 10:05 a.m., 12:10, 2:10, 5:35, 8:35, 11:10 p.m.; Sun, 10:05 a.m., 12:10, 2:10, 5:35, 8:20, 11:10 p.m.; Mon, 12:25, 2:40, 5:50, 8:05, 11:15 p.m.; Tues, 12:10, 2:10, 5:35, 8:25, 11:10 p.m.; Wed, 12:50, 2:40, 5:50, 8:05, 11:25 p.m.

Love & Friendship Fri-Sat, 10:45 a.m., 12:55, 2:50, 5:20, 7:40, 9:50, 11:50 p.m.; Sun, 10:45 a.m., 12:55, 2:50, 4:15, 5:20, 7:40, 9:50 p.m.; Mon, 10:20, 11:20 a.m., 1:20, 3:05, 5:10, 7:10, 9:50 p.m.; Tues, 10:55 a.m., 12:55, 2:50, 5:20, 7:40, 9:50 p.m.; Wed, 10:20, 11:20 a.m., 1:20, 3:05, 5, 7:10, 9:20 p.m.

Money Monster Fri-Sat, 10, 11 a.m., 12:45, 2:15, 3:15, 4, 5, 6, 7:15, 8, 9:30, 10:15, 11:30 p.m., 12:30 a.m.; Sun, 10, 11 a.m., 12:45, 2:15, 3:15, 4, 5, 6, 7, 8, 9:15, 10:15, 11:30 p.m.; Mon, 10, 10:45 a.m., 12:30, 1, 2:30, 3:15, 4, 5, 6:15, 7:45, 9:45, 10:30 p.m.; Tues, 10, 11:45 a.m., 12:45, 2:15, 4, 5, 6, 7, 9:15, 10:30, 11:35 p.m.; Wed, 10:30 a.m., 12:30, 1:30, 2:30, 3:15, 4, 6:15, 7:45, 9:45, 10:30, 11:15 p.m.

Captain America: Civil War Fri-Sat, 10:30, 11:15 a.m., 12:15, 1:30, 2:15, 3:45, 5:15, 6, 7, 8:45, 9:30, 10:45, 11:45 p.m.; Sun, 10:30, 11:15 a.m., 12:15, 1:15, 2:15, 3:45, 5:15, 6, 7, 8:45, 9:30, 10:45 p.m.; Mon, 11:15 a.m., 12 noon, 2, 3:45, 5:30, 7, 8:30, 9:15, 10:15 p.m.; Tues, 11:30 a.m., 12:30, 3:45, 5:45, 7, 8:45, 9:45, 10:45 p.m.; Wed, 11:15 a.m., 12 noon, 3:45, 5:30, 7, 8:30, 10 p.m.; Fri-Sun, 9:30 a.m., 12:45, 4:15, 7:45, 11:15 p.m.; Mon-Wed, 10 a.m., 1:15, 4:30, 7:45, 11:15 p.m.

Captain America: Civil War in Disney Digital 3D Fri-Sat, 11:45 a.m., 2:40, 8:15, 10:15 p.m.; Sun, 11:45 a.m., 2:45, 10:15 p.m.; Mon, 10:15 a.m., 12:40, 4:45, 7:50, 11 p.m.; Tues, 11:45 a.m., 2:45, 11:30 p.m.; Wed, 10:15 a.m., 12:45, 4:45, 7:50, 11 p.m.

Keanu Fri-Sat, 9:35, 11:55 a.m., 1:25, 4:10, 6:20, 8:25, 11:35 p.m.; Sun, 9:35, 11:55 a.m., 1:25, 4:10, 6:20, 8:25, 11:20 p.m.; Mon, 11:05 a.m., 1:25, 3:40, 5:50, 8:20, 10:25 p.m.; Tues, 10:05 a.m., 1:35, 4:10, 6:20, 8:30, 11:20 p.m.; Wed, 11:05 a.m., 1:25, 3:40, 5:50, 8:20, 10:25 p.m.

Green Room Fri-Sat, 3:50, 8:10, 10:35 p.m.; Sun, 3:50, 8:05, 10:35 p.m.; Mon, 10:35 a.m., 3:40, 8:20, 10:10 p.m.; Tues, 10:25 a.m., 3:50, 7:25, 10:40 p.m.; Wed, 10:35 a.m., 3:40, 8:20, 10:10 p.m.

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

Top Gun Mon, 7:30 p.m.

Brazil Thurs, 8 p.m.

Chinatown (1974) Sun, 7 p.m.

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

Divine Access 1:30, 7 p.m.

Money Monster 1:45, 4:30, 7:20, 9:45 p.m.

Green Room 4:15, 9:45 p.m.

The Jungle Book 1:30, 4:15, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801

Hollywood Blvd. (323) 461-3331

Ratchet and Clank 11:30 a.m., 1:50, 4:10 p.m.

Ferris Bueller's Day Off (1986) presented by

TCM Sun-Wed, 2, 7 p.m.

Sundown (Guatdefoc) Fri-Sat, 12 noon, 2:30, 5, 7:30, 10:15 p.m.; Sun, 11:30 a.m., 2, 4:30, 7, 9:45 p.m.; Mon-Thurs, 12 noon, 2:30, 5, 7:30, 10:15 p.m.

Captain America: Civil War Mon, 7:15 p.m.; Tues, 7:15, 10:25 p.m.; Fri-Sat, 12:30, 7:15, 10:25 p.m.; Sun, 12:30, 7:10 p.m.; Mon, 12:30, 10:15 p.m.; Tues, 11:30

a.m.; 12:30, 7:15, 10:25 p.m.; Sun, 12:30, 7:10 p.m.; Mon, 12:30, 10:15 p.m.; Tues, 11:30 a.m.; Wed-Thurs, 12:30, 7:15, 10:25 p.m.

Captain America: Civil War in Disney Digital 3D 6:45, 10 p.m.; Fri-Sat, 4 p.m.; Sun, 4, 10:20 p.m.; Mon, 4 p.m.; Tues, 2:40 p.m.; Wed, 4 p.m.; Thurs, 4 p.m.; Fri, 2:40 p.m.; Mon, 2:40 p.m.; Wed-Thurs, 4 p.m.

Mother's Day Fri, 12:45, 3:30, 6:15 p.m.; Sat, 1:10, 4:10, 7:10, 10:10 p.m.; Sun, 12:30, 3:30, 6:30, 9:30 p.m.; Mon-Thurs, 1:10, 4:10, 10:25 p.m.; Wed, 10:10 p.m.; Thurs, 1:10, 4:10, 7:10, 10:10 p.m.

The Huntsman: Winter's War Fri, 5, 7:40, 10:20 p.m.; Sat, 7:40, 10:20 p.m.; Sun, 4:40, 7:20, 10 p.m.; Tues, 5, 7:40, 10:20 p.m.; Wed, 4:45 p.m.; Thurs, 5, 7:40, 10:20 p.m.

TCL Chinese Theatre Tour Fri-Sun, 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1, 1:15, 2:15, 2:30, 3, 3:15, 3:30, 4, 4:15, 5, 5:45, 6:30, 7:45 p.m.; Mon-Thurs, 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1, 1:15, 2:15, 2:30, 3, 3:15, 3:30, 4, 4:15, 5, 5:45 p.m.

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

Captain America: Civil War in Disney Digital 3D Fri-Sun, 11:15 a.m., 3:05, 7, 10:50 p.m.; Mon-Thurs, 12:15, 4, 7:45 p.m.

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

Ratchet and Clank 2:15 p.m.
Neighbors 2: Sorority Rising Thurs, 7, 9:15 p.m.

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

Captain America: Civil War in Disney Digital 3D Fri-Sun, 11:35 a.m., 2:45, 5:50, 8:30 p.m.; Mon, 11:30 a.m., 2:45, 6, 8:30 p.m.; Tues, 11:35 a.m., 2:45, 8:30 p.m.; Wed, 11:35 a.m., 2:45, 5:50, 8:30 p.m.; Thurs, 11:35 a.m., 2:45 p.m.

12:05, 1, 3:25, 5:50, 8:15, 10:20 p.m.; Sun, 9:45, 10:35, 11:35 a.m., 12:15, 1, 2:45, 3:25, 5:55, 8:20, 10:20 p.m.; Mon, 10:35, 11:35 a.m., 12:15, 1, 2:45, 3:25, 5:55, 8:20, 10:20 p.m.; Tues, 10:35, 11:35 a.m., 12:15, 1, 2:45, 3:25, 5:55, 8:25, 10:20 p.m.; Wed, 10:35, 11:35 a.m., 12:20, 1, 2:50, 3:25, 5:55, 8:20, 10:20 p.m.; Thurs, 10:35, 11:35 a.m., 12:20, 1, 2:50, 3:25, 5:55, 8:20 p.m.

The Boss Fri, 7:30, 9:50 p.m.; Sat-Sun, 7:35, 9:55 p.m.; Mon, 7, 7:25, 9:45 p.m.; Tues, 7:30, 9:50 p.m.

Zootopia Fri, 9:35 a.m., 12:05, 2:35, 5 p.m.; Sat, 1, 2:35, 5:05 p.m.; Sun, 9:35 a.m., 12:05, 2:35, 5:05 p.m.; Mon-Thurs, 12:05, 2:35, 5 p.m.; Wed-Thurs, 10:40 a.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Captain America: Civil War Fri-Mon, 1:15, 5:10, 8:45 p.m.; Tues, 1:15, 8:45 p.m.; Wed-Thurs, 1:15, 5:10, 8:45 p.m.

Hook Fri, 12 mid.

Aliens Sat, 12 mid.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213) 617-1033
Call theater for schedule.

CGV CINEMAS LA 621 South Western Avenue (213) 388-9000
Captain America: Civil War in Disney Digital 3D Fri-Wed, 9:30 a.m., 12:45, 4, 7:15, 10:30 p.m.

The Jungle Book Fri-Wed, 10:45 a.m., 1:15, 3:30, 6:15, 8:45 p.m.

Phantom Detective (Tamjung Hong Gil-dong: Sarajin Ma-ul) Fri-Wed, 10:15 a.m., 1, 3:45, 6:45, 9:45 p.m.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844) 462-7342 4046
The Angry Birds Movie 3D Thurs, 7, 10 p.m.

The Angry Birds Movie Thurs, 8:30 p.m., 12 mid.

A Story Worth Living Thurs, 7:30 p.m.
The Abolitionists Mon, 7:30 p.m.

The Darkness Fri, 12:10, 2:50, 5:40, 8:15, 10:40 p.m., 12:05 a.m.; Sat-Wed, 12:10, 2:50, 5:40, 8:15, 10:40 p.m.

Money Monster Fri-Sat, 11:30 a.m., 2:10, 4:50, 7:40, 10:20 p.m., 12 mid.; Sun, 11:30 a.m., 2:10, 4:50, 7:40, 10:20 p.m.; Mon, 11:30 a.m., 2:10, 4:50, 7:35, 10:20 p.m.; Tues-Wed, 11:30 a.m., 2:10, 4:50, 7:40, 10:20 p.m.

Captain America: Civil War Fri-Sat, 11:50 a.m., 1, 3:20, 4:30, 6:50, 8, 10:30, 11:40 p.m.; Sun, 11:50 a.m., 1, 3:20, 4:30, 6:50, 8, 10:30 p.m.; Mon, 11:20 a.m., 1, 2:40, 4:30, 6:10, 8, 9:50 p.m.; Tues, 11:20 a.m., 1:30, 2:40, 5, 6:10, 8:30, 9:50 p.m.; Wed, 12:20, 1, 3:50, 4:30, 7:20, 8, 11 p.m.

Captain America: Civil War in Disney Digital 3D Fri-Sat, 10 a.m., 1:30, 5, 8:30 p.m., 12 mid.; Sun, 10 a.m., 1:30, 5, 8:30 p.m.; Mon-Wed, 11:50 a.m., 3:20, 6:50, 10:30 p.m.; Fri-Sun, 10:30, 11:10 a.m., 12:20, 2, 2:40, 3:50, 5:30, 6:10, 7:20, 9, 9:50, 11 p.m.; Mon-Thurs, 12:20, 1:30, 2, 3:50, 5, 5:30, 7:20, 8:30, 9, 11 p.m.; Wed, 11:20 a.m., 1:30, 2, 2:40, 3:50, 5:30, 6:10, 8:30, 9, 9:50 p.m.

RiffTrax Live: Time Chasers Tues, 7:30 p.m.

Keanu Fri, 12:40, 3, 6, 8:45, 11:20 p.m.; Sat, 3, 6, 8:45, 11:20 p.m.; Sun, 11:40 a.m., 2, 5, 7:45, 10:25 p.m.; Mon, 11:20 a.m., 1:45, 4:40 p.m.; Tues, 11:20 a.m., 1:40, 4, 9:10 p.m.; Wed, 11:40 a.m., 2, 7:55, 10:35 p.m.

Mother's Day Fri, 12:05, 3:10, 6:20, 9:10 p.m.; Sat, 12:05, 3:10, 9:10 p.m.; Sun, 12:05, 3:10, 6:20, 9:10 p.m.; Mon, 11:25 a.m., 2 p.m.; Tues, 1:15, 4:15, 7:25 p.m.; Wed, 12:05, 3:10, 6:20 p.m.

The Huntsman: Winter's War Fri, 12:50, 3:40, 6:40, 9:30 p.m.; Sat, 12:40, 6:40, 9:30 p.m.; Sun, 12:50, 3:40, 6:40, 9:30 p.m.; Mon, 4:20, 10:45 p.m.; Tues, 12:50, 3:40, 10:15 p.m.; Wed, 12:50, 3:40, 9:30 p.m.

The Jungle Book in Disney Digital 3D Fri, 11:55 a.m., 7:05, 10:05 p.m.; Sat, 1:15, 4:10, 7:05 p.m.; Sun, 1:15, 4:10, 7:05, 10:05 p.m.; Mon, 3:30, 7:05, 10:05 p.m.; Tues, 1:15, 7:05, 10 p.m.; Wed, 7:05, 10 p.m.

The Jungle Book Fri, 12:35, 3:30, 6:30, 9:20 p.m.; Sat, 12:20, 3:30, 6:30, 10:05 p.m.; Sun, 12:35, 3:30, 6:30, 9:20 p.m.; Mon, 12:35, 7:45, 10:35 p.m.; Tues, 4:10, 6:30, 10:45 p.m.; Wed, 12:35, 3:30, 6:30, 9:20 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310) 478-3836
Viva Fri-Sat, 12:10, 5, 9:55 p.m.; Sun, 12:10, 5 p.m.; Mon-Thurs, 5 p.m.

The First Monday in May Fri-Sun, 2:40, 7:30 p.m.; Mon, 2:40 p.m.; Tues, 7:30 p.m.; Wed-Thurs, 2:40, 7:30 p.m.

National Theatre Live: Les Liaisons Dangereuses Mon, 7:30 p.m.; Tues, 1 p.m.

SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323) 654-2217
Call theater for schedule.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869
#1 Serial Killer (Chink) 4:40 p.m.
How to Plan an Orgy in a Small Town 2:10, 10 p.m.
Jimmy Vestwood: Amerikan Hero 12:20, 2:40, 5, 7:20, 9:45 p.m.

Most Likely to Die Fri-Sun, 12 noon, 7:50 p.m.; Mon, 12 noon, Tues-Wed, 12 noon, 7:50 p.m.; Thurs, 12 noon, 7:50 p.m.; Fri-Sat, 12 noon, 7:50 p.m.
Forgiveness: A Time to Love and a Time to Hate Mon, 7:30 p.m.
Under the Gun 12 noon, 2:20, 4:50, 7:20, 10 p.m.

"ELECTRIFYING"

Ben Dickinson, ELLE

"OSCAR" WINNERS George Clooney, Julia Roberts, and Jodie Foster are a TRIFECTA OF TALENT

Gayle King, O



GEORGE CLOONEY JULIA ROBERTS

MONEY MONSTER

STORY BY ALAN DIFIORE & JIM KOUF SCREENPLAY BY JAMIE LINDEN AND ALAN DIFIORE & JIM KOUF

DIRECTED BY JODIE FOSTER FOLLOW THE MONEY

STARTS FRIDAY, MAY 13

HOLLYWOOD FACILITIES At Sunset & Vine 323/464-4226	CENTURY CITY AMC Century City 15 888/AMC-4FUN	WEST LOS ANGELES The Landmark At Pico Century City 15 310/281-8233	LA/BEVERLY HILLS Pacific's The Grove Stadium 14 323/692-0829 #209	WESTWOOD iPic 310/307-7003	WESTWOOD Regency Brun 310/208-8998	SANTA MONICA FACILITIES SANTA MONICA 12 310/566-2810	SHERMAN OAKS FACILITIES At The Sherman Oaks Galleria 818/501-0753	DOWNTOWN LA Regal Cinemas LA Live
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WESTWOOD, WEST L.A.**AMC CENTURY CITY 15** 10250 Santa Monica Blvd. (888)AMC-4FUN**The Angry Birds Movie 3D** Thurs., 7, 9:30 p.m.**The Angry Birds Movie** Thurs., 7, 9:45 p.m.**Neighbors 2: Sorority Rising** Thurs., 7, 9:45 p.m.**The Nice Guys** Thurs., 7, 10 p.m.**The Darkness** Fri.-Sun., 9:40 a.m., 12:10, 2:40, 5:15, 7:45, 10:50 p.m.; Mon.-Wed., 11:30 a.m., 2, 4:25, 7:05, 9:30 p.m.**Money Monster** Fri., 9:45, 11:25 a.m., 12:25, 2:05, 3:05, 4:40, 5:40, 6:30, 7:15, 8:15, 9:15, 10:45, 11:45 p.m.; Sat., 9:30, 11:15, 1:15, 3:15, 5:15, 7:15, 9:15, 11:15 p.m.; Sun., 9:45, 11:25 a.m., 12:25, 2:05, 3:05, 4:40, 5:40, 6:30, 7:15, 8:15, 9:15, 10:15, 10:45 p.m.; Mon.-Wed., 11 a.m., 12 noon, 1:30, 2:30, 4, 5, 6:45, 7:45, 9:15, 10:15 p.m.**Captain America: Civil War** Fri., 10:30, 11:45 a.m., 2, 3:15, 5:30, 6, 7, 9, 10, 10:30, 11:30 p.m.; Sat., 9:30, 11:45 a.m., 2, 3:15, 5:30, 6, 7, 9, 10, 10:30, 11:30 p.m.; Sun., 10:30, 11:45 a.m., 2, 3:15, 5:30, 6, 7, 8, 9, 10, 10:30 p.m.; Mon.-Wed., 11:45 a.m., 12:45, 3:10, 4:10, 6:30, 7:30, 9:50, 10:50 p.m.; Fri.-Sun., 10 a.m., 1:30, 5, 8:30 p.m.; Mon.-Wed., 10:30 a.m., 1:50, 5:10, 8:30 p.m.**Captain America: Civil War AN IMAX 3D Experience** Fri.-Sun., 9 a.m., 12:30, 4, 7:30, 11 p.m.; Mon.-Wed., 12:15, 3:40, 7, 10:20 p.m.**Captain America: Civil War in Disney Digital 3D** Sat., 10:30, 11 a.m., 1, 2:30, 4:30, 8, 9:30 p.m.; Sun., 9:30, 11 a.m., 1, 2:30, 4:30, 9:30 p.m.; Mon.-Wed., 11:15 a.m., 1:15, 2:40, 4:40, 6, 8, 9:20 p.m.**Keanu** Fri., 11:50 a.m., 2:35, 5:20, 7:55, 10:35 p.m.; Sat., 2:35, 5:20, 7:55, 10:35 p.m.; Sun., 11:50 a.m., 2:35, 5:20, 7:55, 10:35 p.m.; Mon.-Wed., 11:35 a.m., 2:10, 4:45, 7:15, 9:45 p.m.**Mother's Day** Fri., 10:45 a.m., 1:40, 4:45, 7:40, 10:40 p.m.; Sat., 1:40, 4:45, 7:40 p.m.; Sun., 10:45 a.m., 1:40, 4:45, 7:40 p.m.; Mon.-Wed., 10:45 a.m., 1:35, 4:30, 7:20, 10:10 p.m.; Sat., 9:55 a.m.**The Huntsman: Winter's War** Fri., 3:25, 8:45, 11:35 p.m.; Sat., 3:25, 8:45, 11:45 p.m.; Sun., 3:25, 8:45 p.m.; Mon., 5:25, 8:10, 9:35 p.m.; Tues.-Wed., 1:10, 9:35 p.m.**The Jungle Book in Disney Digital 3D** Fri., 6:20, 9:05 p.m.; Sat.-Sun., 11:05 a.m., 1:55, 4:35, 6:20, 9:05 p.m.; Mon.-Wed., 1:05, 3:50, 6:35, 9:25 p.m.**The Jungle Book** Fri., 9:05, 10:05 a.m., 12:55, 3:45, 7:20, 10:10 p.m.; Sat., 10:05 a.m., 12:55, 3:45, 7:20, 10:10 p.m.; Sun., 9:05, 10:05 a.m., 12:55, 3:45, 7:20, 10:10 p.m.; Mon.-Wed., 11:20 a.m., 2:05, 4:50, 7:35, 10:25 p.m.**My Big Fat Greek Wedding 2** Fri., 10:20 a.m., 12:50 p.m.; Sat., 12:50 p.m.; Sun., 10:20 a.m., 12:50 p.m.; Mon., 12:30, 3 p.m.; Tues.-Wed., 10:40 a.m.**Zootopia** Fri., 9:20 a.m., 12:35, 3:20, 6 p.m.; Sat.-Sun., 9:50 a.m., 12:35, 3:20, 6 p.m.; Mon.-Wed., 10:35 a.m., 1:20, 4:05, 6:50 p.m.**LAEMMLE'S ROYAL THEATER** 11523 Santa Monica Blvd. (310) 477-5581**Dark Horse** Fri., 1, 3:10, 5:30, 7:50, 10:10 p.m.; Sat.-Sun., 10:45 a.m., 1, 3:10, 5:30, 7:50, 10:10 p.m.; Mon., 1, 3:10, 5:30, 7:50, 10:10 p.m.; Tues., 1, 3:10, 10:10 p.m.; Wed., 1, 3:10, 5:30, 7:50, 10:10 p.m.; Thurs., 1, 3:10, 10:10 p.m.**Dheepan** Fri., 1:20, 4:10, 7, 9:50 p.m.; Sat.-Sun., 10:30 a.m., 1:20, 4:10, 7, 9:50 p.m.; Mon.-Thurs., 1:20, 4:10, 7, 9:50 p.m.**Rabin in his Own Words** 1:50, 7:10 p.m.**Dough** Fri., 4:30 p.m.; Sat.-Sun., 11:20 a.m., 4:30 p.m.; Mon.-Thurs., 4:30 p.m.**Miles Ahead** 9:45 p.m.**The Seven-Per-Cent Solution** Tues., 7 p.m.**LANDMARK'S NUART THEATER**

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Eye in the Sky Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon., 3:30 p.m.; Tues.-Thurs., 4:30, 7, 9:30 p.m.**LANDMARK WEST L.A.** 10850 W.

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The Lobster Fri.-Sun., 11:05 a.m., 1:50, 4:35, 7:20, 10, 10:30 p.m.; Mon.-Thurs., 11:05 a.m., 1:50, 4:35, 7:20, 10 p.m.**A Bigger Splash** Fri.-Sun., 10:45, 11:20 a.m., 1:35, 2:10, 4:25, 5, 7:15, 7:50, 10 p.m.; Mon., 11, 11:20 a.m., 1:45, 2:10, 4:30, 7:15, 10 p.m.; Tues., 11, 11:20 a.m., 1:45, 2:10, 4:30, 5, 7:15, 7:50, 10 p.m.; Wed., 11, 11:20 a.m., 1:45, 4:30, 7:15, 10 p.m.; Thurs., 11, 11:20 a.m., 1:45, 2:10, 4:30, 7:15, 10 p.m.**The Man Who Knew Infinity** Fri.-Sun., 11:50 a.m., 2:25, 5, 7:35, 10:05 p.m.; Mon., 11:20 a.m., 1:55, 4:30, 9:40 p.m.; Tues.-Wed., 11:50 a.m., 2:25, 5, 7:35, 10:05 p.m.; Thurs., 11:50 a.m., 2:25, 5 p.m.**The Nice Guys** Thurs., 7:35, 10:10 p.m.**Love & Friendship** Fri.-Sun., 10:40 a.m., 12:10, 1, 2:30, 3:20, 4:50, 5:40, 7:15, 8, 9:30, 10:05 p.m.; Mon.-Thurs., 12:10, 1, 2:30, 3:20, 4:50, 5:40, 7:15, 8, 9:30, 10:05 p.m.**Money Monster** Fri.-Sun., 10 a.m., 12:20, 2:40, 5:05, 7:30, 9:50 p.m.; Mon.-Thurs., 12:20, 2:40, 5:05, 7:30, 9:50 p.m.**Sunset Song** Fri.-Sat., 10:10 a.m., 1:10, 4:10, 7:10, 10:25 p.m.; Sun., 10:10 a.m., 1:10, 4:10, 7:10, 10:05 p.m.; Mon.-Thurs., 1:10, 4:10, 7:10, 10:05 p.m.**Captain America: Civil War** Fri.-Sun., 10 a.m., 12:40, 1:15, 3:50, 4:25, 7, 7:40, 10:15, 10:45 p.m.; Mon.-Thurs., 12:40, 1:15, 3:50, 4:25, 7, 7:40, 10:15 p.m.**The Meddler** Fri.-Sun., 10 a.m., 12:25, 2:50, 5:15, 7:40, 10 p.m.; Mon.-Thurs., 12:25, 2:50, 5:15, 7:40, 10 p.m.**The Jungle Book** 11:30 a.m., 2, 4:30, 7:10, 9:35 p.m.

ness and convenient coincidences rack up in director Pou-Soi Cheang's sleekly choreographed thriller, which is dizzily entertaining when the knives, bullets and feet are flying, and sometimes painfully melodramatic during the interim exposition. All will be forgiven and forgotten if they ever make another sequel to *The Raid*. (Aron Hillis)

QUEEN MIMI Yaniv Rokah was working as a barista in Santa Monica when he walked Marie "Mimi" Raimi: "88 years young," homeless and locally beloved. Small kindnesses — from friends, customers and the owner of the laundromat where she's worked and slept for decades — form a makeshift safety net for Mimi, who charms everyone with her toughness and unflappable ease. Rokah calls the events of *Queen Mimi* a "journey"; his documentary mostly drifts. With its clumsily edited interviews, montage and voice-over, this low-budget production cheerfully shows its seams but doesn't pick up the thread of narrative purpose. It sketches Mimi's biography, from childhood to unhappy marriage to life on the streets; mental illness, alcoholism and family fallout are hinted at but never confirmed. When the filmmakers stumble onto a surprise — that Mimi has a daughter with whom she's intermittently in touch — their investigation leaves frustrating gaps. It's one thing to deny us definitive answers, but Rokah doesn't seem to have control over his questions. This may come from reluctance to push his subject too far. Mimi refuses to dwell on past hardships; her present is rich. She brings out a touching, bemused affection in others, from her co-workers to Zach Galifianakis. Too cutesy to be curious, *Queen Mimi* doesn't fall too far into infantilizing condescension toward the elderly. Its best scenes simply watch Mimi move through the world, doing the salsa in the laundromat aisle or mingling at *The Hangover 3* premiere. No need to push some life lesson: Just follow her onto the red carpet and watch her conquer. (Sophia Nguyen)

SERIAL KILLER 1 What could be a workmanlike procedural becomes something more compelling by virtue of a clever structure: French true-crime thriller *Serial Killer 1* jumps back and forth in time as it explores a series of rapes and murders of young women in the late '80s through the '90s, moving from scenes of the homicide squad agonizing over the case to the trial of the murderer, which finally took place in 2001. The film opens at the trial, placing viewers directly in the action, with Nathalie Baye turning in a stoic performance as the lawyer tasked with defending the murderer. Director Frédéric Tellier, in his first theatrical feature, creates effective suspense through pulsating ambient noise and, at key moments, the fading of dialogue. In one disturbing scene, a woman is tracked by the killer, who then starts to taunt her and tie her up as that soundtrack noise builds and the camera skillfully refrains from fully showing his face. The murders of beautiful women have long been a cultural preoccupation, and while *Serial Killer 1* tells its true story in an intriguing, suspenseful way, sometimes its depiction of these women can be frustrating. Many times, Tellier shows us their bloody, naked

bodies, and while depiction doesn't necessarily equal endorsement, disgust for and fear of male barbarism are more acutely conveyed through the intense meetings of the homicide squad and Tellier's disorienting environments. The body of a dead naked woman doesn't have to be used to convey what is more eloquently told through direction. (Abbey Bender)

STARCROSSED If an implausible scenario is finely enough executed, viewers' willingness to suspend disbelief will kick in and they'll go almost anywhere the filmmaker takes them. Writer-director Chase Mohseni isn't nimble enough a director to finesse his overwrought setup: A wealthy, middle-aged married couple who are each having an affair bump into their respective younger lovers in a bar after the side-pieces first meet-cute and end up on an impromptu date. Kat (Mischa Barton) and Ben (Grant Harvey) are the young couple; Anthony (Ben Reed) and Lucy (Kristin Carey) are the unhappily married duo. Inexplicably, the quartet makes its way to Anthony and Lucy's home for a nightcap. From the start, everyone seems to immediately figure out what's going on, but they each guard their own secrets while attempting to get the others to spill theirs. It all suggests a dated chamber piece anemically adapted from stage to film. There's a lot of heavy-handed, stilted dialogue and pregnant pauses as characters trade their turns as cat or mouse, and the actors all strain to project meaning. None of it sparks dramatic tension, not even when Kat darkly tells Ben that her fantasy is "to die young." There's a storm, a blackout, lapses in logic that span universes and Eric Roberts, who shows up as a man whose relationship to one character triggers a stream of revelations that pushes the whole thing toward a forced tragedy that's still as inert as all that came before it. (Ernest Hardy)

WHAT WE BECOME (SORGENFRI) Stop me if you've heard this before. There's an infection, and the government sets up a quarantine zone. Residents are told to stay inside their houses, but at night soldiers extract them from their homes, struggling or in body bags. People get sick, die, then rise again to claw and bite and rend. In our zombie-glutted media landscape, this is familiar territory; we know what's coming, pretty much beat for beat. Bo Mikkelsen's *What We Become* plays this old song uncommonly well, but the melody is still commonplace. Even the film's location, the Copenhagen neighborhood of Sorgenfri, doesn't help it stand apart (although the Danish setting probably accounts for the civilians having only one gun among them, unlike the characters in most American-made entertainment, zombie-related or otherwise). There are some highlights, including a darkly comic scene involving a pet rabbit. And to its benefit, the film is absolutely spartan in its distribution of the zombies themselves, holding them back longer than seems possible, until the screen suddenly bursts with them. Undead fare has to break new ground to stand out from the ravenous crowd, something *What We Become* never attempts. What might have been the best zombie movie of 2004 can't help looking a little sickly in 2016. (Rob Staeger)

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THE SECRET SUPERSTAR

Spanish rock god Enrique Bunbury enjoys his semi-anonymous life in Los Angeles — but his U.S. audience is growing fast

BY SARAH BENNETT

For Enrique Bunbury, life is often as simple as a coin toss. That's how the 49-year-old *rock en español* icon decided to move six years ago to L.A., a city that he says has allowed him to lead a normal life — away from the inescapable fame he has in Mexico, South America and his native Spain.

Because while nobody on the patio at Bricks & Scones on Larchmont recognizes the well-preserved Jim Morrison look-alike wearing black denim and sipping cups of herbal tea, there are millions of Latinos around the world who would.

They've diligently followed the singer-guitarist for the last 30 years, from the day he signed his first record contract with seminal Spanish rock band Heroes del Silencio through his prolific solo career, which started with 1997's experimental electronic album *Radical Sonora* and continues with his most recent release, a long-awaited *MTV Unplugged* set.

Despite the fact that many fans long for the days before Heroes del Silencio separated, when his sound was more straightforward hard rock, Bunbury continues to fill stadiums from Bogotá to Buenos Aires and Mexico City to Madrid. He puts on a theatrical live show, playing songs from his eight studio albums, each one divergent from the last.

But in L.A., he's "a kitchen celebrity," as he calls it — a reference to our city's predominantly Latino restaurant staffs. "I'm famous in the kitchens."

Bunbury's cultlike following is more than just a testament to his distinctive deep, brooding vocals and intense, virtuosic guitar solos. Unlike most artists from *rock en español*'s late-'80s golden years, Bunbury doesn't just relax and play the hits. In fact, he's rejected the offer to do so multiple times, except for one six-show reunion tour Heroes did in 2007, which sold out its only American date at the Home Depot Center (now StubHub Center) in Carson.

Even his *MTV Unplugged* album (subtitled *El Libro de las Mutaciones*, or *The Book of Mutations*) isn't so much an acoustic greatest-hits record as it is a reimagining of old songs, including some from the Heroes del Silencio catalog, that weren't originally popular but that he felt deserved better recognition. With cameos from *ranchero* singer Pepe Aguilar and the frontman of contemporary Latin-rock band Zoe, the collection features snippets from Bunbury's last three decades, updated with arrangements and new instrumentation that align with his current



Enrique Bunbury

PHOTO BY RYAN ORANGE

creative process.

"I've never been very enthusiastic about the idea of looking back and doing a review of my career," he says. "I have to have a personal reason to do things, one that's emotional and artistic and interesting for me."

Like his idol David Bowie, Bunbury says he's not content with what he's done before. He's always evolving, reinventing himself with each record and, in the rare moments when he's not touring, living like a nomad by exploring new locales, absorbing inspiration in each place. He's lived in Cuba and backpacked through Asia and Africa. He wrote an entire album while traveling through Nicaragua and Peru.

With his instantly recognizable voice, mess of global influences and successful solo ride, it's easy to think of him as a *rockero* amalgam of Morrissey, Manu Chao and Sting. But really, he's just Bunbury.

"Yes, I'm a rock musician, but I'm a rock musician that listens to other music," he says. "My fans sometimes tell me I'm not a real rock musician, and that's something

that I don't really care about, because just listening to rock music is such a narrow view of music and of the world. I think music is a beautiful expression of human beings, and to lose the big picture and just take that small part is not enough for me."

Bunbury's quest for eclecticism has taken him to parts of the world where *rock en español* doesn't sell out stadiums — or even nightclubs. He's booked shows in Japan and played Finland and Poland multiple times. In 2010, he launched a 30-city bus tour across the United States, a country where he had previously played only midsized *discotecas* in select, heavily Latino markets. The tour was documented in the new film *El Camino Más Largo*, and shows him playing shows for a few thousand fans in Detroit as well as a few hundred in Salt Lake City.

He easily could have done his usual arena tour in South America and made more than enough money to get him through the year, but Bunbury says it was worth it for him to go city to city in the United States, playing for a growing Hispanic market that increasingly lives outside of traditional Latino hubs.

"I love to go to places where I don't know what is going to happen," he says. "It's not important how many people are coming. The important thing is to go there and to start a relationship with the audience. Life is not only to get things. It's to live things."

The 2010 tour paid off not just for Bunbury but for *rock en español* as a whole. It set a precedent for his contemporaries who want to play more shows in the United States by proving that there are now Latin audiences everywhere who will come out in support. Thanks in part to the more recent involvement of companies such as Live Nation and AEG, which now book him and other *rock en español* artists at traditionally Anglo venues, Bunbury has been noticing a gradual change.

Now, instead of only the five major markets (San Francisco, L.A., Miami, New York and Chicago), a U.S. tour can include several dozen shows, in previously untapped cities such as D.C. and Denver. Much of the new audience in these markets is younger and bilingual, reflecting a cross-cultural identity that blends deep Latin pride with American comforts. It can be seen reflected in everything from modern Mexican cuisine

IN L.A., "I'M FAMOUS IN THE KITCHENS," HE JOKES.

to this year's Rock Fiesta, a Coachella-like music festival in Arizona that exclusively featured Latin rock bands.

"I think there's a new generation [of Latinos] who are embracing both," Bunbury says. "They love their roots but they go to high school here and they have American tastes. They enjoy both things, and I think that's great. It's a revival but it's also a consolidation of both worlds at the same time."

To see this in action, look no further than his adopted hometown. When Bunbury first started playing in L.A. about 20 years ago, he says, a typical concert was held at a Latin nightclub, where the DJ would stop just long enough for Bunbury's band to chug out a few songs before the dance music returned. A few years ago, however, he filled the Greek Theater. He'll play at the Hollywood Palladium on May 19.

For a nomadic rock star from Spain, living in any place for longer than a few years is suspect. But after six years in L.A., a perch from which he can continue to build an American audience for *rock en español*, he doesn't plan to leave anytime soon.

"I love this city. For a European, you always think about the U.S. as having a very narrow-minded mentality, and then you come here and it's different," he says. "You can do whatever you want. You can be as freaky as you want and you're going to find some other freaks who are freakier than you."

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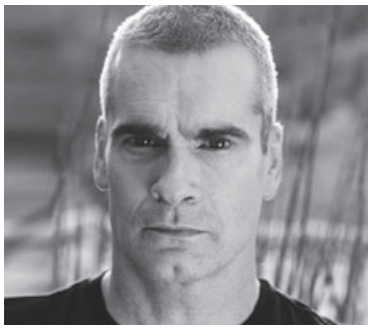
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Henry Rollins The Column!



THE RITUAL OF RETURNING

I am sitting on the front porch of Dischord House in Arlington, Virginia. This humble abode has been the offices of the mighty Dischord label for well over 30 years. I started visiting here two months after it opened. Later this evening, I'll be at the Lincoln Theater for the premiere of *Live at 9:30*, which will air soon on PBS.

When I left this area in 1981 for Los Angeles, I made quite the quick exit. Ian took all my records out of my newly vacated portion of an apartment I shared and brought them back to Dischord. When I would pass through town on tour, or if I got some downtime, I would come here, visit my records and make cassettes of as many of them as I could.

When I had a chance to sit in front of the small bookshelf that held my meager stash of vinyl and listen to anything I wanted, it was time out of time. In June 1983, I had a break from band work. I flew to D.C., went to Dischord and pulled a few all-nighters, just listening to music. I was trying to absorb as much of it as I could before I went back out into the trenches.

I have always been fascinated not only by seeing interesting places but also by returning to them. There is something down-to-the-marrow deep about coming back to certain locations again and again. It often evokes a self-invented though it may be.

Most of the spots I return to are tied to music. Two nights ago, I stared up into the window of my old apartment on Tunlaw Road and remembered how I hiked from there through the snow to the Ontario Theater and back in February 1979 to see The Clash, with Bo Diddley opening.

Music allows you to take effortless journeys through time. You put on the right song and suddenly, you're back in that spot.

At Dischord, I would sit in front of that small bookshelf, which I'd had since I was 6, and commune with my records, knowing that it would be up to a year before I saw them again. About 16 years ago, we boxed them up and sent them West, where they now reside with me.

A few years ago, I got a call from the place where my mail is sent. A large box had arrived. Ian and the Dischord staff had custom-made a container and sent the bookshelf out. I have set up a small system on it and still sit in front of it, listening to records. Every record that used to live here

at Dischord I have tagged, so I can always be sure of its provenance.

Down the road from Dischord is Don Zientara's Inner Ear Studio. At this point, probably only Don knows how many hundreds of bands have worked there. Don's previous incarnation of Inner Ear was at his house. The bass cabinet would sometimes be in the living room, the rest of the band in the basement. It's not only where a lot of the early Dischord records were made but also where Bad Brains recorded their August 1982 demos that eventually became the *Black Dots* album. H.R., the band's vocalist, sang in the backyard. On the record you can hear Don's kids playing in the background, tripping on H.R.

No sooner did I write about Mr. Z than I find out that he's on his way here with three musicians from Argentina, who want to meet Ian. That's how it is at Dischord; someone is always coming and going. Joe from Fugazi just left.

Sometimes the place I try to return to isn't a place, it's a person. I want to be in the same location with them and burn time. There are some people you just want in your life. This is why I try to see Iggy Pop play as often as I can.

Hours before I got on a plane to come here, I was at the Greek Theatre for Iggy's L.A. appearance. This particular lineup, featuring members of Queens of the Stone Age and Arctic Monkeys, isn't going to be doing a lot of shows, so this tour will be one of the hotter tickets in 2016.

THIS IS WHY I TRY TO SEE IGGY POP PLAY AS OFTEN AS I CAN.

As far as I could see, there wasn't an empty seat in the house. When the band hit the stage, everyone was on their feet. Good grief, what a band. Joshua Homme and company were just amazing. They brought out the best in Iggy — whose voice, at 69 years, is still massive.

Part of the show, days later, still makes me pause. The band played "Paraguay" from Iggy's new album, *Post Pop Depression*. It's a standout track, where Iggy seems to be on his way out of the building: "I'm goin' where sore losers go/To hide my face and spend my dough/Though it's a dream, it's not a lie/And I won't stop to say goodbye." The song ends when Iggy, after artfully inviting a great swath of the Earth's population to shove it, gives his reason for exiting: "Because I'm sick/And it's your fault/And I'm gonna go heal myself now/Yeah!"

After the song finished, he said, "Nothing personal." When the band went directly into "Success" from *Lust For Life*, that's when it hit me that Iggy might really be saying goodbye, as if he had crossed a career finish line, that the success he was singing about was surviving all he had put himself through over the decades. Hard to take, absolutely, but if this is it, that's that.

I am flying to London to see Iggy play at the Royal Albert Hall. At this point, a chance to return once more is as rare as the man himself. All hail the Undisputed Heavyweight Champion of Rock.

BACK FROM THE BRINK

STRUGGLING WITH A NEAR-FATAL CASE OF DIABETES AND MOUNTING MEDICAL BILLS, RAPPER AND RADIO HOST 2MEX TRIES TO STAY POSITIVE

BY JEFF WEISS

When reached by phone, the first words out of 2Mex's mouth are, "I'm gonna come back from this." Then he quickly adds, "This shit is crazy."

The underground hip-hop cult hero and KDAY radio host speaks from a hospital bed in San Bernardino, where he's spent the last two weeks recovering from a near-fatal bout with diabetes. The medical staff says it's a minor miracle that he's alive, let alone without brain damage. Unfortunately, doctors couldn't save his leg, amputating it just below the knee.

"I've got a crazy headache and leg pain, but I've already been doing light physical therapy," says 2Mex, born Alejandro "Alex" Ocana Jr. "I'll survive it. It's gotten much better."

Over the last two decades, few local artists have earned more love and respect than 2Mex. The Project Blowed veteran and co-founder of The Visionaries has collaborated with Busdriver, Murs and Nobody, released an album on Sage Francis' Strange Famous imprint, and even been shouted out by Snoop Dogg on the song "My Peoples."

So when the news broke about his condition, outpourings of support flooded social media. Within days, a GoFundMe campaign raised nearly \$30,000. Friends and family are hoping for \$120,000 to cover Ocana's medical costs for the next few years — including hospital care, physical therapy and a prosthetic limb, which can run from \$7,000 to \$40,000.

At the time he checked into St. Bernardine Hospital, Ocana numbered among the estimated 1.5 million L.A. County residents without health insurance. "I hadn't had any health problems prior, but that's no excuse. I should've been more conscious," he says.

One morning late last month, the latent affliction became critical. The 43-year-old woke up with crippling pain and a foot swollen to the size of a football. He took anti-inflammatory pills until the condition became dire. His sister rushed him to the hospital, where doctors performed emergency surgery



2Mex

and saved his life.

"Before the amputation, the pain was so crazy that it felt like my spirit was leaving me," Ocana says. "It was something dark ... like I was trapped in the 1800s before modern medicine. I got to a place where I'd close my eyes and see souls looking at me, melting away."

It's difficult not to imagine Ocana channeling the intensity of his visions into his music, which has always been visceral and uncompromising. A 2Mex song can be gothic or political, sarcastic or sincere. He says that the first song

"THE PAIN WAS SO CRAZY THAT IT FELT LIKE MY SPIRIT WAS LEAVING ME."

he writes will be called "The Real Life of Pablo" — an apology dedicated to a diabetic friend whom he used to jokingly call lazy.

"All those years, I didn't understand the diabetic condition, but now it's been thrust upon me," Ocana says.

For the moment, he continues his hospital recovery, which will be followed by a stint in a rehab facility. The goal is to be up and walking with a prosthetic leg in six months. Once his health has stabilized, Ocana plans to return to his music, podcast and 2Mex Hologram radio show.

He also wants to help educate others about diabetes — a minor hip-hop plague that also has affected Ghostface Killah, Boosie and the late Phife Dawg.

"People like myself have heard about diabetes over and over, but we still ignored it," Ocana says. "We need to hit the youth on some scared-straight shit. It's no joke. Since this incident, I've heard nothing but stories from fans about them losing their dad, their mom losing a leg. If I can help a single person avoid having to go through this, I'm down."

You can donate to 2Mex's GoFundMe at gofundme.com/2mexla.

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at passionweiss.com.

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Music
Picks //

fri

5/13

Charles Bradley & His Extraordinaires

@ THEATRE AT ACE HOTEL

Tough times? Call a soul man to shout it out on your behalf, purge the pain in the pouring rain. That's what our iconic big men did for us, people like James Brown, Otis Redding and Wilson Pickett, and that's what Charles Bradley does, too. It's that authenticity thing — you trust these guys know whereof they speak when they detail the trials and tribulations of a man who is, after all, merely a man trying to stay alive. Brooklyn-based Bradley has battled poverty, homelessness, near-death and, worst of all, foolishly losing the one good woman who ever really cared for him. Hear him and his utterly smoking band address all this and more in their perfect take on Black Sabbath's "Changes," from Bradley's recent album of the same name on Dunham/Daptone Records. —John Payne

John Prine, Jason Isbell, Amanda Shires

@ GREEK THEATRE

Veteran folk-country troubadour John Prine leads a night of musical storytelling that includes the down-home pairing of Jason Isbell and his singer-violinist wife, Amanda Shires. Prine's voice is huskier these days after surviving two battles with cancer over the past 18 years, and he hasn't released much new, original material since his 2005 album, *Fair & Square*. But the Illinois native and former mailman already has a lifetime's worth of low-key ballads that chart the often-overlooked concerns of blue-collar lovers in small-town America. Prine's acolyte and fellow Nashville resident Isbell has a stronger, clearer voice as he tries to reconcile the conflicting compulsions of work, faith and love on his fifth studio album, *Something More Than Free*, which is leavened with Shires' empathetic harmonies and eloquently restrained streaks of violin. —Falling James

Metal Alliance Tour with Dying Fetus

@ THE GLASS HOUSE

Defying their nauseatingly insensitive name, Dying Fetus have survived (albeit through myriad lineups) to celebrate their 25th anniversary, having far outgrown the rudimentary death metal and innards-obsessed imagery of their beginnings. Making a potent case for experience trumping youthful zeal, their seventh and most recent album, 2012's *Reign Supreme*, is a caffeinated grindcore cocktail almost comical in its instrumental dexterity, structural irreverence and disguised-voice ransom-call vocals. But it's the collection's sense of groove that makes its countless twists and turns both palatable and collectively coherent, while confirming these malevolent Marylanders as (relatively) tasteful masters of their famously coarse craft. Completing this Metal Alliance bill is a sampler (s)platter

Ariana Grande:
See Saturday.



COURTESY OF REPUBLIC RECORDS

of extreme-metal subgenres: metalcore (The Acacia Strain); veteran retro-death (Jungle Rot); prog-death (Black Crown Initiate); and groove-thrash (India's SystemHouse33). Also at the Whisky a Go Go, Saturday, May 14. —Paul Rogers

sat 5/14

KIIS-FM's Wango Tango

@ STUBHUB CENTER

This year's Wango Tango is a candy shop filled with so many sweet confections that it could cause a serious sugar rush. Apart from Joe Jonas, who's attempting to leave behind his puppy-dog image with DNCE, and the earnest if sleepy "PillowTalk" of former One Direction singer Zayn Malik, the lineup is dominated by charismatic female vocalists. Meghan Trainor has quickly evolved from her bubbly, bass-loving bounce into a coolly savvy assurance on her new single "No," in which she deftly puts a pushy suitor in his place. Demi Lovato continues to rise above her child-star past with newfound soul power. Iggy Azalea will be full of her usual braggadocio, and Gwen Stefani is endearingly persuasive on her new track "Make Me Like You." Ariana Grande's powerhouse vocals continue to mature on her aptly titled new album, *Dangerous Woman*. —Falling James

Richard Thompson

@ TERAGRAM BALLROOM

When it comes to flashy stage style and boatloads of jaw-dropping guitar pyrotechnics, well, legendary English troubadour Richard Thompson surely lacks both. Which is a compliment of the highest

order. The former Fairport Convention singer/axman prefers to make his mark with craftsmanlike, literary and wonderfully character-driven songs graced with subtly extraordinary, nuanced guitar wizardry, a refreshingly un-ego-driven and intelligent approach that offers the careful listener many hours of happy digging below the surface. Thompson, by the way, can modestly boast among his many awards an OBE (Order of the British Empire), personally bestowed upon his worthy self by Queen Liz at Buckingham Palace. His excellent recent CD, *Still*, was produced by Wilco's Jeff Tweedy. Tonight's show features two sets: one solo acoustic, and one with his electric trio. —John Payne

sun 5/15

Rio de Los Angeles Music Festival

@ RIO DE LOS ANGELES STATE PARK

This L.A. River-adjacent, family-friendly mini-fest is a head-spinning combination of music and world-class dance, the latter courtesy of Lazaro Arvizu's dazzling Danza Azteca Xipe Totec troupe. Featuring the groove-wrangling magnificence of Ollin's world-folk-punk fusion, venerable oddballs Carnage Asada's screaming bloody weirdness, and The Gears' incomparable '78 punk and roll perfection, it's a formidable lineup. But add in the altogether extraordinary Pedal Strike and the thrill-o-meter explodes. This intense, highly original "bike punk" quartet — as in, bicycle-themed songs — is a wild, unparalleled phenom. Their incredible, levitating frontman Gnarly Charly is prone to handstands

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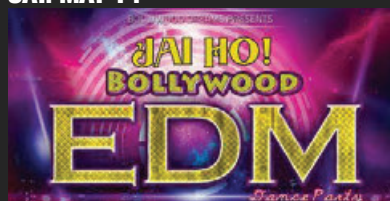
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SAT. MAY 14



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SAT. MAY 14



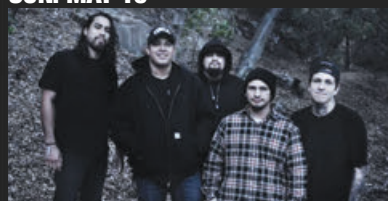
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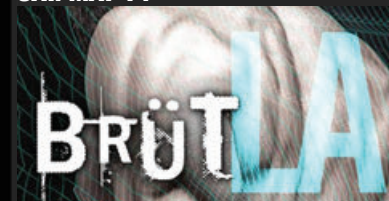
CLUB 90S

SAT. MAY 14



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TUE. MAY 16



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- 5/15 RADIO CANDELA
- 5/16 THE FLOOR IMPROV NIGHT
- 5/18 FREQUENCY PRESENTS: TESLATOMIK
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	THE JAYHAWKS ON SALE FRIDAY 5/13 @ 10AM	7/26 Fonda Theatre
	HONNE ON SALE FRIDAY 5/13 @ 10AM	7/30 El Rey
	CORNELIUS performing Fantasma ON SALE FRIDAY 5/13 @ 10AM	8/6 Orpheum Theatre
	US THE DUO ON SALE FRIDAY 5/13 @ 10AM	8/18 El Rey
	ZAKK WYLDE with Tyler Bryant and The Shakedown & Jared James Nichols ON SALE FRIDAY 5/13 @ 10AM	9/3 Fonda Theatre
	PET SHOP BOYS ON SALE FRIDAY 5/13 @ 10AM	10/29 Microsoft Theater

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5/20 » Fonda Theatre

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5/24 » Fonda Theatre

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5/31 » Fonda Theatre

YEASAYER
6/1 » Fonda Theatre

JOYWAVE
6/2 » El Rey

BARONESS
6/3 » Fonda Theatre

DIGITALISM LIVE
6/3 » El Rey

CYMANDE
6/4 » Fonda Theatre

BLUE OCTOBER
6/5 » El Rey

CARAVAN PALACE
6/7 » Fonda Theatre

tue 5/17

Alfredo Rodriguez Trio
@ BLUEWHALE

In 2009, a young Cuban named Alfredo Rodriguez became one among 4,800 of his countrymen — along with big-league pitcher Aroldis Chapman — to seek asylum in the United States that year. Rodriguez arrived with only the clothes on his back and the promise of assistance from a Mr. Quincy Jones. Though he's no Yasiel Puig, Rodriguez has also become an international sensation. His latest album is *Tocororo*, named for the Cuban national bird, which dies if caged. On it we hear Rodriguez's flights of fanciful pianism, flitting nimbly with graceful power, emanating from a human spirit unbound and free, like a baseball flying over the centerfield wall. —Gary Fukushima

wed 5/18

Phases
@ THE ROXY

Local quartet Phases are an indie-rock supergroup of sorts. The band includes Z Berg (The Like), Alex Greenwald (Phantom Planet), Jason Boesel (Rilo Kiley) and Michael Runion (The Elected). At first they were known as JJAMZ, when they formed at a local karaoke night as a light-hearted escape from their other bands. As so often happens, though, the side project became more interesting than their other groups. Berg, in particular, appears liberated by the newly reconfigured Phases, as she is simultaneously supported and challenged by musical equals. "Cooler," from Phases' album *For Life*, is an uplifting but bittersweet pop song about a disappointing lover, while the catchy dance-pop groove "I'm in Love With My Life" is just as sunny as its title. —Falling James

and show-stopping kinetic punk parkour stunts that rate Pedal Strike as one of the liveliest shows in town. Bring the kids. They'll never be the same. —Jonny Whiteside

Kristeen Young
@ ALEX'S BAR

Kristeen Young's tangled art-pop is such a dementedly strange collision of aggressively propulsive piano, ethereal vocals, enigmatic lyrics and inventive arrangements that she's attracted the interest of some very heavy friends. Even though she's butted heads with her mentor, Morrissey, he nonetheless championed the St. Louis singer-pianist and invited her to open several tours. David Bowie was so intrigued, he sang a duet with her on Young's 2003 record, *Breasticles*. Her most recent album, 2014's *The Knife Shift*, is another febrile tumble into a rabbit-hole madhouse; it was recorded with the help of an unexpected holy trinity: Bowie producer Tony Visconti, Morrissey guitarist Boz Boorer and ubiquitous drummer Dave Grohl. Young is just as captivating onstage, her left hand in its trademark white bandage as she ruthlessly hammers her keyboard. Also at the Hi Hat, Tuesday, May 17. —Falling James

mon 5/16

Young Thug
@ THE FONDA THEATRE

Young Thug is the latest in a long line of rappers from Atlanta whose distinctive, eccentric, experimental style has won over legions of fans beyond the A. Only 23, Young Thug has already made appearances with Gucci Mane, Waka Flocka Flame, Migos, Travi\$ Scott and T.I., and counts Birdman and Kanye West among his admirers. His debut single, "Stoner," spawned a number of plaudits and unofficial remixes, while "About the Money" and "Lifestyle" showcase his growing diversity in style. With a new album, *Hy!\$UN35*, slated to be released later in 2016, the rapper recently dropped his long-awaited *Slime Season 3* mixtape, an eight-track appetizer to what is one of the more anticipated rap albums of 2016. —Daniel Kohn

thu 5/19

Criminal Hygiene, Lovely Bad Things, Vug Arakas
@ RESIDENT

La Mirada's Lovely Bad Things have a deeper claim to being a garage band than most: Their beloved DIY show space/rehearsal room, the Lovely Bad Pad, was an actual garage, repurposed for rock-related uses. But their sound was always something a little more... well, lovely, in a Pixies-meets-Pinkerton kind of way. It's been too long since a full-length, but their teaser single from last summer, "Space Waste"/"Always Lazy," promises great things, with extra Dinosaur Jr. in the enthusiastic guitar leads and the same sense of crushing and crushworthy The Rentals had on their first album. With powerhouse rockers Criminal Hygiene, semi-fresh from a Replacements tribute night, and Vug Arakas, who puts the heart in "heartland indie rock" à la Shoes or The Mice, and who's got a formidable full-length of his own on the way. —Chris Ziegler

The Soft White Sixties
@ THE SATELLITE

Recently relocated to L.A. from San Francisco, The Soft White Sixties bring with them a sound both retro and very current, a smoky rock & soul stew reminiscent of Alabama Shakes and Dan Auerbach's The Arcs, but with an extra gear that turns uptempo tracks such as "Live in the Evening" and "Don't Lie to Me," with its furious fuzz bass, into garage-rock rave-ups. Lead singer Octavio Genera is a star in the making, with a soulful sneer of a voice and effortless stage presence, and the rest of the band is nearly as good, especially as a live unit. New single "Sorry to Say," produced by Matt Linesch (Edward Sharpe, Jeffertitti's Nile), smooths away the band's rough edges and highlights their flair for hooky, anthemic pop-rock. They're in residence at the Satellite every Monday this month. —Andy Hermann

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ALL STAR LANES: 4459 Eagle Rock Blvd. French Vanilla, Glitzer, Dagmar, plus comedians Crysanthe Oltmann, The Puterbaugh Sisters, Kasey Koop, Jess Varley, Sabrina Jalees, Sat., May 14, 9 p.m., TBA.

AMOEBAS MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Katon W. De Pena, Fri., May 13, 8 p.m., free.

AMPLYFI: 5617 Melrose Ave., Los Angeles. Antenna the End, Mike Colin, Sat., May 14, 7 p.m., \$12. Romance & Rebellion, Braeves, Maxwell Joseph, Animal Super Species, Wed., May 18, 8 p.m., \$10.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Moving Panoramas, Mon., May 16, 8 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave. Davey Suicide, Lola Black, Sat., May 14, 10 p.m., \$15.

BOOTLEG THEATER: 2200 Beverly Blvd. Sol, Brothers From Another, Otieno Terry, Fri., May 13, 8:30 p.m., \$17. Cross Record, The Eagle Rock Gospel Singers, Sun., May 15, 8:30 p.m., \$8. Gavin Turek, Black Gatsby, Room8, DJ Rashida, Mon., May 16, 8:30 p.m., free. Vox, Intimatchine, Nk-Riot, Tolliver, Tue., May 17, 8 p.m., \$7. Mr. Hudson, Lauren Ruth Ward, Zoe Nash, Wed., May 18, 8:30 p.m., free. The Dig, The Henry Clay People, Otherwhile, Thu., May 19.

CAFE NELA: 1906 Cypress Ave. Bridget the Midget Band, Unit F, Yours Cruelly, Twisted Black Soul, Fri., May 13, 9 p.m., \$5. The Grim, Love Canal, 40 Ouncers, Politikal Dekline, SRA, Sat., May 14, 8:30 p.m., \$8. Death Cat, The Manx, Lazy Stalkers, A-A-Ron, Thu., May 19, 8:30 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Paradise City, Bonfire, Sonic Temple, Fri., May 13, 7:30 p.m., \$19.50. Iron Butterfly, Sat., May 14, 7 p.m., \$25-\$35. Coco Montoya, Sun., May 15, 9 p.m.

CLUB FAIS DO-DO: 5257 W. Adams Blvd., Los Angeles. Joy Postell, Ubiquitous Love Tribe, Negro Galacticus, Fri., May 13, 6 p.m., \$6.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Iron Butterfly, Fri., May 13, 8 p.m., TBA. Venice, Sat., May 14, 8 p.m., TBA.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Bulldawg Blues Band, The King Cotton Aggravation, Los Dos, Fri., May 13, 5:30 p.m., free. Lynette Skynyrd, The Belle Ringers, Cow Bop, Sat., May 14, 8 p.m., free. The Messaround, a tribute to Merle Haggard with Cody Bryant, Susie Glaze, Tony Gilkyson, Craig Elkins, Cary Park, Lisa Finnie, Ronnie Mack, Tonya Watts, Groovy Rednecks, The Heathen Apostles Duo, Patty Booker, Rick Shea, The Belle Ringers, Brian Hogan, Dylan Thomas, Jeffrey Robert Wolfe & Chris Silagyi, Molly Howson, Skip Heller, Steve Waddington, Susan Ritter, Tracy Dawn; also (at 9 p.m.), Trevor McSpadden, Sun., May 15, 6-9 p.m., free. The Brombies, Mondays, 7:30 p.m., free; The Andy Rau Band, Mon., May 16, 8 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; Lynn Keller & Keller Juice, Tue., May 17, 7:30 p.m., free. Cody Bryant, Jimmy Lee Harris, Wednesdays, 7 p.m., free. Joel Bennett, Thu., May 19, 6 p.m., free.

COLLECTIVE ARTS INCUBATOR: 1200 N. Avenue 54, Los Angeles. Koolskull, Harry Katz & the Pistachios, Colin Ambulance, Sat., May 14, 7 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Echo Beds, Romy, Egrets on Ergot, Fake Snake, Sat., May 14, 9 p.m., \$7. Iris, Johnny Madrid, Sound Is Lovv, Sun., May 15, 8 p.m., \$5. Arabrot, Helen Money, Insect Ark, Thu., May 19, 8 p.m., \$10.

DIPIAZZA'S RESTAURANT & LOUNGE: 5205 E. Pacific Coast Hwy., Long Beach. DJ Sarah Green, The Unit, JFP, Mickey Taelor, Blimes Brixton, Fri., May 13.

THE ECHO: 1822 W. Sunset Blvd. The Modern Funk Fest, with The Egyptian Lover, Brian Ellis' Reflection, MoFunk Records, Shiro Schwarz, DJ Hotthobo, DJ Eddy Funkster, Fri., May 13, 8 p.m., \$20. Max P, Pity Party, DJ Musty Boyz, Sat., May 14, 5:30 p.m., \$9.50. Grand Ole Echo, with musicians TBA, Sun., May 15, 3 p.m., free-\$5; Beach Boys Tribute with Aaron Embry, Devon Williams, Dios, Eleni Mandell, Feels, Froth, The Henry Clay People, Honey Child, Joel Jerome, Kolars, Joy Bishop, Nic Hessler, Sam Morrow, Sasami & Avi, The Bots, The Lemon Trees, Sun., May 15, 8 p.m., \$14.50. Drinking Flowers, Puro Instinct, HOTT MT, The Vivids, Mon., May 16, 8:30 p.m., free. Chloe

x Halle, SwearxxxWords, Tue., May 17, 7:30 p.m., \$9.50. Swimm, Moon Honey, Golden Sun, Wed., May 18, 8:30 p.m., \$9.50. Youth Brigade, Union 13, Generacion Suicida, Thu., May 19, 8:30 p.m., \$16.50.

THE ECHOPEX: 1154 Glendale Blvd. Wild Belle, James Supercave, Fri., May 13, 8:30 p.m., \$16.50-\$21.50. Modern English, Sun., May 15, 8 p.m., \$15-\$20. The Peter Brötzmann Quartet, Mon., May 16, 8 p.m.

EL CID: 4212 W. Sunset Blvd., Los Angeles. The Sahnns, Barnes, The Brunch Crowd, Tres, Fri., May 13, 9:30 p.m., \$10. Mini Bear, Ghost Noise, The Electric West, Sat., May 14, 10 p.m., \$5. Weirdo Night, with Dynasty Handbag, Casey Jane Ellison, Sun., May 15, 8 p.m., \$5. Open Mic, Mondays, 8 p.m., \$5. Reggie Watts & Karen, Rywolf, Tue., May 17, 9 p.m., \$10. Web Series Unplugged, Wed., May 18, 9 p.m., \$10.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. Joseph Arthur, Bob Woodruff, Sun., May 15, 11 a.m.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Josh Heinrichs, SkillinJah, Thu., May 19, 8 p.m., \$12.

FIVE STAR BAR: 267 S. Main St., Los Angeles. The Sloths, Sin Alley, The Tulsa Skull Singers, The Blitzkatz, Sat., May 14, 9 p.m., \$5.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach. Metalachi, Sun., May 15, 5 p.m.

THE GLASS HOUSE: 200 W. Second St., Pomona. Dying Fetus, The Acacia Strain, Jungle Rot, Black Crown Initiate, Systemhouse 33, Fri., May 13, 6:30 p.m., \$25 (see Music Pick). Facedown Fest with Impending Doom, Seventh Star, War of Ages, My Epic, Saving Grace, Everything in Slow Motion, For All Eternity, Hope for Dying, Rival Choir, Sat., May 14, 3 p.m., \$20.

THE HI HAT: 5043 York Blvd., Highland Park. Psychic Love, Ramonda Hammer, Grit, Slugs, Fri., May 13, 8 p.m., \$5. The Coffin Brothers, Tutlie, Super Lunch, Immanu El, Sat., May 14, 8 p.m., free. Vs. Colour, Jennylee, Secret Garden, Sonny Boy Thorn, DJ Theresa Wayman, Mon., May 16, 8 p.m., free. Fea, Kristeen Young, Tue., May 17, 8 p.m., \$10 (see Music Pick). Jonny Two Bags, Gospelbeach, Elli Mae & the Ricochets, Wed., May 18, 8 p.m., \$12. Greg Felden, The Coals, Elijah Ocean, Thu., May 19, 8 p.m., \$7.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd. Ayer, Life of Dillon, Wrabel, Blake Lewis, Elliott Yamin, Fri., May 13, 7 p.m., \$20. Joistarr, Shoshana Bean, Shilo Gold, Matthew Mayfield, Patrick Droney, Sat., May 14, 7 p.m., \$15. Gungor, Sun., May 15, 7 p.m., TBA. Rozzi Crane, Shel, Tue., May 17, 7 p.m., \$8. The Battlefield, The Stray Birds, Lydia Luce, Wed., May 18, 7 p.m., \$15. Melissa Polinar, Gabe Bondoc, Aloud, Thu., May 19, 7 p.m., \$15.

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

KULAK'S WOODSHED: 5230½ Laurel Canyon Blvd., Studio City. Tarantula & the Turtledoves, Fri., May 13, 8 p.m., TBA. Bill Berry, Cynthia Carle, Richard Byford, Sat., May 14, 8 p.m., TBA. Stephen Fagan, Sun., May 15, 8 p.m., TBA.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. Jonathan Coulton, Sun., May 15, 7:30 p.m., \$30.

LIQUID KITTY: 11780 W. Pico Blvd., Los Angeles. Rick Holmstrom, Sun., May 15, 10 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Magic Man, The Griswolds, Panama Wedding, Fri., May 13, 7 p.m., TBA; Fusion Vive, Kardo, Viri y los Bandidos, Fri., May 13, 8 p.m., \$10. Amduscia, A7IE, Xentrifuge, Sat., May 14, 9 p.m., \$20; Givers & Takers, Infanfree, Four Foot Flood, Sat., May 14, 9 p.m., \$10. Teenage Wasteland, Lane Steele, Alternate Dusk, Borderline Promises, Sun., May 15, 7 p.m., free. Walshy Fire, Kalibandulu, Crvftsmen, Yungg Trip, Brukout, Two Seven Clash, Silva, Thu., May 19, 9 p.m., \$25.

THE LOST KNIGHT PUB: 1538 Sunset Blvd., Los Angeles. Joe Bourdet, Leroy From the North, Mount Baine, Fri., May 13, 9 p.m., free.

THE LOVE SONG: 450 S. Main St., Los Angeles. Spain, Tuesdays, 9 p.m. Continues through May 17, free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Dirk Hamilton, Fri., May 13, 8 p.m., \$20. Janiva Magness, Sat., May 14, 8 p.m., TBA. Darryl Purpose, Paul Zollo, Sun., May 15, 8 p.m., \$16.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Matt Anderson & the Bona Fide, E.J. Cox, Fri., May 13, 9 p.m., \$15. Frankie Bourne, Nasi Nassiri, The Reviews, The Valantry, Western Medicine, Sat., May 14, 8 p.m., \$12. Missing Sibling, Hymn & Her, Paul Kmiec, Kelsy Karter, Kerry Degman, Sun., May 15, 8 p.m., \$8. Kris Allen, Marie Miller, Tue., May 17, 8:30 p.m., \$16-\$25. Marchan Noelle, Alii Handal, Cindy Alexander, Emily



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FRIDAY - MAY 13
THE SAHNS, BARNES,
THE BRUNCH CROWD, TRES

SATURDAY - MAY 14
MINI BEAR, GHOST NOISE,
THE ELECTRIC WEST

SUNDAY - MAY 15
WEIRDO NIGHT! w/ DYNASTY HANDBAG
& CASEY JANE ELLISON

MONDAY - MAY 16
OPEN MIC, ROUND 2: COMEDY

TUESDAY - MAY 17
REGGIE WATTS & KAREN, RYWOLF

WEDNESDAY - MAY 18
WEB SERIES UNPLUGGED

FRIDAY - MAY 20
NEWT ISOM, KATIE PEARLMAN,
FRITH, TATI RABELL

SATURDAY - MAY 21
SURE SURE, RAY & REMORA

SUNDAY - MAY 29
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5/14 - DYING FETUS, THE ACACIA STRAIN
5/21 - HOLLYWOOD ROSES
5/25 - LAST IN LINE
5/26 - TIM SKOLD
5/27 - JOE LYNN TURNER
5/28 - OTEP
6/1 - ANVIL
6/2 - VOIVOD
6/4 - ARMORED SAINT, METAL CHURCH
6/9 - AMERICAN HEAD CHARGE
6/10 - FASTER PUSSYCAT
6/11 - DAMNATION, ROCKETS TO RUSSIA
6/17 - AGENT ORANGE
6/15 - WINDS OF PLAGUE
7/1 - ALIEN ANT FARM
7/28 - TRACII GUNS
7/29 - LA GUNS

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Lina In L.A. by Lina Lecaro

MODERN FUNK FEST

If you've never caught Los Angeles-based electro legend Egyptian Lover live, all we can say is, you simply *must*. Performing a live DJ/MPC/808 set, Lover takes it back to where it all began, and into the future as well, rocking his latest collaborations with funky newbies he inspired and new stuff he's still pumping out to this day (check out his latest LP, *1984*, on his Egyptian Empire label).

Egyptian Lover headlines an exciting, exhaustive and simply epic night of funk music,

highlighting the genre's origins and latest innovators, live and on the decks. Created in San Diego, Modern Funk Fest has gone on to throw down some biggie bashes in San Francisco and Los Angeles, arriving in our city for the first time last year.

For this second annual installment, they clearly ain't playin' around. The lineup includes XL Middleton, Moniquea, Diamond Ortiz, Reality Jones, Brian Ellis' Reflection and Shiro Schwarz. DJs Hothtobo and Eddy Funkster drop vinyl in between the live sets and hot labels including Voltaire Records, MoFunk, Hobo Camp and Discogs will be selling stuff so you can funk up the floors at home.

THE ECHO | 1822 W. Sunset Blvd.,
Echo Park | Fri., May 13, 8:30 p.m.
\$12-\$25 | 18+ | theecho.com

Zuzik, Kerri Medders, Anna Sentina, Wed., May 18, 8 p.m. Turkuaz, The Nth Power, Thu., May 19, 9 p.m.

OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. Young Thug, Sun., May 15, 9 p.m., TBA.

THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. The Crazy Brave, Benji's Revenge, Fri., May 13.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneer Road, Pioneertown. Escondido, Among Savages, Fri., May 13, 9 p.m., \$15. Charles Bradley & His Extraordinaires, Sat., May 14, 9 p.m., \$22. Tim Easton, Darrin Bradbury, Thu., May 19, 8 p.m., free.

THE PRESS: 129 Harvard Ave., Claremont. The Cherry Bluestorms, Plasticsoul, Sat., May 14, 9 p.m., free.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach. Centre, Future Shoxxx, Cuspids, Sat., May 14, 9 p.m., \$5.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. The Nashville Ramblers, The Rosalyns, Diddle Daddies, Fri., May 13, 9 p.m., TBA. Wolves Wolves Wolves, Sat., May 14, 3 p.m., TBA; Kate Crash & the UFO Club, Electric Children, Buffy Winkler, Shock Treatment, Turbulent Hearts, The Bomb, Sat., May 14, 9 p.m., \$5-\$10. Dead Frets, Sun., May 15, 9 p.m., TBA. Ford Madox Ford, Wednesdays, 9 p.m. Continues through May 25, \$5-\$10.

RESIDENT: 428 S. Hewitt St., Los Angeles. Little Hurricane, These Pilgrims, Fri., May 13, 8 p.m., \$15. Residuels, Melted, The Side Eyes, Sun., May 15, 8:30 p.m., \$5. We Deserve This, hosted by Caitlin Ackerman & Sophia Benoit with music from Jake Brennan, Mon., May 16, 8 p.m., \$5. Swerve, Emerson Star, Cassini, Tue., May 17, 8 p.m., free. Criminal Hygiene, Lovely Bad Things, Vug Arakas, DJ Justin Gage, Thu., May 19, 8 p.m., \$5 (see Music Pick).

THE ROSE: 245 E. Green St., Pasadena. Macy Gray, Sat., May 14, 7 p.m., \$28-\$58. Iron Butterfly, Sun., May 15, 9 p.m., \$25-\$35. The Motels, Thu., May 19.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Mura Masa, Nao, Bonzai, Fri., May 13, 9 p.m., \$15. Jai Wolf, May 14-16, 9 p.m., \$18. Phases, RKCB, Collapsing Scenery, Wed., May 18, 8:30 p.m., \$16 (see Music Pick). FMLYBND, Oliver the Kid, Dark Waves, Night Argent, Thu., May 19, 8 p.m., \$18.

RUSTY'S SURF RANCH: 256 Santa Monica Pier, Santa Monica. Another Run, Sat., May 14, 9:30 p.m., free.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. The Jack Dani Band, Fri., May 13, 6 p.m., \$10. Red Spade, The Black Lagoon, Heavy Justice, Leave It to Cleaver, Wed., May 18, 6 p.m., \$10. Oolah the Moc, Thu., May 19, 6 p.m., \$20.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. Night Lights, Fri., May 13, 10:30 p.m., free. Mars & the Massacre, Sat., May 14, 10:30 p.m., free. Rivrsvr, Tue., May 17, 10 p.m., free. Carly & the Universe, Wed., May 18, 10 p.m., free. D.On Darox & the Melody Joybakers, Thu., May 19, 10 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Rainbow Jackson, Western Scene, Moaning, Fri., May 13, 9 p.m., \$10. Colleen Green, plus comedians Howard Kremer, Stephanie Allyne, Heather Lawless, Sun., May 15, 8:30 p.m., \$8. The Soft White Sixties, The Absolute, Down & Outlaws, Two Sheds, Mon., May 16, 9 p.m., free (see Music Pick). A Tribute to Prince, with Steve Gregoropoulos, members of

Caught a Ghost and Yacht Rock Revue, plus a choir and string section TBA, Tue., May 17, 9 p.m., free. Madeline Spooner, Wednesdays, 9 p.m. Continues through May 25, free. Alberta Cross, Grand Canyon, Sky White Tiger, Thu., May 19, 9 p.m., \$15.

THE SHOPS ON LAKE AVENUE: 345 S. Lake Ave., Pasadena. Salt Petal, The Nick Valentini Collective, Fri., May 13, 5 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. The Jaguar Club, Wed., May 18, 8 p.m., \$8.

THE SMELL: 247 S. Main St., Los Angeles. Zig Zags, Tongues, Rexx, Grease, Fri., May 13, 9 p.m., \$5. Souvenirs, Janelane, Love Nothing, Grave School, Sat., May 14, 9 p.m., \$5. Tomemitsu, Samira's Infinite Summer, Arjuna Genome, Wed., May 18, 9 p.m., \$5.

SOL VENUE: 313 E. Carson St., Carson. Dayvid Thomas, The Hooliganz, Fri., May 13, 7:30 p.m., \$10-\$20.

SPACE GALLERY: 250 W. Second St., Pomona. Peg Leg Love, Virginia Reed, Max Kala, Sssssss, Allen Callaci, Sat., May 14, 7 p.m., TBA.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Ben Justus, Neptune Recovery, Fri., May 13, 10:30 p.m.

TIMEWARP RECORDS: 12204 Venice Blvd., Los Angeles. Bob Forrest, Wasi, Dustin & the Explosions, Tripp Vomit, Scott Bowser, Trenton Willey, Tim O'Gara, J-Stir, Fri., May 13, 8 p.m., \$8.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Filous, Mount, Fri., May 13, 8 p.m., \$15. Sales, TV Girl, Sat., May 14, 8 p.m., \$17. Joseph Arthur, Lee Harvey Osmond, Mon., May 16, 8 p.m., \$20. Coasts, Knox Hamilton, Symmetry, Tue., May 17, 8:30 p.m., \$20. Damien Jurado & the Heavy Light, Ben Abraham, Wed., May 18, 8 p.m., \$17. Sawyer Fredericks, Mia Z, Thu., May 19, 8 p.m., \$20.

UNION NIGHTCLUB: 4067 Pico Blvd. Hierophant, Vamachara, Locked Up, Sun., May 15, 6:30 p.m.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. The Mismiths, The Last Vegas, All Time Highs, Fri., May 13, 8 p.m., TBA. B.O.B., Scotty ATL, London Jae, Tue., May 17, 8:30 p.m., TBA. Hirsh, Wed., May 18, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. 45 Grave, Fri., May 13, 7 p.m., TBA. Dying Fetus, The Acacia Strain, Jungle Rot, Black Crown Initiate, Sat., May 14, 6 p.m., TBA.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Mike Keneally, Gregg Bendian & Doug Lunn, May 13-14, 8 p.m.; Sun., May 15, 4 p.m., \$20.

AU LAC: 710 W. First St., Los Angeles. Justo Almarino, The UCLA Mingus Orchestra, Sat., May 14, 7:30 p.m.

THE BAKED POTATO: 3787 Chahuenga Blvd. W., Studio City. Herb's Organic Quintet, Fri., May 13, 9:30 p.m., \$20. The Ronnie Foster Trio, Sat., May 14, 9:30 p.m., \$25. Scott Wilkie, Sun., May 15, 9:30 p.m., \$15. Jerry Vivino, Wed., May 18, 9:30 p.m., \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. The Larry Goldings Trio, Fri., May 13, 9 p.m., \$15. The Hans Groiner Trio, Sat., May 14, 9 p.m., TBA. Shai Golan, Sun., May 15, 9 p.m., TBA. Joomanji, Jackie Gage, Mon., May 16, 9 p.m., \$10. The Alfredo Rodriguez

Trio, Tue., May 17, 9 p.m., \$20 (see Music Pick).
Gerald Clayton & Sachal Vasandani, May 18-19, 9 p.m., TBA.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Brian Bromberg's Full Circle Acoustic Band, Fri., May 13, 8:30 p.m.; Sat., May 14, 8:30 p.m., TBA. Lauren White, Sun., May 15, 7:30 p.m., TBA. Frenchie Davis, Tue., May 17, 8:30 p.m., TBA. The Bobby Matos Latin Jazz Quartet, Wed., May 18, 8:30 p.m., TBA. The Wonderful Wizard of Song, Thu., May 19, 8:30 p.m., TBA.

CULVER HOTEL: 9400 Culver Blvd. Strangers on a Saturday Night, Wednesdays, 7:30 p.m., free.

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

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave. The Readys, Sundays, 9 p.m.-midnight, free. L.A. Underground Superstars, Mondays, 8:30 p.m., free. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free.

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Teri Ralston, May 13-14, 9 p.m., \$10-\$20. Lina Heiden, Wed., May 18, 9 p.m., \$10-\$20. Samantha Sidley, Thu., May 19, 9 p.m.; Thu., May 26, 9 p.m., \$10-\$20.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. Janis Mann, Sat., May 14, 11 a.m.-2:30 p.m., free. The Mike Barone Big Band, Sun., May 15, 11 a.m.-3 p.m., \$10. The Jeff Littleton Quartet, Wed., May 18, 6-9 p.m., free.

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

NOHO ARTS DISTRICT: Lankershim & Magnolia Blvd., North Hollywood. Jody Jaress & Linda A., second Saturday of every month, 10:30 a.m.-2:30 p.m., free.

SHENANIGANS IRISH PUB & GRILLE: 423 Shoreline Village Drive, Long Beach. Whiteboy James & the Blues Express, second Saturday of every month, 8 p.m. Continues through June 11, free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Brandon Fields Quartet, Fri., May 13, 9 p.m., free. Sherry Williams, Sat., May 14, 9 p.m., free. Eloise Laws, Sun., May 15, 7 & 9:30 p.m., \$30. Excursion, Tue., May 17, 6:30 p.m., free. Delta Wright, Wed., May 18, 7 & 9 p.m., \$20. The Doug Webb

Quartet, Thu., May 19, 6:30 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. DW3, Wed., May 18, 8 p.m. Pat Whiteman, Harriet Schock, Thu., May 19, 8 p.m.

WEST RESTAURANT & LOUNGE: 170 Church Lane, Los Angeles. The Donna Butler Quartet, third Tuesday of every month, 7 p.m. Continues through July 19, free.

—Falling James

LATIN & WORLD

THE BRONSON BAR: 5851 W. Sunset Blvd., Los Angeles. Brasil Baile Funk, with DJ Potira, Sat., May 14, 8 p.m., free.

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

EL CID: 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.

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

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

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Ragged Union, Sat., May 14, 8 p.m., \$15.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Doug Mug & the Thugs, Sat., May 14, 8 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. The Deltaz, Tuesdays, 9 p.m.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Ron Ellington Shy Band, Fri., May 13, 8 p.m., \$20. Homemade Jam, Sat., May 14, 3 p.m., \$20; Sligo Rags, Sat., May 14, 7 p.m., \$20. Ragged Union, Sun., May 15, 7 p.m., \$18. Trio Balkan Strings, Mon., May 16, 7:30 p.m., \$20. Steve

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Thursday • May 12 • 6pm

A.J. CREW & ARIMA EDERRA

Converse Rubber Tracks presents an evening of local awesomeness with both artists each playing a live mini-set. Fans attending will receive a free split 7" and tote bag courtesy of the Converse Rubber Tracks team.

Tuesday • May 24 • 6pm
THE MUFFS

Celebrating the reissue of their '90s milestone album, *Blonder and Blonder*, with a live set and signing at Amoeba. *Blonder and Blonder* [Omnivore Recordings] will be released 5/27 on CD [with 7 bonus tracks] and on vinyl LP for the first time in over two decades.

The album will be available for purchase early at Amoeba for signing after their in-store performance.

Thursday • May 26 • 6pm
DÂM-FUNK DJ SET

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Noonan, Maury Manseau, Cheri Buonaguidi, Jim Fielder, Bruce Kunkel, Penny Nichols, Ralph Barr, Michael Ray, Thu., May 19, 7 p.m., \$20.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W.

Magnolia Blvd., Burbank. Merle Haggard Tribute with performers TBA, Fri., May 13, 9 p.m., free. Connie & the Radio Flyers, Sat., May 14, 9 p.m., free. Sayed Sabrina, Sun., May 15, 8 p.m., free. Conjunto Afro-Son, Wed., May 18, 9 p.m., free. The 7/10 Splits, Thu., May 19, 9 p.m., free.

—Falling James

DANCE CLUBS

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

AVALON HOLLYWOOD: 1735 Vine St. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m.; Jack LNDN, Luca Lush, Louis Vivet, Fri., May 13, 9:30 p.m., TBA. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Emma Hewitt, Kyau & Albert, Randy Seidman, Sat., May 14, 10 p.m., TBA.

THE BELASCO THEATER: 1050 S. Hill St., Los Angeles. Dirty Audio, Junkie Kid, Sat., May 14, 8 p.m., \$25.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Pantyraid, Fri., May 13, 10 p.m., \$20; Noise Fridays, Fridays, 10 p.m. Morgan Page, Sat., May 14, 10 p.m.-2 a.m., \$20; Arcade Saturdays, Saturdays, 10 p.m.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Boom Jinx, Jerome Isma-ae, Genix, Sunny Lax, Oliver Smith, Fri., May 13, 10 p.m., TBA; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; J. Philip, Oliver Dollar, Mikey Lion, Lee Reynolds, Sat., May 14, 10 p.m., \$20.

GENERAL LEE'S BAR: 475 Gin Ling Way. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, Fridays, 9 p.m., \$8. Marujah, Sat., May 14, 9:30 p.m., \$5-\$10.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club 90s, Fri., May 13, 9 p.m.; Fri., May 27, 9 p.m.; Sun., May 29, 9 p.m., TBA. Brut L.A., with Dan Darlington, Peter Napoli, Sat., May 14, 10 p.m., \$20. DJ V Latino, DJ Alex B, at Radio Candela, Sun., May 15, 9 p.m., \$10. Teslatomik, with Kuya, Morelia, Ghostea, Brandon Heinz, Hasben, Annika Wolfe, Lexus Moni, Wed., May 18, 9 p.m., \$10.

THE REGENT THEATER: 448 S. Main St., Los Angeles. Fred Falke, Kristina Sky, Tropics, Strange Talk, Lavelle Dupree, Sat., May 14, 8 p.m., \$15; Bootie L.A., 21 & over, every other Saturday, 9 p.m., \$15.

RESIDENT: 428 S. Hewitt St., Los Angeles. The Prince & Michael Jackson Experience, with DJ Dave Paul, Sat., May 14, 9 p.m., \$10. Purple Afterlife, with DJ Dave Paul, Sun., May 15, noon, \$10.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Rhondavous, with Kerri Chandler, Felix Da Housecat, DJDS, Roy Davis Jr., Heathered Pearls and others, Fri., May 13, 9 p.m., \$30-\$60. Jai Ho: Bollywood EDM Dance Party, Sat., May 14, 9 p.m., free; Marques Wyatt, Steve Loria, Sat., May 14, 9 p.m., \$10-\$20; DJ Printz, Softest Hard, Sat., May 14, 10 p.m., free-\$30. Preditah, Seven, Skitz Beatz, Thu., May 19, 10 p.m., \$10.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Planet Rock, Saturdays, 9 p.m.-2 a.m., free.

WHITE OAK MUSIC & ARTS: 17646 Sherman Way, Van Nuys. Audio Push, Chris Black, Calabria, Sean Melloy, Ellis, Leisure Lano, Eric Brooks, Fri., May 13.

ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MAY 13

BIG BAD VOODOO DADDY: 8 p.m., TBA. The Yost Theatre, 307 N. Spurgeon St., Santa Ana.

THE BOB MOULD BAND: 8 p.m., \$26. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

GO CHARLES BRADLEY & HIS EXTRAORDINAIRES: 8 p.m., \$28.50-\$33.50. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles. See Music Pick.

COASTS: 8:30 p.m., TBA. The Fonda Theatre.

THE DANNY JANKLOW QUARTET: 7 p.m., \$10. Edye Second Space, 1310 11th St., Santa Monica.

FAT JOE & REMY MA: 8 p.m., \$28.50-\$35. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

GO FIDLAR: With SWMRS, The Frights, No Parents, 8 p.m., \$22. The Observatory, 3503 S. Harbor Blvd.

HIPPIE SABOTAGE: With Alex Wiley, Kembe X, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd.

ILLENIUM: With Said the Sky, William Black, Dreamers Delight, 8 p.m., \$19.50. The Regent Theatre.

JACKSON BROWNE: 7:30 p.m., \$59-\$89. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza.

GO JOHN PRINE, JASON ISBELL & AMANDA

SHIRES: 7:30 p.m., \$29.50-\$94.50. The Greek Theatre, 2700 N. Vermont Ave. See Music Pick.

MACY GRAY: 9 p.m., \$38-\$78. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

UPRISING: Presented by Bassrush, 8 p.m., \$30-\$65. Hollywood Palladium, 6215 W. Sunset Blvd.

SATURDAY, MAY 14

ANDREW BIRD: 8 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

GO BEYONCÉ: 7:30 p.m., \$45-\$305. Rose Bowl, 1001 Rose Bowl Drive, Pasadena.

CAIFANES: 7 p.m., TBA. The Greek Theatre.

GRACEBAND: 7:30 p.m., \$25. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

HIPPIE SABOTAGE: With Alex Wiley, Kembe X, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd.

KROQ WEENIE ROAST: With Red Hot Chili Peppers, Weezer, Empire of the Sun, Panic at the Disco, The Lumineers, Garbage, Cold War Kids, Fitz & the Tantrums, Miike Snow, Lukas Graham, The Strumbellas, Nothing but Thieves, Bishop Briggs, Bear Hands, 12 p.m., \$49-\$150. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

NAO, MURA MASA: With Bonzai, 11 p.m., TBA. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO RICHARD THOMPSON: 8 p.m., \$35. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

SPRING FAIR & MUSIC FESTIVAL: With Moby, Dâm-Funk, Deap Vally, Mr. Little Jeans, Freedom Fry, 11 a.m.-5 p.m., \$15. L.A. Family School, 2646 Griffith Park Blvd., Los Angeles.

GO WANGO TANGO: With Ariana Grande, Zayn, Demi Lovato, Meghan Trainor, Fifth Harmony, Iggy Azalea, DNCE, Alessia Cara, The Chainsmokers, Kygo, Mike Posner, Zendaya, Gwen Stefani, 3 p.m., \$35-\$265. StubHub Center, 18400 Avalon Blvd., Carson. See Music Pick.

SUNDAY, MAY 15

ANDREW BIRD: 8 p.m., TBA. The Theatre at Ace Hotel.

DAVID BENOIT: 7 p.m., \$30 & \$45. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

GO DONALD FOX: 2 p.m., \$55 & \$75. Doheny Mansion, 10 Chester Place, Los Angeles.

MIKE SNOW: 8 p.m., \$30. The Observatory.

MONROVIA DAYS MUSIC FESTIVAL: With bands TBA, 12-7 p.m., free. Monrovia Library Park, 321 S. Myrtle Ave., Monrovia.

GO RIO DE LOS ANGELES MUSIC FESTIVAL: With Ollin, The Gears, Danza Azteca Xipe Totec, Carnage Asada, Non-Blips, Pedal Strike and others, 1 p.m., free. Rio de Los Angeles State Park, 1900 San Fernando Road, Los Angeles. See Music Pick.

STEVEN MA: 4 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

TECH N9NE: 11 p.m., \$35. The Observatory.

VALLEY GLEN SPRING FESTIVAL: With SpyderBlue, Maria Z, SuperTokes, 1-5 p.m., free. Valley Glen Community Park, 6150 Atoll Ave., Van Nuys.

YOUNG THUG: 8 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

MONDAY, MAY 16

HOLY GRAIL: With Thrown Into Exile, Harassor, Infinite Death, Ascension, DJ Danny Lethal, 7 p.m., TBA. The Regent Theatre, 448 S. Main St., Los Angeles.

GO JAMES BLAKE: 7 p.m., \$35. The Belasco Theatre, 1050 S. Hill St., Los Angeles.

TECH N9NE: With Krizz Kaliko, Rittz, Mayday, Stevie Stone, Ces Cru, 8 p.m., \$30. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

XAVIER WULF, YUNG SIMMIE, EDDY BAKER, CHRIS TRAVIS: With Amber London, Don Krez, 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO YOUNG THUG: 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

TUESDAY, MAY 17

HAIM: With Cameron Avery, 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
ILLENUM: With Said the Sky, Lione, Azura, 8 p.m., \$19.50. The Regent Theater, 448 S. Main St.
MADEINTYO, ROYCE RIZZY: 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
TEYANA TAYLOR: 6:30 p.m., \$25. The Belasco Theater.
THE THIRD ANNUAL L.A. GRAMMY SHOWCASE: With Blondfire, Kirby Maurier, Alexander Jean, 7 p.m., \$20. The Fonda Theatre, 6126 Hollywood Blvd.

WEDNESDAY, MAY 18

GO BEN FOLDS & YMUSIC: With Dotan, 8 p.m., \$32-\$62. The Orpheum Theatre, 842 S. Broadway.
CHIEF KEEF: 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
A FUNDRAISER FOR BERNIE SANDERS: With The Garden, Death Hymn Number 9, Kim & the Created, The Birth Defects, Punk Rock Karaoke, DJ Bengsman, 8 p.m., \$15.50. The Regent Theater, 448 S. Main St.
JEWEL: With JD & the Straight Shot, 8 p.m., \$35-\$89. Valley Performing Arts Center, 18111 Nordhoff St.
OOKLAH THE MOC, ITAL VIBES, PRIME LIVITY: 8 p.m., TBA. The Yost Theater, 307 N. Spurgeon St.
STEEL PANTHER: 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.
TIME CHECK: A BUDDY RICH ALUMNI REUNION: 8 p.m., \$25-\$450. Sheraton Gateway Hotel, 6101 W. Century Blvd., Los Angeles.

THURSDAY, MAY 19

THE BOXER REBELLION: 8 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.
ENRIQUE BUNBURY: 7 p.m., \$59.50-\$99.50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.
JASON BONHAM'S LED ZEPPELIN EXPERIENCE: 7:30 p.m., TBA. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland.
JEWEL: With Griffin House, 7 p.m., TBA. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.
MAC DEMARCO, JONATHAN RICHMAN: With Kirin J. Callinan, 7 p.m., \$30-\$35. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.
SMOKEY ROBINSON: With El DeBarge, Kem, Kenny "Babyface" Edmonds, CeLo Green, Backstreet Boys, Tamar Braxton, Andra Day, 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.
SONNY DIGITAL: 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
THE THERMALS: With Summer Cannibals, 8 p.m., \$16. The Teragram Ballroom, 1234 W. Seventh St.
TIME CHECK: A BUDDY RICH ALUMNI REUNION: 4:30 p.m., \$25-\$450. Sheraton Gateway Hotel, 6101 W. Century Blvd., Los Angeles.
YUNA: With Bosco, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

—Falling James

CLASSICAL & NEW MUSIC

THE CSUN YOUTH ORCHESTRAS: Sun., May 15, 2 p.m., \$16. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.
THE DE ANGELIS VOCAL ENSEMBLE: The chorus calls up dance-driven melodies by Handel, Jaspers, Irvine Fine and Loreena McKennitt, Sat., May 14, 8 p.m., TBA. Our Lady Queen of Angels, 2046 Mar Vista Drive, Newport Beach.
GO EMERSON STRING QUARTET, SAKURA CELLO ENSEMBLE, MASS CELLO ENSEMBLE: Matthew Aucoin conducts the world premiere of Anna Clyne's *Threads & Traces*, alongside selections by Schubert, Brett Dean and Villa-Lobos, as part of the Piatigorsky International Cello Festival, Tue., May 17, 8 p.m., \$20-\$105. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.
GO AN EVENING WITH PETER SELLARS: The opera/theater director discusses his role as music director of this year's Ojai Music Festival, in a conversation with *The New Yorker's* Alex Ross, Mon., May 16, 7:30 p.m., \$25-\$35. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills.
GO THE ISaura STRING QUARTET: The microtonal quartet strings together pieces by John Luther Adams, Gloria Coates, Kraig Grady and the premiere of a new composition by Andrew McIntosh, Sat., May

14, 8 p.m., \$30. Boston Court, 70 N. Mentor Ave., Pasadena.
L.A. CLARINET CHOIR: Victoria Ramos directs a performance of folk, jazz and Japanese music, in Westerbeck Recital Hall, Sat., May 14, 8 p.m., \$15. Pasadena City College, 1570 E. Colorado Blvd.
GO L.A. PHILHARMONIC: Conductor Leonard Slatkin summons forth Berlioz's *Symphonie fantastique*, and cellist Ralph Kirshbaum digs into Ernest Bloch's *Schelomo*, as part of this week's Piatigorsky International Cello Festival, Fri., May 13, 8 p.m., \$20-\$186. Norwegian cellist Truls Mork unravels Elgar's Cello Concerto in E Minor, Op. 85; and Leonard Slatkin conducts Rossini and Berlioz, Sat., May 14, 8 p.m., \$20-\$186. Celist Sol Gabetta works out Bohuslav Martinu's Cello Concerto No. 1, and Leonard Slatkin conducts Rossini and Berlioz, Sun., May 15, 2 p.m., \$20-\$186. Gustavo Dudamel returns with selections by Wolfgang Mozart and Arvo Pärt, Thu., May 19, 8 p.m., \$72-\$213. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

GO LA BOHÈME: The expressive Georgian coloratura soprano Nino Machaidze stars as Mimi in Puccini's romantic Parisian tale about a seamstress who falls in love with a poet. For the final two performances, L.A. Phil conductor Gustavo Dudamel leads the L.A. Opera Orchestra for the first time, Sat., May 14, 7:30 p.m.; Thu., May 19, 7:30 p.m.; Sun., May 22, 2 p.m.; Wed., May 25, 7:30 p.m.; Sat., May 28, 7:30 p.m.; Sun., June 5, 2 p.m.; Fri., June 10, 7:30 p.m.; Sun., June 12, 2 p.m., \$20-\$284. Dorothy Chandler Pavilion, 135 N. Grand Ave. See GoLA.

GO L.A. CHAMBER ORCHESTRA: Sat., May 14, 8 p.m., \$27-\$124. Alex Theatre, 216 N. Brand Blvd., Glendale. Jeffrey Kahane conducts Robert Schumann's Symphony No. 2 in C major and the world premiere of Matthew Aucoin's *Sound Investment*, and pianist Marc-André Hamelin has his way with W.A. Mozart's Piano Concerto No. 17 in G major, Sun., May 15, 7 p.m., TBA. UCLA, Royce Hall, 340 Royce Drive, Westwood.

LE SALON DE MUSIQUES: A strings-piano trio unleashes selections by Maurice Ravel and Paul Juon, Sun., May 15, 4 p.m., \$75. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles.

LES OISEAUX PIANO DUO, THE CHIMERA QUARTET: The student musicians perform at a reading by poets Brynn Saito and Ron Koertge, Sun., May 15, noon, free. Pasadena Conservatory of Music, 100 Hill Ave..

NEW WEST SYMPHONY: Sat., May 14, 8 p.m., \$25-\$98. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

PASADENA COMMUNITY ORCHESTRA: Pianist Alexander Agate is spotlighted on Prokofiev's first Piano Concerto, in a program that also includes works by Shostakovich, Dvorák and Liszt, Fri., May 13, 8 p.m., free. First Church of the Nazarene, 3700 E. Sierra Madre Blvd., Los Angeles.

—Falling James

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**MEDICAL DOCTOR MARJUANA
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Always Hiring Beautiful Dancers

(no experience necessary - we will train)

NEW DANCE SPECIALS

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Mini Premier Lounges
now available

THURSDAY COUPLE'S SPECIAL

Admissions 2 for 1
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Enjoy lapdance together

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(WITH THIS AD)



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PRESENTS
ADULT FILM STAR
VERONICA VAIN
LIVE ON STAGE!
MAY 19TH - 21ST
SHOWTIMES
THURS 10:30PM
FRI-SAT 11PM-1AM

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This coupon is good for 1/2 off entry into Spearmint Rhino - Van Nuys. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.
SPEARMINT RHINO LA WKLY Expires 7-31-16

SPEARMINT RHINO 15004 Oxnard Street, Van Nuys | 818-994-6453 18+ w/ID

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\$120 20 MIN. VIPS ALL NIGHT LONG
Totally Awesome
80'S PARTY
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SPEARMINT RHINO'S BLUE ZEBRA ADULT CABARET LA WKLY Expires 7-31-16

SPEARMINT RHINO'S BLUE ZEBRA ADULT CABARET 6872 Farmdale Ave. North Hollywood 818-765-7739 18+ w/ID

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TOPLESS "SPORTS" BAR & GRILL

ONE FREE ENTRY WITH THIS PASS
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LA WKLY FREE EXPIRES 07-01-16

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OPEN DAILY 11AM-2AM DAMESNGAMES.NET

UFC 198
JACARE BELFORT vs WERDUM MIOCIC
SILVA vs HALL
SHOGUN ANDERSON vs MAIA BROWN
MAY 14 SATURDAY ON PPV
RESERVE YOUR TABLE TODAY! WATCH IT LIVE

"EXPRESS LUNCH SERVICE"
\$5⁰⁰
20 MINUTES OR LESS GUARANTEE!
LUNCH SPECIAL
MON-FRI 11AM-2PM
Includes choice of:
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*Limit 2 per customer

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JUNE 11TH // 1PM-5PM
HAVE YOUR FAVORITE ENTERTAINER WASH YOUR CAR OR BIKE!!

TWO-4-ONE DANCES & FREE ENTRY
W/ WASH PURCHASE
(min. drink purchase req.)

1/2 OFF ENTRY WITH THIS PASS

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 LAWEEKLYHALF EXPIRES 06-01-16 

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(213) 629-9213 18+ SPEARMINTRHINO.COM
M-W: NOON-2AM TH: NOON-3AM F: NOON-4AM SAT: 1PM-4AM SUN: 6:30PM-2AM

MON-FRI 3PM-6PM
Happy HOUR
AT DAMES LA!

\$8 MILLER LIGHT OR COORS PITCHERS
50¢ WINGS

UFC 198

JACARE VS BELFORT
MIDDLEWEIGHT BOUT

WERDUM VS MIOCIC
WORLD HEAVYWEIGHT CHAMPIONSHIP

SILVA VS HALL
WELTERWEIGHT BOUT

SHOGUN VS ANDERSON
LIGHT HEAVYWEIGHT BOUT

MAIA VS BROWN
FEATHERWEIGHT BOUT

MAY 14 SATURDAY ON PPV

#UNSTOPPABLE LIVEPASS

RESERVE YOUR TABLE TODAY!
WATCH IT LIVE

BOOK A TABLE TODAY

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LAWEEKLYFREE EXPIRES 07-01-16

FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE

MAY 19TH-21ST
SHOWTIMES
THURS 10:30PM
FRI & SAT 11PM & 1AM

DAILY SPECIALS
\$20 TOPLESS & \$40 NUDES

Alexis Amore
XXX SUPERSTAR

SPEARMINT RHINO GENTLEMEN'S CLUBS

COME MEET **XXX DUO**
RENDALL & HAYLA
THE KAYDEN SISTERS

JUNE 10TH & 11TH
SHOWTIMES:
11PM & 1AM EACH NIGHT

1/2 OFF ENTRY

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Adult Massage

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT 201600595

The following person is doing business as: **The Total Package** 451 S Main St #624 Los Angeles, CA 90013. This businesses is conducted by an individual. The registrant commenced to transact business under the fictitious business name or names listed above on: N/A Signed: **Yakira Halliburton** NOTICE- THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THIS DATE. The filling of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: 04/14/2016 Publish: 04/21/16, 04/28/16, 05/05/16, 05/12/16 LA Weekly

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. NS032101

Superior Court of California County of Los Angeles located at: Governor George Deukmejian Courthouse 275 Magnolia Avenue, Long Beach, Ca. 90802. Filed On 04/27/16 - In the matter of petitioner: Christina Carmen Adrien-Benson. 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: 6/06/16 Located at Governor George Deukmejian Courthouse 275 Magnolia Avenue, Long Beach, Ca. 90802. 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: Christina Carmen Adrien-Benson to Christina Carmen Benson. 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

660 Public Notices

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 5/15/16, 5/12/16, 5/19/16, 5/26/16. Dated: May 2nd, 2016

PUBLIC NOTICES SUMMONS NOTICE TO DEFENDANT:

TRIAD INTERNATIONAL, LLC, a California limited liability company et al, Jonathan Nelson, an individual. YOU ARE BEING SUED BY PLAINTIFF: CASHCALL, INC., a California corporation. CASE NUMBER: 15K00573 NOTICE! You have 30 CAL-NDAR 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/selfhelp), 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

660 Public Notices

time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.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, the name and address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, 111 N. Hill Street, Los Angeles, Ca. 90012 STANLEY MOSK COURTHOUSE The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: David W. Brody, Law Offices of David W. Brody, 1350 Columbia Street, Suite 403, San Diego, CA 92101 Date: Jan. 21st, 2015; Clerk: Kristina Vargas, Deputy Shern R. Carter

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Sales Engineer: Assist sale of medical products. Req'd: BA/BS in Chem., Engineering, Indus. Chem., or related. Mail Resume: Seoul Medical America, Inc. 13330 Mapledale St., Norwalk, CA 90650

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NOTICE INVITING PROPOSALS

DEPARTMENT OF RECREATION AND PARKS

FOR THE OPERATION AND MAINTENANCE OF THE ECHO PARK BOATHOUSE CAFÉ
Proposals are hereby invited by the City of Los Angeles, Department of Recreation and Parks from qualified firms for the Operation and Maintenance of the Echo Park Boathouse Café Concession venue located at 751 N. Echo Park Ave. Los Angeles, CA 90026.

Deadline for submission of proposals is 1:00 p.m. on June 21, 2016. A mandatory Pre-proposers Conference will be held at 10:00 a.m. on June 2, 2016 at the Echo Park Recreation Center, 1632 Bellevue Ave., Los Angeles, CA 90026. A mandatory site walk will be held at the Echo Park Boathouse immediately following the Pre-proposers Conference. The right is reserved to waive informalities in proposals received and to reject any or all such proposals. The City, upon request, will provide reasonable accommodation to ensure equal access to its programs, services, and activities.

The Request for Proposals (RFP) will be available on May 2, 2016, on the Los Angeles Business Assistance Virtual Network ("BAVN") at www.labvn.org, from the Department of Recreation and Parks online at www.laparks.org/proposal.htm, or for pick up at 221 N. Figueroa Street, Suite 200, Mail Stop 625-26, Los Angeles, CA 90012, and by calling Sonia Robinson at (213) 202-3287.

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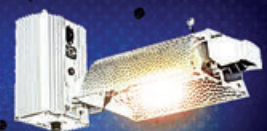
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