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MARC CHING HAS PUT HIS LIFE AT RISK TO RESCUE HUNDREDS OF DOGS FROM ASIAN SLAUGHTER-HOUSES

BY HAYLEY FOX

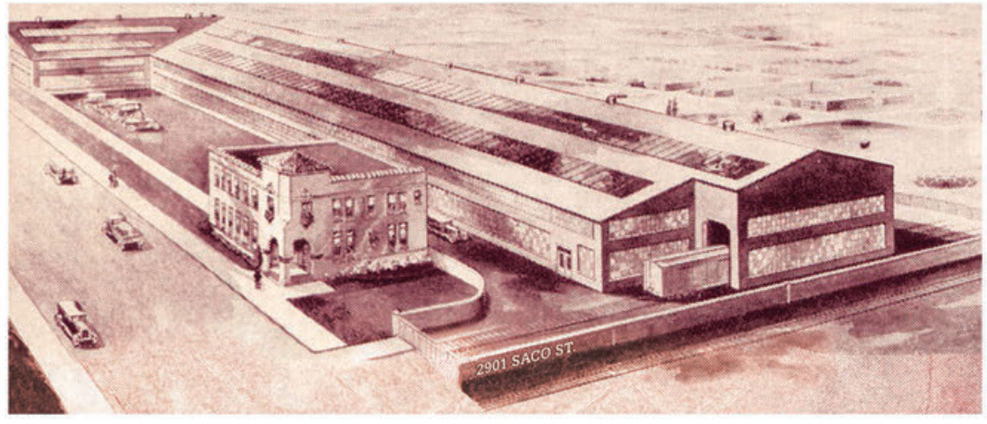
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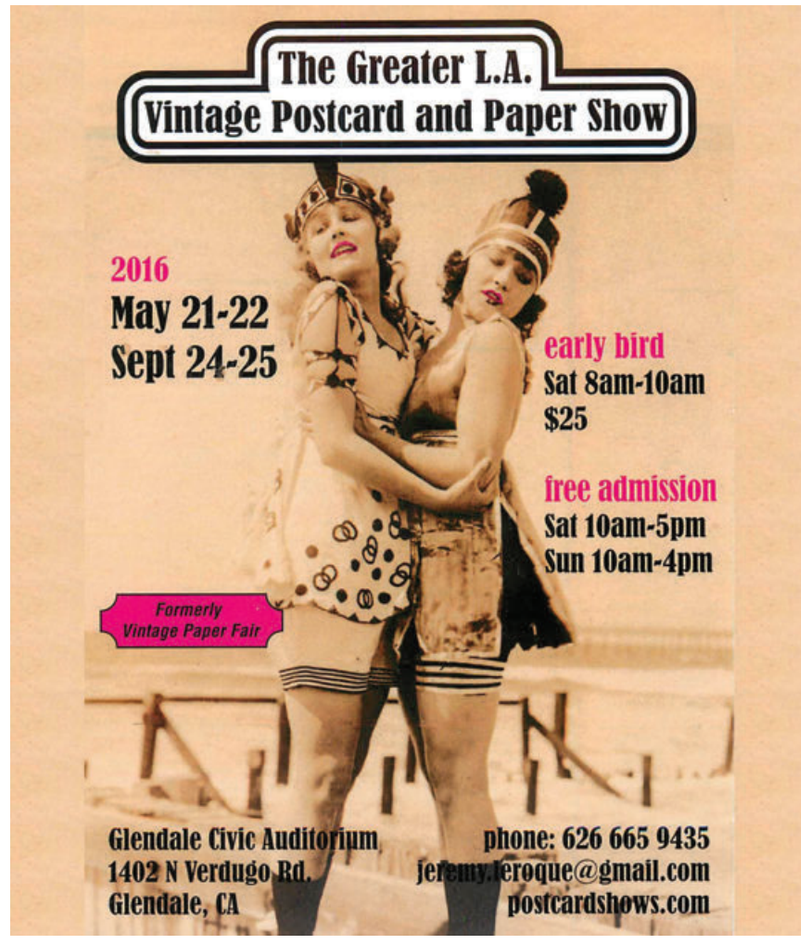
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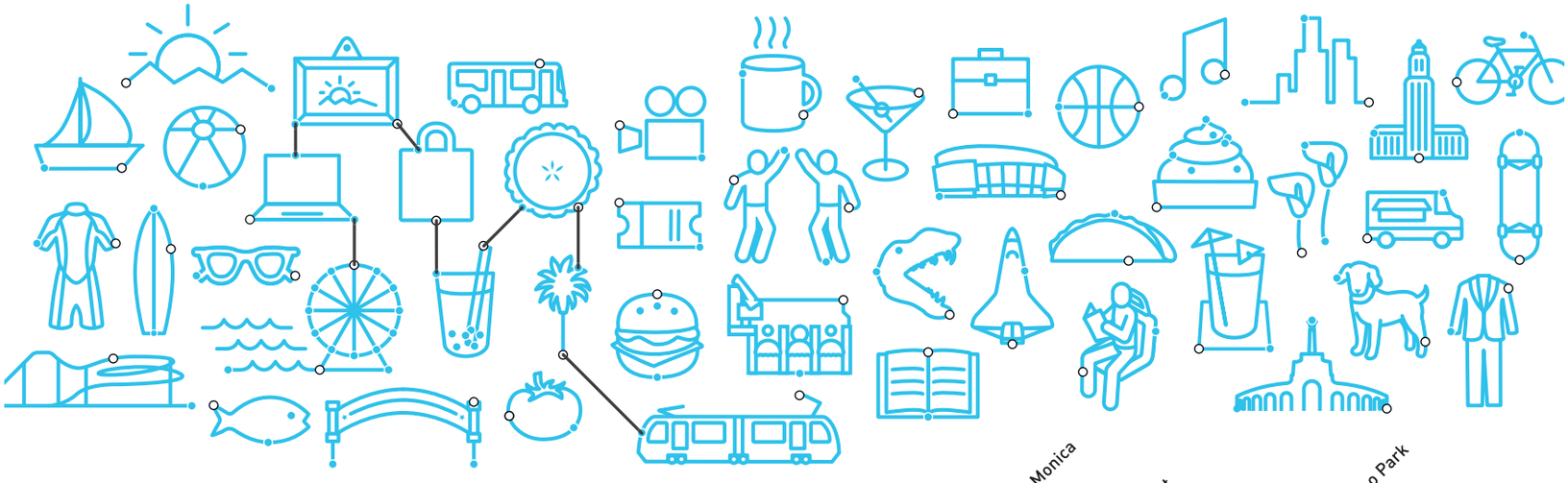




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CONTENTS //

NEWS...9
When it comes to DUI checkpoints, Westside residents get a pass. **BY DENNIS ROMERO.**

EAT & DRINK...19
Officine Brera serves rich Italian food to a rich Arts District crowd. **BY GARRETT SNYDER.**

GO LA...25
A Magic: The Gathering gathering, a live musical performance by horror master John Carpenter, a motorcycle rally for Ronnie James Dio and more cool stuff to do and see in L.A. this week.

CULTURE...29
In STAGE, Bill Raden contrasts two shows by the same director and writer, put up by the same theater company, with very different results. In ART PICKS, a painter hangs some of his work outside a Mid-Wilshire gallery, and downtown, a painter powwows with scientists.

FILM...32
ALAN SCHERSTUHL reviews Shane Black's buddy ballbuster *The Nice Guys*, and **BILGE EBIRI** reviews the documentary *Weiner*, plus reviews of *Almost Holy*, *Neighbors 2* and other movies OPENING THIS WEEK, and YOUR *WEEKLY* MOVIE TO-DO LIST.



MUSIC...39
LIZ OHANESIAN explores how Armenian DJs and producers are influencing underground dance music, and **JEFF WEISS** recounts his ordeal with every music blogger's worst nightmare. Plus: HENRY ROLLINS: THE COLUMN!, LINA IN L.A., listings for ROCK & POP, JAZZ & CLASSICAL and more.

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BULLETIN BOARD...*59*

ON THE COVER:
PHOTOGRAPHY BY TED SOQUI



THE DOG RESCUER ... 11

Marc Ching has put his life at risk to rescue hundreds of dogs from slaughterhouses in Asia.
BY HAYLEY FOX.

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An LAPD sobriety checkpoint

COURTESY SUPANNEE HICKMAN / SHUTTERSTOCK.COM

| News //

DUI CRACKDOWN SKIPS THE RICH

When it comes to checkpoints, Westside residents get a pass

BY DENNIS ROMERO

Motorists in South Los Angeles appear to bear the brunt of the Los Angeles Police Department's crackdowns on drunk driving, according to an *L.A. Weekly* analysis of LAPD checkpoint information for 2015.

Fine, many will say: Drivers who put our lives in danger need to see more black-and-whites in their rear-view mirrors, wherever they might be.

But many of these communities are impoverished, minority enclaves, raising questions of racial and socioeconomic justice. DUIs these days come with nearly $16,000 in costs, vehicle impounds and, often, job losses.

The median individual income in L.A. County is $28,555, so a DUI, guilty or not, can take out more than half of many Angelenos' annual earnings.

Checkpoints and extra patrols also ensnare suspects for minor violations, including fix-it tickets that can balloon into license-ending ordeals for those who are cash-strapped. These kinds of citations can spiral into a major life crisis for low-income residents.

In our look at all the LAPD DUI-checkpoint and saturation-patrol information we could find for last year, we couldn't pinpoint one instance when such an operation took place in the city's whitest, most affluent police division, West Los Angeles. It covers Bel-Air, Benedict Canyon, Beverly Crest, Beverly Glen, Beverlywood, Brentwood, Century City, Cheviot Hills, Crestview, Pacific Palisades, Rancho Park, Sawtelle and the college area of Westwood.

LAPD Officer Don Inman of the department's Traffic Coordination Section acknowledged as much, telling us, "Three years ago we were out there."

By far the most checkpoints or DUI saturation patrols we counted in 2015 took place in greater South Los Angeles. We counted more than 30 such operations in 2015 in the city areas south of the 10 freeway but not including the Harbor Division (mainly San Pedro, Wilmington and Harbor Gateway). These communities are predominantly black and Latino.

The whitest parts of L.A. include the West L.A. Division and the West Valley area. While the first saw no checkpoints or saturation patrols, by our count, the West Valley Division saw three such operations last year.

Our count is likely imprecise: LAPD doesn't always publicize all its checkpoints, sometimes leaving state-mandated, 24-hour public notice to each individual division. And it's possible we overlooked a few.

The LAPD's West Bureau — stretching from Koreatown to the sea — saw 26 DUI operations in 2015, including two in the Venice area, according to our count.

For all of the South Bureau there were 27 operations, according to our count.

We counted 27 DUI operations in the Central Bureau, which includes downtown, neighborhoods just south of downtown, the Eastside, Northeast L.A. and the Rampart Division west of downtown. We found 41 in the Valley Bureau.

In calculating crackdowns in greater South L.A., we included Newton Division, which is just south of downtown, but which is part of LAPD's Central Bureau (and not part of its South Bureau).

The northeastern and eastern sections of the San Fernando Valley, which are heavily Latino, saw 17 DUI crackdowns last year.

In the Wilshire Division, which covers neighborhoods from Mid-City to Hancock Park, Beverly Grove to Country Club Park, we counted nine DUI operations in 2015.

The Olympic Division, which includes predominantly Latino and Korean-American Koreatown, is a hot spot for drunk driving, LAPD's Inman says. We counted seven operations there.

Inman says Hollywood is also a focus of these operations, acknowledging that, given the area's clubs and bars, holding a checkpoint there can be like shooting fish in a barrel. We counted five DUI operations there in 2015.

The operations' locations are purely about statistics, Inman says, based mainly on LAPD Compstat crime info that shows where DUI-related collisions are on the rise.

"We're just trying to address the DUI collisions," he says. "It might appear to be that way [that minority neighborhoods are targeted], but we're trying to address the problem. We're data-driven."

He noted, for example, that DUI operations in the Harbor Division, which includes San Pedro and Wilmington, are rare because the data doesn't support them. Indeed, the areas, which are heavily Latino, don't see nearly the number of DUI crackdowns that neighborhoods to the north experienced.

Inman also pointed out that the area around Staples Center, frequented by an array of people willing to spend a lot of cash on tickets and drinks, is a repeat target of DUI crackdowns. That's true: Olympic Boulevard near the 110 freeway is a frequent LAPD target.

West L.A., he says, simply doesn't have the drunk-driving crashes to motivate crackdowns. "Historically, West L.A. has never had a high percentage of DUI traffic collisions," Inman says. "It's not that we're avoiding West L.A. We're trying to address a bigger problem elsewhere."

Critics wonder aloud, however, if focusing so much police power in minority areas creates more negative data.

The Back on the Road California (BOTRCA) consortium recently released a report, "Stopped, Fined, Arrested — Racial Bias in Policing and Traffic Courts in California," which found "driver's license suspension rates range as high as five times the state average" in African-American and Latino communities.

Two older, white drivers involved in a deadly collision with Olympian Caitlyn Jenner in Malibu last year did not have valid driving privileges, according to reports. But that's an anecdote.

Advocates for immigrants have long decried checkpoints as barrio money makers for police who impound the cars of drivers without licenses. The state now grants licenses to those here illegally, and LAPD years ago stopped the impounds of vehicles belonging to undocumented immigrants in most cases.

"The numbers are skewed and self-fulfilling," argues Los Angeles Urban Policy Roundtable president Earl Ofari Hutchinson. "The deck is really stacked for South L.A. and communities of color."

Hutchinson says it's not all necessarily about race, either.

On the Westside, Hutchinson notes, police are far more likely to face educated suspects with higher incomes and attorneys at the ready. "If you're in South L.A. with a DUI checkpoint, you have the least likelihood of a legal challenge," he says. "In Westwood or Woodland Hills, you might get a city councilperson, U.S. senator, an Assemblyperson or a doctor. Now you got a problem.

"The perception is that there's going to be more drunken behavior in South L.A. than anywhere else," Hutchinson adds. "But you're not stopping people in these other areas, so how would you know?"

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MARC CHING HAS PUT HIS LIFE AT RISK TO RESCUE HUNDREDS OF DOGS FROM ASIAN SLAUGHTERHOUSES

THE DOG RESCUER

BY HAYLEY FOX

PHOTOGRAPHY BY TED SOQUI

Lucky was rescued from a Korean slaughterhouse minutes before he would have been killed.

It's 4 a.m. in Phnom Penh, Cambodia, and Marc Ching has put his cash and passport in his hotel safe — in case things go south on this morning's mission. It's typical for him to clock only a few hours of sleep over the course of a week on one of these trips. "Every day I'm saturated with blood," he says.

Ching heads out of the hotel, carrying a backpack that contains a change of "dump-and-go" clothes. The 37-year-old Hawaii native has short, black hair, a compact and muscular build, and a brow that's permanently furrowed. He joins his driver and translator in a cargo van, puts in his earbuds and starts listening to a playlist of melancholy songs, from Aquilo's "You There" to Erik Jonasson's "Like a Funeral." It helps him connect and empathize with the dogs he's going to try to save.

The van crawls away from the city and bumps along rural roads for more than two hours before arriving at a slaughterhouse near the Mekong River. Ching hangs back while the translator touches base with the boss of the operation. The air is thick with mosquitoes; April is the hottest month of the year, and temperatures already are rising.

Soon a truck arrives, stacked with long cages full of dogs, their paws and muzzles sticking out through the wire grates. As the cages are loaded onto a dolly one at a time, the dogs whimper and whine. They're wheeled into the slaughterhouse as toddlers and women holding babies look on. Sheltered by a roof but open on both sides, the killing floor is wet and dirty. Large bowls of boiling water are bubbling and steaming atop individual fires; Ching knows what will be coming next.

This isn't his first time in a slaughterhouse. He's prepared for the horror, at least as much as one can prepare for something so shocking. He likens his state of mind to that of soldiers in war. "They don't really think about the small things that are happening," Ching says. "Their body's kind of in overdrive."

As the workers use steel poles to herd the dogs out of the cages, Ching stands with arms crossed in front of his chest, holding his iPhone in his hand as he covertly (12 »

»11) documents the scene.

The images will join an archive of more than 300 videos and 5,000 photos Ching has shot overseas in less than a year. Since September 2015, he's made six solo trips to China, Vietnam, Cambodia, Thailand, Indonesia and South Korea. His M.O. in each case is similar: Employing a driver and a translator to help with logistics, he goes undercover as a dog-meat buyer, visits slaughterhouses and documents torture. Then Ching tries to leave with as many dogs as he can.

"There's this moment where you come into the slaughterhouse and the dogs are screaming, and when you rescue them they know who you are," Ching says. "And it's the most beautiful thing ever. That moment's actually pretty addicting."

He's witnessed dogs burned alive with blowtorches, scalded to death in boiling water and beaten with bats while hanging by their necks. And he says he's been assaulted, shot at, hospitalized and "almost died, like, four times."

Ching has rescued 349 dogs overseas in eight months, he says, but less than a third of them have made it back to the United States. He says the majority of them die in his arms en route to the vet, which can be a four-hour car ride away. He once rescued a dog that had had all four legs cut off (letting the dogs bleed to death is one way they're killed).

"She just bled out on the way to the vet and died," Ching says. "To me, at least you know someone's with you. You don't die in a place of hell."

When he's not on rescue missions to Asia, Ching runs an organic pet food store and holistic treatment center in Sherman Oaks, out of which he also operates a shelter for abused dogs. Up until August of last year, before he went on his first mission to Asia, "My life was perfect," he says. He's been married for more than seven years, has two healthy kids and owns multiple businesses.

"Someone asked me, if I knew how it was going to change my life, would I have done it still," he says of his rescue missions. "No. I believe in the cause, but the way it impacts your life ... I wasn't prepared for this."

Inside the Petstaurant on Van Nuys just south of Ventura, several recovering dogs — some of them with three legs, missing eyelids and patchy fur — are sprawled out on beds, shyly curled up in corners and nuzzling volunteers.

There's Frankie, a 12-pound poodle mix who found her way to Ching's care by way of L.A.'s East Valley Animal Shelter. Her owners allowed her to become infested with maggots. There's Jack, a 40-pound mixed breed who, when Ching found him in Thailand, had a leg so badly fractured that it had to be amputated. Then there's Annie, a 2-year-old survivor of the South Korean meat trade, who had her leg hacked in a slaughterhouse.

Ching's own journey, from leaving his native Hawaii to setting up his shelter in L.A. to going undercover overseas, has been as remarkable as that of the many dogs he's rescued. He says he felt a calling to come to the aid of these animals. "A lot of us have suffered to become who we are today," he says. "I feel like I'm trying to save myself."

Ching was born to a teenage mother who gave him up for adoption. He says he went on to suffer from "identity issues," getting into drugs and trouble as a teenager. Some of this turmoil is evidenced by the many tattoos that wind their way up his biceps; he now keeps them covered up and has tried to get a few removed, saying they no longer represent the person he is today.

"There's this moment where you come into the slaughterhouse and the dogs are screaming, and when you rescue them they know who you are." —Marc Ching



He says his personal crises inspired him to help those who have suffered.

"Some people find themselves through helping others," Ching says. "The more they rescue, the more they piece themselves back together."

Ching, who is Japanese and Korean, was adopted by Chinese and Japanese parents. He says he learned most of what he now knows about health and wellness from his grandparents. As a child, he worked at his grandmother's private holistic medicine practice in Hawaii, where he learned to mix herbs and provide holistic care.

When Ching was 17, he moved to Las Vegas to attend college at the University of Nevada, Las Vegas; he then came to California, where he got his bachelor's and master's of business administration from California Coast University, an online college. Outside the classroom, Ching continued to refine what his grandmother had taught him, developing his own form of new-age Eastern medicine for pets and people.

While in college, Ching had a small pit bull mix named Mila, who got very sick and later died from inflammatory bowel disease. After multiple visits to the vet, he became disheartened by the way Mila was treated. In Hawaii, many pet owners turn to holistic treatments and believe animals should be fed from similar food sources as humans, he says.

He ultimately decided he wanted to apply his experiences in Hawaii to a business in California, so he began making organic dog chow — without processed ingredients and starches, which, he says, can create and exacerbate health problems. Ching started distributing samples of his product at local farmers markets in 2010 and went on to open the Petstaurant a year later.

His decision to pursue this particular career was a departure from his family's expectations. His father is a stockbroker, as are his sister and two brothers. Ching was expected to follow suit.

"In Asian tradition, the oldest son is supposed to do what the father does," Ching says.

Instead, Ching got "every single credit card" he could and built his business from the ground up, expanding the Petstaurant storefront to include his rescue group, the Animal Hope & Wellness Foundation. There aren't many shelters dedicated exclusively to abused dogs, he says, because they require an enormous amount of care and often suffer from lingering ailments, which rack up thousands of dollars in medical bills.

Ching began getting tips from other rescuers and calls from local shelters when they received abused dogs. He has sniffed out animal cruelty cases on his own, too — sometimes before the city can. Between the tip line he established, which goes straight to his cellphone, and the messages he receives through social media, Ching has investigated numerous claims of animal abuse.

He stakes out locations like a cop on a drug bust; when he feels that he has confirmed cruelty, he knocks on the person's door to broker a deal. Ching typically offers to refrain from turning the alleged abuser over to police if, in exchange, he or she hands the dog over to him. It hasn't always gone smoothly. A few months ago, when Ching was attempting to rescue a shar-pei from an abusive owner in a suspected crack house, he was bitten on the back — by a human.

Ching and his Animal Hope & Wellness Foundation have been able to develop a strong cyber network of support, with more than 53,000 Instagram followers. It's not surprising that he's amassed tens of thousands of devotees; his social media posts are deeply personal, exhaustive and often written from the point of view of the dogs he saves.

He got a flood of Instagram followers last year, thanks to a 2½-pound Chihuahua named Staples. She had been dropped off at a vet's office in Coachella with her mouth stapled shut, Ching says. This, combined with not eating, caused her to vomit acid into her mouth, leading to an infection in her throat and sinuses.

Staples eventually died from her injuries, but not before a fellow rescuer brought her to the attention of Ching, who took Staples to his shelter and tried to nurse her back to health. After a visitor (Ching thinks it was a celebrity) published a social media post about Staples, the Petstaurant was flooded with people.

"This one little life paved the way for so many," Ching says. (14 »

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Marc Ching at the Animal Hope & Wellness Foundation


Jack's leg had to be amputated after he was rescued.

»12) **In June 2015**, Ching read about the Yulin Dog Meat Festival, where an estimated 10,000 dogs are tortured, killed and eaten each year.

"Part of me thought it wasn't true," Ching says. He knew dogs were eaten in China but believed the claims of torture were exaggerated.

He wanted to see for himself — and help in some way. Ching recalls that his wife initially was dubious of his decision (Ching doesn't speak Cantonese or Mandarin and didn't have any connections in China), but she soon told him to follow his heart.

Humane Society International estimates that about 30 million dogs are slaughtered for meat in Asian countries each year. Although it's not illegal to sell or eat dog meat in China, there are a variety of other laws and regulations that dog traders often violate, including selling poisoned dog meat (from dogs who died of poisoning) and transporting dogs that have a vaccination record. In addition to the horrifying ethical concerns surrounding the way dogs are housed and slaughtered, activists stress the health risks of preparing and eating dog meat, including an increased risk of contracting cholera or rabies.

Dog-meat eaters typically claim that it's part of their culinary history, has a variety of health benefits, enhances virility or is simply good luck.

Organizers of the 5-year-old Yulin festival argue that their summer-solstice event honors a long-standing Chinese tradition, but Peter J. Li, China policy specialist at Humane Society International, disagrees: "It was a new festival created by the dog-meat traders to promote dog-meat sale."

The "vast majority" of dogs in the meat trade are stolen pets or guard dogs, according to the Animals Asia Foundation. Li, who's also an associate professor of East Asian politics at the University of Houston-Downtown, says young, uneducated men steal dogs from rural villages — dog-napping until they've gathered enough of them to sell to meat traders.

In Beijing, the International Center for Veterinary Services, which offers medical and surgical treatment for pets, also receives animals that are strays, abandoned or have been rescued from meat trucks; it works with a number of dog rescuers like Ching. However, Ching is the only one who goes directly to the slaughterhouses, posing as a dog-meat buyer, CEO and founder Mary Peng writes in an email to the *Weekly*.

"Marc puts himself directly in harm's way to try to collect evidence of the brutal practices in these black markets," she writes.

Peng first met Ching in September, when he showed up at her clinic with seven dogs he had just saved. Since then, she's helped him nurse back to health 18 of the 23 dogs he's brought into her clinic for treatment.

Often, dogs rescued from the meat trade started out in pet markets, Peng explains, but when they get sick and treatment becomes too costly, the vendors abandon the animals or sell them to slaughterhouses to "cut their losses."

Each of Peng's interactions with Ching has been "brief but intense," she writes. They typically discuss treatment plans and adoption schedules for the dogs, as well as big-picture issues such as why the meat trade flourishes despite domestic and international outcry.

The method in which dogs are slaughtered varies from country to country, but one constant remains: "There's nothing fast or humane about any of the forms we've seen of killing," says Kelly O'Meara, director of companion animals and engagement for Humane Society International.

"There's nothing fast or humane about any of the forms we've seen of killing."
—Kelly O'Meara, Humane Society International

O'Meara oversees the organization's campaign against the dog-meat trade, which is currently focused on China, South Korea and Vietnam. In South Korea, Labradors, golden retrievers and other household breeds are raised and slaughtered on "dog farms." They're held in elevated cages, given just enough food to survive and forced to endure frigid temperatures in the Korean winter, O'Meara says. Eventually, they're killed via anal electrocution. "They endure misery from start to finish," she says.


Ching rescued Annie from the Korean dog-meat trade.

Ching estimates that his trips to Asia alone have cost $300,000 — for travel, drivers, translators and all the preparation that goes into planning each trip. For each mission, Ching pays researchers on the ground to scout slaughterhouses and line up the buys, offering bonuses for finding large operations. After a rescue, medical bills for the dogs add up fast: One pup can cost the foundation thousands of dollars.

That figure doesn't include the international airfare Ching purchases for each dog he relocates to the United States, and the care they receive when back on American soil.

As news of Ching's rescue efforts has spread, he's begun to receive a slow influx of donations, but most of his foundation's work is bankrolled by his own businesses. In addition to the Petstaurant and a health and wellness center for human patients in Encino, Ching owns Herban Theory, an organic supplement company also based in Encino, and Valia, an herbal skin care and supplement line in Beverly Hills.

Helping these animals is a lot for a single individual to take on.

Ching is "overloaded" with responsibilities, says Valarie Ianniello, who has been the director of operations for Ching's Animal Hope & Wellness Foundation since February. Ianniello had been volunteering with animal-rescue groups for eight years when she saw a Facebook post about Ching and began following him online. A few months later, she realized that the Petstaurant was just a few blocks from her home and headed over there, hoping to volunteer. Upon meeting Ching, Ianniello says, she was immediately struck by his kindness and gratitude.

"I just knew I was home," she says of Ching's shelter. "I knew this was the place I was supposed to be."

Ianniello has been working more than 50 hours a week to reform Ching's (17 »



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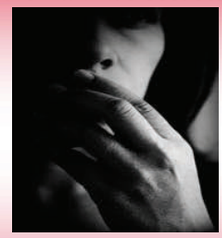
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»14) slapdash operation, which she describes as lacking basic policies and procedures such as a volunteer sign-in sheet or a formal adoption process. She also is reconfiguring Ching's website and organizing an "army of volunteers," which includes about 10 dedicated regulars, as well as 50 to 100 others who come in when they can to walk or play with the dogs.

Lisa McTarsney, who's been part of Southern California Bulldog Rescue for 13 years and has a rotating brood of abused and special needs dogs at home, has been fostering dogs for Ching's foundation since earlier this year. "These dogs specifically, they want to live," she says. "They have this will about them. They're telling me with their eyes."

McTarsney fostered and eventually adopted Faith, a white teacup of a dog with big, pointy ears (whom she eventually renamed Foxy). Ching rescued the dog in Korea, where she had been hanged and beaten. At first, Faith couldn't look at a human, not even in a mirror, and she'd pee herself from trembling so badly, McTarsney says. The day McTarsney decided to adopt Faith was "one of the happiest days" of her life.

"I just felt connected to her in a way I've never felt with a dog," she says.

During his visit to the slaughterhouse in Phnom Penh, Ching was able to rescue 16 dogs. Unfortunately, only four are still alive. Most of the others died from the injuries they sustained that day.

Ching will return to Cambodia next month to bring those four dogs home to the United States. He'll also head to China, this time as a political activist protesting the Yulin festival. He's invited his Instagram followers to join him and before the festival is planning to purchase advertising to push for compassion.

Ching's researchers also have brokered a deal for him to take over an entire slaughterhouse on his next trip. He hopes to rescue at least 20 dogs and then blow up the entire operation with dynamite. In exchange, Ching will help the slaughterhouse owners open a vegetarian restaurant as their new source of income.

"I think this whole experience has taught me a lot about compassion," Ching says. "If dogs can love in the way they do and forgive, then it really shows me that there's hope for humanity."

Although Ching says he will continue to try to save as many dogs as possible, his end game is to bring sweeping reform to countries abroad, so dogs like the hundreds he's rescued no longer need rescuing.

While activists push for abolition of the dog-meat trade, Ching says that even the passing and enforcement of animal-cruelty laws would be a step in the right direction.

To do this, he's hoping to harness a little star power. Many of these countries are obsessed with celebrity culture, Ching says, so if he can win support from someone with a big name, he or she could appeal directly to the population and say: "I've seen the proof, I've seen the videos, I cannot stand for this, and you shouldn't as a country."

Ching got this idea in large part from a successful campaign that former NBA star Yao Ming led in China against shark fin soup, for which fins are obtained by cutting them off a shark and leaving the animal to die. Ming fronted a public awareness campaign for a wildlife advocacy group to spread the word, and after just two years, shark consumption was down 50 percent in the country.

"People didn't identify with his cause," Ching says. "They identified with him."

For now, though, Ching is settling back into home life.

Less than a week after he returned from his latest trip, he was still shaken. His hands trembled as he scrolled through the hundreds of graphic photos and videos he took. After he touched down in the United States, he sent his family to Legoland for a week, he says, because "it was clear I just couldn't be around them."

Coming home is the hardest part, he explains. The reality of what he's witnessed begins to sink in, and he must try to readjust to the banalities of everyday life. He says he's spent a lot of time in his car recently; the small, confined space makes him feel more secure.

"Everybody's telling me I have to go to therapy, but there's no words to talk about [it]," Ching says. "There are just no words."

"These dogs specifically, they want to live. They have this will about them. They're telling me with their eyes."

—Lisa McTarsney, who fosters dogs for Ching's rescue organization





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Placing sauce on the *stinchetto di maiale*, or wood oven–braised pork shank with aromatic herbs and polenta

PHOTO BY ANNE FISHBEIN

| **Eats** // Fork Lift //

RICH ITALIAN FOR A RICH CROWD

Officine Brera serves serious risotto inside an Arts District warehouse

BY GARRETT SNYDER

If you took a straw poll among chefs on the most finicky dish to prepare in a restaurant kitchen, there's a good chance that a classic Italian risotto would be on top. Achieving that perfect al dente texture requires babysitting and finesse, and even a small slip in timing means gummy rice, a scorched pan or what could be described as "rice soup." Some restaurants par-cook risotto in big batches and finish the dish to order with a flurry of butter and cheese, though even that trick is far from foolproof. Risotto may be a staple of fancy dining rooms everywhere, but few chefs can actually master it.

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Zero = Poor
★ = Fair
★ ★ = Good
★ ★ ★ = Very Good
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The risotto at Officine Brera, Matteo Ferdinandi and chef Angelo Auriana's new Northern Italian restaurant, is different. It's the risotto that other risottos have posters of above their beds. Call it the Steph Curry of risotto.

Auriana's co-chef, Milan native Mirko Paderno, makes a mean *risotto alla Milanese* in particular, a lush plate of saffron-kissed rice surrounding a roasted marrow bone that sticks out from the plate like a chimney stack (the risotto is already so decadent, however, that the added heft of molten animal fat is wholly unnecessary). Even better is the *bassa padana* risotto, enriched with high-quality Grana Padano cheese and thick slices of *cotechino*, a soft, poached sausage that resembles the love child of summer sausage and Spam. *Bassa padana* — essentially a high-concept rice casserole stuffed with meat — wouldn't be out of place at the grandest Midwestern church potluck. You're eating it inside a gigantic warehouse on the eastern edge of the Arts District instead.

Officine Brera, housed in a large, brick-and-steel space with high glass ceilings, is the latest addition to downtown's growing roster of industrial locations repurposed as restaurants. Its sheer size is staggering, and its location near the foot of the recently demolished Sixth Street Bridge is somewhat odd. The restaurant shares a valet with an adjacent gun range, thought it's unlikely that the occupants of the Teslas and Range Rovers filling the lot are here to practice their marksmanship.

Inside, the dining room looks onto a large, open kitchen, where flames leaping from a wood-fired oven and grill lend a sense of warmth to the diners cozying up with a glass of Barolo or a fernet-spiked Moscow Mule. Much like Factory Kitchen — the pasta-focused trattoria that Ferdinandi and Auriana opened in 2013 — Officine Brera's clientele trends wealthy and older, the Drago Centro set transported to a much hipper setting.

The kitchen at Officine Brera is focused on what servers describe as the rustic "peasant cooking" of Northern Italy, specifically the Po River Valley where Auriana and Ferdinandi grew up. For the most part, that means a parade of aged cheeses, hearty ragus and braised cuts. Your meal might begin with a long platter of salty, sage-scented beignets or a plate of *culatello*, a kind of higher-end prosciutto shaved into thin slices and served with butter. The best salads here are served with long furls of house-cured lardo or soft slices of pickled beef tongue, which come draped over a handful of arugula. Even the few vegetable-centric dishes are enhanced with crispy bits of guanciale or shaved *raspadura* cheese.

You'll discover the heart of the meal when Auriana's pastas begin to arrive. Fat, pillow-shaped gnocchi are bathed in a decadent sauce made with funky Castelmagno cheese and showered in black truffle shavings. Itty-bitty flour dumplings called *pisarei* are paired with borlotti beans and salty nubs of pork for a dense, wintery stew that's topped with a flurry of Parmigiano-Reggiano. Both dishes are rich and comforting, subtle almost to the point of blandness but somehow engineered to squeeze maximum dopamine out of your pleasure receptors. It's hard to argue with the basic appeal of carbs and molten cheese.

The rustic theme continues with an array of wood-fired meats, which unfortunately aren't as consistent as the pastas. The braised beef shoulder with mashed potatoes and roasted carrots is tender but, aside from the salty punch of anchovy oil, there isn't much to elevate it from a standard pot roast. A whole grilled quail rubbed with sage was more disappointing: dry in the middle, perched atop a mound of polenta in desperate need of seasoning. You're better off opting for one of the lighter fish entrees, such as a pink snapper filet whose crispy skin and lemon butter sauce were a refreshing respite from the heavier dishes.

If you manage to save room for dessert, Auriana serves a pretty stellar *nougatine semifreddo*, thawed just enough to allow your spoon to cut through the silky mound smothered in warm chocolate sauce and cherries. There are freshly fried doughnuts, too, coated in anise-scented sugar and served with bourbon caramel — but if you began your meal with those sage fritters, bookending your dinner with two types of fried dough might feel like overkill.

Is it fair to fault the food for being too rich? The culinary history of Lombardy is characterized by heartier foods, and it's hard to argue with tradition. Unlike more California-leaning Italian restaurants — Osteria Mozza, Bestia or Alimento, for instance — Officine Brera strips away the West Coast sensibility in favor of a much more stick-to-the-ribs style of Italian food. The problem is that many dishes often become numbingly one-note after the first few bites. This might not be an issue if you were to dine with a larger group and share a bunch of plates, but for a party of two the heaviness can wear thin.

None of this detracts from the fact that Officine Brera is a highly polished operation, a grandiose yet welcoming Italian restaurant. Ferdinandi and Auriana's second act might not have the same broad appeal of their first restaurant, but it's not without its own indulgent charms, especially if you appreciate the difficulty of a good risotto.

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Pepperoni waffle pizza at Seoul Waffle Pizza

PHOTO BY HEATHER PLATT

| Eats //
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Waffle Pizza!

IT'S A NEW SWEET-SAVORY MASHUP IN KOREATOWN

If you haven't previously visited Koreatown's Oxford Plaza, the two-story shopping center on the corner of South Oxford Avenue and West Eighth Street, you haven't missed much. But two months ago, James Kim (a former server at Beverly Hills' Genwa Korean Barbecue) brought new life to the otherwise desolate mall with his fast-casual Seoul Waffle Pizza, a restaurant whose specialty is pretty self-explanatory: waffle pizzas.

Park in the free lot and take the escalator up to the brightly lit commissary, where ample seating is ready and neatly set up with bottles of Tabasco. Enter the small storefront and Kim stands behind a counter, smiling so wide that he's on the verge of giggling. It's as though he himself finds the concept of pizza toppings on a waffle funny. Maybe he's even more amused that people are so excited about it.

The menu consists of nine pizzas ranging from $9 to $12. Kim suggests one pizza per person. It's not easy to decide among the variety of Korean- and American-inspired toppings, such as the Seoul Lover, a waffle pizza piled with sweet house-made beef *bulgogi*, grilled kimchi and corn, or the Spicy Chicken slathered with *gochujang*, onions and scallions. Thankfully there's the Four Seasons, a four-way combo of pesto with tomato, pepperoni, kimchi aioli with chicken breast and barbecued steak. When asked which is the most popular, Kim says that everything has been equal so far but if you haven't tried the pepperoni, you should.

After ordering, take a seat. You'll be served a small mixed green salad drizzled with a sweet raspberry dressing, one of several charming perks here. When the pizza arrives, Kim hands you small liquid-filled containers. For the second time (third, if you count the sign by the counter), he announces that it is "100% pure maple syrup." The syrup is a reminder that you are eating waffles, not pizza. But the result is so enjoyable, it's puzzling as to why it's the first time someone thought of this combo. Sprinkle some hot pepper flakes and Tabasco on top, because when you've got sweet and savory, the only thing missing is spicy.

The combo is obvious fare for stoners and the late-night boozing crowd, which is why it seems odd that Seoul's hours are noon to 9:30 p.m. But Kim is aware of the late-night power of his creations and will be extending his hours to 1:30 a.m. soon.

"How is everything?" Kim asks, noticing — apart from a crumb of *bulgogi* and a kernel of corn— your completely devoured tray of pizza. And before you can reply, he mentions another unexpected perk with a laugh: "It's also low-calorie." **–Heather Platt**

TRENDS

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. What isn't a gastropub, at this point? But subdivide the category, and you'll arrive at a more meaningful descriptor, the Mexican gastropub, which showcases the evolution of Mexican cuisine and highlights the food-friendly characteristics of modern craft beer, often shedding light on exciting new offerings brewed south of the border.

When it comes to raising the bar for Mexican cuisine, Ricardo Diaz stands out. 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, 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. "I

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didn't drink that much beer before Bizarra Capital," he 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 — a nod to the category of his food — and 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 himself, launching Whittier Brewing Company, which will arrive in his hometown by the middle of next year.

Westward in El Segundo, Anne Conness is expanding the boundaries of the Mexican gastropub at Sausal. The chef honed her skills at Simmzy's, where she became a certified Cicerone — beer's answer to a sommelier. When exploring concepts for her restaurant, Conness stumbled upon a culinary void. "When I started thinking about food, I thought that Mexican food is underserved at beer bars," she says. "It's a perfect pairing for the craft beers that are out here." The 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." Her bar keeps 10 local crafts on tap, in addition to a Belgian tripel from Chimay, which she loves to pair alongside smoked pork adobo tacos, with an unctuousness underscored by a rich, 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, the chef teamed up with a German brewer to contract out her own Mexican-style amber, Papi Chulo, which 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 gifted at plating beer dinners. Later this month, she teams up with Three Weavers out of Inglewood, to match her bold flavors against the hop-heavy offerings of the popular new brewery.

Other notable Mexican gastropubs include La Chuperia in Lincoln Heights, which melds 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 beer list more expansive than those at 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 from microbreweries 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.

"That's what we've always been drinking in Mexico," Diaz says of beer. "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." **–Brad Japhe**

FARMING

Could the Future of Urban Agriculture Be Located Inside a Vernon Warehouse?

In 2014, Local Roots CEO Eric Ellestad built a farm inside a repurposed, 40-foot-long shipping container in a Hawthorne parking lot. As with many startups, his ambitions were grand: to solve the biggest challenges of modern agriculture.

With indoor, climate-controlled crops, Local Roots' urban farms were intended to conserve water while growing pesticide-free vegetables at a faster rate than traditional farms. Two years later, inside a Vernon warehouse, the company was successfully growing 30 acres' worth of lettuce using no pesticides and a small fraction of the water Ellestad used when he started.

By developing LED lighting and a recirculating hydroponic watering system, Ellestand and his team can stimulate rapid plant growth and use 97 percent less water than outdoor farming. As agriculture accounts for such a large portion of the state's water usage, Ellestad's technology could be a key solution to conservation.

That said, his system is not yet patented, which explains why photographs are forbidden inside the shipping containers in Vernon. When Ellestad opens the door to the "farm" (shipping container), a blinding florescent pink light radiates from the module. It's as though he has opened a door to the future. In many ways, his upstart company has.

Local Roots' modular system allows for micro farms — enclosed in shipping containers — to be delivered and set up anywhere in the world. Communities with winter climates could produce crops year-round. And though the whole project might seem "unnatural," everything about the lettuce is as organic as any organic produce on the market. The highly controlled environment helps to avoid pesticides, GMOs and herbicides.

"We take the same seed and then create a more controlled environment around it," Ellestad says of seeds that are "planted" on a soilless shelf in the container. "We maximize the potential of that plant. Through

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hydroponics, we can know exactly what kind of nutrients it gets. We tend to get higher nutrient concentrations."

There are several economic benefits to indoor farming. When you move crops indoors, you leave variability outdoors. And just as volatility is a produce buyer's worst enemy, Local Roots could be his new best friend.

Local Roots now is growing kale, Butterhead lettuce and spring-mix greens for local customers — which include Mendocino Farms, Tender Greens and the SpaceX commissary — but the intention is to branch out into other delicate crops such as fruits and berries. Greens are the most conducive to this system, as they don't survive the lengthy supply chain.

Ellestad's goals for Local Roots go beyond environmental and ethical. He intends to put his farms in communities that have little access to produce. He hopes indoor farming can be part of the solution to "food deserts." As he explains it, "We're starting to bring commercial production into urban environments. We're able to start to re-create these agricultural jobs that used to be the fabric of our communities in this country. We were an agricultural economy to begin with. This was the basis of our economy. So many cities and communities have lost that. Kids these days, they don't know where their food comes from and how it's grown."

Ellestad's colleagues laugh at him for using the phrase "kids these days." After all, he's only 28 years old. **–Heather Platt**

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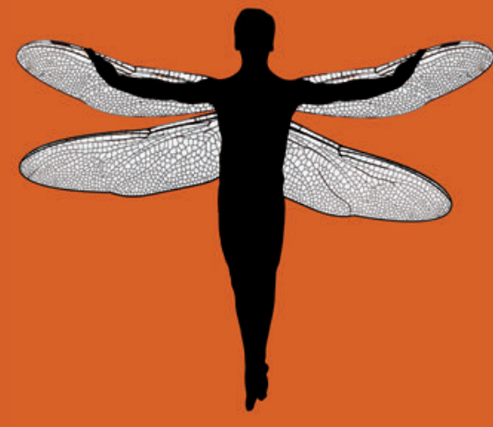
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Will Genetic Engineering Endanger Humanity?: See Wednesday.

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fri 5/20

CONVENTIONS

This Magic Moment

It's a weird time to be a Magic: The Gathering fan — illustrators Wayne England and Christopher Rush died within a day of each other in March, and 20th Century Fox is planning a massive film franchise based on the game. But all is as it should be at this weekend's **Magic Grand Prix**, where more than 1,200 players will gather to swap trading cards, bolster their collections at vendors like Hi De Ho Comics and Vancouver's Magic Stronghold, and compete in the $20,000 Super Sunday Series Championship. Ultimately, the greatest magic will be the gathering itself. Through Sunday. *Los Angeles Convention Center, 1201 S. Figueroa St., downtown; Fri., May 20, 8:30 a.m.; $15-$70. (800) 448-7775, gpla2016.com.* –David Cotner

MOVIE MUSIC

If I Were a Carpenter

As a director, **John Carpenter** is a master at creating disturbing, unsettling moods on a shoestring budget with such films as *Assault on Precinct 13* and the original installment of the *Halloween* franchise. But the L.A. resident also knows how to get under your skin with his music, composing the soundtracks to most of his movies. Despite his long background in music, Carpenter has only recently started performing his minimalist instrumentals live, following the release of 2015's *Lost Themes* and its new follow-up, *Lost Themes II*, which features music written with his son, Cody Carpenter, and his godson Daniel Davies. Expect new pieces alongside the eerily skeletal, synth-driven melodies of his classic soundtracks. *Bootleg Theater, 2220 Beverly Blvd., Westlake; Fri., May 20, 7 p.m.; $20. (213) 389-3856, bootlegtheater.org.* –Falling James

sat 5/21

COMEDY

Meatless Mirth

L.A. has all kinds of vegan events — even vegan comedy. Kate Berlant, Zach Sherwin and Andrew Michaan host what's perhaps the first and only **Los Angeles Vegan Comedy Festival**, featuring Jake Weisman, Allie Goertz, Andree Vermeulen and other animal-loving comedians who prove that vegans do have a sense of humor. No pretentiousness, preaching or converting, just a bunch of funny folks with strict dietary restrictions (and maybe "one token nonvegan") who'll perform stand-up and sketches and fight against the real enemy: raw-food zealots. *UCB Franklin, 5919 Franklin Ave., Hollywood Hills; Sat., May 21, 10 p.m.; $10. (323) 908-8702, franklin.ucbtheatre.com.* –Siran Babayan

DANCE

Danse Macabre

The undead take to the stage in ***Scaldead***, a "dance horror" that's the latest from choreographer Alex Floyd, whose prior horror-themed works included *Lunatick*, the bedbug-inspired *Intrinsick* and the almost benign *My Worst Enemy*. Floyd gets help from OdDancity dancers Timothy Marquis Johnson, Kistina Pressler and Angela Todaro to explore human instability and the borderlands between conscious and subconscious, between being alive and not so much so. Aaron Dilloway supplies the score, and Dan Reynolds' artwork contributes to the moody explorations. *Pieter, 420 W. Ave. 33, Lincoln Heights; Sat.-Sun., May 21-22, 8 p.m.; $10-$12. pieterpasd.com/events/scaldead-a-dance-horror-performed-by-oddancity.* –Ann Haskins

RACES

Take the Color and Run

You've probably seen photos on Facebook and Instagram of some of your more active friends looking rapturous in Spandex, spattered with highly concentrated powdered pigment. Whether or not exercise brings you quite as much joy, the Color Run has laid claim to being "the happiest 5K on the planet" since it was introduced in 2011. This incarnation, **the Tropicolor World Tour**, stops in Los Angeles with some island-style accents, like palm trees, arches and Rainbow Beach, an "interactive island" with music and dancing. Next thing you know, you'll be someone's rapturous, active Facebook friend. *Dodger Stadium, 1000 Elysian Park Ave., Elysian Park; Sat., May 21, 8 a.m. & 2 p.m.; $50. thecolorrun.com/locations/los-angeles.* –Gwynedd Stuart

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sun 5/22

MUSEUMS

Insects Inside

Meet some of the 4,000 different kinds of insects that call L.A. home at the 30th annual **Bug Fair**. One of the Natural History Museum's most popular events gathers exhibitors that get you up close and personal with insect collections and — if you're brave — tarantulas and centipedes, as well as honey and silk, jewelry and artwork. The weekend of activities also includes nature walks, bug hunts, storytelling, costumed characters and — if you're *really* brave — crunchy bug snacks from the cooking demonstrations. *Natural History Museum of Los Angeles County, 900 Exposition Blvd., Exposition Park; Sat.-Sun., May 21-22, 9:30 a.m.-5 p.m.; $12, $9 seniors and students, $5 children, under 2 free. (213) 763-3466, nhm.org.* –Siran Babayan

MUSIC

Like a Rainbow in the Dark

In May 2010, legendary metal vocalist Ronnie James Dio — Rainbow, Dio, Black Sabbath — died of stomach cancer. Each year since, his wife, Wendy Dio, has organized events in remembrance and to raise money for the Ronnie James Dio Stand Up and Shout Cancer Fund. For the second year, Wendy has organized **Ride for Ronnie**, a motorcycle ride that kicks off at Harley-Davidson of Glendale and ends in Encino at Los Encinos State Historic Park, with a concert featuring Great White and Lita Ford, and a meet-and-greet with cast members from *Sons of Anarchy*. *Begins at Harley-Davidson of Glendale, 3717 San Fernando Road, Glendale; Sun., May 22, 9 a.m.-5 p.m.; $30 for ride and concert. diocancerfund.org/events/index.asp.* –Gwynedd Stuart

mon 5/23

COMEDY

ESPecially Fun

Did you know that your taste in music can predict something about your future? Wearing a black turtleneck, Birkenstocks and a cheap platinum wig, Hollywood psychic and radio personality **Dr. Lars Dingman, iTunes Psychic**, predicts the future and discusses the past lives of audience members in comedy clubs by looking at the last three songs on their digital music players. Tonight Dingman will not only perform psychic readings but also promises a lucky winner a free vacation to Cancun. Though he won't reveal his true identity, Dingman is the alter ego of Emmy-winning comedian, voice actor and TV host Mark DeCarlo, which means all the above is likely bullshit. *UCB Sunset, 5419 W. Sunset Blvd., Hollywood; Mon., May 23, 7 p.m.; $5. (323) 908-8702, sunset.ucbtheatre.com.* –Siran Babayan

tue 5/24

BOOKS

What's That Sound?

Rebecca Razo proves that even in L.A., silence is golden. Razo reads from ***Quiet Los Angeles***, her new guidebook for Angelenos looking for quiet in all this chaos. A former LAPD officer, the author lists 120 of the most noise-free spots for loners from Topanga Canyon to Venice to Long Beach, including museums, libraries, bookstores, parks, places of worship, scenic drives, restaurants, hotels and even staircases. The book features oft-visited attractions such as the Huntington Library, Griffith Park, Los Angeles Central Library and Hollywood Forever Cemetery, as well as lesser-known ones like St. Sophia Greek Orthodox Cathedral in Pico-Union, the REDCAT Lounge downtown and the Korean Bell of Friendship and Bell Pavilion in San Pedro. *Book Soup, 8818 Sunset Blvd., West Hollywood; Tue., May 24, 7 p.m.; free, book is $19.95. (310) 659-3110, booksoup.com.* –Siran Babayan

COMEDY

The Mitch Is Back

Professional couple Mitch Silpa and Edi Patterson make sexy time — improvisationally speaking — in ***Mitch & Edi Making Love***. Familiar character actor Silpa has appeared in *Bridesmaids*, *Gilmore Girls* and *Desperate Housewives*, while Patterson's TV credits include *Black-ish* and *Partners*. They're both longtime members of the Groundlings' main company. Since 2011, Silpa and Patterson have hosted this two-person improv show, in which they take several audience suggestions and run wild, inhabiting as many as 15 characters at a time. *The Groundlings Theater, 7307 Melrose Ave., Hollywood; Tue., May 24, 8 p.m.; $10. (323) 934-4747, groundlings.com.* –Siran Babayan

wed 5/25

CONVERSATIONS

Forever in New Genes

Despite the question mark at the end of **Will Genetic Engineering Endanger Humanity?**, don't bet on having a definitive answer when you leave this talk at the Skirball Center. The point is to start the conversation, and tonight's appearance by Pulitzer Prize–winning author Siddhartha Mukherjee is as good a starting point as any on a heavy subject that touches everything from test-tube babies to designer diseases. Mukherjee's premise, outlined in his new book, *The Gene: An Intimate History*, is that the manipulation of genes has mutated into a method by which humans can play God — and all the Promethean problems that implies. *Skirball Cultural Center, 2701 N. Sepulveda Blvd. (enter at Herscher Way), Brentwood; Wed., May 25, 8 p.m.; free with RSVP. (310) 440-4500, zocalopublic*

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square.org/event/will-genetic-engineering-endanger-humanity. –David Cotner

COMEDY

Crash Landing

In December, Ben Blacker (co-creator of *Thrilling Adventure Hour With Ben Acker*) and Andrew Reich (a writer on *Friends*) announced ***Dead Pilots Society***, a soon-to-be-launched podcast that gives second life to TV pilots bought by networks but never aired. For that episode, Molly Shannon, Sarah Chalke and other actor friends performed a table reading of *Laurel and Holly*, an unaired script by Reich and former writing partner Ted Cohen. Following their show at January's SF Sketchfest, which included appearances by John Hodgman, Joshua Malina and John Ross Bowie, Blacker and Reich will be joined by Andrew Daly, Kiernan Shipka, Marc Evan Jackson and others reading works written by Blacker and Ben Acker, Matt Gourley and Amanda Lund. *Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Wed., May 25, 8:30 p.m.; $30. (310) 855-0350, largo-la.com.* –Siran Babayan

thu 5/26

TELEVISION

Dead and Alive

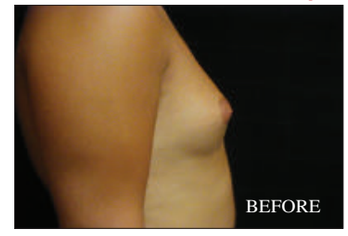
Film Independent at LACMA's An Evening With ... series invites creators and actors to discuss their work to date. This latest edition, **An Evening With Robert Kirkman**, features the creator of the original *The Walking Dead* comics series and executive producer of the wildly popular AMC series it spawned. It's an exciting time for Kirkman and his fans as he prepares to debut his latest foray into TV, an adaptation of *Outcast*, the 2014 comics series he created with artist Paul Azaceta. Kirkman will discuss the underlying ethos of much of his work, the survivor-savior mission that drives so many of his beloved stories. *LACMA, Bing Theater, 5905 Wilshire Blvd., Mid-Wilshire; Thu., May 26, 7:30 p.m.; $15-$25. (323) 857-6000, lacma.org/event/robert-kirkman.* –Neha Talreja

COMEDY

Past Meets *Futurama*

From 1958 to 1973, before the Hollywood Improv came to be, its current space was occupied by an eclectic venue called the Ash Grove. Everyone from the Chambers Brothers to Lenny Bruce performed there, and the people keeping the flame of that old venue alive present **Outtake-O-Rama: The Voice Talents of *Futurama***. Voice actors John "Bender" DiMaggio, Billy "Fry" West and Maurice "Various" LaMarche get together to open up their golden throats and spew forth a brilliant panoply of voices that include *Futurama* characters, Orson Welles, William Shatner, LBJ and many others. *The Improv, 8162 Melrose Ave., Beverly Grove; Thu., May 26, 7:30 p.m.; $20. (323) 651-2583, hollywood.improv.com/event.cfm?id=449212.* –David Cotner

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BIRDS OF A FEATHER?

Birder and *John Is a Father* are by the same playwright, director and theater company — but they couldn't be more different



Mark Costello, left, and Sam Anderson in the delicately affecting *John Is a Father*

PHOTO BY MICHELE YOUNG

BY BILL RADEN

Consider this thought experiment: Imagine two plays written by the same playwright, directed by the same director and produced by the same presenter theater. Now imagine that one of the plays originated in the time-honored fashion of authorship — from inspiration through completion — written by a single human; imagine the second was birthed institutionally, with all the dramaturges and notes and rewrites that are suggested by the process called "commissioned and developed by the Center Theatre Group." Would an audience be able to discern a qualitative difference?

The answer, at least in the practical demonstration provided by the two Julie Marie Myatt world premieres currently playing in repertory at Road Theatre Company, turns out to be a resounding yes. *John Is a Father* and *Birder* are as different as night and day.

The play that shines is *John Is a Father*, Myatt's delicately affecting, finely tuned tale of an old man coming to terms with the past. Sam Anderson stars as John Owens, a taciturn, somewhat enigmatic ex-con in a cowboy hat, a man whose placid exterior and laconic manner hints at a deeper, darker well of unspeakable regret over what he implies has been a badly misspent life.

Just what the nature of John's crimes might have been becomes the central mystery that Myatt skillfully teases out for the next 70 minutes as John journeys from Los Angeles to Phoenix to meet the widow (Hilary J. Schwartz) of his estranged son, a Marine killed in Afghanistan, and the young grandson (Elliot Decker alternating with Jackson Cole Dollinger) who now bears John's patronym.

Along the way, we meet the play's colorful supporting characters, each whom represents a missing piece of the emotional puzzle that John is trying to reconcile. Edward (Mark Costello), a homeless and cantankerous Vietnam vet, is John's only connection to his dead son; and Kenneth and Doug (Carl J. Johnson and John Gowans, in a wonderful comic pairing) are the grandmotherly and doting gay couple who have achieved the long-term love and acceptance that has eluded John.

But the show is wholly commanded by Anderson, and rarely does a stage actor say so much with so few words. With his watery eyes and halting, melancholic delivery, Anderson endows John's journey with the epic whisper of Greek tragedy.

For Anderson, the character is part of a recent portrait gallery of nuanced antiheroes forced to confront ancient sins, including his acclaimed performance as Roy, the sexual molester of 2011's *Blackbird*.

Director Dan Bonnell's sensitive, deliberate staging (on Tom Buderwitz's brutalist, stacked-concrete-block set) wisely allows Myatt's cinematic scenes the necessary breathing space for each moment to land and for the emotional finale to feel absolutely earned. It's a terrific little show.

Which makes it hard to believe that the same director and writer could be responsible for *Birder*, the flyweight, eminently forgettable midlife-crisis comedy that CTG is co-producing with the Road.

While there are tantalizing moments in *Birder*, moments when the playwright seems to want to take her blandly likable, upper-middle-class, primetime-TV Angelenos to a riskier, more socially trenchant and less stridently familiar realm, that arc never gets off the ground. Instead Myatt introduces Roger (Chet Grissom), a quizzically amiable, middle-aged accountant who, he eventually reveals, has secretly quit his high-paying job without telling his homemaker wife, Joyce (Laurie Okin), or their two, never-seen adolescent sons.

Worse, for the past year he has been spending the family's savings on mortgage payments and private school tuitions, while clocking away his putative work hours drinking coffee at Starbucks.

The common denominator between the two plays is Myatt's concern with a heartsickness she sees as gnawing away at America's endangered middle class, which has caused both protagonists to shrug off responsibility for their respective families.

While the consequences of alcoholism destroy Anderson's character in *John Is a Father*, nothing so dark — or, really, anything remotely close to real life — ever threatens Roger. Rather, he has taken up birding in weekly Angeles Forest outings with Charles (the excellent Webster Williams), an older retired biologist and avid birdwatcher, and his daughter Rebecca (Monique Marie Gelineau). Roger's motives at first have less to do with birdwatching than they do with bird chasing: Rebecca is a fetching creature and Roger is attracted. But like so much in the play, Myatt does little more than hint at deeper yearnings before recoiling back to the story's sitcom surfaces.

The somewhat cherubic and bespectacled Grissom spends much stage time talking about birds, particularly about an inciting epiphany with a house finch, but the play never seems particularly interested in the subject, and rather than illuminating a deeper dysfunction, the language is never more than mere embroidery without poetic uplift. At one point, Roger invokes the 2008 subprime mortgage meltdown and how "people are struggling — it's the endless recession." But it's hard to care about a character who wanly throws his family in front of a fiscal bus and stops working because "I didn't see the point."

Bonnell does his best to suggest there's more to *Birder* than meets the eye or ear, but it is clear that the delicate intimacy of Myatt's writing that worked to such deep effect in *John Is a Father* has here been rather brutally railroaded. The job of selling the slight stage concoction is left to Grissom, whose coyly winking asides and one-liners suggest Drew Carey on something far less thought-provoking or laugh-stimulating than steroids.

JOHN IS A FATHER and BIRDER | The Road on Lankershim, 5108 Lankershim Blvd., North Hollywood
Through July 3 | (818) 761-8838 | roadtheatre.org

A FEW CARD TRICKS SHORT OF A DECK

PHOTO BY JEFF LORCH



In & Of Itself

Derek DelGaudio's new solo show at the Geffen Playhouse's black-box theater is a lot different from other one-man ventures. For one thing, there's magic. And unlike the impulse to over-share that weighs down so many other autobiographical efforts, DelGaudio cloaks his personal storytelling in mythological allusions and tall-tale imagery, casting a penumbra of ambiguity around his truthy-sounding accounts.

The show could benefit from more forthrightness, actually, as well as more magic, which is where the concept falters. At 65 minutes (and ticket prices in excess of $100), *In & Of Itself*, whose name evokes a certain *Inception*-like circularity, leaves you just kind of expecting ... more.

DelGaudio is an Academy of Magical Arts Award–winning magician, his bio says, returning to the Geffen after a lucrative run in 2012 of *Nothing to Hide*, a show conceived with his then-partner Helder Guimarães and directed by the inimitable Neil Patrick Harris. Frank Oz directs this incarnation, with original music composed by Mark Mothersbaugh.

The uncredited set design incorporates a plane of wooden planks with evocative dioramas tucked into alcoves. Those tableaux gradually figure into DelGaudio's presentation, punctuated with moody lighting by Adam Blumenthal.

During the course of the evening, DelGaudio talks briefly about his mom, about the point in childhood that shifted the prism of his identity and, the story suggests, set him on his professional path toward concealment and dissimulation. It's the most affecting part of the show, and from a theatrical standpoint, the moment that most closely hews to DelGaudio's themes of perception and selfhood.

But there's a fair bit of literal and symbolic misdirection as well, of extended buildups that don't seem to lead anywhere or pay off, including a plodding few minutes with a brick that made me wonder if something had secretly gone awry. All told, there are some half-dozen illusions that, while impressive, don't withstand the-walk-to-the-car scrutiny.

The final coup isn't a trick at all, though it had audience members gasping — and perhaps that is DelGaudio's point. He seems less preoccupied with brute-force bedazzlement than with challenging onlookers to probe their own interiority. That's not necessarily too much to ask, but for an experience billed as both magic show and night of revelation, it comes up a little short on either end. **–Jenny Lower**

Geffen Playhouse, Audrey Skirball Kenis Theater, 10886 Le Conte Ave., Westwood; through June 26. (310) 208-5454, geffenplayhouse.org.

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Speckled and Spectacled

Linda Stark's Purple Protection Potion comes to Mid-Wilshire

BY CATHERINE WAGLEY

A painter hangs some of his work outside as well as inside in Mid-Wilshire, and downtown, another painter powwows with a geologist and a marine biologist.

Composed spirituality

Linda Stark's *Purple Protection Potion* is a small, gooey work. Petals, herbs, stones and glass eyeballs bulge from beneath the translucent pink and purple paint, which drips off the edges of the canvas. Stark, who has been working in Los Angeles since the 1980s, also made a potion graph to accompany the painting so viewers will know what the potion contains. Her bodily, fantastical work — which includes a lush painting of a navel and another of a bespectacled cartoon cobra — hangs alongside paintings by Agnes Pelton and Alex Olson. Pelton worked in the 1940s making spiritual Southwestern landscapes, which hang here in gold frames. Olson depicts containers for emotions and uncertainties. In one of her works, a yellow heart floats in a glass pitcher that's about to pour out its contents. *1201 S. La Brea Ave., Mid-Wilshire; through May 28. (310) 586-6886, kaynegriffincorcoran.com.*

Cheerfully dark

New York–based artist Chris Martin has hung framed paintings on the exterior of David Kordansky Gallery for his show "Saturn Returns," so there's a psychedelic star streetside and a galactic, glittery blue scene along the driveway. We hope it's the beginning of a trend — more exhibitions on gallery exteriors would be a boon. Inside, Martin's paintings are bigger, including the looming portrait of Amy Winehouse, pink-skinned and clad in a red bikini top. With the exception of a painted frog and cigarette-smoking skeleton, it's the only explicitly figurative painting in the exhibition. The others are glitter-encrusted abstractions, the strokes often expressively loose and aggressive but the palettes whimsical: Hot pink abounds. *5130 W. Edgewood Place, Mid-Wilshire; through May 28. (310) 558-3030, david kordanskygallery.com.*

Camouflage counterparts

Vanished Animal 3, a sculpture by Iva Gueorguieva, has a petite steel ladder at its center. Colored clay shapes and printed fabric loop and lean off that ladder. This and Gueorguieva's other sculptures would look like ruins, left over from some urban disaster, if the colors weren't so bright and the pedestals they sit on so perfectly white. They're included in "The Conversation" at Steve Turner right now, a two-person show that also includes paintings by Mexico City–based Joaquin Boz. All part of his "Camouflage" series, Boz's paintings have a worldweariness to them; they've been scratched at, rubbed out and worked over so that they look faded and blurry. Gueorguieva's sculptures lack that sense of completion, and make up for it with their exuberance. *6830 Santa Monica Blvd., Hollywood; through May 28. (323) 460-6830, steveturner.la.*

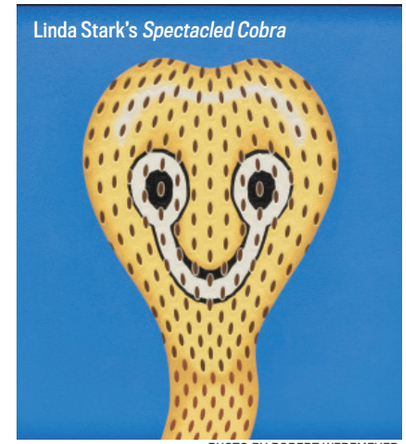


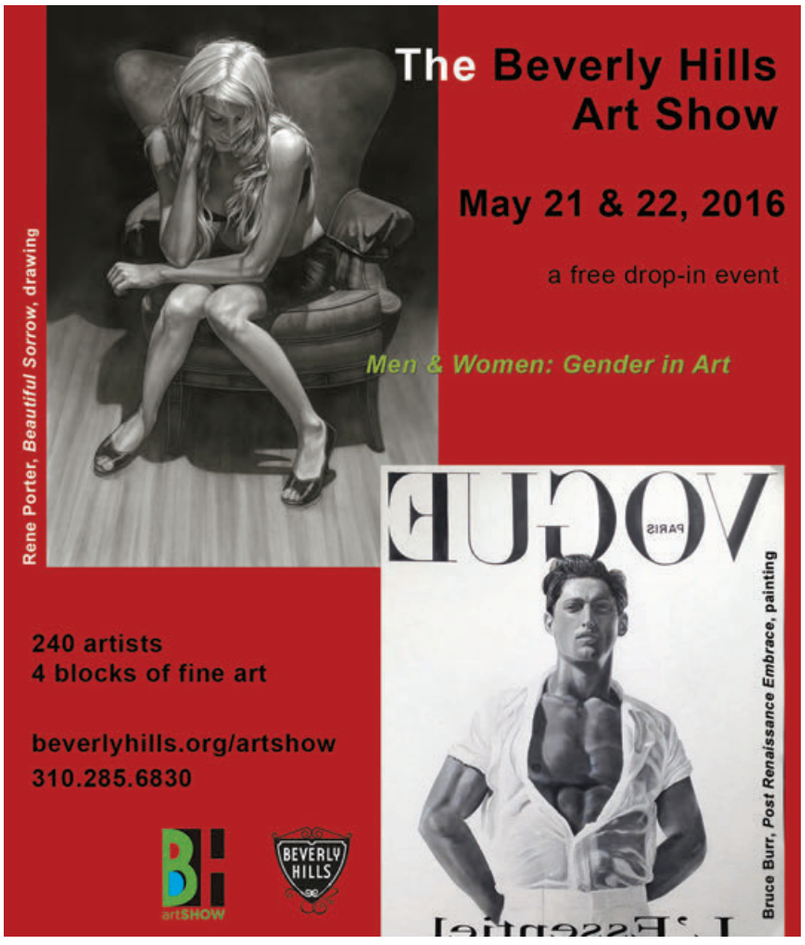
PHOTO BY ROBERT WEDEMEYER

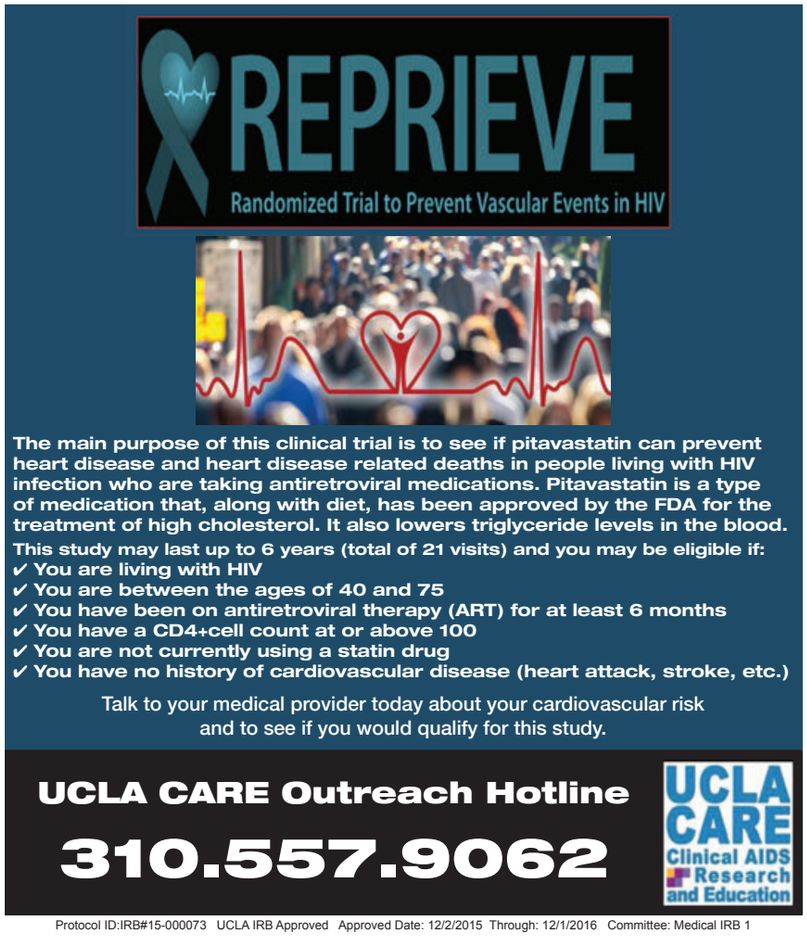
Jaywalking misanthrope

In 2007, artist Karl Haendel made a two-column list. On the left, he listed characteristics of Hitler and, on the right, his own characteristics. Hitler was murderer, while Haendel is a "jaywalker." Haendel is a Jew, Hitler was a "Jew killer." Haendel is a "failing artist"; Hitler failed as an artist. This list, large, framed and handwritten, hangs at the start of Haendel's and Tony Lewis' two-person show at LAXArt. Right across the room, Lewis has used screws, rubber bands and loose graphite to spell out "Don't Rain on other people's parades." Dark fingerprints messily surround the words. These two works set the tone for the show, and precise drawings and balled-up paper fill the space between them. The galleries overflow with conflicting impulses. The anxious energy of a self-conscious perfectionist keeps butting up against the urge to blot things out, tear them up and leave marks behind. *7000 Santa Monica Blvd., Hollywood; through May 21. (323) 871-4140, laxart.org.*

Painting with scientists

Artist Lily Simonson used to have specimens in jars around her studio, research material for her big, expressive, improvisational paintings of sea animals and landscapes. She started traveling to Antarctica a few years ago, working alongside scientists. It's not often you get to hear a painter more interested in mood and gesture than precision talk about her collaborations with marine biologists. But biologist Gretchen Hofmann of UC Santa Barbara and Joe Levy, a planetary geologist from University of Texas, will talk with Simonson this weekend about working together in the Antarctic. *1923 S. Santa Fe Ave., downtown; Sat., May 21, 3 p.m. (213) 806-7889, cb1gallery.com.*


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Ryan Gosling and Russell Crowe in *The Nice Guys*

| Film //

SHOOT SHOOT BOND BOND

L.A. noir action buddy comedy *The Nice Guys* is almost all it aims for

BY ALAN SCHERSTUHL

If it had come out 20 years ago, when its creator was Hollywood's best-paid screenwriter, Shane Black's *The Nice Guys* might have stood, for some, as more proof that the studios had lost their way. So much money lavished on bloody buddy formula, on two-fisted archetypes cracking a case, some heads and lots of one-liners, much of it familiar from his earlier scripts — *Lethal Weapon*, *The Last Boy Scout*, *The Long Kiss Goodnight*, *Kiss Kiss Bang Bang* — and almost defiantly meaningless. (Plus: breasts, every half hour.)

Today, though, in Our Age of Marvel, the latest of Black's shoot-'em-up dialogue comedies plays like a throwback to the days of studio classicism, to a time when our top actors could play, like, guys rather than mutants. In *The Nice Guys*, Ryan Gosling and Russell Crowe's faces aren't covered in masks, and their big scenes aren't turned over to the pre-viz squad. This action-flick noir pastiche, set in a smog-choked 1977, even gives them speeches worth the time it took to memorize them. Kim Basinger turns up as a possible conspirator in Black's twisty noir plotting, but it's a line she spoke in *L.A. Confidential* 20 years back that accounts for much of the rare appeal of a Black script: "We still get to act, a little."

Acting a little in the lead roles are Gosling, as a detective too corrupt to bother serving his clients, and Crowe as a hired goon distinguished by a good heart — and, actually, there's not too much to the character, other than some background stuff: bad divorce, a stint in the Navy. Still, you can see why Crowe would sign up. Playing this down-and-out lug, he gets to slug some dudes, rat-a-tat one-liners with Gosling, mourn some pet fish, rumble out a monologue of soulful badassery while sulking by a drained swimming pool and go mystery-solving at the gaga bacchanal of a porno king. Crowe is loose, funny, his character a little dim but eager and dogged, the spark plug who fuels the plot and demands the buddy team-up. When's the last time you watched a Russell Crowe movie and thought, *Hey, he seems like a lot of fun*?

Gosling, too, charms, swanning through the more conventional role of the cynic who learns to care — and to stop disappointing his whip-smart 13-year-old daughter (Anbourie Rice), who actually handles much of the detective work. Gosling brings the house down whenever his private dick's cool confidence fails and he bumbles into disaster. Meanwhile, Rice, so crucial to the story and many key scenes, is essentially a third lead, commanding the screen with a flinty intelligence — and all the power of her seasoned co-stars. Since at least *The Electric Company*, in the '70s, the term "guys" has edged away from attachment to just one gender. *The Nice Guys* should hasten that change: Rice belongs in the title and on the poster.

Black has layered his beat-downs and budding friendship over a gritty/dirty '70s noir plot, the *Chinatown*/*Long Goodbye* milieu of rapacious elites performing terrible deeds yet protected by their power within the system in which we're all stuck. The detective's function in such a scenario is to uncover one terrible, tip-of-the-iceberg truth only to crash helplessly into the full berg itself. Black honors the letter of that genre rule, making his heroes so hapless they only find clues that they've fallen onto — or that have fallen onto them. (Holly, the daughter, fares better.) But the film styles that Black toys with get overpowered by the one he's actually working in: Buddy action bros must always prevail.

The emphasis here isn't on the complexity or hopelessness of their case, which involves many murders and a conspiracy reaching up to the boardrooms of the Big Three American carmakers — whose logos get prominent play onscreen. Instead, Black invests in his leads' blooming pal-hood, which means that even when they lose they triumph. They're noir tourists, their lives enriched by their visit to someplace rotten.

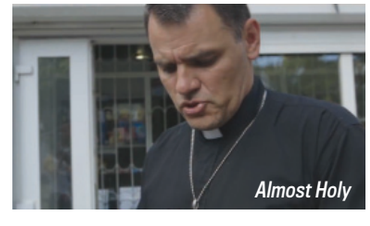
But as an action comedy, R-rated division, *The Nice Guys* is hard to beat. Black knows how to pace and escalate a fight and a film, and he springs wicked surprises all along — scene after scene dances around trapdoors that the audience falls into. As always, in a Black film, much of Southern California gets shot up, although this time Los Angeles is played by Atlanta. Other signs of his authorship: swearing kids, a Christmas carol, a party for the ages and the infectious sense that the writer-director adores this material beyond all measure and is invested in showing you why. *The Nice Guys*, ultimately, might be a little too nice, but Black and his cast *really* want you to have a ball.

THE NICE GUYS | Written and directed by Shane Black | Warner Bros. | Citywide

POWERFUL DOC *ALMOST HOLY* SHOWS THE FIGHT AGAINST HOMELESSNESS, ONE KID AT A TIME

Almost Holy has the feel of following an embedded journalist on one of those raw, ground-level views of a problem you'd never considered before but now, by virtue of good reporting, feels urgent and alive. "If there is no action from the top," says Gennadiy Mokhnenko, a Ukrainian pastor who's made a mission of combating his country's youth-homelessness problem, "then we act from below." He runs Pilgrim Republic, which functions as both orphanage and rehab center for children who are often there against their will: Mokhnenko frequently picks them up off the street in the middle of the night.

There's a real allure to the immediacy of this style of documentary filmmaking, and occasionally something deceptive as well — having your nose rubbed in the nitty-gritty can make it difficult to step back and assess the situation as a whole. But Steve Hoover's film (which was executive produced by Terrence Malick) doesn't feel dishonest in its behind-the-scenes glimpse at its subject. Mokhnenko is the sort of figure who, should they ever make a biopic about him, will be introduced to the world via one of those obnoxious posters with contradictory words superimposed over his face: HERO / KIDNAPPER / VIGILANTE / SAVIOR. What makes his story compelling is that none of those descriptors are half as effective at suggesting who he is as actually watching him take in yet another child off the street — whether they like it or not. **–Michael Nordine**


Almost Holy

ALMOST HOLY | Directed and written by Steve Hoover
The Orchard | Sundance Sunset



COURTESY OF SUNDANCE SELECTS

| Film //

DICK JOKE

WEINER MAKES COMIC TRAGEDY OF A CANDIDATE'S FALL

BY BILGE EBIRI

The first time I saw the documentary *Weiner*, at Missouri's True/False Festival this past March, Donald Trump was boasting about the size of his cock during a presidential debate. Given the recent direction of our electoral politics, you might think that a film about former New York Representative Anthony Weiner — he of the scandalous sexts, dick pics and disgraced congressional career — would seem dated and quaint, a transmission from a time when talking about your penis and tweeting dumb things led to political ignominy, not a national ticket. Instead, the film feels very much of the moment, because it's not really about politics at all. Weiner would be a fascinating figure in any industry — compelling and tragic, boisterous and self-loathing. Elyse Steinberg and Josh Kriegman's documentary takes place over the course of the former congressman's doomed 2013 run for mayor of New York, capturing him in all his discomfiting complexity and flamboyance.

The filmmakers had probably set out hoping to portray Weiner's mayoral run as a tale of political redemption; Kriegman is a former chief of staff for the congressman, and in its initial days the campaign looks promising. Although it had been less than two years since Weiner resigned his House seat, he led in early polls, and in the film his fresh-faced, enthusiastic campaign staff looks happy and dedicated. You may even catch yourself thinking that Weiner might be well-suited for the mayor's office. There his aggressive style might have proved more productive than in the House of Representatives, where nothing can ever get done.

But Weiner's campaign couldn't survive the discovery that he had done further sexting after resigning his seat — all of it, he claimed, during a dark period immediately following the original scandal when he and his wife, Huma Abedin, were considering a separation. Kriegman and Steinberg capture the explosive impact these new revelations have on the race: the irate and bewildered response of his staffers; the tidal wave of media indignation and snark.

They also capture the increasingly painful silences between Weiner and Abedin. A key adviser to soon-to-be presidential candidate Hillary Clinton, the latter was facing a particularly difficult personal and political task: Stand by her man while being careful about her growing public profile lest it all blow back on her boss. We see her asking for books and briefings on what she should say; she's not a natural speaker the way her husband is, and even in private, she appears to let silent glares of disapproval and disappointment do the talking for her, while he seems incapable of shutting up. It's heartbreaking watching her try not to get sucked into Weiner's vortex of promise and humiliation, but she is always its first and most prominent victim.

Weiner is about as entertaining as a film about someone destroying a life and career can be. You can't turn away from the car wreck, and Weiner himself can't stop commenting on it. It's great television when he gets into a shouting match on Lawrence O'Donnell's MSNBC show, but the sight of Weiner in the emptiness of a remote studio in New York, seemingly yelling into thin air, strikes a poignant note as well. Later, Weiner himself watches the appearance with a peculiar mixture of shame and pride. He even shows it to Abedin, and the two-shot of them staring at the laptop, his grin contrasting with her glare of paralyzed horror, speaks volumes about their relationship. He knows it, too. After she leaves, he points to the screen. "Whatever the opposite of *that* is, is what Huma is," he says, as that grin slides ever so slightly toward a grimace.

"I did the things," Weiner says contritely in one interview. "But I did some other things, too." Once upon a time, he probably would have uttered those words with pride — as if to say, "Look at all the good I did that was briefly derailed by a momentary lapse of judgment." But by the end his tone is exhausted, reflective. The "other things" — for example, his bellowing attacks on Republicans for their scuttling of legislation to help 9/11 first responders — have receded from the public consciousness. These are the words of a defeated man, but there's also a note of bemusement in his voice, too. The most fascinating thing about *Weiner* is that even as you cringe and giggle at the spectacle of the candidate's implosion, you can't help but feel that he might be in the seat next to you — gawking along at his own downfall.

WEINER | Directed by Elyse Steinberg and Josh Kriegman | Sundance Selects
ArcLight Hollywood, Landmark

OPENING THIS WEEK

HARD SELL Imagine a PG-13 remake of *Risky Business* directed by Cameron Crowe in which the prostitute is a stripper with a heart of gold and an excellent vocabulary. And she's escaped from a mental hospital. *Hard Sell*, written and directed by Sean Nalaboff, is pretty much that movie. Hardy Buchanan (Skyler Gisondo) juggles his wine-guzzling, fire-starting mom with his prisonlike prep-school life and his dying dog, Walter. He needs money for Walter's $10,000 surgery, so when he meets Bo (Katrina Bowden), who tells him she's a stripper, Hardy gets the idea to bilk his trust-fund classmates of their cash by having Bo show them her tits and then talk to them about life. Luckily, this isn't a straight comedy, or it might be straight offensive, but the story is still stale and unbelievable; we forget about the dog, an indie band plays at a country-club party for some reason and Hardy delivers a grand monologue admonishing his teachers, soundtracked by more cloying indie music. I don't think it means I'm getting old when I find myself siding with the teachers who want to punish Hardy for selling



a woman's body on campus and never going to class. Gisondo is charismatic, as if he graduated from the Jason Bateman Awkward Energy School of Acting, but Bowden isn't given the material to shine in the same way. As resident "pretty girl," she's stuck with a shallow interpretation of a woman coming off of a nervous breakdown, but the whole film feels as if it belongs in the '80s, when we didn't question how totally illegal and weird it is for a grown adult to flash children. (Michael Nordine)

MANHATTAN NIGHT *Manhattan Night* serves up murder, sexual perversion, daddy issues and long-buried mysteries — although it's not nearly dark or deviant enough to register as anything more than boilerplate faux-noir. Porter Wren (Adrien Brody) is a famous tabloid reporter who lives with his wife (Jennifer Beals) and kids in a suburban-style house that's magically nestled just off a midtown NYC street. He gets no action at home, and Porter succumbs to the advances of beautiful Caroline (Yvonne Strahovski), who wants him to look into the death of her acclaimed filmmaker husband, Simon (Campbell Scott) — an investigation that soon ensnares him in a tangled plot involving blackmail, genital mutilation and attacks on children. Such material should seethe with sordid vitality, but writer-director Brian DeCubellis' film (based on Colin Harrison's 1996 novel *Manhattan Nocturne*) is hopelessly flat, with its protagonist's mechanical narration emblematic of its wannabe-hardboiled voice. Still, despite being saddled with a hilarious monologue about how, once you have children, marital sex becomes an act that's wrapped up in thoughts of death, Brody does his sturdiest work in years as the morally compromised Porter, and Strahovski makes for a fittingly seductive temptress with ambiguous motives. *Manhattan Night*'s pedestrian style and affected atmosphere, however, make it a routine descent into the black heart of a city and its shady inhabitants. (Nick Schager)

GO THE MEASURE OF A MAN (LA LOI DU MARCHE) The movies promise that, in a crisis, there's action you can take. It might not work out, especially if the film's European or a true indie, but there are choices to make, selves to actualize, scenes to motivate: Everyone's got to do something. Stéphane Brizé's *The Measure of a Man*, a feat of workplace naturalism, can't give its protagonist that much. Out of work in the downturn, Vincent Lindon's willfully impassive mechanic Thierry slumps along from one humiliation to another, bereft of what the kids in creative-writing classes call "agency." In a go-nowhere job interview, in consultation with a career adviser, in a bureaucratic world of drab white walls and buzzing fluorescent lights, he can't even find hopeless actions to take. Between the upsets — each met with the stoic indifference a bulwark exhibits to the tides — Thierry seizes control of the few things he can. Movingly, he throws himself into cleaning the cabinets of the home whose mortgage is breaking him, and he's a game stiff when taking dance lessons with the wife (Karine de Mirbeck). In technique, that scene is typical of Brizé's patient, observational film: a long take in a blandly everyday interior, the camera gently bobbing, the performances stripped of artifice. But it's also joyous, a respite and a reminder that public powerlessness need not, as it so often does in more simpleminded





YOUR *WEEKLY* MOVIE TO-DO LIST

Superstar and *Silence of the Lambs*

Friday, May 20

Superstar is no *Wayne's World*, but in the pantheon of movies based on *Saturday Night Live* skits, it does at least fascinate as an embodiment of the show's late-'90s/early-aughts heyday. Along with the as-yet-unopened Alamo Drafthouse L.A., the Egyptian presents the first repertory screening of this comedy about a Catholic schoolgirl (Molly Shannon, 35 when the film was released) who's a little too fond of trees and fancies herself an undiscovered megastar. Arrive early for a schoolgirl costume contest; stay late for a discussion with Shannon and director Bruce McCulloch. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood.; Fri., May 20, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.*

The first time I watched ***The Godfather***, I was 14 and didn't get it. The second time I watched *The Godfather*, I was so enraptured that I immediately put on ***The Godfather Part II***. Courtesy of the Aero, you now have the opportunity to replicate that experience — but on 35mm rather than an old DVD. The rare classics that not only live up to but surpass the hype, Francis Ford Coppola's linked meditations on two different kinds of family are by turns enthralling and heartbreaking. As for *Part III*, well, let's just say it's slightly misunderstood and leave it at that. *Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., May 20, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.*

Witchcraft comes in many forms, and Cinefamily intends to explore all of them over the next two months. The occult celebration begins with the **All of Them Witches** opening-night party, featuring a video mix of rare and archival footage and an appropriately themed patio party. "Soothsayers and seers of all types" will be present to guide the hands of neophytes and studied conjurers alike, though you're not advised to show up in an Electric Wizard T-shirt — eveningwear is required. (It's not the only worthwhile event at Cinefamily tonight: ***Pickpocket*** screens as part of **La Collectionneuse** at 7:30 and ***Venom*** plays at midnight.) *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Fri., May 20, 10 p.m.; $12. (323) 655-2510, cinefamily.org.*

Saturday, May 21

The Silence of the Lambs introduced us to several pop-culture touchstones: fava beans and a nice chianti, the definitive Hannibal Lecter (sorry, Brian Cox), "Goodbye Horses" by Q Lazzarus. Still the only horror film to win the Academy Award for Best Picture — and one of only three to also win in the Director, Actor, Actress and Screenplay categories — Jonathan Demme's classic thriller looks even better with age, not least because of all the sequels and TV shows that have followed in its wake. In keeping with ancient Cinespia tradition, a DJ will open and close the show and beer and wine are permitted; bring something classy enough to gain Lecter's approval. *Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., May 21, 8:30 p.m. (doors at 6:45); $16. (323) 221-3343, cinespia.org.*



From Here to Eternity

Sunday, May 22

L.A. OLA closes out the weekend at Los Angeles Filmforum after showcasing highlights of Spain's independent film scene all over the city. The festivities begin at 4 p.m. with an industry panel geared toward indie filmmakers trying to sell and market their work, followed by Keina Espiñeira's short film ***We All Love the Seashore*** and Mauro Herce's feature-length ***Dead Slow Ahead***. Hailed as a "slow epic" and giving the impression of a less industrial *Leviathan*, *Dead Slow Ahead* tracks a freighter as it slowly makes its way from Ukraine to New Orleans. Herce plays with time and sound to the point of abstraction, using the ship as an all-encompassing sensory environment that requires viewers to find their sea legs. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., May 22, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.*

Tuesday, May 24

You know that out-of-context scene you've seen a million times, the one where a man and a woman are locked in a passionate kiss on the beach as a wave crashes ashore? There's an entire movie around it, and it's well worth your time: ***From Here to Eternity***. Fred Zinnemann's World War II drama — set on Hawaii and starring Burt Lancaster, Deborah Kerr, Montgomery Clift, Frank Sinatra and Donna Reed — centers around romantic and pugilistic affairs on a military base before using a certain date that will live in infamy as a world-shattering climax. Its list of Oscars is just as impressive as *The Silence of the Lambs*': Best Picture, Director, Adapted Screenplay, Supporting Actor for Sinatra and Supporting Actress for Reed. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., May 24, 1 p.m.; $5. (323) 857-6000, lacma.org.*

Midweek genre fare at the New Beverly, Continental style: Silvio Amadio's ***Amuck*** and Vicente Aranda's ***The Blood Spattered Bride***. The latter, based on Joseph Sheridan le Fanu's vampire story *Carmilla*, became an underground favorite in its native Spain and abroad for the manner in which it weaves progressive views on sexuality and gender into its brutal, anti-fascist narrative; you may also recognize its title as the inspiration for Uma Thurman's nickname in *Kill Bill*. No Oscars for either of these, though *Bride*'s poster does proudly inform potential viewers that it won the 1973 Vampire Award for Best Thriller of the Year. N*ew Beverly Cinema, 7165 Beverly Blvd., Fairfax; Tue., May 24, 7:30 p.m.; $8. (323) 938-4038, thenewbev.com.* **–Michael Nordine**

A SORORITY SPIRIT SEIZES THE *NEIGHBORS*-VERSE



Neighbors 2

In *Neighbors 2: Sorority Rising*, the sequel to 2014's old people–vs.–frat brothers comedy, Zac Efron takes off his shirt in nearly every scene he's in. It's a sight to behold — again and again and again — but a calculated effort, like most of this film, to appeal to the ladies. As surprising as it seems for an R-rated comedy made by many men, it totally succeeds on that front, and many others.

College friends Shelby (Chloë Grace Moretz) and her new pals Beth (Kiersey Clemons) and Nora (Beanie Feldstein) take off to smoke weed in their dorm room and hatch a plan to start their own sorority, Kappa Nu. Meanwhile, the inept/typical parents/adults from *Neighbors*, Kelly (Rose Byrne) and Mac (Seth Rogen), think they're in the clear: The frat next door, along with Teddy (Efron) and his brothers, is long gone, and Kelly and Mac have bought a new house, anyway, and sold the old one. Unfortunately, they don't know what "escrow" means and discover they have to keep up appearances on their old house just when Shelby's makeshift sorority opens up with one objective: to party on their own terms.

And party they do. A hilarious montage showcases the sorority sisters' a capella karaoke soirees and *The Fault in Our Stars* cryfests. Still, with so many women in the cast, the door's open for new avenues of gross-out humor, and the complexity of feminism for young girls today is displayed with rare hilarity and insight. Nobody captures the spirit better than Shelby's father, played by an alarmingly perfect Kelsey Grammer: "You get to be just as dumb as the boys are now?" Yes. And it's all they ever wanted. **–April Wolfe**

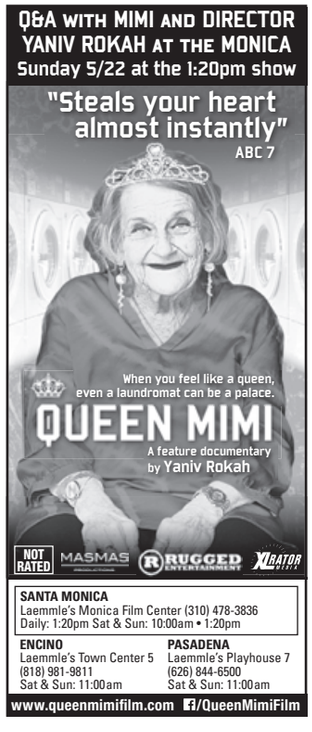
NEIGHBORS 2: SORORITY RISING
| Directed by Nicholas Stoller | Written by Andrew J. Cohen, Brendan O'Brien, Stoller, Seth Rogen and Evan Goldberg | Universal | Citywide

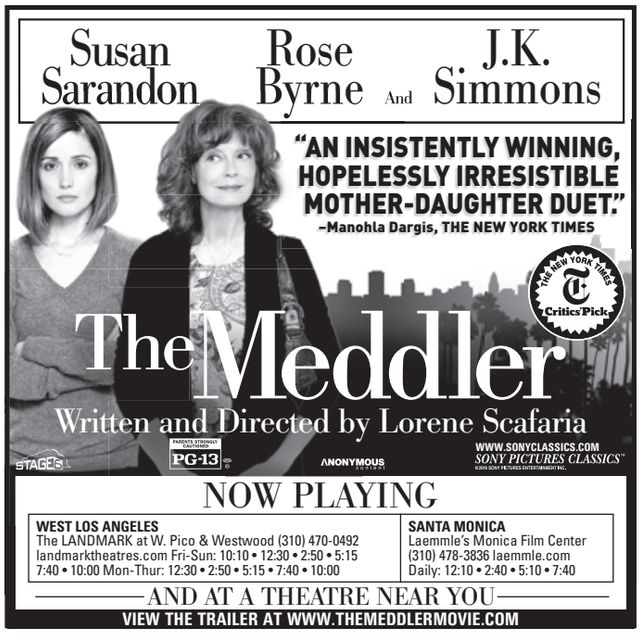
movies, also mean private impotence. (Alan Scherstuhl)

MONEY MONSTER As generic and impersonal as a new credit-card offer, Jodie Foster's *Money Monster* is the latest big-studio production to try to cash in on populist outrage over Wall Street abuses and New Gilded Age inequality. There's a lot of excitable talk about algorithms (or "algos"), the overuse of the term perhaps fitting for a film that seems to have been constructed not by humans but by binary code. In its real-time hostage-taking scenario and sendup of infotainment, *Money Monster* weakly nods to the Sidney Lumet mid-'70s touchstones *Dog Day Afternoon* and *Network*. Disgruntled blue-collar worker Kyle Budwell (Jack O'Connell) sneaks onto the set of a TV finance program (the title of which is the same as Foster's movie) hosted by Lee Gates (George Clooney), a Jim Cramer–like clown. There Kyle points a gun at the small-screen huckster, demanding that he strap on an explosive vest. Kyle, a working-class construct whose prole bona fides are signaled by U.K. native O'Connell's aggressive outer-borough accent, has become unglued after following a tip from Gates' show to buy stock in Ibis Clear Capital — a company whose mysterious "loss" of $800 million includes Kyle's $60,000 life savings. The CEO of Ibis is airborne and not picking up his phone; back in the studio, Lee's producer, Patty Fenn (Julia Roberts), keeps busy on her headset, calming the financial guru via a hidden earpiece when not barking with ersatz indignation at Ibis' communications officer. Punchlines arrive two beats too late; the script, written by Jamie Linden, Alan DiFiore and Jim Kouf, is larded with redundancies, and Clooney and Roberts generate zero excitement. (Melissa Anderson)

A MONSTER WITH A THOUSAND HEADS (UN MONSTRUO DE MIL CABEZAS) In this tight, trim health-insurance thriller, Mexican-Uruguayan director Rodrigo Plá achieves a visual style that is ice cold but also deeply human — a clever way to depict an all-powerful system that feeds on our lives and thrives on our fallibility. Plá opens on a 40-something man, Guillermo, horribly ill with cancer, as his wife, Sonia (Jana Raluy), and teenage son, Dario (Sebastián Aguirre Boëda), scramble to help. But Guillermo remains on the edges of Plá's ruthlessly fixed camera, which often keeps Sonia — agonized, frightened, but also determined — at the center of the frame. Desperate to get her husband approved for costly medication, she calls to arrange for an emergency meeting with his doctor. You know what happens next. We all know what happens next. At every stage, Sonia is met with resistance — first mundane, then gradually monstrous. When Sonia gets in a cab and follows a doctor home, we understand that she means business, and the film starts to reveal itself as a thriller. Sonia, it turns out, has a gun and isn't afraid to take matters into her own hands. Over the course of a night, as she pursues her husband's case to the upper echelons of the health-insurance company, she faces red tape, apathy, obfuscation and corruption. To work, the film needs us to be on Sonia's side and also to be shocked by what she's capable of. Raluy is captivating as a woman whose terror at her own behavior is matched only by her bewilderment at the system. But the real star here is Plá, with his total control of the frame and emphasis on surprising perspectives. (Bilge Ebiri)

GO O.J.: MADE IN AMERICA True crime in long form is the prevailing fashion. It's more than three hours before the 464-minute ESPN documentary *O.J.: Made in America* arrives at the condo on Bundy Drive in California, where in the middle of the night of June 12, 1994, Nicole Simpson and her friend Ronald Goldman were murdered. Those hours are put to intelligent, rewarding use. We're plunged into the realm of college football — of O.J. Simpson's gathering renown. We're whisked back exhilaratingly to the triumph of O.J.'s world-record 2,000th yard. And we're re-familiarized with — or introduced to — the backdrop against which O.J.'s star would rise. The Watts riots, Black Power, John Carlos and Tommie Smith: The young O.J., *Made in America* observes, strove to distance himself from revolutionary sentiment. His friends and confidants from the period testify that O.J. didn't want to be thought of as "black." "You think of Willie Mays as black," O.J. wrote in a letter at the time. "But not Bill Cosby." He aspired to the model of the latter. *Made in America* proposes that O.J. succeeded: He was regarded in his celebrity as something







Neighborhood Movie Guide //

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

HOLLYWOOD & VICINITY

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

Hard Sell Fri., 6, 10:55 p.m.; Sat., 2:20, 8, 11:30 p.m.; Sun., 3:45, 7:15, 10:45 p.m.; Mon., 9, 10:30 p.m.; Tues., 7:40, 10:45 p.m.; Wed., 9, 10:30 p.m.; Thurs., 7:40, 10:45 p.m.
Margarita With A Straw Fri., 7:40, 9:25 p.m.; Sat., 4, 6, 9:55 p.m.; Sun., 2, 5:25, 8:55 p.m.; Mon., 5:45, 7:25 p.m.; Tues., 6, 9:15 p.m.; Wed., 5:45, 7:25 p.m.; Thurs., 6, 9:15 p.m.

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

The Lobster Fri.-Sun., 10:30, 11:45 a.m., 1, 2:15, 3:30, 4:30, 5:30, 7:15, 8, 9:15, 10, 11:45 p.m.; Mon., 11:45 a.m., 1, 2:15, 3:30, 4:30, 5:30, 7:15, 8, 9:15, 10:30 p.m.; Tues., 11:45 a.m., 1, 2:15, 3:30, 4:30, 6:30, 7:15, 9:15, 10:30 p.m.
A Bigger Splash Fri.-Sun., 10:20 a.m., 2, 4:40, 10:55 p.m.; Mon., 11:55 a.m., 2, 4:40, 10:10 p.m.; Tues., 12:20, 2, 4:40, 5:25, 10:10 p.m.
It's So Easy and Other Lies Thurs., 7:30 p.m.
Alice Through the Looking Glass Thurs., 8, 10:30 p.m.
X-Men: Apocalypse Thurs., 7, 9, 10:15 p.m., 12 mid.
The Angry Birds Movie 3D Fri-Sun., 12:20, 4:50 p.m.; Mon., 12:45, 4:50 p.m.; Tues., 12:20, 4:50 p.m.
The Angry Birds Movie Fri.-Sun., 10:45 a.m., 2:55, 7, 9:40 p.m.; Mon., 11:15 a.m., 2:55, 7, 9:05 p.m.; Tues., 11 a.m., 2:55, 7, 9:05 p.m.
Maggie's Plan Fri.-Sun., 10:40, 11:50 a.m., 1:10, 3:25, 5:20, 7:35, 9:50 p.m.; Mon., 11:50 a.m., 1:10, 3:25, 5:25, 7:35, 9:40 p.m.; Tues., 11:50 a.m., 1:10, 3:25, 5:20, 7:35, 9:40 p.m.
Neighbors 2: Sorority Rising Fri-Sun., 10:15, 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:45, 5:30, 6:30, 7:30, 8:30, 9:45, 10:45, 11:30 p.m., 12:15 a.m.; Mon., 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:45, 5:30, 7:30, 8:30, 9:45, 10:45, 11:15 p.m.; Tues., 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:45, 5:30, 7:30, 8:30, 9:30, 11:30 p.m.
The Nice Guys Fri.-Sun., 10 a.m., 12:30, 1:30, 3, 4, 6, 7, 7:45, 8:45, 9:30, 10:15 p.m., 12 mid.; Mon., 12:15, 1:30, 3, 4, 6, 7, 7:45, 9:30, 10:15 p.m.; Tues., 12:15, 1:30, 3, 4, 7, 7:45, 9, 9:45, 10:15 p.m.; Fri.-Tues., 11:15 a.m., 2:15, 5:15, 8:15, 11:15 p.m.
Weiner Fri.-Sun., 10:05 a.m., 12:55, 3:10, 5:20, 7:25, 9:55 p.m.; Mon.-Tues., 12:55, 3:10, 5:20, 7:25, 9:50 p.m.
Love & Friendship Fri.-Sun., 11:25 a.m., 12:50, 2:35, 3:20, 5:25, 7:10, 9, 11:50 p.m.; Mon., 11:10 a.m., 1:20, 3:20, 5:25, 7:10, 9:35 p.m.; Tues., 11:10 a.m., 1:15, 3:20, 5:25, 7:10, 9:40 p.m.
Money Monster Fri.-Sun., 10:25 a.m., 12:40, 2:50, 5:35, 8:05, 10:35 p.m.; Mon., 12:40, 2:50, 5:35, 8:05, 10:05 p.m.; Tues., 12:40, 2:50, 5:35, 8:05, 11:10 p.m.
Captain America: Civil War Fri-Sun., 10:55 a.m., 1:55, 4:50, 7:05, 10:20, 11:55 p.m.; Mon.-Tues., 11 a.m., 1:55, 4:55, 7:05, 10 p.m.
The Jungle Book Fri-Sun., 10:50 a.m., 1:05, 4:55, 7:40, 10 p.m., 12:05 a.m.; Mon., 11:05 a.m., 2:35, 5, 7:40, 9:55 p.m.; Tues., 11:15 a.m., 2:35, 5, 7:40, 9:55 p.m.
Mission: Impossible Mon., 7:30 p.m.
E.T. The Extra-Terrestrial Wed., 8 p.m.

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

Neighbors 2: Sorority Rising 1:45, 4:30, 7:20, 9:50 p.m.
Money Monster 1:45, 4:30, 7:20, 9:50 p.m.
Captain America: Civil War 2:20, 5:30, 8:45 p.m.

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

X-Men: Apocalypse Thurs., 7:15 p.m.
X-Men: Apocalypse 3D Thurs., 10:30 p.m.
Neighbors 2: Sorority Rising Fri.-Sat., 12:20, 2:40, 5, 7:30, 10 p.m.; Sun., 1:10, 4:10, 7:10, 10:10 p.m.; Mon.-Thurs., 12:20, 2:40, 5, 7:30, 10 p.m.
The Nice Guys 1:15, 4:15, 7:15, 10:15 p.m.
The Darkness Fri.-Wed., 12:30, 2:45, 5:10, 7:30, 9:50 p.m.; Thurs., 12:30, 2:45 p.m.
Captain America: Civil War Fri.-Wed., 4, 7:15 p.m.
Captain America: Civil War in Disney Digital 3D Thurs., 7, 10:15 p.m.; Fri.-Sun., 12:30, 10:25 p.m.; Mon., 12:30, 10:15 p.m.; Tues.-Wed., 12:30, 10:25 p.m.; Thurs., 12:30, 4 p.m.; Fri.-Sun., 10:25 p.m.; Mon., 10:15 p.m.; Tues.-Wed., 10:25 p.m.; Thurs., 12:30, 4 p.m.
Keanu Fri., 12:30, 2:55, 5:20, 7:45, 10:10 p.m.; Sat., 12:20, 10:30 p.m.; Sun., 1:30 p.m.; Mon.-Tues., 12:30, 2:55, 5:20, 7:45, 10:10 p.m.; Wed., 12:30, 2:55, 5:20 p.m.; Thurs., 12:30, 2:55, 5:20, 7:45, 10:10 p.m.
The Jungle Book in Disney Digital 3D Fri.-Wed., 4, 9 p.m.; Thurs., 4 p.m.
The Jungle Book Fri.-Wed., 1:30, 6:30 p.m.; Thurs., 1:30 p.m.

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

Alice Through the Looking Glass An IMAX 3D Experience Thurs., 7, 10 p.m.
Captain America: Civil War An IMAX 3D Experience Fri.-Wed., 3:30, 7 p.m.
Captain America: Civil War The IMAX Experience Fri.-Wed., 12 noon, 10:30 p.m.; Thurs., 12 noon, 3:30 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., 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.

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

Alice Through the Looking Glass Thurs., 7, 9:35 p.m., 12:10 a.m.
Alice Through the Looking Glass in Disney Digital 3D Thurs., 7:30, 10:05 p.m.
X-Men: Apocalypse Thurs., 8, 10:30 p.m.
X-Men: Apocalypse 3D Thurs., 7:15, 11:10 p.m.
The Angry Birds Movie 3D Fri., 12:50, 3:15, 4:50, 7:05 p.m.; Sat.-Sun., 12:50, 3:15, 4:50 p.m.; Mon., 12:45, 3:15, 4:50, 7:05 p.m.; Tues., 12:50, 3:15, 4:50, 7:05 p.m.; Wed.-Thurs., 12:50, 3:15, 4:50 p.m.
The Angry Birds Movie Fri., 9:50, 10:30, 11:25 a.m., 12:10, 1:40, 2:30, 3:55, 6:10, 8:35, 9:25, 10:35, 11:05 p.m.; Sat., 9:50, 10:30, 11:20 a.m., 12:15, 1:35, 2:30, 3:55, 6:10, 8:35, 9:25, 10:35, 11:05 p.m.; Sun., 9:50, 10:30, 11:20 a.m., 12:10, 1:35, 2:30, 3:55, 6:10, 8:35, 9:25, 10:35 p.m.; Mon., 10:30, 11 a.m., 12:10, 1:25, 2:30, 3:55, 6:15, 8:35, 9:25, 10:35 p.m.; Tues., 10:30, 11:20 a.m., 12:10, 1:35, 2:30, 4, 6:15, 8:35, 9:25, 10:35 p.m.; Wed., 10:30, 11:20 a.m., 12:10, 1:35, 2:30, 4, 6:15, 7:05, 8:35, 9:25 p.m.; Thurs., 10:30 a.m., 12:10, 12:30, 2:30, 2:50, 5:10 p.m.
Neighbors 2: Sorority Rising Fri.-Sat., 9:30, 10:05, 10:50, 11:30 a.m., 12:20, 1:05, 1:45, 2:35, 3:20, 4, 4:50, 5:35, 6:15, 7:10, 7:50, 8:30, 9:25, 10:05, 10:45, 11:40 p.m., 12:20 a.m.; Sun., 9:30, 10:05, 10:50, 11:30 a.m., 12:20, 1:05, 1:45, 2:35, 3:20, 4, 4:50, 5:35, 6:15, 7:10, 7:50, 8:30, 9:25, 10:05, 10:45, 11:10 p.m.; Mon.-Tues., 10:50, 11:30 a.m., 12:20, 1:05, 1:45, 2:35, 3:20, 4, 4:50, 5:35, 6:15, 7:10, 7:50, 8:30, 9:25, 10:05, 10:45, 11:10 p.m.; Wed., 11:30 a.m., 12:20, 1:45, 2:35, 4, 4:50, 6:15, 7:10, 8:30, 9:25, 10:45, 11:10 p.m.; Thurs., 10:50, 11 a.m., 12:15, 1:05, 1:15, 2:30, 3:20, 3:30, 4:45 p.m.
The Nice Guys Fri., 9:35, 10:50, 11:40 a.m., 12:20, 1:35, 2:20, 3, 4:15, 5:05, 5:40, 7, 7:45, 8:15, 9:35, 10:55, 11:45 p.m., 12:15 a.m.; Sat., 9:35, 11, 11:40 a.m., 12:20, 1:40, 2:20, 3, 4:20, 5:05, 5:40, 7, 7:45, 8:15, 9:35, 10:55, 11:45 p.m., 12:15 a.m.; Sun., 9:35, 11, 11:40 a.m., 12:20, 1:40, 2:20, 3, 4:20, 5:05, 5:40, 7, 7:45, 8:15, 9:35, 10:55 p.m.; Mon., 11, 11:35 a.m., 12:20, 1:40, 2:20, 3, 4:20, 5, 5:40, 7, 7:45, 8:15, 9:35, 10:55 p.m.; Tues., 11, 11:40 a.m., 12:20, 1:40, 2:20, 3, 4:20, 5, 5:40, 7, 7:45, 8:15, 9:35, 10:55 p.m.; Wed., 11 a.m., 12 noon, 12:40, 1:40, 2:40, 3:20, 4:20, 5:20, 7, 8, 9:35, 10:40 p.m.; Thurs., 10:30, 11:40 a.m., 1:10, 2:20, 3:50, 5 p.m.
Money Monster Fri.-Tues., 10:45 a.m., 1:10, 3:35, 5:55, 8:15, 10:25 p.m.; Wed., 10:45 a.m., 1:10, 3:35, 5:55, 8:15, 10:35 p.m.; Thurs., 10:45 a.m., 1:10, 3:35, 5:55 p.m.
Captain America: Civil War Fri., 9:40, 10:35, 11:25 a.m., 12:50, 2:40, 4:05, 5:50, 7:20, 8:05, 9:05, 10:30, 11:15 p.m., 12:15 a.m.; Sat., 9:40, 10:35, 11:25 a.m., 12:55, 2:40, 4:05, 5:50, 7:20, 8:05, 9:05, 10:30, 11:15 p.m., 12:15 a.m.; Sun., 9:40, 10:35, 11:25 a.m., 12:55, 2:40, 4:05, 5:50, 7:20, 8:05, 9:05, 10:30, 10:55 p.m.; Mon., 10:35, 11:25 a.m., 12:55, 2:40, 4:05, 5:50, 7:20, 8:05, 9:05, 10:30, 11:15 p.m., 12:15 a.m.; Tues.-Wed., 10:35, 11:25 a.m., 12:55, 2:40, 4:05, 5:50, 7:20, 8:05, 9:05, 10:30, 10:55 p.m.; Thurs., 10:35, 11:25 a.m., 12:45, 2:35, 4 p.m.
Captain America: Civil War in Disney Digital 3D Fri.-Sat., 1:45, 5 p.m.; Sun.-Thurs., 1:45, 4:55 p.m.
Keanu Fri.-Sun., 5:35, 8, 10:25 p.m.; Mon.-Wed., 5:40, 8, 10:25 p.m.; Thurs., 5:40 p.m.
The Jungle Book Fri., 10:30 a.m., 1:05, 3:30, 5:55, 8:25, 10:50 p.m.; Sat.-Wed., 10:30 a.m., 1, 3:30, 5:55, 8:25, 10:50 p.m.; Thurs., 10:30 a.m., 1, 3:30, 5:55 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

X-Men: Apocalypse Thurs., 10 p.m.
The Nice Guys Fri.-Wed., 1:15, 4:10, 7, 9:50 p.m.; Thurs., 1:15, 4:10, 7 p.m.

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

The Wailing Fri., 9:15 a.m., 12:30, 3:45, 7, 10:30 p.m.; Sat., 11:30 a.m., 3, 6:30, 10 p.m.; Sun.-Wed., 9:15 a.m., 12:30, 3:45, 7, 10:30 p.m.
X-Men: Apocalypse 3D Thurs., 6, 9:15 p.m.
Phantom Detective (Tamjung Hong Gil-dong: Sarajin Ma-eul) Fri., 10 a.m., 12:45, 3:30, 6:30, 9:30 p.m.; Sat., 10 a.m., 12:45, 3:30, 6:45, 9:30 p.m.; Sun.-Wed., 10 a.m., 12:45, 3:30, 6:30, 9:30 p.m.
Captain America: Civil War in Disney Digital 3D Fri., 9:45 a.m., 1, 4:15, 7:30, 10:45 p.m.; Sat., 9:30 a.m., 12:45, 4, 7:15, 10:30 p.m.; Sun.-Tues., 9:45 a.m., 1, 4:15, 7:30, 10:45 p.m.; Wed., 9:45 a.m., 12:45, 4, 7:30, 10:45 p.m.

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

Alice Through the Looking Glass Thurs., 8, 11 p.m.
Alice Through the Looking Glass in Disney Digital 3D Thurs., 7, 10 p.m.
X-Men: Apocalypse Thurs., 10:45, 11 p.m.
X-Men: Apocalypse 3D Thurs., 7:15 p.m.
The Shakespeare Show Mon., 7 p.m.
The Angry Birds Movie 3D Fri.-Sun., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.; Mon.-Wed., 1:45, 4:30, 7:15, 10 p.m.; Thurs., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.
The Angry Birds Movie 12 noon, 2:45, 5:30, 8:10, 10:40 p.m.
Neighbors 2: Sorority Rising Fri.-Sat., 11:40 a.m., 12:30, 2:30, 3:10, 5:10, 5:50, 7:40, 8:30, 10:30, 11:10, 11:50 p.m.; Sun.-Wed., 11:40 a.m., 12:30, 2:30, 3:10, 5:10, 5:50, 7:40, 8:30, 10:20, 11 p.m.
The Nice Guys Fri.-Sat., 11:15 a.m., 1:55, 4:50, 7:50, 11, 11:40 p.m.; Sun., 11:15 a.m., 1:55, 4:50, 7:50, 10:45 p.m.; Mon.-Wed., 11:20 a.m., 2, 4:50, 7:50, 10:45 p.m.
The Darkness Fri.-Sat., 1, 3:30, 6, 8:40, 11:20 p.m.; Sun.-Wed., 1, 3:30, 6, 8:25, 10:55 p.m.
Money Monster Fri.-Wed., 11:35 a.m., 2:05, 4:40, 7:30, 10:10 p.m.
Captain America: Civil War Fri.-Sat., 11:10, 11:50 a.m., 2:40, 3:20, 6:10, 6:50, 9:40, 10:20 p.m.; Sun., 11, 11:10 a.m., 12:40, 2:40, 4:20, 6:10, 8, 9:40 p.m.; Mon.-Wed., 12:40, 2:40, 4:20, 6:10, 8, 9:40 p.m.
Captain America: Civil War in Disney Digital 3D Fri.-Wed., 7:20, 10:50 p.m.; Fri.-Sat., 12:40, 4:20, 8, 11:30 p.m.; Sun.-Wed., 11:50 a.m., 3:20, 6:50, 10:20 p.m.
Keanu Fri., 1:30, 4:10, 6:40, 9:10 p.m.; Sat., 4:10, 6:40, 9:10 p.m.; Sun.-Wed., 1:30, 4:10, 6:40, 9:10 p.m.
The Jungle Book Fri.-Wed., 12:50, 3:40, 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

Sing Street Fri.-Sat., 1:50, 4:30, 7:20, 10 p.m.; Sun., 1:50, 4:30, 7:20 p.m.; Mon., 1:50, 4:30 p.m.; Tues., 4:30, 7:20 p.m.; Wed.-Thurs., 1:50, 4:30 p.m.
AAIC: Goya - Visions of Flesh and Blood Mon., 7:30 p.m.; Tues., 1 p.m.
Hidden Colors 4: The Religion of White Supremacy Thurs., 7:30 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

Manhattan Night Fri., 12 noon, 7:30 p.m.; Sat., 12 noon, 5 p.m.; Sun., 12 noon.; Mon.-Wed., 12 noon, 5 p.m.; Thurs., 12 noon, 7:30 p.m.
Song of Lahore Fri.-Sat., 12:30, 2:50, 5:20, 7:40, 10 p.m.; Sun., 12:30, 2:50, 7:40, 10 p.m.; Mon.-Thurs., 12:30, 2:50, 5:20, 7:40, 10 p.m.
Jimmy Vestvood: Amerikan Hero 12:20, 2:40, 5, 7:20, 9:45 p.m.
Rabin in his Own Words Fri., 2:35, 5, 10 p.m.; Sat., 2:35 p.m.; Sun., 10 p.m.; Mon., 2:35 p.m.; Tues.-Wed., 2:35, 10 p.m.; Thurs., 2:35, 5, 10 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN

Alice Through the Looking Glass An IMAX 3D Experience Thurs., 7, 9:45 p.m.
X-Men: Apocalypse Thurs., 6, 9:30 p.m.
The Angry Birds Movie 3D Fri.-Tues., 3:30, 6:15, 9:15 p.m.; Wed., 3:30 p.m.
The Angry Birds Movie Fri.-Sat., 9:30, 10, 11:30 a.m., 12:45, 2:15, 5, 7:45, 10:30, 11:45 p.m.; Sun., 9:30, 10, 11:30 a.m., 12:45, 2:15, 5, 7:45, 10:30 p.m.; Mon.-Tues., 11:30 a.m., 12:45, 2:15, 5, 7:45, 10:30 p.m.; Wed., 11:30 a.m., 12:45, 2:15, 5, 7:45, 8:30, 10:30 p.m.; Fri.-Wed., 10:45 a.m., 1:30, 4:15 p.m.
Neighbors 2: Sorority Rising Fri.-Sat., 10:15, 11 a.m., 12:45, 1:30, 3:15, 4, 5:45, 6:30, 8:15, 9, 10:45, 11:40 p.m.; Sun., 10:15, 11 a.m., 12:45, 1:30, 3:15, 4, 5:45, 6:30, 8:15, 9, 10:45 p.m.; Wed., 11 a.m., 12:45, 1:30, 3:15, 4, 5:45, 6:30, 8:15, 9, 10:45 p.m.; Mon.-Tues., 11 a.m., 12:45, 1:30, 3:15, 4, 5:45, 6:30, 8:15, 9, 10:45 p.m.; Wed., 11 a.m., 12:45, 1:30, 3:15, 4, 5:45, 7:45, 8:15, 10:45 p.m.; Fri.-Wed., 7:15, 10 p.m.
The Nice Guys Fri.-Sat., 10:20, 11:20 a.m., 1:20, 2:20, 4:20, 5:20, 7:20, 8:20, 10:20, 11:20, 11:55 p.m.; Sun., 10:20, 11:20 a.m., 1:20, 2:20, 4:20, 5:20, 7:20, 8:20, 10:20 p.m.; Mon.-Wed., 10:30, 11:20 a.m., 1:20, 2:20, 4:20, 5:20, 7:20, 8:20, 10:20 p.m.
The Darkness Fri., 4:20, 10:25 p.m.; Sat.-Sun., 4:30, 9:50 p.m.; Mon.-Tues., 5, 10 p.m.; Wed., 5, 10:15 p.m.
Money Monster Fri.-Mon., 10:40, 11:55 a.m., 1:25, 2:35, 4:05, 5:15, 6:50, 7:50, 9:25, 10:35 p.m.; Tues., 10:40, 11:55 a.m., 1:25, 2:35, 4:05, 5:15, 7:25, 8, 10:35 p.m.; Wed., 10:40, 11:55 a.m., 1:25, 2:35, 4:05, 5:15, 6:50, 7:50, 9:25, 10:35 p.m.
Captain America: Civil War Fri.-Sat., 9:30, 11:10 a.m., 12:50, 2:30, 4:10, 6, 7:40, 9:30, 11:10 p.m.; Sun., 9:30, 11:10 a.m., 12:50, 2:30, 4:10, 6, 7:45, 9:30 p.m.; Mon.-Wed., 11 a.m., 1, 2:30, 4:30, 6, 8, 9:30 p.m.
Captain America: Civil War An IMAX 3D Experience Fri.-Wed., 12 noon, 3:30, 7, 10:30 p.m.
Captain America: Civil War in Disney Digital 3D Fri., 11:50 p.m.; Sat., 8:30, 11:50 p.m.; Sun.-Mon., 8:30 p.m.
Keanu Fri., 10:50 a.m., 1:40, 8:30 p.m.; Sat.-Sun., 10:50 a.m., 1:40, 7:10 p.m.; Mon., 12 noon, 2:30, 7:25 p.m.; Tues.-Wed., 12 noon, 2:30 p.m.
The Jungle Book in Disney Digital 3D Fri.-Sun., 9:30 a.m., 12:05, 2:55, 5:40 p.m.; Mon.-Wed., 12:05, 2:55, 5:40 p.m.
The Jungle Book Fri.-Mon., 10:30 a.m., 1:05, 3:55, 6:40, 9:35 p.m.; Tues., 10:30 a.m., 1:05, 3:55, 8:15, 10:45 p.m.; Wed., 10:30 a.m., 1:05, 3:55, 6:40, 9:35 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581

Sunset Song 12:30, 8:30 p.m.
Dark Horse 3:40 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.-Wed., 1:20, 4:10, 7, 9:50 p.m.; Thurs., 1:20, 4:10, 9:50 p.m.
Dough 6 p.m.
The Measure of a Man (La loi du marche) Fri., 12:40, 3, 5:20, 7:40, 10 p.m.; Sat.-Sun., 10:20 a.m., 12:40, 3, 5:20, 7:40, 10 p.m.; Mon.-Thurs., 12:40, 3, 5:20, 7:40, 10 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed

A Monster With a Thousand Heads (Un monstruo de mil cabezas) 1:30, 3:30, 5:30, 7:30, 9:30 p.m.
Boyz N the Hood Fri., 11:59 p.m.
The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed

The Man Who Knew Infinity Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 4:30, 7, 9:30 p.m.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed

The Lobster 11:05 a.m., 1:50, 4:35, 7:20, 10 p.m.
A Bigger Splash Fri.-Sun., 10:40 a.m., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.
Alice Through the Looking Glass Thurs., 7:20, 9:50 p.m.
X-Men: Apocalypse Thurs., 7:25, 10:25 p.m.
Maggie's Plan Fri-Sun., 10:20 a.m., 12 noon, 12:45, 2:25, 3:10, 4:50, 5:35, 7:15, 8, 9:35, 10:20 p.m.; Mon.-Wed., 11:45 a.m., 12:45, 2:10, 3:10, 4:35, 5:35, 7:10, 8, 9:30, 10:20 p.m.; Thurs., 11:45 a.m., 12:45, 2:10, 3:10, 4:35, 7:10, 9:30 p.m.
The Nice Guys 11:30 a.m., 2:10, 4:50, 7:30, 10:05 p.m.
Weiner Fri.-Sun., 10:05 a.m., 12:30, 2:55, 5:20, 7:45, 10:05 p.m.; Mon.-Thurs., 12:30, 2:55, 5:20, 7:45, 10:05 p.m.
Love & Friendship Fri.-Sun., 10:10, 11:55 a.m., 12:30, 2:15, 2:50, 4:35, 5:10, 7, 7:35, 9:15, 9:50 p.m.; Mon.-Wed., 11:55 a.m., 12:30, 2:15, 2:50, 4:35, 5:10, 7, 7:35, 9:15, 9:50 p.m.; Thurs., 11:55 a.m., 12:30, 2:15, 2:50, 4:35, 5:10, 7:35, 9:50 p.m.
Money Monster Fri.-Sun., 10 a.m., 12:20, 2:45, 5:10, 7:35, 9:55 p.m.; Mon.-Thurs., 12:20, 2:45, 5:10, 7:35, 9:55 p.m.
Captain America: Civil War Fri.-Sun., 10 a.m., 1:10, 4:20, 7:30, 10:35 p.m.; Mon.-Thurs., 1:10, 4:20, 7:30, 10:35 p.m.
The Meddler Fri.-Sun., 10:10 a.m., 12:30, 2:50, 5:15, 7:40, 10 p.m.; Mon.-Thurs., 12:30, 2:50, 5:15, 7:40, 10 p.m.
The Jungle Book 11:30 a.m., 2, 4:30, 7:05, 9:30 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394

Sing Street Fri.-Sat., 10:55 a.m., 1:45, 4:35 p.m.; Sun., 11:20 a.m.; Mon., 10:55 a.m., 1:45, 4:35 p.m.; Tues., 10:40 a.m., 1:30, 4:20 p.m.; Wed., 11:20 a.m.
Alice Through the Looking Glass Thurs., 7:15, 8:50 p.m., 12:01 a.m.
Alice Through the Looking Glass in Disney Digital 3D Thurs., 7:20, 10:30 p.m.
X-Men: Apocalypse Thurs., 9:20 p.m.; Thurs., 7, 8:30 p.m., 12:01 a.m.
X-Men: Apocalypse 3D Thurs., 6 p.m.; Thurs., 7:40, 11 p.m.; Thurs., 7:40, 10:10, 11 p.m.
KISS Rocks Vegas Wed., 7 p.m.
Soledad O'Brien: The War Comes Home Tues., 7 p.m.
The Shakespeare Show Mon., 7 p.m.
The Angry Birds Movie 3D Fri.-Wed., 12:20, 2:50, 5:25, 7:55, 10:30 p.m.; Fri.-Wed., 12:20, 2:50, 5:25, 6:10, 7:55, 10:30 p.m.
The Angry Birds Movie Fri.-Wed., 10:25 a.m., 1, 3:35 p.m.; Fri.-Wed., 11:15 a.m., 1:50, 4:25, 7, 8:45, 9:35 p.m.
Neighbors 2: Sorority Rising Fri.-Sun., 10:40, 11:55 a.m., 1:05, 2:20, 3:30, 4:45, 5:55, 7:10, 7:45, 8:20, 9:45, 10:30, 11:15 p.m.; Mon.-Wed., 10:40, 11:55 a.m., 1:05, 2:20, 3:30, 4:45, 5:55, 7:10, 8:20, 9:45, 11:15 p.m.
The Nice Guys Fri.-Wed., 10:45 a.m., 1:40, 4:35, 7:30, 10:25 p.m.
Sarbjit Fri.-Wed., 12:15, 3:20, 6:25, 9:30 p.m.
Brahmotsavam Fri.-Wed., 11:10 a.m., 2:55, 6:35, 10:15 p.m.
The Darkness Fri.-Wed., 11:50 a.m., 2:20, 4:50, 7:20, 9:50 p.m.
Money Monster Fri.-Wed., 11:55 a.m., 2:30, 5:05, 7:40, 10:20 p.m.
Captain America: Civil War Fri.-Wed., 6:15, 9:40 p.m.; Fri.-Sun., 10:30, 11:20 a.m., 1, 1:55, 2:45, 4:25, 7:50, 11:15 p.m.; Mon.-Tues., 10:30, 11:20 a.m., 1, 1:55, 2:45, 4:25, 5:20, 7:50, 8:40, 11:15 p.m.; Wed., 10:30, 11:20 a.m., 1, 1:55, 2:45, 4:25, 5:20, 7:50, 8:40, 11:15 p.m.
Captain America: Civil War in Disney Digital 3D Fri.-Wed., 12:10, 3:35, 7:05, 10:30 p.m.
Keanu Fri.-Sun., 12:25, 3, 5:35, 8:10, 10:45 p.m.; Mon., 11:15 a.m., 1:50, 4:25, 10:45 p.m.; Tues.-Wed., 12:25, 3, 5:35, 8:10, 10:45 p.m.
The Huntsman: Winter's War Fri.-Sat., 7:25, 10:15 p.m.; Sun., 4:45 p.m.; Mon., 7:25, 10:15 p.m.; Tues., 9:45 p.m.; Wed., 10 p.m.
Barbershop: The Next Cut Fri.-Tues., 11:05 a.m., 1:55, 4:45, 7:35, 10:25 p.m.; Wed., 10:30 a.m., 1:20, 4:10, 9:50 p.m.
The Jungle Book in Disney Digital 3D Fri.-Wed., 10:45 a.m., 4:25, 10:05 p.m.
The Jungle Book Fri.-Wed., 1:35, 7:15 p.m.
Overwatch Launch Celebration presented by Coca-Cola Sun., 9 p.m.







ROM-COM *MAGGIE'S PLAN* HAS STARS AND CHARM BUT NOT QUITE ENOUGH THAT'S NEWS



Maggie's Plan

Will Greta Gerwig have to do a quirky solo dance scene in every movie she's in? Because that's quickly becoming the case. In writer-director Rebecca Miller's witty rom-com *Maggie's Plan*, Gerwig sways and charms endlessly but doesn't break the mold.

Maggie (Gerwig) wants a baby, using sperm from Guy (Travis Fimmel), but instead falls in love with a married, attention-hungry professor, John (Ethan Hawke). His Danish wife, Georgette (Julianne Moore), is delightfully chilly, the opposite of Maggie's simple, down-home effervescence, making for some awkward, comic moments when the two eventually meet — and plot to get John back together with Georgette.

Miller allows these characters to make realistic mistakes and come to inevitable conclusions — John's gonna realize he actually wants to be with the smart woman he left, and Maggie's gonna discover she doesn't like stroking the ego of a selfish wife-jumper — before adding more outlandish plot twists. In typical rom-com fashion, however, Guy, the pickle entrepreneur with a poet's heart, is clearly Maggie's match.

Much can be said about Moore's mastery of a Danish accent and an icy stare, and Fimmel portrays this close-talking, sensitive man so well that it's difficult to see any trappings of his murderous *Vikings* character beneath his hippie toque. It would be nice if Gerwig were allowed to do something similar, breaking out of her adorably inept, almost-a-grownup pigeonhole.

Maggie's Plan is a fun light comedy with memorable characters, from a writer-director who lives up to her lineage (Arthur Miller's her dad), but it relies heavily on Gerwig's predictable charm and sometimes seems more Woody Allen than Rebecca Miller. Throughout, the dialogue reminds that Miller is capable of more, especially some sharper turns in plot, where consequences are felt. **–April Wolfe**

MAGGIE'S PLAN | Written and directed by Rebecca Miller | Sony Pictures Classics | Landmark

like white. That aspiration was only abandoned — painfully — when his liberty depended on it. It isn't novel to suggest that the O.J. trial, in the wake of these injustices, had everything to do with race — that the trial became a referendum on the Los Angeles Police Department, on race relations in the city, on whether justice was possible for a black man in America. *Made in America* takes the argument further still: If O.J. had made himself white on his way up, he was made black again in court. (Calum Marsh)

SONG OF LAHORE "Back home the clerics won't let us breathe in peace," gushes a Pakistani musician after a close encounter with Times Square's Naked Cowboy. "Here, we're enjoying ourselves! Praise God!" Naked Cowboy: 1. Sharia law: 0. That exuberance marks the performances at the heart of this vital, arresting film. In the opening scenes, musicians of Lahore, Pakistan, keep tradition alive by playing in relative secrecy in Izzat Majeed's Sachal Studios. Their technique and repertoire echo back through the centuries, and their instruments — tabla, sitar, wooden flutes, a beautiful box accordion — resemble museum pieces. Majeed gets his players to experiment with the Western jazz that he fell in love with back when the United States dispatched performers such as Louis Armstrong and Dave Brubeck around the world as cultural ambassadors. Sachal Studios' thrillingly percussive recording of Brubeck's "Take Five" went viral — and caught the attention of Jazz at Lincoln Center. Soon an invite was extended, a concert planned and a brace of Pakistani players sent to New York to encounter Times Square Spider-Men and a gently impatient Wynton Marsalis. The film's first half excels in family portraiture, tracking the handing down of musicianship from one generation to the next. Things pick up in Manhattan, of course, so much so that some minor drama in rehearsals gets glossed over. The out-of-towners are jarred, at first, by Marsalis' high expectations — the concert features their band playing *with* Marsalis' orchestra, and they have only a couple of days to get comfortable with one another. The Lahore crew rises to the occasion, and the climactic performance is pure joy, the workhorse setlist invigorated. The filmmakers wisely let the concert footage play at length. (Alan Scherstuhl)

WELCOME TO HAPPINESS If a door in your home could lead you back into the past to fix your mistakes, would you enter? This is no metaphor but the magical conceit behind Oliver Thompson's ultimately cloying and unfocused fantasy drama *Welcome to Happiness*. Kyle Gallner stars as Woody Ward, a frustrated children's book author tasked with guarding a magical closet in his apartment that allows strangers to walk through and face their regrets. Presenting a sort of Millennial Narnia for somber white people, *Welcome to Happiness* conveys some interesting ideas — including what it means to appreciate even your most devastating choices — but Thompson unfortunately assembles the worst of Quirk™ to pass on these all-too-precious messages. Lurid character names, florid expressionist set design and a twangy, twee soundtrack may lend a whimsical tone, but lots of shiny pathos for young men does not stand in for character development. (The women fare much worse as Pretty Object of Desire, Harridan Editor and Ethereal Assistant.) As we plod along, attempting to figure out how the sprawling ensemble players all fit together, the mystery and symbolism of what's truly behind the door grows less profound and more irritating. Although these elements of affected eccentricity distract from the story, the performances prove compelling. Playing a lost writer, Gallner exudes unsettled warmth, imbuing Woody with dark humanity. Also transfixing are Brendan Sexton III as a redemptive criminal and Bess Rous as an early visitor to the magical closet. *Welcome to Happiness* may be a cutesy confection, but its burnt edges maintain a trace of welcome bitterness. (Robyn Bahr)

ONGOING

GO LOVE & FRIENDSHIP Whit Stillman remains true to himself — and exhibits new mastery — in *Love & Friendship*, his adaptation of *Lady Susan*, an impressively biting work that Jane Austen never finished. With the plotting and the epigrams in her hands, Stillman seems liberated: 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 Beckinsale will reel through a paragraph of Austen's richest prose, and her scene partner will blink at her, overwhelmed, waiting for the CliffsNotes. This is more heist film than romance, with Beckinsale's Susan plotting to steal that rarest jewel of all: a life in which she is comfortable, in charge and sexually fulfilled. This pits her against the drips of the landed gentry of the 1790s, but don't fear for her: She's a marvel of graceful falseness, called by her handsome first mark (Xavier Samuel) "the most accomplished flirt in all England." But she masks her true self behind impeccable diction and Beckinsalian radiance. Best of all, unlike female schemers in movie comedy going back to Stanwyck, Lady Susan never has to submit to a leading man to restore some dim idea of the natural order. (Alan Scherstuhl)

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DANCE OF THE DUDUK

An ancient wind instrument and other traditional Armenian sounds are finding a new audience — in underground dance music

BY LIZ OHANESIAN

Sometime after 2 a.m., there's a guy getting down in the middle of the crowd inside a downtown loft. He's moving as wildly as one can without losing the beat. A brief flash of light against his bare arm reveals a large portrait tattoo of Saint Vartan, the fifth-century warrior whose image remains a powerful symbol of the Armenian people. Others in the room wave their hands in circular motions, a nod to traditional Armenian dance, even as their feet move to a modern beat.

They're dancing to Viken Arman, a French producer making his L.A. debut. He occasionally plays a melodica to mimic the sound of a duduk, the ancient wind instrument native to Armenia but best known to modern audiences for its use in film and TV scores such as those for *Gladiator* and *Game of Thrones*.

"It's my first love, traditional Armenian music," Arman says prior to the gig. "I grew up with this music. It's a big source of inspiration."

Hours before his set, Arman is hanging out at the party space with members of the promotion team SBCLTR (pronounced "subculture"), which put together the event. Everyone present, myself included, is part of the Armenian diaspora, heirs of an ancient culture that endured even when, for much of the 20th century, there was no nation tying its people together. Arman is from Paris. SBCLTR co-founders Patrik Khachatourian and Roni Mehrabian were born in Iran and raised in L.A. Fellow SBCLTR member Michael Batmanian was born in Virginia to parents from Lebanon but raised in California.

Despite the fact that Arman had only met the promoters that day, the camaraderie between them is apparent. "I feel like it's home," Arman says.

Their words bounce off each other as they swap feelings on music, culture and clubs. Khachatourian paraphrases a quote from author William Saroyan, himself of Armenian descent: "For when two of them meet anywhere in the world, see if they will not create a New Armenia."

Saroyan's "New Armenia" is alive in this room, and it's brewing internationally in dance music.

Arman's set wasn't part of some highbrow cultural event, nor was it attended just by people from L.A.'s sizable Armenian community. It was a hip, downtown dance night, with a lineup filled out by DJs who pull crowds from the underground party circuit. As dance music becomes more globally minded, more DJs are mixing traditional sounds with modern beats — and interest in the traditional sounds of Armenia, in particular, is growing.



Viken Arman at the Loft

COURTESY OF GROUNDED PRODUCTION

"I didn't realize that it was blowing up until I was on tour a couple months ago," says Glendale-based David "Davi" Khanjian, a DJ/producer who has released tracks through labels including Rebellion, a subsidiary of Damian Lazarus' Crosstown Rebels, and Anjunadeep. "I went to Toronto a month ago; the opening DJ, who is not even Armenian, was playing 'Dle Yaman,'" a traditional Armenian song with a heartbreaking melody. "It's very exciting. I'm very happy to hear it."

Khanjian is from Yerevan, Armenia's capital, although he spent some of his youth in Beirut as well. A decade ago, after finishing his studies at Yerevan's Komitas State Conservatory, he moved to the United States and embarked on his electronic-music career. But learning Armenian folk music was a mandatory part of his conservatory education, and it stuck with him.

"The reason I think it's in my music today is because it's in me," Khanjian says. "Not only is it in my blood, but I remember studying all of those songs. Sometimes I randomly remember them in my head, melodies and stuff." The influence has peppered such Davi tracks as "Gates of Babylon" and "Metanoia," the latter of which samples Armenian vocals.

Khanjian credits Burning Man, where he has played, with helping to popularize this new Armenian dance-music wave. Berge "Goldcap" Sahakian, another L.A.-based proponent of the fusion style, agrees. "Burning Man is a great place for experimentation and acceptance," he says. "It's kind of the mecca for experimenting with new sounds, trying things out, seeing what works."

Away from Black Rock City, the free-spirited influence of the annual festival has affected a larger party scene. Sahakian, who will be playing the Lightning in a Bottle festival later this month, says "Burning Man–style crowd" has become shorthand for saying, "Play whatever you want."

It's not just underground parties and Burner events. Armenian-influenced dance music also is infiltrating the club scene. On a recent night at downtown's Pattern Bar, another L.A.-based Armenian DJ, Armen Miran, weaves the mournful sounds of Armenia into a set that somehow manages to be uplifting. That juxtaposition is popular in this small, chic watering hole; there's a crowd surrounding the 28-year-old DJ/producer as he plays near the bar, and the room quickly fills as the clock ticks closer to midnight.

Miran has been a resident DJ at Pattern Bar for about four months and has lived in the United States for only a year. Born and raised in Tehran, he spent some time in Yerevan, where he studied music theory at Komitas, before joining his family in the United States. When we meet at his studio in La Crescenta, he speaks in a mix of English and Armenian, with a friend on hand to interpret when necessary.

His influences run the gamut from Pink Floyd to Depeche Mode to Armenian folk music. All that collides in his track "Marta (Duduk Mix)." It's melancholy and energetic with slightly psychedelic flourishes, and features a duduk, whose plaintive sound peppers both his DJ sets and productions. He appreciates the emotions that it conveys and the way it symbolizes Armenian culture.

In 2008, UNESCO added the duduk to the "Representative List of the Intangible Cultural Heritage of Humanity." The organization dates the roots of the instrument back to the first century BCE rule of Tigran the Great. Sahakian, also a resident at Pattern Bar, describes the duduk as "the lifeblood of our people."

> THE SOUND OF THE DUDUK IS "THE LIFEBLOOD OF OUR PEOPLE," SAYS ONE DJ.

So closely is the instrument tied to Armenia that it can be nearly impossible to separate it from a now century-old trauma. In its deep, forlorn cry is the memory of the death march into the Syrian desert, the rapes and murders that marked the Armenian genocide. It's a sound of loss and survival. "That instrument holds a lot of pain and a lot of suffering," Sahakian says.

Sahakian's parents, who immigrated to the United States from Iraq, settled in the San Fernando Valley and raised their son on traditional Armenian music and Arabic pop music. By his preteens, he'd rebelled and gravitated toward classic rock. "But it all comes back full circle because, after that point of rebellion and exploring my own tastes, I came back and heard Armenian and Arabic music with new ears," he says.

Now, in addition to playing at Pattern Bar, Sahakian tours and plays festivals. "I like people to walk away with something stirred up inside them, some sort of emotion, a moment where they're taken back, a moment where it can be real for a second," he says.

In the music of a distant past, Sahakian and others have been able to foster a sense of understanding in the present day. "There's this familiarity [to] it, but people don't understand why," Sahakian says. "It's because everything is rooted from this music. If you trace it all the way back, you can always trace it back to Middle Eastern styles of music. Middle Eastern and African styles of music. That's why I think people can relate to it, even though it's not their background. It's just universal."





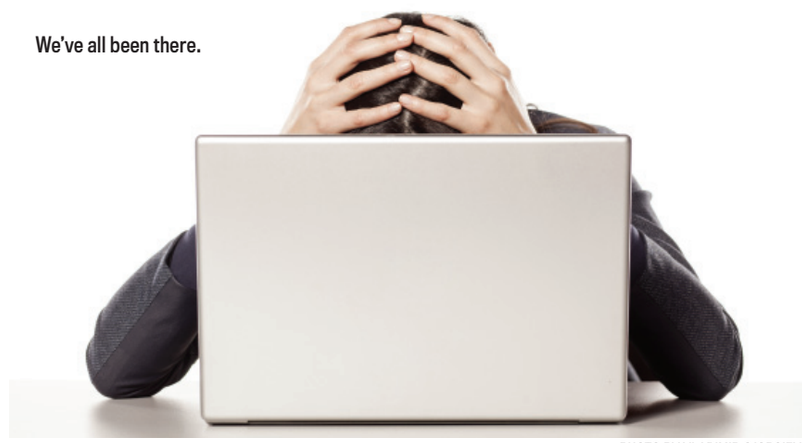


PHOTO BY VLADIMIR GJORGIEV

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PASSION PLIGHT

WHY MY MUSIC WEBSITE PASSION OF THE WEISS DISAPPEARED — AND HOW I FINALLY GOT IT BACK

BY JEFF WEISS

There's an old Sandra Bullock vehicle called *The Net*, wherein the basic premise is that she awakens one morning and is no longer Sandra Bullock. Her credit cards are invalid, all traces of her digital life have been scrubbed and no one remembers the plot of *Speed*.

As far as peak '90s goes, you probably can't do much better. *The Net* co-starred Dennis Miller and hackers galore depicting a techno-dystopian hell that seemed absurd — until one Saturday when I became Sandra Bullock.

For the last decade, I've run a music website called Passion of the Weiss, an independent publication of the sort that people once called blogs before that medium mostly went belly up. I usually described us as the last of the Mohicans — at least until earlier this month, when 11 years of archives and work disappeared, without warning or explanation.

My server company, Bluehost, removed all traces of the site. An error message came up when you clicked the URL. I couldn't access the blog's back end. It was as though we never existed.

This wasn't my first Bluehost imbroglio — it had temporarily vaporized POW a few months earlier when the British arm of the RIAA sent a cease-and-desist over a 7-year-old E-40 MP3. I deleted it instantly but didn't know that another version existed on a second server, inaccessible to the site's readers. Without a phone call or human interaction, Bluehost shut us down, reinstating the site several headaches later.

But this new debacle was far worse. Tech support only offered Newspeak babble about how the blog violated the Bluehost "terms of compliance." Bluehost refused specifics on what that meant. I was steered to an "online chat" with a glorified bot spitting out dozens of potential offenses. Diagnosing the problems would cost hundreds. Fixing them could cost thousands.

A corporate website with an in-house developer could repair it easily. But for a labor of love, staffed by a gifted volunteer army dedicated to mostly obscure music, this felt like a death sentence.

For years, people have rightfully eulogized the blog. It's an interstitial medium that rarely matches the sugar rush of Twitter or Snapchat, or the edification of reported, long-form journalism. But when done thoughtfully and without self-seriousness, blogs offer one of the few remaining vessels for unfiltered writing — they're digital 'zines that can ignore traffic quotas and corporate decorum.

POW was the first local website to write about Kendrick Lamar, Open Mike Eagle and YG. We wrote smart shit and dumb shit, and tried to live up to the motto, "Even if I was wrong, I got my point across." Over the years traffic held steady or increased, but ad revenue slowly dried up. Big companies preferred advertising with other big companies. Branded content seemed too corny. Gossip news and trolling guaranteed traffic but lacked integrity.

As for Bluehost, it's owned by a publicly traded parent company, Endurance International Group, which grossed $741 million last year. POW was just another minor inconvenience.

Without options, I did what any sensible person would do in 2016: I flamed Bluehost on Twitter. Fortunately, hundreds of journalists, musicians, readers and large and small publications lent us their support.

Within hours, the public relations fiasco shamed Bluehost into providing support and reinstating us. The problem was minor — too many spam comments slowed down Bluehost's servers. Had the company just emailed me and recommended a plug-in, it could've been fixed without incident.

Instead, it offered me a chilling glimpse of what can happen to your online presence if you can't marshal large numbers of people to apply pressure and bad press. We all can't be Sandra Bullock.

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

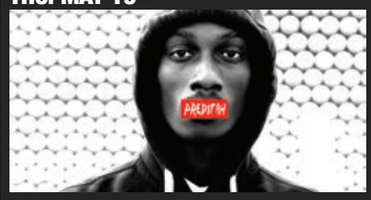
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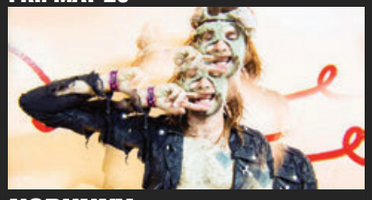
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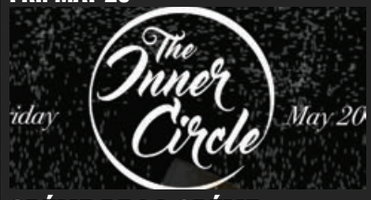
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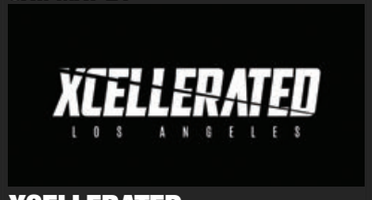
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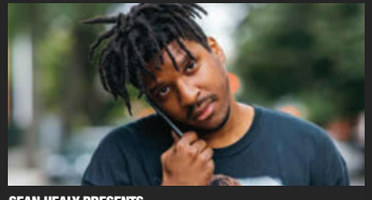
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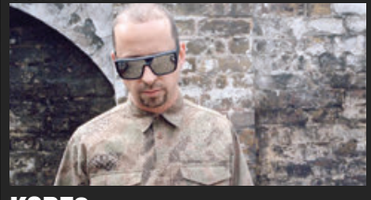
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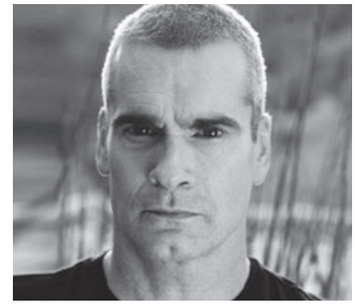
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Henry Rollins
The Column!



FROM DRONE TO DRAG

A couple of Fridays ago, I navigated my car downtown to the Regent Theater to get my brain slowed down and my DNA straightened out by the mighty Sunn O))). They are the Dronasaurus of drone music, and I have been a fan for years. The last time I saw them in Los Angeles, I was so disoriented after the show was over that I almost forgot where I had parked. I had high hopes for this evening.

As I walked toward the man who checks your ticket, a woman from security looked at me and said, "There are earplugs at the bar. You're going to need them." I got there just in time to get a glimpse of the robed and hooded members of the band onstage as they emerged and vanished in the thick smoke, which, besides the brain-liquefying volume and low end, is their trademark.

Sunn O))) live is either a great night of your life or a sonic apocalypse that will Heimlich you right back to the sidewalk. Every time I have seen them, there seem to be several people who were either uninformed, unprepared or ill-equipped for the high-decibel siege the band serves up.

About half an hour into the assault, right around the time I was reaching an almost meditative/paralytic state, I noticed people were leaving. The dazed and disoriented expressions on their faces as they weaved by was priceless. Their departure wasn't so much a rejection of the band as an admission of defeat, an acknowledgment of their inability to exist in such a rarefied environment. *Adieu, mon* lightweights!

After the show was over, I staggered out into the crisp night and back to my ride. My eclectic weekend was just beginning.

Hours later, I was back in the car, once again heading downtown. RuPaul's DragCon had asked me to be on a panel to discuss the intersections and similarities in punk and drag culture. I thought it was an interesting topic and that it would be a great experience to be in the midst of a scene that would surely offend millions of decent, upstanding bigots everywhere.

In the late 1970s and early '80s, my hometown of Washington, D.C., was racially tense, with sizable gay and military communities. Punk rock, being such a new phenomenon, was the latest possible tribe to the table. Not everyone was friendly toward us spiky upstarts. The first time I heard the term "punk-rock faggot" was from amped-up jarheads who were, thankfully, too inebriated to catch up as they chased after me.

It was this melding of two groups into one epithet that was instructive. Punks and gays were seen as a single, indistinguishable pack of indecent lowlifes, immoralites (make room, Webster's) sorely in need of a tuneup by members of the world's most capable fighting force.

If you get a chance, look up a legendary Californian named Bambi Lake. She was the first trans person I ever met on a regular basis. I have known her for more than 30 years. She would go on before Black Flag and lip-synch to Marlene Dietrich tapes. She got the respect because she was more punk than anyone in the building.

I always thought that LGBT folks and drag queens got roughly the same treatment as punks from law enforcement, bullies and crusading religious groups. Eventually, through years of taming and commercialization, punk secured mainstream acceptance, while LGBT and drag were largely left out in the cold.

Thanks to the efforts of brave people all over the world, things are changing, albeit slowly, for these alt cultures. One of the people on the forefront of that is RuPaul. He is as much a trendsetting culture creator as he is a true pillar for civil rights and social evolution.

The green-room atmosphere was pretty mind-blowing. I sat with fellow panelist Alice Bag from the old-school, Masque-era band The Bags. Hers was one of the first punk records I ever bought. Queens came in and out of the room, all dressed to the hilt. I met two whose performances I'd judged on an episode of *RuPaul's Drag Race* years ago, and we did photos together.

Soon enough, it was showtime. The panel included myself, Alice, the Boulet Brothers (who looked spectacular) and the ultra-charismatic Alaska Thunderfuck 5000.

The hour went quickly, and from stories and commentary from us panelists, I think there are several throughlines that connect these different cultures. Whatever dots were connected was for the benefit of people who were already on board, but the occasional galvanizing is not a bad thing. I would very much like to be part of next year's DragCon in some capacity.

Maybe someday there won't have to be a DragCon, or at least not such a designated time and place to freely flaunt oneself. From the way the Boulet Brothers described the club events they put on with great success right here in your city, it sounds as if it's still an underground and marginalized scene they cater to.

Maybe down the road, we in the "land of the free" will become more so. These things take time. Until then, events such as DragCon are not only relevant but, I dare say, important.

You only have to look as far as North Carolina to see how the times aren't a-changin'. The state was sued by the Department of Justice over House Bill 2. Governor McCrory, who will not be cowed by this wacky act of Northern aggression, not only ignored the deadline to quash the bill but also countersued the Department of Justice, causing simultaneous, shuddering, knee-weakening orgasms in Sarah Palin and Ann Coulter. The latter is welcome to be my date at DragCon 2017.

Music // Picks //

fri 5/20

Fruit Bats, The Mynabirds
@ THE ROXY

After losing a baby to a miscarriage in 2013, singer-songwriter Eric D. Johnson needed a fresh start. He ditched the Fruit Bats label attached to music he'd made for the previous 16 years — music that pioneered the folk-rock boom in the early 2000s, led Johnson to play with indie-rock icons The Shins and Vetiver, and paved the way for acts such as Dr. Dog and Blitzen Trapper — and released a solo album, scored a few films and founded a music festival in Sonoma. Last year, however, Johnson announced his return to the Fruit Bats moniker and a forthcoming album, *Absolute Loser*. The folk-rock royal will be joined by indie-pop pianist, singer and former Postal Service touring member Laura Burhenn and her band, The Mynabirds, who make soulful pop-rock any Jenny Lewis fan would love. **–Artemis Thomas-Hansard**

Nobunny
@ UNION

Like a punk-rock Jesus, Justin Champlin first rose from the dead and performed live as Nobunny on Easter Sunday, April 15, 2001 — the same day that Joey Ramone died. Clearly, a musical torch of some symbolic import was handed off on that date, although the rabbit-masked, stripped-to-his-undies Champlin seems to have inherited just as much of the late Dee Dee Ramone's surreally cartoonish worldview as he has Joey's eternally lovesick obsessions. On Nobunny's most recent album, *Secret Songs: Reflections From the Ear Mirror*, Champlin mashes together Ramones-y punk ("Pretty Girls"), psychedelic garage pop ("Trouble in Mind"), Angry Samoans–style rudeness ("It's Pathetic"), ruthlessly primitive trash-rock ("Do the Stooge") and frantic potcore ("Buried in a Bong"). When it comes to completely meaningless punk absurdity, Nobunny does it better. Also at Alex's Bar, Sunday, May 22. **–Falling James**

sat 5/21

Deserted at the Palms
@ THE PALMS

Out past Joshua Tree, in a half-abandoned community called Wonder Valley, is the Palms, a desert dive bar that makes Pappy and Harriet's look downright swanky by comparison. It's the perfect middle-of-nowhere setting for Deserted at the Palms, a one-day mini festival featuring some of L.A.'s best punk, psych, garage and "what the hell do you call this stuff?" bands. Brotherly synth-punk duo The Garden headline, along with Alexander Brettin's trippy, Syd Barrett–channeling Mild High Club. The 14-band bill also includes the frenetic garage-rock of The Dead Ships, the moody dream-pop reveries of Haunted Summer, the entertainingly unhinged



Titus Andronicus: See Saturday.

PHOTO BY MATTHEW GREELEY

Kim and the Created, and the surrealist doo-wop of Bloody Death Skull — whose frontwoman (and occasional *L.A. Weekly* contributor) Daiana Feuer is the driving force behind the whole charmingly eccentric affair. Come for the music, stay for the Palms' homemade moonshine and PBR on tap. **–Andy Hermann**

Titus Andronicus, La Sera
@ THE OBSERVATORY

Titus Andronicus' 2015 album, *The Most Lamentable Tragedy*, is ostensibly a rock opera about a nameless narrator who confronts his manic depression via a series of wanderings through his life and dreams. While the blankly drawn characters and threadbare plot don't really cohere into a fully engaging story, the record nonetheless combines monumental, *Who's Next*–style power chords and arrangements with a rambling, Pogues-like energy. Frontman Patrick Stickles credibly slobbers his way through a punky take on Shane MacGowan's "A Pair of Brown Eyes," which exudes more raw soul than some of the ponderous originals. Fronted by singer-bassist Katy Goodman and her guitarist husband, Todd Wisenbaker, La Sera provide a distinct contrast with endearing garage-pop reveries from their new Ryan Adams–produced album, *Music for Listening to Music to*. Also at the Fonda Theatre, Monday, May 23. **–Falling James**

Robert Hood, Mike Servito
@ LOT 613

Robert Hood is a major figure from Detroit techno's first wave. An early member of Underground Resistance, the intensely political musicians collective founded by Jeff Mills and "Mad" Mike Banks in the late 1980s, Hood has always flavored his music with an unabashedly spiritual vibe, especially the often house-inflected tracks he releases under the alias Floorplan. (Today he is, in fact, an ordained minister.) For a thorough introduction to Hood's prolific output, check out the comprehensive 2014 compilation *M-Print: 20 Years of M-Plant Music*. Hood will be joined for this latest in Lot 613's excellent Prototype series by fellow Detroit-area native Mike Servito, now resident DJ at Bunker New York. **–Matt Miner**

sun 5/22

The Cure
@ HOLLYWOOD BOWL

There have been a few changes since The Cure last played a three-night stand in Hollywood, at the Pantages Theatre in November 2011. For one thing, inventive former Tin Machine/David Bowie guitarist Reeves Gabrels is now exchanging sparks onstage with singer-guitarist Robert Smith. The set list on the first night of the tour in New Orleans was loaded with 28 songs from throughout The Cure's 40-year career, jettisoning "Boys Don't Cry" and "10:15 Saturday Night" from the Pantages shows in favor of "All I Want" and "A Letter to Elise." But Smith isn't just looking back — the group also debuted two new songs. "Step Into the Light" combines Smith's yearning vocals and pop guitar jangle with Simon Gallup's buoyantly ascending bass, while "It Can Never Be the Same" is a heavier and more foreboding affair. Also Monday-Tuesday, May 23-24. **–Falling James**

Townes Van Zandt Tribute
@ THE ECHO

Reissue label extraordinaire Light in the Attic just put the legendary 1976 *Heartworn Highways* country-in-rebirth documentary on DVD — with vinyl soundtrack, too — and who's that on the cover? Townes Van Zandt, in a well-deserved place of honor. Everyone has a favorite Townes song — Dylan, Haggard and Emmylou Harris all do for sure, but anyone who's ever spent time alone with the late Texas

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5/22 » Fonda Theatre

TITUS ANDRONICUS
5/23 » Fonda Theatre

FRIGHTENED RABBIT
5/24 » Fonda Theatre

BREAKBOT LIVE
5/26 » El Rey (18+)

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6/5 » El Rey

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singer-songwriter's catalog has one, too. (Perhaps "If I Needed You," which flows by like "Ode to Joy" and which was supposedly written in one quick burst after a long night with a bottle of codeine syrup.) So that's why a tribute show at Grand Ole Echo, the Echo's Sunday-afternoon country/Americana showcase, is such a good and natural idea; it's an especially nice chance for fellow musicians to say thanks for everything, Townes. **–Chris Ziegler**

mon 5/23

Satoko Fujii + Kappa Maki + Alex Cline

@ BLUEWHALE

Monumental avant-garde jazz pianist Paul Bley died in January of this year, and it's only natural to speculate on who could possibly fill the void left by his absence. If one needed to fill it quickly, pianist Satoko Fujii would be your candidate. Her staggering output of 80 albums of original music over a 20-year career redefines the term "prolific." Bley was once Fujii's teacher, and he helped to transform the Japanese musician from a struggling bebop pianist into a compelling free-jazz artist who reflects much of her former teacher's inventiveness and daring. Fujii performs as much as she composes, with a nonstop touring schedule, including this show in L.A. which features drummer Alex Cline and trumpeter Natsuki Tamura, Fujii's husband, who apparently loves sushi to the point of adopting the pseudonym Kappa Maki, which means "cucumber roll" in Japanese. *Itadakimasu!* **–Gary Fukushima**

tue 5/24

Pentagram

@ THE ECHOPLEX

Pentagram's dark, Sabbath-ian tales should have made them one of the biggest rock bands of the 1970s. Instead, they toiled in obscurity, mostly due to vocalist/guitarist Bobby Liebling's drug abuse and erratic behavior. It's been primarily over the last 15 years — and after multiple attempts by Liebling to kick his habits — that Pentagram's profile has increased in heavy-metal and hard-rock circles. In 2001, Relapse Records unearthed '70s demo tapes and rescued them from the abyss under the title of *First Daze Here (The Vintage Collection)*. The band started getting name-dropped by heavy-metal luminaries in interviews, and The Dead Weather covered "Forever My Queen" on a 2009 7-inch release. On last year's *Curious Volume*, Liebling's demons lend extra weight to his tortured vocals on the otherwise warm-sounding, melodic, doom-metal opus. **–Jason Roche**

wed 5/25

D.O.A.

@ PETIE'S PLACE

Providing further proof that "seminal" status won't pay the bills, Canada's D.O.A. — who all but coined both the "hardcore" sound and term with their 1981 collection *Hardcore '81* — find themselves playing a venue that even local music fans likely have never heard of. While the trio's faster, harder, more irate iteration of punk rock may have trickled down to many mutant (and more commercially rewarding) subgenre spinoffs, from grunge to metalcore, D.O.A.'s outspoken leftist political stance has been all but obliterated from the airwaves, leaving sentiments such as their "Talk minus Action equals Zero" slogan languishing in the likes of, well, Petie's Place in Tarzana. Undeterred, and with only singer-guitarist Joey "Shithead" Keithley as a constant, these frantic Canucks returned last year with yet more opinionated, primally pissed-off sing-alongs on their 17th studio album, *Hard Rain Falling*. **–Paul Rogers**

thu 5/26

Braids

@ THE ECHO

Braids' 2015 full-length, *Deep in the Iris*, was an often-intoxicating layering of airy vocals, elegant pianos and hazy electronics. But the idyllic soundscapes were contrasted by Raphaelle Standell-Preston's defiantly passionate singing and clear-eyed lyrics about sexual abuse on "Miniskirt." The Montreal trio's music was still soothing and enchantingly arranged, but Standell-Preston's openly wounded vulnerability deepened the emotional impact. She and her bandmates, Austin Tufts and Taylor Smith, have returned with the aptly named *Companion* EP, which grew out of the sessions for *Iris*. The title track is a hauntingly dreamy elegy, as Standell-Preston's vocals float through hypnotizing waves of accordionlike fuzz and hints of piano. You can hear echoes of Björk in Standell-Preston's delivery, but the overall mood is starkly moving and strangely original. **–Falling James**

Yumi Zouma

@ LOS GLOBOS

One of the best side effects of the international success of Lorde and Chet Faker is that it has drawn more attention to New Zealand's music scene, which seems to be bursting at the seams with talented young acts. Add to that growing list (alongside Doprah, Broods and Streets of Laredo, all of whom are worth seeking out) a Christchurch-bred quartet named Yumi Zouma, whose just-out debut album, *Yoncalla*, is filled with slinky electro-pop earworms highlighted by the breathy vocals of Christie Simpson. Sprightly lead track "Barricade (Matter of Fact)" comes on like a mellower Chvrches, with gently surging synths and Cure-like splashes of atmospheric guitar, while the gauzy ballad "Better When I'm by Your Side" drifts seductively into lush dream-pop territory. Even in New Zealand's crowded talent pool, Yumi Zouma stand out as a band to watch. **–Andy Hermann**

CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Roddy Radiation, Xavier Lynch, The Angel City All-Stars, Sat., May 21, 9 p.m., $13. Nobunny, Death Hymn Number 9, The Flytraps, Die Group, Sun., May 22, 8 p.m., $12. Falling Idols, The Ziggens, Perro Bravo, L.A.W., Wed., May 25, 7 p.m., $20. English Dogs, Death March, Witchaven, Rats in the Wall, SMD, Thu., May 26.

AMOEBA MUSIC: 6400 Sunset Blvd., L.A. DJ Osamu, Fri., May 20, 8 p.m., free. The Muffs, Tue., May 24, 6 p.m., free. DJ Dam-Funk, Thu., May 26, 6 p.m., free.

AMPLYFI: 5617 Melrose Ave., L.A. Crystal Coast & the Visions, Aidan Gibson, Not Our Best Idea, Sun Pocket, Tanya Miller, Sat., May 21, 7:30 p.m., $12. BenJaimen, Samuel Singz, Thu., May 26, 8 p.m., $10.

BARDOT HOLLYWOOD: 1737 N. Vine St., L.A. Waterstrider, Alex Vargas, Irontom, Mon., May 23, 8 p.m.

BOARDNER'S: 1652 N. Cherokee Ave., L.A. Stahlmann, Xiting the Systm, Sat., May 21, 10 p.m., TBA.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. John Carpenter, Fri., May 20, 7 p.m., $20 (see GoLA); The Show Ponies, Moonshiner Collective, Fri., May 20, 9 p.m., $15. Jaakko Eino Kalevi, Tickle Torture, Deep Dark Blue, Sat., May 21, 8:30 p.m., $10. Gavin Turek, Caught a Ghost, Sophie & the Bom Boms, DJ MNDR, Mon., May 23, 8:30 p.m., free. Walking on Cars, Ray & Remora, Tue., May 24, 8:30 p.m., $12. Send Medicine, Psychic Jiu-Jitsu, James Allen Spirit, Wed., May 25, 8:30 p.m., $7. Jay Prince, Thu., May 26, 8:30 p.m.

CAFE NELA: 1906 Cypress Ave., L.A. CFM, Numerators, Night Shades, Fri., May 20, 9 p.m., $5. The Skylarks, Neverland Ranch Davidians, Sat., May 21, 8:30 p.m., $5. The Ricky Ticki Tavi Memorial, with Circle One, Countime, Non Blips, Raw Dawg, Visual Discrimination, Handski, Cycotic Youth, Sun., May 22, 5 p.m., $5. Willowdean, Double Naught Spy Car, David Dominique, Thu., May 26, 9 p.m., $5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. The Motels, Fri., May 20, 9 p.m., $20-$128. Canaan Smith, Liam Mogan, Wed., May 25, 7 p.m., $20-$32. Juice Newton, Thu., May 26, 9 p.m., $20-$28.

CINEFAMILY/SILENT MOVIE THEATRE: 611 N. Fairfax Ave., L.A. White Magic's live score to *Haxan: Witchcraft Through the Ages*, Sun., May 22, 7:30 p.m., $14.

CLUB FAIS DO-DO: 5257 W. Adams Blvd., L.A. Divine Weeks, The Praties, Sat., May 21, 8 p.m., free.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Strunz & Farah, Sun., May 22, 7 p.m., TBA. Los Lonely Boys, Wed., May 25, 8 p.m., TBA. Leon Russell, Thu., May 26, 8 p.m., TBA.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. Wumbloozo, Play'N Lucky, Los Dos, Fri., May 20, 5:30 p.m., free. Guitar Rumble: A Tribute to Link Wray, with Gary Myrick, Dusty Watson, Mike Vernon, Paul Johnson, Cody Bryant, Sylvia Juncosa, Dave Provost, Jon Blair and others, Sat., May 21, 3 p.m., free; Steve Waddington, Susan Ritter, Cody Bryant, Sat., May 21, 8 p.m. Glenn Allan Britain, Eli Locke, Pete Anderson, Laura & Cliff, Sun., May 22, 12-7 p.m. Dave Weston's Flight 584 Big Band, Tue., May 24, 7:30 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. High-Functioning Flesh, M Ax Noi Mach, John Wiese, Thought Broadcast, Shredded Nerve, Liebestod, Saran Man, Sleep Clinic, Fri., May 20, 7 p.m., $10. Volto, Barrows, Sat., May 21, 9 p.m., $20. Mega Ran, RoQy TyRaiD, Ton, Kirby's Dream Band, The Kevyn Martinez Band, DJ Seedless, Tue., May 24, 8 p.m., $10. English Dogs, Black Cobra, Witchaven, Temple of Dagon, Wed., May 25, 8 p.m., $15. The North, Evol Walks, Thu., May 26, 8 p.m., $5-$8.

THE ECHO: 1822 W. Sunset Blvd., L.A. Big Wild, Electric Mantis, Tuff Ghost, Fri., May 20, 8:30 p.m., $14. King Gizzard & the Lizard Wizard, The Murlocs, Dinner, Sat., May 21, 6 p.m., $14.50. Townes Van Zandt Tribute, with performers TBA, Sun., May 22, 3 p.m., free-$5 (see Music Pick); KAS Product, L.A. Drones, Inhalt, Sun., May 22, 10 p.m., $15. Drinking Flowers, Terminal A, Second Still, Future Shoxxx, Mon., May 23, 8:30 p.m., free. Body/Head, Telecaves, Emmett Kelly, Tue., May 24, 8:30 p.m. Son Little, Doe Paoro, Wed., May 25, 8 p.m. Braids, Morgan Greenwood, Thu., May 26, 8:30 p.m., $13.50 (see Music Pick).

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Cold Cave, TR/ST, May 20-21, 9 p.m., $20. Hatebreed, DevilDriver, Devil You Know, Sun., May 22, 7 p.m., $27-$33. Pentagram, King Woman, Wax Idols, Tue., May 24, 8:30 p.m., $19.50-$23.50 (see Music Pick). The Rastafarians, Wed., May 25, 9 p.m., $10.

EL CID: 4212 Sunset Blvd. Newt Isom, Katie Pearlman, Frith, Tati Rabell, Fri., May 20, 9 p.m., $10. Tambourines, Sure Sure, Ray & Remora, Sat., May 21, 10 p.m., $5. Odalisque: Salon Demimonde, with Baheyya El-Ghazal, Princess Farhana, Aubre Hill, Sun., May 22, 8:30 p.m., $15. Drennon Davis, The Cooties, Tue., May 24, 9 p.m., $10.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Radio Moscow, The Freeks, Albatross Overdrive, The Grand Old Evils, Thu., May 26, 8 p.m., TBA.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Bombón, The Neptunas, Sat., May 21, 9 p.m., free.

GASLAMP RESTAURANT & BAR: 6251 Pacific Coast Hwy., Long Beach. Mykal Rose, Sat., May 21, 5 p.m.

THE GLASS HOUSE: 200 W. Second St., Pomona. Filter, Obey, Vampires Everywhere, Death Valley High, Fri., May 20, 7:30 p.m., $25. Hatebreed, DevilDriver, The Devil You Know, Sat., May 21, 8 p.m., $29.

HAM & EGGS TAVERN: 433 W. Eighth St., L.A. Little Wings, Wed., May 25, 8 p.m., TBA.

THE HI HAT: 5043 York Blvd., Highland Park. Feels, Susan, Fire Retarded, Ryan Reidy, Fri., May 20, 8 p.m., $5. Forebear, Madus, The Brian Buckley Band, Sat., May 21, 8 p.m., $9. Jeff Rosenstock, Toys That Kill, Upset, Diners, Sun., May 22, 7 p.m., $15. Vs. Colour, Hex Horizontal, The Visitors, C.O.O.P, DJ Knewjack, Mon., May 23, 8 p.m., free. Buttertones, Rudy de Anda, Janelane, Beach Bums, Tue., May 24, 8 p.m., $10. Jonny Two Bags, Bob Forrest, Wed., May 25, 8 p.m., $12. Kosha Dillz, Adrien Vera, Dean Risko, Trishes, Verbs, Thu., May 26, 8 p.m., $10.

HM157: 3110 N. Broadway, L.A. Pleasure 2, Vum, MRK, Luka Fisher, Fri., May 20, 9 p.m., $10.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd. Electric Frontier, The Proof, Athena, Doug Locke, Fri., May 20, 7 p.m., $15. Joistarr, Jeremy Passion, Melissa Polinar, Gabe Bondoc, Drea De La Cruz, Tim Atlas, Sat., May 21, 7 p.m., TBA. Amber Rubarth, Adam Levy, The Brambles, Simon Townshend, Tue., May 24.

LA CITA: 336 S. Hill St., L.A. Wreckless Eric, Fri., May 20, 8 p.m., $15.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. The Watkins Family Hour, Mon., May 23, 8:30 p.m., $30.

LIQUID KITTY: 11780 W. Pico Blvd., L.A. Kirk Fletcher, Sun., May 22, 10 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Raskahuele, South Central Skankers, Matamoska, The Paranoias, Ekolekua, La Chapuza, Fri., May 20, 2 p.m., $15; Snarky Puppy, Fri., May 20, 7 p.m., TBA; Stars at Night, Fri., May 20, 9 p.m., $10. Caskey, Truth Ali, Philly da Kid, The Ripsta, Sat., May 21, 6:30 p.m., $15-$35. Local Cuties, Ugly Sweaters, Bedbugs, Arms Akimbo, Family Hahas, Sun., May 22, 7 p.m., $5. Beck Black, Experiment Perilous, Love Like Suicide, Tue., May 24, 9 p.m., $10. Joy Postell, Angela Muhwezi, Galaxy Kat, Leiah, The Mark Minor Band, Illixie, Buddha Blue, Wed., May 25, 9 p.m., $8. Angelic Upstarts, Pistol Grip, The Hardknocks, Starving Wolves, Thu., May 26, 8 p.m., $16; Yumi Zouma, Maria Usbeck, Brett, Thu., May 26, 10 p.m., $15 (see Music Pick).

LYRIC THEATRE: 520 N. La Brea Ave., L.A. Trill Sammy, Dice Soho, Sat., May 21, 7 p.m., TBA.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. The Dustbowl Revival, Fri., May 20, 8 p.m., $20. Josh Rouse, Sat., May 21, 8 p.m., $25. Tim O'Brien, Sun., May 22, 8 p.m., $25.

THE MINT: 6010 W. Pico Blvd., L.A. Zolopht, Alicia Blue, Matthew Grant, Joel Lager, Plum, Fri., May 20, 8 p.m., $17. Nice Enough People, Mootheband, Pelican Fly, Zookeeper's Palace, Maxie Dean, Sat., May 21, 8 p.m., $15. John Lindahl, M.A.Y., Sun., May 22, 7 p.m., $12; Marko Penn, Sun., May 22, 8:30 p.m., TBA. David Ryan, Casey Ahern, James Hughes, Mike Stocksdale, Emma Rena, Mon., May 23, 7:30 p.m., $6. Diana Arbenina & the Night Snipers, Tue., May 24, 8 p.m., $55. Mattie Safer, Vokes, All-Night Visitors, The Dan, Wed., May 25, 8 p.m., $10. Andy Allo, Cody Hudock, Kendall Lake, Arielle MacArthur & Mercy Colazzo, The Ambivalent, Thu., May 26.

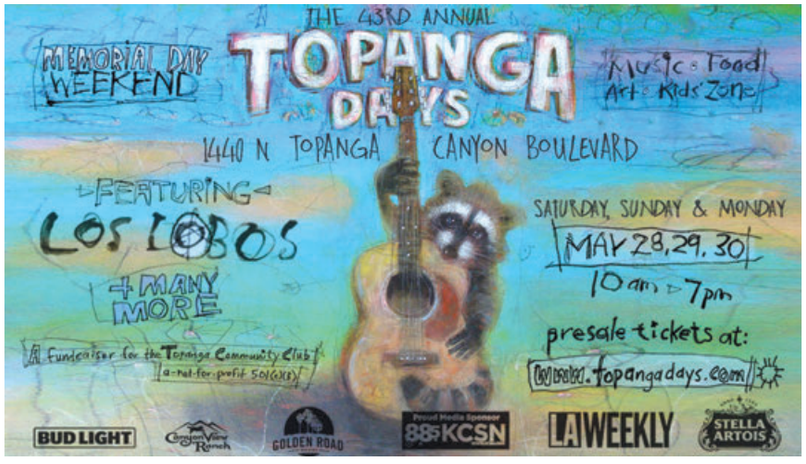
THE PALMS RESTAURANT & BAR: 83131 Amboy Road, Twentynine Palms. Deserted at the Palms with The Garden, Mild High Club, Kim & the Created, Dead Ships, Death Valley Girls, Haunted Summer, Pearl Charles, Fartbarf, Bloody Death Skull, Isaac Rother & the Phantoms, Sex Stains, Paul Bergmann, Sat., May 21, noon, $30. See Music Pick.

PETIE'S PLACE: 6025 Reseda Blvd., L.A. D.O.A., Circle One, Cholos on Acid, Death on the Radio, Electric Ferrets, Wed., May 25, 7:30 p.m., $12. See Music Pick.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. The Folks & Company, The Foo Crew, No Your Enemy, Fri., May 20, 9 p.m., $5-$10. Mobina Galore, Sat., May 21, 9 p.m., $5-$10. Guitars a Go-Go, with







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Lina In L.A.
by Lina Lecaro

MUSHROOM JAZZ 25TH ANNIVERSARY

Homemade, Auburn Events and Underrated celebrate the 25th anniversary of Mushroom Jazz this week at Soul & Tonic, with a special DJ night featuring a five-hour set from the influential decksmith behind the Mushroom Jazz series, Mark Farina.

Farina's signature Chicago house, acid jazz and downtempo mixes first emerged in Chicago, where his club output evolved from disco, soul and hip-hop to jazz-infused electronica. Mushroom Jazz was born on Farina's turntables, and the sound grew to incorporate urban West Coast flavors and clean yet intricate production. Farina's Mushroom Jazz club night in San Francisco heightened his rep, and a CD series under the same name cemented it for dance-music lovers and would-be DJs for many years to come.

Expect beboppy beats and smooth, subtly techie treats, hypnotic house and soulful grooves for the duration of the evening, as Farina stretches out and shows his many styles.

COUTURE | 1640 N. Cahuenga Blvd., Hollywood | Fri., May 20, 10 p.m.-3 a.m. | $25 21+ | facebook.com/auburneventsla

musicians TBA, Sun., May 22, 3 p.m., TBA. Parade of Horribles, Tue., May 24, 9 p.m., $5. Ford Madox Ford, Wednesdays, 9 p.m. Thru May 25, $5-$10. Red City Radio, Spanish Love Songs, Thu., May 26, 9 p.m.

RESIDENT: 428 S. Hewitt St., L.A. The Funk & Waffles Band, Fri., May 20, 9 p.m., free. Polyenso, Sun., May 22, 8 p.m., $10. Moaning, No Win, Post Life, Mon., May 23, 8 p.m., free. Swerve, The Fontaines, Albert & His Dreamboats, Tue., May 24, 8 p.m., free. Sugar Candy Mountain, Summer Twins, Frankie & the Witch Fingers, Thu., May 26, 8 p.m., $5.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Fruit Bats, Kyle Craft, The Mynabirds, Fri., May 20, 8:30 p.m., $20 (see Music Pick). Filter, Orgy, Vampires Everywhere, Death Valley High, Sat., May 21, 8 p.m., $25. JGivens, John Givez, Jackie Hill-Perry, DJ Aktual, DJ Efechto, Sun., May 22, 8 p.m., $20-$30. Idlewild, The Jaguar Club, Mon., May 23, 8:30 p.m., $24.50. Raw Fabrics, Beachwood Coyotes, Room 8, DJ Lil Texas, Skyler Stone, Wed., May 25, 7:30 p.m., $15.

RUSTY'S SURF RANCH: 256 Santa Monica Pier, Santa Monica. Petrella, Fri., May 20, 9:30 p.m., TBA.

SAINT ROCKE: 142 Pacific Coast Hwy., Hermosa Beach. Deana Carter, Tenn West, Jaime Wyatt, Fri., May 20, 6 p.m., $35-$40. Eric Sardinas, Crosscut Deluxe, Sun., May 22, 6 p.m., $18. Wayne Baker Brooks, Jet Pink, Wed., May 25, 8 p.m., $12. Katchafire, Mystic Roots, Stay Positive Sounds, Thu., May 26, 8 p.m., $35.

SASSAFRAS SALOON: 1233 Vine St., L.A. Wicklow Atwater, Fri., May 20, 10:30 p.m., free. Friendly Males, Sat., May 21, 10:30 p.m., free. The Real Deal, Tue., May 24, 10 p.m., free. Fayuca, Wed., May 25, 10 p.m., free. Will & the Wonts, Thu., May 26, 10 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Megasapien, Sun., May 22, 9 p.m., TBA. The Soft White Sixties, Only You, Jude Shuma, Andrew St. James, Mon., May 23, 9 p.m., free. Bones Muhroni, Main Man, King Devil, Tue., May 24, 9 p.m., $8. Madeline Spooner, Wednesdays, 9 p.m. Thru May 25, free. Figs Vision, Thu., May 26, 9 p.m., $10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., L.A. The Night of the Gun, Madeline Spooner, Megasapien, Parents, Fri., May 20, 8 p.m., $8. Sexy Tornado Variety Show, Sat., May 21, 6 p.m., free. Rod Melancon, Mondays, 8 p.m. May 23 & 30, free. Barrows, Tue., May 24, 8 p.m., $5. The Crazy Brave, Wed., May 25, 8 p.m., $8.

THE SMELL: 247 S. Main St., L.A. Vice Cooler, Sex Fruit, Protect Me, Celebrators, Johnny Madrid, Fri., May 20, 9 p.m., $5. Young Jesus, Nani, Goon, West America, Sat., May 21, 9 p.m., $5. Espresso, Keif Season, Sun., May 22, 8 p.m., $5. Shit Giver, Man & the Smells, Jody, Thu., May 26, 9 p.m., $5.

SOL VENUE: 313 E. Carson St., Carson. RJ, Sat., May 21, 7:30 p.m., $10-$25.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., L.A. Solvej Schou, EZ Tiger, Fri., May 20, 10:30 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Andy Hull, Kevin Devine, Fri., May 20, 7:30 p.m., $22. Bernhoft & the Shudderbugs, Jonny P, Sat., May 21, 8 p.m., $20. School of Rock West L.A. Spring Season Show, Sun., May 22, 11:30 a.m., $15. Sticky Fingers, Bootleg Rascal, Thu., May 26, 8 p.m., $17.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Nobunny, Wounded Lion, Dante Elephante, Fri., May 20, 9 p.m., $15 (see Music Pick). Father, Sun., May 22, 8:30 p.m., $18; Kode9, 6Blocc, The Professionals, Juke Bounce Work, Homage, Sun., May 22, 9 p.m., $15-$20.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Ceasefire, Thu., May 26, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Soulfly, Fri., May 20, 7 p.m., TBA. Hollywood Roses, Sat., May 21, 7 p.m., TBA. Last in Line, Wed., May 25, 7 p.m., TBA. Tim Skold, Thu., May 26, 7 p.m., TBA.

–Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Along for the Ride, Sat., May 21, 8-10 p.m., $20. The Carlos Fischer Power Quartet, Sun., May 22, 4 p.m.

AU LAC: 710 W. First St., L.A. Alexia Vassilio, Sat., May 21, 7:30 p.m., $10-$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. The Rodgarband, Fri., May 20, 9:30 p.m., $20. Ohm, Sat., May 21, 9:30 p.m., $20. Tritone Asylum, Sun., May 22, 9:30 p.m., $15. Allen Hinds, Tue., May 24, 9:30 p.m., $20. Adrian Galysh, Wed., May 25, 9:30 p.m., $15. Chef Dave, Thu., May 26, 9:30 p.m., $20.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., L.A. Holophonor, Fri., May 20, 9 p.m., TBA. Logan Richardson, Sat., May 21, 9 p.m., $20. Jones Jones, Sun., May 22, 9 p.m., $15. Satoko Fujii, Kappa Maki & Alex Cline, Mon., May 23, 9 p.m., $15 (see Music Pick). The Mitchel Forman Trio, Tue., May 24, 9 p.m., $15. The Gavin Templeton Quartet, Wed., May 25, 9 p.m., TBA. Jonah Levine, Thu., May 26, 9 p.m., TBA.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Poncho Sanchez & His Latin Jazz Band, Fri., May 20, 8:30 p.m.; Sat., May 21, 8:30 & 10:30 p.m., TBA. The Buddy Rich Big Band, Mon., May 23, 8:30 p.m., TBA. Rachelle Ferrell, Thu., May 26, 8:30 & 10:30 p.m.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Slide FX Trombone Band, Sat., May 21, 11 a.m.-2:30 p.m., free. The Dmitri Matheny Quartet, Sun., May 22, 11 a.m.-3 p.m., free. The Bill Spoke Quintet, Wed., May 25, 6-9 p.m., free.

LACMA: 5905 Wilshire Blvd., L.A. The Tamir Hendelman Trio, Fri., May 20, 6 p.m., free.

THE OLD MILL: 1120 Old Mill Road, San Marino. The Mark Masters Ensemble, Sat., May 21, 8 p.m., $30.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., L.A. Adam Wachter, Mon., May 23, 8 p.m., $15-$30.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Rob Lockhart, The Pat Senatore Trio, Fri., May 20, 9 p.m., free. The Scott Martin Latin Soul Band, Sat., May 21, 9 p.m., free. Paris Chansons, Sun., May 22, 7:30 p.m., $20. Annie Trousseau, Tue., May 24, 7 & 9 p.m., $20. Maria Conchita Alonso, Wed., May 25, 8 p.m., $25. Ron Stout, The Pat Senatore Trio, Thu., May 26, 6:30 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Patti Linsky, Mon., May 23, 8 p.m., TBA. DW3, Wednesdays, 8 p.m., TBA. Cameron Graves' Planetary Prince, Thu., May 26, 8 p.m., TBA.

–Falling James

For more listings, please go to laweekly.com.

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City.

Potential Suitors, Fri., May 20, 9 p.m., free. Groovy Rednecks, The Ingrates, Sat., May 21, 9 p.m., free. The Sheriffs of Schroedingham, Sun., May 22, 9 p.m., free. The Deltaz, Tuesdays, 9 p.m. Thru May 31, free. Sara Petite, Wed., May 25, 9 p.m., free. Patrolled by Radar, The Middle of Nowhere, Colin Harris, Thu., May 26.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Liz Carbe & J.P. Durand, Rob Faucette & the C Words, Fri., May 20, 8 p.m., $18. Stephen Kalinich, Dave Humphries, Sat., May 21, 7 p.m., $20. The Garlic Band, Sun., May 22, 3 p.m., $18; Tim Weisberg, Sun., May 22, 7 p.m., $20. Guy Davis, Matt Cartsonis, Mon., May 23, 8 p.m., $18. Courtney McLean, Lisa Turner, Michael Benecke, Dylan Brody, Tue., May 24, 7 p.m., $10. Pat Donohue, Thu., May 26, 8 p.m., $20.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Tina Michelle & the Rhinestone Cowboys, Fri., May 20, 9 p.m., free. Time Bomb, Sat., May 21, 9 p.m., free. A.C. Myles, Sun., May 22, 8 p.m., free. The Swingin' 88s, Tue., May 24, 9 p.m., free.

–Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St., L.A. Ganz, Y2K, Jesse Slayter, Jen Lasher, Tuff Ghost, Fri., May 20, 9:30 p.m., TBA. Chuckie, All Night Long, Sat., May 21.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Vicetone, Tigerlily, Sat., May 21, 10 p.m., $20-$45.

EL CONDOR: 3701 Sunset Blvd. DJ E.Hehr, Sat., May 21.

EXCHANGE L.A.: 618 S. Spring St., L.A. Bingo Players, Tujamo, Fri., May 20, 10 p.m., TBA. Chris Lake, Treasure Fingers, Vanilla Ace, Sat., May 21.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Teen Party, Them Jeans, Asher Roth, Alex Russell, Bootymath, Fri., May 20, 10 p.m., free. Calentura, with Nickodemus, Jeremy Sole, Sat., May 21, 9 p.m., TBA.

LOT 613: 613 Imperial St. Robert Hood, Mike Servito, Sat., May 21, 10 p.m., $15-$25. See Music Pick.

SANTA MONICA PIER: 200 Santa Monica Pier.

SKYBAR AT MONDRIAN: 8440 Sunset Blvd. Prince Fox, Cheat Codes, Sun., May 22, 12-6 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., L.A. Pleaseurekraft, Freddy Be, Fri., May 20, 10 p.m., $15-











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Tuesday • May 24 • 6pm
THE MUFFS
Celebrating the deluxe reissue of their seminal power pop album, *Blonder and Blonder*, performed live in its entirety! Out 5/27 from Omnivore Recordings on CD [with 7 bonus tracks] and on BLUE vinyl LP. Available for purchase at Amoeba for signing after their in-store performance.

Thursday • May 26 • 6pm
DÂM-FUNK DJ SET
Celebrating his new album, *DâM-FunK: DJ-Kicks*, with a DJ set at Amoeba. Out 5/27 from !K7 on CD and LP, this is a mix to happily get lost within. Dam's contribution to this long-running series gives a snapshot view into the mind of the pioneer of Modern-Funk music.

Saturday • June 4 • 4pm
CHARITY AUCTION!
Join us as Amoeba's BRANDON MATHER brings the laughs and wrangles bids for concert tickets, collectibles & more! All proceeds benefit The Los Angeles LGBT Center in Hollywood. Amoeba matches ALL winning bids!

Tuesday • June 7 • 6pm
CORINNE BAILEY RAE
Performing live at Amoeba to celebrate her new album, *The Heart Speaks In Whispers* (Virgin Records). Purchase the new album in-store at Amoeba to get it signed after her set. Details on Amoeba.com!

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NEWT ISOM, KATIE PEARLMAN, FRITH, TATI RABELL

SATURDAY - MAY 21
SURE SURE, RAY & REMORA, TAMBOURINES

SUNDAY - MAY 22
ODALISQUE: "SALON DEMIMONDE"

MONDAY - MAY 23
OPEN MIC, ROUND 2: COMEDY

TUESDAY - MAY 24
THE COOTIES, DRENNON DAVIS

FRIDAY - MAY 27
SOUL SCRATCH, BEAT MOSAIC, AMANDA IMANI

SATURDAY - MAY 28
MODE, RUSH MIDNIGHT, THE GREAT VOID

SUNDAY - MAY 29
SULTRY SWEET BURLESQUE

TUESDAY - MAY 31
REGGIE WATTS & KAREN, THE ABSOLUTE

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MMUP CLAN / FACEIT ALVARADO

FRI MAY 20
HATE WAR PRODUCTIONS PRESENTS:
HELLBRINGER / MUTILACION / OLIGARCH
FUNERAL SMOKE

SAT MAY 21
THE DIRTY SHAKES / THE FOLKS & COMPANY
SUN GRAVES / ELK HEAD
A THOUSAND AND FIFTY LIES

MON MAY 23
VANS WARPED TOUR BATTLE OF THE BANDS

TUE MAY 24
HATE WAR PRODUCTIONS PRESENTS:
NOCTURNAL GRAVES FROM AUSTRALIA
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$25. Robbie Rivera, Steve Prior, DJ Ruff, Sat., May 21, 10 p.m., $15. Black Butter Records Showcase, with performers TBA, Mon., May 23, 10 p.m., $25. Deep House Yoga, with music by Alissa Jo and instruction by Carol Ann Manown, Thu., May 26, 7:30 p.m., $25.
UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Creme de la Creme: The Black & White Affair, Fri., May 20, 10 p.m., $10. Xcellerated, with Jayline, Hedex, Blackley, Sat., May 21, 9 p.m., $10-$20; Klub L.A.: Long Beach Pride, Sat., May 21, 10 p.m., $10.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MAY 20

BRAD PAISLEY: With Tyler Farr, Maddie & Tae, 7 p.m., $25-$54.75. Irvine Meadows Amphitheatre.
COMMON KINGS: With B-Side Players, DJ Babu, 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd.
FANTASIA, ANTHONY HAMILTON: 8 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, L.A.
JASON BONHAM'S LED ZEPPELIN EXPERIENCE: 7:30 p.m., $40-$92.50. The Greek Theatre.
JOE WALSH, BAD COMPANY: With Steve Rodgers, 7 p.m., $20-$179.50. The Forum.
KING GIZZARD & THE LIZARD WIZARD: 8 p.m., $14. The Teragram Ballroom, 1234 W. Seventh St., L.A.
PVRIS: With Lydia, Cruisr, Beach Weather, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., L.A.
RUDIMENTAL, GORGON CITY: 9 p.m., $30-$45. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A.
WILD NOTHING: With Charlie Hilton, 8 p.m., $20. The Regent Theater, 448 S. Main St., L.A.

SATURDAY, MAY 21

AMON AMARTH: 7 p.m., $27.50. The Wiltern.
GO **ANGELIQUE KIDJO:** 8 p.m., TBA. Luckman Fine Arts Complex, 5151 State University Drive, L.A.
COMMON KINGS: With B-Side Players, DJ Babu, 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd.
GO **THE CULT:** 8 p.m., $35-$55. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula.
DOHENY BLUES FESTIVAL: With Lynyrd Skynyrd, Aaron Neville, The James Hunter Six, The Edgar Winter Band, Nicki Bluhm & the Gramblers, Ina Forsman, Kirk Fletcher, John Long, Kid Ramos, Gino Matteo, Johnny Main and others, 11 a.m., $60-$430. Doheny State Beach, 25300 Dana Point Harbor Drive, Dana Point.
EL DEBARGE: With Jon B., 9 p.m., $65-$175. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.
GO **ENRIQUE BUNBURY:** 7 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave.
GO **IN-KO-PAH 3:** With Three Mile Pilot, Audacity, The Blank Tapes, Madly, The Downs Family, The Rosalyns, Shady Francis, Red Tank, The Gloomies, Some Kind of Lizard, The Montalban Quintet, 1 p.m.-2 a.m., $47. Desert View Tower, 48652-48682 In-Koh-Pa Park Road, Jacumba.
J BOOG: With Fortunate Youth, Hirie, 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.
GO **JENNYLEE:** 6 p.m., free. The Getty Center.
LIGHT UP THE BLUES BENEFIT: With Neil Young, Stephen Stills, Kenny Wayne Shepherd, Chris Stills, Nikka Costa, Jakob Dylan, The War on Drugs, The Rides, Barry Goldberg, Jack Black, 7:30 p.m., $85-$400. Pantages Theatre, 6233 Hollywood Blvd., L.A.
LIKE TOTALLY '80S FESTIVAL: With Martha Davis & the Motels, A Flock of Seagulls, Dramarama, Naked Eyes, 12 p.m., TBA. The Yost Theater, 307 N. Spurgeon St.
NADA SURF: 8 p.m., $27. The Teragram Ballroom.
ODDISEE: With The Flavr Blue, 9 p.m. El Rey Theatre.
ROBERT CAZIMERO & HALAU NA KAMALEI: 2 p.m., $47. The Ruth B. Shannon Center, 6760 Painter Ave.
SUPERSUCKERS, CADILLAC TRAMPS: With Cash'd Out, Blank Expressions, The Noise, 10 a.m.-8 p.m., $10. Santa Anita Park, 285 W. Huntington Drive, Arcadia.
GO **TITUS ANDRONICUS, LA SERA:** 8 p.m., $15. The Observatory. See Music Pick.
TORI KELLY: With Thirdstory. The Greek Theatre.

SUNDAY, MAY 22

A-LIN: 7 p.m., TBA. Shrine Auditorium & Expo Hall.
GO **THE CURE:** With The Twilight Sad, 6:30 p.m., $25-$200. Hollywood Bowl, L.A. See Music Pick.
DOHENY BLUES FESTIVAL: With Brian Setzer, Kenny Wayne Shepherd, The Blind Boys of Alabama, Tommy Castro, Walter Trout, Sugar Ray, The Record Company, Missy Anderson, Abby Majaraj, 11 a.m. Doheny State Beach, 25300 Dana Point Harbor Dr.
FRIGHTENED RABBIT: With Caveman, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
MINDI ABAIR: 1 p.m., $65. The Grand Long Beach Event Center, 4101 E. Willow St., Long Beach.
REGINE VELASQUEZ: 5 p.m., TBA. Pasadena Civic Auditorium, 300 E. Green St., Pasadena.
RIDE FOR RONNIE: The second-annual motorcycle ride (which starts at Harley-Davidson of Glendale at 11 a.m.) and concert in the park with music from Lita Ford, Great White, Dio Disciples, Gabbie Rae, Budderside, Sonia Harley, Doctors of the Earth, 12 p.m., $25-$35. Los Encinos State Historic Park, 16756 Moorpark St., Encino. See GoLA.
SWEET & TENDER HOOLIGANS: With El Conjunto Nueva Ola, 8 p.m., TBA. The Fonda Theatre.
TIM HEIDECKER: 8 p.m., TBA. The Teragram Ballroom.
THE WHO: 7:30 p.m., $49.50-$149.50. Honda Center.

MONDAY, MAY 23

GO **THE CURE:** 7 p.m., $25-$200. Hollywood Bowl, 2301 N. Highland Ave., L.A. See Music Pick.
MUDCRUTCH: 9 p.m., $200. Plaza del Sol Performance Hall, 18111 Nordhoff St., Northridge.
PVRIS: With Lydia, Cruisr, 8 p.m., $20. The Observatory.
GO **TITUS ANDRONICUS:** With La Sera, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd. See Music Pick.

TUESDAY, MAY 24

GO **THE CURE:** 7 p.m., $25-$200. Hollywood Bowl.
FRIGHTENED RABBIT: The Fonda Theatre.
MUDCRUTCH: 9 p.m., $200. Plaza del Sol, Northridge.

WEDNESDAY, MAY 25

HANK GREEN & THE PERFECT STRANGERS: With Driftless Pony Club, Harry & the Potters, Rob Scallon, Andrew Huang, 8 p.m., $22.50. The Regent Theater.
KATCHAFIRE, GONDWANA: 7:30 p.m., TBA. The Novo.
KAYTRANADA: With River Tiber, Lou Phelps, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., L.A.
THE TWILIGHT SAD: 8 p.m., $15.
THE WHO: 7:30 p.m., $49.50-$149.50. Staples Center.

THURSDAY, MAY 26

GO **BLONDE REDHEAD:** 8 p.m., $35. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A.
BREAKBOT: 9 p.m., TBA. El Rey Theatre.
GO **BUZZCOCKS:** With Residuels, 9 p.m., $27.50. The Mayan, 1038 S. Hill St., L.A.
MODERAT: With Telefon Tel Aviv. The Fonda Theatre.
GO **PENTAGRAM:** 8 p.m., $25. The Observatory.
SAN FERMIN: 8 p.m., $18. The Teragram Ballroom.
GO **SAVION GLOVER & JACK DEJOHNETTE:** 8 p.m., $35-$65. Valley Performing Arts Center.

—Falling James

CLASSICAL & NEW MUSIC

ARCO PLECTRUM: Guitarist Mak Grgic and cellist Charlie Tyler face off over music by Per Norgard, Anderson Alden, Klaus Huber, Luciano Berio, Alberto Ginastera and Hans Werner Henze, in this presentation by Jacaranda Music, Tue., May 24, 8 p.m.; Tue., May 31, 8 p.m., $20 & $45. Villa Aurora, 520 Paseo Miramar, Pacific Palisades.
THE COLBURN HONORS CHAMBER ENSEMBLE: Sun., May 22, 6 p.m., free. LACMA, 5905 Wilshire Blvd., L.A.
THE CONTEMPORARY CHORAL COLLECTIVE: The chorus makes its debut with music by Abbie Betinis, Jan Olmstead, Karen Siegel, Matthew Brown and Jonathan David, Fri., May 20, 8 p.m., $15. Latvian Community Center, 1955 Riverside Drive, L.A.
DREAM ORCHESTRA: Baritone Vladimir Chernov becomes Eugene Onegin, and Daniel Suk conducts another work by Tchaikovsky, the Fifth Symphony, Fri., May 20, 8 p.m., $40. St. Monica's Catholic Church, 725 California Ave., Santa Monica.
THE GLENDALE YOUTH ORCHESTRA: Sun., May 22, 7 p.m., $12.50. Alex Theatre, 216 N. Brand Blvd.
JURA MARGULIS: The pianist covers works by Schumann and Tchaikovsky, Sun., May 22, 4 p.m., $35 & $55. Hamburg Room, 19365 Lemmer Drive, Tarzana.
GO **L.A. CHAMBER ORCHESTRA:** As part of the Piatigorsky International Cello Festival and LACO's "Baroque Conversations" series, cellists Colin Carr, Thomas Demenga, Jean-Guihen Queyras and

Giovanni Sollima rustle up cello concertos by C.P.E. Bach, Boccherini, Leo, Platti and Vivaldi, Sat., May 21, 8 p.m., $80. Bovard Auditorium, 3551 Trousdale Parkway, L.A.

GO **L.A. PHILHARMONIC:** Gustavo Dudamel conducts Wolfgang Mozart's *Requiem* and Arvo Pärt's *Miserere*, Fri., May 20, 8 p.m.; Sat., May 21, 8 p.m.; Sun., May 22, 2 p.m., $72-$213. Israeli pianist Inon Barnatan unveils Mozart's Piano Concerto No. 17, Bill Viola's video installation *Inverted Birth* receives its local premiere, and Gustavo Dudamel shepherds through Arvo Pärt's *Cantus in Memory of Benjamin Britten* as well as the Estonian composer's ode to L.A., the Fourth Symphony, Thu., May 26, 8 p.m.; Fri., May 27, 8 p.m., $20-$196. Disney Hall, 111 S. Grand Ave., L.A.

GO ***LA BOHÈME*:** Coloratura soprano Nino Machaidze stars as Mimi in Puccini's romantic Parisian tale about a seamstress who falls in love with a poet, Sun., May 22, 2 p.m.; Wed., May 25, 7:30 p.m.; through Sun., June 12, 2 p.m., $20-$284. Dorothy Chandler Pavilion.

MANSFIELD CHAMBER SINGERS: Sun., May 22, 7 p.m., free. St. Paul's Lutheran Church, 958 Lincoln Blvd.

GO **MUSICA PACIFICA:** The 10-piece baroque ensemble covers J.S. Bach's Brandenburg Concerto and Violin Concerto alongside selections by Telemann, Vivaldi and Fasch, Sun., May 22, 4 p.m., $50. Farmers & Merchants Bank, 401 S. Main St., L.A.

GO **ORCHESTRA SANTA MONICA:** Pianist Steven Vanhauwaert sets aloft Saint-Saëns' Piano Concerto No. 2, and Allen Robert Gross conducts Fauré's *Masques et Bergamasques* and Beethoven's Second Symphony, Sun., May 22, 2:30 p.m. Moss Theater.

ROGER WRIGHT: The pianist chases the merry melodies of Frédéric Chopin, Sun., May 22, 4 p.m., free. St. James Presbyterian Church, 19414 Ventura Blvd.

SONGS OF THE ANGELS FLUTE ORCHESTRA: Charles Fernandez conducts music by John Williams, Debussy, Ravel and Vivaldi, Sun., May 22, 3:30 p.m., $15. Emerson Unitarian Universalist Church, 7304 Jordan Ave., Canoga Park.

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For more listings, please go to laweekly.com.

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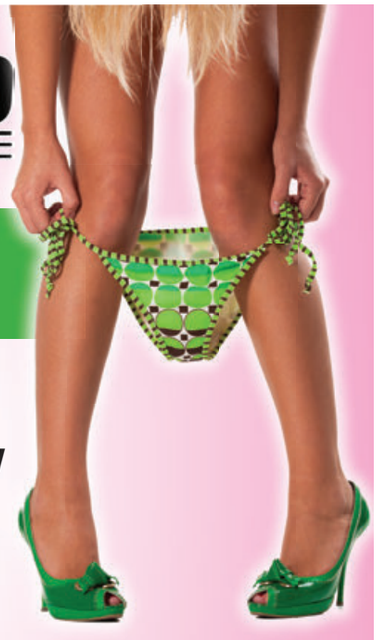
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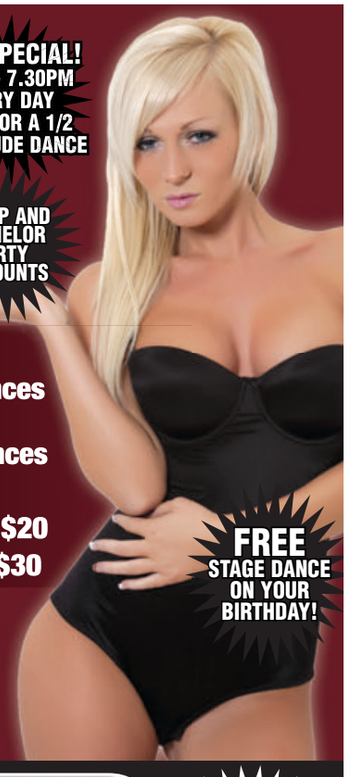
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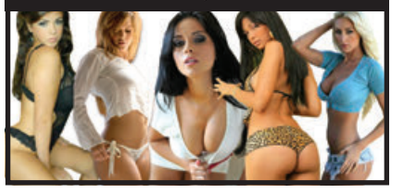




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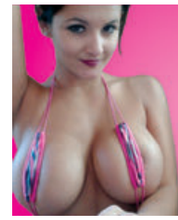
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. NS032101
Superior Court of California County of Los Angeles located at: Governor George Deukmejian Courthouse 275 Magnolia Avenue, Long Beach, Ca. 90802. Filed On 04/27/16 - In the matter of petitioner: 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 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 5/5/16, 5/12/16, 5/19/16, 5/26/16.Dated: May 2nd, 2016

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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 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/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 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

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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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