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THE AUTEUR OF OUTCASTS

FROM *A GIRL WALKS HOME ALONE AT NIGHT* TO *THE BAD BATCH*, DIRECTOR **ANA LILY AMIRPOUR** MAKES AMERICAN MOVIES WEIRD AGAIN

BY APRIL WOLFE

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THE AUTEUR OF OUTCASTS

From *A Girl Walks Home Alone at Night* to *The Bad Batch*, director Ana Lily Amirpour makes American movies weird again

BY APRIL WOLFE

When director Ana Lily Amirpour showed up to Jim Carrey's art studio, she wore a pillowcase over her head, featuring two cut-out eyeholes and a Sharpie frownie face. She was there to convince the megastar that he'd want to play the small role of a homeless desert wanderer in her upcoming film, *The Bad Batch*, a much-anticipated follow-up to her Iranian-vampire-Western, art-house hit *A Girl Walks Home Alone at Night*. The character would not speak, his beard and long hair would cover much of his face, and he'd only be on-screen for a few minutes. Amirpour's producers had let out a gasp when she told them on the phone — on the way over to Carrey's studio — that that was the role she was actually offering him, not the one of the wacky, whimsical doctor they'd previously agreed upon. But Amirpour had sent Carrey *A Girl Walks Home* to watch, and he loved it, and she knew right then he would take the role.

"When he opened the door, he had this full beard like the character, and I had goose bumps," Amirpour says, taking a break from slurping her fruit smoothie at Swingers Diner here in Santa Monica. "Right away, I gave him a pillowcase with a happy face, and said, 'Just put this on because you're Jim Carrey and I need to acclimate.' We both had these pillowcases on and we just talked." But he was still under the impression he'd play the quirky doctor and seemed dismissive. "I said, 'Wait, before you say another word, forget that character. He's not even in the movie. I want you to be the hermit,' and he had this big wide smile and said, 'Yeeeeeeeeaaaaah!'"

Ana Lily Amirpour is not a household name yet, like Quentin Tarantino or Kathryn Bigelow. But the indie auteur is about to break out. Although she had only written and directed one feature — her 2014 Farsi-language, *A Girl Walks Home...* — Annapurna Pictures welcomed her to the fold for her sophomore effort, *The Bad Batch*, which hits theaters in June. The **(8)**



SUMMER FILM ISSUE

PHOTO BY RYAN ORANGE

» 7) powerhouse production company — run by zillionaire Megan Ellison — is responsible for churning out critical favorites including *Foxcatcher*, *20th Century Women*, *Her*, *The Master* and Bigelow's upcoming *Detroit*, while supporting a laundry list of top directors including Spike Jonze, Richard Linklater and Harmony Korine. Now the 36-year-old Amirpour joins the team, which is a world away from how she brought *A Girl Walks Home Alone at Night* into existence.

The meager budget for the spare noir film included about \$57,000 crowdfunded on Indiegogo, with Amirpour using her video-artist background to consistently release oddball shorts to keep people interested. Her relentless enthusiasm drew other financial backers to the low-budget "Persian pulp" project, which opened with a \$600,000-plus box office after a much buzzed-about Sundance premiere, and went on to be distributed by VICE Films. It was a huge success for an indie, and earned even more fans through distribution on streaming services and an adaptation into a graphic novel. Not bad for a debut.

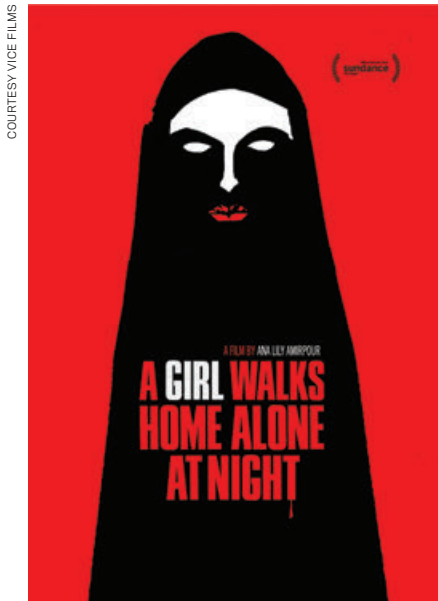
With a \$6 million budget from Annapurna, *The Bad Batch* got a real financial bump and features a cast of A-list actors including Keanu Reeves, Jason Momoa, Giovanni Ribisi and Diego Luna. The film took top honors at the Venice Film Festival last year and has been making the festival rounds heading up to its summer premiere.

So why does Amirpour get financed while other indie filmmakers don't? As a director, Amirpour takes risks.

The Bad Batch is a hyper-color, acid-trip caricature of the not-too-distant future, but the fears explored in it are very real: What kind of person can you become when your only goal is to survive until the next day? The story follows a young woman named Arlen (Suki Waterhouse), who is dropped off in West Texas in what's called "Not America." Arlen is a "bad batch," an undesirable pariah exiled to this desolate world. She's given a hamburger and a jug of water, with the vague instructions to "find Comfort," an ironically named shantytown. But as she traverses the barren desert in a pair of bright, watermelon-emblazoned shorts ("I wanted her to be this juicy fruit," Amirpour says), Arlen is intercepted by a tribe of greased-up bodybuilding cannibals, who eat her arm and lower portion of a leg before she escapes. The rest of the film follows a badass, prosthetic-laden Arlen as she gets revenge, then attempts to connect with other humans who still give a shit about something.

But this isn't a postapocalyptic tale; it's what Amirpour sees as the inevitable conclusion of the government's quest to just sweep away the poor and the weirdos.

While writing the film, she was affected by the time she spent with L.A.'s Skid Row community, a population that has previously inspired works by upstart filmmakers including John Carpenter, with his cult classic, *They Live*. "Skid Row is already different from three years ago, when I was going," she says, referring to the city's squeezing of the community to make room for wealthy residents. "Whole groups of them are being pushed out of their homes. In *The*



COURTESY VICE FILMS



COURTESY ALEN

"I'M A SOCIAL LUNATIC, BUT MY LUNACY HAS A PRACTICAL APPLICATION. I CAN USE IT TO MAKE FILMS." — ANA LILY AMIRPOUR



Ana Lily Amirpour in her home in Los Angeles

PHOTO BY RYAN ORANGE

Bad Batch, this kind of cleansing is called a fitting, like you would fit a dress. Cities are getting all that extra room by clearing the people who don't fit."

Amirpour's smiling, but she's unnerved by the idea that whole swaths of people with elaborately constructed dwellings could all disappear in an instant. She researched people who live off the grid, like the residents of Slab City — a rough-and-tumble, ramshackle California town near the Salton Sea — where *Bad Batch* was ultimately filmed. She is drawn to outcasts.

"On a certain level, I'm a social lunatic, but my lunacy has a practical application," she says between sips of her smoothie. "I can use it to make films and be useful, but if I didn't have that or the opportunities, it'd be like if Doc Brown couldn't make a time-traveling DeLorean. What would he do?"

Amirpour plays nothing safe in her films. She immerses viewers into bizarre, fantasti-

cal worlds, testing the limits of how arty you can get with an action film. It's for precisely this reason that she attracted some huge talents to *The Bad Batch*.

Momoa plays Miami Man, one of the cannibal bodybuilders, who stands apart from his necessarily cruel kin because he makes beautiful sketches in his notebook for his kid (Jayda Fink). No one else could give a shit about art in this wasteland.

Momoa, who has built his career on being a bulked-up badass warrior — he is Aquaman, after all — gets to be the sensitive type here, something Amirpour says is way closer to his real personality.

"Momoa's like a brother. I was always joking that if you unzip him, I would come out, because he's just this goofy, arty, sensitive guy. But he's got this whole business as a muscled superhero. And it is a business to be that thing, but I also know that he's down to do something different."

Amirpour has tapped into other actors' desires to "do something different," much

like Tarantino, who seeks out underused or typecast actors, often reinventing people's careers. Luna and Ribisi have tiny but memorable parts in *The Bad Batch*, which fall outside of their comfort zones. Yolonda Ross (*Treme*, *The Get Down*) stretches her wings as the simultaneously terrifying and tender wife of Miami Man.

But the most fascinating casting choice by Amirpour has to be Keanu Reeves as The Dream, a smooth-talking cult leader whose harem of pregnant, gun-toting devotees all wear shirts reading, "The Dream Is Inside Me." Her pitch to him had the same ballsy approach she used on Carrey.

"Keanu came over to my house, and I had gotten this airbrush artist to put a picture of him with long hair on this shirt, and it said, 'The Dream.' And I'm thinking, I'm just gonna wear it when he comes over. And then he's minutes away, and I'm like, 'Oh, this is kind of aggressive,'" she laughs. So she took it off. "He came in and he's so humble and kind and gentle and benevolent. We talk about this character, and it's crazy for him to play, but he's excited."

An hour later, after they'd been drinking wine, Reeves assured Amirpour that if she wanted to go in a different direction and find someone else for the part, he would understand with no hard feelings.

"I was like, 'Dude, you wanna understand how fully my commitment to you is?' I went and got the shirt, brought it out, and then he put it on." Amirpour's eyes widen as she tells the story, and then she brags, "I have an awesome picture of him wearing that shirt."

Amirpour recounts filming a scene in Slab City, where Reeves' character hypes up the rowdy crowd of Comfort, all played by locals. "When he made that speech, all the shit you hear from the crowd, there was no direction. They were like, 'Yeah!' because these people are outcasts, a little like the bad batch," Amirpour says. "I remember just tripping out — these people in this town right now, where nothing happens, a dried-up tiny thing, have Keanu Reeves on a boom box giving this amazing speech. That was a special fucking night."

Working with cinematic luminaries like these actors on only her second feature doesn't seem strange to Amirpour but only because she lives perpetually in the moment. Most often, you'll find her with giant headphones fastened to her ears, blocking out the white noise. She was born with only 70 percent of her hearing, so she says it's best to stay in her own world, avoiding confusion and awkward conversation. She laments she hasn't even seen *Get Out* yet because she can't watch films in the theater — no subtitles. ("I get really frustrated.") But this hearing impairment has positively influenced her work. Growing up, Amirpour was drawn to action movies, because she could follow the story through image rather than dialogue.

In many interviews, Amirpour is asked what it's like to be a woman director or an Iranian-American director. She engages with those questions, because she knows some people feel an anxiety about who gets to make films right now. But for Amirpour, being on set, directing brazenly eccentric films, is the one place where she doesn't have to be "the woman" or "the Iranian-American."

"I'm just 100 percent alive."



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12 REASONS WHY

YOU DON'T NEED TO FEAR 2017'S SUMMER MOVIE SEASON



Wonder Woman



The Beguiled



Atomic Blonde



Dunkirk

BY CHRIS KLIMEK

Our one out for the summer movie season, which was once Memorial Day till Labor Day but now has spread like a self-replicating, geometrically evolving A.I. determined to cleanse the Earth of human vermin. Around the turn of the century, the summer movies started showing up the first weekend in May; a few years after that, they hit in March. Now, no square of the calendar is safe from would-be, four-quadrant seat fillers. But we're traditionalists, so our roundup of the hot-weather months' dozen most promising national releases observes the Memorial Day-to-Labor Day boundaries of old.

SUMMER FILM ISSUE

First Class— and the trailers have boasted actual jokes along with the requisite clash-of-the-titans visuals. (As Steve Trevor, Diana's sort-of love interest, Chris Pine appears to dial his Captain Kirk swagger down to Impulse Power, which is plenty.) DC Comics' best hope to turn its dour and weirdly unheroic cinematic universe around comes from director Patty Jenkins, who's been working mostly in TV since she made *Monster* 14 years ago; this is the first big, comic book adaptation directed by a woman. And it only took 40 years!

Spider-Man: Homecoming



benefit of the doubt. The cast includes the ever-reliable Joel Edgerton, *Mad Max: Fury Road*'s Riley Keough, and Christopher Abbott, whose performance in the 2015 Broadway production of Annie Baker's play *John* proved he can mine a pause for tension as profitably as anyone.

Rough Night (June 16) — Scarlett Johansson, Kate McKinnon, Jillian Bell and Ilana Glazer star in co-writer and director Lucia Aniello's feature debut, wherein five college pals reunited for a bachelorette bash kill a male stripper and try to cover up their crime. Think *Very Bad Things* with more Zoë Kravitz and a lot less Jeremy Piven. **(12 >**

[Note: While a handful of these films have already screened at festivals, the author has seen exactly none of them.]

Wonder Woman (June 2) — Gal Gadot's commanding take on the Amazonian warrior princess almost made last year's turgid *Batman v Superman: Dawn of Justice* worth enduring. Her solo flick unspools during World War I — period settings seem to help these movies be more fun, as evidenced by *Captain America: The First Avenger* and *X-Men*:

It Comes at Night (June 9) — A24, the five-year-old art-house powerhouse that brought you *The Witch*, *The Lobster* and *Moonlight* last year alone, has shown impeccable taste. So if writer-director Trey Edward Shults' sophomore feature (after 2015's powerful *Krishna*) sounds a little bit familiar — holed up in their fortified home after some herd-thinning calamity, a family of survivalists must decide whether to give succor to strangers — we're inclined to give him the

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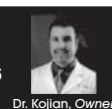
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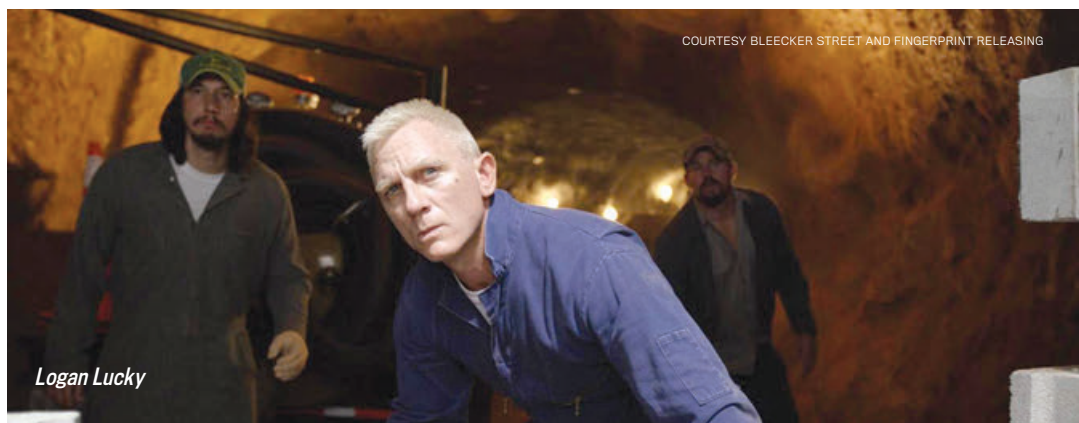
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» **10**) Aniello has directed episodes of *Broad City* with Glazer, and McKinnon quietly stole the four-lady-comics movie she was in at this time last year: *Ghost? Ghost World? Ghost Rider: Spirit of Vengeance?* Something.

The Big Sick (June 23) — Spouses Kumail Nanjiani and Emily V. Gordon wrote an autobiographical screenplay about how a severe illness early in their courtship tested their still-forming bond a decade ago, along with the hopes of Nanjiani's family that he would marry a Muslim woman rather than a white American. Zoe Kazan stands in for Gordon; Nanjiani plays himself, while Holly Hunter and Ray Romano appear as his in-laws-to-be. *The State* veteran Michael Showalter directs. Screenings at Sundance and South by Southwest earned euphoric reviews; NPR culture writer and *Pop Culture Happy Hour* host Linda Holmes thinks this one has the potential to bring back the romantic comedy all by itself. Here's hoping.

Baby Driver (June 28) — After a doomed dalliance with Marvel's Ant-Man, Edgar Wright — the auteur of *Shaun of the Dead* and *Hot Fuzz* — returns with his first feature since 2013's genre meditation on middle age, *The World's End*. This comic thriller, with Ansel Elgort as a fresh-faced wheelman whose chronic tinnitus forces him to listen to loud music while plying his extralegal trade, has a sturdy supporting cast — Lily James, Kevin Spacey, Jamie Foxx, Jon Hamm, Jon Bernthal — and looks like the mashup of *Speed* and *High Fidelity* you didn't know you wanted. Play this movie loud.

The Beguiled (June 30) — Sofia Coppola directs this Civil War-era melodrama about

a severely injured Union soldier (Colin Farrell) recuperating at a girls' school peopled by Kirsten Dunst, Nicole Kidman, Elle Fanning and Angourie Rice, who more than held her own against Ryan Gosling and Russell Crowe in last year's very funny *The Nice Guys*. Thomas P. Cullinan's Southern Gothic source novel, *A Painted Devil*, was previously adapted by Don Siegel and Clint Eastwood (as the soldier) right before they made *Dirty Harry* together, and something about their collaboration makes me feel ... lucky.

Spider-Man: Homecoming (July 7) — Yes, the movies have burnt through more amazing Spider-Men than *Spinal Tap* has drummers. But Tom Holland, the new kid introduced in *Captain America: Civil War* last year, is a fine actor (see: *The Impossible*, *The Lost City of Z*) and the first guy to play 15-year-old Peter Parker while he's closer to 15 than to 30. Director Jon Watts made the strong indie thriller *Cop Car*, and here he has Donald Glover, Tony Revolori and Michael "Batman Returns" Keaton, along with Marisa Tomei as Peter's similarly youth-anized Aunt May, and Robert Downey Jr. as Stilt-Man, I think it was. Another plus: Michael Giacchino is composing the score. So just perhaps *Spider-Man's* official entry into the Marvel cinematic universe will be celebrated with some original music you can actually hum on your way home. Which would be a first for one of these.

War for the Planet of the Apes (July 14) — Scoff if you must, but Fox's series of prequels-not-reboots to the Apes cycle made during the Vietnam War is one of the most resonant franchises of the current decade. Maybe it's because the problems of race relations and environmental abuse those guileless original films investigated in their far-future clothing have never gone away. Director Matt Reeves returns from 2014's *Dawn of the Planet of the*

Apes for this third chapter, as does Andy Serkis, reprising his role as sympathetic ape leader Caesar. Also stars Woody Harrelson, who'll do anything. It's not looking good for our team, Humans of Earth.

Dunkirk (July 21) — Christopher Nolan's IMAX World War II epic, about the 1940 evacuation of what Winston Churchill called "the whole root and core and brain of the British Army" from occupied France, looks like a stunner, based on the brief excerpt shown before selected IMAX screenings of *Rogue One: A Star Wars Story* last December. Mark Rylance, the beloved stage actor who won an Oscar for the underrated *Bridge of Spies*, stars as one of the many civilian seamen who mobilized to rescue the stranded soldiers, as does Harry Styles of the boy-band One Direction, which just might lure a new audience to WWII movies. (It won't.) The revered British and Irish names just keep on coming: Kenneth Branagh, James D'Arcy, Cillian Murphy. Tom Hardy plays a British spitfire jockey, who perhaps wonders why someone would shoot a man before throwing him out of a plane.

Atomic Blonde (July 28) — There oughta be a law against wasting Charlize "Imperator Furiosa" Theron the way *The Fate of the Furious* did, but director David Leitch — half of the team of veteran stunt-coordinators-turned-directors who made the fisticuffs in *John Wick* some of the most brutally elegant ever captured on-screen — won't make that mistake. Set in Berlin just before the wall came down in 1989, this adaptation of Antony Johnston's graphic novel *The Coldest City* casts Theron as an MI6 operative opposite James McAvoy and John Goodman. The neon palette and the synth-driven soundtrack of mid-'80s new-wave gems are both selling points.

Detroit (Aug. 4) — Kathryn Bigelow, who made *Point Break* and then won an Oscar for directing some other movie, reteams with *The Hurt Locker* and *Zero Dark Thirty* screenwriter Mark Boal for this dramatization of 1967's 12th Street Riot, wherein a police raid of an unlicensed after-hours club (hosting a party for returned Vietnam War vets) escalated into a five-day melee that left 43 people dead. Gov. George Romney sent in the Michigan National Guard; President Lyndon Johnson dispatched elements of the 82nd and 101st Airborne Divisions of the U.S. Army. A cast boasting John Boyega and Anthony Mackie is a strong enticement, but anything Bigelow makes is worth investigating. Her examination of the state's use of force against (mostly) black people promises to be no less provocative than her consideration of the use of torture in the hunt for Osama bin Laden.

Logan Lucky (Aug. 18) — Steven Soderbergh's retirement from making features lasted all of four years, during which he unwound by directing 20 hours of *The Knick* for Cinemax and posting his own fan-edits of *Psycho*, *2001*, *Raiders of the Lost Ark* and ... *Heaven's Gate*. He reteams with his old pal Channing Tatum, plus a number of other fine actors he's using for the first time — Daniel Craig, Katherine Waterston, Adam Driver, Hilary Swank, Riley Keough — for this comedy about a heist during North Carolina's Coca-Cola 600 NASCAR race. The Soderbergh-Tatum alliance has given us three good movies already, and "Ocean's 11 with a Southern accent" is an elevator pitch we're buying.

HONORABLE MENTIONS: *The Little Hours* (June 30). *An Inconvenient Sequel: Truth to Power* (July 28). *The Trip to Spain* (Aug. 11). *Terminator 2: Judgment Day 3D* rerelease (Aug. 25).

WHAT TO SEE AT THE LA FILM FEST

Los Angeles' top movie festival kicks off
at the ArcLight this summer

BY APRIL WOLFE

Don't ever say that nothing good comes to the theaters here in Los Angeles, because Film Independent's LA Film Festival is about to bring a whole new slew of the best of indie film to the city. This is your chance to see every hot movie out there before anyone else does, so don't blow it. To help you navigate the fest, kicking off June 14-22, we've collected the top films we're most excited about, but do check out the full schedule online — you have no idea how hard it is to narrow this list to just 10.

Izzy Gets the Fuck Across Town

Mackenzie Davis could sneeze for 30 minutes, and I would be rapt. The actor absolutely owned her role as a woman on the verge of a dangerous mental break in last year's *Always Shine* and has grown a cult following for her roles in *Halt and Catch Fire* and *Black Mirror*'s "San Junipero" episode — she'll also be in *Blade Runner 2049*. In *Izzy*, director Christian Papierniak pairs her with Lakeith Stanfield, Carrie Coon and Annie Potts for a story about a hung-over riot grrrl who manically runs across the city to break up her ex-boyfriend's bougie engagement party.

Never Here

The premise of this film has shades of *Red Road* and *Blow-Up* all over it: An artist photographs strangers, but a "disturbing event" leads her to believe that she's the one being watched. This is director Camille Thoman's narrative feature debut. Up until now, she's mostly done reality or documentary programming, so it'll be fascinating to see how she utilizes that voyeur knowledge here. Also, Sam Shepard's in this one, so you know it's gonna be good.

The Housemaid

A poor Vietnamese woman awakens a vengeful ghost by falling in love with a French landowner in 1953? Yes, please. Director Derek Nguyen's production stills from the film show an axe-wielding ghost woman draped in black veils, trudging through a grassy field on windswept, rainy night, so aside from exploring class issues, this one will likely include some spine-chilling scenes.

Roller Dreams

This doc from Kate Hickey illuminates the 1980s roller-skating craze of Venice Beach, with some profoundly fun footage of some old-school skate masters ruling the pavement. But the story's not all fun and games — Hickey also explores how the influx of wealthy, white folks into the area all but sealed the deal on Venice's gentrified future.

Serpent

A couple gets trapped in their tent with a deadly snake and realize that only one of them can make it out alive. I have no idea how director Amanda Evans will sustain this story for its runtime, but I'm excited to find out.

The Year of Spectacular Men

Lea Thompson is directing now? Thompson's roles have all but dried up, because Hollywood has nowhere to put talented, middle-aged women. But if Thompson can find a home behind the camera, I'll be satisfied. This picture about a twenty-something trying to adult while racking up failure after failure stars her daughters Madelyn and Zoey Deutch, who've inherited all of their mother's charm and skill.

Mankiller

The work of Native rights activist Wilma Mankiller was introduced to a new generation when her name was tossed around as a possible for the \$20 bill — as a politically driven tribal chief, Mankiller was given *Ms. Magazine*'s 1987 woman of the year, as well as a Presidential Medal of Freedom. Seems like a perfect time for Valerie Red-Horse Mohl's documentary to shed some light on this legendary woman, who was largely responsible for a tripled population increase of Cherokee Nation's citizens.

Skid Row Marathon

I'm a sucker for any media that portrays the residents of Skid Row with humanity. This Mark Hayes doc follows a few of those residents as they begin training for races with a criminal court judge who's organized a running club. I will probably cry.

Moko Jumbie

Director Vashti Anderson seems to have a fascination with noir and has brought the genre to Trinidad and Tobago for this strange film. In it, a young woman visits a coconut plantation and falls in love with a fisherman, but political turmoil and visits from some ancestral ghosts threaten to blow up the affair.

Don't Come Back From the Moon

Bruce Thierry Cheung's possibly speculative Western about a town whose men all suddenly disappear sounds like it'll be the perfect film to explore gender roles and the American obsession of lighting out for the territory. Rashida Jones is in this one, and it's exciting that we might get to see her in a more serious role.

**SUMMER
FILM ISSUE**



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HUNGRY LIKE THE WOLF

The north end of Silver Lake gets a trendy spot to match its reputation

BY BESHA RODELL

The Sunset Junction of 2010 was a very different place from the Sunset Junction of 2017. The portion of Sunset Boulevard that runs through Silver Lake has been a magnet for artists and bohemia for decades, but seven years ago it still had its grungy aesthetic, and there weren't quite so many places where one might purchase \$300 shirts or \$5 coffee drinks. You could rent one of the wonderfully shabby old bungalows in the hills above the boulevard for less than \$4,000 a month. Silver Lake was well on its way to becoming what it is today, but it was nonetheless a simpler time.

One of the businesses that helped to usher in the new era of this area was

Forage, a restaurant that opened in 2010 and served farro and pea salads from a cafeteria-style counter, and which encouraged

people from the neighborhood to bring in produce they'd grown (or foraged) themselves for inclusion on the menu. Though the customer-grown component proved too difficult to remain a core principle — for reasons of health department rules and ultimately plain logistics — Forage is still going strong, and still using produce from many local, nonprofessional growers. Now its owners, Jason and Chrissy Kim (Jason an alumnus of restaurants such as Lucques and L'Orangerie) are branching out, and in doing so they're participating in the transformation of another slice of Silver Lake.

The Kims' new restaurant, Wolfdown, sits on Rowena Avenue in an edge of the neighborhood that has always been a little sleeper and more residential than the Sunset Boulevard thoroughfare. "Gentrification" is a hard term to use about this part of Silver Lake, because although housing prices here have skyrocketed in recent years (I used to live there; I can no longer afford the luxury), it's long been a fairly upscale enclave. But Rowena Avenue itself, and the curve around and onto Glendale Avenue, were both a bastion of cheaper apartments. It was also home to low-key restaurants like the one that Wolfdown replaced: Nicky D's Pizza Wood Fired Pizza, an old-school

Italian joint in a collection of somewhat rickety structures built into the side of the hill. Now Moby has a vegan restaurant on Rowena. Around the curve, Whole Foods 365 has replaced one of the crappiest Ralphs the world has ever seen. In Wolfdown's new space, those rickety buildings have been transformed into a boho-chic fantasy that feels a bit like a mountain lodge and a bit like a tropical hideaway. The two-level dining



LIKE FORAGE WOLFDOWN REPRESENTS AN EVOLUTION FOR THE NEIGHBORHOOD.

room is wood and brick, and an open kitchen emits the smell of wood smoke. Outside the patio sits under a canopy of green trees. The restaurant captures the magic of a treehouse, of climbing up off the street and into a woody, leafy world above it all.

The menu is international in scope, with lots of Asian influence and the same

focus on showcasing produce that gave Forage its reputation. There's a luminously flavored green garlic bisque dotted with explosively sweet orange cherry tomatoes, its basil garnish and the light sting of the garlic combining for something a little like Thai green curry but much subtler. There are lots of salad variations, most of which focus on contrasts between bitter greens and bright citrus, as well as some sort of creamy element — green goddess dressing; avocado. A chicken and shrimp dumpling is almost more like a burger patty than a dumpling, though there is a barely perceptible, thin, crackly dumpling skin around the puck-shaped disk. Whatever it is, it's good to eat — full of garlicky flavor and topped with a flurry of arugula and mustard frills.

There are dishes that could easily act as the subject of a graduate dissertation on modern American food and its cultural signifiers, such as an "Ethiopian-style" steak tartare served with crackers the shape of the Wu-Tang logo. This isn't much like *kitfo*, the traditional raw-beef Ethiopian dish, but is delicious with its curry-like collection of spices that bleeds yellow onto the plate. Why the Wu-Tang crackers? I'll leave that to the status and symbol academics to decipher.

Wolfdown starts strong and falters a bit when you move into larger plates, in part because it's not clear why these plates are larger. The fun of a menu like this is built on the ability to taste a ton of stuff, and the portion and prices on the lower half of the menu limit that ability, mostly with dishes that would work just as well at half the size (and half the price).

The Korean fried chicken plate includes two legs and two thighs for \$25; choose either a spicy chili or soy honey glaze. I'd much rather have a smaller portion and a smaller bill. (I also found the chicken a bit dry and the chili sauce a little too gloppy, stealing the crisp from the chicken's skin.) I felt similarly about the \$35 pork belly *bossam*, which comes fanned out on a plate next to a pile of fantastic radish kimchee and a bunch of lettuce and shiso leaves for wrapping. Underneath it all is an "oyster tartare," a kind of smooch of raw oyster that's been minced up, and which is a little disconcerting texturally, as well as overwhelmed by the other flavors on the plate. But the slightly dry pork was my real complaint about the dish, as well as the fact that I'd rather eat less of it (and pay less).


Wolfdown, like Forage, represents an evolution for the neighborhood. The wine, beer and sake lists are pretty great, the space is beautiful, and the food is mostly smart, creative and on-trend without being too derivative. If I'd never been priced out of Silver Lake, I would have been able to walk to Wolfdown from my house, and I'd have been happy for that opportunity. Would I drive across town to eat here? It's doubtful. But with all the money and traffic flooding into this part of town, it's also doubtful they'll need me to.

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Eats // Squid Ink //

R.I.P., L.A. SOUL-FOOD KING

Adolf Dulan rose to fame with Hamburger City

BY KATHERINE SPIERS

Adolf Dulan, the founder of legendary L.A. restaurants Hamburger City, Aunt Kizzy's Back Porch and Dulan's Soul Food Kitchen, passed away on May 1. He was 83.

Dulan was born in Oklahoma and moved to Los Angeles to be a social worker. In 1975, he purchased an Orange Julius franchise, and two years later turned it into his own restaurant, Hamburger City, which at one point had five locations around town. It was a savvy move — L.A. loves burgers.

In the early 1980s, Dulan turned the biggest Hamburger City location, in Marina del Rey, into Aunt Kizzy's Back Porch, a soul food restaurant that soon had both a local and celebrity clientele. The menu included a lot of baked meats, plus smothered pork chops, meatloaf and fried chicken, all served with cornbread. On weekends, brunch included chicken and waffles. The man knew what the city wanted.

Dulan became a bit of a celebrity, appearing in national commercials for Lawry's Seasoned Salt. He referred to himself as "The King of Soul Food," and it's fair to say that there wasn't anyone in Los Angeles bringing as much attention to the Southern cuisine. Aunt Kizzy's eventually closed, but Dulan's legacy lives on in two eponymous restaurants now run by his family: Dulan's on Crenshaw and Dulan's Soul Food Kitchen.

Keep Dulan in mind next time you eat a gourmet burger or fancy mac and cheese or the city's current food craze, fried chicken. His menus got us to this delicious place.

RESTAURANT NEWS

The "Asian Whole Foods" Is Expanding Across The San Gabriel Valley

"People call us the Asian Whole Foods," says Joseph Lee, the owner of LOHAS Fresh Mart, a boutique Asian grocery store with four locations — Alhambra, Diamond Bar, Arcadia and Rowland

Heights — around the San Gabriel Valley. The one in Alhambra is the flagship. It's stunningly similar to the boutique grocery stores of Taipei.

Everything is neatly stacked. To the immediate left of the door is a pristine produce aisle. You might find bok choy from Riverside and all sorts of organic mushrooms. Each fruit or vegetable has a sticker that indicates whether it is USDA-certified organic. Most is. Down the line are the proteins: Meats and seafood are carefully marked with their source. An aisle is dedicated to sauces made by small vendors in Taiwan.

Most of the seafood comes from a popular company called Tanhou, a reputable seafood supplier that raises fish in aquaculture operations in Taiwan's Penghu County. Milkfish is one of the options. It's a type of sole prized by the Taiwanese, so beloved that there's a museum dedicated to the fish in Taiwan.

In the early '90s, my parents used to smuggle frozen milkfish in Styrofoam from Taiwan in our suitcases back in the early '90s. This would've saved us a lot of trouble.

LOHAS stands for Lifestyles of Health and Sustainability, an acronym invented



COURTESY DULAN'S SOUL FOOD KITCHEN

by American sociologist Paul H. Ray. It's a term that is used widely in Taiwan, South Korea, Malaysia, Japan and Singapore, referring to a holistic lifestyle centered on green living; it champions products that are grown with minimal damage to the environment. Its adherents are a market segment that in 2012 purchased roughly \$350 billion in goods and services worldwide.

"LOHAS is basically like a green buzzword," says Nate Maynard, a Taiwan-based environmental researcher. "Taiwan loves buzzwords. There are no NGOs here, which play a major role in regulating terminology. So LOHAS just stuck as a term for healthy lifestyles."

Of course, what is healthy is subjective. Aesthetically, the store is a direct reflection of the Taiwanese interpretation of LOHAS: unblemished produce and beautifully packaged products. Behind all of that is the firm belief that organic foods are better for people.

"I'd say about 30 to 40 percent of our products come from Taiwan. The produce and meats are local, though," Lee, an immigrant from Taiwan, says. He came up with the store concept after realizing

Adolf Dulan at his desk in an undated photo. Despite the nameplate, he spelled his name with an "f."

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that most of his friends were buying their sauces from Whole Foods, even though that chain's selections are limited when it comes to Asian products.

"Taiwan is really leading the movement on organic foods and the environment," Lee says. "Foodwise, it's more modern than mainland China and it has been a trendsetter in cuisine because it did not go through the Cultural Revolution."

Lee says he noticed a demand for certified organic products within the Taiwanese community here in Los Angeles, and opened LOHAS with that customer segment in mind. The stores sell bunches of zongzi, a Chinese tamale that's popular in Taiwan around the Dragon Boat Festival in the summer. They come in several flavors: pork, red bean, mugwort, vegetarian. Instead of microwavable pancakes or pizza in the frozen aisle, you'll find packaged steamed buns and scallion pancakes from a well-known Taiwanese company. Lee says the scallion pancakes is one of the best-sellers.

"It has an authentic taste," he says. "Reminds people of home."

Though he created the store with Taiwanese people in mind, his customers are a mixture of mainland Chinese and Taiwanese, typically in the higher-income bracket. Like Whole Foods, LOHAS has steeper prices than conventional grocery stores. But he's noticed that people are willing to pay.

"You won't see us handing out discount flyers or slashing prices like other Asian grocery stores," he says. (Though there is a \$2 off every \$20 purchase for "VIPS" advertised on the website.) "Our emphasis is on quality."

His goal is to get LOHAS in almost every city in the San Gabriel Valley.

"It's all about good ingredients. In Chinese, food is medicine and medicine is food. If it's good, people will come," he says. —Clarissa Wei

300 W. Main St., Alhambra. (626) 300-3998, lohasfreshmart.com.

SEAFOOD

A Casual Seafood Spot Hits The Valley

Frankland's is not actually a shack — it is a storefront in a strip mall — but the menu is reminiscent of one, offering fish and chips, fried clams, lobster rolls and chowder. (The latter is a bit untraditional, with crab, lobster and prawns.) Seafood should never be cheap, but the entire prices at Frankland's are reasonable, topping out at \$18 for a king crab roll. (Pounds of boiled shrimp, crab legs and lobster are pricier, naturally.)

The restaurant rather cheekily sells mini-bottles of liquor, which can be used to spike your Arnold Palmer.

I'd guess the owners hope to turn it into a chain, as a second location up the coast in Montecito is already in the works.

—Katherine Spiers

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P. 23 **THU**
WHAT THE WORLD NEEDS NOW?
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3/26

DANCE

Step by Step

Dance seldom emerges in its completed form the first time out. Rather, it tends to evolve as a choreographer actually sees the work performed, through the filters of real-time dancing and audience reaction. **Incubation: A Choreographers' Showcase** is L.A. Contemporary Dance Company's chance for choreographers and audiences to test-run several new and in-progress dances before they achieve completion next season. The impressive lineup of dancemakers includes Nathan Makolandra, Rebecca Lemme, Nicholas Heitzeberg and former LACDC director Kate Hutter, plus original compositions by L.A.-based composer Jodie Landau of *Wild Up*. *Diavolo Dance Space, Brewery Arts Complex, 616 Moulton Ave., Lincoln Heights; Fri.-Sat., May 26-27, 8:30 p.m.; \$20, \$15 student or younger than 18. incubationlacdc.brownpapertickets.com.* —Ann Haskins

MUSIC

Classical Iconoclast

With her astonishing technique and dazzling speed, **Yuja Wang** is a virtual rock star in the often-staid world of classical music. The 30-year-old Chinese pianist can easily sell out the Hollywood Bowl, but some critics — usually conservative, older men — still harrumph about the short hem length of her designer dresses and grouse that she shouldn't be able to manipulate the piano's pedals so adroitly in steep, 5-inch heels. Wang can take a quaintly traditional piece such as Mozart's "Turkish March" and infuse it with madcap bursts of jazz, barrelhouse piano and febrile allusions to other composers. But for all of her dexterity, she'll revel in her more moody and expressive side as she unveils all three darkly knotty piano concertos by the ever-morbid Béla Bartók, under the guidance of conductor Gustavo Dudamel and L.A. Phil over the next two weekends. *Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Fri., May 26, 8 p.m.; Sat.-Sun., May 27-28, 2 p.m. (also Thu.-Sun., June 1-4); \$20-\$206. (323) 850-2000, laphil.com/philpedia/yuja-wang.* —Falling James

THEATER

The Anatomy of a Crisis

The description of the new production *The Tug of War* may sound uncomfortably familiar: "With the world on the brink of war, the judgment of an untested president is called into question." But, David Rambo's staged docudrama is about John F. Kennedy and the Cuban missile crisis, not Orange Mussolini and whatever near-nuclear catastrophe he's embroiled us in this week. Commissioned by L.A. Theatre Works, the production has a star-laden cast that includes Matthew Arkin and *Mad Men*'s Rich Sommer, and a Foley artist will be producing sound effects live onstage. Can't make it to the show? The production will run as a radio broadcast via KPFK, as well as in podcast form. *James Bridges Theater, 235 Charles E. Young Drive, Westwood; Fri., May 26, 8 p.m. (also Sat.-Sun., May 27-28); \$15-\$60. (310) 827-0889, latw.org.* —Gwynedd Stuart

sat

5/27

OUTDOOR FESTIVALS

Yes We Canyon

Nestled in the Santa Monica Mountains between the West Valley and Pacific Palisades, Topanga Canyon is home to the eponymous Topanga Community Center, a local nonprofit that hosts the annual **Topanga Days** celebration. An L.A. institution dating back to 1973, the Memorial Weekend shindig is equal parts music festival, vendor village and carnival-food bonanza. This year's incarnation features headliners Jefferson Starship and L.A.'s own Ozomatli, along with dozens of others playing the fundraiser for the TCC. It all culminates with a parade of animals, humans and colorful floats, transporting guests to the lazy, hazy, hippie-style bliss of SoCal's canyon culture. *Topanga Community Center, 1440 N. Topanga Canyon Blvd., Topanga; Sat.-Mon., May 27-29, 10 a.m.-7 p.m.; Memorial Day Parade is Mon.,*



PHOTO BY IAN DOUGLAS

Yuja Wang:
See Friday.

May 29, 8:30 a.m.-noon; \$15, \$40 three-day pass. (310) 455-1980, topangadays.com. —Tanja M. Laden

FOOD & DRINK

Just Veg

Eat Drink Vegan is definitely the year's biggest vegetable-forward food event in Los Angeles County — just be sure to note that food is not included in the ticket price. What is included? All the liquids you can dream of. (The bathroom lines will perhaps be crazy.) You'll get a tasting glass upon entry, which you can fill with wine, cider, kombucha, tea, cold-brew coffee, sodas and beer. More than 75 food vendors will also be on hand, some of whom are always vegan, others who are creating vegan dishes just for the event, including Broken Spanish, Badmaash, Donna Jean, Sweetfin Poke, Scoops Westside, Peaceful Provisions, Café Gratitude, Trejo's Tacos and Hanjip. *Rose Bowl, 1001 Rose Bowl Drive, Pasadena; Sat., May 27, 2-7:30 p.m.; \$60. eatdrinkvegan.com.* —Katherine Spiers

FAN CONVENTIONS

Doyle and Trouble

Seven years after *Sherlock* premiered on the BBC and turned lanky, pale panty-

dropper Benedict Cumberbatch into a star, its official fan convention, **Sherlocked**, has finally arrived in the United States. Held in the U.K. for the past three years, the three-day fan extravaganza celebrates all things related to the modern TV adaptation of Sir Arthur Conan Doyle's detective for hire with Q&As, autograph signings, art displays, cosplay, parties, original costumes and set pieces from *Sherlock Holmes* and John Watson's famous home on 221B Baker Street. Among the stars scheduled to appear are series actors Andrew Scott, Amanda Abbington, Una Stubbs, Louis Moffat, Alistair Petrie and Cumberbatch's parents, Timothy Carlton and Wanda Ventham, as well as creators Mark Gatiss and Steven Moffat, executive producer Sue Vertue and production designer Arwel Wyn Jones. *Los Angeles Airport Marriott, 5855 Century Blvd., Westchester; Fri., May 26, 5-8 p.m.; Sat.-Sun., May 27-28, 9 a.m.-6 p.m.; \$75-\$2,995. sherlockedusa.com.* —Siran Babayan

sun

5/28

FILM

Start the Insanity

Eli Olsberg watches bad entertainment so you don't have to. Olsberg is a

stand-up comic and writer whose credits include the Laugh Factory, Comedy Store and UCB, and hosting the ongoing comedy show Performance Anxiety at the Pleasure Chest. For his first, monthly **Insane Movie Hour**, Olsberg screens clips from children's movies, TV shows and commercials mostly from the 1980s and early '90s, which were intended for kids but are almost too dark and weird even for adults. He's joined by fellow comedians Gaby Dunn, Allison Raskin, Alexis G. Zall and Julian McCullough, who provide commentary. The evening features films such as 1985's *Return to Oz* and 1987's *The Garbage Pail Kids Movie*; a commercial for a kids' toy line for 1990's R-rated *Terminator 2: Judgment Day*; and a 1988 anti-drug PSA with McGruff the Crime Dog and a 13-year-old Drew Barrymore, just before she entered rehab. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Sun., May 28, 9-10:30 p.m.; \$10. (323) 851-7223, nerd-meltla.com.* —Siran Babayan

OUTDOOR FESTIVALS

Go Dutch

In these troubling times, it's all too easy to tilt at windmills about this, that and the other. A more relaxing way to spend the day might be the **28th Annual Holland Festival** presented by the Netherlands American Society of Southern California. The fest celebrates the shared cultural heritage of the Netherlands and Indonesia (former Dutch East Indies) with a wide array of tasty Dutch and Indonesian food specialties and plenty of Heineken beer on tap; live music and numerous vendors selling Dutch and Indonesian products and food make for loads of fun for the whole family. *Gemrig Park (Police Park), 7390 E. Carson St., Long Beach; Sun., May 28, 10 a.m.-6 p.m.; \$10, free 12 and younger. nassocal.org/announcements/holland_festival.html.* —John Payne

mon 5/29

FILM

High Five

The thrill of the chase meets the heat of the moment in this year's edition of Cinefamily's **Five Minutes Game**, a cavalcade of obscure films, which screens with the premise that the first five minutes of any film is fascinating. Fifteen five-minute chunks of celluloid — many from works that never made it to DVD — are voted on by the audience, choosing the one that seems interesting enough to watch all the way through. Also, in honor of Memorial Day, there'll be a barbecue on the back patio, a Cinefamily tradition that serves up a world of meat, vegetables and other gustatory joys of summer. *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Mon., May 29, 5 p.m.; \$12, free for members. (323) 655-2510, cinefamily.org/films/special-events-may-2017.* —David Cotner

tue 5/30

COMEDY

You've Got Male

Watch a group of guys bring shame to their gender in host Joe Tower's podcast and bimonthly storytelling hour, **Tales of Male Folly**. Everyone loves a funny story, and in each show, four comedians, actors and directors recall embarrassing moments they experienced as kids or adults, whether it's being high at the Magic Castle, leading a church youth group, entering a Chinese gang or even surviving testicular cancer. Tonight's holiday-themed Father Knows Best edition features guests who are all dads, including playwright Mark Sitko, film producer Nate Matteson, Emmy-nominated writer/producer Alex Gradet and *Agents of S.H.I.E.L.D.* actor Brett Dalton. *The Virgil, 4519 Santa Monica Blvd., East Hollywood; Tue., May 30, 7-10 p.m.; free. thevirgil.com.* —Siran Babayan

wed 5/31

MUSEUMS

Ode to Joystick

For all those whose parents yelled at them for wasting all those quarters or unplugged the game console after one too many arguments, **"Continue?: The Philosophy of Japanese Arcade Culture"** is a moment of vindication. Video game enthusiast and artistic director Oliver Payne will discuss Japan's arcade games and culture, including so-called "bullet hell games" like *Radiant Silvergun* and *Batsugun* — games that seem deeply, fucking impossible because of all the bullets heading your way. Payne also discusses how arcade culture is wrapped up in issues of labor, identity and artistic expression, concepts that are probably still totally lost on your mean parents. *Billy Wilder Theater, Hammer Museum, 10899 Wilshire Blvd., Westwood; Wed., May 31, 7:30 p.m.; free. (310) 443-7000, hammer.ucla.edu.* —David Cotner

PODCASTS

Slaughterhouse ... Live!

Kurt Vonneguts are Alex Schmidt and Michael Swaim, two comedians and contributors to the humor and video website *Cracked*, who dedicate their literary podcast to their favorite writer: Kurt Vonnegut. Launched last year, the episodes chronologically break down Vonnegut's entire canon of novels, short stories and plays, beginning with 1952's *Player Piano* and continuing through such major works as *Slaughterhouse-Five*, *Breakfast of Champions* and *The Sirens of Titan*. On the podcast, Schmidt and Swaim also discuss their favorite quotes, characters and artwork by the

author, as well as any Vonnegut-related news, including the upcoming TV version of *Cat's Cradle* by Noah Hawley, creator of FX's *Fargo*. For their first live taping, the two will analyze *Palm Sunday*, Vonnegut's 1981 collection of short stories, essays, letters and speeches, and host an audience Q&A. *The Last Bookstore, 453 S. Spring St., downtown; Wed., May 31, 7:30 p.m.; free. (213) 488-0599, lastbookstorela.com.* —Siran Babayan

thu 6/1

COMEDY

Obscure Reference

Still Undiscovered stars two actresses who are just that, which is why they create their own sketch comedy. Annie Cavaleiro and Cammy Brickell are not content with remaining unknowns, so they wrote a show in which they can pursue their dreams while performing various female roles — a Groupon stripper, a wannabe QVC saleswoman — even if Hollywood never takes notice. Cavaleiro's husband, Tony, a Groundlings main company member, who plays Dewey Finn on Nickelodeon's *School of Rock*, directs the cast, which features Katierose Donohue and Matt Hobby. Cavaleiro and Brickell also share some of their professional humiliation, screening video clips of their past failed audi-

tions for movies and TV shows, including *2 Broke Girls* and *Grey's Anatomy*. *The Groundlings Theater, 7307 Melrose Ave., Hollywood; Thu., June 1, 10 p.m.; \$10. (323) 934-4747, groundlings.com.* —Siran Babayan

MUSIC

A World of Burt

Burt Bacharach is one of the most influential songwriters of the 20th century, responsible for four dozen top 10 hits and nine No. 1 singles, from amongst the hundreds of songs he composed with writing partner Hal David. With his signature brand of jazz-inflected orchestral pop, Bacharach penned such hits as "Walk On By," "Say a Little Prayer" and "Raindrops Keep Falling on My Head," for a wide range of artists from Dusty Springfield to Tom Jones, and, of course, Dionne Warwick, for whom he wrote 38 chart-topping tracks over the course of their long collaboration. Although he is often associated with the "easy listening" genre, Bacharach elevated the average pop-song format, creating standards that still resonate 50 years after their original release. UCLA's Center for the Art of Performance offers a rare chance to see and hear this 89-year-old living legend when he takes the stage for **An Evening with Burt Bacharach**. *UCLA Royce Hall, 340 Royce Drive, Westwood; Thu., June 1, 8 p.m.; \$39-\$89. cap.ucla.edu/calendar/details/bacharach_2016.* —Matt Stromberg

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Culture //

DONDE ESTA ANA MENDIETA?

As MOCA honors Carl Andre with a retrospective, local feminist groups call attention to his acquittal in the murder of his wife 30-plus years ago

BY CATHERINE WAGLEY

Had she lived to complete it, artist Ana Mendieta's *La Jungla* would have occupied a triangle of grass in MacArthur Park, near where Wilshire Boulevard meets Park View. In 1985, Mendieta was 36 years old and beginning to be recognized for her elegantly visceral installations and performances. She had been planning the MacArthur Park project for more than a year. She called it *La Jungla* because it would consist of seven redwood tree trunks, kiln-dried to ensure their permanence. They would have images carved or burned into them, representing different spiritual powers.

Adolfo Nodal, who would go on to direct L.A.'s Department of Cultural Affairs, then oversaw a public art-installation series in MacArthur Park. He invited Mendieta, a fellow Cuban-American and longtime friend (she was "like a sister," he says), to participate. "I actually spoke with her an hour before she got killed," Nodal remembers.

On Sept. 8, 1985, Mendieta fell from the 34th-floor bedroom window of the Greenwich Village apartment she shared with her husband, Carl Andre. Andre, 16 years her senior and already well established as a minimalist sculptor, was charged with and then acquitted of her murder. Several factors — including the lack of material evidence supporting the theory that she jumped, her friends' insistence that she feared heights, a 911 call in which Andre described chasing her into the bedroom and the judge's comment that "he probably did it" — have left many feeling the case is unresolved. Andre is "not exactly the art world's O.J. Simpson," Christopher Knight wrote in a complimentary but complicated *L.A. Times* review of the exhibition currently up at MOCA's Geffen Contemporary, "Carl Andre: Sculpture as Place, 1958-2010." But he's the closest thing to O.J. the U.S. art world has.

MOCA's Andre exhibition, as with much of his work since the 1990s, prompted protests. Members of the Women's Center for Creative Work and

the local Metabolic Studio lit candles and laid out a long, white sheet with black outlines of falling bodies painted on it. "Donde Esta Ana Mendieta?" read the 5,000 postcards curator Joy Silverman, a friend of Mendieta's, printed to distribute the night of April 1, when MOCA's show opened, with the goal of inviting conversation among L.A. artists about how to honor and understand Mendieta's legacy. Members of the feminist collective Association of Hysterical Art Curators are proposing an answer to the question those cards pose: The late artist should be here in Los Angeles, represented by a nuanced, comprehensive retrospective, held perhaps in the same place Andre's work is now.

"Everything happened collaboratively," Silverman says of the protests on April 1. "People did what they felt comfortable with."

She and her collaborators tossed some of the cards onto Andre's imposing zinc and wood sculptures. Twenty-five years ago, when Andre had a retrospective at New York's Guggenheim, Silverman had put the same image of Mendieta on T-shirts, which she and other feminist members of the organization WAC had worn to the museum. Silverman is still frustrated when she considers representations of Mendieta at the time of her death. A *New York* magazine cover story showed Mendieta sitting on the floor surrounded by wine bottles, looking wild rather than incisive. She believes that Andre killed her friend, and recalls a quote she read in a 2011 *New Yorker* profile of him, from Philippe Vergne, MOCA's director and the show's original curator: "Carl broke something, and he was ostracized and that's part [of it]."

She asks, "If it's part of the story, then why isn't it addressed by the museum?"

Vergne began planning the Andre retrospective while a senior curator at the Walker Art Center, mounted it as director of Dia Art Foundation in New York, then brought it to MOCA. Protesters threw a bucket of chicken blood and guts on the sidewalk outside the Dia headquarters, an homage to a 1974 performance by Mendieta, in which she stood nude in front



PHOTO BY ALLISON STEWART

of a creek, emptied a flask of chicken blood onto her flesh, then dropped to the ground to roll in white feathers. "It makes sense; it's normal," Vergne says of the protests. "We didn't know what kind of shape and form it would take here."

He isn't certain whether the museum should acknowledge Andre's indictment and acquittal in Mendieta's death. "It's a complicated question," he says. Vergne points out that the show's catalogue

AS BOTH A WOMAN AND A PERSON OF LATINA DESCENT, MENDIETA RATHER THAN ANDRE ... SHOULD HAVE BEEN RECOGNIZED AS IMPORTANT TO MOCA.
—ASSOCIATION OF HYSTERIC ART CURATORS

mentions Mendieta — via art historian Arnauld Pierre's essay, which considers the phallic connotations of Andre's brick, wood and metal art in contrast to Mendieta's earthy tributes to the matriarchal, suggesting the two could be a fertile combination "despite [their relationship's] tragic end."

The difference between Mendieta's and Andre's aesthetics often factors into discussions of the tragedy that ended her life. She made work about domestic violence and the body in nature. He made

work that was formally controlled, out of industrial material.

"The conversation has to be about aesthetics," Vergne says. "This is an art exhibition."

But he does not think Andre's work has been well served by conventional descriptions of minimalism as authoritative and austere.

"We have a very closed notion of minimalism," he explains, noting that Andre refused to "produce" new work. "He would recycle," using readily available, found material. "It was a very kind of low-key, ad hoc, unmonumental work," Vergne says. "We just bought a new body of [Mendieta's] work; she has a very important place," he notes, before pointing out that the critic Anna Chave will be coming in June to speak at the museum.

Chave spoke at Dia three years ago, on the occasion of the Andre show's debut, and then published a fierce article in *Art Journal* about the routine failure of institutions to grapple with Mendieta's legacy in relation to Andre's exhibitions. She cited the 911 call Andre made after Mendieta fell from the window — "My wife is an artist and I'm an artist, and we had a quarrel about the fact that I was more, uh, exposed to the public than she was and she went to the bedroom and I went after her and she went out of the window" — tying her tragic fall to career comparisons just moments after. "Some male critics have suggested that, as Mendieta's posthumous reputation grows, ill feeling toward the more celebrated Andre might accordingly subside; but the reverse may just as easily be imagined," she wrote.

Alma Ruiz, the former MOCA curator who helped spearhead the acquisition

From the Association of Hysterical Curators' May 4, 2017 action

of a suite of Mendieta's *Silhueta* photographs and then organized a small show in 1997, tried unsuccessfully to organize a screening of the artist's film work at MOCA in 2014. She would like to see a full museum treatment of Mendieta's legacy, if not in 2020, then soon after. "I do wonder, though, why her work resonates so much with artists and the general public but not with local institutions," she says via email. "I think we should find out by organizing a show here. But it may take a few years and a new generation of curators and museum leaders."

On April 29, the morning before MOCA would host its annual gala amidst Andre's work, a group of feminist artists sat around artist Mary Anna Pomonis' dining table in Glassell Park. The group, the Association of Hysteric Art Curators, had published on Facebook an open letter on April 2. "One has to wonder why an Andre show?" they wrote. "As both a woman and a person of Latina descent, Mendieta, rather than Andre, has a historic connection to the city and the residents of Los Angeles that should have been recognized as important to MOCA." That April morning, Pomonis explained that they had shifted the focus from protesting the Andre show to advocating for a Mendieta show and celebrating her work. They debated whether they should adopt "Ana Mendieta, 2020" as a slogan, and made plans to wear shirts with Mendieta's face and work printed onto them on Thursday, May 2, when MOCA curator Bennett Simpson led a walk-through of Andre's

exhibition.

Adolfo Nodal would have liked to realize *La Jungla* in MacArthur Park, but Mendieta never sent drawings, so he felt he had too little information to go on. A Cuban refugee herself, Mendieta engaged the sizable community of Cuban refugees living in the park at that time. Some had mental illnesses and others were drug addicts. "She went over and hung out in some of the seedy places that they hung out," Nodal recalls. She wanted to get to know them and to give the park a sculpture that would empower its disenfranchised residents. The redwoods would charge "the space with tenseness," Nodal says, reading from a hand-written description Mendieta sent him more than 30 years ago.

Artist Cindy Rehm plans to perform a tribute to Mendieta on June 9, ideally at the same place in MacArthur Park where *La Jungla* would have stood. "She had always been really important to me as an artist," says Rehm, whose performance, *Traces (for Ana)* pays tribute to the *Silhueta* work Mendieta made in the 1970s, when she inscribed the shape of her body into the earth. "Some of the earlier work captured that fragility between the inside and outside of the body." Rehm wants the conversation to be more about making Mendieta's work and legacy visible, though she acknowledges, "It is complicated, because you don't want to ignore her death, either. I don't know what her trajectory would have been if she had continued."

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Stephen Stocking. Photo by Craig Schwartz.

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Arts // Art Picks //

ARMED AND DANGEROUS

BODILESS ARMS GROPE AT NOTHING IN RONI SHNEIOR'S WEST ADAMS SHOW

BY CATHERINE WAGLEY

This week, one artist plays with the notion of not being able to see while several explore what a Trump presidency means for art and our world.

Too many fingers

Roni Shneior's sculpture *Bloom* is a tangle of 10 arms with no body, only knots in the middle where they more or less meet. As part of "Place in the Sun," Shneior's show at Joan, the sculpture sits on the floor in a corner of the room, the arms all reaching in different directions, their flesh pasty and discolored in places. Some fingers point while others are played — the fingers of one hand read out to touch the wall. Made of papier-mâché, ceramic, plastic, wire and more, the arms serve as the strange, tactile, aspirational and confusing centerpiece for a show that also includes *Ducks* (little papier-mâché figures with hands for feet and wigs for heads) and paintings of anthropomorphic trees and bushes. The only painting not of flora is of an eye, an all-black, vacant, pupil-less thing that protrudes from a grainy canvas. None of the figures depicted in this show actually seems able to see, just to reach, droop or grope. 4300 W. Jefferson Blvd., #1, West Adams; through June 4. (323) 641-0454, joanlosangeles.org.

Tree-climbing lovers

The second show ever hosted by 3-month-old Mid-City gallery HILDE explores obsessive love, albeit loosely. Called "The Edge of Doom," the exhibition includes work by nine artists, among them Sam Spano. His painting, *The Hunter*, depicts a pensive dog with a pig's face standing on its hind legs and holding a handgun in one paw. A pink rose falls in front of the dog, amidst a swirl of color. Perhaps the creature is on a vengeance mission? A purple ocean oscillates inside a delicate orifice in a large painting by Kristy Luck, and Louis Fratino depicts an ecosystem inside a tall, dense tree; a woman holding onto a branch near the top is either sucking up or spitting out a steady stream of white liquid, and man with a rainbow-colored sleeves climbs toward her from below. Leaves look like pointed needles. 4727 W. Washington Blvd., Mid-City; through May 27. (914) 482-8532, hilde.co.

Snails on the wall

Brody Albert attached his plaster-cast snail colonies right into the walls of Garden, an artist-run apartment gallery, painting them white so they blend in. The show, "Weird Rain," set out to grapple with global warming and our "relatedness to all things" in our ecosystem. Artists Jennifer



Roni Shneior's "Place in the Sun" at Joan, Los Angeles

PHOTO BY BARAK ZEMER

Moon and Laub made handblown glass enema bags so that they could give each other fecal matter transplants; these sit on a minimal shelf, their elegance contrasting their function. Rob Reynolds painted a disappearing glacier. Sarah Manuwal's photography, *flora fluid fantasy #1*, depicts pink hands with fleshy spikes all over them ("alien hands," according to the press release), caressing and groping the green leaves of house plants. The hands look tentative, perhaps because they come from a postapocalyptic future in which greenery isn't a thing. 1328 Kellam Ave., Echo Park; through July 6, open by appointment. (323) 863-5428, gardenspace.la.

Our current climate

In the months since Donald Trump's election, artists and curators have tried to address "our current political moment" in art exhibition settings. Some, like the collective that built a tree house on the U.S. Mexico border, have done a decent job; others have more or less failed (the Desert X extravaganza made only vague efforts to tackle immigration and walls). This week-end, a number of curators will convene at Clockshop for a talk called "Counter-Inaugural," about how artists, curators and organizations can effectively respond to the political system. Panelists include Anne Ellegood and Erin Christovale, both working on curating the next Hammer Biennial, and the collective What, How & for Whom (WHW), a Croatian group that recently curated the Istanbul Biennial. They've assembled a reading list for those hardcore participants who want to do homework before discussing the relevance of artwork in the era of Trump. 2806 Clearwater St., Elysian Valley; Tue., May 30, 7:30 p.m.; \$5 donation. (323) 522-6014, clockshop.org.

Queer mutant underground

For the past seven years, performance artist Alexandro Segade has been using boy bands as a vehicle to understand corporate corruption, terrorism and a potential fascist state. He'll complete the cycle of performances this week with *Future St.* at the Broad. California has become Clonifornia, a homosexual police state largely inhabited by clones, where corporate boy bands and holographic talking heads dominate. It's a world where right-wing figures like Peter Thiel have outsized control, and a pastiche of sci-fi, cartoon and dystopian influences (*Blade Runner* meets *Lara Croft* meets *Spirited Away*). There will be live music, costumes and possibly an uprising, as an underground consisting of "queer mutants" and "ancient feminists" try to overthrow the world order. 221 S. Grand Ave., downtown; Thu., June 1, 8:30 p.m.; \$25. (213) 232-6200, thebroad.org.

CONSENT OF A WOMAN

*Anna Ziegler's penetrating drama **Actually** delves deeper than date rape on campus*

BY DEBORAH KLUGMAN

In Anna Ziegler's smart and penetrating play *Actually*, now premiering at the Geffen Playhouse, Tom (Jerry MacKinnon), a freshman at Princeton, recounts an incident in which his best buddy, Sunil, leans in and kisses him on the mouth. After the unequivocally heterosexual Tom tells Sunil to back off, the two men never mention it again, and they resume their friendship as before. How different, observes Tom, from his experience with women, who are "incapable of moving on, even if you make out once for five minutes on a fucking dance floor."

As portrayed by MacKinnon, Tom is an attractive guy who scores lots of casual sex but is otherwise not especially worldly or predatory. Instead, he's a lower-middle-class African-American kid who plays classical piano and has painstakingly made his way into the Ivy League. But now his future is threatened; a female freshman, a Jewish coed

named Amber (Samantha Ressler), has accused him of rape, and he's been called upon to face a three-person panel that will determine how much truth her statement holds. If her word is taken over his, Tom's future may be toast.

To Tom, his predicament is bewildering; he'd been under the impression

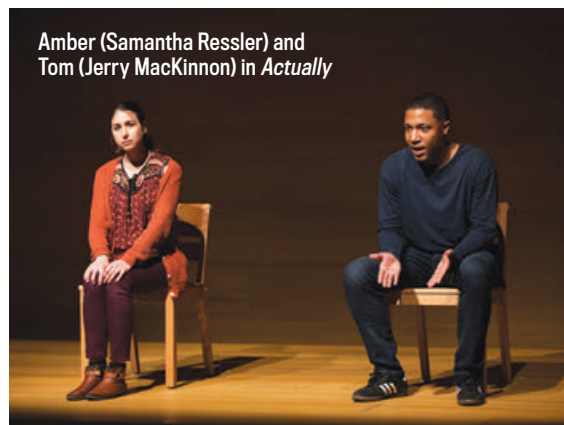
IF HER WORD IS TAKEN OVER HIS, TOM'S FUTURE MAY BE TOAST.

that Amber liked him and wanted to be intimate, moreover, he'd liked her as well, despite her awkward manner and sometimes tactless remarks, such as assuming he got into Princeton because he was black. In fact, to the audience observer, the hookup between these two young folks, despite its maladroitness, might even have the makings of a rela-

tionship, were circumstances different.

Unfortunately for Tom, the current circumstances include his having misread this latest conquest, an insecure woman who confesses to us her apprehensions about sex in general, and reveals that her drinking and partying are less a natural predilection than a response to pressure from her more sophisticated friend Heather (who gifts Amber with her own personal flask). Moreover, her hours of practice on the university squash team in tandem with her bar activities preclude any time for study, another thing that makes her nervous and uncomfortable in these first months away from home. But one thing she knows for sure is that she's attracted to Tom. And she feels very bad to see him "alone" and without support, answering the questions of the prying panel.

This network of psychological nuance and the abundant detail Ziegler adds to her backstory make for a top-notch narrative that travels beyond the hot-button issue of date rape it tackles. The characters, Amber especially, are as finely etched as in a good novel, and as satisfying. Under Tyne Rafaeli's direction, Ressler's portrayal conjures a confused and maddeningly myopic young woman you alternately want to



Amber (Samantha Ressler) and Tom (Jerry MacKinnon) in *Actually*

PHOTO BY CHRIS WHITAKER

shake for her waffling ambivalence (she never actually says "no") and comfort for her overwhelming anxiety. MacKinnon starts out a bit too much of a cypher, but his performance visibly deepens as the web tightens around his character.

Designer Tim Mackabee's set resembles a textured wooden box that lighting designer Lap Chi Chu floods at certain junctures with varying hues of light. Pretty in places, I found it static, and wished for more lighting to be focused on the performers, when they rose from their seats, or when the story changed or shifted from past to present. By contrast, Vincent Olivieri sound design added notably to an uneasy ambience.

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AT MEANING'S END

Johnny Depp's Captain Jack is a Halloween costume in search of a story

BY ALAN SCHERSTUHL

Yes, dead men tell no tales — but neither, really, do the *Pirates of the Caribbean* movies.

Rather than stories, the series — of which this 2017 entry is the fifth — offers an unpalatable mix of mincing slapstick, rote derring-do, ponderous CGI, whiskery sea-chanty mysticism, and dutiful action sequences whose only narrative purpose is to scramble the cast. (Every half-hour or so, one set of characters is taken prisoner by the other set of characters, following a hard-to-follow scuffle.) Listen to kids chat about the films, and you won't hear them say, "I like the one where Captain Jack finds the fountain of youth." Instead, it's all, "I like the part with the mermaids." Daylong and bloated, the *Pirates* pictures have long been something like the treasure hunts at their centers: Persevere and you may find some payoff.

The part with the mermaids, from the series' 2011 entry, is excellent, as programmatic big-budget, adventure filmmaking goes. Pirates scud through blue-black waters in a dinghy, a lighthouse behind them, the stillness breached only when the visage of a supermodel slips up along the prow. Rob Marshall (*Into the Woods*, *Chicago*) has never been the kind of director whose P.R. reps toss around the word "visionary," but that sequence beats, in clarity and power, much of what Visionary Director Gore Verbinski chucked in our faces in the restless first three *Pirates*. Marshall's *Pirates*, the fourth, looked to have been shot on sets and ships rather than inside computers. It also seemed intended to slim a series that had grown tediously overstuffed but still ran north of 130 minutes. The latest is about 129, which means that someone involved is at least trying.

Also welcome: The proportions of good parts to not are more generous than they've been in years, though there's still much too much of the usual undead sea dogs killing their prisoners and rumbling on about curses. (The villain this time is a cadaverous Javier Bardem, who's nowhere near as scary as he is in films that call on him to play real people.)

Co-directors Joachim Rønning and Espen Sandberg (the *Kon-Tiki* remake) smashingly execute a bank heist that plays like a mule-driven, 18th-century *Fast & Furious* set piece. Several of the sword fights exhibit inventive stunt work and witty choreography, especially one involving a hangman's noose and a whirligig guillotine. The mermaids of the previous film aren't quite matched by this one's zombie sharks, but the zombie sharks are the cold pizza of tentpole time killers — you

could do worse. Harder to beat is the sight of Geoffrey Rush, as Sparrow's longtime antagonist Barbossa, perched upon a throne, surrounded by golden skulls, his hair curled like the Cowardly Lion's after his Emerald City makeover. At the climax, set in a trench beneath an ocean that's been parted Moses-style, we occasionally are given the chance to actually look at the wonders that the *Pirates* films' quick-cutting hurly-burly has so often made a headach-y blur.

Those parts never cohere. They probably couldn't anyway, because the story again centers on Johnny Depp's Captain Jack Sparrow, a character who, at this point, makes more sense in a Party City clearance aisle than on a multiplex screen. In Verbinski's original *Pirates*, Captain Jack was the film's spark but not exactly the hero: He was a source of comic chaos, a bleary-eyed hornedog drunk who sashayed along like a Mel Brooks loon who has just instructed a straight man to "walk this way." While Keira Knightley and Orlando Bloom handled the square-jawed heroics, a liberated Depp capered at the film's edges like a Sergio Aragones sketch running along the side of a *Mad* magazine page.

By Marshall's film, *On Stranger Tides*, the comic relief had been promoted to hero, with the effect of marginalia magnified to the foreground, an imp made to deliver expositional hokum. Imagine if Groucho cared deeply from the first frame about whatever the stuffed shirts at the opera care about — and then, in the course of helping them out, was tasked with explaining the plot. (Not that Captain Jack has ever been in the league of these comics.) If you've heard the dialogue Depp had to speak in *Tides*, you'll probably find it less funny that, in this latest, he was reportedly



Geoffrey Rush and Johnny Depp in the latest *Pirates* installment

COURTESY WALT DISNEY STUDIOS MOTION PICTURES

fed his lines through an earpiece under his wig. "I have to walk up stairs for all this?" Jack complains in this installment, and it's hard not to imagine the star himself asking that from the comfort of his trailer. Depp finds no fresh angles on Jack in this outing, and he doesn't really seem to have looked. But at least the script never demands that Jack appear to give a shit about much.

KIDS KNOW BETTER THAN TO WEIGH DOWN THE FUN WITH THIS CHAPTER'S DYNASTIC PLOTTING — EVERYONE IS SOMEONE ELSE'S SON OR DAUGHTER.

So Sparrow remains the series' heart, as well as the void at its center, in a story that is something akin to what children might imagine when playing pirates themselves: a vague series of scrapes, betrayals and magic spells, all in pursuit of the latest barnacled tchotchke, in this case the trident of Poseidon. Kids, of course, would know better than to weigh down the fun with this chapter's dynastic plotting — everyone, it

seems, is someone else's son or daughter, a gambit to make the stabbings and the pratfalls seem to mean something.

The marketing suggested that this time Jack might be the tchotchke, that the series might now offer us new characters searching for him, as *The Force Awakens* did with Luke Skywalker. Alas, Sparrow turns up something like 12 minutes in, in what is admittedly his best entrance since the original. As in the first film, second-banana heroes drive the plot, a drip of a swashbuckler dude and a peppery heroine who seems smart and capable at the start but will still need plenty of saving. Because everyone is forever being captured in these movies, I wouldn't complain about that angle if it weren't for the fact that, rather than save the day herself, Kaya Scodelario's headstrong and self-actualized astronomer-adventurer spends most of the climax trying to wake up her nonentity helpmate (Brenton Thwaites) so he can do it. While dispiriting, her pleas and tiny slaps may be the only things here that resonate in our world: They might signal to adults that the movie is ending, and it's at last time to wake up.

PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES | Directed by Joachim Rønning and Espen Sandberg | Walt Disney Pictures | ArcLight Culver City, Pacific Theatres at the Grove

DEADHEADS GET THE GOOD, THE UGLY IN THIS NEW DOC

Don't expect Amir Bar-Lev's *Long Strange Trip*, a sweeping if not very penetrating look at the 30-year career of the Grateful Dead, to offer major revelations. For any Deadhead — and it's hard to imagine any other kind of viewer settling in for the four-hour running time — the basic outlines of the band's history will be familiar.

But if the story is known, the telling is here lush than any before, the film stuffed with rare archival footage and performance clips. The effect is one of coasting along amid a vast, noisy, variegated parade, vividly rendered.

Bar-Lev takes us through Jerry Garcia's early days as a bluegrass plucker and coffeehouse

folk bard, through the band's time gigging at Ken Kesey's acid tests, on to its explosive commercial growth in the 1980s and '90s, when the Dead became a colossus. Early scenes bring us inside the anarchic Bay Area scene that had begun to take a darker turn in the twilight of the hippie era; the closing section is a study of Garcia's entrapment within the thing he made.

Bar-Lev renders it all immersively, without shying away from the ugly parts. Early clips of an impossibly young and clean-cut Garcia, clowning with lyricist Robert Hunter, are alone worth the time. By the later years, the film's focus shifts to the chaos of the Deadhead tour scene, in which hordes of kids (mostly white, mostly middle-class) go looking for something different in Reagan-era America. Much of the narrative is told through roadies, sound guys and tour managers in recent



This is going to go on for a while

PHOTO BY PETER SIMON/COURTESY/AMAZON PRIME VIDEO

interviews, characters one degree outside the inner circle. —Jon Campbell

LONG STRANGE TRIP | Directed by Amir Bar-Lev | Long Strange Trip Productions LLC | Laemmle's Monica

"Should be seen by anyone interested in lacrosse, Native issues or the intersection of sports and identity."
—DANTZLER SMITH, SCREEN PICKS

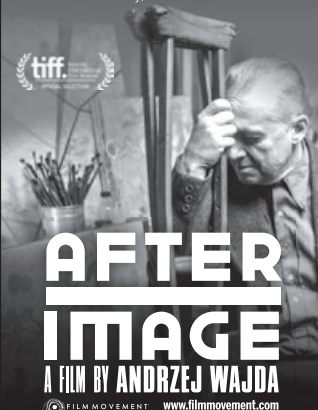


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PHOTO BY JULIAN ROSEFELDT

Film //

RIOT ACT

THIRTEEN DISSIDENT CATE BLANCHETTS RABBLE-ROUSE THROUGH *MANIFESTO*

BY SERENA DONADONI

Who knew Cate Blanchett wanted to be Tracey Ullman?

That's probably not the reaction director Julian Rosefeldt hopes will be stirred by this rigorous series of monologues, stitched together from more than 50 artistic and political manifestos and performed by Blanchett as 13 characters. But, like Ullman, Blanchett takes the external markers of her characters (costumes, hair, makeup) and internalizes a persona for each, imbued with a distinct accent and body language. It's the exercise of impersonation as a process of revelation, and it's marked by a surprising lightness.

That puckish humor isn't apparent right away. *Manifesto* was shot in Berlin, and the first scenes establish it as an aesthetic companion to Wim Wenders' *Wings of Desire*, that portrait of a walled-in metropolis. Rosefeldt and cinematographer Christoph Krauss employ many overhead shots (the angels' point of view for Wenders), frame modern architecture with formalist symmetry, and lovingly glide the camera over people engaged in everyday activities, all while maintaining an emotional distance. This open Berlin still feels contained, its population

honeycombed into steel-and-glass hives.

The creeping sense of dislocation tips into science-fiction territory when Blanchett appears in a beautifully wrought sterile environment wearing a white hazmat coverall, her voice echoing on the PA system as she recites the manifestos of early Soviet artists extolling suprematism (imagery based on geometric forms) and construc-

netting framing her face like a fencing mask, she ferociously espouses Dadaism in a tone that suggests she's excoriating the dead in the guise of praise. Dada at a funeral is an inspired contrast, puncturing the kind of polite ritual that stifles messy grieving with the radical art of nonsense inspired by those lost to the carnage of World War I.

Manifesto originated as individual pieces of a film installation. Condensing it into a 95-minute narrative with editor Bobby Good, Rosefeldt emphasizes small moments, like the tiny puffs of exasperation exuded by bored kids as their conservative mother recites "I Am for an Art" (sculptor Claes Oldenburg's pop-art manifesto) as the very long grace before a meal. (Blanchett's husband, Andrew Upton, and their three towheaded sons play her family.) The actress is equally committed, regardless of whether content and context click, but she soars when they do. The discussion of conceptual art and minimalism by a TV-news anchor and a correspondent (both Blanchett) perfectly captures the clipped cadence of information being batted back and forth between professionals.

Back to you, Cate.

WHO
KNEW CATE
BLANCHETT
WANTED TO
BE TRACEY
ULLMAN?

tivism (a utilitarian approach to artistic production). Rosefeldt doesn't identify the movements or authors of each manifesto until the end credits, so that Blanchett's performances serve as our guide in relating the words to the imagery.

Even as Rosefeldt mines intellectual elitism, he reveals a disdain for pretension in the film's centerpiece monologue. Blanchett's speaker addresses a well-heeled, buttoned-up graveside audience. With black French

MANIFESTO | Directed by Julian Rosefeldt | FilmRise | Nuart

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YOUR WEEKLY TO-DO LIST

Death Proof, With its Already Vintage Look, Celebrates its 10th Anniversary

Friday, May 26

Quentin Tarantino's *Death Proof*, the more daring half of the 2007 double feature *Grindhouse*, celebrates its 10th anniversary this year. To mark the occasion, the New Beverly Cinema is showing the "extended international version" in 35mm. The grungy aesthetics pay homage to the high-octane car flicks of the 1970s (*Vanishing Point*, *Gone in 60 Seconds*, *Dirty Mary, Crazy Larry*, et al.), but the white-hot revenge plot — in which four women pursue a psychotic, homicidal movie stuntman (Kurt Russell) in an extended bout of road rage—is pure QT. "Buckle your seatbelts," Bette Davis once said in another movie, "it's going to be a bumpy night." *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Fri., May 26, 11:59 p.m.; \$8. (323) 938-4038, thenewbev.com.

Saturday, May 27

The versatile Jonathan Demme carved out one of the most eclectic careers in the movie business before passing away in April. After cutting his teeth in exploitation, he slalomed between comedy, drama, romance, thriller, and documentary with the dexterity of a natural. In memoriam, the Egyptian Theatre screens *Stop Making Sense*, Demme's visual record of a 1983 Talking Heads performance at the Pantages Theater. Stripped of the usual concert film tropes (backstage interviews, audience reaction shots, etc.), it's a brilliant yet self-effacing tribute to a joyous musical act. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Sat., May 27, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.

Sunday, May 28

Italian filmmaker Lina Wertmüller enjoyed a burst of fame in the United States in the early 1970s for a series of aggressive, lyrical, irreverent comedies, inspiring rapturous comparisons to Fellini. The Cinefamily screens six newly restored films as part of their tribute to Wertmüller, who at 88 is the subject of *Behind the White Glasses*, a flattering documentary portrait. *Seven Beauties*, the nervy concentration camp comedy that earned her two Oscar nominations (including one for Best Director — the first ever given to a woman), is the most provocative of the bunch. The climactic scene involves Giancarlo Giannini (wonderful as a bug-eyed Casanova) making agonized love to a porcine Nazi commandant (Shirley Stoler) in order to escape hard labor. "A very special artistic vision," as Martin Scorsese politely offers. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Wed. May 31, 7:30 p.m.; \$12. (323) 655-2510, cinefamily.org.

Once or twice a year, the American Cinematheque hauls out a glorious 70mm print of David Lean's *Lawrence of Arabia*. The crystalline digital restoration of 2012 looks superb on Blu-ray, but to see this 1962 masterpiece on film, with each pop and scratch suggesting a living entity with a definite shelf life, is a different experience entirely. When the lights go down and the first percussive notes of Maurice Jarre's overture pierce the stadium, a viewer can be truly happy. Lean's deconstruction of WWI officer T.E. Lawrence needs no introduction, except to say that if any



Death Proof: See Friday.

COURTESY DIMENSION FILMS

film was meant to be seen on the big screen, it's this one. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sun., May 28, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.

Elaine May is gradually building a cult reputation as one of the great unsung writer-directors, and the New Beverly Cinema knows it. The two films they've selected demonstrate her comedic range, as well as her wonky humanism. *A New Leaf*, in which she co-stars alongside Walter Matthau, is a painfully funny comedy about a middle-aged playboy who conspires to marry a socially maladroit heiress. The underrated *Ishtar*, a toothsome sendup of U.S. foreign policy in the Middle East, is also ripe for reappraisal. A notorious box office bomb, it has gracefully withstood the test of time, thanks to some expert clowning by Warren Beatty and Dustin Hoffman (trying for some Bob Hope/Bing Crosby magic) and Vittorio Storaro's handsome cinematography. *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Sun., May 28, 7:30 p.m.; \$8. (323) 938-4038, thenewbev.com.

Monday, May 29

Five Came Back, the new Netflix documentary based on Mark Harris's best-selling book, profiles five American directors whose state-sanctioned propaganda helped bolster morale during the darkest days of WWII. As a Memorial Day tribute, the Egyptian is presenting five of these wartime documentaries, one for each featured director: *Prelude to War* (Frank Capra), *How to Operate Behind Enemy Lines* (John Ford), *The Memphis Belle: A Story of a Flying Fortress* (William Wyler), *Nazi Concentration Camps* (George Stevens), and *Let There Be Light* (John Huston). Huston's was singled out by the National Film Registry as an important contribution to the history of cinema, but the others are no less worthy. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Mon., May 29, 3 p.m.; free with RSVP. (323) 466-3456, americancinemathequecalendar.com.

Thursday, June 1

Laemmle's Throwback Thursday series continues with a screening of *Barbarella*, the 1968 s-f sex comedy starring Jane Fonda as Jean-Claude Forest's comic strip protagonist, a nubile space traveler with a penchant for erotic misadventures. (Sample dialogue: "Make love? But nobody's done that for centuries!") Emancipated feminist icon or flawless male fantasy? The jury is still out, but meanwhile there are immediate pleasures in Roger Vadim's campy, PG-rated spoof, including some eye-popping production design and a variety of ingenious props. *Laemmle NoHo*, 5420 Lankershim Blvd., North Hollywood, Thu., June 7, 7:30 p.m.; \$11. (310) 478-3836, laemmle.com. —Nathaniel Bell

OPENING THIS WEEK

BERLIN SYNDROME Solid rule of thumb:

Never accept strawberries from strangers on the street, no matter how good-looking the fruit or well-spoken the unknown person. But maybe that's just me. For Clare (Teresa Palmer), the intrepid Australian backpacker who in *Berlin Syndrome* finds herself imprisoned in a Berlin apartment by a romantic psycho (Max Riemelt), every new experience has always been an opportunity

to broaden horizons and to indulge the unknown. While the early scenes of Cate Shortland's moody thriller are filled with their share of "Oh, no, why would you do this?" and "Oh, god, why would you say yes to that?" moments, Palmer's performance carries us along. We sense that this young woman isn't entirely unaware of the danger of what she's doing when she goes off with Riemelt's shy, mysterious Andi. She maybe even kind of, sort of gets off on the thrill, the hint of uncertainty and menace in hooking

up with this handsome, smart but not entirely unthreatening young man. Soon enough, however, Andi is bolting the doors and hiding the keys and refusing to let Clare go. What started as a weird little touristy fling becomes a full-on nightmare. Ironically, it's at this point that *Berlin Syndrome* loses steam — it's as if the film doesn't quite know what to do with itself. Palmer's performance remains strong, but Shortland seems more interested in exploring the inner life of Andi, an introverted literature teacher

THE AMERICAN MEDIA

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Neighborhood Movie Guide //

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The Survivorist

Kedi Fri., 6:30 p.m.; Sat., 6 p.m.; Sun., 5:30 p.m.; Mon., 5 p.m.; Tues.-Thurs., 6:30 p.m.

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

Alien: Covenant Fri., 10:15, 11:40 a.m.; 12:30, 1:45, 2:30, 3:30, 4:30, 5, 6, 7:45, 8:30, 9, 10:15, 11 p.m., 12:05 a.m.; Sat., 10:15, 11:45 a.m., 12:45, 1:45, 2:30, 3, 5, 6, 7:30, 8:30, 9:15, 10:05, 11 p.m., 12:05 a.m.; Sun., 10:15, 11:45 a.m., 12:45, 1:45, 2:30, 3, 3:45, 5, 6, 7:30, 8:30, 9:15, 10:05, 11 p.m., 12:05 a.m.; Mon., 10:15, 11:45 a.m., 12:45, 1:45, 2:30, 3, 3:45, 5, 6, 7, 8:30, 9:15, 10:20, 11:10 p.m.; Tues., 11:30 a.m., 12:45, 1:45, 2:15, 3, 3:45, 5, 6, 7:30, 8:30, 9:15, 10:05, 11:10 p.m.; Wed., 11:45 a.m., 1, 2:30, 3:30, 5:15, 6, 7:30, 8:30, 9, 10, 11:10 p.m.

The Lost City of Z Mon., 11:50 a.m., 6:20 p.m.; Fri., 2:20, 6:10 p.m.; Sat.-Sun., 11:50 a.m., 6:20 p.m.; Tues., 11:45 a.m., 6:20 p.m.; Wed., 11:50 a.m., 2:35 p.m.

Wonder Woman Thurs., 9:30 a.m., 12 mid.; Thurs., 7, 10:30 p.m.; Thurs., 8, 11:30 p.m.

Wonder Woman 3D Thurs., 7:30, 11 p.m.

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

Buena Vista Social Club: Adios Fri., 10:15 a.m., 1:05, 4:25, 7:40, 10:10 p.m.; Sat., 10:10 a.m., 1:20, 4:30, 7:40, 10:10 p.m.; Sun., 10:10 a.m., 1, 4:30, 7:45, 10:10 p.m.; Mon., 10:10 a.m., 1:05, 4:30, 7:10, 10:10 p.m.; Tues., 11:20 a.m., 1, 4:30, 7:50, 10:10 p.m.; Wed., 11:10 a.m., 2:40, 5:05, 7:10, 9:35 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales Fri., 11 a.m., 12 noon, 1:15, 2:15, 3, 4:30, 5:45, 7, 8, 9, 10:30, 11:30 p.m.; 12 mid.-Sat., 10:30, 11 a.m., 12 noon, 1:15, 2:15, 3:15, 4:30, 5:15, 6:15, 7, 8, 9, 10:30, 11:30 p.m., 12 mid.; Mon., 10:30, 11 a.m., 12 noon, 1:15, 2, 10:10, 11:30 p.m., 12 mid.; Mon., 10:30, 11 a.m., 12 noon, 1:15, 2:15, 3:15, 4:30, 5:30, 6:15, 7, 8, 9, 10:50, 11:15 p.m.; Tues., 11 a.m., 12 noon, 1:05, 3:15, 4:15, 5, 6:15, 7, 8, 9, 10:30, 11:15 p.m.; Wed., 11:30 a.m., 12:15, 1:30, 3:30, 4:15, 5, 6, 7, 8, 9:45, 10:45, 11:15 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales 3D Fri., 11:30 a.m., 7:30, 9:45 p.m.; Sat., 10 a.m., 3:45, 9:45 p.m.; Sun.-Mon., 10 a.m., 9:45 p.m.; Tues., 2, 5:30, 9:45 p.m.; Wed., 11 a.m., 2 p.m.; Fri., 10 a.m.

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

King Arthur: Legend of the Sword Fri., 11:40 a.m., 2:40, 5:50, 8:25, 11:15 p.m.; Sat., 10:10 a.m., 2:35, 5:50, 8:25, 11:25 p.m.; Sun., 11:05 a.m., 2:35, 5:50, 8:25, 11:10 p.m.; Mon., 11:05 a.m., 2:35, 5:50, 8:25, 11:05 p.m.; Tues., 11:35 a.m., 2:45, 5:35, 8:25, 11:05 p.m.; Wed., 11:50 a.m., 2:10, 5:35, 8:10, 10:45 p.m.

Paris Can Wait Fri., 10:05 a.m., 1:10, 4:55, 7, 10:05 p.m.; Sat., 10 a.m., 1, 4:55, 7:10, 10:15 p.m.; Mon., 10 a.m., 1:40, 4:55, 7:10, 10:15 p.m.; Tues., 11:05 a.m., 2:10, 4:55, 7:10, 10:15 p.m.; Wed., 11:05 a.m., 1:05, 4, 7, 9:50 p.m.

Snatched Fri., 10:35 a.m., 2:25, 5:10, 8:30, 11:05 p.m.; Sat.-Sun., 10:15 a.m., 12:30, 2:40, 5:05, 8:25, 11:10 p.m.; Mon., 10:15 a.m., 12:30, 2:40, 5, 8:05, 11 p.m.; Tues., 11:15 a.m., 2:25, 5:20, 8:25, 11 p.m.; Wed., 11 a.m., 2, 5:05, 8:35, 10:35 p.m.

Guardians of the Galaxy Vol. 2 Fri., 10:20, 11:25 a.m., 12:40, 2:15, 3:20, 5:20, 7:15, 8:20, 10:10, 11:30 p.m.; Sat., 10:30, 11:15 a.m., 12:20, 2:05, 3:10, 5:20, 7:15, 8:30, 9:10, 11:45 p.m.; Sun., 10:05, 11:15 a.m., 12:20, 2:05, 3:10, 5:20, 7:15, 8:15, 9:10, 11:45 p.m.; Mon., 10:10, 11:15 a.m., 12:20, 2:05, 3:10, 5:20, 7:30, 8:15, 9:10 p.m.; Tues., 11 a.m., 12:10, 1:50, 3:10, 5:15, 7:15, 8:15, 9:10 p.m.; Wed., 11:40 a.m., 1:20, 2:30, 4:20, 5:20, 7:25, 8, 10:30 a.m.

The Lovers Mon., 10:05 a.m., 3:25 p.m.; Fri., 10 a.m., 3:15 p.m.; Sat.-Sun., 10:05 a.m., 3:20 p.m.; Tues., 11:05 a.m., 1:10 p.m.; Wed., 2:50 p.m.

Get Out Fri., 12:10, 5:10 p.m.; Sat., 1, 5:25 p.m.; Sun., 12:50, 5:10 p.m.; Mon., 1, 5:10 p.m.; Tues., 3:15 p.m.; Wed., 11:05 a.m., 4:45 p.m.

Back to the Future Mon., 8:30 p.m.

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

Alien: Covenant 1:30, 4:15, 7, 9:45 p.m.
Baywatch 1:30, 4:15, 7:05, 9:45 p.m.

Guardians of the Galaxy Vol. 2 2:15, 5:30, 8:45 p.m.

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

Alien: Covenant Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat.-Sun., 1:10, 4:10, 7:10, 10:10 p.m.; Mon.-Wed., 1:30, 4:30, 7:30, 10:20 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales Thurs., 1, 4:15, 7:15, 10:15 p.m.; Fri., 12:15, 3:30,

7 p.m.; Sat., 1, 4:15, 7:30 p.m.; Sun., 12:15, 3:30, 7 p.m.; Mon.-Wed., 1, 4:15, 7:30 p.m.; Fri., 12:15, 3:30, 7 p.m.; Sat., 1, 4:15, 7:30 p.m.; Sun., 12:15, 3:30, 7 p.m.; Mon.-Wed., 1, 4:15, 7:30 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales 3D

Fri., 10:30 p.m.; Sat., 10:40 p.m.; Sun., 10:15 p.m.; 10:30 p.m.; Sat., 10:40 p.m.; Sun., 10:15 p.m.; Mon.-Wed., 10:30 p.m.

Baywatch Fri.-Sat., 1:15, 4:15, 7:15, 10:15 p.m.; Sun., 1, 4, 7, 10 p.m.; Mon.-Thurs., 1:15, 4:15, 7:15, 10:15 p.m.

Diary of a Wimpy Kid: The Long Haul Fri., 12:25, 2:45, 5, 7:30, 10 p.m.; Sat., 12:30, 7:20, 9:45 p.m.; Sun., 12 noon, 2:15, 4:30, 6:45, 9 p.m.; Mon.-Wed., 12:30, 2:45, 5, 7:15, 9:30 p.m.

Everything, Everything Fri., 12:20, 2:40, 5:10, 7:40, 10:10 p.m.; Sat.-Wed., 12:20, 2:40, 5, 7:20, 9:45 p.m.; Thurs., 1:15, 3:45 p.m.

Guardians of the Galaxy Vol. 2 Fri., 12:30, 3:45, 7, 10:10 p.m.; Sat., 12:30, 3:45, 7, 10:15 p.m.; Sun., 12:10, 3:20, 6:30, 9:40 p.m.; Mon.-Wed., 1:10, 4:10, 7:10, 10:10 p.m.

American Folk Thurs., 7 p.m.
Missing in Europe Thurs., 9:15 p.m.

TCL CHINESE THEATRE IMAX 6925

Hollywood Blvd. (323) 461-3331
Wonder Woman: An IMAX 3D Experience Thurs., 7, 10:30 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales An IMAX 3D Experience Fri., 12:30, 4, 7:30 a.m.; Sat., 12:30, 3:30, 7 p.m.; Sun., 11:30 a.m., 3, 6:30 p.m.; Mon.-Wed., 12:15, 3:30, 7 p.m.; Thurs., 12:15, 3:30 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales The IMAX 2D Experience Fri., 10:45 p.m.; Sat., 10:15 p.m.; Sun., 9:45 p.m.; Mon.-Wed., 10:15 p.m.

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

Pirates of the Caribbean: Dead Men Tell No Tales 3D Fri.-Sun., 9:30 a.m., 12:55, 4:20, 7:45, 11:10 p.m.; Mon.-Thurs., 9:30 a.m., 12:55, 4:20, 7:45 p.m.

PACIFIC'S THE GROVE STADIUM 14

189 The Grove Dr., Third & Fairfax (323) 692-0829

Alien: Covenant Fri.-Tues., 11:30 a.m., 2, 5:45, 7:45, 8:40, 9:45, 11:15 p.m.; Wed., 11:30 a.m., 2, 5:45, 7:45, 9:45 p.m.

Wonder Woman Thurs., 7, 8, 9, 10:15, 11:15 p.m.
Wonder Woman 3D Thurs., 7:30, 10:45 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales Fri.-Sun., 10:30, 11:15 a.m., 12 noon, 1:25, 2:10, 2:55, 4:20, 5:05, 5:50, 7:15, 8, 8:45, 10:10, 11 p.m., 12:05 a.m.; Mon., 10:30, 11:15 a.m., 12 noon, 1:25, 2:10, 2:55, 4:20, 5:05, 5:50, 7:15, 8, 8:45, 10:10, 11 p.m., 12:05 a.m.; Tues., 11:15 a.m., 1:25, 2:10, 4:20, 5:05, 7:15, 8, 10:10, 11 p.m.; Wed., 10:30, 11:15 a.m., 12 noon, 1:25, 2:10, 2:55, 4:20, 7:15, 8, 10:10, 11 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales 3D Fri.-Wed., 12:30, 3:25, 6:20, 9:15 p.m.

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

Diary of a Wimpy Kid: The Long Haul Fri.-Wed., 10:25 a.m., 1:10, 3:20, 4:45, 7:05, 9:55 p.m.

Everything, Everything Fri.-Wed., 11:25 a.m., 12:40, 2:20, 4:45, 7:25, 10:30 p.m.

King Arthur: Legend of the Sword Fri.-Tues., 11:40 a.m., 2:55, 5:45, 8:25, 11:25 p.m.; Wed., 11:40 a.m., 2:55, 5:05, 8:25, 11:10 p.m.

Snatched Fri.-Wed., 11 a.m., 2:30, 5:30, 8:05, 10:20 p.m.

Guardians of the Galaxy Vol. 2 Fri.-Sun., 11 a.m., 12 noon, 1:50, 2:55, 5, 7, 9:20, 11:35 p.m.; Mon.-Wed., 11 a.m., 12 noon, 1:50, 2:55, 5, 7, 9:20 p.m.

How to Be a Latin Lover Fri.-Wed., 4:40 p.m.

VISTA 4473

Sunset Dr. (323) 660-6639

Wonder Woman Thurs., 8:45 p.m.
Pirates of the Caribbean: Dead Men Tell No Tales Fri.-Wed., 1:45, 5:20, 8:45 p.m.; Thurs., 1:45, 5:20 p.m.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251

South Main Street (213)617-1033
Jeremiah Tower: The Last Magnificent Fri., 5:30 p.m.; Sat., 5 p.m.; Sun., 5:30 p.m.; Mon.-Tues., 7:30 p.m.; Wed., 5 p.m.; Thurs., 7:30 p.m.

CGV CINEMAS LA 621

South Western Avenue (213)388-9000
Alien: Covenant Fri.-Wed., 10:45 a.m., 1:20, 3:55, 6:30, 9:05 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales 3D Fri., 11:30 a.m., 2:05, 4:40, 7:15, 10:05 p.m.; Sat.-Wed., 11 a.m., 1:40, 4:20, 7:15, 10:05 p.m.

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

REGAL CINEMAS L.A. LIVE STADIUM 14

1000 West Olympic Blvd. (844)462-7342 4046
Wonder Woman 3D Thurs., 7 p.m.
I Killed JFK Wed., 7 p.m.
Pirates of the Caribbean: Dead Men Tell No Tales Fri.-Sun., 12:15, 3:30, 6:45, 10 p.m.
Baywatch Fri.-Sat., 12 noon, 3, 6, 9 p.m., 12 mid.; Sun., 12 noon, 3, 6, 9 p.m.

IN OUR HANDS: Battle for Jerusalem Thurs., 7 p.m.

UNIVERSITY VILLAGE 3 3323 S.

Hoover St. (213) 748-6321
Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

AMC DINE-IN SUNSET 5 8000 West

Sunset Boulevard (323)654-2217
Call theater for schedule.

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556

Wilshire Boulevard (310)478-3836
The Lost City of Z Fri., 4:20, 7:30 p.m.; Sat.-Mon., 1:10, 4:20, 7:30 p.m.; Tues., 4:20, 7:30 p.m.; Wed., 4:20 p.m.; Thurs., 4:20, 7:30 p.m.

Star Trek II: The Wrath Of Khan Wed., 7:30 p.m.
LAEMMLE'S MUSIC HALL 3 9036
Wilshire Blvd. (310) 274-6869

A Quiet Passion 12 noon, 5 p.m.
Harold and Lillian: A Hollywood Love Story 12 noon, 4:50, 10 p.m.

Get Out 10 p.m.
Drone (2015) 2:45, 7:45 p.m.
96 Souls 2:10, 7:10 p.m.
The American Media & the 2nd Assassination of JFK 1, 4, 7, 10 p.m.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa

Monica Blvd. (888)AMC-4FUN

Alien: Covenant Fri.-Mon., 10:15, 11 a.m., 1:15, 2, 4:15, 5:05, 7:10, 8:05, 10:15, 11 p.m.; Wed., 10:15, 11 a.m., 1:15, 2, 4:15, 7:10, 10:15, 11 p.m.

Captain Underpants: The First Epic Movie Thurs., 5, 9:45 p.m.
Captain Underpants: The First Epic Movie in 3D Thurs., 7:20 p.m.

Wonder Woman Thurs., 7, 10 p.m.; Thurs., 7, 11 p.m.
Wonder Woman 3D Thurs., 8:30 p.m.

Wonder Woman: An IMAX 3D Experience Thurs., 7, 10:30 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales Fri.-Sun., 10:30, 11 a.m., 8, 9, 11 p.m.; Mon.-Wed., 11 a.m., 8, 9, 11 p.m.; Thurs., 11 a.m., 8, 11 p.m.; Fri.-Sun., 10:30 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales 3D Fri.-Wed., 12 noon, 2, 3, 5, 6 p.m.; Thurs., 2, 5 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales The IMAX 2D Experience Fri.-Wed., 10 a.m., 1, 4, 7, 10 p.m.; Thurs., 10 a.m., 1, 4 p.m.

Baywatch Fri.-Wed., 10:25 a.m., 1:15, 4:10, 7:15, 10:10 p.m.; Thurs., 10:15 a.m., 1, 3:45, 7, 10 p.m.; Fri.-Sat., 11:15 a.m., 2:15, 5:15, 8:15, 11:15 p.m.; Sun.-Wed., 11:15 a.m., 2:15, 5:15, 8:15, 11 p.m.; Thurs., 10:45 a.m., 1:30, 4:15 p.m.

Diary of a Wimpy Kid: The Long Haul Fri.-Wed., 10 a.m., 12:30, 2:45, 5:10, 7:30, 9:50 p.m.

Everything, Everything Fri.-Wed., 11:45 a.m., 2:10, 4:40, 7:25, 9:55 p.m.

King Arthur: Legend of the Sword Fri.-Wed., 10:10 a.m., 4:10, 7:10, 10:10 p.m.

King Arthur: Legend of the Sword 3D Fri.-Wed., 10:10 p.m.

Snatched Fri.-Wed., 10:20 a.m., 12:40, 3:05, 5:20, 7:50, 10:20 p.m.

Guardians of the Galaxy Vol. 2 Fri.-Sun., 10:15, 11 a.m., 1:15, 4:15, 5, 7:15, 10:15, 11 p.m.; Mon.-Wed., 10:45, 11:30 a.m., 1:45, 4:45, 5:30, 7:45, 10:45 p.m.

Guardians of the Galaxy Vol. 2 in Disney Digital 3D Fri.-Sun., 2, 8 p.m.; Mon.-Wed., 2:30, 8:30 p.m.

How to Be a Latin Lover Fri.-Sun., 4:35, 7:20 p.m.; Mon.-Wed., 10:30 a.m., 4:35, 7:20 p.m.

The Fate of the Furious Fri.-Wed., 1:30, 10:05 p.m.

Beauty and the Beast Fri.-Sun., 10:05 a.m., 1:05, 4:05, 7:05 p.m.; Mon.-Wed., 10:05 a.m., 1:05, 4:05, 7:05, 10 p.m.

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

Afterimage

and high school basketball coach with some vague hangups about his big-time academic father and odd ideas (to say the least) about women. It's all strictly dime-store psychology. (Bilge Ebiri)

BLACK BUTTERFLY English 101 instructors sometimes combat plagiarism by having students read a piece and then write a summary from memory, in their own words. Brian Goodman's Stephen King-like *Black Butterfly* unfolds a lot like those first-semester freshman compositions. It's as if writers Marc Frydman and Justin Stanley set out to paraphrase some of King's books — specifically *Misery*, *The Shining* and *1408* — to tell the story of a blocked alcoholic writer in the woods who picks up a hitchhiker, only to be held captive until he can finish his next screenplay. The beginning riffs on King's work almost verbatim: Antonio Banderas plays writer Paul, whom we see in the first frames staring at a typewriter, the sentence "I am stuck" inked over and over on the paper — an easy echo of *The Shining*'s "All work and no play makes Jack a dull boy." Paul's trying to sell his house for quick cash because he can't sell a book. When hitchhiker Jack (Jonathan Rhys Meyers) — yes, there's an unhinged character named Jack — defends Paul from a riled-up truck driver in a diner, Paul brings the drifter home with him. Pretty quickly, Jack goes full-on Annie Wilkes, cutting Paul off from anything that might distract him from his work: He seizes Paul's car keys and traps him in the house, under the guise of doing a good deed. Goodman shoots everything in pea greens and dry browns shrouded in dull gray, which smoothers in drab seriousness a story that could do with some style and self-awareness. Rhys, usually an enigmatic and thoughtful actor, mimics the timbre of a monotone, emotionless cop. (April Wolfe)

DRONE Canadian filmmaker Jason Bourque (*Classified: The Edward Snowden Story*) wants you to understand that drone strikes are, you know, really bad. Unfortunately, he does this with a well-meaning but ultimately ham-handed, dysfunctional-family drama, into which he has shoehorned some stuff about drones. Instead of focusing on the lives that have been wrecked by the thousands of drone strikes in Pakistan, Bourque turns our attention to a stateside family, led by an IT guy (a meek-as-hell Sean Bean) who's actually an on-the-down-low contractor for the CIA, targeting terrorists from his safe workspace. He's not the only family member keeping secrets. His wife (Mary McCormack) is having an affair, while his son (Maxwell Haynes) has been distant after the death of his grandfather. Their world is rocked when a well-mannered Pakistani gent (Patrick Sabongui) shows up at their door looking to buy the late granddad's boat. But you already know he's there to let everyone know how dad brings home the bacon. Bourque and his writers have decided that the best way to lead hip audiences to the countless civilian deaths overseas is to have the horror and tragedy show up right on

their shores. Yet Bourque, who moodily shoots this film as though the suburbs were scarier than the Middle East, seems more interested in portraying Americans as selfish, ignorant asshats, way too preoccupied with themselves to see the hell they're putting people through a world away. While that's mostly true, how is that more meaningful than showing us the families we've devastated? This movie is basically *Ordinary People* if Donald Sutherland had killed Pakistanis for a living. (Craig D. Lindsey)

CO HERMIA & HELENA The latest Shakespeare-inspired film from Argentinian director Matias Piñeiro, and his first in English, *Hermia & Helena* takes a lively jaunt through intellectual and personal relationships. The plot follows Camila (Agustina Muñoz), a theater director who travels from Buenos Aires to New York for an artistic residency translating *A Midsummer Night's Dream*. The act of creative translation is made pleasingly tactile: Dialogue from the play occasionally materializes on-screen. We see Camila tear pages from the play and tape them into a notebook — "This is part of my preparation," she says, the book-ripping a clever metaphor for the infinite malleability of the Bard's work. Piñeiro peppers Camila's life with scenes opposite acquaintances and potential romantic interests, moving between them in dissolves. Sometimes, given the fleet running time, these relationships, such as one with former residency participant Danile (Mati Diop), can feel inconsequential, and we could use more grounding in an interpersonal history. At the same time, Piñeiro treats some of the more potentially dramatic plot points with compelling understatement. Late in the film, before she goes to meet Horace, her long-absent father (played by New York indie filmmaker Dan Sallitt), Camila writes a series of questions for him in her notebook. The camera lingers on the page, creating an unspoken connection between her translation process and her poignant quest for personal knowledge. There are a few different potential films within *Hermia & Helena* — a Shakespeare adaptation, a tale of romantic relationships, a tale of family

DIANE LANE ARNAUD VIARD ALEC BALDWIN
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— Peter Travers, ROLLING STONE

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— but the totality proves a sunny and affable literary collage. (Abbey Bender)

SPIRIT GAME: PRIDE OF A NATION Even the dullest "lax-bro" knows the Native origins of the fast, rough game of lacrosse — even if few realize it was likely played 900 years ago, when Europe was barely out of the Dark Ages. Or that there's a world-class team from a six-tribe confederacy, the Haudenosaunee, of 125,000 people who live on sovereign land straddling the Canada-Northeastern U.S. border. In *Spirit Game*, directors Peter Sprier and Peter Baxter profile the Iroquois Nationals, who in 1987 persuaded international lacrosse officials to recognize them as a national team. The tribes, though, have goals beyond the six-by-six net, like nixing the "doctrine of discovery," the 15th-century, Vatican-issued Christian entitlement to "new lands." During preparation for the 2015 world indoor tournament in the Onondaga nation in New York (a first), Pope Francis lands in New York City, and a delegation detours to the United Nations. Not everything goes smoothly: There's more than one passport controversy, not to mention cluelessness, racism and ugly politics. The athletes and their elders (many top players themselves once) are often descriptive and poetic — their culture permeates life every day, including sports — but there's too much canned pre- and postgame chatter from players and coaches. Still, the documentary manages its big-picture and small-bore themes well, and treats viewers to some enjoyably tense game highlights. "The Iroquois Nationals, we've lost many games," says Oren Lyons, a lacrosse star in the '50s and a Seneca Faithkeeper, "but we've never been defeated." (Daphne Howland)

CATE BLANCHETT

The New York Times
Critic's Pick

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The marching band rehearses at Centennial High School.

PHOTO BY BAND STAFF, CENTENNIAL HIGH SCHOOL

Music

COMPTON PRIDE

How Compton's Centennial High School, alma mater to Dr. Dre and Kendrick Lamar, maintains one of the country's best music programs

BY TRACY JONES

Some say the pressure to survive Compton is so great that it creates diamonds. If that's true, then Centennial High School's music program, under the leadership of Manuel Castaneda, is one of its ice dispensers.

When Castaneda became music director at Centennial in 2012, marching band was the main focus. Only 25 students participated. Before Centennial, he was teaching band and string orchestra at Ralph J. Bunche Middle School, also in Compton. In a mere five years at Bunche, he established a respected music program, but when his students graduated to Centennial, "Several who experienced academic and musical success were failing classes and or quitting band all together," Castaneda recalls. "They weren't having the success that I wanted for them."

Known as the alma mater of Dr. Dre, DJ Quik and Kendrick Lamar, Centennial is now helping students fortify their futures via music. Ninety-five percent of participants in the music program, according to Castaneda, go on to four-year colleges on full or partial scholarships. "[It's the] accomplishment that I am most proud of," he says.

The city that birthed gangsta rap has changed demographically; though once predominantly African-American, it is now nearly two-thirds Latino, according to the 2010 U.S. Census. But the trauma of violence has remained constant. The *Los*

Angeles Times' homicide report lists 28 murders in the last 12 months in Compton, a city of fewer than 100,000 residents.

At Centennial, some students have such threatening or unstable home lives that they don't want to go home after school. So Castaneda spends about 20 hours a week working with his students outside of classroom hours.

"Living about a mile and a half away, I can stay at the school. Some of my colleagues ... wish to stay, but they may have an hour drive home," Castaneda laments.

Born and raised in Compton, he picked up the trumpet in the fifth grade. He played in Bunche's music program and went on to join the marching band at Centennial. The school's music director at the time, John Roberts, was a retired singer-songwriter, orchestrator and conductor, who had worked with Barry White and scored his own minor hit in 1967 with "Sockin' 1-2-3-4."

Roberts taught with passion, putting the band through rigorous practice. He expected them to win competitions. Castaneda was soon playing at higher levels than he thought possible. It was a revelation, and propelled him into his own career in music education.

"One day I jokingly told my band leader that I would come back and be band director here," he says.

After he began teaching at Bunche, Castaneda learned that Centennial's then-music director preferred teaching middle school, "so we swapped," he explains. "It was so surreal to sit in the chair that my band director used to sit [in]."

In Castaneda's first two months as music director, the marching band won second place in the drum-off competition at the annual Battle of the High School Marching Bands at the Home Depot Center (now StubHub Center) in Carson, beating out other bands from around the country, as well as dealing with intense competition from rival high schools in Inglewood, Long Beach and Carson. It solidified the students' confidence, giving Castaneda the momentum to motivate

MUSIC DIRECTOR CASTANEDA BRINGS A "CONSERVATORY-TYPE CULTURE" TO THE PROGRAM.

them further. "My first year was about building a music conservatory-type culture of higher standards."

When Centennial's marching band was featured on *The Ellen DeGeneres Show*, it seemed as if the music program had arrived. But Castaneda wanted to diversify its curriculum. The way some students related to music wasn't conducive to marching band; they weren't "genuinely interested in joining," he recalls.

When Castaneda took over, Centennial only offered band classes, music history and general music courses. In the marching band's off-season, the new music

director added string orchestra, jazz band, concert band and advanced-placement music theory.

Today, the marching band has 35 to 50 members — not including the drill team, cheerleaders, majorettes and dance team. The string orchestra is anticipating an additional 15 to 20 members for the 2017-2018 school term.

Castaneda's students haven't stopped rocking competitions, regularly placing first or second. This year the marching band won first place in the Los Angeles Kingdom Day Parade. The jazz band took second at the San Francisco Heritage Festival, after placing first last year.

Music education isn't cheap, and while Compton's school board funds most of Centennial's art initiatives, nonprofits and donors supplement their remaining needs. In 2013, Lamar donated \$50,000 to the music department. For years, the Mr. Holland's Opus Foundation, inspired by the movie, has donated instruments. Other organizations including Turnaround Arts, Music Unites, L.A. County Arts for All and VH1 Save the Music Foundation provide additional funding and collaborate with Compton schools to teach critical thinking through arts education.

"The goal of all of these programs is to teach children to read, play and appreciate music," secondary curriculum and instruction administrator Dr. Shaunte Knox said via a written statement, in response to questions about Centennial High's music program. "We have seen the positive impact of music in education, so we plan to continue to feed our students' educational and musical appetites through these programs."

The students themselves vouch for the music program's positive effects. Senior Randy Pozas was the marching band's captain for the past three years, a role he says taught him leadership skills. In the off-season, he played bass guitar for the jazz band. This fall he'll pursue a music degree at California State University, Dominguez Hills.

Castaneda, says Pozas, "inspired me ... you wanted his approval. For him it's about hard work. That's what he always tells us. If you work hard, you achieve a lot and get a lot in return."

Marching band student Julian Antonio says that when he was a freshman at Centennial, "I was lost and didn't know what to do with my time." His young uncle was a part of the marching band and encouraged him to join. "Mr. C would see me after school and be like, 'Come through.'"

After joining the drum line, Antonio went on to become part of the jazz band and orchestra. In 2016, he was featured playing percussion in Kendrick Lamar's "Compton: Witness Greatness" video, produced for the *Grammy Awards*.

"The music kind of honed my interest. It overlapped into my classes and helped me get straight in school," Antonio says.

As the oldest of three and a first-generation Mexican-American, he is the first in his family to go to college. He attends the University of California, San Diego, majoring in mathematics and economics.

He's thinking of becoming a teacher.



PHOTO BY DAN ATILIANO

Music //
Bizarre Ride //

WAR STORIES

FROM A MYTHIC SCUFFLE WITH JIM MORRISON TO JAMMING WITH BILL CLINTON, WAR'S LONNIE JORDAN HAS HAD SOME ADVENTURES

BY JEFF WEISS

Lonnie Jordan swears he didn't punch Jim Morrison. Don't listen to what anyone at that party at Eric Burdon's house tells you — the longtime keyboardist for quintessentially L.A. band War vividly remembers the details.

"I put my finger on [Morrison's] chest and he fell backward into the fireplace in slow motion," Jordan says nearly a half-century later, laughing poolside at his Whittier house, which is adorned with War plaques, posters and awards. "He curled up into the fetal position and stayed there."

This was shortly after Burdon and their future manager and producer, Jerry Goldstein, found the band backing football star Deacon Jones at North Hollywood club Rag Doll and plucked them from semi-obscure. With the former Animals singer as their new frontman, they cut "Spill the Wine," which launched them to stardom.

The Morrison fracas occurred during a party-turned-late night jam session with War and Burdon. According to Jordan, everyone was on acid but him. It all started when Morrison leapt up onto Jordan's piano in a Superman outfit.

"He said, 'I bet you'd like to hit me, huh?'" I said, 'Man, you need to get out my face ... or take a nap,'" Jordan says. "He kept his fists up, and I'm from Compton, so I knew I had to be alert. Next thing I knew, he was in the fireplace."

The story concludes with a woman frantically running into the house, screaming "James, James, has anyone seen James?"

Jordan pointed to the fireplace; she scooped him up and took him home. He later discovered that Morrison idolized Burdon and often wound up passed out on couches or bathrooms at his parties.

The 68-year-old has enough surreal tales for several lifetimes. Jimi Hendrix sat in with War for his final performance. ("He wanted to jam with us ... we ended up doing 'Mother Earth' by Memphis Slim, and he went back to Mother Earth the next day.") There's the War gig in San Francisco, where a campaigning Bill Clinton joined them for a sax riff or two. ("He couldn't play a lick, but he had the attitude of a musician.")

Even if he'd lacked stories about his collaborators, the work War has left behind is canonical enough. The Compton High grad learned drums, piano and bass as a child. His grandmother, who sang gospel and blues, mostly raised him and his three brothers. He joined War as a teen, when they were still called Nightshift.

The L.A. analog to Sly and the Family Stone or Santana, War remains a multi-ethnic ensemble that distilled the city's

JIMI HENDRIX SAT IN WITH WAR FOR HIS FINAL PERFORMANCE.

eclectic chaos into a coherent sound — fusing rock, jazz, R&B, funk, salsa, psychedelia, blues and reggae. Their biggest post-Burdon hits, "Why Can't We Be Friends," "Low Rider" and "The Cisco Kid," will rightfully be played on oldies radio for eternity. Rap brought them a second wave of relevancy, as Ice T, The Beastie Boys, De La Soul, 2Pac and Brand Nubian sampled their music.

A 1996 falling-out with Goldstein led the remaining original members, save for Jordan, to reform as the Lowrider Band. Jordan has carried on the War name, performing internationally and domestically, including an upcoming show at the Greek.

"It was all street communication," Jordan says. "We came from the streets, and our music was rooted in that. I always say that our fans are the ones who wrote the lyrics because we just that took that experience and set it to music."

WAR | Greek Theatre | 2700 N. Vermont Ave., Los Feliz | Sat., May 27, 7 p.m. | \$29.50-\$125.50 | lagreektheatre.com

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Bizarre Ride* show on RBMA Radio. Follow him on Twitter @passionweiss.

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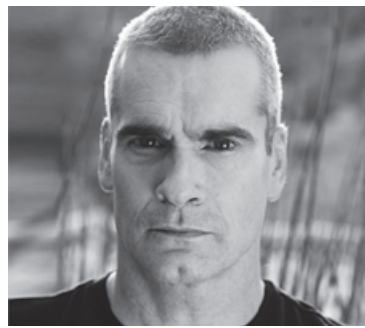
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The Column!



YOUR BAND COULD BE MY LIFE

I've been living in Peru for a little less than a week. I spent several days in Lima, but for the last few, I've been in Cuzco, way up in the Peruvian Andes.

It's great to get a few days off from the proximity of Comrade Trump. Watching him blow out so hard from such a great distance is almost like watching the battle scene in a film with the sound turned off.

A few days ago, I got a letter from a teacher at an East Coast university, who told me he had enjoyed a recent radio show I had done on KCRW with my bestest friend, Ian MacKaye. The topic and accompanying music, all selected by Ian, were shows that we went to together from 1979 to 1981. We saw some great ones, and there are plenty of stories to tell. Music changed our lives.

What the teacher found interesting in our conversation were the ideas of going to shows as ritual and of the music you like as a self-referencing identifier. Both of these, especially the latter, are major concepts in my thinking. You can tell a lot about someone — what interests them, their idiosyncrasies and priorities — just by what's in their living space.

It was a long time ago, but I remember occasionally going to my father's house on the weekends. His wife had a lot of stuff, mostly books on law and crime investigation. Besides clothes and reading glasses, my father seemed to have no personal items by which to offer a clue on who he was. There were no records, just television and news radio. Almost everything in the house seemed to belong to her. He just lived there. The only thing I remember him by are the things he said.

My mother had paintings on the walls, several shelves of books and a whole lot of records. There was always a stack of *New Yorker* magazines that she tried to keep up with. For information, she mainly read *The Washington Post* and *The New York Times*. She often had the turntable going for hours. All high-density stuff: classical, jazz, Streisand, Dylan. She went to the museums and galleries in the Washington, D.C., area over and over, like someone goes back to a favorite restaurant. She went to the Kennedy Center, Ford's Theatre, took classes at night. She was a woman of Irish descent and the middle class, who worked for the government. But

really, she was all those books and records.

When I was in high school, I never really understood why people wore T-shirts of bands, even if I liked the band. It seemed like a lot of work. This changed when the local skateboarders in the neighborhood, all four of us, decided we were a team and had T-shirts made. It wasn't the idea of a uniform look that appealed to me. I wore one five days a week at the prep school I went to. The thing I liked was that by merely wearing these shirts, we had individualized ourselves and, in our own way, peeled off from others.

A few years later, I heard bands like The Ramones and The Clash, and that was it. My feet were finally on the ground, and my shield had an insignia. I was still me, but I identified so deeply with these records and how they made me feel that they became me as well.

The records were one thing, but actually being in the same room with these bands — that was the point of no return. Those shows changed the way I thought about everything, and I have never come back.

Every once in a while, I have crossed paths with some of the people from these groups. I try to say as little as possible and just thank them. What I am thanking them for is so much more than the music they made. As far as my thinking goes, my parents gave me existence, but these bands gave me life. I can't pay that back. All I am usually able to do is thank them and look at the ground.

I IDENTIFIED SO DEEPLY WITH THESE RECORDS THAT THEY BECAME ME.

Perhaps the best way to thank them is to go to the show when you can. Some bands I see whenever possible, and others I just listen to the records a lot, but I try to keep the conversation going — one way, as it is.

Going back to the observation the teacher made, and turning the harsh light of scrutiny on myself, my record collection could explain my countless insecurities and the fact that we're living in a material land, and I am a material man. The more records, the better.

A few days ago, in Lima, I walked across the city to get to Kat Records. The directions were less than great. By the time I got there, I had sweated through my shirt, used up my bottle of water and wasn't looking forward to the multimile hike back to the hotel during rush hour.

Kat was more of a record stall than a store. There were perhaps 200 records in a narrow row of bins. Also, it was closed. The great part was that there were two guys waiting patiently for the owner to return. I asked them when they thought the store would reopen and neither of them knew, but that didn't seem to matter. I think they knew that the wait was worth it, because there was a chance something they could soon internalize and make their own might be waiting for them in the bins.

That kind of discovery is as important as air. It's one of the ways you find yourself.

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Music //
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fri

5/26

Blackest of the Black Festival

@ OAK CANYON PARK

Heavy-metal icon Glenn Danzig's Blackest of the Black festival has had several incarnations throughout its 20-year history, at times being a full, nationwide tour; other times a single-day event. This year's installment is going the destination-festival route and expanding to a two-day celebration of heavy music and dark art. Danzig's headlining performance is the main draw on Saturday night. Heavy-metal's man in black has lined up Venice hardcore heroes Suicidal Tendencies to headline on Friday night. Friday-night's lineup also includes Inland Empire deathcore titans Suicide Silence and rising L.A. industrial-metal faves 3Teeth. Saturday's bill is highlighted by Al Jourgensen's industrial veterans Ministry and Japanese hard-rockers Vamps. All of the festivities will be surrounded by interactive, haunted house-style attractions inspired by Danzig's music and graphic novels. Also on Saturday, May 27. —Jason Roche

Lightning in a Bottle

@ SAN ANTONIO RECREATION AREA

Produced by the Do LaB, best-known for their colorful Coachella stage, Lightning in a Bottle began as a small underground party for members of the Burning Man scene but has since grown into one of the biggest and best alternative-music festivals on the West Coast. Returning to the San Antonio Recreation Area in Monterey County for the fourth straight year, the 2017 incarnation of LIB features four stages; two bar areas with DJs; guest speakers and panels; yoga and meditation; cooking classes; burlesque shows; and enough activities and sensory overload to keep attendees busy for its entire six-day duration (the event kicks off Wednesday, May 24). On the music front, the main draws are headliners Bassnectar, Bonobo and Richie Hawtin, but the lineup is stacked with talent, including future bass purveyors Paper Diamond and eDIT, Colombian psychedelic cumbia party-starters Bomba Estéreo, and the raw-nerve folk-rock of Thao & the Get Down Stay Down. Through Monday, May 29. —Andy Hermann

The Adicts

@ THE BELASCO

Few punk anthems of rebellion are as thrilling — and catchy — as The Adicts' ever-timely "Viva la Revolution." Over Pete Davison's throttling sorties of buzzsaw guitar, face-painted singer Keith Warren gleefully urges, "Drink the wine from the rich man's cask/This revolution won't be the last." He's openly calling for class warfare ("Smash the symbols of the life never had"), but he does it in such an insolently cheeky and merri-ly swaggering way that even the most

Miranda Lee Richards:
See Sunday.



COURTESY OF THE ARTIST

curmudgeonly Scrooge won't be able to help tapping his foot in time on the way to the guillotine. It's not the British band's fault that many of their most-Adicting classics came early on with their 1981 debut album, *Songs of Praise*, but they continued to pair the same kind of shout-along glam-rock choruses with rousing, nonstop punk energy on 2012's underrated *All the Young Droogs*. —Falling James

axeman Robby Krieger's riff-slinging and high-velocity workouts from Yardbirds drummer Jim McCarty and his gang of hired hands, you also get a truly wild, wild card — the brilliantly incendiary Detroit rocker Mitch Ryder, a sensational, vastly influential and criminally underappreciated stylist whose frantic, irresistibly biting records cleared the way for The MC5 and The Stooges. Also Sunday, May 28. —Jonny Whiteside

sat

5/27

Jean-Michel Jarre

@ MICROSOFT THEATER

When Jean-Michel Jarre released *Electronica Pts. 1 and 2* in 2015 and 2016, they served as testament to the breadth of his influence. From fellow electronic-music pioneers Laurie Anderson and John Carpenter to synth-pop master Vince Clarke and techno innovator Jeff Mills to relative younguns like Boys Noize and M83, the list of collaborators spans generations. Jarre's 1976 landmark album, *Oxygène*, made him a titan of electronic music. A global phenomenon, Jarre is well known for his live spectacles. In fact, he still holds the Guinness World Record for "largest paying rock concert attendance" by a solo artist, thanks to a 1997 gig in Moscow. Surprisingly, this is Jarre's first full North American tour in his decades-long career — which makes Saturday-night's event all the more compelling. —Liz Ohanesian

Simi Valley Cajun & Blues Music Festival

@ RANCHO SANTA SUSANNA COMMUNITY PARK

While music-festival culture increasingly leans toward bank account-draining burnout, this kickin' little shindig is the exception. With some of Louisiana's top-ranking talents — Lazy Lester, the fabulously kicked-back blues harp chieftain of "I Hear You Knockin'" fame; the souped-up fiddle and shout of the indefatigable Doug Kershaw; the superb traditionalist Jo-El Sonnier — the event's titular sounds are nobly represented. Along with Doors

sun

5/28

Miranda Lee Richards

@ THE FEDERAL

Miranda Lee Richards had a couple of breaks on her way to finding her own voice as a singer and guitarist. She was befriended early on by Metallica's Kirk Hammett, who gave her guitar lessons, and she sang with The Brian Jonestown Massacre for a spell after its leader, Anton Newcombe, heard her first demos. Since then, the San Francisco native has recorded in the studio or performed onstage with Tricky and The Jesus and Mary Chain. But she's at her most expressive in her solo career. On her fifth album, *Existential Beast*, Richards enchants with a distinctive blend of spacey, harmony-laden pop ("Back to the Source") and intimate folk balladry ("Autumn Sun"). But she also trips out amid the swirling psychedelic guitars and jazzy dynamic shifts of the hard-rocking epic "Golden Gate." —Falling James

John Legend

@ GREEK THEATRE

Known as much these days for his entertaining Twitter account and his role in *La La Land*, John Legend remains a prolific musician as well. His latest album, *Darkness and Light*, released late last year, features an assortment of eclectic guest talent, including Chance the Rapper, Brittany Howard and Miguel. Produced by Blake Mills, the album showcases the 38-year-old Legend's blend of R&B and soul, along with his fearless willingness to experiment. His cinematic endeavors go beyond his acting. He took home a

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6/28 SLOW DANCER
 Soccer Mommy

2015 Academy Award for Best Original Song with "Glory" from *Selma*. An outspoken critic of the current administration, the singer continues to use his platform for social justice. Also Monday, May 29. —Daniel Kohn

mon 5/29

T.I.

@ THE BELASCO

Atlanta rapper, philanthropist, television producer and strip-club owner T.I. aka Tip is quite the entrepreneur. Deemed "the Jay Z of the South" by none other than iconic producer Pharrell, the mogul certainly doesn't waste the power of his influence. In December 2016, he released *Us or Else: A Letter to the System*, a project featuring such forces as Killer Mike, Quavo and Big K.R.I.T. in support of the #BlackLives-Matter movement with a fearless take on police brutality and current race relations in America. Earlier this month, he released a short accompanying film, *Us or Else*, no doubt a preface to what is sure to be a powerful performance by T.I. and his Hustle Gang. —Artemis Thomas-Hansard

tue 5/30

Oh Land

@ MASONIC LODGE

Nanna Øland Fabricius carries within her sweet voice the shadow of a dagger. This is not to say that she'll use it on you — not directly, anyway. Sometimes all you need is the shadow of a dagger to make a point. Through four studio albums and one record of soundtrack work, Oh Land has presented a vision of femininity that crackles with reversals and salient points. Just when you think you've pegged her as yet another disposable pop act, you notice that you're bleeding from a cut somewhere on your body, a place you usually don't look at. She uses choreography like another instrument in her videos — most perfectly on "Renaissance Girls" — as greater commentary on the human condition, frail and multifaceted as it tends to be, all coalescing into the spectacular action you will witness tonight. —David Cotner

wed 5/31

Dead & Company

@ HOLLYWOOD BOWL

After the Grateful Dead said "Fare Thee Well" in 2015, surviving core members Bob Weir, Bill Kreutzmann and Mickey Hart decided to keep "Playing in the Band" with stalwart keyboardist Jeff Chimenti. They invited Allman Brothers Band bassist Oteil Burbridge and Grammy winner John Mayer to get on the bus, and the resulting band, Dead & Company, are now back in Southern

T.I.:
 See Monday.



COURTESY OF ROC NATION

California on their third U.S. tour in two years. While traditionalist Deadheads have felt understandably alienated, others have gravitated toward the bluesy, funky, soulful influence Mayer has asserted on the Grateful Dead songbook. After two tours of exclusively classic stuff, rumors suggest that this Dead & Company outing is slated to feature songs from Weir's 2016 cowboy album, *Blue Mountain*, which would be a welcome addition to the hallowed Deadhead canon. —Jackson Truax

The Mountain Goats

@ THE MAYAN

"No one broke D.B. Cooper's fall ... no one knows when the Batcave closed," John Darnielle mutters enigmatically on "Rain in Soho," from The Mountain Goats' 16th album, *Goths*. The record is a series of homages to goth legends of the past. Although leader Darnielle composed all the songs as usual, bassist Peter Hughes explains on the Mountain Goats website that the rest of the band also consider themselves "erstwhile goths" who marvel at the idea of "Pat Travers showing up to a Bauhaus show looking to jam." In an interesting twist, the album was recorded without guitars. The hints of gothic menace on "Rain in Soho" emanate from dark piano chords and rumbling tom-toms, whereas the mellow idyll "Andrew Eldritch Is Moving Back to Leeds" is closer to Darnielle's usual low-key folk. —Falling James

thu 6/1

Springtime Carnivore

@ THE BOOTLEG

"I build my world around you ... I never stop dreaming of you," Greta Morgan purrs on the title track of Springtime Carnivore's 2016 album, *Midnight Room*. The Illinois native's voice is so rich and melodious as it spirals upward through gentle layers of acoustic guitars and shimmering keyboards that it makes the romantic lyrics feel personal and new. Elsewhere, she tumbles ruefully over the floating echoes of piano on "Into the Avalanche," her voice billowing grandly like a sail over the candied landscape of sound. In the past, Morgan has led The Hush Sound and Gold Motel and paired with La Sera in the charming indie-pop duo Books of Love, but she's seemingly at the height of her powers with Springtime Carnivore, her ongoing, L.A.-based solo project. —Falling James

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RIDE • **CHARLES BRADLEY** • **ALUVAYS**
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THU. MAY 25



THE NEW DIVISION

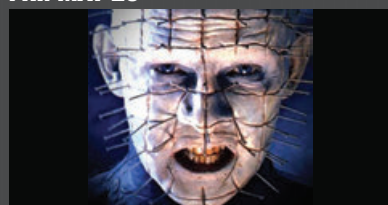
THE NEW DIVISION
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THU. MAY 25



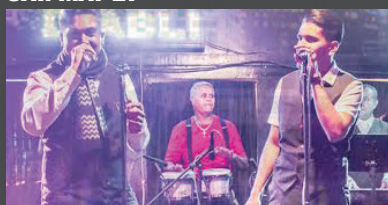
BANJEE BALL
PURPLE CRUSH & ENYCE EBONY

FRI. MAY 26



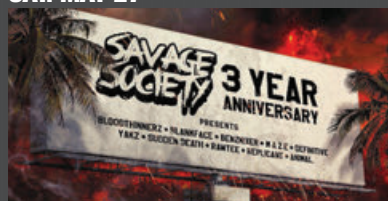
DARK ARTS LA!

SAT. MAY 27



URBAN STYLEZ
DJ FUEGO

SAT. MAY 27



SAVAGE SOCIETY 3 YEAR ANNIVERSARY
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SUN. MAY 28



KILLAHURTZ:
AK1200 B2B DARA 2 HOUR SET FEATURING R.A.W

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5/28 QUEER PUNK BBQ W/ BOX SQUAD
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6/3 BOHEMIA SUBURBANA
6/3 XCELERATED PRESENTS JUMP VOL. 1
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& HOOLIGAN, MC DINO, J-TEC, WERD, DISEKT,
ADMIT & RES (3 ROOMS OF BASS)
6/7 IMERSIV
6/8 SOUND AND FURY KICK OFF PARTY
6/9 ANDREILLEN
6/9 CARL CRAIG
6/9 A.I. TOUR
6/15 SADISTIC INTENT

6/16 RAEKWON
6/17 INSPECTOR
6/17 CALI GREEK PICNIC: GLOW IN THE
DARK PARTY
6/18 CONFLICT
6/20 R.I.P.
6/22 BOYO
6/23 THE CITY OF ANGELS AFTER PARTY
W/ LIVE PERFORMANCE BY TROOP
6/24 THE BLUEPRINT
6/25 KIDOH [SOHK] US TOUR IN LOS ANGELES
6/29 RAVEN FELIX
6/29 DJ PAYPAL AND DJ ORANGE JULIUS
7/6 MATIAS AGUAYO
7/9 EAT YOUR FUCKING MUSIC VOL 2
7/29 HARDSTYLE ARENA: DYSTOPIA
8/13 WOMAN'S MASS

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LOS globos

THU. MAY 25



ALL KANYE EVERYTHING

FRI. MAY 26



TEEN PARTY
FT. BRANDON WARDELL

FRI. MAY 26



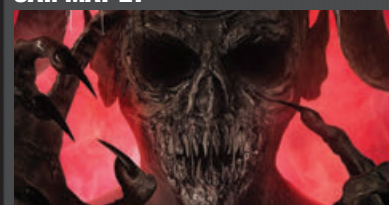
AFROLITUATION

SAT. MAY 27



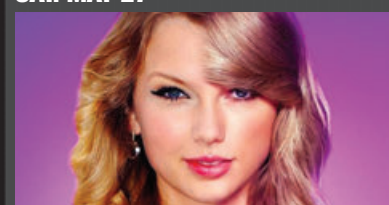
LATIN BASHMENT
REGGAETON * REGGAE

SAT. MAY 27



NOT ANOTHER SKA FEST 5
FT. CHENCHA

SAT. MAY 27



BOOTIE LA:
TAYLOR SWIFT MASHUP NIGHT

SUN. MAY 28



LOS SKANGELES FEST
FT. RASKAHUELE

WED. MAY 31



HOT SAUCE
FT. WE THE FOLK

COMING SOON:

5/25 LAST EVER ENT. SHOWCASE: MEAN GIRL
5/25 ALL KANYE EVERYTHING
5/26 TEEN PARTY
5/26 DICE SOHO
5/26 AFROLITUATION
5/27 BOOTIE LA: TAYLOR MASHUP NIGHT!
5/27 NOT ANOTHER SKA FEST 5
5/28 LOS SKANGELES FEST 2017
5/28 CLUB 90'S
5/28 LATIN BASHMENT
5/31 HOT SAUCE
6/1 "LET THERE B LYT" RECORD RELEASE SHOW
6/1 THE POISONOUS TOUR
6/2 SHABBAAAAAA
6/3 BOOTIE LA: BOOTIE CLASSICS
6/3 1FEST: LOS ANGELES 2017
6/4 PAZ A SOMALIA BENEFIT
6/6 THE MOTH

6/6 LAFFMOBB & TRUTV COMEDY SHOWCASE
6/7 COAST 2 COAST JUNE EDITION
6/8 MILK MILK LEMONADE
6/9 CLUB 90'S
6/10 BOOTIE LA: POP GOES THE DIVA
6/12 I STANDARD LA
6/14 REPO LA
6/16 SUMMER MASS
6/17 BOOTIE LA: ELECTRIC BOOTIE CARNIVAL
6/22 FACES IN THE CROWD
6/23 CHRON GEN
6/29 SUMMER MELTDOWN
7/4 ANTICHRIST
7/13 MOON BOUNCE
8/5 J.R. DONATO
8/12 SMASH IT LIVE PRESENTS: WAYNE WONDER
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CLUBS**ROCK & POP****THE AIRLINER:** 2419 N. Broadway, Los Angeles.

Girl Pusher, Wreck & Reference, Ghost Noise, L.A. Drones, Planning for Burial, Fri., May 26, 9 p.m., \$10.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Giuda, Toy Guitar, Telephone Lovers, Fri., May 26, 9 p.m., \$15. Fartbar, Furcast, Sat., May 27, 9 p.m., \$10. A Broken Line, Prepare to Stop, Terrible Lizards, Sun., May 28, 8 p.m., \$5. Scream, Mon., May 29, 2 p.m., \$15. Trulio Disgracias, Zen Robbi, DTB, Wed., May 31, 8 p.m., \$10. Sea of Centuries, Derek & the Li'l Deaths, Mammoth Thunderpower, Thu., June 1, 8 p.m., free.

AMPLIFY! 5617 Melrose Ave. The Vandaliars, Silvermaps, Bear, Sat., May 27, 8 p.m., \$12.

BASIC FLOWERS: 242 S. Broadway, L.A. Fuck You Pay Us, Janelane, Mod Pods, Whaja Dew, Pizza Boys, Rotten Blossoms, Clit Kat, Sat., May 27, 6 p.m., \$10.

BOB BAKER MARIONETTE THEATER: 1345 W. First St., Los Angeles. Gabriel Hart, Shana Cleveland & the Sandcastles, Scott Yoder, Sat., May 27, 8:30 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd. L.A. Takedown, Tara Jane O'Neil, Fri., May 26, 8:30 p.m., \$12. Tickle Torture, Jackbenny, The Put Off, Sun., May 28, 8:30 p.m., \$8. Calvin Love, Corey Dane, No Win, Jacky Winter, Mon., May 29, 8:30 p.m., free. Peter Matthew Bauer, Butch Bastard, Reverend Baron, Tue., May 30, 8:30 p.m., \$10. Miranda Lee Richards, Gospelbeach, Purple Mountains Majesties, Maesa, DJ Neil Martinson, Wed., May 31, 8 p.m., \$10 (see Music Pick). Springtime Carnivore, Cones, Buzzy, Thu., June 1, 8:30 p.m., \$12 (see Music Pick).

CAFE NELA: 1906 Cypress Ave. Not Backbiter, Insect Surfers, Westerner, Fri., May 26, 8:30 p.m., \$5. The Addams, The Gears, RF7, Death on the Radio, Bandini Mountaineers, Sat., May 27, 9 p.m., \$7-\$10. Circle One, RF7, Symbol 6, Anti Social, Civil Disgust, Cholos on Acid, Sun., May 28, 6 p.m., \$7. Murdercycle, Jenny Luna, Dr. Savage, Thu., June 1, 8:30 p.m., \$5.

CANYON CLUB: 28912 Roadside Dr., Agoura Hills. Foghat, Fri., May 26, 9 p.m., \$28-\$48. Boogie Knights, Sat., May 27, 10 p.m., \$19.50. L.A. Guns, Sun., May 28, 9 p.m., \$24-\$32. Roadcase Royale, Thu., June 1, 9 p.m., \$38-\$78.

CIVIC CENTER STUDIOS: 207 S. Broadway, Suite 1, Los Angeles. San Cha y las Sirenas, Dorian Wood, Sebastian Hernandez, Fri., May 26, 9 p.m., \$15.

CODY'S VIVA CANTINA: 900 Riverside Dr., Burbank. Lori Donato, The Andy Langham Trio, The Melrose Music Revue, Fri., May 26, 7:30 p.m., free. The Cody Bryant Experience, Sat., May 27, 7:30 p.m., free. Latimer & Osborn, Sun., May 28, noon, free; Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free. The Brombies, Mondays, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; The Flight 584 Big Band, Tuesdays, 7:30 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. The Bluelight Band, Jimmy Angel, Thursdays, 6:30 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Jay Dee Maness, Cody Bryant, Skip Edwards, Ronnie Mack, Thursdays, 8:45 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Wafia, Demo Taped, Fri., May 26, 8:30 p.m., \$14.50. Barrows, Starving Daughters, Clear, Hex Horizontal, Mon., May 29, 8:30 p.m., free.

THE ECHOPLEX: 1154 Glendale Blvd. Arkona, Sirenia, MindMaze, Graveshadow, Fri., May 26, 7 p.m., \$17-\$23. Kitten, Smoke Season, Sisu, Hewan, The Bedroom Witch, Stars at Night, Twin Temple, Spare Parts for Broken Hearts, Iress, Sat., May 27, 3:30 p.m., \$13.50-\$18.50. The Easy Star All-Stars, Mon., May 29, 8 p.m., \$16.50-\$21.50. The Protomen, Tue., May 30, 8 p.m., \$24. The Hashishans, The Delirians, Jah Faith & the Royal Lineage, Wed., May 31, 9 p.m., free-\$7. Little Hurricane, Jamie Wyatt, Thu., June 1, 8 p.m., \$18.50-\$23.50.

EDENDALE LIBRARY: 2011 W. Sunset Blvd., Echo Park. Garretson & Gorodetsky, Vince Meghrouni, Sat., May 27, 3:30 p.m., free.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. The Remotes, The Kelli Debbs Band, Billy Lawler, Fri., May 26, 7 p.m., \$10. Miranda Lee Richards, Calico the Band, Sun., May 28, 11 a.m.-2 p.m., free (see Music Pick). Randy Emata, Tue., May 30, 9:30 p.m., free. DeeDee Foster, Thu., June 1, 8 p.m., \$15.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Honeyhoney, Madison Cunningham, Sun., May 28, 8:30 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. Denzel Curry, Fri., May 26, 9 p.m., \$20.

THE HI HAT: 5043 York Blvd., Highland Park. Cutty Flam, Fri., May 26, 8 p.m., \$10. Sleepy Sun, Big Search, Sat., May 27, 8 p.m., \$10. The Lovely Bad Things, Wild Wing, The Red Pears, Joos, Sun., May 28, 8 p.m., \$10. Planet Booty, Thu., June 1, 8 p.m., \$8.

HINANO CAFE: 15 W. Washington Blvd., Marina Del Rey. The Johnny Hawthorn Band, last Sunday of every month, 4-8 p.m. Continues through July 30, free.

HM157: 3110 N. Broadway, Los Angeles. Bloody Death Skull, Quixote's Revolver, Te Adoro, Sat., May 27, 7 p.m., \$10.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. Campfire Cassettes, Charlotte Martin, Yonatan, Sat., May 27, 7 p.m., \$15; Kristeen Young, Brandon McCulloch, Sat., May 27, 10 p.m., \$10.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Dr., Anaheim. New Kids on the Block, Sat., May 27, 7 p.m., \$85. The Adicts, Sun., May 28, 7 p.m., \$25.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. Jon Brien, last Friday of every month, 9:30 p.m., \$30.

THE LEXINGTON: 129 E. Third St., L.A. Vyper, Absorb, Chamuco, Raiden, Mon., May 29, 9 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Dice SoHo, Stoppa, Dominae, Fri., May 26, 6:30 p.m., TBA. Chenchu, Rum Boogie, River Ratts, Concept 6, Steady 45s, La Infinita, The Meddlers, Sat., May 27, 2 p.m., \$7. Los Skangeles Fest, with Raskahuele, Red Store Bums, Roncovacoco, South Central Skankers, OceanSide Sound System, La Liberacion, Brava, La Muerte, Ayahuaska, MGP and others, Sun., May 28, 2 p.m., \$15-\$22; Luke Christopher, Sun., May 28, 8:30 p.m., TBA. We the Folk, Atomic Walrus, Willis Avenue, Shelby Gogreve, DJ Stereotype, Wed., May 31, 8 p.m. Daylyt, Willie B, Crooked I, Kronodon, Curtiss King, Ill Camille, Thu., June 1, 9 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Bullet Points, Pedal Strike, Sticky Doll, Silver Pup, Fri., May 26, 9 p.m., free. The Brutalists, The SuperBees, Symbol Six, Sat., May 27, 9 p.m., free. Philip Sayce, The Apple Valley Slim Blues Band, Mon., May 29, 8 p.m., TBA. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m. Hollywood Blues Destroyers, Thu., June 1, 8 p.m., free.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Kate Brady, Kevin Sandbloom, House of Mary, Honey & Jude, Fri., May 26, 8 p.m., \$10. Luke Christopher, Voss, Sun., May 28, 8 p.m., \$15; Voss, Mvthias, Sun., May 28, 8:30 p.m., \$15. Hunnygot, every other Monday, 7 p.m., free. The Daniel Paige Band, Till 1993, Shawn Williams, Hugh Effo, Steffan Argus, Tue., May 30, 8:30 p.m., \$8-\$13. Shaky Feelin', The Moves Collective, Hannah Jane Kile, Wed., May 31, 9 p.m., \$10. Aleks Syntek, San Miguel Perez, Thu., June 1, 8:30 p.m., \$10-\$15.

THE MONTY: 1222 W. Seventh St., Los Angeles. The Wraith, Deth Crux, Fri., May 26, 9 p.m., free.

OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. Tyga, Sun., May 28, 10 p.m., TBA.

PALADINO'S: 6101 Reseda Blvd., Reseda. Grunge Inc., Sat., May 27, 8 p.m., \$10. Lucky Otis, Mondays.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. CRX, Starcrawler, Pinky Pinky, Fri., May 26, 8 p.m., \$14. Mojave Lords, The Mutants, Sweethead, Alain Johannes, Sumo Princess, Gary Wertz, Sat., May 27, 8 p.m., \$30. The Sunday Band, Sundays, 7:30 p.m., free. Lisa Lynn Morgan, Mon., May 29, 6 p.m., free; Open Mic, Mondays, 7 p.m., free. Soul Priestess, Thu., June 1, 7:30 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Lost in Society, Divided Heaven, Stay Wild, Fri., May 26, 9 p.m. Vigil of War, The Blackerby's, Triple Burner, Sat., May 27, 9 p.m. Mannie Jay, Realmusic, Wordplay, Sun., May 28, 9 p.m. Wolves x 4, Spanish Love Songs, Odd Robot, Mon., May 29, 9 p.m. Blair Sinta, Tue., May 30, 9 p.m. Turbulent Hearts, The Hip Priests, Des & the Cendents, Kill Kill City, Wed., May 31, 9 p.m.

RESIDENT: 428 S. Hewitt St., Los Angeles. Hidden Charms, Isaac Rother & the Phantoms, Fri., May 26, 10 p.m., free. Spookey Ruben, Sat., May 27, 2 p.m., free. DJ Garth, Anzano, J Disco, Sun., May 28, 4 p.m., \$5. Katelyn Tarver, Tuesdays, 8 p.m. Continues through May 30, free; Groves, O'Neill Hudson, Tue., May 30, 8 p.m., free. Durand Jones & the Indications, Street Joy, Thu., June 1, 8 p.m., \$12.

THE ROSE: 245 E. Green St., Pasadena. Michael Chiklis, Fri., May 26, 9 p.m., \$24-\$38. L.A. Guns, Sat., May 27, 9 p.m., \$24-\$32. The Wailers, Sun., May 28,

THE VIPER ROOM

THURSDAY MAY 25TH
THE BLACK EYED TEASE

FRIDAY MAY 26TH
BLACK SABBITCH
ALEX COLE BANG FEATHER BANG KNIGHTS OF AUDIO

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THE REAL MCKENZIES
SNAKEFIST EVOL WALKS HOIST THE COLORS

MONDAY MAY 29TH
SUNSET MAN
GONE TOO SOON
NO COVER!

TUESDAY MAY 30TH
JONNY GOOD
HOAX PARTY DAVID LEIBRANDT

WEDNESDAY MAY 31ST
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JUNE 3: BLACKBOARD JUNGLE JUNE 4: DEAD COUNTRY GENTLEMEN
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9 p.m., \$28-\$38.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Wallows, Love Ghost, The Feal, Christopher Piliguian, Fri., May 26, 8 p.m. Two Friends, Lash, Cosmos & Creature, Sat., May 27, 9 p.m., \$15. DLD, Wed., May 31, 8 p.m., \$25-\$75.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. The Diamond Light, Wildling, Water Slice, Good Snake, Mon., May 29, 9 p.m., free. Battle Tapes, Rococode, Holy Wars, Tue., May 30, 9 p.m., \$8. Rosie Tucker, Fell Runner, Foxes & Lions, Huxlee, Wed., May 31, 9 p.m., \$8. Beat Mosaic, Youth on Soda, Jorgie, Thu., June 1, 9 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Tropical Nasty, Jeremy Lopez, Eddie Jay, The Swansons, Native Names, The Brunch Crowd, Snowball II, Fri., May 26, 7 p.m., \$15. Colin Keene, Mike Scully, Sat., May 27, 5 p.m., \$10. Ty Alex, Erin Cassels Brown, Sun., May 28, 8 p.m., free. Killer Kaya, The Bad Applez, Ruby Jane & the Reckless, Desert Tundra, Mon., May 29, 8 p.m., \$10. Synth Punk, El Mister Mudd, Hollow Fortytives, Fernweh, Tue., May 30, 8 p.m., \$10. Obey the Wolves, No Darling, Chainsaw Rainbow, Snails, Wed., May 31, 8 p.m., \$10. Natalie Ceva, Alex Cano, Cilience, Lower Still, Thu., June 1, 8 p.m., \$10.

THE SMELL: 247 S. Main St., Los Angeles. Prettiest Eyes, Moaning, Rearranged Face, Cat Scan, Fri., May 26, 9 p.m., \$5. Part Time, Billy Changer, Gabbi Green, Canto, Sat., May 27, 8 p.m., \$8. French Vanilla, Mommy Long Legs, Rotten Blossom, Peach Kelli Pop, Sun., May 28, 9 p.m., \$5.

SOL VENUE: 313 E. Carson St., Carson. Leilani Wolfgramm, Tue., May 30, 8 p.m., \$10.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd., Los Angeles. The Hate Club, Fri., May 26, 8 p.m., \$10. Chris Price, Wed., May 31, 8:30 p.m., \$8.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. Mainman, The Planters, Fitness, James V, Fri., May 26, 9 p.m., \$15. Giuda, Hammered Satin, Stitches, Sat., May 27, 9 p.m., \$15.

TRIP: 2101 Lincoln Blvd., Santa Monica. Kenny Moreno, Sat., May 27, 8 p.m., \$10. A-Mac & the Heights, Mon., May 29, 8 p.m., free. The Julian Coryell Trio, Tuesdays, 9 p.m., free. The Stardust Ramblers, Wed., May 31, 8:30 p.m., \$5; Triptease Burlesque, Wednesdays, 10 p.m., \$5.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Justine Skye, Sat., May 27, 7:30 p.m., \$20. Too Many Zooz, Wed., May 31, 8 p.m., \$20. Sam Outlaw, Michaela Anne, Thu., June 1, 8 p.m., \$15.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Box Squad, Cut Up, Bellhaunts, Babetown Classic, Sun., May 28, 4 p.m., \$5.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. The Real McKenzies, Snakefist, Evol Walks, Sat., May 27, 8 p.m., \$15.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. The Untouchables, Fri., May 26, 10 p.m., TBA. Twiztid, G-Mo Skee, Young Wicked, Gorilla Voltage, Sun., May 28, 6:30 p.m., TBA.

ZEBULON: 2478 Fletcher Dr., Los Angeles. Filastine & Nova, plus The Jessika Kenney & Eyvind Kang Duo, Thu., June 1, 9 p.m., \$9.

—Falling James

JAZZ & BLUES

THE ATTIC: 14633 Ventura Blvd., Sherman Oaks. Adrian Galysh & August Zadra, Wednesdays, 9 p.m., free.

AU LAC: 710 W. First St., Los Angeles. Cathy Segal-Garcia, The Moment, Fish to Birds, Sat., May 27, 7:30 p.m., free.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Don Randi & Quest, Fri., May 26, 9:30 p.m., \$20. The John Daversa Contemporary Big Band, May 27-28, 9:30 p.m., \$25. Groove Legacy, Tue., May 30, 9:30 p.m., \$20. Chain Reaction, Wed., May 31, 9:30 p.m., \$20.

BAR 20: 8462 W. Sunset Blvd., West Hollywood. Lawrence Lebo, Thu., June 1, 8 p.m., free.

THE BLUE GUITAR, ARROYO SECO GOLF COURSE: 1055 Lohman Lane, South Pasadena. The Molly Miller Trio, Thu., June 1, 7:30 p.m., \$10 & \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Graham Dechter, with Jeff Hamilton, Walter Smith III, Gilbert Castellanos, Tamir Hendelman & Mike Gurrrola, Fri., May 26, 9 p.m., \$20. The Ari Hoenig Trio, Sat., May 27, 9 p.m., \$20. Candi Sosa, Sun., May 28, 9 p.m. Levon Henry, Mon., May 29, 9 p.m. Jacques Lesure, Tue., May 30, 9 p.m. Jesse

Harris, Wed., May 31, 9 p.m.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Candi Sosa, Fri., May 26, 8:30 p.m., TBA. Wayne Linsey, Sat., May 27, 8:30 p.m., TBA. Jens Lindemann, Tommy Banks, Tue., May 30, 8:30 p.m., \$20. Mark Winkler, Wed., May 31, 8:30 p.m., TBA. The Roy Hargrove Quintet, Thu., June 1, 8:30 p.m., TBA.

D'VINE LOUNGE BAR: 821 S. Flower St., Los Angeles. Mike Moody, Sat., May 27, 8:30 p.m., free.

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

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. Lantz Lazwell & the Vibe Tribe, Jelly Bread, Fri., May 26, 9 p.m., \$10. Cafe R&B, Sat., May 27, 9:30 p.m., \$15. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9:30 p.m., \$10.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach. Strange Days, Sun., May 28, 9 p.m., \$10.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. Gary Herbig & Bill Spoke, Wed., May 31, 6-9 p.m., free.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., Los Angeles. Ryan Cross, Mondays, 9 p.m.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Eric Marienthal, Sat., May 27, 8 p.m., \$35. Louie Cruz Beltran, Sun., May 28, 7 p.m., \$25. DW3, Thursdays, 8 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Pat Senatore Quartet, with David Marcus & Jon Alvarez, Fri., May 26, 8 p.m., free. Teka, Sat., May 27, 9:30 p.m. Sandra Booker, Tamir Hendelman & Graham Dechter, in a benefit for Jazz Musicians Against Cancer, Sun., May 28, 8 p.m., \$20. Dave Damiani & the No Vacancy Orchestra, Renee Olmstead, Wed., May 31, 8 p.m., \$20.

—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Hot Club of L.A., Mondays, 8:30 p.m., free. David Lear, Marty Tippens, Wed., May 31, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Secret Gardeners, Fri., May 26, 8 p.m., \$18. Janet Klein & Her Parlor Boys, Sat., May 27, 7 p.m., \$20. The Gene Butler Band, Sun., May 28, 3 p.m., \$15; The L.A. Belles, Sun., May 28, 7 p.m., \$25. The Bluegrass Ghosts, Wed., May 31, 8 p.m., \$20. Mele'uhane, Thu., June 1, 8 p.m., \$20.

COWBOY COUNTRY: 3321 E. South St., Long Beach. Greg & the Gallows, May 26-27, 9 p.m., \$5. Neil Morrow, Wed., May 31, 8:30 p.m., \$3.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Eli Locke, Fri., May 26, 8 p.m., free.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. The Stardust Ramblers, Sat., May 27, 7 p.m., free.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Mary White & Magnolia Drawl, Fri., May 26, 9 p.m., free. Traci Jaine, Sun., May 28, 4 p.m., free; Paulie Cerra, Sun., May 28, 8 p.m., free. The Starlite Sisters, Tue., May 30, 9 p.m., free. Dizzy Dale Williams, Wed., May 31, 9 p.m., free.

—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. The Rap Contest, with Sellassie, Tuesdays, 8 p.m.-2 a.m. Continues through June 6, \$20. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Kutski, Sylence, Mekanikal, Tye Guys, Fri., May 26, 9:30 p.m.; Control, with DJs spinning dubstep and more, Fridays, 9:30 p.m. Project 46, Randy Seidman, Steven Spence, Sat., May 27, 10 p.m. TigerHeat, Thursdays, 10 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m. NGHTMRE, Sat., May 27, 10 p.m., \$45; Arcade Saturdays, Saturdays, 10 p.m. DVBB, Sun., May 28, 10 p.m., \$16.98 & up.

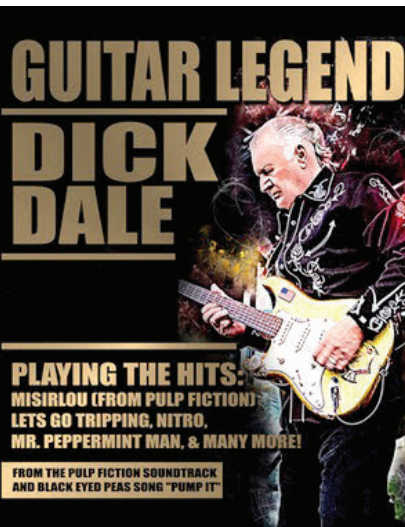
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- 6/13: **Circa Waves**
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- 7/29: **Rooney**
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- 8/3: **Chastity Belt**
- 8/10: **SOLD OUT Maggie Rogers**
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- 8/12: **Nite Jewel**
- 8/18: **Brazilian Girls**
- 8/28: **Mark Lanegan Band**
- 8/29: **San Cisco**
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Monday • June 12 • 6 PM NICK HAKIM

Nick Hakim celebrates his new album, *Green Twins* (ATO Records), with a live set and signing at Amoeba. "...achingly beautiful soul music that almost always reaches you somewhere deep in your bones" - The FADER

Catch him on June 9th at the Natural History Museum.

Thursday • June 15 • 6 PM KEVIN MORBY

Kevin Morby (Woods, The Babies) celebrates his new album, *City Music*, with a live set and signing at Amoeba. *City Music* comes out 6/16 on Dead Oceans, but Amoeba will have it available for purchase/signing for this special event!

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EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Ferry Corsten, Casey Rasch, Alastor, Fri., May 26, 10 p.m., \$25 & \$90; Awakening, Fridays, 10 p.m. Coyu, Noir, Harvey McKay, Sat., May 27, 10 p.m.; Inception, Saturdays, 10 p.m. Ephwurd, Wuki, Team EYZ, Sun., May 28, 10 p.m., \$12-\$90.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, ages 21 & over, Fridays, 9 p.m., \$8.

HOLLYWOOD PALLADIUM: 6215 W. Sunset Blvd., Los Angeles. DJ Printz, Jabari, Fri., May 26, 8:30 p.m.

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

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 9 p.m.

LURE: 1439 Ivar Ave., Los Angeles. Club Lure, with Jillian Janson, Fri., May 26, 10 p.m.-2 a.m., free-\$20.

QUE SERA: 1923 E. Seventh St., Long Beach. Release the Bats, with goth and death-rock DJs, ages 21 & over, fourth Friday of every month, 9 p.m., \$5.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Adam 12's Afex, DJ B-Real, Fri., May 26, 9 p.m., \$5 & \$10. Dance Yourself Clean, Saturdays, 9 p.m., free-\$5.

SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Yotto, Fri., May 26, 10 p.m., \$25. Felix da Housecat, Goddollars, Paradise, Sun., May 28, 10 p.m., \$15-\$30.

THE THEATRE AT ACE HOTEL: 929 S. Broadway, Los Angeles. Desert Daze Nights, with DJ Gregg Foreman, DJ Kate Clover, Fri., May 26, 9 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Dark Arts L.A., Fri., May 26, 9 p.m. DJ Fuego, Sat., May 27, 10 p.m., \$10; Savage Society, with BloodThinnerz, Blankface and others, Sat., May 27, 10 p.m., \$10-\$20. AK1200, Dara, R.A.W., Sun., May 28, 8:30 p.m., \$10-\$20; J.A. Maldonado, Amaya,

Chaka & Marty, Sun., May 28, 9 p.m., \$15.
-Falling James
For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MAY 26

AB-SOUL: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO THE ADICTS: With Downtown Brown, 7 p.m., \$25. The Belasco Theater, 1050 S. Hill St., Los Angeles. See Music Pick.

GO BLACKEST OF THE BLACK: With Suicidal Tendencies, Corrosion of Conformity, Suicide Silence, Deafheaven, Discharge, Butcher Babies, 5 p.m., \$39-\$399. Oak Canyon Park, 5305 E. Santiago Canyon Rd., Silverado. See Music Pick.

BRIAN WILSON: 8 p.m., \$56.50-\$106.50. Pantages Theatre, 6233 Hollywood Blvd., Los Angeles.

CELTIC WOMAN: 7:30 p.m. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa.

GO DWIGHT TRIBLE: 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

GENERATIONS: 5 p.m. Avalon Hollywood, 1735 Vine St.

GO L.A. JAZZ INSTITUTE'S BIG BAND SPECTACULAR: With Carl Saunders' Bebop Big Band, The Luckman Jazz Orchestra, The Steve Huffsteter Big Band, The Mike Price Jazz Orchestra, The David Angel Big Band, Joey Sellers' Jazz Aggregation and others, 10:30 a.m., \$20. Westin Los Angeles Airport Hotel, 5400 W. Century Blvd., Los Angeles.

GO LIGHTNING IN A BOTTLE: 12 p.m., \$75-\$725. San Antonio Recreation Area, 2091 New Pleyto Rd., Bradley. See Music Pick.

MEMORY 5D+: 8 p.m., \$38-\$128. Pasadena Civic Auditorium, 300 E. Green St., Pasadena.

MARSHA AMBROSIUS, ERIC BENET: 7 p.m., \$25-\$89.50. The Wiltern, 3790 Wilshire Blvd.

THE VARUKERS, A GLOBAL THREAT: With Toxic Holocaust, Corrupted Youth, Fiends, Psyk Ward, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SATURDAY, MAY 27

AB-SOUL: 8 p.m., \$25. The Observatory.

GO BLACKEST OF THE BLACK: With Danzig, Ministry, Atreyu, Vamps, Marduk, DevilDriver, Venom Inc., Combichrist, Ghoul, Ritual, 1:30 p.m., \$39-\$399. Oak Canyon Park, 5305 E. Santiago Canyon Rd., Silverado. See Music Pick.

GO BRIAN WILSON: 8 p.m., \$56.50-\$106.50. Pantages Theatre, 6233 Hollywood Blvd.

CELTIC WOMAN: 7:30 p.m., \$44-\$104. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

CONJUNTO OYE: 5 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

DEVA PREMAL & MITEN: With Manose, 7:30 p.m., \$45-\$108. Wilshire Ebell Theatre, 4401 W. Eighth St.

EAT DRINK VEGAN: THE VEGAN BEER & FOOD FESTIVAL: With musicians TBA, 2 p.m., \$55-\$190. Rose Bowl, 1001 Rose Bowl Dr., Pasadena.

EMIN: 7 p.m., \$35-\$75. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO JEAN-MICHEL JARRE: 8 p.m., \$49.50-\$125. Microsoft Theater, 777 Chick Hearn Court, Los Angeles. See Music Pick. See Music Pick.

GO L.A. JAZZ INSTITUTE'S BIG BAND SPECTACULAR: With Roger Neumann's Rather Larger Band & Madeline Vergari, The Bill Watrous Big Band, The Phil Norman Tentet, The Scott Whitfield Jazz Orchestra, Gary Urwin, Ron King and others, 10:30 a.m., \$20. Westin Los Angeles Airport Hotel, 5400 W. Century Blvd., Los Angeles.

GO LIGHTNING IN A BOTTLE: 12 p.m., \$75-\$725. San Antonio Recreation Area, 2091 New Pleyto Rd., Bradley. See Music Pick.

MEMORY 5D+: 8 p.m., \$38-\$128. Pasadena Civic Auditorium, 300 E. Green St., Pasadena.

RICK ROSS: 9 p.m., \$40-\$100. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

GO THE SIMI VALLEY CAJUN & BLUES MUSIC FESTIVAL: With The Robby Krieger Band, The Yardbirds, Doug Kershaw, The Cajun Trio, Dwayne Dopsie & the Zydeco Hellraisers, Lazy Lester, Kelly's Lot, 12 p.m., \$25-\$199. Rancho Santa Susana Community Center & Park, 5005 Los Angeles Ave., Simi Valley. See Music Pick.

GO TOPANGA DAYS: With Jefferson Starship, Kummarspeck, The Regulars, No Small Children,

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MICKY DOLENZ OF THE MONKES & FELIX CAVALIERE OCT 21	A NIGHT WITH JANIS JOPLIN OCT 28	PETULA CLARK NOV 19	KENNY LOGGINS DEC 2
SPINNERS FEB 24	DON MCLEAN MAR 3	The Manhattan Transfer MAR 9	GINO VANNELLI MAR 24

MAY 27: RICK ROSS
JUN 2: YNGWIE MALMSTEEN
3: JEAN LUC PONTY
8: METALACHI
9: BOOGIE KNIGHTS
10: HOLLYWOOD U2 TRIBUTE TO U2
18: THE ABBA SHOW
23: FRANKIE VALLI
24: PAUL SHAFFER
JUL 1: THE SPAZMATIC
7: BEE GEES TRIBUTE BY BEE GEES GOLD
8: JIMMY BUFFETT TRIBUTE BY GARRATT WILKIN & THE PARROTHEADS
14: CHRIS ISAAK
15: HAPPY TOGETHER TOUR
27: BUDDY GUY/QUINN SULLIVAN
AUG 5: FANTASTIC DIAMOND
11: DSB & QUEEN NATION
12: LED ZEPAGAIN & BONFIRE
26: WHICH ONE'S PINK
SEP 1: STEPHEN STILLIS & JUDY COLLINS
7: ACCEPT
9: OTTMAR LIEBERT & LUNA NEGRA
OCT 21: MICKY DOLENZ OF THE MONKES & FELIX CAVALIERE OF THE BASSACAS
OCT 28: A NIGHT WITH JANIS JOPLIN
NOV 19: PETULA CLARK
DEC 2: KENNY LOGGINS
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Topanga Ukulele Revival, Watcher Moon, Few Miles South, The Golden Happy Hedgehogs, The Brothers Gage, 11 a.m., \$25-\$60. Topanga Community Club, 1440 N. Topanga Canyon Blvd., Topanga. See GoLA.

GO WAR, LOS LONELY BOYS: With Paul Rodriguez, 7 p.m., \$29.50-\$125.50. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

SUNDAY, MAY 28

GO BRIAN WILSON: 7 p.m., \$45-\$105. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

GO JOHN LEGEND: With Gallant, 5:30 p.m., \$49.50-\$254. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles. See Music Pick.

GO L.A. JAZZ INSTITUTE'S BIG BAND SPECTACULAR: With The Tom Kubis Big Band, Ann Patterson's Maiden Voyage, The Pete Myers Orchestra, The BBB, Jazz America, The Les Hooper Big Band, The Bill Holman Band, The L.A. Jazz Orchestra, 10 a.m., \$10-\$100. Westin Los Angeles Airport Hotel, 5400 W. Century Blvd., Los Angeles.

GO LIGHTNING IN A BOTTLE: 12 p.m., \$75-\$725. San Antonio Recreation Area, 2091 New Pleyto Rd., Bradley. See Music Pick.

MODEST MOUSE: With Mattress, 8 p.m. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

GO THE SIMI VALLEY CAJUN & BLUES MUSIC FESTIVAL: With Mitch Ryder, Big Bad Voodoo Daddy, Dwayne Dopsie & the Zydeco Hellraisers, The Cajun Trio, The 44's, Big Chief Monk Boudreaux & the Golden Eagles, Alex Nester, The Bayou Brothers, Crawdaddio, Jo-El Sonnier, 12 p.m., \$25-\$199. Rancho Santa Susana Community Center & Park, 5005 Los Angeles Ave., Simi Valley. See Music Pick.

THE SONICS, THE AVENGERS: 8 p.m., \$5. 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO TOPANGA DAYS: With Ozomatli, Raised on TV, Jim Crawford & the Hot Toddlers, Murphy's Flaw, The Hard Shine Blues Band, Blue Dolphins, The Lauren Flynn Band, The Handymen, The Greenhorn Brothers, 11 a.m., \$25-\$60. Topanga Community Club, 1440 N. Topanga Canyon Blvd., Topanga. See GoLA.

MONDAY, MAY 29

ETHIO CALL: 2:45 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

HEPCAT, THE SLACKERS: 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

JAZZREGGAE FESTIVAL: With Protoje, Jah9, Daniel Caesar, The Mattson 2, Voodoo, Third Degree, The UCLA Latin Jazz Big Band, 12 p.m., \$20. Sunset Recreation Center, 111 De Neve Dr., Los Angeles.

GO JOHN LEGEND: With Gallant, 5:30 p.m., \$49.50-\$254. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles. See Music Pick.

GO LIGHTNING IN A BOTTLE: 12 p.m., \$75-\$725. San Antonio Recreation Area, 2091 New Pleyto Rd., Bradley. See Music Pick.

GO T.I.: 9 p.m., \$45. The Belasco Theater, 1050 S.

Hill St., Los Angeles. See Music Pick.

GO TOPANGA DAYS: With Soluzion, Whiskey Sunday, Shere Disraeli, Venice, Sugar in the Gourd, Joe Corso, Deb Ryder, Gabby Beauvais, 11 a.m., \$25-\$60. Topanga Community Club, 1440 N. Topanga Canyon Blvd., Topanga. See GoLA.

XANDRIA: 8 p.m., \$9.50-\$14.50. The Regent Theater, 448 S. Main St., Los Angeles.

TUESDAY, MAY 30

GO BJÖRK: The Icelandic singer performs while Bjarni Frimann Bjarnason conducts an orchestra, as part of the Reykjavik Festival, 8:30 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

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

GO OH LAND: With The Mynabirds, 9 p.m., \$20. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles. See Music Pick.

WEDNESDAY, MAY 31

ALBOROSIE, YELLOWMAN: 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO DEAD & COMPANY: 7 p.m., \$40-\$175. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

GO THE MOUNTAIN GOATS: With Holy Sons, 7 p.m., \$28.50. The Mayan, 1038 S. Hill St., Los Angeles. See Music Pick.

THURSDAY, JUNE 1

GO BURT BACHARACH: 8 p.m., \$39-\$89. UCLA, Royce Hall, 340 Royce Dr., Westwood. See GoLA.

GO DEAD & COMPANY: 7 p.m., \$40-\$175. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

MOUNT KIMBIE: With Ash Koosha, Tirzah, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SCREAM: Plus, a screening of the skateboarding documentary *Blood & Steel: Cedar Crest Country Club*, 7 p.m., \$12.50-\$17.50. The Regent Theater, 448 S. Main St., Los Angeles.

YNGWIE MALMSTEEN: 8 p.m. The Observatory.

-Falling James

CLASSICAL & NEW MUSIC

COMMUNITY SCHOOL HONORS RECITAL: Student musicians take on Shostakovich, Haydn, Glazunov, Beethoven, Gounod, Ligeti, Tchaikovsky, Liszt and Brahms, Sun., May 28, 3 p.m. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave.

THE ED & MARI EDELMAN CHAMBER MUSIC INSTITUTE: Musicians from the school essay works TBA, Sun., May 28, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., Los Angeles.

GO L.A. PHILHARMONIC: Stellar pianist Yuja Wang rumbles through the first of Bela Bartók's three

piano concertos, and Gustavo Dudamel conducts one of Stravinsky's final works, *Requiem Canticles*, before closing with Leos Janáček's epic *Glagolitic Mass*, which features the powerful American soprano Angela Meade and L.A. Master Chorale, Fri., May 26, 8 p.m.; Sat-Sun., May 27-28, 2 p.m., \$20-\$206. Conductor Gustavo Dudamel and the house band open with Igor Stravinsky's *Symphonies of Wind Instruments* and finish with Leos Janáček's *Sinfonietta*. In between, pianist Yuja Wang continues her Bartók cycle, hammering out the Hungarian composer's intense and aggressive Piano Concerto No. 2, Thu., June 1, 8 p.m.; Fri., June 2, 11 a.m., \$20-\$206. Walt Disney Concert Hall, 111 S. Grand Ave.

GO MATTHEW AUCCOIN: The composer and L.A. Opera artist in residence is accompanied by students

from the opera company's Domingo-Colburn-Stein Young Artist program for a recital and a look back at the life of W.A. Mozart, Fri., May 26, 2 p.m. Huntington Library, Art Collections and Botanical Gardens, 1151 Oxford Rd., San Marino. Also Sun., May 28, 2 p.m., free, at Santa Monica Public Library, Main Branch, 601 Santa Monica Blvd., Santa Monica.

THE MUSIC OF THE BALKANS ENSEMBLE: Fri., May 26, 7 p.m., \$15. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Westwood.

THE UCLA SYMPHONIC BAND & WIND ENSEMBLE: Wed., May 31, 8 p.m., \$15. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100.

-Falling James

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Notices

656 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. FS021584
 Superior Court of California County of Los Angeles located at: Los Angeles Superior Court, North Central District - 300 East Olive, Burbank, CA 91502. Filed on 05/16/17 - In the matter of petitioner: **ISAAC ELLIOTT RAMIREZ**. 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: 07/07/17 8:30am Dept A, Located at Los Angeles Superior Court, North Central District - 300 East Olive, Burbank, CA 91502. 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: **ISAAC ELLIOTT RAMIREZ to: ISAAC ELLIOTT** 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 05/25/17, 06/01/17, 06/08/17, 06/15/17** Dated: MAY 16th, 2017

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656 Legal Notices

Summons (CITACION JUDICIAL)
Case Number (Numero del Caso): 16K07512

NOTICE TO DEFENDANT: (AVISO AL DEMANDADO): Zoila Aguilar, Sorbelio Galindo, Rafael Garcia, Jose Santos Dominguez Munoz.

YOU ARE BEING SUED BY PLAINTIFF: (LO ESTA DEMANDANDO EL DEMANDANTE): Rubidia I. Mercado.
 NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral 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. AVISO! Lo han demandado. Si no

responde dentro de 30 dias, la corte puede decidir en su contra sin escuchar su version. Lea la informacion a continuacion. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.su-corte.ca.gov), en la biblioteca de leyes de su condado o en la corte que le queda mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

The property at issue in the case is (La propiedad en cuestion en el caso es): 1035 West 70th Street, Los Angeles, CA 90044

The legal description of the property at issue in the case is (La descripcion legal de la propiedad en cuestion en el caso es): Lot 31 of Tract No. 1648, in the City of Los Angeles, County of Los Angeles, State of California, as per Map recorded in Book 20, Page 99 of Maps, in the Office of the County Recorder of said County. The Los Angeles County Assessor's Office designates the Subject Property as Assessor's Parcel and Tax Identification Number 6014-028-016.

The name and address of the court is (El nombre y direccion de la corte es): Superior Court of California, County of Los Angeles, 111 North Hill Street, Los Angeles, CA 90012

The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): Jean F. Meraz-Debraine, Latham & Watkins LLP, 355 South Grand Avenue, Suite 100, Los Angeles, California 90071, 1.213.485.1234

Date: (Fecha) 5/16/2017

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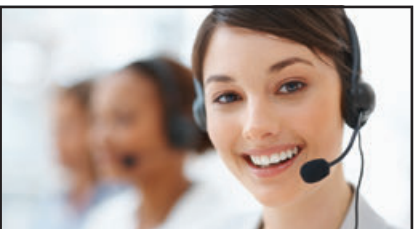
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Law Clerk: conduct legal research and analyses; Bachelor's degree in Law, Legal Studies, Political Science; 4 months of exp.; **Eminnara, APC** 3731 Wilshire Blvd., #502, Los Angeles, CA 90010

LIGHTING DESIGNER. Plan/design/propose interior lighting equipment/fixtures for residential/commercial/ industrial projects, etc. 40 hrs/wk. Master's degree in Lighting Design plus 1 yr. exp. in interior design occupation. Resume to: Davidovich & Associates, 6160 Bristol Pkwy, #300, Culver City, CA 90230, Attn: Office Manager.

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Market Research Analysts: Collect & analyze market data to predict & assess company's position in solar panel bus. & report to mgmt. Req'd: BA/BS in Econ., Int'l Bus. or Bus. Adm. Mail resume: WEGEN SOLAR INC. 1511 E. Orange-thorpe Ave. #D Fullerton, CA 92831

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