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# LAW WEEKLY

MAY 27 - JUNE 2, 2016  
VOL. 38 / NO. 27  
LAWEEKLY.COM



## SUMMER MOVIE GUIDE



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L.A. WEEKLY (ISSN 0192-1940 & USPS 461-370) IS PUBLISHED WEEKLY FOR THE SUBSCRIPTION PRICE OF \$55.00 PER SIX MONTHS & \$90.00 PER YEAR BY L.A. WEEKLY, LP, 3861 SEPULVEDA BLVD., CULVER CITY, CA 90230. PERIODICALS POSTAGE PAID AT LOS ANGELES, CA. POSTMASTER: SEND ADDRESS CHANGES TO L.A. WEEKLY, P.O. BOX 5052, CULVER CITY, CA 90231.

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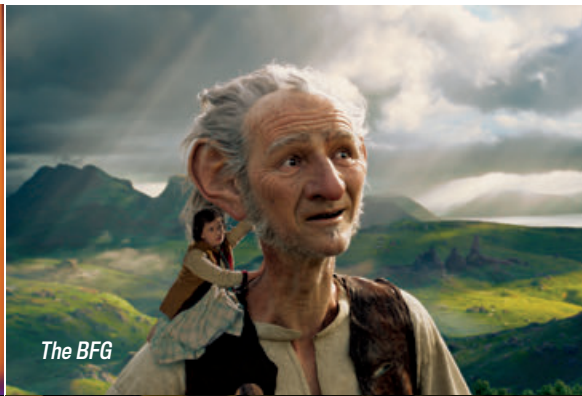




# LA WEEKLY SUMMER MOVIE GUIDE



The Neon Demon



The BFG



Star Trek Beyond



The Conjuring 2



Sausage Party



Southside With You



Jason Bourne



Star Trek Beyond



The Neon Demon

## THE ENDLESS SUMMER

Here are the movies we can't wait to see in the season that won't stop

BY CHRIS KLIMEK

There was a time when the summer movie season was a *season*, sandwiched between Memorial Day and Labor Day weekends. By the 21st century, the start date had drifted back to the first weekend in May. This year, the superhero flicks began arriving with *Deadpool's* release on Feb. 12. Only two months earlier, *Star Wars: The Force Awakens* had been unleashed, handily outgrossing every summer movie ever. All six prior *Star Wars* entries had been released in May, but that was a long time ago, in a galaxy far, far away.

In any case, we've arrived at Memorial Day with at least nine intriguing hot-weather delicacies yet to be unveiled.

**The Conjuring 2** (June 10) — Horror-meister James Wan stepped outside his wheelhouse to direct 2015's well-received *Furious 7*, and at last check he was still slated to break into the superhero biz with *Aquaman*. In between, he made a second paranormal spookfest, with Patrick Wilson and Vera Farmiga reprising their roles as real-life ghostbusters Ed and Lorraine Warren. This time, they investigate the Enfield Poltergeist, a case of alleged demonic possession of two prepubescent sisters in a North London council house, which transfixed the British press circa 1977-79. Wan's command of tension and atmosphere made his similarly themed *Insidious* a chiller, too, but something about their period setting makes the *Conjuring* pictures even more irresistible.

**Swiss Army Man** (June 24) — While it probably contains less onscreen flatus than *The BFG*, the "Daniel Radcliffe-as-a-farting-corpse movie" tag that writers-directors Daniel Scheinert and Dan Kwan's comic fantasy picked up after it screened at Sundance has proven tough to shake — even after Scheinert and Kwan shared the festival's Best Director prize. Paul Dano plays a guy who finds himself stranded alone on an island; when a body (Radcliffe) washes ashore, the castaway finds it offers many practical conveniences, and good company, too! In their feature debut, Scheinert and Kwan reportedly evince a visual aesthetic as surreal and imaginative as their material.

**The Neon Demon** (June 24) — That I almost referred to Danish filmmaker Nicolas

Winding Refn as a "provocateur" because he makes challenging, occasionally abrasive films says more about the anodyne tastes of Hollywood than it does about his work. The *Drive* director's first out-and-out horror film stars Elle Fanning as a novice fashion model just arriving in Los Angeles, where her beauty and youth earn her some powerful enemies. "There is a 16-year-old girl inside every man," Refn told reporters while promoting the movie at the Cannes Film Festival earlier this month, where the picture earned boos variously described as "resounding" and "lustful." There must've been a reason.

**The BFG** (July 1) — Steven Spielberg's adaptation of Roald Dahl's 1982 children's book premiered at Cannes, too. Our critic Bilge Ebiri found it listless and unmagical, while Stephanie Zacharek, now at *Time* magazine, was considerably more enthusiastic. But with Mark Rylance in the title role and a script by *E.T.'s* Melissa Mathison, who died before the film was completed, Spielberg's first all-ages picture since *Tintin* sparkles with promise. Rylance's Oscar-winning performance was **(8»**



» 7) the best thing about Spielberg's *Bridge of Spies* last fall, and with Jemaine Clement, Rebecca Hall and Bill Hader rounding out the cast, *The BFG* feels like what the esteemed *Cahiers du cinéma* critic Joe Biden would call a BFD.

**Star Trek Beyond** (July 22) — J.J. Abrams, the man who relaunched *Star Trek* before moving on to some other space project, said the pioneering '60s TV show was too cerebral for him; his two *Trek* films considerably upped the whiz-bang quotient. But anyone who found Abrams' *Beastie Boys*-scored, Bud-Lite Lime-A-Rita version too talky and philosophical will rejoice that this third entry in the rebooted *Trek*-iverse comes from Justin Lin, best known for his four *Fast & Furious* sequels. Series co-star Simon Pegg is one of several credited screenwriters, so at least it should be funny. Idris Elba stars as Krall, a mysterious new character who is most likely not a Grammy Award-winning Canadian jazz artist married to Elvis Costello. But in a series that uses time travel as much as this one has, you just never know.

**Jason Bourne** (July 29) — After the spy franchise's original star exited, produc-

ers got a cheaper actor to fill in for one underperforming movie before luring the original guy back for an adventure featuring a car chase on the Las Vegas Strip. Few people regard the result — the 1971 James Bond film *Diamonds Are Forever* — as a highlight of that series. The third Paul Greengrass-directed *Bourne* thriller, for which Matt Damon has returned after a nine-year absence, will almost certainly be better than that, given the track record of all involved. Still, its similarities to the circumstances under which Sean Connery left and returned to the mother of all spy series are amusing. Damon says the new film channels the geopolitical insecurities of the WikiLeaks era; the trailers are selling his motorbike skills and his knockout left hook. What was good enough for Steve McQueen is good enough for Will Hunting, apparently.

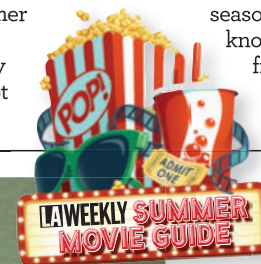
**Equity** (July 29) — This Wall Street morality play earned strong notices at Sundance in January. Written by Amy Fox, produced by Alysia Reiner and Sarah Megan Thomas (both of whom are in the cast) and directed by Meera Menon, the picture stars Anna Gunn, whose contributions to the

greatness of *Breaking Bad* were too often overshadowed by that series' male stars. High finance is a nontraditional milieu for a project with women in all the key creative roles, but this is no celebration of empowerment. Those who've seen *Equity* found its casual depiction of influential ladies being just as venal and duplicitous as influential men to be one of its rewards. The female-led *Ghostbusters* is getting all the attention, but a distaff *Wall Street* sounds like an altogether more intriguing equation, no? (See story below.)

**Sausage Party** (Aug. 12) — This is the summer's only computer-animated, R-rated survival adventure comedy. Directors Greg Tiernan and Conrad Vernon are animation veterans, but the sensibility comes courtesy of primary screenwriters Seth Rogen and Evan Goldberg, who dreamed up the anthropomorphic-foodstuffs scenario wherein the edible residents of a supermarket learn what horrors await after their dreams of being purchased and brought home by a customer actually get fulfilled. So Frank, a sausage voiced by Rogen, and Brenda, the hot

dog bun (Kristen Wiig) with whom he is in a relationship, try to cheat destiny. It'll be plankton to the whale that is Pixar's *Finding Dory*, of course. Even so, if you enjoyed *Babe* but wished it had been much, much filthier, then this should do, Pig.

**Southside With You** (Aug. 26) — Another Sundance entry, writer-director Richard Tanne's feature debut has a nervy premise: It's a fictionalized account of Barack and Michelle Obama's first date, in the summer of 1989, when they were both in their 20s and working for the corporate law firm Sidley Austin. As played by Parker Sawyers and Tika Sumpter, the future president and first lady visit the Art Institute of Chicago and take in a screening of *Do the Right Thing* before going for ice cream. That sounds like a lot to do on a first date, but these two were clearly going places. *Southside With You* probably won't single-handedly resuscitate the romantic comedy, but it may at least provide a momentary escape from a despondent election season. And how can you not want to know whether the future leader of the free world was more sympathetic to Mookie or to Sal?



Anna Gunn in *Equity*

*Money Never Sleeps* (2010).

But the film's risks transcend its aesthetics; lurking in every scene, in every unsaid word and every downed cocktail, *Equity* sneaks something so groundbreaking into the story, without ever referencing it, that you have to wonder why this particular angle hasn't been done before: From the auxiliary characters of doctors and lawyers to the three big stars, women are everywhere.

If the magnitude of this doesn't quite set in, imagine you're watching *Wall Street*, but Michael Douglas is a badass Anna Gunn (*Breaking Bad*) grooming a female Martin Sheen (Thomas) and being threatened by a lady U.S. Attorney (Reiner), who also happens to be married to a woman (Tracie Thoms).

While this kind of stacked female cast isn't necessarily new for indies — I get a Kickstarter email from friends doing the same thing every week — the genre is unusual. Indies with women leads have been stalled in a self-fulfilling prophecy of the “quiet personal drama” (Sarah Polley) or “quirky art comedy” (Miranda July), which are all fine and good, but they do not make money, and this is one of the most cited reasons we're given for why women can't lead or helm high-budget blockbusters. What's most remarkable about *Equity* is that it's a high-stakes thriller so good that the actors' genders matter not at all.

“One of the greatest review comments was, “These could have been male characters,”” Thomas says. “And that's a compliment to us.”

Thomas had worked up the idea for *Equity* by chatting with her finance friends in New York City. “These aren't the women we see in typical Wall Street movies,” she's quick to say. In *The Wolf of Wall Street*, one of the few female characters' big scenes was lighting a candle in Leonardo DiCaprio's ass. In this movie, the women act and look like investment bank-

# BANKING ON EQUITY

Will the producers of the female-driven Wall Street movie rake in the same revenue as their male counterparts?

BY APRIL WOLFE

“No Wall Street movie has ever had a bad box office,” Sarah Megan Thomas, the producer and star of indie thriller *Equity*, says. “If we do a good job, it means we make money.”

Thomas did the profit-margin research.

She and her producing partner and co-star Alysia Reiner (*Orange Is the New Black*) are hedging their bets on the film's financial success, which in the indie world could simply mean recouping the film's budget. But there are other factors to consider that still make *Equity* a risk.

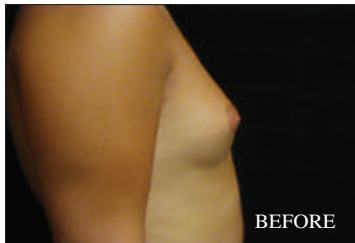
It's a tense Wall Street thriller, and

tense Wall Street thrillers are difficult to pull off on an indie budget; authentically re-creating the imposing decor of flashily conference rooms and the high-powered people who work in them takes either cash or ingenuity. Luckily, Thomas and Reiner nabbed production designer Diane Lederman, who worked on *Wall Street*:



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» 8) ers. Thomas chopped her hair into a neat, blond bob. She and Reiner got sophisticated Prada from the second-hand store Rachelle, outside Philadelphia, and the key word in costuming was “classy.”

“Bankers are in sales, and they’re selling to men,” Thomas says. “So they still need to be sexy, but they’re balancing sexy with corporate, and style with corporate. We tried to find a few places where my character crosses the line, using too much feminine effort to make the sale, but her being sexy isn’t her defining trait.”

In fact, her defining trait — as with all the banking women in the film — is depicted in a glorious scene in which a manicured Naomi Bishop (Gunn) stands up in a sea of Naomi wannabes and says frankly, “I like money.”

“We wanted it to be *Glengarry Glen Ross* or Neil LaBute but all women,” Reiner says. “Make it about people talking about work — not about boyfriends but [about] having ambition and having money and wanting money, I mean, that’s huge. Why does that have to be a dirty word?”

In a time when women are still shamed for their ambition and desire for a fair share of the wealth, the film’s a well-crafted statement piece. Both Thomas and Reiner are, first, artists who want to make money, but their art supports their activist streaks. This was the first time the two had complete control of everything on set — a blessing and a curse when you have to produce until 3 a.m. one day and be ready to act at 5 a.m. the next. The two were largely supported by husbands and family and a particularly generous line producer, Brian David Cange. And in the end, Reiner was able to influence every detail big and small, including changing all the makeup to eco-friendly brands, something she’d never been able to do on other people’s sets.

And if being produced by and starring women weren’t enough, the film is also written and directed by them. Scribe Amy Fox came primarily from the New York theater scene, where she was writing taut ensemble dramas and character-driven pieces. Her 2005 script for indie darling *Heights* earned critical acclaim. Thomas and Reiner had tapped her immediately for their project, but Fox had just had a baby and couldn’t fit it in with family life. After another year of financing rounds, Thomas approached her again. “I said, ‘Have you had enough time with your baby?’” Thomas says with a laugh. “Because we have a movie to make.”

It’s both serendipitous and a little disconcerting how much the behind-the-scenes making of *Equity* mirrors exactly what the movie is exploring. A high-powered investment banker maintains the façade of success and excess after the 2008 financial crisis, managing a troubling tech IPO and acting as a mentor for the ambitious women under her. This is a movie about making money that is made specifically to make money, but all of it is really about the song-and-dance of appearing successful until you are. For women, that often means staving off pregnancy. Fox deftly

navigates that world in her script, with a few scenes that appropriately address the anxiety of having to hide that you’re expecting. A writer who herself had to turn down projects due to motherhood, Fox was the perfect fit to tuck these particularly feminine horrors of career setbacks and paranoia into the milieu of Wall Street.

The worlds of investment banking and indie filmmaking overlapped with eerie familiarity for director Meera Menon as well.

“When you’re in these pitch meetings with the bankers, it’s a play of sorts,” Menon says. “There’s a meeting when Anna’s character is leading a pitch to bring their bank onto the job, and that presentation felt so very similar to the meetings as filmmakers we all have to take. When we’re presenting an idea, we’re selling it. That’s what all this is — selling ideas to people.”

Menon worked with one of the filmmakers’ mentors, Barbara Byrne from Barclays, to develop how each character would go about selling her ideas, and she ended up taking away some lessons for her own pitch meetings.

“She told me that there’s a very specific way to understand your personal strengths when you’re in the room,” Menon says.

“She was dealing with tech guys in their mid-20s, and she found that being an older woman, she could adopt a maternal position toward them that she could use to her advantage. Anna and Sarah and I talked a lot about that. It’s all about figuring out what your style is in that particular moment and giving people what they need to relate to.”

The ability to adapt and be what someone wants you to be is an advantage in real life, of course, but it’s also crippling. Reiner and Thomas say that in the early drafts of the script, it felt nearly impossible to keep the focus on their female characters. The men developed into well-formed archetypes with solid storylines, while the women somehow adapted themselves to the point that they felt devoid of strength; a character who’s trying to be everything can also read as nothing. Thomas and Reiner seem in awe of their own unconscious biases when they relay the story of reworking that early script.

Despite all these mirroring worlds of investment banking and filmmaking, there is at least one place where the two are at odds. “I was shocked by how women don’t help other women in that world,” Reiner says. “It deeply upset me.” So Reiner and Thomas went and hired a bunch of women.

*Equity*’s doing a rare thing by blatantly flaunting its ambitions, but it’s also getting returns. The film premiered at January’s Sundance Film Festival to rave reviews, and Sony Pictures Classics bought it on the spot. Now it’s working its way through the festival circuit, playing at the Los Angeles Film Festival before its theatrical premiere in July. There’s so much hype and so much riding on this movie, the thought of it even existing makes me nervous; if it really does make money, does this change everything? But Reiner reminds me there’s only one way to make this happen.

“Go to the theater,” she says. “If you want to see women making movies. You have to support them with your dollars.”



# WHAT TO SEE AT THE L.A. FILM FESTIVAL AND DANCES WITH FILMS

Unlike those other fests, these Los Angeles treasures boast truly diverse lineups



Paint It Black

It’s an elitist notion that you can see the next big films only by leaving Los Angeles for Toronto, France or New York. While other fests are frantically loading their schedules with women and people of color (so they can sport an #OscarsSoWhite hashtag without looking hypocritical), L.A. Film Festival director Stephanie Allain has been doing that hard work for years; the fest consistently presents movies that take a hatchet to the boring white-dude indie tropes.

On her slate this time out are documentaries tackling LGBT rights (*Political Animals*), the juvenile justice system (*They Call Us Monsters*) and the Koch brothers (*Company Town*). On the fiction side, characters grapple with PTSD (*Blood Stripe*), missing caregivers (*My First Kiss and the People Involved*), gentrification (*72 Hours: A Brooklyn Love Story?*), the slaves of gods (*Like Cotton Twines*) and Afro-punk love (*Dream States*).

Ryan Coogler (*Creed*) is the festival’s guest director. Ava DuVernay (*Selma*) will take home the annual Spirit of Independence Award, and *Lowriders*, a Latino-driven pic about East L.A. car culture, will open up the week with a world premiere.

Because we are #blessed with talent, L.A. also gets the little indie film fest that could: Dances With Films. Going bold with the slogan “Defiantly Independent Since 1998,” these guys personally sit through every single movie sent their way, digging for the gems in the dung heap. You really have to be a movie lover to start an independent-film fest among giants, but DWF keeps kicking. While the fest doesn’t have the star power of LAFF or nearly as many films on its slate, it always delivers a few fresh new voices every year.

Here are the films we’ll stand in line for with a smile at both fests. Oh, and you can take the train to both and laugh the whole way at all the Cannes suckers. —April Wolfe

**L.A. FILM FESTIVAL** | ArcLight Cinemas, 9500 Culver Blvd., Culver City, and the Culver Studios, 9336 Washington Blvd., Culver City, among other venues | June 1-9 | Regular screenings \$15 (\$13 for Film Independent members), special screenings/events \$25 (\$20 for Film Independent members), festival passes starting at \$350 (\$315 for Film Independent members) | lafilmfestival.com

**DANCES WITH FILMS** | TCL Chinese 6 Theatres, 6801 Hollywood Blvd., Hollywood | June 2-12 | Screenings \$13 if purchased before June 2 (\$15 after), festival passes \$325 | danceswithfilms.com

## April Wolfe’s Five Best Bets at the L.A. Film Festival

### Jackson

Director Maisie Crow started as a documentary photographer with an impeccable eye for stories and color. *Jackson* — her doc following two women working at the last remaining abortion clinic in Mississippi and the pro-life protester who wants to shut it down — is sure to be well-told and beautifully filmed. It seems every festival year we get an “important” work of art,

something that cuts through the rhetoric, and *Jackson* shows all signs of being very important.

### Tracktown

One of the more creative premises offered in the festival this year can be found in *Tracktown*, Jeremy Teicher’s and Alexi Pappas’ film, which has real-life Greek Olympic runner Pappas portraying Plumb Marigold, a kind of projected version of herself. She’s an ultra-focused athlete. She doesn’t have boobs or a boyfriend, and she keeps to her schedule, but her orderly life unravels when an injury



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» **10)** makes her rest for a day. If you're fascinated by the people who give up any chance at a regular life to turn their bodies into machines — I definitely am — *Tracktown* seems as if it will give a pretty rare insight into a young runner's mixed-up life, with a little bit of romance and nostalgia for what might have been.

#### 11:55

An updated version of *High Noon* with a Latino Navy veteran protagonist? Any film that uses a time constraint where something has to happen before noon gets my approval. Victor Almanzar, a bit player from *Empire*, gets to play the lead and co-write the script, using his military experience for authenticity, but what's most compelling about this plot is that it's simple. A guy shoots someone, runs away to join the Marines and eventually has to return — as we all do — to face his past. Expect some moving performances and realistic characters.

#### Girl Flu

I will never tire of movies depicting the otherworldly tragedy that is a girl getting her period for the first time and realizing that everything that was ever good is suddenly gone. *Girl Flu* promises to intertwine this age-old cautionary tale with the geography of Los Angeles, where little Bird is uprooted to Echo Park and cannot go home to Reseda again. You guys, Reseda is *innocence*. The film stars Katee Sackhoff, Jeremy Sisto and Heather Matarazzo, some fan favorites and indie darlings who likely will elevate a little coming-of-age dramedy into Grade-A charming.

#### Villisca

Horror films based on small-town American history are always fun. *Villisca* uses the still-unsolved 1912 ax murders of Villisca, Iowa, as a basis for this contemporary ghost-hunters-in-a-murder-house story. And they even filmed in the actual house where the murders took place. Bored teenagers who have nothing better to do than try to contact the angry ghosts of a brutal massacre likely will make terrible choices, leading to some classic horror frights. Please, dear God, do not go in the cellar.

## Michael Nordine's Five Best Bets at the L.A. Film Festival

### Beyond the Gates

When in doubt at a film festival, go with the horror movie. Co-writer/director Jackson Stewart's *Beyond the Gates* looks to be among the most promising titles in the festival's Nightfall section (tagline: "films that will make you squirm"), fusing video-store nostalgia with a narrative centered around a ouija-like VCR board game that may hold the clue to a disappearance. Analog fetishism is a prevailing trend in the horror realm of late — *V/H/S* is now a franchise unto itself, ditto the Super 8-heavy *Sinister* — and Stewart's film about two brothers trying to track down their father by any supernatural means necessary could be a worthy addition to the genre.

### Desierto

After directing *Aningaag*, a seven-minute companion piece to his father's *Gravity*, Jonás Cuarón returns with *Desierto*. Like an update on Cormac McCarthy's *Border Trilogy*, the closing-night selection stars Gael García Bernal as a would-be immigrant hoping to surreptitiously enter the United States and be reunited with his son; Jeffrey Dean Morgan is the self-styled border guard who will do anything to stop him. Cuarón has a lot to live up to, being the son of an Oscar winner and all, but this timely thriller looks to be another step in the right direction.

### HEIS (chronicles)

Perhaps the festival's strangest, most inventive-sounding offering, writer-director-producer Anaïs Volpé's feature debut concerns a young artist who returns to her mother's Paris home. There, she's met by her brother (who never moved out) and the conflicting expectations of her family as a whole (who don't understand what she's doing). *HEIS (chronicles)* is part of a cross-media project that also involves an art installation, a five-episode companion series and an evocative poster featuring an



adorable chimpanzee. Volpé doesn't lack for ambition, and if *HEIS* lives up to that ambition, it could easily be a standout.

### Mercy

Family reunions often are occasioned by unfortunate events, and so it is in writer-director Chris Sparling's *Mercy*. Four brothers (two from one father, two from another) make their way home to be at their mother's bedside as she prepares to depart this mortal coil. The resulting reunion sounds unhappy for reasons beyond the obvious — namely, the surfacing of buried family secrets and an inconveniently timed home invasion. If you remember James Wolk's *Mad Men* performance as the unsettlingly charming Bob Benson, imagine how he'll do in an actual thriller. Sparling penned *Buried*, so his track record with close-quarters suspense inspires confidence.

### Paint It Black

Amber Tamblyn makes her directorial debut adapting *White Oleander* author Janet Fitch's punk rock-infused book, which tells of a young woman's turbulent relationship with her boyfriend's mother in the wake of his passing. Alia Shawkat and Janet McTeer play the women in question. Variations on this particular theme have produced a number of classic psychodramas (Ingmar Bergman's *Persona*, Robert Altman's *3 Women*) and, though something on that elevated plane may be too much to hope for from a first-timer, hope springs eternal at film festivals.

## April Wolfe's Five Best Bets at the Dances With Films Festival

### The Homefront

Eight years into a devastating invasion of America, a family squats in their countryside home, trying to keep up appearances — but they're getting pretty kooky. In Fidel Ruiz Healy and Tyler Walker's *The Homefront*, every boring conversation this family has seems charged with energy be-

cause they're trapped, with nowhere else to go. From the looks of it, there are shades of *Dogtooth* through an American lens, the same dark humor bordering on dangerous delusion.

### Mikael

The story of *Mikael* reads like an Iraqi *Rocky*; this time you've got a 33-year-old Iraqi-American man who travels back to Kurdistan to pick up where he left off years earlier in his quest to be a soccer superstar. A totally uplifting underdog story set in a place more likely to evoke stereotypical images of war and suffering, writer-director Kordo Doski's *Mikael* has promise to be a tearjerker sports favorite.

### Shortwave

Ryan Gregory Phillips' *Shortwave* seems as if it took a page from *Primer*'s book of low-budget sci-fi tricks. In an isolated location, a woman starts picking up on some sinister shortwave radio signals from her husband's experiments. The two are still reeling from the loss of their child, so you've got some added hysteria in the mix of this quiet little alien thriller.

### We Go On

Low-budget horror has to get crafty these days. *It Follows* turned a collection of random people, including a grandma, into a threat, and *We Go On* is following its lead (get it?). A guy obsessed with death offers a huge reward for anyone who can prove the afterlife is real, and as it turns out the afterlife is not all fluffy clouds and smiling angels. Once he gets a glimpse of it, he can't really go back. Bonus points to co-creators Andy Mitton and Jesse Holland for turning this into a mother-son buddy movie as they try to figure out how to put the "after" back into "afterlife."

### Pop-up

Stuart McBratney's indie triptych out of Australia follows three people with intersecting lives, which is a trope we've seen before, but the trailer showed glimpses of some finely tuned dialogue equally matching humor and drama, which is rarer than you'd think. *Pop-up* also has the advantage of not being American, so the actors are cast for their acting and not necessarily their flawless beauty.



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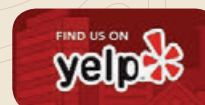
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# FORGET BOURBON STREET

One of downtown's prettiest buildings gets a new chef trading in Southern theatrics

BY BESHA RODELL

In terms of transportive restaurant experiences, there are few places to which I'm less interested in being transported than Bourbon Street. I love New Orleans with the same clichéd but mighty passion that strikes almost anyone with half a soul who's spent time there. But Bourbon Street, which has become a nightmarish, drunken frat party version of itself, is by far the city's least interesting pocket of culture, unless you're super into mediocre strip clubs with coeds puking up multicolored daiquiris out front. Finding anything good to eat or drink on Bourbon Street is practically impossible, making it even less appealing as inspirational fodder for a far-flung eating and drinking establishment.

So when Preux & Proper opened in late 2014, promising to bring a slice of Bourbon Street to downtown L.A., I wasn't particularly intrigued, despite the fact that it inhabited the gorgeous, flatiron-shaped building on the corner of Spring and Main. The space had been beautifully built out by chef Casey Lane and his partners for a short-lived restaurant named the Parish. When Preux & Proper's owners took over, they put some spinning frozen daiquiri machines behind the bar downstairs and some NOLA-inspired food on the menu upstairs, as well as a moonshine-themed cocktail menu. It was all very concept-y.

Then, in February of this year, it was announced that Samuel Monsour was taking over the kitchen at Preux & Proper. Monsour is a chef who garnered some attention for his series of pop-up events titled Antebellum Voodoo Noir. The events attracted some criticism, both for their name and for the verbiage Monsour used to describe them ("inspired

by an era troubled with suffering and rich with soul"). The evening, which cost diners \$333 a head, included an actor playing a Creole witch doctor spewing "prayers" and threatening animal sacrifice on a live goat. That Monsour spent some of his formative years in North Carolina makes this tone-deafness (a kind assessment, but it's what I'm going with) even harder to comprehend. Chefs and artists can and should and do find inspiration in all kinds of places, but florid romanticized pantomime — culinary or otherwise — of an era defined by our nation's darkest shame is pure poison, no matter how good the foie gras with spoonbread tastes.

At Preux & Proper, Monsour is thankfully cooking without the assistance of actors/witch doctors and without any specific reference to the Old South. Downstairs, the frozen daiquiris are still the main draw, along with a bar menu culled from the longer dinner menu served upstairs, in a room that's less Bourbon Street and more Garden District. When this building was the Parish, the triangle-shaped room with its long central bar was one of the prettiest places to eat in town, and it's lost little of its charm.

The food's inspiration is New Orleans, but Monsour is a New American chef with a giddy creative streak, and nothing on the menu is classic or straightforward. This is Southern food in heavy drag, an over-the-top display of what the cuisine might be if you put it in spangles and a push-up bra.

That means all kinds of silliness, such as poutine made with "turkey neck gravy," burrata, collards and coleslaw. There's "derryt skreet" corn on the cob showered with cracklins, American cheese and ranch dressing, and a foie gras torchon with sorghum and "fruity pebbles."

But drag is fun and Monsour can cook, so the enterprise works a lot of the time. There aren't many things on the menu here I'd count as a bargain, but the fried Mississippi catfish, advertised as a small plate, is actually a giant pile of crispy, cornmeal-dusted, tender-fleshed fish, scattered with fried pickles and laid over a smear of remoulade. It would be

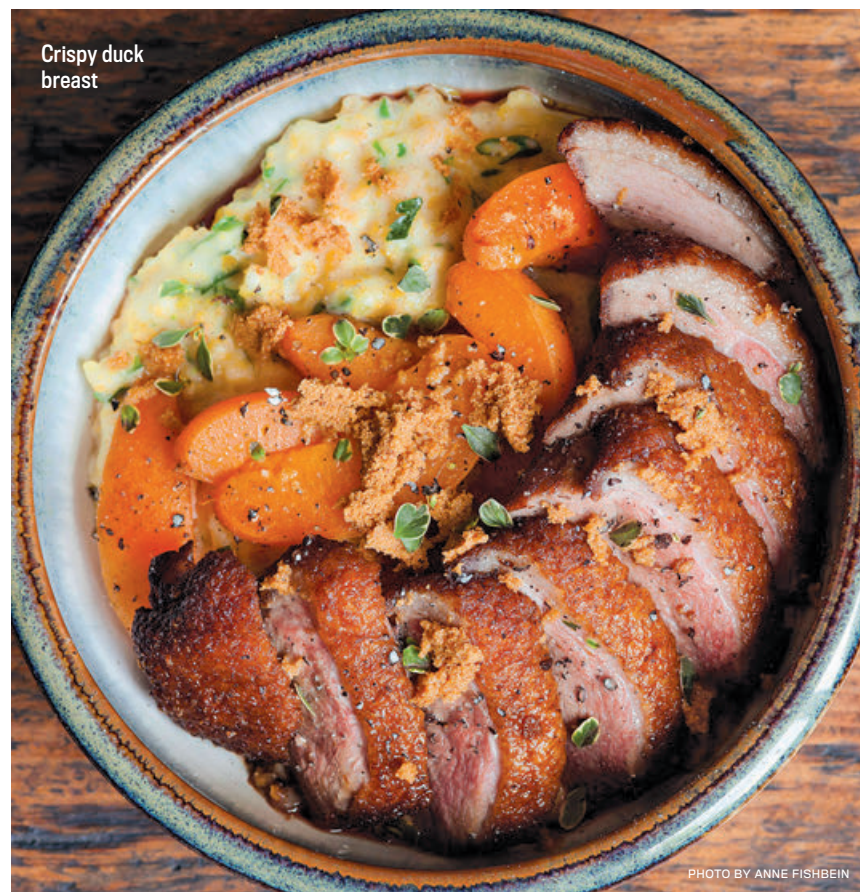


PHOTO BY ANNE FISHBEIN

a fairly unbalanced meal on its own, but it would fill you up nonetheless. On the other hand, \$15 collard greens are a tough sell, but I'd be lying if I said I didn't thoroughly enjoy the soupy greens shot through with shreds of pork shoulder and Fresno chili hot sauce and topped with a wobbly egg.

The stewy red peas that come with the house-made andouille almost steal the show from the sausage itself and highlight one of the crops that have recently been revived from the coastal Carolinas. Monsour does a boneless beef rib that's easily dinner for two (and priced as such, at \$44) and is everything that's good about tender, rich, beefy beef, decked out with parsnip puree, sweet slivers of crispy yam and a demi-glace made from the pot liquor.

These dishes, the ones that work, are relatively restrained, certainly compared with the things that left me overwhelmed and confused. Why would you put coconut in your Anson Mills grits, then slap on sweet stewed peaches and a bourbon-butter glaze? Is this dessert? It is not — it's the setup for a duck breast entree that is just a bowl of too-sweet but under-seasoned glop with some nicely cooked duck buried within.

In New Orleans, if you ordered a po' boy burger, you'd get a po' boy bun with a burger patty filling; here you get a burger with fried oysters on top. Monsour co-authored a book about burgers that is mainly recipes for over-the-top burger toppings (such as glazed donuts and "fried ketchup"), so putting egregious stuff on burgers is obviously a thing of his. To each his own — I just can't tell you that fried oysters do anything for a burger, or vice versa.

There are times when Monsour's cleverness is entirely too clever, neglecting to take deliciousness into account, and other times when it hits that perfect note, when you understand why certain ingredients go together but see the couplings in a whole new way. This is true in the deconstructed "holy trinity" — the onions, celery and green bell peppers that are the building block for so much Creole cooking — that you'll find on his beef-heart toast. Here they're shaved raw over thinly sliced smoked beef heart, and the vegetal perfumes of all three come together in a way that's reminiscent of a Creole stew and also wholly different. I also loved the okra gumbo with sticky rice, "tobacco leeks" and crispy onions, though its swampy flavor reminded me more of some kind of Afghan stew than anything I've ever eaten in Louisiana.

We've seen a lot of pseudo-Southern cooking in Los Angeles in recent years, and it's hard to tease out the subtle difference between honest modernization and what feels like a garish cartoon version of a regional cuisine. The distinction matters less if the food tastes good, I suppose, and in the case of Monsour's cooking, it mostly does. Preux & Proper isn't going to transport you anywhere in particular, but one of the prettiest buildings in downtown Los Angeles with a too-sweet sazerac in your hand isn't the worst place you could end up. Better than Bourbon Street, certainly.

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**GOURMET TACOS IN LYNWOOD**

A GUADALAJARA CHEF BRINGS AUTHENTICITY TO BALAM MEXICAN KITCHEN

There are many good taco spots along the stretch of Long Beach Boulevard where the 6-month-old Balam Mexican Kitchen is located, but you probably won't find many that resemble what Guadalajara chef Manuel "Kornie" Bañuelos is serving inside a former fast-food stand in Lynwood.

On the menu at Balam you'll find 10 or so varieties of tacos — some traditional, some more creative — each served on handmade tortillas. There's one stuffed with stewed *huitlacoche* and a drizzle of cilantro crema, one made with slow-braised *barbacoa* and pickled red onions, and another made with "chicken *tinga masala*," a Mexican-Indian riff garnished with cilantro and a handful of roasted almonds.

You'll find not only a version of the now-ubiquitous Korean taco made with grilled *bulgogi* and chipotle slaw but also a fried coconut shrimp taco that cleverly subs in a slice of pink, hibiscus-marinated jicama for a tortilla — lending a welcome vegetal crunch — as well as a homey *mole alemandrado* taco filled with yellow basmati rice and a scoop of ruddy orange mole sauce. You can have any of the fillings with quesadillas or burritos, too, but ordering a few \$3 tacos is probably the way to go. There's a lot of taco innovation happening at Balam worth sampling.

Bañuelos, who goes by the nickname "Kornie," is a heavily bearded Guadalupean chef who arrived in Los Angeles just a few weeks before opening Balam. He previously opened a Mexican restaurant outside London and the now-closed Chicago restaurant *Mezcalina*. He also

cooked at various restaurants in his home state.

So how does a globe-trotting Mexican chef end up in Lynwood, exactly? The answer is Balam's co-owner, Rosendo Jacquez, who had heard about Bañuelos through his sister and was looking for a chef for a new project he planned to open inside a former *taqueria* space his mother owned. Six months later, Balam has amassed a following that even Jacquez didn't anticipate, attracting curious locals and hip Long Beach kids alike.

With so many gourmet taco operations across the city — *Guerrilla Tacos*, *Guisados*, *Colonia Tacos*, *Guisados* and *B.S. Taqueria* — you might be skeptical about making such a trek for trendy tacos. Perhaps you'll be convinced by Balam's take on the classic *torta ahogada*, a pork-filled sandwich submerged in a fiery tomato sauce that's made with a special *birote salado* roll. Bañuelos imports from Guadalajara. It's a wise move to tame the sandwich's heat with the various house-made *aguas frescas*, including a refreshing, spearmint-spiked lemonade.

For the coming summer months, Bañuelos and Jacquez plan to add a selection of ceviches to the menu, and even more exciting, their newly approved beer and wine license means they'll soon be pouring craft beer. According to Jacquez, a night of pairing ceviches with nearby brewery *Phantom Carriage's* sour beers is already in the works. —Garrett Snyder

*Balam Mexican Kitchen, 11700 Long Beach Blvd., Lynwood; (424) 338-6762, instagram.com/balamtaco.*

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L.A. farmers markets didn't accept EBT, although many farmers and vendors supported the program as a boon to business.

It's estimated that more than a million people in the L.A. area rely on CalFresh to buy groceries each month, according to L.A. County data, and while the EBT program is accepted at fast-food outlets such as KFC, Taco Bell and 7-Eleven, using it to buy local, fresh fruits and vegetables has been a somewhat byzantine process.

"In order to create a fair farmers market system that ensures all Angelenos, regardless of income level, have access to healthy foods, we need a policy that requires those farmers markets to accept EBT," City Councilmember José Huizar said in a press release. Huizar proposed the motion to the council after being approached by the Los Angeles Food Policy Council and Los Angeles Community Action Network.

Under the new process, market managers will operate a digital EBT card-reader booth that dispenses vouchers, which then can be used to purchase food from certified vendors. The vendors are reimbursed dollar-for-dollar, ensuring that the transaction is as beneficial for farmers as it is for the public.

Implementing the new policy involves certification through the USDA, which usually takes up to two months — once that step is complete, the ordinance is expected to go into effect within the next six months. For more information, check out the Los Angeles Food Policy Council's EBT at farmers markets FAQ page.

—Garrett Snyder

their IPAs a lot," he says. "So I just sort of went: 'This is what I like, let's not reinvent things too much. Let's just land in the middle.'"

The result is a beer that embraces traditional IPA flavors without any gimmicks or affectations. That's hardly surprising for a man whose broadcast history is dominated by tirades on the needless doctoring of his iced tea with fruity adjuncts. "It's sort of the way I feel about vodka," Carolla says. "I don't need cotton candy-flavored vodka. Vodka-flavored vodka and beer-flavored beer is fine."

The Endless Rant IPA certainly reflects those values. It's a dim amber brew with mild floral and tropical fruit aromatics. Citrus notes reminiscent of lemon rind and Sunny D (in a good way) dominate the flavor, courtesy of Azacca hops and specialty "honey malt." It has a bit more fullness to the body than is typical for a West Coast IPA but finishes clean, with a distinct nip of lemongrass.

Though he concedes that his primary vision for this venture is "not losing money," Carolla isn't discounting future craft brew endeavors. "I would assume that if I'm out with a beer now, there will be some more beer that comes out at some point," he says. "But we're trying to enjoy this one — or at least get this one off the ground."

Endless Rant IPA is currently available in King Harbor's brewery tasting room, via [carolladrinks.com](http://carolladrinks.com) and at select retail outlets. —Ian Cheesman

POP-UPS

BEER

**Adam Carolla's New Craft Brew Just Tastes Like Beer**

When you consider the cachet that modern craft brewing has, it's surprising how few celebrity beers have emerged. "Stone Cold" Steve Austin made the citrus- and bicep-forward Broken Skull IPA with El Segundo Brewing, and Wil Wheaton (accompanied by Drew Curtis of Fark.com and Stone Brewing Co. CEO Greg Koch) raised the imperial stout ante with the decadent Stone Farking wOoTStout. But beyond that, there's not a lot of celeb-backed beer to get starry-eyed over.

Whether podcast titan Adam Carolla realized there was an underserved "celebrity" category or not, he definitely was interested in growing his personal Carolla Drinks catalog (currently centered around his "Mangria" wine cocktails) with his first craft beer release. It was only the minor snag of having neither brewing experience nor a brewing facility that limited his progress. So when he was approached by Phil McDaniel, head brewer at Redondo Beach's King Harbor Brewing Co., with a collaboration proposal (as well as a case of the brewery's IPA) in 2015, the first seed of Endless Rant IPA was planted.

Carolla was an admitted neophyte on hop profiles, but he had little doubt on what he wanted to target. "I like Stone [Brewing], and I like Pizza Port. I like

**Get a Three-Course Dessert With Cocktail Parings at a New Chinatown Pop-Up**

There's a new dessert-tasting series in town — think signup supper club but sweeter — and Jack Benchakul, owner of Chinatown's Endorffine Coffee Bar, is the man behind it. The weekly pop-up event, called "g" (that's how many seats there are in his minimalist coffee shop in Far East Plaza), pairs three courses of dessert with coffee-inspired cocktails.

There is a starkness to Endorffine's bare-walled space, and that's intentional. Once you're seated at the bare counter-top, there's really nothing to do aside from watch Benchakul assemble each course, which he does, as much as possible, in front of the diner.

To start, Benchakul places cold, house-made tofu in hot ginger soup, served with a side of pulverized Chinese donuts. An R&B-inspired playlist grooves in the background. "I was kind of hoping it would be cold today, so there would be a hot ginger soup waiting for you," he says. It's paired with a blush of Prosecco blended with coconut water and *cascara*, a tea-like infusion made from coffee cherries. There's no detectable coffee taste; instead, there's just a hum of islandlike coconut and a buzz to begin the evening.

The hot ginger soup is warmed in a



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siphon coffee brewer and illuminated to a deep red by the halogen bulb that sits underneath it. "I was initially going to just use the steam wand on the coffee bar — it's very quick," Benchakul says. "But people see me use that every day to steam their milk. I thought, [a siphon] would be quite pretty. I think it's a good way to start the conversation."

The soup is sweet but not cloyingly so; the cold sphere of tofu is a nice surprise. The second course arrives in a three-inch half-dome of chocolate cake, at once mysterious and simple, adorned with espresso-infused ganache. The interior is moist, not unlike a bread pudding. It's studded with ground espresso beans for texture, and the flavor of Milo — a malty, Ovaltine-like drink that Benchakul says reminds him of his Thai-influenced childhood — runs throughout.

There's a drying rack of candied hibiscus on the counter, which Benchakul had been experimenting with as adornments when I walked in. In the end, however, none of them were quite right, and he served the cake on its own.

The cake was paired with what is possibly the most compelling milkshake in Los Angeles, if you can call it that. Somewhere between a dessert and a cocktail, it's a smooth, shaken concoction of cream, coconut powder, whiskey and palm sugar whiskey syrup.

Benchakul envisions his multicourse dessert following a dinnerlike progression: The first course is a starter, lighter in flavors and weight — fittingly, on tonight's menu, a soup. The middle course of cake is intended to be more of a main dish; it's the heaviest and most traditionally dessertlike of the night. The plates are not as sweet as one might think — good news for those of us curious to taste Benchakul's expertise but wary of eating three brownies in a row.

The final course of the current menu — served until Benchakul "gets bored" with it — is a chunky granita made with a Thai basil and tamarind tea that's on Endorffine's regular menu. Its pale pink crystals belie the concentration of flavor they hold; the refreshing course is a fitting contrast to the preceding indulgences. It's topped with a dollop of house-made fresh cheese — texturally similar to a cream cheese — that's flavored with Makrut lime, which was barely detectable amid the richness of the dairy. "I wanted this to be a play off milk and tea," Benchakul explains. It's paired with an equally compelling cocktail of fresh tomato juice and coffee blossom-infused gin, which was almost floral in its delicacy. It tasted like bottled summertime.

Benchakul envisions the dessert series as being inherently social affairs; he hopes patrons can savor the conversation as much as they do the desserts.

The first of the weekly events will be held Saturday, May 28, and will be donation-based. Diners can sign up at the shop's website. —**Gowri Chandra**

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PHOTO BY STEVE GUNTHER

## fri 5/27

**FILM**

### Pip Pip Hooray

At one point in L.A.'s cultural consciousness, **Pippi Longstocking** was a beacon of girlish independence and determination. The cinematic exploits of the beloved Swedish children's character were broadcast on KTLA with alarming regularity throughout the 1980s. She makes a welcome return with today's 16mm screening of *Pippi in the South Seas*. Since it's happening at the Bob Baker Marionette Theater (presented by Cinefamily), expect a preshow marionette performance prior to Pippi's triumph over shitty adults and pointless responsibilities. *Bob Baker Marionette Theater, 1345 W. First St., Echo Park; Fri., May 27, 8 p.m.; \$15. (213) 250-9995, cinefamily.org.* —David Cotner

**THEATER**

### Iran So Far Away

Although Ferdowsi's *Shahnameh* is one of the most epic of history's epic poems — at 60,000 verses, it's the longest

written by a single author — American audiences are woefully unfamiliar with the tale, which chronicles Iran's history. Using a translucent screen, clever lighting, intricate paper cutouts, live actors and animated backdrops, the shadow-puppetry extravaganza **Feathers of Fire: A Persian Epic** brings the story to the stage in a way that resembles something like a pop-up book come to life, thanks to director Hamid Rahmanian and master of Indonesian shadow puppetry Larry Reed. It's a treatment that suits the material: A really big story about star-crossed lovers becomes a really big shadow play. *Freud Playhouse, UCLA, 405 Hilgard Ave., Westwood; Fri.-Sat., May 27 & 28, 8 p.m.; Sat.-Sun., May 28-29, 3 p.m.; \$30-\$70. (310) 825-2101, kingorama.com/calendar/2016/5/27/los-angeles-freud-theater.* —Gwynedd Stuart

## sat 5/28

**COMEDY**

### It's Not Easy Being Orange

Second City joins in on the ubiquitous Donald Trump mockery with its latest musical parody, **In Trump We Trust**.

Cast members Jose Acain, Allison Bills, Brendan McKay, Christa Nannos, Mirage Thrans, Cat Ventura and writer-director Dave Colan — who plays the Republican Party's presumptive nominee — sing original songs in the style of show tunes that tell the story of Trump's presidential campaign, from inception to Election Night. There are impersonations of other familiar faces as well: Ivanka Trump, Hillary Clinton, Ted Cruz, Marco Rubio, Ben Carson, Megyn Kelly and Dennis Rodman, better known as Kim Jong Un's BFF and a contestant on *Celebrity Apprentice*. SC alumnus and instructor Colan knows something about nutty extremists: Last year he created the satirical Twitter handle @nexttokimdavis, which pokes fun at the woman sitting next to anti-gay Kentucky county clerk Kim Davis in photos — it has 90,000 followers. *Second City Studio Theater, 6560 Hollywood Blvd., Hollywood; Sat., May 28, 9 p.m. (and Saturdays through Aug. 13); \$12. (323) 464-8542, secondcity.com/shows/hollywood.* —Siran Babayan

**FESTIVALS**

### Yes We Canyon

A pleasantly rustic charm breezes through the golden-grassy hills at the

**Topanga Days Country Fair**, a fundraiser sponsored by the Topanga Community Club. The fair is just what it sounds like: a place where all friendly parties are welcome to drop in and enjoy plenty of food and drink and arts and crafts, not to mention traditional fun 'n' games such as egg Russian roulette, cherry seed spitting, ye olde egg toss, bucket fill, apple bobbing and the "infamous" pie-eating contest. There's loads of live music, too, by lively locals including Los Lobos, Blame Sally, Incendio, Deb Ryder, Venice, Calico and more. And on Monday there's a parade! *1440 N. Topanga Canyon Blvd., Topanga; Sat.-Mon., May 28-30, 10 a.m.-7 p.m.; \$15-\$25, free for kids under 5. (310) 455-1980, topangadays.com.* —John Payne

**FESTIVALS**

### Viva Oaxaca

With a loudmouth like Donald Trump shouting about building a wall between the United States and Mexico, it's easy to forget that discrimination lurks everywhere — even in Mexico, among Mexicans. UCLA's Oaxacan student group (aka Grupo Estudiantil Oaxaqueno) hosts the fifth annual **Guelaguetza** to raise awareness of the discrimination faced by indigenous populations at the hands of fellow Mexicans. With a day of food, music and dance, Guelaguetza celebrates the 16 indigenous communities that call Oaxaca home and the eight distinct regions that make up the southern Mexican state. Cultural ambassadors like Nueva Antequera, Grupo Folklorico Huaxyacac and Maqueos Banda Filarmonica celebrate their roots while attendees feed their faces. *Bruin Plaza, UCLA, College Quad, Bruin Walk, Westwood; Sat., May 28, noon-4 p.m.; free. (323) 896-8139, happenings.ucla.edu/all/event/196676.* —David Cotner

## sun 5/29

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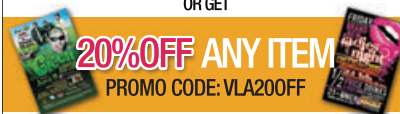
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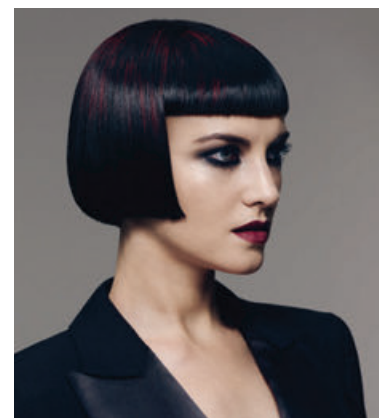
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ity show supports IRIS (Interfaith Refugee and Immigration Service), an organization providing resettlement services in L.A. to refugees displaced from their homes around the world, including Central America and Syria. IRIS' programs include refugee resettlement, immigration legal services, an employment program, cultural orientation and ESL/civics courses. The big bonus tonight is that four great musical acts provide the eclectic sounds: singer-songwriter Simone White, composer-performance artist Dorian Wood, indie-rock aces Derde Verde and new-jazz artscapists the Alexander Noice Sextet. *Bootleg Theater, 2220 Beverly Blvd., Westlake, Sun., May 29, 7 p.m.; \$10-\$15. bootlegtheater.org.* —John Payne

#### HOLIDAYS

### Got That Swing

Besides being an excuse for Americans to drink canned beer and eat charcoal-grilled meats, Memorial Day is our annual reminder to say thanks to our grandpas and grandmas, moms, dads, brothers and sisters who've sacrificed their lives — for a while or permanently — to serve in the military. For the occasion, Clifton's Cafeteria is flashing back to the USO shows of the 1940s to host **the Clifton's Canteen**. CAC Studios, the creative force behind the patriotic shindig, promises drinks, a hot jazz band and swing dancing. WWII-era garb encouraged — military uniforms, too, no doubt. *Clifton's Cafeteria, 648 S. Broadway, downtown, Sun., May 29, 7-10 p.m.; \$10, free for active military and veterans. cacstudios.com/uso.* —Gwynedd Stuart

**mon** 5/30

#### FILM

### Take Five

The programmers at Cinefamily have an interesting hypothesis: Every movie is interesting for at least its first five minutes. They'll put that idea to the test on Memorial Day with **The Five Minutes Game**. Amid a traditional back-patio barbecue and potluck, the theater will screen the first five minutes of 15 brutally obscure films and then ask the audience to vote on the one they want to watch all the way through. What better day to put democracy to work, and for a good cause — no one wants to watch all 90 minutes of a shitty movie. *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Mon., May 30, 5 p.m.; \$12. (323) 655-2510, cinefamily.org/films/special-events-may-2016/#the-5-minutes-game-2016-edition.* —David Cotner

**tue** 5/31

#### BOOKS

### Totally Radical

San Francisco-based author Michael Helquist discusses the biography of the "lesbian, anarchist doctor you've never heard of" in his new book, *Marie Equi*:

**Radical Politics and Outlaw Passions.** Born in 1872, Equi was a doctor — one of the first practicing female physicians in the Pacific Northwest — who provided poor and working-class patients with birth control and abortions, which were illegal. She lived most of her life in Portland, Oregon, as an openly gay woman, and even legally adopted a child with one of her partners. She also championed labor rights and took part in relief efforts after the 1906 San Francisco earthquake. After opposing America's entry into WWI, Equi was convicted of sedition and served a year at San Quentin State Prison, the only known lesbian to be

incarcerated at the time. *Book Soup, 8818 Sunset Blvd., West Hollywood; Tue., May 31, 7 p.m.; free, book is \$24.95. (310) 659-3110, booksoup.com.* —Siran Babayan

**wed** 6/1

#### FOOD & DRINK

### Monkey Around

Part pop-up dinner, part video installation, **Monkey Town** is a one-of-a-kind cinema and culinary project launching its first — and

final — L.A. run. Diners sit inside a massive 27-foot video cube while eating a five-course meal prepared by former Momofuku chef Nick Montgomery, and take in short films and live music throughout the evening. After 10 years of performances in NYC and limited runs in Denver, Barcelona and Austin, Monkey Town is setting up shop in L.A. all summer long. Performances/dinners take place every Tuesday through Saturday from June 1 through Oct. 1 (except Labor Day week). *111 W. 21st St., Historic South-Central; Wed.-Thu. & Sun. (five-course menu), 6:30 & 9 p.m.; \$65; Tue. (four-course menu), 6:30 & 9 p.m.; \$50; Fri.-*

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Study Class, 1:00 to 2:15 PM in *The Bhagavad-Gita*  
Study Class, 6:15 to 7:20 PM in Wednesday Thinkers - Basic Theosophy  
Study Class, 7:30 to 8:45 PM in *The Secret Doctrine* by H.P. Blavatsky  
Spanish Study Class, 7:30 to 9:00 PM in *La Doctrina Secreta* by H.P. Blavatsky

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Constance Wu and  
Eddie Huang: See  
Thursday.



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monkeytownhq.com. —Garrett Snyder

#### FILM

### Stranger Than Fiction

The Hammer Museum screens *Idiocracy*, the first film in its election-themed series of events, Election Fever. The 2006 Mike Judge-directed social and sci-fi parody stars Luke Wilson and Maya Rudolph as two “average Americans” who take part in a secret military experiment and wake up 500 years later in a futuristic society that’s run by idiots and has been dumbed down by corporate commercialism. The movie has proved so prophetic that co-writer Etan Cohen, poking fun at the current presidential election, recently tweeted: “I never expected #idiocracy to become a documentary.” *Hammer Museum, 10899 Wilshire Blvd., Westwood; Wed., June 1, 7:30 p.m.; free with RSVP. (310) 443-7000, hammer.ucla.edu/election-fever-2016/.* —Siran Babayan

**thu** 6/2

#### TELEVISION

### Huang Time

As part of its ALOUD lecture series, L.A.’s Central Library hosts **An Evening With Eddie Huang**. The New York restaurateur and author’s first memoir, 2013’s best-selling *Fresh Off the Boat*, looked back on his Taiwanese-Chinese upbringing in Orlando, Florida, in the mid-’90s, and is the basis for the ABC sitcom of the same name. (Huang was critical of the TV adaptation during its first season and no longer serves as the show’s narrator.) Actress Constance Wu, who plays the no-nonsense, penny-pinching matriarch in the series, interviews Huang about his new book, *Double Cup Love: On the Trail of Family, Food and Broken Hearts in China*, in which he writes about dating and rediscovering his roots in his ancestral homeland. *Japanese American Cultural & Community Center,*

244 S. San Pedro St., downtown; Thu., June 2, 7:30 p.m.; \$35-\$55. (213) 680-3700, lfla.org. —Siran Babayan

#### DANCE

### Dream Weaver

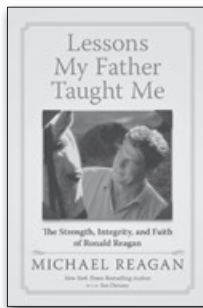
Insightful, intelligent and entertaining, L.A. choreographer **Rosanna Gamson** and her company, World Wide, are known for combining spoken text with video and music to underscore the dancing while illuminating subjects ranging from a post-feminist Scheherazade (*Layla Means Night*) to a paean to L.A. that’s peppered with lecture excerpts from physicist Richard Feynman (*Grand Hope Flower*). In her latest, *Still/Restless*, Gamson unleashes an octet who dance to a sound score but have taken a vow of silence. Expanding on themes raised in her highly praised *Still*, Gamson considers the fascinating subject of dream states, the neuroscience and history of dreaming, and the ever-gnawing question of why do we dream? *REDCAT, 631 W. Second St., downtown; Thu.-Sat., June 2-4, 8:30 p.m.; \$25, \$20 students. (213) 237-2800, redcat.org.* —Ann Haskins

#### LIVE LIT

### Story Time

In 2015, actor B.J. Novak launched li.st, an app for people who just really like lists. In celebration of the list — and to raise money for 826LA, Dave Eggers’ free creative writing program for local kids — famous performers take the stage to read original works for **Tell Me a Story**. Eggers, Novak, Catherine Keener, Keegan-Michael Key, Al Madrigal, Bob Odenkirk, Patton Oswalt and others read their writings, some of which might even take the form of those beloved, organized, enumerated collections of thoughts or ideas. *The Wiltern, 3790 Wilshire Blvd., Koreatown; Thu., June 2, 6:30 p.m. cocktail reception, 7:30 p.m. show; \$50. (213) 388-1400, 826la.org/save-the-date-826las-tell-me-a-story-returns-on-june-2-2016-at-the-wiltern-2.* —Gwynedd Stuart

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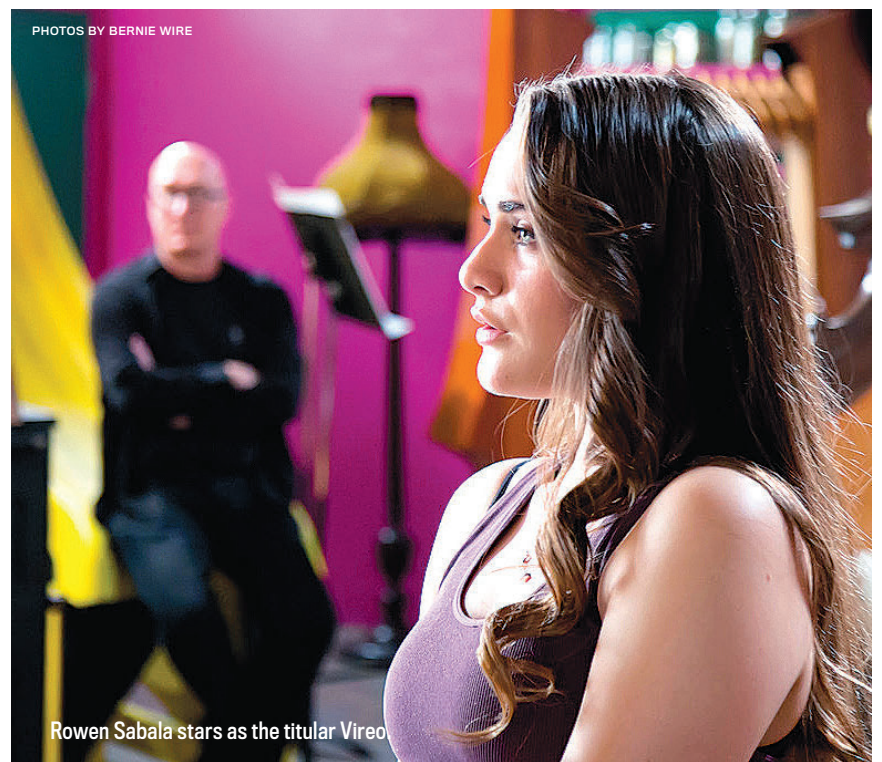


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Composer Lisa Bielawa conducts David Johnson on chromelodeon.



Rowen Sabala stars as the titular Vireo

## Culture //

# FULL STREAM AHEAD

*Vireo*, the world's first streamable, serial, binge-watchable opera, is coming to life in a Boyle Heights warehouse

BY CATHERINE WOMACK

**M**ansplaining. The term may have been coined in the 21st century, but the practice is as old as, well, men. As a graduate student at Yale in the 1990s, Lisa Bielawa became fascinated by stories of young women across history who experienced hysterical fits and the men who consistently spoke on their behalf. The stories are eerily consistent: A young woman in the 14th, 16th, 18th or 20th century has a transcendent, visionary experience and powerful men around her — usually priests or doctors — try to explain what is happening.

"I encountered this rash of young girls caught up in these stories involving various men and communities of men who were fascinated by their visionary experiences," Bielawa explains. "It was so weird to find this phenomenon rearticulated over and over again throughout history."

Bielawa, a singer and classical composer, thought that, somewhere buried in her graduate school research on this topic, there might be the makings of a good opera. She passed her notes along to librettist Erik Ehn and the two began to work on an opera about a clairvoyant young woman named Vireo. Ehn outlined the story and Bielawa sketched

"IN A WAY, WATCHING THE ENTIRE THING IS LIKE EATING 12 PIECES OF CHOCOLATE TORTE CAKE. I'M NOT SURE IF BINGE-WATCHING IS THE BEST WAY TO EXPERIENCE IT."

—LISA BIELAWA

out the musical framework, but the work remained in draft form for the next two decades.

"It's a project that's been waiting to find the right soil to flower in for a long time," Bielawa explains. That soil turned out to be in Santa Ana, where Bielawa is the artist in residence at Grand Central Art Center. With the right timing, funding and organizational circumstances, Vireo's story is finally coming into its own as an opera.

That form, like the story itself, is unusual and innovative. Bielawa and GCAC are working with KCETLink to release Vireo in a series of 12 operatic mini episodes. The first two episodes are available to stream free online now. The rest will be released next spring. It will be the world's

first streamable, serial, binge-watchable opera.

That is, if Vireo is an opera at all. There are certainly elements that are highly operatic — the singing, the orchestration, the libretto. But opera, by definition, is performed live. Vireo is performed "live" in front of cameras, but the audience will consume it at home on their laptops with headphones or through their TV screens.

Bielawa herself isn't sure exactly what Vireo is or how it will be consumed. "Is it an opera?" she asks. "It's hard to say. Opera is undergoing a huge redefinition right now. And Vireo is certainly a big part of that. I guess it is the thing I've done that adheres most closely to what could be called a traditional opera.

"I'm interested in how people will consume it," she continues. "Each [10- to 13-minute] episode is so rich. In a way, watching the entire thing is like eating 12 pieces of chocolate torte cake. I'm not sure if binge-watching is the best way to experience it. But I love the fact that it is in this format that allows people to decide how they want to see it."

Bielawa, Ehn and director Charles Otte were in Los Angeles last weekend to film episode seven of Vireo. They're about halfway through the project and they're still in the process of creating it: Bielawa is writing music for upcoming episodes. Plot lines and characters are being fleshed out. There are aspects of Vireo's production that would be familiar to any-

one involved in making episodic television. And then there are the operatic bits, which are nothing like television.

Inside a hot, foggy Boyle Heights warehouse on a recent Sunday, the mashup of the film production world and the musical theater world was fascinating. Otte and Bielawa decided that the most convincing way to portray the musical performance was to shoot the entire episode in three complete takes. "Frankly, it's quite virtuosic for all of us," Bielawa explains.

After a day of intense rehearsals, all of these moving parts came together like an intricately choreographed dance. The cameraman maneuvered his way around the bizarre, psychedelic set, weaving among instruments, musicians and singers. Bielawa conducted from memory as she moved in and out of the way of the cameraman. This particular episode featured a saxophone quartet and an ensemble of large, other-worldly microtonal instruments. All the trappings of a TV set and all the inner workings of a live operatic performance convened for 13 intense minutes.

At the center of all of this was 17-year-old Rowen Sabala, a student at the Orange County School of the Arts, who was cast in the role of Vireo through an intense audition process. In episode seven, she sings with a twin of herself that she hatched in a previous episode. During the scene, the two girls flailed and thrashed and fell and danced, all while singing complex microtonal melodies. Another character, a man dressed at times in a lab coat and at times in priest's garb, watched sternly from the sidelines.

Unlike the looming male figure, Bielawa isn't trying to explain what's happening to Vireo. She is simply giving her a voice. Is Vireo hallucinating? Is she crazy? Is she faking it? Is this thing even an opera?

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DANCE

# Rosanna Gamson/ World Wide Still/Restless

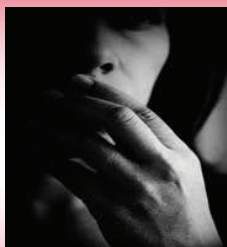
"Gamson has a purpose beyond herself, a choreographic design that supports her humanistic worldview." —LA Weekly



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# LET US A DOOR HIM

JOSHUA CALLAGHAN  
DEMONSTRATES "FLAT  
FOLDABILITY" IN DTLA

BY CATHERINE WAGLEY

**T**his week, artists stage a daytime variety show in a mystery theater, and an exhibit downtown features ambitious, quirky takes on the "exquisite corpse" concept.

#### Coming undone

The endlessly enigmatic Guy de Cointet was old-school L.A. artist Larry Bell's assistant. De Cointet staged language plays and invented his own codes. Bell made minimal glass boxes. They didn't see eye to eye about art making but they worked together for years. After de Cointet's too-early death, Bell held on to the minimal drawing that's now at the center of Harmony Murphy Gallery's "Flat Foldability." The drawing, in a handmade green frame, consists of precise red-brown lines that come together to form smart, confined shapes and then span out again. All the other work in the show has been, in some way or another, folded together or pulled open. Joshua Callaghan's wooden door — cut open and re-hinged to become multiple doors — resembles an accordion. Thomas Demello broke apart a neat stack of planks by dropping a cinderblock on it. 358 E. Second St., downtown; through June 11. (646) 286-5647, [harmonymurphygallery.com](http://harmonymurphygallery.com).

#### Putting it all out there

A group of artists have been tasked with sharing "too much information" for a series of lectures at Human Resources this week. Jennifer Moon and laub, collaborators who have turned their love and life into a revolution, talk on Friday. Patricia Fernandez, whose current work involves family history and an emotionally charged excavation of graves in Spain, speaks on Saturday. On Sunday, it's Rosten Woo, the artist who built a website to try to make redistricting fun (so that Californians would be motivated to care). The series, called

T.M.I., runs through the weekend. There's a cash bar and time to mingle before and after each talk. 410 Cottage Home St., Chinatown; Wed.-Sun., May 25-29, 7:30 p.m. (213) 290-4752, [humanresourcesla.com](http://humanresourcesla.com).

#### Daytime playtime

On Saturday, outspoken artist Johnnie JungleGuts hosts as Machine Project stages a daytime television show in its intimate basement theater. It should be *Judge Judy* meets *Maury* meets *Ellen*, only more eccentric. Guests include a boy terrified of veggies, a woman who uses Taco Bell sauces to tell the future and a man who lives only on Soylent-style food products. There's a celebrity interview, too, of course, and surprise guests. Perhaps there will also be obnoxious stage lighting. (Seating is limited, but it's live, and anyone anywhere can watch the web stream.) 1200-D N. Alvarado, Echo Park; Sat., May 28, 2-4 p.m.; \$5-\$10. (213) 483-8761, [machineproject.com](http://machineproject.com).

#### Mixing up the parts

The Mistake Room's "Exquisite Corpse" show has one wall of the kind of corpse drawings we're used to: Surrealist-era collaborations, in which one artist started a sketch, folded the paper over and handed it off to the next artist. There's a gorgeous 1938 one by the inimitable Victor Brauner and friends. But the rest of the main gallery overflows with bigger, messier collaborations and mashups of materials. Oscar Tuazon built a column onto which poet Ariana Reines stapled paper with typed text, some of it upside down. Haegue Yang made a life-sized vase woven from straw into the shape of a woman; artificial plants grow out of her head. Lisa Jo and

Amy Yao projected home videos into trashcans. 1811 E. 20th St., downtown; through July 2. (213) 749-1200, [tmr.la](http://tmr.la).

#### Owning the act

Artist Dean Sameshima worked in MOCA's bookstore in 1992, when he was arrested for lewd conduct. A cop had "caught" him in a public restroom during a sting operation (some LAPD officers had heard certain restrooms were playgrounds for pleasure seekers). For his show at Gavlak Gallery, Sameshima, who now lives in Berlin, hand-painted the pages of his arrest report across five canvases. He impressively approximated the type and handwriting, so the paintings look "official." Still, reading the report is weirdly salacious, both because of the detailed descriptions of "lewdness" and because someone's private history has been writ so large. 1034 N. Highland Ave., Hollywood; through July 9. (561) 833-0583, [gavlakgallery.com](http://gavlakgallery.com).

Joshua Callaghan's  
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PHOTO BY MARTEN ELDER



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Stage //

# BELTWAY BLUES

*The City of Conversation*, a political potboiler about Washington society hostesses, fails to generate steam

BY BILL RADEN

**T**here are at least three potentially riveting tales lurking in *The City of Conversation*, Anthony Giardina's sweeping if ultimately nonsensical 2014 Washington, D.C., political potboiler. The most illuminating of them is the history lesson (highlighted by Hana Sooyeon Kim's proscenium projections) that Giardina delivers on the upheaval of Washington society wrought by the 1980 election of Ronald Reagan. That's when the influence once wielded by the genteel Georgetown dinner parties, which famously functioned as the capital's informal halls of power from the days of JFK through the fall of Jimmy Carter, was largely swept aside by the rougher, take-no-prisoners partisanship of the incoming neoconservative tide.

Another is the dramatic roman à clef that Giardina seems to have in mind in his portrait of Hester Ferris (Christine Lahti), his imperiously WASPy and fiercely liberal lioness of a hostess, loosely based on the Georgetown society doyenne Susan Mary Alsop. Alsop reigned over the era's "government by invitation" culture of Washington's glittering "salonism" set by strategically hosting nonpartisan gatherings that effectively forged enduring social and political alliances between nominal Beltway antagonists.

Finally, there is the darker and should-have-been gripping examination of the age-old emotional turf warfare between mothers and their daughters-in-law. Giardina uses those combusive jealousies to spark the melodrama of *The City of Conversation* from the moment that Hester meets Anna (Georgia King), the ruthlessly ambitious, right-leaning fiancée of her son, Colin (Jason Ritter), who has returned with Anna — along with a right-wing political agenda — from the London School of Economics just ahead of the Reagan ascendency.

Much of the fun of the play comes in Act 1 as Giardina lays the groundwork (on Jeff Cowie's majestically photorealistic drawing-room set) for the fireworks to come by showing both women in action: Hester as she and her Capitol Hill boyfriend (Steven Culp) charm conservative Kentucky Senator Mallonee (a vibrant David Selby) and his wife (the excellent Michael Learned) at a dinner whose main course is "a little Judiciary Committee thing"; Anna as she brashly ambushes — and upstages — Hester by hijacking the evening and bolstering Mallonee's wavering opposition to a bill crucial to Ted Kennedy's coming primary challenge to Jimmy Carter.

But little of the play's initially fascinating color — and even less of its momentum — survives into the second act as the story jumps ahead to 1987 and becomes mired in the weedy ideological debate



Christine Lahti and Jason Ritter as a politically divided mother and son in *The City of Conversation*

PHOTO BY KEVIN PARRY

surrounding the contentious confirmation hearings over Reagan's nomination of Robert Bork to the Supreme Court. Colin and Anna are now Republican congressional staffers, and Hester a newly doting grandmother, as Giardina unconvincingly ups the ante by contriving a climactic showdown in which Anna uses the couple's young son (Nicholas Oteri) as a bargaining chip to sidetrack Hester's secret lobbying against the confirmation.

The important state-of-the-nation political drama that *City of Conversation* so earnestly strives to be is a routinely cheered staple of any New York theater season, though it rarely travels well. And director Michael Wilson's otherwise sumptuous production at the Wallis is no exception; though a stellar ensemble delivers its share of wryly pointed cameos (along with Learned and Selby, Deborah Offner is particularly memorable as Hester's taken-for-granted, social-security sister), the first act's weave of the

personal and political proves too tenuous to remain compellingly raveled.

Though the story includes enough ripped-from-the-headlines history to flatter the intelligence of the average *New York Times* subscriber, its driving hypocrisies, in which ideals matter more than individuals and principles take precedence over people, never feel rooted in a plausible humanity. Held together by hoary plot devices rather than psychological insight, the two women's climactic, Medea-scaled emotional pyrotechnics come off as stridently egocentric and monstrous. A third-act coda that attempts to morally redeem Hester's bloodletting with the election of Barack Obama only further blunts the play's tragic bite with a bumper sticker-like bathos.

**THE CITY OF CONVERSATION**

| Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills Through June 4 | (310) 246-3800 | thewallis.org

**OFF TO THE RACISTS**

**H**onky, directed by Gregg T. Daniel at Rogue Machine Theatre, is one of those tricky comedies that elicits laughs from audience members even as they shift uncomfortably in their seats. That's because Greg Kalleres' sharp and biting satire examines racism — that dark, ineludibly disruptive element in our national consciousness — as it casts an acerbic spotlight on both the defensive attitudes of the clued-in (read white liberal/progressive) and the vulgar biases of the clueless (outspoken racists of varied stripes and colors).

Against expectations, the play's title refers not to some white racist clown but to the play's pivotal character: a middle-class African-American, Tom Hodge (Burl Moseley), whose relative privilege, back in the day, drew scorn from the poorer black kids he went to school with, prompting them to saddle him with the epithet. Tom has grown up to become a successful fashion designer whose splashy sports shoes are a hit with black urban youth. When the play opens, however, Tom's been thrown off his guard when

a black kid is murdered by another youth who'd coveted his shoes, a spectacularly kaleidoscopic pair designed by Tom.

The boy's death also has rattled Caucasian ad writer Peter (James Liebman), the composer of the catchy ad jingle that headlined the campaign for this trendy product. Consumed on any given day with white guilt, the well-meaning but slack-spined Peter suffers a major panic attack, seeking help from Emilia (Ingrid Tudor), a therapist he's never met. He grows even more panicky when, at their first session, he discovers she's black; he's then unable to complete a session without making profuse apologies to her for his whiteness, unwittingly revealing the stereotypical views he harbors beneath the surface.

Perhaps the main villain of the piece is unsavory commercialism. One of the highlights of this production is Bruce Nozick's portrayal of Davis, a slimy ad executive brought in to expand the product's demographic to middle-class white



Christian Henley, left, Burl Moseley and Matthew Hancock

PHOTO BY JOHN PERRIN FLYNN

kids; he's remorseless in exploiting the recent death to do so. Another standout is Tasha Ames as Peter's obtuse fiancée, Andie, whom Peter describes to Emilia as "very white." It's not until we get to know Andie that we understand how many tiers of mindless ignorance this characterization is meant to encompass.

The production also is charged by the electric performances of Christian Henley and Matthew Hancock as a pair of predatory ghetto guys whose intimidating realism makes both Tom

and Peter seem like wilted flowers by comparison. The duo shows up at various junctures to intimidate whatever hapless citizen strays onto their turf. Ron Bottitta scores in multiple roles: as a company executive tasked with reining in the tactlessly bigoted Davis, and as a scientist marketing Driscotol, a pill guaranteed to eradicate those pesky racist feelings.

Kalleres' script is spot on in its probe of the anxieties about race that beset even the most adult and bias-free among us, and

takes an interesting ironic twist when it turns out that the frivolously candid Andie is actually the most color-blind of them all. Unfortunately, both Tom and Peter are too thinly etched in performance, and the production's knockout punch is markedly less forceful than it might have been. —Deborah Klugman

Rogue Machine at the Met, 1089 N. Oxford Ave., Hollywood; through June 12. (855) 585-5185, roguemachinetheatre.com.



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Johnny Depp and Mia Wasikowska

## Film //

# STOP MAKING SENSE

Alice goes *Through the Looking Glass* into a world of formula

BY APRIL WOLFE

**T**he guiding principle of Lewis Carroll's classics *Alice in Wonderland* and *Through the Looking Glass* is that logic does not exist. You tumble down rabbit holes and into mirrors willy-nilly, and you try to survive, feeling what you feel, having fun when you can — oh, and try not to drown the animals in your Pool of Tears. So adapting Carroll for blockbuster — read: formulaic — movies is difficult. Frequent Disney scribe Linda Woolverton (*Beauty and the Beast*, *Maleficent*) made an admirable effort

with the script for Tim Burton's 2010 box office hit *Alice in Wonderland*, but despite Woolverton's attempt at reining it all in, that movie is a two-hour blender accident of Harry Potter-like characters splashed on the wall behind Johnny Depp's creepy, salivating Mad Hatter. Now she's written James Bobin's shot at Carroll's classic, *Alice Through the Looking Glass*, which reunites some old favorite characters for a story that is unfortunately more dramatic — more *logical* — than it is whimsical.

Mia Wasikowska returns as Alice, helming her dead father's ship, the *Wonder*. In the first five minutes, we're treated to a thrilling chase sequence, the crew surviving against all odds thanks to the inge-

nious and calculated efforts of our heroine. This film feels as if it's going to seize the reins of the old, Imagineering Disney mojo, but the story squanders that with a rehash of Burton's film — and by presenting Alice as selfish and annoyingly obstinate.

When Alice returns to London, she finds that her mother has sold their home and can only get it back if Alice sells the boat. As in Burton's film, Alice doesn't want to be trapped — a totally reasonable position and a comment on women's "duties" in Victorian England. But Alice lashes out at her *mother*, not the guy who put her in that position. Bobin keeps the camera on Alice, directing allegiances to her, but her tantrum is irksome, the

kind of thing that might lead a kid to say, "Why's she so mean to her mommy?" Alice doesn't stop to think that leaving her mother back home for years with no job or family might, ya know, make her pretty desperate for money?

Still, all of that seems to set up a somewhat passable story: Alice is a faulty heroine who must learn the error of her ways. But when Absolem (the late, great Alan Rickman), a caterpillar-cum-butterfly, steals Alice away to Underland via a mirror, she takes the selfishness to the next level.

In Underland, Mad Hatter (Depp) is all *boo-hoo* sad Hatter after finding a paper hat he made as a child. He's convinced himself that his family is still alive and not a long-gone breakfast snack for the now-dead firebreather Jabberwocky. Alice decides she'll go back in time to save his family. She steals something called a Chronosphere from Time (Sacha Baron Cohen) — who is both the embodiment of time and, like, a *guy* — so that she can time-travel back to the Hatter's past. Time gives her plenty of serious warnings about the dangers of this, and she does it anyway, putting the lives of everyone in Underworld on the line. Yeah, Alice risks destroying an entire world because her friend is sad. And her idiot buddies — Mirana (Anne Hathaway), Tweedledee/dum (Matt Lucas), Bayard (Timothy Spall), Cheshire Cat (Stephen Fry), etc. — encourage her to do it.

The last Alice movie had goofy, ram-bunctious supporting characters cracking wise. Here, they disappear pretty quickly, their screentime filled in with convoluted plot. Baron Cohen, fortunately, is the saving grace of silly. As Time pursues Alice through an ocean of memories to get the Chronosphere back, he delivers one-liners ("Time waits for no man," "Time is not on your side") that are pun-funny apt for an Alice movie, but do get a little old and tired as they go. Oh, Time! He does wear on.

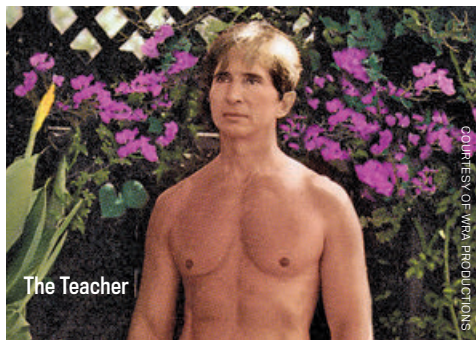
Now, Carroll wrote implausible, illogical stories for the pleasure of them, but a tentpole Disney movie must fit tidily into a hero's-journey structure. Trying to make a movie whose fundamental basis is that things don't have to make sense just doesn't jibe with the precise story turns of a blockbuster arc. Still, this story as Woolverton wrote it might have worked as a Carroll knockoff if it hadn't been for the tone, which is really trying to hit home a moral lesson through drama. That's antithetical to the spirit of Carroll's work, and the two are forever at odds here, with neither the moral lesson nor the nonsensical elements getting time to coalesce into something either meaningful or memorably wacky.

This all might have been funny and weird in the way the original *Willy Wonka and the Chocolate Factory* was. It's certainly a visual delight, with the kind of Technicolor out-of-this-world design only Disney could produce. It's so gorgeous you can sometimes forget the train wreck of a story. But only sometimes. Worst of all, this is Alan Rickman's last film, and his caterpillar/butterfly has only a few measly lines. That's worth a Pool of Tears.

## HOLY HELL OFFERS AN INTIMATE STUDY OF SUNKISSED CULT LIFE

**T**here's reason for skepticism when you hear that a new documentary plays like a thriller. That suggests that the filmmakers have favored suspense over documenting — that the specifics of real life will be arranged according to the logic of plotting rather than reportage. Will Allen's sunny gut-punch cult exposé, *Holy Hell*, plays like a thriller, all right, with a darkness edging slowly over its swimsuit revelry, but Allen never cheats in the interest of suspense. He simply shows us the beaming followers of a charismatic, Speedo-wearing Teacher in the throes of bliss and then, as everyone ages, disillusioned and finally disgusted. It's like one of those time-lapse flowers in an old Disney nature film, except we see, over 100 minutes, a blooming in reverse — we see certainty die.

For years, starting in the mid-1980s, Allen served as the official



The Teacher

COURTESY OF WIRA PRODUCTIONS

filmmaker of the Buddhafield, a band of California seekers who devoted their lives to the Teacher in hope of enlightenment and connection. The Teacher was a former dancer with six-pack abs, some hypnotic ability, impractical ideas about chastity and sufficient radiance/chutzpah to get away with calling his followers "disciples." Allen spent decades behind the camera, and that footage, beatific yet terrifying, comprises much of the film.

Now, in intimate interviews, those believers recount their doubts in stunned disbelief. Some apologize for having sided with the Teacher when first hearing the

worst of the many accusations against him: that after private therapy sessions this leader had been sexually abusing the youngest of the men. Allen, too, was a victim of coerced sex. His interview subjects know his history, and he knows theirs, and that shared trauma heightens every emotion. —Alan Scherstuh

HOLY HELL | Directed by Will Allen | Monica Film Center, Playhouse

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# APOCALYPSE POW!

The new *X-Men* makes the comic book movie great again

BY BILGE EBIRI

**T**here's a scene in the first half of Bryan Singer's *X-Men: Apocalypse* that is so emotionally resonant, so well-put-together and so quiet that you might forget you're watching a superhero film. It involves a raid in the remote forest where Erik Lehnsherr, aka Magneto (Michael Fassbender) — the powerful mutant antihero and sometimes villain of this series — has been living incognito with his family. Magneto can control metal, so these Polish officers carry no guns. They come under cover of night, with bows and arrows, and the resulting face-off — full of silent glances, hesitant actions and, ultimately, tragic consequences — is a reminder that the makers of comic book blockbusters don't have to abandon subtlety, character, performance and film grammar. After the Everything's-a-Metaphor! sledgehammering of *Batman v Superman* and the jokey flab of *Captain America: Civil War*, Singer's film feels like something rare: an actual superhero movie.

It's not that *X-Men: Apocalypse* is itself a quiet film. In some ways, it's brasher, louder and more cartoonish than any comic book movie in recent memory. The success of the first *X-Men*, in 2000, helped kick off this craze, and the new one still carries some of the earlier films' embrace of colorful weirdness, grand gestures and melodramatic dialogue. (While everyone else tries to make heroes' costumes darker, more *au courant*, more badass, *Apocalypse*, set in the '80s, has the gall to let a character sport a Michael Jackson "Thriller" jacket.)

The film even starts off with a nutty, elaborate Egyptian prologue involving human sacrifice, levitating sarcophagi, gravity-defying spurts of gold and collapsing pyramids, before plunging headlong into a credits sequence in which notable symbols of world history — Jesus on the cross! The Twin Towers! A swastika! — fly at us in 3-D.

The plot involves the awakening of a villain called Apocalypse (Oscar Isaac, his soulful face caked in thick makeup), an ancient, all-powerful Egyptian being who can, by transferring his con-



Olivia Munn as Psylocke

COURTESY 20TH CENTURY FOX

sciousness, absorb the abilities of all other mutants. Discovering that humanity has become soft and weak during the 6,000 years he's been asleep, Apocalypse decides to do away with the world and start anew. ("Where did you come from?" "A time before man lost his way." "Well, welcome to the '80s.") His first victims: a group of Cairo hoodlums whom he beheads softly, with a handful of dust, and another man he just as gently turns into a wall; the offhandedness of his villainy is both ridiculous and chilling.

Apocalypse nabs *X-Men* leader Charles Xavier (James McAvoy) and seizes his fancy, global mutant-tracking system. The bad guy's aim is to use Xavier's technology to transfer his consciousness all over the world, and to control the other mutants — particularly the uniquely powerful Magneto, who as usual is torn between good and evil, between his wounded psyche and desire for justice. Xavier's students — including shape-shifting Raven (Jennifer Lawrence), teleporting Nightcrawler (Kodi Smit-McPhee), telepath Jean Grey (Sophie Turner) and powerful-eye-beam-thingamabob-shooter Cyclops (Tye Sheridan) — join forces to rescue their leader.

On *Apocalypse's* side is another cadre of young mutants, including weather-controlling Storm (Alexandra Shipp), high-flying Angel (Ben Hardy) and slicing, dicing Psylocke (Olivia Munn). That's a lot of individuals and superpowers — there's even a nonmutant, Xavier's former flame and now-amnesiac CIA agent Moira MacTaggert (Rose Byrne), thrown into the mix — but the script's focus on teamwork and its clear delineation of characters makes it easy to keep

up. *Apocalypse* is filled with cities being destroyed, but much of the action reminded me of a classic *Mission: Impossible* episode, where each member of the team gets a chance to do their thing.

This makes emotional sense, too: The particular genius of the *X-Men* films has always been the way they followed their characters' journeys of self-acceptance. (It's no great secret that, while the original comics were inspired partly by the civil rights struggle of the 1960s, the earlier films have made clear nods to the gay rights movement.) But here, these young characters, in part because they've spent childhoods living in shame and in part because they're still often unable to control their abilities, are sometimes torn over whether to use their powers. That lends even the most basic action sequence surprising levels of both suspense and (gasp) humanity, so much so that even the film's dated-looking, occasionally tacky special effects aren't particularly distracting. It's further proof that movies like these work better when they're about people instead of pyrotechnics.

What makes *X-Men: Apocalypse* so exciting isn't really any one thing but rather its cohesion, its storytelling verve. Where other recent superhero films have struggled to jam-pack their unwieldy plots with characters and incident and meaning, this film nimbly mixes narrative exuberance and emotional depth. It zips along, combining the highs and lows of a real comic book — all the feeling, color and wonder, even some of the dopiness — with gloriously cinematic storytelling.

**X-MEN: APOCALYPSE** | Directed by Bryan Singer | Written by Simon Kinberg  
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## OPENING THIS WEEK

### GO THE FALLEN IDOL

Yes, Carol Reed's *The Fallen Idol* stands as one of the great films about looking, about perspective, about the way we watch and interpret not just film plots but one another. But, if you haven't seen it, don't let proclamations like that convince you it's not also a knockout time at the movies. Reed's 1948 film is a superb suspenseful "entertainment" — the word Graham Greene applied to it and *The Third Man*, a later collaboration with Reed. Reed opens with a short-pants rich boy, Phile (Bobby Henry), observing adult life through the bars holding up the bannister of one of those grand corkscrewing staircases the wealthy favor in movies. Phile's parents — his father is a diplomat, his home an embassy — leave the boy for some days in the care of butler Baines (Ralph Richardson) and Baines' wife (Sonia Dresdel). She's miserable, and Baines wants free of her, and she takes this out on Phile and his pet snake — and she wonders, as Phile flits and snoops, if the boy knows anything about Baines that she doesn't. He does, but he's not sure exactly what he's supposed to keep a secret: That Baines meets with a nice young woman (Michèle Morgan) at a coffee shop? Why would the kid think anything of that? All the brilliant technique

of England's best postwar filmmakers is set to the task of showing us what the kid sees and feels and misapprehends as he gambols along ledges and London streets. His innocence and gently obnoxious entitlement betray Baines, of course, and in the tense third act, once the police are involved, Phile endeavors to put things right — at the worst time and in the worst way. (Alan Scherstuhl) **MA MA** Far be it from any mortal man to question a beautiful woman: Such is the implied logic of *ma ma*, a melodrama written and directed by Julio Medem (*Sex and Lucia*, *Lovers of the Arctic Circle*) that follows the Madonna-like Magda (Penélope Cruz) through the aftermath of a breast-cancer diagnosis. Her story is one of unexpected suffering, her manner a "that's life!" shrug, her beauty and magnetism perfectly intact through her long treatment (the film's punny title plays her maternal role against a Spanish term for a woman's breast). Most of what we learn about Magda comes from her interactions with a trio of orbiting men she sucks in like a dying star: her overly intimate doctor (Asier Etxeandia), her ex-husband (Alex Brendemühl) and Arturo (Luis Tosar), a sensitive football scout who takes up with her after his wife and child die in an accident. Even her son, a doe-eyed, football-playing pipsqueak (Teo Planell), seems to go foggy around her

## THE IDOL MOSTLY SCORES WITH THE STORY OF A PALESTINIAN SINGING STAR

In 2013, a 22-year-old Palestinian named Mohammed Assaf won the second edition of the Middle Eastern singing competition *Arab Idol*, a spinoff of the same popular British *Pop Idol* franchise that also gave us *American Idol*. Mohammed had snuck out of Gaza and crashed the auditions in Egypt, and his victory set off celebrations in his homeland and across the Arab world. In presenting a somewhat fictionalized version of Assaf's journey, Palestinian director Hany Abu-Assad gets the most important thing right: *The Idol* treats this as a story, not as history. I didn't know Assaf's tale going in, and during the film I had no idea I was watching a biopic — for most of the time, anyway.

The first part of *The Idol* follows Mohammed as a young boy (played by Qais Atallah) as he and his pals, including his beloved tomboy sister Nour (Hiba Atallah), try to put together a band. They hustle for money selling fish on the beach. As these idealistic and vivacious kids start to play weddings, the grownups watch in disbelief or judgment.

Abu-Assad's films have the quality of fables, but they resonate because of the director's feel for the reality of Palestine. As we watch Mohammed's story unfold (first as a child, later as a teenager and young 20-something played by Tawfeek Barhom), we can't help but notice the blasted streets and devastated buildings. Abu-Assad still manages to find the humor amid the broader tragedy.

Unfortunately, as Mohammed approaches his goal, Abu-Assad goes all in on archival footage. Mohammed ironically becomes a distant character — a figure on the verge of international celebrity. Maybe this is Abu-Assad's way of telling us that Mohammed now belongs to the ages. —Bilge Ebiri



*The Idol*

ADOPT FILMS

THE IDOL | Directed by Hany Abu-Assad | Written by Abu-Assad and Sameh Zoabi | Adopt Films | Ahrya Fine Arts, Monica Film Center, Playhouse



— perhaps due to the high intensity with which Magda views her call to motherhood. Some of director Medem's choices strain *ma ma's* naturalistic style, the worst being the CGI heart we see whenever Magda goes through something unbearably emotional. Cruz, a top-notch melodramatic actress, could have better carried those scenes herself — especially since the overall *mise-en-scène*, with its wide-open operating rooms and singing doctors, favors sensationalism over science. The dopey symbolism of Magda staring down a menacing crab on the beach (get it?) may be the film's biggest takeaway — even a grand dame of the screen can be taken down by stale poetry. (Abby Garnett)

**PRESENTING PRINCESS SHAW** This should go without saying, but these days it doesn't: Ido Haar's globe-straddling, crowd-pleaser of a doc, *Presenting Princess Shaw*, showcases real footage of the key moments of the story that it's telling. That's a joy and a thrill. When its subject's life changes and she discovers that her art is suddenly reaching thousands, soon to be millions, we actually see her, stunned and tearful, her phone and her mind both blowing up. The thunderbolt is a YouTube video from the Israeli mashup master Kutiman, who crafts bracing new compositions from scraps of music he snips from the postings of amateur musicians. Kutiman has set Shaw's a cappella recording of her somber, sultry ballad "Give It Up" to a groove that loops together performances from strangers around the world. For much of the film, we're watching Shaw, at first, on the cusp of a peculiar sort of stardom that we know is coming but she doesn't. Her songs, confessions and affirmations recorded on a cellphone, might seem offhand, but they have stirring expressive power and an out-of-time beauty. She's also a warm and boisterous presence, a gabby striver who keeps pushing despite what seems to be the world's indifference. The film at times edges toward something like a big-hearted prank: How long will the filmmakers let her believe she's not about to break through? The last half-hour, though, is a bliss-out. That video goes viral. Shaw gets invited to Tel Aviv to sing in a concert with Kutiman, who springs several more videos on her. "This rocks ass!" she gushes. Then, Internet famous, she goes home — and back to work — to see what happens next. (Alan Scherstuhl)

**PRINCESS** Once every three years, the Hebrew month of Adar repeats to accommodate the Jewish calendar's lunar cycle. On these leap years, Adar I precedes Adar II. Adar (Shira Haas) is also the name of the 12-year-old girl who carries Tali Shalom Ezer's directorial debut, *Princess*. At first, Adar is alone, an only child paired with her gorgeous, flirtatious single mother, Alma (Keren Mor). Alma's boyfriend Michael (Ori Pfeffer, wonderfully unsettling in his kindness and urgent obliviousness) showers each with affection that mystifies and makes jealous the other. With few words, huge eyes and lanky limbs she somehow

makes sarcastic, Haas communicates her disdain, fear and curiosity—and her abject dislike for school. One truant day, wandering aimlessly — though it doesn't feel aimless, Ezer's tight camerawork and Adar's slow, patient gaze both absorbing and making crucial the nuances of light, color and texture—Adar meets Alan, a boy who, like her, has a gray T-shirt and messy shoulder-length brown hair. Immersed in the neutral palette of the film, their likeness is striking and compelling: These two things are just like everything else but somehow most like each other. Alan, homeless, moves into Adar's house and shares her bed. He brings new eyes to what she sees: Michael's inappropriate interest in Adar's body, its changes. Alan flies into rages Adar can't access; the children touch each other's bodies, both pre-pubescent, so similar. The sloping plot of the film is all happenstance, loosely connected scenes strung together, a life taking shape. Michael stops calling Adar "prince" and starts calling her "princess" instead. Sweetness alongside the rage, the silence. It's hard to keep watching. Don't stop. (Diana Clarke)

**ONGOING**

**CAPTAIN AMERICA: CIVIL WAR** If nothing else, *Captain America: Civil War* stands as something of a corrective to this spring's other superheroes-bludgeoning-each-other opus, *Batman v Superman*. *Civil War* is expansive, even light, finding conflict in its characters' more ennobling qualities: Captain America's idealism, Iron Man's pragmatism, Black Widow's resourcefulness. Zack Snyder's film was stylized to a fault, with its slo-mo shots and pirouetting camera moves; the Russo Brothers' is functional, un-showy — maybe even a little drab. In trying to ground its characters in something resembling the ordinary, *Civil War* overcorrects. The story feels similar as well. After a big fight in Lagos leaves civilians dead, the Avengers are left to mull the consequences and collateral damage of their world-saving. Tony Stark, aka Iron Man (Robert Downey Jr.) tries to get his superhero cohort to join him in signing the Sokovia Accords, which will bring our heroes under the control of an outside governing body. Steve Rogers, aka Captain America (Chris Evans), an earnest believer in American individual-

ism, bristles at the idea. The heroes take sides — Black Widow (Scarlett Johansson) and War Machine (Don Cheadle) cast their lot with Iron Man, while Falcon (Anthony Mackie) goes with Captain America. The climactic battle in Leipzig Airport is *Civil War's* high point: fast, inventive and funny. It also finds suspense, and even some pathos, in the idea of superhumans pulling their punches; they're explicitly trying *not* to kill each other, and it turns out that's sort of hard. But it feels like it's there not because of dramatic inevitability, but because somebody behind a desk decided it had to be. I never found myself genuinely wondering what was going to happen next; the moves are too familiar. (Bilge Ebiri)

**GO THE JUNGLE BOOK** Here's about as convincing an argument as I can imagine for the existence of the modern Hollywood blockbuster. Disney and Jon Favreau's *The Jungle Book* reinvigorates an oft-told tale with star power, technology and calculated charm. The story itself isn't too dramatically different from the familiar Disney animated film. Our hero Mowgli (Neel Sethi, delightfully vivacious and chatty) is a young boy who's been raised by a family of wolves ever since the black panther Bagheera (voiced by Ben Kingsley) found him abandoned in the woods. Living as a wolf isn't easy: Mowgli grows up slowly, can't resist the temptation to use tools and has to make into instinct the things that wolves just *know*, like never to stray

**"DELICIOUS AND ELEGANT. A stylish psychological thriller."**  
- Peter Bradshaw, THE GUARDIAN

**"THIS SMART PSYCHODRAMA doesn't let up."**  
- Dave Karger, TIME OUT

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- Stephen Dalton, THE HOLLYWOOD REPORTER

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The Ones Below

## A GASLIGHTED MOTHER TRIES TO HOLD IT TOGETHER IN THE SUSPENSEFUL *THE ONES BELOW*

Postpartum OCD is a real-life condition worthy of horror films. New moms fight off intrusive thoughts about someone killing or stealing their baby — or killing their baby themselves — and it's surprisingly common. Since some of the best genre films play off of our ingrained paranoia, writer-director David Farr has capitalized on this maternal mental illness, using it as the basis for his thriller *The Ones Below*.

Kate (Clémence Poésy) and her husband, Justin (Stephen Campbell Moore), dwell upstairs in a two-level duplex. Kate's pregnant and unsure of herself, and she quickly latches onto the new housewife downstairs, Theresa (Laura Birn), who's radiant in her own pregnancy. Farr captures the thrilling I-love-you-but-I-want-to-kill-you-and-become-you dynamic that sometimes plays out between women. But these scenes also do double duty, because it's not yet clear who the "villain" will be.

We find out at a dinner party. Theresa's controlling husband, Jon (David Morrissey), steps into Kate and Justin's apartment with such menacing presence, shrouded in shadows, that he seems a physical omen of bad things to come. This and an

ensuing scene with all four players are so tense that I wanted to applaud with admiration.

Eventually, as Theresa and Jon deal with the loss of their baby, Kate watches them in their garden, catching glimpses of truly odd behavior. But it's like the *Looney Tunes* frog, who appears as dead to most but sings and dances for his owner: Only Kate can see it. Unfortunately, the tone dissolves into something less compelling with a detached, matter-of-fact reveal at the end. But before that, *The Ones Below* is a perfect pleasure for those who want to dwell in their deepest fears. —April Wolfe

**THE ONES BELOW** | Written and directed by David Farr | Magnet Releasing | Nuart

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from the pack. Togetherness is the wolves' mantra, and Bagheera's voice-over tells us, "If he was going to survive, he was going to need a people — a people to protect him." That's not *people*, but a *people*. Superheroes be damned, this is a communitarian blockbuster. Mowgli runs into Kaa the python (Scarlett Johansson), Baloo the bear (Bill Murray) and King Louie (Christopher Walken), an orangutan lordling over a small army of monkeys. In keeping with the spirit of Kipling, the structure is largely episodic. That choice could result in tedium onscreen, but it works here, giving us ample opportunity to luxuriate in the cast's star personas — Walken and Murray get songs. But the true wonder of *The Jungle Book* lies in what might be called its very *blockbuster-ness* — the way it fully immerses us in this world, utilizing state-of-the-art effects (the talking, emoting animals look amazing and real) and juggling levity, menace and sweep. (Bilge Ebiri)

**GO THE LOBSTER** Even by the standards of Yorgos Lanthimos, *The Lobster's* premise is a doozy: Colin Farrell plays a recently single schlub forced to report to the Hotel, where he has 45 days to form a romantic relationship lest he be turned into an animal of his choosing. This is the plight of all singletons in *The Lobster's* world, as David's dog, once his brother, would tell you if he were still capable of speech. "Lobsters can live for over 100 years, are blue-blooded like aristocrats and stay fertile all their lives" is David's answer when asked why he's opted for the crustacean in question. He's commended for his decision by the Hotel Manager (Olivia Colman) — most people pick dogs, she explains, which is why there are so many; endangered species are at risk because so few choose them. Like everyone, she speaks in a disinterested deadpan, as though reading encyclopedia entries to a small child. *The Lobster* is Lanthimos' first English-language film — *Kinetta*, *Dogtooth*, and *Alps* were all in his native Greek — but no aspect of his sensibility has been lost in translation. Rather, everything that made his prior works so distinctive and alarmingly entertaining is even more fully realized here: This isn't a sterile dystopia but the clearest expression yet of the ascendant filmmaker's outré worldview. Lanthimos' consistently hilarious, borderline anti-humor slowly gives way to a

romantic streak of surprising warmth. In her most transfixing performance since *The Deep Blue Sea*, Rachel Weisz serves as both dispassionate narrator and eventual love interest, her quiet voice-over accompanied by a lachrymose string section that lends the film its most overt emotional cues. (Michael Nordine)

**GO LOVE & FRIENDSHIP** Whit Stillman remains true to himself — and exhibits new mastery — in *Love & Friendship*, his adaptation of *Lady Susan*, an impressively biting work that Jane Austen never finished. With the plotting and the epigrams in her hands, Stillman seems liberated: Never before has one of his films been so crisp, so tart, so laugh-out-loud funny. The story centers on a figure more familiar from Wharton than Austen: a brilliant, bewitching schemer (Kate Beckinsale) whose manipulation of a system in which she has little official power proves dazzling, even heroic. For all *Lady Susan's* glittering lies, decorum prevails, as it does in Stillman and Austen, with conflicts hidden beneath filigreed politesse. But the film itself isn't decorous in that Merchant-Ivory English-class way. Stillman lets Tom Bennett, as a doof of a suitor, sometimes push it into irresistible sketch comedy. And Beckinsale will reel through a paragraph of Austen's richest prose, and her scene partner will blink at her, overwhelmed, waiting for the CliffsNotes. This is more heist film than romance, with Beckinsale's Susan plotting to steal that rarest jewel of all: a life in which she is comfortable, in charge and sexually fulfilled. This pits her against the drips of the landed gentry of the 1790s, but don't fear for her: She's a marvel of graceful falseness, called by her handsome first mark (Xavier Samuel) "the most accomplished flirt in all England." But she masks her true self behind impeccable diction and Beckinsalian radiance. Best of all, unlike female schemers in movie comedy going back to Stanwyck, *Lady Susan* never has to submit to a leading man to restore some dim idea of the natural order. (Alan Scherstuhl)

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



YOUR WEEKLY MOVIE TO-DO LIST

**E.T. at Hollywood Forever and Indiana Jones at the Aero**

Friday, May 27

If you start your martial-arts journey with contemporary classics such as *The Assassin* and *Crouching Tiger, Hidden Dragon* before slowly making your way back in time, you'll inevitably reach King Hu's massively influential *A Touch of Zen*. Set in the 14th century and merging the political with the supernatural, this 200-minute opus is among the *wuxia* genre's all-timers. Over the weekend, you'll have three chances to see Janus Films' new 4K restoration at Cinefamily. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Fri., May 27, 7 p.m.; \$12. (323) 655-2510, cinefamily.org.



One of Terry Gilliam's many films to be well-received by critics but not make much money, *The Adventures of Baron Munchausen* is this week's midnight offering at the Nuart. John Neville plays the adventurer of the title, who was already the subject of many a tall tale before the director of *Brazil*, *12 Monkeys* and *Fear and Loathing in Las Vegas* brought his exploits to the silver screen. *Nuart Theatre*, 11272 Santa Monica Blvd., West L.A.; Fri., May 27, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.

Saturday, May 28

Alden Ehrenreich has been cast as the young Han Solo, which should come as welcome news to anyone who saw his hilarious turn in the Coen brothers' *Hail, Caesar!* Before Harrison Ford's other iconic character gets rebooted, relive the original *Indiana Jones* trilogy at the Egyptian with a *Raiders of the Lost Ark*, *Temple of Doom* and *The Last Crusade* (on 70mm) triple feature. (Sorry, Shia fans: no *Kingdom of the Crystal Skull*.) The screening closes out the American Cinematheque's tribute to cinematographer Douglas Slocombe, who died in February after a 40-year career and is said to have used the shadow of his thumb as a makeshift light meter while working on the *Indy* movies. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood.; Sat., May 28, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Sunday, May 29

The master of suspense's only foray into 3-D, *Dial M for Murder* finds Alfred Hitchcock in familiar narrative territory: a murder plot gone wrong. The Aero is running *Have a Hitchcock Holiday* throughout the weekend, with screenings of *Rear Window* and *Psycho* as well. "It's a nine-day wonder," Hitchcock said of 3-D, which fell out of fashion shortly after the release of *Dial M*, starring Grace Kelly and Ray Milland, "and I came in on the ninth day." That's a break from tradition — Hitchcock was almost always ahead of the curve. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sun., May 29, 7:30 p.m.; \$13. (323) 466-3456, americancinemathequecalendar.com.

For an entire generation, *E.T. the Extra-Terrestrial* is the essence of childhood distilled into movie form. Since there's no better place to remind you that your youth is never coming back than a cemetery, Cinespia is screening Steven Spielberg's otherworldly classic at Hollywood Forever. The usual Cinespia accoutrements will be involved: a DJ before and after the movie, beer and wine permitted (Reese's Pieces as well, one imagines) and a photo booth. *Hollywood Forever Cemetery*, 6000 Santa Monica Blvd., Hollywood; Sun., May 29, 8:30 p.m. (doors at 6:45); \$16. (323) 221-3343, cinespia.org.

Monday, May 30

I can tell you almost nothing about either *Tropical Heat Wave* or *Panama Sal*, which is what makes the New Beverly's double feature so intriguing. Here's what's known: RG Springsteen's 1952 musical comedy and William Witney's 1957 drama both clock in under 75 minutes and neither has ever been made available on DVD. *Panama Sal* will be projected on 16mm. *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Mon., May 30, 7:30 p.m.; \$8. (323) 938-4038, thenewbev.com.

Tuesday, May 31

Edward Dmytryk's *Raintree Country* likely isn't the first to come to mind when you think of Civil War epics about doomed romances based on novels, but what *Raintree Country* lacks in not being *Gone With the Wind* it makes up for in not being *Gone With the Wind*. Montgomery Clift, Oscar nominee Elizabeth Taylor and Eva Marie Saint star in the melodrama. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., May 31, 1 p.m.; \$5. (323) 857-6000, lacma.org. —Michael Nordine

men, it totally succeeds on that front, and many others. College friends Shelby (Chloë Grace Moretz) and her new pals Beth (Kiersey Clemons) and Nora (Beanie Feldstein) take off to smoke weed in their dorm room and hatch a plan to start their own sorority, Kappa Nu. Meanwhile, the inept/typical parents/adults from *Neighbors*, Kelly (Rose Byrne) and Mac (Seth Rogen), think they're in the clear: The frat next door, along with Teddy (Efron) and his brothers, is long gone, and Kelly and Mac have bought a new house, anyway, and sold the old one. Unfortunately, they don't know what "escrow" means and discover they have to keep up appearances on their old house just when Shelby's makeshift sorority opens up with one objective: to party on their own terms. And party they do. A hilarious montage showcases the sorority sisters' capella karaoke soirees and *The Fault in Our Stars* cryfests. Still, with so many women in the cast, the door's open for new avenues of gross-out humor, and the complexity of feminism for young girls today is displayed with rare hilarity and insight. Nobody captures the spirit better than Shelby's father, played by an alarmingly perfect Kelsey Grammer: "You get to be just as dumb as the boys are now?" Yes. And it's all they ever wanted. (April Wolfe)

**THE NICE GUYS** If it had come out 20 years ago, when its creator was Hollywood's best-paid screenwriter, Shane Black's *The Nice Guys might have stood as more proof that the studios had lost their way. So much money lavished on bloody buddy formula, on two-fisted archetypes cracking a case, some heads and lots of one-liners, much of it familiar from his earlier scripts — *Lethal Weapon*, *The Last Boy Scout*. Today, though, in Our Age of Marvel, the latest of Black's shoot-'em-up dialogue comedies plays like a throwback to the days of studio classicism, to a time when our top actors could play, like, *guys* rather than mutants. This action-flick noir pastiche, set in a smog-choked 1977, even gives its stars speeches worth the time it took to memorize them. Ryan Gosling plays a detective too corrupt to bother serving his clients, while a loose, funny Russell Crowe, as a good-hearted hired goon, gets to slug some dudes, rat-a-tat one-liners with Gosling, rumble a monologue of soulful badassery and go mystery-solving at the gaga bacchanal of a porno king. Gosling, too, charms, swanning through the more conventional role of the cynic who learns to care — and to stop disappointing his whip-smart*

daughter (Anhourie Rice), who handles much of the detective work. Gosling brings the house down whenever his private dick's cool confidence fails and he bumbles into disaster. Black has layered his beat-downs and budding friendship over a gritty/dirty '70s noir plot, but his heart isn't in *Chinatown* hopelessness. Instead, he invests in his leads' pal-hood, which means that even when they lose they triumph. They're noir tourists, their lives enriched by their visit to someplace rotten. (Alan Scherstahl)

**GO WEINER** *Weiner* is about as entertaining as a film about someone destroying a life and career can be. You might think that a documentary on former New York Representative Anthony Weiner — he of the scandalous sexts, dick pics and disgraced congressional career — would seem dated and quaint, a transmission from a pre-Trump time when talking about your penis and tweeting dumb things led to political ignominy, not a national ticket. Instead, the film feels very much of the moment, because it's not really about politics at all. Weiner would be a fascinating figure in any industry — compelling and tragic, boisterous and self-loathing. Elyse Steinberg and Josh Kriegman's documentary takes place over the course of the former congressman's doomed

2013 run for Mayor of New York, and it captures him in all his discomfiting complexity and flamboyance. The filmmakers had probably set out hoping to portray Weiner's mayoral run as a tale of political redemption; Kriegman is a former chief of staff for the congressman, and in its initial days the campaign looks promising. But Weiner's campaign couldn't survive the discovery that he had done further sexting after resigning his seat — all of it, he claimed, during a dark period immediately following the original scandal when he and his wife Huma Abedin were considering a separation. Kriegman and Steinberg capture the explosive impact these new revelations have on the race: the irate and bewildered response of his staffers; the tidal wave of media indignation and snark. They also capture the increasingly painful silences between Weiner and Abedin. It's heartbreaking watching her try not to get sucked into Weiner's vortex of promise and humiliation, but she is always its first and most prominent victim. (Bilge Ebiri)

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- OWEN GLEIBERMAN, BBC

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## Neighborhood Movie Guide

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

### HOLLYWOOD & VICINITY

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

**Stressed To Kill** Fri., 9:15 p.m.; Sat., 9 p.m.; Sun., 7:35 p.m.; Mon., 8:45 p.m.; Tues.-Thurs., 9:15 p.m.

**The Invitation** Sat., 5:15 p.m.; Sun., 9:15 p.m.

**Australia's Lost Gold - The Legend of Lasseter** Fri., 7:15 p.m.; Sat., 7 p.m.; Sun., 5:55 p.m.; Mon., 7 p.m.; Tues.-Thurs., 7:30 p.m.

**Margarita With A Straw** Sat., 3:30 p.m.; Sun., 4:10 p.m.

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

**The Lobster** Fri.-Mon., 9:15, 10, 11:15 a.m.; 12:30, 1:45, 2:30, 4:30, 5:45, 7:45, 9:15, 10:30, 11:25 p.m.; Tues., 10, 11:15 a.m., 12:45, 2, 3:30, 4:45, 5:45, 7:45, 9:15, 10:30, 11:25 p.m.; Wed., 10:30, 11:30 a.m., 1:45, 7:30, 10, 11:15 p.m.

**Alice Through the Looking Glass** Fri.-Sat., 9, 10, 11:30 a.m., 12:30, 1:30, 2, 3:15, 4:15, 5:15, 6:15, 7, 9, 10, 11:15, 11:45 p.m.; Sun.-Mon., 9, 10, 11:30 a.m., 12:30, 1:30, 2, 3:15, 4:15, 5:15, 6:15, 7, 9, 10, 11:15, 11:45 p.m.; Tues., 10:30, 11:30 a.m., 1, 2, 3:30, 4:30, 6:15, 7, 8, 10, 11:15 p.m.; Wed., 10:15, 11:15 a.m., 12:45, 1:30, 2:30, 3:15, 4:15, 5:15, 6:15, 7, 8, 9, 10:15, 11:45 p.m.

**Alice Through the Looking Glass in Disney Digital 3D** Fri.-Sat., 10:45 a.m., 2:45, 8 p.m.; Sun.-Mon., 10:45 a.m., 2:45, 5:30, 8 p.m.; Tues., 10:45 a.m., 2:30 p.m.; Wed., 10:45 a.m., 2:45 p.m.

**X-Men: Apocalypse** Fri.-Mon., 10:45, 11:45 a.m., 1:15, 2, 3, 5:15, 6, 7, 8:30, 9:30, 10:15 p.m., 12 mid.; Tues., 10:45 a.m., 12 noon, 1:30, 3, 5, 6, 7, 8:45, 9:30, 10:45 p.m.; Wed., 10:30, 11:45 a.m., 12:45, 1:45, 3:15, 4, 5, 6, 7:15, 8:45, 9:45, 10:30, 11:30 p.m.; Fri.-Mon., 9:15 a.m., 4:15, 8, 11:30 p.m.; Tues., 12:45, 4:15, 8, 11:30 p.m.

**X-Men: Apocalypse 3D** Fri.-Mon., 10:15 a.m., 4:30, 7:30, 10:45 p.m.; Tues., 11:30 a.m., 7:30, 10:30 p.m.; Wed., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Fri.-Mon., 12:45 p.m.

**The Angry Birds Movie** Fri.-Mon., 10:25 a.m., 1:10, 4:10, 7:10, 9:10 p.m.; Wed., 10:40 a.m., 1:20, 4:05, 7:05, 9:10 p.m.

**Neighbors 2: Sorority Rising** Fri.-Sun., 12:35, 2:50, 5:35, 8:40, 10:40 p.m.; 12:25 a.m., Mon., 12:35, 2:50, 5:35, 8:40, 10:40 p.m.; Tues., 12:35, 2:50, 5:35, 8:40, 10:50 p.m.; Wed., 12:50, 2:10, 5:35, 8:25, 10:40 p.m.

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

**Weiner** Fri.-Mon., 9:05, 10:50 a.m., 4:55 p.m.; Tues., 10:55 a.m., 1:25, 3:25, 5:40 p.m.; Wed., 12:05, 2:55, 6:20 p.m.

**Love & Friendship** Fri.-Mon., 9:20, 11:20 a.m., 12:55, 3:20, 5:10, 7:05, 9:20 p.m.; Tues., 11:05 a.m., 1:10, 3:35, 5:05, 7:10, 9:20 p.m.; Wed., 11:05 a.m., 1:10, 3:25, 5:05, 7:10, 9:20 p.m.

**Captain America: Civil War** Fri.-Sun., 10:10 a.m., 1:05, 4:05, 7:40, 10:50 p.m., 12:05 a.m.; Mon., 10:10 a.m., 1:05, 4:05, 7:40, 10:50 p.m.; Tues., 10:50 a.m., 1:05, 4:05, 7:40, 10:40 p.m.; Wed., 10:05 a.m., 1:05, 4:10, 7:40, 10:25 p.m.

**A Clockwork Orange** Wed., 8:30 p.m.

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

**Alice Through the Looking Glass** 1:30, 4:15, 7, 9:45 p.m.

**Neighbors 2: Sorority Rising** 1:30, 4:15, 7, 9:45 p.m.

**The Nice Guys** 1:30, 4:15, 7, 9:45 p.m.

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

**Teenage Mutant Ninja Turtles: Out of the Shadows** Thurs., 7:45 p.m.

**Teenage Mutant Ninja Turtles: Out of the Shadows 3D** Thurs., 5, 10:30 p.m.

**Alice Through the Looking Glass** 12:30, 3:30, 6:30, 9:30 p.m.

**X-Men: Apocalypse** 12:45, 7:15 p.m.

**X-Men: Apocalypse 3D** Wed.-Thurs., 4, 10:30 p.m.; Fri.-Mon., 9:30 a.m., 4, 10:30 p.m.; Tues., 4, 10:30 p.m.; Fri.-Mon., 9:30 a.m., 4, 10:30 p.m.; Tues., 4, 10:30 p.m.

**Neighbors 2: Sorority Rising** Fri.-Mon., 12:15, 2:40, 5, 7:30, 10 p.m.; Tues.-Thurs., 12:40, 3, 5:30, 8, 10:30 p.m.

**The Nice Guys** 1:15, 4:15, 7:15, 10:15 p.m.

**Money Monster** Fri.-Thurs., 11:45 a.m., 2:15, 4:45, 7:20, 10:10 p.m.; Wed., 4 p.m.

**Captain America: Civil War** Fri.-Mon., 12:10, 6:45 p.m.; Tues., 12:30, 7 p.m.

**Captain America: Civil War in Disney Digital 3D** Fri.-Mon., 3:30, 10 p.m.; Tues., 3:45, 10:15 p.m.; Wed.-Thurs., 12:45 p.m.; Wed., 9:30 p.m.

**Wolf Mother** Thurs., 8 p.m.

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

**Alice Through the Looking Glass An IMAX 3D Experience** Fri.-Sun., 10 a.m., 1, 4, 7, 10 p.m.; Mon., 10 a.m., 1, 4, 7, 9:45 p.m.; Tues., 10 a.m., 1, 4, 7, 9:45 p.m.

**TCL Chinese Theatre Tour** 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1, 1:15, 2:15, 2:30, 3, 3:15, 3:30, 4, 4:15, 5, 5:45, 6:30, 7:45, 8:30 p.m.

**PACIFIC'S EL CAPITAN** Hollywood Blvd., west of Highland (323) 467-7674  
Call theater for schedule.

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

**The Lobster** Fri., 9:05, 11:25 a.m., 2:05, 4:45, 7:25, 10:05 p.m.; Sat.-Sun., 11:25 a.m., 2:05, 4:45, 7:25, 10:05 p.m.; Mon., 9:05, 11:25 a.m., 2:05, 4:45, 7:25, 10:05 p.m.; Tues.-Wed., 11:25 a.m., 2:05, 4:45, 7:25, 10:05 p.m.; Thurs., 11:25 a.m., 2:05, 4:45 p.m.

**Teenage Mutant Ninja Turtles: Out of the Shadows** Thurs., 5, 7, 7:45, 9:45, 10:30 p.m., 12:30 a.m.

**Teenage Mutant Ninja Turtles: Out of the Shadows 3D** Thurs., 6, 8:45, 11:30 p.m.

**Alice Through the Looking Glass** Fri., 9, 9:45 a.m., 12:20, 2, 3, 5:30, 6:05, 7, 8, 10, 10:35 p.m., 12:05 a.m.; Sat., 9, 9:50 a.m., 12:25, 2, 3, 5:30, 7, 8, 10, 10:35 p.m., 12:10 a.m.; Sun., 9, 9:55 a.m., 12:30, 2, 3, 5:30, 7, 8, 10, 10:35 p.m., 12:05 a.m.; Mon., 9, 9:55 a.m., 12:30, 2, 3, 5:30, 7, 8, 10, 10:35 p.m., 12:05 a.m.; Tues., 11:25 a.m., 12:30, 2, 3, 4:50, 5:30, 8, 10, 10:35 p.m.; Thurs., 11:20 a.m., 1, 4:20 p.m.

**Alice Through the Looking Glass in Disney Digital 3D** Fri.-Sat., 11:30 a.m., 4:30, 7:30, 9:35 p.m.; Sun., 11:25 a.m., 4:30, 7:30, 9:35 p.m.; Mon., 11:30 a.m., 4:30, 7:30, 9:35 p.m.; Tues., 4:30 p.m.; Wed., 7:30 p.m.; Thurs., 10:30 a.m., 1:50, 3:30 p.m.

**X-Men: Apocalypse** Fri., 9:05, 10, 11 a.m., 12:10, 2:10, 3:15, 4:20, 5:20, 6:20, 8:30, 9:30, 10:40, 11:35 p.m., 12 mid.; Sat., 9:05, 10, 11 a.m., 12:10, 2:10, 3:15, 4:20, 5:20, 6:20, 8:30, 9:30, 10:40, 11:40 p.m., 12:05 a.m.; Sun., 9:05, 10, 11 a.m., 12:10, 2:10, 3:15, 4:20, 5:20, 6:20, 8:30, 9:30, 10:40, 11:35 p.m., 12 mid.; Mon., 9:05, 10, 11:05 a.m., 12:10, 2:10, 3:15, 4:20, 5:20, 6:20, 8:30, 9:30, 10:40 p.m.; Tues., 11 a.m., 1, 2:10, 5:20, 7:35, 8:30, 9:30, 10:45 p.m.; Wed., 11 a.m., 12 noon, 1:15, 2:10, 5:10, 4:20, 5:20, 7:30, 8:30, 10:35 p.m.; Thurs., 10:35, 11:05 a.m., 1:40, 2:10, 4:20 p.m.

**X-Men: Apocalypse 3D** Fri.-Mon., 1:10, 7:30 p.m.; Tues., 4:25 p.m.; Thurs., 1:10 p.m.

**The Angry Birds Movie 3D** Fri.-Mon., 2:30 p.m.; Tues., 2:10 p.m.; Wed.-Thurs., 2:30 p.m.

**The Angry Birds Movie** Fri., 9:10, 9:45, 11 a.m., 12:10, 1:20, 3:40, 6, 8:20, 10:45 p.m.; Sat.-Sun., 9:10, 9:50, 11 a.m., 12:10, 1:20, 3:40, 6, 8:20, 10:45 p.m.; Mon., 9:10, 9:45, 11 a.m., 12:10, 1:20, 3:40, 6, 8:20, 10:45 p.m.; Tues., 10:45, 11:50 a.m., 1:05, 3:25, 5:45, 8:05, 10:25 p.m.; Wed., 11 a.m., 12:10, 1:20, 3:40, 6, 8:20, 10:45 p.m.; Thurs., 11 a.m., 12:10, 1:20, 3:40 p.m.

**Neighbors 2: Sorority Rising** Fri., 10:05 a.m., 12:30, 2:45, 5, 7:15, 9:30, 11:45 p.m.; Sat., 10:10 a.m., 12:30, 2:45, 5, 7:15, 9:30, 11:40 p.m.; Mon., 10:10 a.m., 12:30, 2:45, 5, 7:15, 9:30 p.m.; Tues., 10:25 a.m., 12:30, 2:45, 4, 5, 7:15, 9:10 p.m.; Wed., 10:25 a.m., 12:30, 2:45, 5, 7:15, 9:30 p.m.; Thurs., 10:30 a.m., 12:30, 2:45, 5 p.m.

**The Nice Guys** Fri., 9:40 a.m., 12:25, 3, 4:50, 5:35, 8:10, 10:50 p.m.; Sat.-Sun., 9:45 a.m., 12:25, 3, 4:50, 5:35, 8:10, 10:50 p.m.; Mon., 9:40 a.m., 12:25, 3, 4:50, 5:35, 8:10, 10:50 p.m.; Tues.-Wed., 10:45 a.m., 12:25, 3, 5:35, 8:10, 10:50 p.m.; Thurs., 12:25, 3, 4:50, 5:35 p.m.

**Money Monster** Fri.-Sun., 10 a.m., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Mon., 10:05 a.m., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Tues.-Wed., 10:35 a.m., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Thurs., 10:50 a.m., 12:20, 2:40, 5 p.m.

**Captain America: Civil War** Fri., 10:05, 11:35 a.m., 1:20, 2:50, 4:30, 7:40, 8:45, 10:50 p.m.; Sat.-Sun., 10:10, 11:35 a.m., 1:20, 2:50, 4:30, 7:40, 10:50 p.m.; Mon., 10:05, 11:35 a.m., 1:20, 2:50, 4:30, 6, 7:40, 9:10, 10:50 p.m.; Tues., 11:35 a.m., 1:20, 2:50, 4:25, 6, 7:40, 10:50 p.m.; Wed., 11:35 a.m., 1:20, 2:50, 4:30, 6, 7:40, 9:10, 10:50 p.m.; Thurs., 11:35 a.m., 1:20, 2:50, 4:30 p.m.

**The Jungle Book** Fri.-Mon., 10:15 a.m., 12:45, 3:10, 5:35, 8:05, 10:30 p.m.; Tues., 10:30 a.m., 12:45, 3:10, 5:35, 8:05, 10:30 p.m.; Wed., 10:45 a.m., 12:45, 3:10, 5:35, 8:05, 10:30 p.m.; Thurs., 10:50 a.m., 12:45, 3:10, 5:35 p.m.

**VISTA** 4473 Sunset Dr. (323) 660-6639

**X-Men: Apocalypse** 1:30, 5:10, 8:50 p.m.

### DOWNTOWN, S. LOS ANGELES

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

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

**The Walling** Fri.-Wed., 3:15, 6:30, 10 p.m.

**X-Men: Apocalypse 3D** Fri.-Wed., 9:30 a.m., 12:45, 4, 7:15, 10:30 p.m.

**Phantom Detective (Tanjung Hong Gil-dong: Sarajin Ma-uel)** Fri.-Wed., 10 a.m., 12:30 p.m.

**Captain America: Civil War in Disney Digital 3D** Fri., 11:30 a.m., 2:30, 5:30, 8:30 p.m.; Sat.-Thurs., 11:30 a.m., 2:45, 6, 9:15 p.m.; Wed., 10 a.m., 2:45, 6:15, 9:30 p.m.

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

**Teenage Mutant Ninja Turtles: Out of the Shadows** Thurs., 8, 11 p.m.

**Alice Through the Looking Glass** Fri.-Sun., 11 a.m., 1:40, 4:30, 7:20, 10:10, 11:55 p.m.; Mon., 11 a.m., 1:40, 4:30, 7:20, 10:10 p.m.; Tues.-Wed., 1:40, 4:30, 7:20, 10:10 p.m.

**Alice Through the Looking Glass in Disney Digital 3D** 11:40 a.m., 2:20, 5:10, 8, 11 p.m.

**X-Men: Apocalypse** Fri., 11:50 a.m., 2:40, 6:20, 7, 10 p.m., 12:05 a.m.; Sat.-Sun., 2:40, 6:20, 7, 10 p.m., 12:05 a.m.; Mon.-Tues., 11:50 a.m., 3:20, 7 p.m.; Wed., 12:30, 4, 7:40 p.m.

**X-Men: Apocalypse 3D** Fri.-Sun., 10:40 a.m., 2, 5:20, 8:40 p.m., 12 mid.; Mon., 10:40 a.m., 2, 5:20, 8:40 p.m.; Tues., 11:20 a.m., 2:40, 6:20, 10 p.m.; Wed., 11:55 a.m., 3:15, 6:55, 10:35 p.m.; Fri., 12:30, 3:20, 4, 7:40, 10:40, 11:20 p.m.; Sat.-Sun., 11:50 a.m., 12:30, 3:20, 4, 7:40, 10:40, 11:20 p.m.; Mon.-Tues., 12:30, 4, 7:40,

10:40, 11:20 p.m.; Wed., 11:15 a.m., 2:50, 6:30, 10:10, 11:20 p.m.

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**Neighbors 2: Sorority Rising** Fri.-Mon., 12 noon, 2:30, 5, 7:50, 10:30 p.m.; Tues., 12 noon, 2:30, 3:30, 5, 7:50, 10:30 p.m.; Wed., 12 noon, 2:30, 5, 7:50, 10:30 p.m.

**The Nice Guys** Fri.-Mon., 11:20 a.m., 2:40, 5:30, 8:20, 11:10 p.m.; Tues.-Wed., 11:45 a.m., 2:40, 5:30, 8:20, 11:10 p.m.

**Money Monster** Fri.-Sun., 10:30 a.m., 1, 3:35, 6:40, 9:25 p.m.; Mon., 10:30 a.m., 1, 3:50, 6:40, 9:20 p.m.; Tues., 1, 6:40, 9:20 p.m.; Wed., 11:30 a.m., 10:40 p.m.

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Barb Wire Dolls

PHOTO BY HANNAH VERBEUREN

## | Music //

# DANGEROUS DOLLS

Signed by Lemmy to his Motörhead Music label before his death, Barb Wire Dolls are now the talk of the Sunset Strip

BY ART TAVANA

“Lemmy would be fuckin’ pissed,” says Scott, aka “Nazi Scott,” a lovable scoundrel on the Sunset Strip known mostly as Lemmy Kilmister’s best friend and sometime assistant. He’s now working at the Whisky A Go Go and giving lip to the Barb Wire Dolls for covering Motörhead’s “R.A.M.O.N.E.S.” during their May residency.

“It doesn’t sound like Motörhead, get it fuckin’ right,” Scott tells Pyn Doll, a 6-foot-2 Greek from the island of Crete, who’s trained in Burmese *bando* and various other martial arts. “It’s for killing,” Pyn tells me backstage, with a lit cigarette dangling from his lip. Understandably, I wonder if Pyn is going to poke out Scott’s eyeballs, but he doesn’t even flinch.

Pyn’s Zen-like chillness was mastered on the waves as a professional surfer. He’s also the guitarist of Barb Wire Dolls, today’s most talked-about band on the Sunset Strip — where unpretentious rock & roll still has some fight.

“Lemmy loved these guys,” says Don, an old-timer from the Strip, who saw Hendrix play the Whisky in 1967. “That’s why he signed them to his label.”

Since 2010, when eminent KROQ DJ

Rodney Bingenheimer began to spin their demo on *Rodney on the Roq*, the Dolls have been living on the road, jamming econo by making their own meals and crashing with friends. They’ve played 700 shows in 22 countries, including a Bingenheimer-hosted show in 2011 at the Sunset Room that initially brought them to L.A., which, in those rare moments when they’re not on the road, has become their home away from home. They left behind the Ikarus Artist Commune in Crete, along with Greece’s financial crisis and political hell, which fueled the rage on their first LP, *Slit*, released in 2012.

Before playing the Sunset Room, the band says, they handed out 10,000 fliers over the course of three weeks and sold out the Roxy in December 2010, which was their first U.S. show. Their street team is a deceptively Barbie-like lead singer named Isis Queen, who looks like a glam model and performs like an unrepressed savage. She’s a sexy, Debbie Harry-like frontwoman, but Isis’ most immediate effect is her sweaty, prizefighter presence on the stage — a more violent Gwen Stefani.

Isis became a singer for the first time in 2008, after seeing a DVD of Led Zeppelin performing “The Song Remains the Same.” “She looked at me and said, ‘I want to sing,’” Pyn says. “So I wrote ‘Street Generation,’ our first song, which is about how disgusted I was with the state of punk rock.”

When major labels began courting the Dolls a few years ago, one A&R guy tried to mold them into the next Paramore. The Dolls refused. Isis took it personally and raised her blade. “I can’t abide by somebody else’s rules,” she says. “And the music industry is suffering because there’s no one with any balls or vision anymore.”

When Isis handed their first EP, *Fuck the Pussies*, to Lemmy at the Rainbow, he had just one question: “Does it sound as good as it looks?”

## THE BAND HANDED OUT 10,000 FLIERS AND SOLD OUT THEIR FIRST U.S. SHOW.

“Lemmy didn’t ask Isis to be more like Paramore,” says Pyn, who credits the band’s old-school approach to watching the L.A. ’80s punk/hardcore documentary *The Decline of Western Civilization* and its sequel, *The Metal Years*. The Dolls have spent the past five years becoming a bridge to L.A.’s punk and metal heyday. They were represented, for a time, by Tom Zutaut, who discovered both Guns N’ Roses and Mötley Crüe; courted aggressively by Kim Fowley; discovered on *Rodney on the Roq*; and signed by Lemmy

to his own label, Motörhead Music.

Their new album has a song called “Darby Crash,” and like Crash’s Germs before them, the Dolls have no problem going on the offensive. On “L.A.,” off their debut, the Dolls swing their barbed-wire bat at L.A.’s dying rock scene, attacking those who’ve taken L.A. from *The Metal Years* into an era of yuppie rock in Echo Park and Silver Lake and pay-to-play on the Strip.

The Dolls themselves look like a collage of punk-rock motifs, from their studded leather jackets to schoolgirl skirts with torn stockings. But their aesthetic is no indicator of their sound. The Dolls’ logo and personal style are largely borrowed from The Sex Pistols and the working-class, late-’70 British punk movement called Oi!; their name is a nod to the New York Dolls. But their sound isn’t as codified as their look. Even though they were courted by NOFX’s Fat Mike to join Fat Wreck Chords, the Dolls don’t write catchy pop-punk or emo.

Instead, their sound evokes raw power, like The Stooges, blending elements of metal and grunge with European street punk. It’s a combination that gets heavier rather than harder on their new album, *Desperate*, which is set to be released on Motörhead Music on July 22. *Slit*, a much angrier statement engineered by Steve Albini, includes cover art depicting Isis holding a microphone between her thighs and the track “Your Escape,” their live set’s most vicious three minutes of punk.

Isis describes *Desperate* as a “teenager maturing,” while *Slit* was “a newborn baby kicking and screaming.” The first single off the new record, “Drown,” is about an experience Pyn had watching a fellow surfer die during a hurricane in South Carolina. He’s now coaching the band’s only member who didn’t grow up near a beach, bassist Iriel Blaque, a grungy Chicagoan, on how to respect the waves. All five members surf.

Joining the core trio of Pyn, Isis and drummer Krash Doll are Blaque and a guitarist named Remmington, who played briefly with legendary Oi! band Sham 69 but also adds to their obvious punk-rock sex appeal, which crosses gender, orientation and generations. Remmington is queer, while Krash is a muscular, straight surfer. Pyn is the oldest, a grizzled veteran who played CBGBs in the ’80s. Isis is their spirit animal.

According to the Dolls, this is the first non-Motörhead release on Motörhead Music, which gives them not only Lemmy’s imprimatur but also the support of longtime Motörhead manager Todd Singerman and the team at UDR, Motörhead Music’s parent label. So far, the label’s approach has been to let the Dolls be themselves, without asking them to tone down their sexually charged live show or write mainstream pop-punk anthems.

“We can’t open for a lot of punk bands,” Pyn says. “Metal bands, for whatever reason, are less afraid of us.”

“They appreciate the power of the music,” says Isis, who’s probably the most powerful performer the Sunset Strip has seen since those wild “Metal Years.”



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PHOTO BY ANDREW IMANAKA

## Music // Bizarre Ride //

# THE LIGHT STUFF

WITH THEIR PSYCHEDELIC SURF-ROCK SOUND, SEATTLE TRANSPLANTS LA LUZ ARE RIGHT AT HOME IN L.A.

BY JEFF WEISS

It's not surprising that La Luz moved to L.A. It's surprising that they aren't from here in the first place. If you didn't know better, you'd figure the Seattle transplants were born in a Hermosa Beach house, circa 1964. They cast psychedelic surf-rock spells, ripe for the best party that *Inherent Vice's* Doc Sportello never crashed, playing with the sunshine-noir dialectic embedded in this city's DNA.

As soon as they arrived in the first months of 2016, the all-female quartet staked a claim as the city's best rock group. Several full moons later, they've acclimated as well as you'd expect from an outfit whose name translates to "the light."

"Maybe it's just because we're new, but it feels like people have been really supportive and interested in what we're doing," says keyboardist Alice Sandahl. "It seems like there's plenty of room to have fun, hang out and coexist."

Despite a punishing tour schedule, La Luz's interludes in L.A. have been long enough to discover the natural splendor of the Eastside's hiking trails. They've exchanged the frequent rain of the Pacific Northwest for shorts, tees and a warm apartment at the top of a Highland Park cul-de-sac, cooled off by cans of La Croix.

"It was kind of like, 'How long can we be here and still have people like us?'" jokes Shana Cleveland, La Luz's lead singer. "Seattle is a medium-sized city, and every press outlet had already written about us. There are so many bands fighting for not that much space."

Save for some records, basic appli-

ances and necessities, most boxes remain unpacked in the space that several of the bandmates share. We speak in late April, a couple days before a spring mega-tour finds them canvassing the continent. It concludes with a homecoming performance at the Bootleg on June 5 — their first major show since moving to L.A.

Southern California isn't exactly strange territory. Cleveland, Sandahl, drummer Marian Li Pino and bassist Lena Simon have regularly gigged here since forming in 2012. Early last year, they accepted an offer from garage-rock wunderkind Ty Segall to produce their latest record, the phenomenal *Weirdo Shrine*, released last summer on Hardly Art.

The idea was to record at his home studio, but when that became unavailable, they decamped to a storage facility in San Dimas often used as a workspace. The previous tenant fittingly made surfboards, an irony so absurd that the band members roll their eyes at its mention.

"I wanted to be in a band where people had a good time at our shows," says Cleveland, who had previously joined Li Pino in the now-defunct Curious Mystery. "That sounds obvious, but it feels like a lot of bands don't always have that goal. I wanted people to understand our music off the bat but have it also be interesting and complex, relatable but with a deeper mystery."

The sensibility is somewhere between *Our Band Could Be Your Life* and *Broad City*. Dick Dale meets Daniel Clowes. Raw garage-rock intertwined with legitimate pop songwriting chops and seraphic harmonies. The music is alternately romantic and chimerical — inspired by graphic novels, dreams and poetry (which Cleveland studied at Chicago's Columbia College).

There's also a sense of urgency, partially underscored by a near-fatal car accident that occurred when their tour van slipped on black ice in late 2013. It didn't necessarily change anyone's perspective on life but reconfirmed an innate desire to pursue a life in music without looking back.

Ultimately, the only logical place to go was L.A., the most contradictory of cities, where lightness and darkness peacefully coexist.

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An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at [passionweiss.com](http://passionweiss.com).

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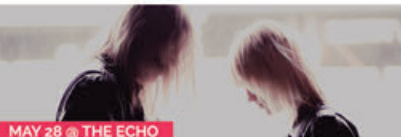
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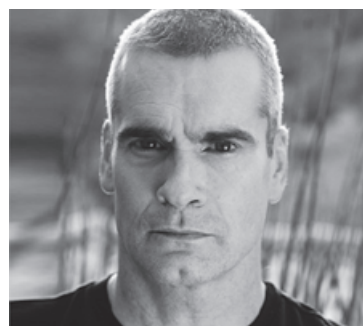
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**A NOT-SO-SIMPLE PLAN**

**I**n my adult life, one of the most gratifying things is to make plans, as simple as a grocery run or as complicated as a solo journey out into the world that will take several weeks to realize.

Daydreaming is a very worthwhile exercise. From "spacing out," I have come up with a lot of ideas and plans that have proven to be quite fruitful. As I get older, making plans and realizing them is probably my most potent and self-inspiring motivator.

Usually, the plans that get me the most excited involve travel. Geographical displacement has led me to great discovery. I am forced to use my situational awareness, which is almost nonexistent. This has made for some unavoidable adventures.

I need to know that I am going somewhere else, or will be at some point, because I made plans to do so. This makes the day-to-day of living in one place somewhat bearable for me. Basically, when I am off the road, I feel as though I have run out of ideas, that I have lost the plot and settled for normal. (I know there is nothing wrong with that and I am not trying to put down other ways of living.) But when I am traveling, I'm convinced that I have not screwed up my life too much.

When I was young, I used to look at *National Geographic* magazine and see people brushing particles off of fossils in some part of the world that didn't look anything like where I was living. I thought that was the ultimate experience. Travel, from then to now, still feels to me like achievable magic. The fact that you can get out of a plane at LAX with the dust from the decaying pyramids at Giza on your boots doesn't seem possible, but it can be done.

The mechanical aspect of a journey, to look at your calendar with a plan in mind, confirm the possibility and start preparations, is one thing. To actually push yourself out into the territory and execute it is quite another. On paper, everything looks good. When the boots hit the trail, that's where reality is always there to remind you of what you signed up for and how well you are or aren't suited for it.

I am greedy for the world. I want to be out in it, all the time. As a young person on the road most of the year playing music, wearing one T-shirt while the other I had washed in a sink was tied to my backpack,

made sense to me. It was somehow a truer form of existence than how I had been living before.

Several months ago, Iggy Pop's manager mentioned to me that the man was going to do a show at the Royal Albert Hall in London. I have wanted to check out that venue for years — if for nothing else, to be in the same space that Jimi Hendrix had played in the late 1960s. I told the manager that if I could do it, I would make the show.

As the May 13 show date loomed closer, I started making my plans. BBC Radio 6 had seen fit to allow me to fill in for Jarvis Cocker's celebrated spot on Sunday afternoons for the month of June. I prepared the songs and asked if I could do all the voice-over work at the BBC the day before Iggy's show. Things went my way and I suddenly I had a two-fer.

I asked the graphic artist Edwin Pouncey, also known as Savage Pencil, if I could interview him the day after the show and he said yes. I had a three-fer!

To make the return memorable, I conspired with the press person who works with Teresa Suarez, aka Teri Gender Bender of Le Butcherettes, to have her come in as a live guest on my radio show that will take place a few hours after I land at LAX, several hours from now. This will give me basically enough time to drop my gear, check my notes, grab my headphones and haul ass to KCRW. What I would give to be able to arrive at the station via chopper, be lowered by a rope, wave to the pilot and walk into the studio (located underneath the cafeteria at Santa Monica College) as if it's no big deal.

The inside of the Royal Albert Hall is amazing. Preshow I walked around, trying to take in as much of the place as I could.

**I AM GREEDY FOR  
 THE WORLD. I WANT  
 TO BE OUT IN IT, ALL  
 THE TIME.**

I am pretty sure that this will be my only time there.

By showtime, I was behind the sound board with Nick, the front-of-house tech. The band hit the stage precisely at 2100 hrs. and the place went off. Seeing Iggy with such a tremendous band in such an iconic venue was a standout experience and totally worth every mile. A day and a half later, I am still smiling.

I think the best way to end this column will be to return after my radio show in Los Angeles, to see if I pulled it off. It's 0745 hrs. now. Back soon.

2319 hrs. Show complete. We have had guests on the show and it's always good, but tonight was exceptional. Teresa brought in an incredible mix of music from Turkey, Mexico, Cuba, France and Argentina. Teresa's passion for explaining where the music came from and what the songs meant to her made for a truly special show. I was in top dissociative jet-lag form and can only hope not too many were offended.

Back at this desk in a few hours for a day of responsibility, adult decisions and normality. Ugh.



# UNION

FRI. MAY 27



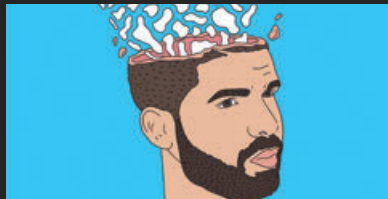
SOS BOOKING PRESENTS  
**108**

FRI. MAY 27



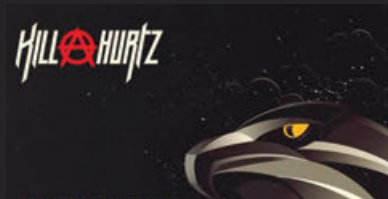
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SAT. MAY 28



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SUN. MAY 29



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SUN. MAY 29



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MON. MAY 30



**HEAD WOUND CITY**  
BUSTIE & GIRL PUSHER

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5/27 **WONKY WORLD**  
6/2 **SOUNDPIECES THURSDAYS W/ ONHELL**  
6/3 **TRAUMA LIVE AND UNITED IN HARDCORE PRESENT: HARDRUSH**  
6/3 **THREAD LA**  
6/5 **RAINBOW UNITY BALL**  
6/8 **GANGSTA BOO**  
6/9 **SOUNDPIECES THURSDAYS W/ HOT CREATIONS**  
6/11 **KLUB LA**  
6/12 **INSPECTOR**  
6/15 **VOW - KIND EYE RECORD RELEASE SHOW**

6/16 **SOUNDPIECES THURSDAYS W/ FLAVA D**  
6/17 **M.I.L.F.**  
6/18 **LOS ANGELES PUNK INVASION 2K16 W/ CONFLICT, BLANKS 77, DEFIANCE, CHEAP SEX, CLIT45, TOTAL CHAOS**  
6/21 **CURREN\$Y: CRUIS'N USA TOUR**  
6/23 **SPECIAL DUTIES**  
7/2 **KLUB LA - LA BLACK PROUD**  
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7/9 **THE DEFECTS**  
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FRI. MAY 27



**CLUB 90S MARIAH CAREY NIGHT**

SAT. MAY 28



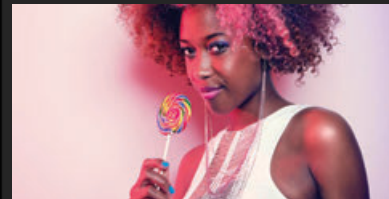
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SAT. MAY 28



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SAT. MAY 28



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6/2 **TRIP EAZY**  
6/2 **THE CASUALTIES**  
6/3 **RISE OF THE SET**  
6/7 **KUTT CALHOUN**  
6/9 **WHITE CRISPY**  
6/11 **SWAGGER LIKE US / LA PRIDE WEEKEND**  
6/16 **SKYLAR SPENCE**  
6/23 **REVERIE**  
6/23 **PRISM SOUNDS**  
6/24 **YOUNG VIC**  
6/24 **ROYCE DA 5'9"**

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Music //  
Picks //

fri

5/27

## Blonde Redhead

@ MASONIC LODGE AT HOLLYWOOD FOREVER

They are perhaps the most photogenic of all rock bands — handsome twin Italian brothers sandwiching a strikingly charismatic Japanese frontwoman — which might be a hindrance to a less advanced musical unit in need of being taken seriously. Yet Blonde Redhead are rich with substance; for 23 years, they've pursued real ideas within their post-rock art form, and the evolution of that art, where the hardcore- and no-wave-inflected slashing of the band's early works has blossomed and swirled into a gloriously deep pool of sounds and textures, remains inspired. They are also among just a handful of bands whose albums have only improved as time marches on, as last year's superb *Barragan* amply proves. No other band has ever better erased the dividing line between "serious" music and heartrending, body-rocking pop.

—John Payne

## Anti-Nowhere League

@ LOS GLOBOS

Anti-Nowhere League represented U.K. punk's last, glorious gasp. Bandleader Animal was a magnificent bundle of contradictions — foul-mouthed renegade, brawling every-job, sensitive, vulnerable soul — and his greasy, leather-clad image was a fabulous (and at the time taboo) collision of punk and metal. ("It isn't stagewear," The Damned's Captain Sensible said in '82. "They really are a bunch of wild, filthy, lunatic animals. We love 'em.") From their first single, a classic two-headed monster encompassing a folk cover ("Streets of London") and the vilest punk anthem of all time ("So What?," later recorded by Metallica), the League established themselves as a peerless monstrosity. Despite countless breakups and reformations, Animal's full-throated, war-cry vocals still sound fantastic, and this rare visit is an irresistibly beastly proposition.

—Jonny Whiteside

## Esplendor Geometrico

@ UNION

Industrial music always presented itself as a challenge to conservatism and the oppression of good taste. The music was a cacophony of misused and distorted synthesizers, with militaristic, machine-drum beats, and the bands played with symbols of religion, communism and fascism, to encourage their listeners to rebel against visible and hidden power structures around them. While a lot of bands just played with symbols of oppression, the Spanish band Esplendor Geometrico lived through actual oppression in fascist Spain, making music and shocking conservative Spanish society as the country transitioned into democracy in the early 1980s. In this year of the



Gothic Tropic:  
See Monday.

PHOTO BY RYAN AYLSWORTH

rise of the candidacy of Donald Trump, maybe this music is more important to us as Americans than ever. —Sam Ribakoff

sat

5/28

## The Bulls, Kera & the Lesbians, The Regrettes, Night Talks

@ THE ECHO

Play Like a Girl is a monthly showcase at the Echo that transforms the backhanded compliment of its title into a defiant statement. The Bulls are the enchanting duo of Anna Bulbrook and former Duke Spirit bassist Marc Sallis. Bulbrook is best known as the violinist who stitches together melodies with The Airborne Toxic Event, and she also has toured with Edward Sharpe & the Magnetic Zeros, but she really comes into her own as a bandleader with The Bulls. Wrapped up in Sallis' low-key guitar shimmers, Bulbrook intones solemnly beautiful dream-pop chansons, such as the slowly unwinding spell "Come Unwound." Kera & the Lesbians ramble freely from witty acoustic folk-pop to more electric, bluesy digressions. The Regrettes' Lydia Night is precocious yet wisely soulful, while Night Talks' Soraya Sebghati exudes alt-rock grandeur. —Falling James

## Nina Kraviz

@ LOT 613

A former dentist, rising Russian techno star Nina Kraviz now makes teeth rattle on the dance floor with a stripped-down, punishing style that nods to classic Detroit and contemporary Berlin while

carving its own path. Less than a decade after first attracting international attention via Red Bull Music Academy, Kraviz has played everywhere from Coachella to Boiler Room, and joined the illustrious ranks of contributors to the venerated *DJ-Kicks* mix series. For her first appearance at DTLA warehouse-turned-club Lot 613, she'll be playing an extended four-hour set, which should give her ample space to go from minimal to melodic and back again, with forays into the increasingly excellent catalog of her own Trip label — including, perhaps, a vintage, hard-to-find Aphex Twin track, credited to his AFX alias, which appeared on the recent *Trip 006: When I Was 14* compilation. —Andy Hermann

## Giuda

@ ALEX'S BAR

Technically, Giuda are a band born in Italy in 2007. But spiritually, Giuda come fearfully formed out of that unjustly obscure but glorious anything-goes 1970s moment between the last Stooges album and the first Sex Pistols album, when hooks were just as important as playing harder-faster-louder and bands across Europe briefly turned rock & roll and T. Rex glam and maybe a little early metal into the same crazy teenage-rebel 7-inch-single thing. It's a great sound and Giuda do it right, with crushing Eddy Grant/Equals rhythms and glittering, Tony Visconti-style guitar riffs. They don't come to the United States often enough, and this is their only L.A.-area show, so consider yourself warned, and get ready to (as the song says) clap your hands and stomp your feet. —Chris Ziegler



**Punk Rock BBQ**

@ LIQUID KITTY

Sadly, Liquid Kitty has been sold, and the homey Westside dive closes at the end of August. For the penultimate Punk Rock BBQ, proprietor Dave Childs has fielded an all-star lineup. South Bay power trio The Alley Cats were just as fierce as late-'70s peers The Germs, The Weirdos and X, with Randy Stodola's nonstop, barbed-wire riffs sometimes obscuring his surreal junkie poetry. Legal Weapon's Kat Arthur always sang with more soulful control than other Hollywood punks, and she trips out further with her versatile group, Los Coyotes Pistolas, whose psychedelic hard blues is filtered with raw punk and hints of Latin jazz. Desert-rock stoners Fatso Jetson paved the way for Kyuss with a grungy yet eclectic heaviness. Muscular bassist Mike Watt dukes it out with Secondmen organist Pete Mazich. Plus, Superbean and space surfers Lawndale. —Falling James

**Holy Ghost!**

@ SOUND

Disco lives — in the form of nu-disco, that is — through New York City indie dance duo Holy Ghost! Absent from the release schedule for a few years, probably due to their packed touring schedule (this club appearance will be a DJ set), Holy Ghost! return with a sharply focused, four-track EP, *Crime Cutz*. The '70s- and '80s-inspired synth-pop of *Crime Cutz* isn't necessarily what drives Holy Ghost!'s DJ sets. For its dance-floor persona, the duo selects from retro and modern disco, house and funk, with a strong leaning toward the underground. Think Larry Levan and Todd Terje over the latest trap or other EDM creation. Holy Ghost!'s curated choices are geared toward grown-ups, and those on their way to growing up, who already have developed sophisticated tastes with an understanding of subtlety and groove. —Lily Moayeri

**Gothic Tropic**

@ RESIDENT

A quiet revolution is taking place as women are starting to speak up against the pervasive sexism that still exists in much of the music industry. As Eddie Holland once sang, "Hey, fellas, have you heard the news? The women in this town are being misused." Gothic Tropic frontwoman Cecilia Della Peruti is sick of it, and she urges women to stand up for themselves on her new single, "Stronger." "My impulses were always to play dumb to ... vulgar behavior as a courtesy to the offender," she announced recently on the local group's Facebook page. "Now, I'm starting to require respect and decency." Peruti is just as expressive on guitar as she is vocally. On Gothic Tropic's *Awesome Problems* EP, her shiny lead-guitar patterns cascade over rhythm guitarist Samuel Jacob Lopez Jr.'s spiky riffs like silver rain. —Falling James

**Sam Beam and Jesca Hoop**

@ THE FONDA THEATRE

"The world can withhold so much beauty," Sam Beam and Jesca Hoop harmonize soothingly to each other on the acoustic ballad "We Two Are a Moon," from the duo's new album, *Love Letter for Fire*. The way they linger and hold on to the last word of the line is a thing of beauty in itself, their voices folding together in hushed reverence. The record is one of those rare collaborations that lives up to its potential, with the singers weaving in and out of each other's romantic verses equally and seamlessly. Beam might be better known for his gentle musings as Iron & Wine, but Hoop's sinuous vocals and trademark clockwork guitar-plucking add new art-folk layers to his balladry, especially on "Midas Tongue" and "Every Songbird Says." —Falling James

**Yeasayer**

@ THE FONDA THEATRE

This Brooklyn art-rock trio's fourth album, *Amen & Goodbye*, manages to be both their weirdest and their most accessible work to date. There's a pop hook or unexpected new texture around every corner on such densely packed songs as "I Am Chemistry," which turns chemical compounds into poetry ("C<sub>4</sub>H<sub>10</sub>F<sub>2</sub>O<sub>2</sub>P" — the formula for sarin — "puts you on your knees") over Afrobeat-tinged psychedelia. The satisfyingly straightforward electro-pop of "Silly Me" segues into the fittingly trippy, dreamlike "Half Asleep," which in turn transitions seamlessly into the funky, horn-laced "Dead Sea Scrolls." Credit producer-drummer Joey Waronker (Beck, Atoms for Peace) for wrangling Yeasayer's intriguing but sometimes clashing influences into the most cohesive album of their career. —Andy Hermann

**Local H**

@ THE ROXY

When Local H first emerged at the height of the '90s-infused, alternative rock-meets-grunge era, many were intrigued that the Illinois natives managed to create a sound that was larger than their two pieces. Yet the band that derived its name from two R.E.M. songs has managed to endure. Now, 20 years after Local H's seminal *As Good as Dead* was released, spawning a top-five single in "Bound for the Floor," Scott Lucas is revisiting that album on the band's current tour. Adding original drummer Joe Daniels for this tour, Local H will play that album in full, along with a few cuts from their newer material. *As Good as Dead* remains the band's strongest effort, and encapsulates an era when a blistering brand of rock ruled the radio airwaves. —Daniel Kohn

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## CLUBS

### ROCK & POP

**THE AIRLINER:** 2419 N. Broadway, Los Angeles. Yours Cruelly, Twisted Black Sole, Kills for Kicks, Lint Vaccine, Ohm Mantra, Fri., May 27, 8 p.m., TBA.

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Deke Dickerson, Petunia & the Vipers, The Palominos, Fri., May 27, 9 p.m., \$13. Giuda, Sat., May 28, 8 p.m., \$13 (see Music Pick). I/O, Litronix, Breatherrr, Thu., June 2, 8 p.m., \$5.

**AMOEBIA MUSIC:** 6400 Sunset Blvd. The Monkees Listening Party, for their new album, *Good Times*, Fri., May 27, 5 p.m., free; DJ Photocall, Fri., May 27, 8 p.m., free. Band of Horses, Wed., June 1, 6 p.m., free.

**AMPLYFI:** 5617 Melrose Ave., Los Angeles. Ina Bravo, Elephant in the Room, Tyler Cole & Mourning Knight, Willow, CMT, Sat., May 28, 7:30 p.m., \$12.

**BAR 20:** 8462 W. Sunset Blvd., West Hollywood. The Johnny Rich Band, Fri., May 27, 7 p.m., \$10.

**BOARDNER'S:** 1652 N. Cherokee Ave., Los Angeles. Animal Tendencies, Sat., May 28, 9 p.m., TBA.

**BOOTLEG THEATER:** 2200 Beverly Blvd. Monika, Kona, Tolliver, Fri., May 27, 8:30 p.m., \$12. Share the Journey: A Benefit for Refugees, with Simone White, Dorian Wood, Derde Verde, The Alexander Noice Sextet, Sun., May 29, 7 p.m., \$15. Moaning, Roses, Traps PS, Newman Wolf, Tue., May 31, 8:30 p.m., free. Ural Thomas & the Pain, DJ Nick Waterhouse, Wed., June 1, 8:30 p.m., \$12. Rationale, Cannons, Thu., June 2, 8:30 p.m., \$15.

**CAFE NELA:** 1906 Cypress Ave. Man Wray, Hellbat, The Probe, Gnarvana, Fri., May 27, 8:30 p.m., \$5.

**CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. Saliva, Fri., May 27, 10 p.m., \$24-\$28. Boogie Knights, Sat., May 28, 10 p.m., \$19.50.

**THE CAVE:** 40789 Village Drive, Big Bear Lake. Leon Russell, Sat., May 28, 6:30 p.m., TBA.

**CENTER FOR THE ARTS EAGLE ROCK:** 2225 Colorado Blvd., Eagle Rock. Levitation Room, Brainstory, Fri., May 27, 8 p.m., \$8-\$10.

**THE COACH HOUSE:** 33157 Camino Capistrano, San Juan Capistrano. Fuel, Fri., May 27, 8 p.m., TBA. Gunboat Kings, Sat., May 28, 8 p.m., TBA. Juice Newton, Sun., May 29, 7 p.m., TBA. Leon Russell, Thu., June 2, 8 p.m., TBA.

**CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. Jimmy Angel, The Cody Bryant Experience, Dave the Guitar Player & His Band, Fri., May 27, 8 p.m., free. Steve Waddington, Susan Ritter, The Retro Rock All-Stars Band, Sat., May 28, 8 p.m., free. The Brombies, Mondays, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free. Cody Bryant, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. The Glen Roberts Big Band, Thursdays, 7 p.m., free; Ronnie Mack, Joel Bennett, Thu., June 2, 7 p.m.; Cody Bryant's Classic Country Guitar Pull, Thursdays.

**COMPLEX:** 806 E. Colorado St., Glendale. Sumac, Jaye Jayle, Sad Vicious, Sun., May 29, 8 p.m., \$10. Grave Miasma, Old Coven, Funeral Smoke, Tue., May 31.

**DOLL HUT:** 107 S. Adams St., Anaheim. M.D.C., Rhino-39, Bonecrusher, Symbol Six, The Iconoclast, Diatribe, No More Saints, Bear Fight, The Winks, Trip to the Morgue, The Torture Within, Modern Enemy, Sun., May 29, 2 p.m., \$10.

**E.B.'S BAR:** 6333 W. Third St., Los Angeles. The International Swingers, Fri., May 27, 7 p.m., free.

**THE ECHO:** 1822 W. Sunset Blvd. The Bulls, Kera & the Lesbians, The Regrettes, Sat., May 28, 5:30 p.m., \$9.50 (see Music Pick). Drinking Flowers, Black Sea, Popheart, Band Aparte, Mon., May 30, 8:30 p.m., free. Go Dark, Metal Mother, Actually, Tue., May 31, 8:30 p.m., \$9.50. Kevin Garrett, Gordi, Wed., June 1, 8 p.m., \$13.50. Verite, Lostboycrow, Ofelia K, Thu., June 2.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Dillinger Four, Off With Their Heads, Toys That Kill, Night Birds, Rough Kids, Fri., May 27, 7 p.m., \$20. Gold Panda, Geotic, Anemon, Thu., June 2, 8 p.m., \$20.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Soul Scratch, Beat Mosaic, Amanda Imani, Fri., May 27, 9:30 p.m., \$10. Rush Midnight, Mode, The Great Void, Sat., May 28, 10 p.m., \$8. Sultry Sweet Burlesque: Red, White & Boobs, Sun., May 29, 7:30 p.m., \$25-\$45. Open Mic, Mondays, 8 p.m., \$5. Reggie Watts & Karen, The Absolute, Tue., May 31, 9 p.m., \$10. Short Film Night, Wed., June 1, 9 p.m., \$10. Heather Myles, Bob Woodruff, Thu., June 2, 8 p.m., \$5.

**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. Ruby Friedman Orchestra, The Glorious,

Sun., May 29, 11 a.m., TBA.

**GASLAMP RESTAURANT & BAR:** 6251 E. Pacific Coast Highway, Long Beach. D.O.A., Guttermouth, Tue., May 31, 5 p.m., TBA.

**THE GLASS HOUSE:** 200 W. Second St., Pomona. Refused, The Coathangers, Plague Vendor, Sat., May 28, 8 p.m., \$30. Millencolin, Success, Mon., May 30, 8 p.m., \$20.

**HARVARD & STONE:** 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Daws, Sundays, 8 p.m., free. Emily Gold, Tuesdays, 9 p.m.

**THE HI HAT:** 5043 York Blvd., Highland Park. Bird Concerns, The Electric West, Golden Daze, Audiomammal, Fri., May 27, 8 p.m., \$5. The Peach Kings, Luke Sweeney, Alyeska, Sat., May 28, 8 p.m., \$10. My Hawaii, Dr. Fadeaway, Sun., May 29, 8 p.m., free. Vs. Colour, QunQ, Western Scene, WRMS, DJ Dirtnap, Mon., May 30, 8 p.m., free. Diva, Dinner, Codes, Tue., May 31, 8 p.m., \$10. Sean Watkins, Sara Watkins, Dominique Arciero, Wed., June 1, 8 p.m., \$5. Joel Jerome, The Shivas, Thu., June 2, 8 p.m., \$10.

**THE HOTEL CAFE:** 1623½ N. Cahuenga Blvd., Los Angeles. We the Folk, Royal Jelly Jive, Owen Danoff, Fri., May 27, 7 p.m., TBA. Joistarr, Clinton Washington, Moms, Makhuli, Isaiah Gage, Sat., May 28, 7 p.m., \$10. Tribute to Jeff Buckley, with The Ceremonies, Carah Faye, Allison Iraheta, Emmett Skyy, Damsel Adams, Jason Dowd, Dylan Kelly, Stephan Hovsepian, Shelley Scarr and others, Sun., May 29, 7 p.m., \$8. Chris Stills, Katy Rose, Mike Wyatt, Tue., May 31, 7 p.m. Morgan Dorr, Wed., June 1, 9 p.m. Romance & Rebellion, Will & the People, Thu., June 2, 7 p.m.

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

**KULAK'S WOODSHED:** 5230 ½ Laurel Canyon Blvd., Studio City. True to Self, Sat., May 28, 8 p.m., TBA. Wanda Ray Willis, Sun., May 29, 8 p.m.

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles. Jon Brion, Fri., May 27, 9:30 p.m., \$30. Bob Schneider, Thu., June 2, 8:30 p.m., \$30.

**THE LAST BOOKSTORE:** 453 S. Spring St., Los Angeles. The Last Book Review, with Jackrabbitt Jade, comedy and hosts Ever Mainard & Logan Guntzelman, Fri., May 27, 8 p.m., free.

**LIQUID KITT:** 11780 W. Pico Blvd., Los Angeles. Punk Rock BBQ, with Mike Watt & the Secondmen, The Alley Cats, Lawndale, Fatso Jetson, Superbean, Los Pistolas Coyotes, Sun., May 29, 1-8 p.m., free (see Music Pick); The Hollywood Blues Destroyers, Sun., May 29, 9 p.m.; Sun., June 26, 9 p.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Anti-Nowhere League, Repeat Offenders, Underground Alliance, Bad Ass, Fester Youth, Psychotic Scum, Fri., May 27, 5 p.m., \$18 (see Music Pick); Trails & Ways, The Seshen, Piel, Fri., May 27, 9 p.m., \$20. D.O.A., Guttermouth, Fistfight on Ecstasy, Fatal Riot, Non Blips, C.P.R., Sat., May 28, 4:30 p.m., \$18. Sir Roscoe, Mellow Attire, Joe McFly, Third Project, Thu., June 2, 10 p.m., \$10; Trip Eazy, Thu., June 2, 10 p.m., TBA.

**THE LUCKY LIZARD:** 15646 Leffing Well Road, Whittier. RMB, Veronica Grim & the Heavy Hearts, The Dysfunctional Caravan, The Lovely Creatures, Sat., May 28, 9 p.m., free.

**LYRIC THEATRE:** 520 N. La Brea Ave., Los Angeles. The Score, Thu., June 2, 8 p.m., TBA.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Phranc, Abby & the Myth, Sat., May 28.

**THE MINT:** 6010 W. Pico Blvd., Los Angeles. Dena Rey, Trade Heroes, Alarm, Surface Streets, Color & Thunder, Fri., May 27, 8 p.m., \$15. Jelly Bread, Philip Lassiter, Vandell Andrew, L.A. Flood, Sat., May 28, 8 p.m., \$12. Shayne Grey, The Twistin' Tornados, Aaron Pfeiffer, Casey Young, Sun., May 29, 7:30 p.m., \$10. Diamante Electrico, BipolArte, Usage Panel, Tyler Parks, Space Hurricane, Tue., May 31, 7:30 p.m., \$8. Shaman Rock, J. Rae, Buchbinder Roth, Lux Nova, Strange Tides, Wed., June 1, 7 p.m., \$8. Bad Wednesday, Steffi Luna Gomez, Geminii, Julianne Sillona, Thu., June 2, 8 p.m., \$15.

**MODA HOLLYWOOD:** 7190 Sunset Blvd. Radio Tequila, Fri., May 27, 8 p.m., TBA.

**94TH AERO SQUADRON:** 16320 Raymer Ave., Van Nuys. Pachuco Jose, Terrorsaurus, Sat., May 28.

**THE OLD TOWNE PUB:** 66 N. Fair Oaks Ave., Pasadena. The Theadora Kelly Project, The R.E. King Broadcast, Tue., May 31, 8 p.m., \$3.

**PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneertown Road, Pioneertown. Sara Petite & the Sugar Daddies, May 27-28, 8 p.m., free. Dan Blakeslee, Thu., June 2, 7:30 p.m., free.

**THE PARK BAR & GRILL:** 2007 W. Burbank Blvd.,

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Thursday • May 26 • 6pm

### DÂM-FUNK DJ SET

Celebrating his new album, *Dâm-Funk: DJ-Kicks*, out 5/27 [!K7].

Friday • May 27 • 5pm

### THE MONKEES LISTENING PARTY!

Join us while we listen to the new album, *Good Times!* (Rhino Records), for giveaways, gift with purchase of new album plus special treats & surprises!

Wednesday • June 1 • 6pm

### BAND OF HORSES

Celebrating the upcoming release of their new album, *Why Are You OK* [out June 10th from Interscope] with a special acoustic performance. Pre-order *Why Are You OK* in-store at Amoeba Hollywood that same day & receive a limited edition BOH Live at Amoeba poster pre-signed by the band (while supplies last).

Saturday • June 4 • 4pm

### CHARITY AUCTION!

Join us as Amoeba's BRANDON MATHER brings the laughs and wrangles bids, with all proceeds benefitting The Los Angeles LGBT Center. Amoeba matches ALL winning bids!

Tuesday • June 7 • 6pm

### CORINNE BAILEY RAE

Celebrating her new album, *The Heart Speaks In Whispers* (Virgin Records), with a live set & signing at Amoeba!

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Burbank. Sam Lapides & the Rotten Liars, Fri., May 27, 10 p.m., \$5.

**THE REDWOOD BAR & GRILL:** 316 W. Second St. Clorox Girls, Images, Surprise Vacation, Fri., May 27, 9 p.m., \$8. Social Anxiety, Sat., May 28, 3 p.m., TBA. Tamerlane, Sun., May 29, 9 p.m., \$5-\$10. The Katellas, Kat Lively, Vice Versa, Dross, Thu., June 2.

**RESIDENT:** 428 S. Hewitt St., Los Angeles. Dream Machines, Decorations, Jackbenny, Fri., May 27, 8 p.m., free. Gothic Tropic, Ohioan, Water Slice, Mon., May 30, 8 p.m., \$12 (see Music Pick). Swerve, House of Affection, Tue., May 31, 8 p.m., free. Frances Quinlan, DJ Randy Randall, Thu., June 2, 8 p.m., free.

**THE ROSE:** 245 E. Green St., Pasadena. Ratt, Fri., May 27, 9 p.m., \$38-\$58. Jonny Lang, Thu., June 2, 9 p.m., \$49-\$79.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Louis Futon, Fri., May 27, 11 p.m., \$15. Joe Budden, Sat., May 28, 8:30 p.m., \$22-\$100. VCD, Sat., May 28, 8:30 p.m., TBA. Skeme, Sun., May 29, 9 p.m., \$20. Local H, Thu., June 2, 9 p.m., \$22 (see Music Pick).

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Mike Love, Ethan Tucker, Ikaika Beamer, Sun., May 29, 8 p.m., \$13.

**SASSAFRAS SALOON:** 1233 Vine St., Los Angeles. Swarming Orchids, Fri., May 27, 10 p.m., free. Little Dove, Sat., May 28, 10 p.m., free. Porcelain Pale, Wed., June 1, 10:30 p.m., free. Naiswan, Thu., June 2.

**THE SATELLITE:** 1717 Silver Lake Blvd. U.S. Girls, Fiver, Nick Malkin, Fri., May 27, 9 p.m., \$12. The Soft White Sixties, Yeses, Rachel Goodrich, Bizzy Kiddo, Mon., May 30, 9 p.m., free. Coyote, Goldboot, Desert Magic, Tue., May 31, 9 p.m., \$8.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., Los Angeles. The Harmless Doves, Sat., May 28, 8 p.m., \$8. Rod Melancon, Mondays, 8 p.m. Thru May 30, free. Nikki Christie, Saahas Patil, Andrew Marks, Jonny Good, Tue., May 31, 8 p.m., \$10. The Dead Woods, Kid Bloom, Bedbugs, Thu., June 2, 8 p.m., \$8.

**THE SMELL:** 247 S. Main St., L.A. Upsilon Acrux, Ahleuchatistas, Feather Wolf, Obliques, Fri., May 27, 9 p.m., \$5. Greaser, RV Ovni, Sun., May 29, 9 p.m., \$5. The So So Glos, The Dirty Nil, Thu., June 2, 9 p.m., \$10.

**STORIES BOOKS & CAFE:** 1716 W. Sunset Blvd., Los Angeles. John Doe, reading from his new book, *Under the Big Black Sun*, Tue., May 31, 7 p.m., free.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd. Wrong Windows, Jim Reynolds, Fri., May 27, 10:30 p.m.

**TAM O'SHANTER INN:** 2980 Los Feliz Blvd., Los Angeles. Hot October, Sat., May 28, 8 p.m., free.

**THREE CLUBS COCKTAIL LOUNGE:** 1123 Vine St., Los Angeles. Velvet Tom, plus burlesque, Mon., May 30.

**TRIP:** 2101 Lincoln Blvd., Santa Monica. The Rye Brothers, Keith Jacob, DJ Son, Fri., May 27, 8 p.m., \$5. Electrets, Alyson's Anthem, The Sold & Bones, The Mokes, Sat., May 28, 8:30 p.m., \$5. Dirty Birdy, Stan Nirenberg, Sun., May 29, 8 p.m., free. The EQ Band, Happier, Gene Williams, Mon., May 30, 8 p.m., TBA. The Julian Coryell Trio, Tuesdays, 9 p.m., free.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. The Mother Hips, U.S. Elevator, Fri., May 27, 8 p.m., \$18. Intronaut, Behold the Monolith, Born That Guy, Nathan Cole, Kor Element, Helen Hong, The Birth Defects, Rachel Newell, Sat., May 28, 8 p.m., \$12. Coleman Hell, Bryce Fox, Tue., May 31, 8 p.m., \$15. The Hush Sound, My Body Sings Electric, Zac Clark, Wed., June 1, 7 p.m., \$18.

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. Esplendor Geometrico, Dive, RedRedRed, Fri., May 27, 9 p.m., \$20 (see Music Pick). The Kingdom, Whyel, Junkie Kid, Jake Sgarlato, Shelbo, Sun., May 29, 8 p.m., \$20-\$30. Head Wound City, Bustie, Girl Pusher, Mon., May 30, 9 p.m., \$15.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Inger Lorre, The Hangmen, Motorcycle Boy, Knucklehead, Fri., May 27, 7:30 p.m., TBA. Blackboard Jungle, Swingin' Thing, The Image Nation, Love Razors, Sat., May 28, 7:30 p.m., \$20. Tengger Calvary, The Dread Crew of Oddwood, Emyprean Throne, Unicorn Death, Sun., May 29, 7:30 p.m., \$12. Chase Stockman, Wed., June 1, 8:30 p.m., TBA.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Joe Lynn Turner, Fri., May 27, 7 p.m., TBA. Otep, September Mourning, Sat., May 28, 7 p.m., TBA. Anvil, Night Demon, Unleash the Archers, Wed., June 1, 7 p.m., TBA. Voivod, Child Bite, King Parrot, Thu., June 2, 7 p.m., TBA.

—Falling James

## JAZZ & BLUES

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. Trio

Eclectic, Sat., May 28, 8 p.m., \$20.

**ARK GALLERY & STUDIOS:** 2599 Fair Oaks Ave., Altadena. Dan Clucas, Joe Berardi, Jie Ma, Sat., May 28, 7:30 p.m., TBA.

**AU LAC:** 710 W. First St., Los Angeles. Cathy Segal-Garcia, Sat., May 28, 7:30 p.m., \$10-\$25.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Shogun Warrior, Fri., May 27, 9:30 p.m., \$20. The John Daversa Contemporary Big Band, May 28-29, 9:30 p.m., \$25. Monday Night Jammz, Mondays, 9:30 p.m., \$10.

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

**CASA ARJONA:** 4515 E. Harvey Way, Long Beach. José Marino, Sat., May 28, 7 p.m., \$20.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., Los Angeles. Rachele Ferrell, Fri., May 27, 8:30 & 10:30 p.m.; Sat., May 28, 8:30 & 10:30 p.m.; Sun., May 29, 7:30 & 9:30 p.m., TBA. Sally Kellerman, Wed., June 1, 8:30 p.m., TBA. The Billy Vera Big Band, Thu., June 2.

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

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

**GARDENIA RESTAURANT & LOUNGE:** 7066 Santa Monica Blvd., Los Angeles. Open Mic, hosted by Keri Kelsey, Tuesdays, 9 p.m., \$5.

**HARVELLE'S LONG BEACH:** 201 E. Broadway, Long Beach. Atlas, Thu., June 2, 8:30 p.m., \$10.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Ron Stout Quintet, Sat., May 28, 11 a.m.-2:30 p.m., free. The Ray Zepeda Sextet, Sun., May 29, 11 a.m.-3 p.m., free. The Alex Snyder Quartet, Wed., June 1, 6-9 p.m., free.

**LACMA:** 5905 Wilshire Blvd. Janis Mann, Fri., May 27, 6 p.m., free.

**MALARKEY'S GRILL & IRISH PUB:** 168 N. Marina Drive, Long Beach. Boxcar Seven, Sun., May 29, 4 p.m., TBA.

**SPAGHETTINI SEAL BEACH:** 3005 Old Ranch Parkway, Seal Beach. Eric Marienthal, Sat., May 28, 8 p.m., \$35. Rick Marcel, Wednesdays, 7:30 p.m., \$10. DW3, Thursdays, 8 p.m., \$15.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. Kye Palmer, The Pat Senatore Trio, Fri., May 27, 9 p.m., free. The Dale Fielder Quartet, Sat., May 28, 9:30 p.m., free. Gregg Arthur, Sun., May 29, 7:30 p.m., \$20. Pat Senatore, Josh Nelson, Mark Ferber, Wed., June 1, 7:30 & 9 p.m., free. Katharine McPhee, Lee Rocker, Thu., June 2, 8:30 p.m., \$35.

**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Fade Up Fade Out Bye Bye, Fri., May 27, 8 p.m., TBA; Nutty, Sat., May 28, 8 p.m., \$20-\$45. Aaron Akins, Sun., May 29, 8 p.m., TBA. Tiffany Bailey, Tue., May 31, 8 p.m., TBA. DW3, Wednesdays, 8 p.m., TBA.

—Falling James

For more listings, please go to laweekly.com.

## LATIN & WORLD

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

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

**HOLLYWOOD PARK CASINO:** 3883 W. Century Blvd., Inglewood. Liberacion, La Industria del Amor, Los Fugitivos, Grupo Anheló, Sun., May 29, 7 p.m., \$40.

—Falling James

## COUNTRY & FOLK

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. Marco Sanchez, Fri., May 27, 8 p.m., free. Tom Gramlich, Sat., May 28, 9 p.m., free. Palorosa Aces, Sun., May 29, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. The Deltaz, Tuesdays, 9 p.m. Thru May 31, free.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Tara Louise, Fri., May 27, 8 p.m., \$15. Tribute to Merle Haggard, with Paul Zollo, Aireen Espiritu, Ed Tree, Dean Parks, Chad Watson, Pam Loe, Patrick Carrico, Calico, Dillon O'Brian, Travis Allen, Al Bonam, Coyote Moon, Sat., May 28, 2 p.m., \$25; Burgan & Chan, Sat., May 28, 7 p.m., \$20. Luca Ciarla, Thu., June 2, 8 p.m., \$18.

**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth. Jimi Nelson, May 27-28, 8 p.m., free. Eli



Locke, Sun., May 29, 6 p.m., free.  
**EB'S BEER & WINE BAR, FARMERS MARKET:** 6333 W. Third St., Los Angeles. Stardust Ramblers, Doug C & the Blacklisted, Sat., May 28, 7:30 p.m., free.  
**THE FRET HOUSE:** 309 N. Citrus Ave., Covina. The Saily Suites, Sat., May 28, 8 p.m., \$20.  
**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. The Mary White Band, Fri., May 27, 9 p.m., free. Little Faith, Sun., May 29, 8 p.m., free. The Brian Hogan Band, Tue., May 31, 9 p.m., free. The Ploughboys, Wed., June 1, 9 p.m., free. Switch Gear Six, Thu., June 2, 9 p.m., free.  
 —Falling James

**DANCE CLUBS**

**AVALON HOLLYWOOD:** 1735 Vine St. Bad Royale, Snags, Breaux, Pyramid Scheme, Fri., May 27, 9:30 p.m., TBA; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Jody Wisternoff, Eelke Kleijn, John Graham, Enzo Muro, Sat., May 28, 10 p.m., TBA. Adrian Hour, Sun., May 29, 9 p.m., \$20.  
**CREATE NIGHTCLUB:** 6021 Hollywood Blvd. Noize Fridays, Fridays, 10 p.m.; Fedde LeGrand, Fri., May 27, 10 p.m., \$20 & up. Danny Avila, Sat., May 28, 10 p.m., \$20 & up; Arcade Saturdays, Saturdays, 10 p.m. Deorro, Sun., May 29, 10 p.m., \$60-\$120.  
**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Funkmosphere, Fri., May 27, 9 p.m., \$5. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5.  
**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. DJ Jose Maldonado, Sun., May 29, 9 p.m., \$10. Dub Club, Wednesdays, 9 p.m., \$7.  
**EXCHANGE L.A.:** 618 S. Spring St., Los Angeles. TJR, Fri., May 27, 10 p.m., TBA; Awakening, Fridays, 10 p.m. Jack Beats, Wuki, Astronomar, Sat., May 28, 10 p.m., TBA; Inception, Saturdays, 10 p.m.  
**THE FEDERAL BAR:** 102 Pine Ave., Long Beach. Universound, Sun., May 29, 9 p.m., TBA.  
**GENERAL LEE'S BAR:** 475 Gin Ling Way. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.  
**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los

Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8.  
**HM157:** 3110 N. Broadway, Los Angeles. Lush: Exotic Midnight Cabaret, with DJs TBA, Sat., May 28, 9 p.m., \$10. See Lina in L.A.  
**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Club 90s, Fri., May 27, 9 p.m.; Sun., May 29, 9 p.m., TBA. Foundation Reggae Sundays, Sundays, 9 p.m., \$7.  
**LOT 613:** 613 Imperial St., Los Angeles. Nina Kraviz, Sat., May 28, 10 p.m., \$30. See Music Pick.  
**MAMA SHELTER:** 6500 Selma Ave., Los Angeles. J\*Davey, Sat., May 28, 8 p.m., free.  
**QUE SERA:** 1923 E. Seventh St., Long Beach. Release the Bats, with goth and death-rock DJs, 21 & over, fourth Friday of every month, 9 p.m., \$5.  
**THE REGENT THEATER:** 448 S. Main St., Los Angeles. Bootie Loves Prince, Sun., May 29, 9 p.m., \$5-\$10.  
**RESIDENT:** 428 S. Hewitt St., Los Angeles. Dark Fruit: An Evening of Electronic Body Music, Fri., May 27, 11:30 p.m., free. DJ Paul V's Totally 80s Dance Party, Sat., May 28, 9 p.m., TBA.  
**SILVERLAKE LOUNGE:** 2906 Sunset Blvd. Prince/Bowie Blowout Dance Party, Fri., May 27, 11 p.m., free.  
**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles. Matador, Fri., May 27, 10 p.m., \$20. Mat Zo, Sat., May 28, 10 p.m., TBA. Holy Ghost (DJ set), Sun., May 29, 9 p.m., \$20-\$30 (see Music Pick). Henry Saiz, Mon., May 30, 10 p.m., \$10.  
**THAT '80S BAR:** 10555 Mills Ave., Montclair. '80s Dance Party, with new wave, old-school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., \$5-\$10.  
**THE THEATRE AT ACE HOTEL:** 929 S. Broadway, Los Angeles. Dublab Viving Time, with Dublab DJs, Sundays, 1 p.m., free.  
**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. 108, Fri., May 27, 7 p.m., \$12; 2Baked, Mr. Spots, Kyle Lomont, Ghst Cmplx, Fri., May 27, 9 p.m., \$15. DJ Freek, Rawtee, Hoogs, Satin, Sat., May 28, 9 p.m., \$10-\$20; Kush Jones, Jeremiah Meece, Schwarz, Swisha, Astral Plane DJ Team, Sha Sha Kimbo, Swelta, Sat., May 28, 9 p.m.-2 a.m., \$5. Fabio Gallo, Shafterwasco, Britton, Morelia, Kuya, Thu., June 2, 10 p.m., \$10.  
**THE VIRGIL:** 4519 Santa Monica Blvd., Los Angeles.

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**SATURDAY - MAY 28**  
 MODE, RUSH MIDNIGHT, THE GREAT VOID  
**SUNDAY - MAY 29**  
 SULTRY SWEET BURLESQUE  
**TUESDAY - MAY 31**  
 REGGIE WATTS & KAREN, THE ABSOLUTE  
**WEDNESDAY - JUNE 1**  
 SHORT FILM NIGHT  
**THURSDAY - JUNE 2**  
 HONKY TONK HACIENDA: HEATHER MYLES, BOB WOODRUFF  
**FRIDAY - JUNE 3**  
 SISTERWIFE, SHALLOWS, LEE TRIFFON, TOPHER BUCKLAND  
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THU, JUNE 2, 2016

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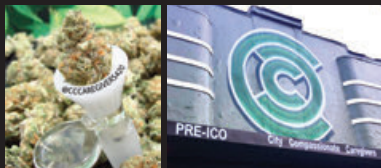
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- 5/26: SAN FERMIN  
 5/27: MOVING UNITS  
 5/28: MILLENCOLIN  
 6/1: ANDUZE  
 6/2: NICK WATERHOUSE  
 6/4: BRONCHO  
 6/5: ZOSO  
 6/6: MISSY HIGGINS  
 6/7-8: CHELSEA WOLFE  
 6/9: ISLANDS  
 6/10-11: THE MATCHES  
 6/17: ROGUE WAVE  
 6/19: BETH ORTON  
 6/20: CEU  
 6/21: BENJAMIN CLEMENTINE  
 6/22-23: VULFPECK WITH JOEY DOSIK  
 6/24: FAGULLS  
 6/25: A BENEFIT CONCERT FOR CHILDREN'S  
 MUSIC FUND WITH JUNGLE FIRE  
 6/26: REAL ESTATE  
 6/29: MINOR VICTORIES  
 7/01: NYOGTHAEBLISZ  
 7/08: WHITE LUNG  
 7/09: THE BIRD AND THE BEE  
 7/13: DEERHOOF

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## Lina In L.A.

by Lina Lecaro

### CLUB LUSH

Lush started in the 1990s in San Francisco and was reborn last year in L.A., when the party's creator, Andrew Ableson, made the club's reunion his makeshift wedding reception. It took place at the historic manse/creative events space HM 157, and by all accounts was a vivacious bacchanal that lived up to the NorCal original. One year later, Ableson is bringing back the bash's retro/mod/psych/disco decadence to celebrate Memorial Day.

This will be a music mix to get down-and-dirty to. We're talking '70s porno soundtracks,

'50s Italian twist, '60s go-go stomps, Euro-funk, filmic funk jams and more wonderfully weird and grindy goodies. He'll have DJs from both S.F. and L.A., including Señor Amor, Javen-Rose and DJ Otter-pops doing the damage.

The bash's bodacious midnight cabaret (a staple at the original soiree) will sex things up with provocative performances and sounds to keep the energy — and your eyes — popping, all emcee'd by Ableson and so far boasting artist/burlesque star Coco Ono, NYC cabaret performer Richard Rockstar and a "secret TV star duetting with him."

A house party full of friends you might not know when you walk in but will remember forever after, Lush should live up to its name in more ways than one.

HM 157 | 3110 N. Broadway, Lincoln Heights  
 Sat., May 28, 9 p.m.-3 a.m. | \$10 | 21+  
 facebook.com/events/1056814501030799/

Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

**W HOTEL:** 6250 Hollywood Blvd., Los Angeles. Saturday Night Escape, with DJs TBA, Sat., May 28, 9:30 p.m.-2 a.m., \$20.

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

—Falling James

For more listings, please go to laweekly.com.

### CONCERTS

#### FRIDAY, MAY 27

**GO ANGELIC UPSTARTS:** With Chron Gen, Defiance, The Generators, Aggroculture U.S., 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO BLONDE REDHEAD:** With Wintersleep, 8 p.m., \$35. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles. See Music Pick.

**BRETT DENNEN:** With Firekid, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**THE INTERNATIONAL L.A. SALSA FEST:** With Spanish Harlem Orchestra, Oscar Hernandez, Art Webb, Conjunto Amistad, The Crespo Brothers and others, 7:30 p.m., TBA. The Westin Bonaventure Hotel L.A., 404 S. Figueroa St., Los Angeles.

**JEREMIH:** 9 p.m., \$65-\$175. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**GO LIGHTNING IN A BOTTLE:** With Grimes, Cashmere Cat, Sacha Robotti, William Close, The Polish Ambassador, Big Gigantic, Tourist, Emancipator Ensemble and others, 12 p.m., \$75-\$285. San Antonio Recreation Area, 2091 New Pleyto Road, Bradley.

**MOVING UNITS:** With Billy Changer, Visions, Glass Spells, 8 p.m., \$16. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**GO REFUSED:** With The Coathangers, Plague Vendor, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**THE USED:** 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

**WALK THE MOON:** With MisterWives, 7 p.m., \$35-\$55. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

#### SATURDAY, MAY 28

**ABOVE & BEYOND:** 7:30 p.m., \$35-\$95. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**BIG BLACK DELTA:** With Hunny, Farbarf, Marc Baker, 8 p.m., \$23.50. The Regent Theater, 448 S. Main St., Los Angeles.

**GO sBUZZCOCKS:** 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**THE ECHO PARK PROJECT:** 5 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**GZA:** 11 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**THE HOLLYWOOD BEER & MUSIC FESTIVAL:** With

Hollywood Roses, The Ataris, Jill & Julia, 3 p.m., TBA. Avalon Hollywood, 1735 Vine St., Los Angeles.

**THE INTERNATIONAL L.A. SALSA FEST:** With El Gran Combo de Puerto Rico, Grupo Extra, 7:30 p.m., TBA. The Westin Bonaventure Hotel L.A., 404 S. Figueroa St., Los Angeles.

**THE KEITH EMERSON TRIBUTE CONCERT:** With The Keith Emerson Band, Eddie Jobson, Brian Auger, Gregg Bissonette, C.J. Vanston, Steve Porcaro, Rachel Flowers, Kae M. Black and others, 8 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**LAMB OF GOD, CLUTCH:** With Corrosion of Conformity, 7:30 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

**GO LIGHTNING IN A BOTTLE:** With Jamie xx, Lucent Dossier Experience, Hundred Waters, Ibeyi, Tokimonsta, Rubblebucket, Elderbrook and others, 12 p.m., \$75-\$285. San Antonio Recreation Area, 2091 New Pleyto Road, Bradley.

**THE LUMINEERS:** With Soak, Sleepwalkers, 6:30 p.m., \$40.50. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

**MILLENCOLIN:** 8 p.m., \$20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**NEON WORLD TOUR:** With Autoeroticque, Candyland, Fight Club, EC Twins, 8 p.m., \$35. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**RATT:** 9 p.m., \$38-\$58. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**GO THE SIMI VALLEY CAJUN & BLUES MUSIC FESTIVAL:** With Dwayne Dopsie, Eric Burdon, Doug Kershaw & Steve Riley, The Rebirth Brass Band, Barbara Morrison, Guy Martin, The Bayou Brothers and others, 12 p.m., \$25. Rancho Santa Susana Community Center & Park, 5005 Los Angeles Ave., Simi Valley.

**SMASH MOUTH:** 7 p.m., \$45 & \$125. Descanso Beach Club, 1 Descanso Ave., Avalon, Catalina.

**TOPANGA DAYS:** With Fishtank Ensemble, The Avery Rose Band, Masanga Marimba, The Hip Waders, The Hwy. 27 Blues Band, Liit 'n' Tang & the Regulars, The Topanga Ukulele Revival, The Corral Stage Band, Sandra Bacall, Jar of Jam, 11 a.m., \$25. Topanga Community Club, 1440 N. Topanga Canyon Blvd.

**THE USED:** 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

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

#### SUNDAY, MAY 29

**GO ANTI-NOWHERE LEAGUE:** With D.I., Duane Peters Gunfight, in the Constellation Room, 9 p.m., \$18. The Observatory, 3503 S. Harbor Blvd.

**GO THE BRIAN JONESTOWN MASSACRE:** 8 p.m., \$26. The Teragram Ballroom, 1234 W. Seventh St.

**CAL STATE L.A. AFRO LATIN ENSEMBLE:** 7 p.m., \$10. The Autry, 4700 Western Heritage Way, Los Angeles.

**ECUADOR:** 8 p.m., TBA. The Mayan, 1038 S. Hill St., Los Angeles.

**GZA:** 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.



**HARAGÁN Y CÍA:** With Sergio Arau, Marujah, 8 p.m., \$20.

The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**THE INTERNATIONAL L.A. SALSA FEST:** With Oscar de Leon & His Orchestra, Toby Love, 7:30 p.m., TBA. The Westin Bonaventure Hotel L.A., 404 S. Figueroa St., Los Angeles.

**GO LIGHTNING IN A BOTTLE:** With Chet Faker, Moderat, Pantyraid, Fourtet, Mr. Carmack, Nahko & Medicine for the People, Alina Baraz, Yokab Kompany and others, 12 p.m., \$75-\$285. San Antonio Recreation Area, 2091 New Playto Road, Bradley.

**PEPE AGUILAR:** 3 p.m., \$70. Pico Rivera Sports Arena, 11003 Rooks Road, Whittier.

**GO THE SIMI VALLEY CAJUN & BLUES MUSIC FESTIVAL:** With Reverend Tall Tree, Leon Russell, Booker T, Doug Kershaw & Steve Riley, Dwayne Dopsie, Chubby Carrier, Jo-El Sonnier, Alvon Johnson, Bonne Musique Zydeco, Kelly's Lot, 12 p.m., \$25. Rancho Santa Susana Community Center & Park, 5005 Los Angeles Ave., Simi Valley.

**GO TOPANGA DAYS:** With Los Lobos, Incendio, Blame Sally, Jungle Fire, Jewels & Johnny Nation, Pedro & the Chosen Ones, The Local Rebellion, The Melanie Kareem Belly Dancers, Alan Boivin & the Handymen, Lauren Flynn, Helen Hummel, 11 a.m., \$25. Topanga Community Club, 1440 N. Topanga Canyon Blvd., Topanga.

**ZEDS DEAD:** 9 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

## MONDAY, MAY 30

**GO THE BRIAN JONESTOWN MASSACRE:** 9 p.m., \$26. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**JAZZ REGGAE FESTIVAL:** With Barrington Levy, Jesse Royal, Bambaata Marley, The Thelionious Monk Institute Ensemble, Tiffany Gouche, Nightswimmers, Nate Schwartz, 11 a.m.-6 p.m., \$20. Sunset Recreation Center, 111 De Neve Drive, Los Angeles.

**TOPANGA DAYS:** With Calico, Electra, Venice, Deb Ryder, Murphy's Flaw, LV & the Love Dogs, Watcher Moon, Black Cat Mambas, Coyotes of Topanga, Pearl Aday, 11 a.m., \$25. Topanga Community Club, 1440 N. Topanga Canyon Blvd., Topanga.

**THE USED:** With The New Regime, 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

## TUESDAY, MAY 31

**GO THE BRIAN JONESTOWN MASSACRE:** 8 p.m., \$26. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**MACKLEMORE & RYAN LEWIS:** 7:30 p.m., \$54.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

**GO SAM BEAM & JESCA HOOP:** With Marlon Williams, 8 p.m., \$30. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

**THE USED:** With The New Regime, 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

## WEDNESDAY, JUNE 1

**ANDUZE:** With Made Time, Uniform Standard, 8 p.m., \$15. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**AT THE DRIVE-IN:** With Le Butcherettes, 7 p.m., \$49.50. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**PAUL SIMON:** 7:30 p.m., \$37.50-\$230. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**GO YEASAYER:** With Young Magic, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles. See Music Pick.

## THURSDAY, JUNE 2

**ASAP FERG, TORY LANEZ:** With Madeintyo, 11 p.m., \$35. The Observatory, 3503 S. Harbor Blvd.

**AT THE DRIVE-IN:** With Le Butcherettes, 7 p.m., \$49.50. Hollywood Palladium, 6215 W. Sunset Blvd.

**JOYWAVE:** 8 p.m. El Rey Theatre, 5515 Wilshire Blvd.

**MODERN BASEBALL, JOYCE MANOR:** With Thin Lips, 8 p.m., \$23.50. The Observatory, 3503 S. Harbor Blvd.

**NICK WATERHOUSE:** 8 p.m., \$22. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**TELL ME A STORY:** With Best Coast, plus spoken work and comedy via Kristen Schaal, Patton Oswalt, Bob Odenkirk, Dave Eggers and others, 8 p.m., \$50-500. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

—Falling James

## CLASSICAL & NEW MUSIC

**ANITA CHANG & RODNEY OAKES:** Pianist Chang and trombonist Oakes take apart music by Brahms, Mendelssohn, Schumann and Oakes via acoustic and electronic methods, Fri., May 27, 8 p.m., free. L.A. Harbor College, 1111 Figueroa Place, Wilmington.

**ANNELLE GREGORY & ALEXANDER SINCHUK:** Violinist Gregory and pianist Sinchuk cover Rachmaninoff, Wed., June 1, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

**GO ARCO PLECTRUM:** Guitarist Mak Grgic and cellist Charlie Tyler face off over music by Per Norgard, Anderson Alden, Klaus Huber, Luciano Berio, Alberto Ginastera and Hans Werner Henze, in this Jacaranda Music presentation, Tue., May 31, 8 p.m., \$20 & \$45. Villa Aurora, 520 Paseo Miramar, Pacific Palisades.

**GO CINDY WU & ORION WEISS:** Evocative violinist Cindy Wu and literally stellar pianist Orion Weiss unravel two Mozart sonatas and Beethoven's "Kreutzer" sonata under the golden Tiffany glass dome in the Pompeian Room, in a Da Camera Society presentation, Sat., May 28, 8 p.m., \$65 & \$85. Doheny Mansion, 10 Chester Place, Los Angeles.

**DESMOND KNIGHT, DOLLSHOT:** Dollshot's Noah & Rosalie Kaplan disburse "microtonal romantic art songs," while Knight previews new works for vocals, electronics and saxophone, Sat., May 28, 8 p.m., free. The Wulf, 1026 S. Sante Fe Ave., Los Angeles.

**INNA FALIKS:** The pianist performs a program TBA, Fri., May 27, 8 p.m., TBA. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.

**JAMEY HECHT:** Accompanied by pianist Josh Erhart, vocalist Hecht sings pop and classical works by David Bowie, Fauré, Massenet, Refice, Rogers, Wolf and others, Sat., May 28, 3 p.m., \$10. Church in Ocean Park, 235 Hill St., Santa Monica.

**GO LA. PHILHARMONIC:** Israeli pianist Inon Barnatan unveils Mozart's Piano Concerto No. 17, Bill Viola's video installation *Inverted Birth* receives its local premiere, and Gustavo Dudamel shepherds through Arvo Pärt's *Cantus in Memory of Benjamin Britten* as well as the Estonian composer's ode to L.A., the Fourth Symphony, Fri., May 27, 8 p.m., \$20-\$196. The orchestra proffers the world premiere of Arvo Pärt's *Greater Antiphons*, which conductor Gustavo Dudamel bookends with two symphonies by W.A. Mozart, nos. 25 & 40, Sat., May 28, 8 p.m.; Sun., May 29, 2 p.m., \$72-\$213. Organists Aaron David Miller and Damin Spritzer juxtapose organ-ic pieces by Arvo Pärt with selections by Mozart, including *Fantasy in F minor*, K. 608, Sun., May 29, 7:30 p.m., \$20-\$57. Violist Carrie Dennis conjures Béla Bartók's *Viola Concerto*, and Gustavo Dudamel conducts Bartók's *Miraculous Mandarin* Suite, alongside selections by fellow Hungarian composers György Ligeti and Zoltán Kodály, as the orchestra closes its current season in Disney Hall, June 2-4, 8 p.m.; Sun., June 5, 2 p.m., \$20-\$186. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

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

**MOVSES POGOSSIAN:** The violinist performs a set TBA, Tue., May 31, 8 p.m., free. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, L.A.

**ONE-TEN:** Commissioned by L.A. Opera, the multimedia work centers on the lives of people who live near the 110 freeway, Thu., June 2, 7 p.m., free. Los Angeles Central Library, Mark Taper Auditorium, 630 W. Fifth St., Los Angeles.

**THE PANIC ENSEMBLE:** Sun., May 29, 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**ROBERT ZAPPULLA:** The harpsichordist resurrects the music of Louis Couperin, Sun., May 29, 4 p.m., free. Church of the Angels, 1100 Avenue 64, Pasadena.

**SANTA MONICA SYMPHONY:** Pianist Robert Thies unlocks Rachmaninoff's Piano Concerto No. 2 in C minor, and the program also includes Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*, Sun., May 29, 7 p.m., free. Santa Monica High School, Barnum Hall, 601 Pico Blvd., Santa Monica.

**UCLA SYMPHONY:** Wed., June 1, 8 p.m., TBA. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles.

—Falling James

For more listings, please go to laweekly.com.

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EXP. 6/1/16



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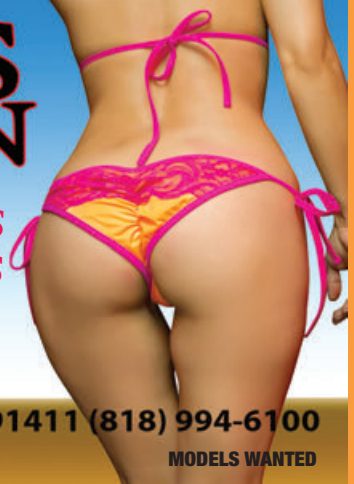
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Beautiful Dancers**

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**NEW DANCE  
SPECIALS**

**\$30 Nude All Day Monday**

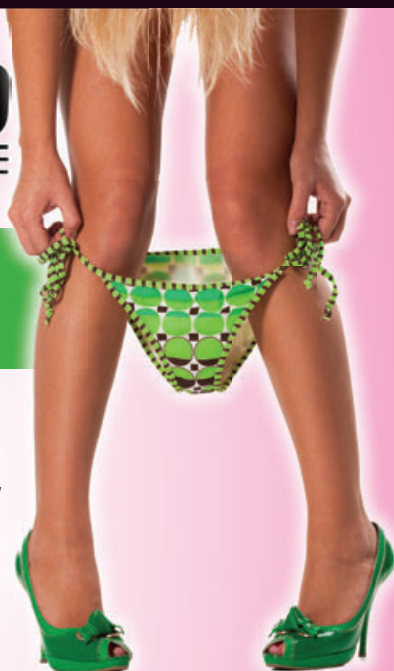
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Admissions 2 for 1  
Buy 1 drink get one free  
Enjoy lapdance together

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

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

WEEKLY EVENTS | **SPEARMINT RHINO'S BLUE ZEBRA ADULT CABARET**



**MONDAY**  
\$120 :: 20min VIPS

**TUESDAY & SUNDAY**  
\$100 :: 15min VIP when you buy a lady a drink

**WEDNESDAY**  
\$120 :: 20min VIPS  
FREE Topless Lap Dance Voucher & drink w/ \$21 entry 1pm-8pm (\$26 After)

**THURSDAY**  
2-4-1s  
\$200 :: 30min Dances

**FRIDAY & SATURDAY**  
\$100 :: 15min VIPS 5pm-9pm

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

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FLESHLIGHT GIRL  
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Live on Stage!

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**3PM-6PM**  
**Happy HOUR**  
AT DAMES LA!



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**50¢ WINGS**

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LAWEEKLYFREE EXPIRES 07-01-16

**UFC 199**  
WORLD MIDDLEWEIGHT CHAMPIONSHIP  
**ROCKHOLD vs BISPING 2**  
CRUZ vs FABER 3  
JUNE 4 SATURDAY ON PPV  
RESERVE YOUR TABLE TODAY!  
**WATCH IT LIVE**  
BOOK A TABLE TODAY

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CAR & BIKE WASH  
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HAVE YOUR FAVORITE ENTERTAINER WASH YOUR CAR OR BIKE!!

TWO-4-ONE DANCES & FREE ENTRY  
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LAWEEKLYFREE EXPIRES 07-01-16

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WE SHOW ALL PPV UFC  
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**ROCKHOLD vs BISPING 2**  
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JUNE 4 SATURDAY ON PPV  
RESERVE YOUR TABLE TODAY!  
**WATCH IT LIVE**  
BOOK A TABLE TODAY



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**Our staff is Young, Friendly & Beautiful**

Pick your favorite:  
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#### ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. NS032101

Superior Court of California County of Los Angeles located at: Governor George Deukmejian Courthouse 275 Magnolia Avenue, Long Beach, Ca. 90802. Filed On 04/27/16 - In the matter of petitioner: Christina Carmen Adrien-Benson. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 6/06/16 Located at Governor or George Deukmejian Courthouse 275 Magnolia Avenue, Long Beach, Ca. 90802. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: Christina Carmen Adrien-Benson to Christina Carmen Benson. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 5/5/16, 5/12/16, 5/19/16, 5/26/16. Dated: May 2nd, 2016

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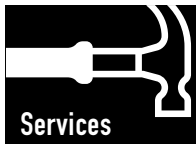
### 660 Public Notices

#### PUBLIC NOTICES SUMMONS NOTICE TO DEFENDANT:

TRIAD INTERNATIONAL, LLC, a California limited liability company et al, Jonathan Nelson, an individual. YOU ARE BEING SUED BY PLAINTIFF: CASHCALL, INC., a California corporation. CASE NUMBER: 15K00573 NOTICE! You have 30 CAL-NDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on 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/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case, the name and address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, 111 N. Hill Street,

### 660 Public Notices

Los Angeles, Ca. 90012 STANLEY MOSK COURT-HOUSE The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: David W. Brody, Law Offices of David W. Brody, 1350 Columbia Street, Suite 403, San Diego, CA 92101 Date: Jan. 21st, 2015; Clerk: Kristina Vargas, Deputy Shern R. Carter



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