

# LAW WEEKLY®

JUNE 8-14, 2018  
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LAWEEKLY.COM

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LAWEEKLY

PRESENTS

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# The Pursuit of the Perfect Beer



**From food pairings to vibing with friends, Chang Beer is the only beer you need to know**

*Story By" Sarunee Suthikulpanit (Pimmy), Marketing Manager - Chang Beer USA  
Photos By: Chang Beer USA*

When someone thinks of beer, usually patriotic themes and football games come to mind. However, Thailand's iconic beer, Chang Beer, has plans to make its mark in the U.S. through the popularity of Thai cuisine and continued friendships.

While Chang Beer is making strides to solidify its presence in the American market, it continues to hold tight to its Thai heritage. Underpinning Thai culture's homage to tradition is the centuries-old philosophy of Lamiat (lá-míat), which hinges on the notion that by paying attention to the details and looking beyond the ordinary, one can achieve perfection. It's a continuous practice that permeates across all aspects of Thai living, with the spirit of lamiat governing the way they Thais process their thoughts, actions and emotions. Lamiat has been the driving force behind the brand's pursuit in showcasing its perfect brew process that combines all the ingredients harmoniously into each sip. As part of their growth in the U.S., Chang Beer confirms its partnership with

renowned chef, Executive Chef Louis Tikaram of the E.P. & L.P. restaurant in Los Angeles. With this, the brand aims to deliver a summer full of mouthwatering activities leading to the third annual Chang Sensory Trails (CST) on June 16th. Through the summer, Chang Beer and Chef Louis will be embarking on a series of events, which started with a collaboration with the LA Food Bowl. The events are designed to showcase the chef's talents and the richness and complexity of Thai cuisine, which is rooted in Chang's view of Lamiat.

"I'm very excited about this partnership with Chang Beer. It has been one of my favorite beers, even when I was living in Australia, and their brand philosophy of Lamiat is exactly aligned with how I think and prepare my own recipes," Chef Louis Tikaram said. "The endless complexity of Thai food inspires my culinary journey. It fuels my passion for cooking cultural dishes like my all-time favorite, turmeric and coconut curry. Through this partnership, fans will really get to know how I think and create my dishes."



All these events culminate at the brand's Chang Sensory Trails, which returns to Los Angeles for its third year. The event serves as a global platform that introduces Thai cuisine to the world through its exotic and tantalizing flavors in a full-day event.

This free-to-enter (Must be 21 and over to attend), un-ticketed event is scheduled for June 16th from 12pm-9pm and will offer the world to its modern and refreshing take on Thai food, art and music at the Hollywood Palladium Parking Lot (Entrance on Selma Ave). You can buy \$40 worth of food and beverage vouchers just for \$20 on the brand's Eventbrite page.

Apart from food, the event also seeks to "celebrate craftsmanship" in other ways, by building a rich, multi-sensorial experience with musical performances from live bands set upon an elaborated stage set, and many "art inspired" exhibits that provides varying immersive experiences and photo opportunities.

Chang Beer encourages guests to consume alcohol responsibly, so they can enjoy the immersive experience to its fullest. There will also be water available to keep them hydrated. Furthermore, there will be crowd control measures in place, as well as security support and first aid readily available on site.

But that's not all. As the summer winds down, Chang Beer will have activations at Smorgusburg's Ice Cream Day and Taste of LA for fans to learn more about the brand and to try some of its perfect brew.

For more information, please visit the following:

Facebook:

<https://www.facebook.com/changbeerus/>

Instagram: @ChangBeerUSA

Official hashtags:

#RoadToCST, #ChangSensoryTrails, and #ChangBeer



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# GO » LA

Week of  
JUNE  
8-14

P. 9 **FRI**

LAUDING LOCAL DANCE LEGEND  
LULA WASHINGTON

P. 9 **SAT**

A SPRING SEXTET OF SHORT  
WORKS AT REDCAT

P. 9 **SUN**

DYNASTY HANDBAG'S WEIRDO  
NIGHT RETURNS TO ZEBULON



P. 11 **WED**

LEARN ABOUT 100 THINGS TO DO  
IN L.A. BEFORE YOU DIE

**fri**

6/8

DANCE

**Celebrating a Legend**

She's been a significant presence on the local dance scene for almost four decades and received national recognition for both her choreography and her work developing young dancers. Now Lula Washington and her **Lula Washington Dance Theatre** are being honored locally in perhaps the best way possible. Paying homage to Washington and her husband, Erwin, the Ford Theatres recruited three major African-American choreographers to set or reprise work on Washington's company for this celebratory performance, which also marks the unofficial opening of the summer dance season at this al fresco venue. MacArthur "genius" fellow Kyle Abraham provides his 2013 *Hallowed*, a trio set to church recordings by Bertha Gober and Cleo Kennedy. Hip-hop guru Rennie Harris contributes a revised version of his 2010 *Reign*, created for LWDT's 30th season. Known for his distinctive blending of multimedia, dance and theater, David Rousseve's 2016 *Enough?* employs video text and music from the 1960s. Works by Washington and her daughter, Tamica Washington-Miller, also take the stage. *Ford Theatres, 2580 Cahuenga Blvd. E., Hollywood Hills; Fri., June 8, 8:30 p.m., \$25-\$55. fordtheatres.org. —Ann Haskins*

MUSIC

**Avant-Garde Extravaganza**

With summer right around the corner, just about every town up and down the coast is scheduling some kind of bucolic, open-air chamber-music performance. The vast majority are predictable and innocuous, with the strains of polite classical ensembles reduced to harmless background music, but the annual **Ojai Music Festival** is no quaint, small-town, easy-listening party. The festival is led each year by a different director; bold violinist Patricia Kopatchinskaja champions the work of avant-garde composers Galina Ustvolskaya, Luciano Berio, George Crumb, Pauline Oliveros, Béla Bartók, György Ligeti and John Cage. *Libbey Bowl, 210 S. Signal St., Ojai; Fri.-Sat., June 8-9, 8 a.m.-10:30 p.m., Sun., June 10, 8 a.m.-6:30 p.m.; free-\$20. (805) 646-2053. ojaifestival.org. —Falling James*

Lula Washington Dance Theatre: See Friday.



PHOTO BY RICHARD TERMINE

FILM

**Spicy Stuff**

What better way to while away a weekend than at a **Vintage Cartoon Festival**? Positively stuffed to bursting with wryly racy and semi-sexy pre-Code cartoons, this showcase of early animation harks back to an era where creative imagination was informed as much by surrealism as it was by censorship. Host and bona fide city cultural treasure Jerry Beck does his animation historian thing, giving you rare insight and perspective on these '30s shorts starring Betty Boop, Flip the Frog, Koko the Clown, Oswald the Rabbit and other leading lights, illuminating the darkness of the Depression with fun, rebelliousness and just flat-out weirdness. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., June 8, 8:15 p.m.; Sat., June 9, 2:30 & 8:15 p.m.; Sun., June 10, 2:30 p.m.; \$10 general, \$8 seniors 62+. (310) 322-2592. oldtownmusicall.org/schedule.html. —David Cotner*

**sat**

6/9

LGBTQ/ART

**Celebrating the Male Physique**  
Art and Film Night at the Tom of Finland Foundation continues the Queer Bien-

cial's robust and eclectic programming. At the ersatz museum and arts center at the artist's Echo Park home, an exhibition exploring Tom's social and creative circle features examples of his signature gorgeous, sensual drawings celebrating fantastical male physiques, and also the work of others who influenced and supported his career, such as Robert Mapplethorpe, Andy Warhol, Don Bachardy and Rick Castro. The centerpiece of the night is the film program. Strikingly original dance film *Free Jazz* (Brontez Purnell Dance Company, 2013, 23 min.) is a raucous and provocative, experimental and improvisational jaunt with a double soul of punk and jazz. It's followed by the legendary "male movie" narrative porn classic *Boys in the Sand* by Wakefield Poole (1971, 90 min.), introduced by writer-filmmaker Jim Tushinski, a friend of Poole's who doubtless has some good stories to tell. *Tom of Finland Foundation, 1421 Laveta Terrace, Echo Park; Sat., June 9, 6-10:30 p.m., \$10. queerbiennial.org/schedule/2018/6/9/film-screenings. —Shana Nys Dambrot*

COMEDY

**Freedom Can Be Funny**  
Asian AF Presents: **Filipino AF: Philippine Independence Day Edition** celebrates the June 12, 1898, declaration of inde-

pendence by Filipinos as they threw off the yoke of their decidedly unfunny Spanish overlords and joined together as one nation, indivisible, with liberty and laughter for all. Comics Will Choi, Allyn Pintel, Joy Regullano, Erich Tamola and others observe 120 years of freedom with everything from sketch comedy to improv, stand-up, music and dance. Raise your Filipino flag high and remember that when the people are united, it usually makes for one hell of a party. *UCB Sunset, 5419 W. Sunset Blvd., East Hollywood; Sat., June 9, 10:30 p.m.; \$8.50. (323) 908-8702, sunset.ucbtheatre.com/performance/62972. —David Cotner*

ART

**Locals Only**

REDCAT's **Studio: Spring 2018** offers a slate of six new, in-progress performance and multimedia works, all less than 15 minutes in length, all by L.A.-based artists. Amy Kaps continues her optical and narrative exploration of the universe of black and white stripes, projected imagery, movement, optical illusion and fractured consciousness. Rosanna Tavarez presents a pas de trois in tribute to the tragic and beautiful arc of her family matriarch's long life. Daeun Jung offers a dance-based work of magical folklore and animist ardor toward an evolved pumpkin. Alex Almaraz choreographs a solo work based on his own tattooed body, hip-hop music and his experiences with the prison-industrial complex. Kyreeana Breelein, Nedra Wheeler and Vinci Lewis combine tap, spoken word and vocals in an improvisational romp. Lorinda Hawkins Smith presents a miniature one-woman show, intoned literature and evocative vocals to explore race, social justice and volatile personal relationships. *REDCAT, 631 W. Second St., downtown; Sat.-Sun., June 9-10, 8:30 p.m.; \$8-\$15. redcat.org/event/studio-spring-2018. —Shana Nys Dambrot*

**sun**

6/10

MUSIC

**What's Dancing Without Some Liquid Courage?**

It wouldn't be a proper summer without cumbia — the joyous Colombian dance



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style that's the hottest thing since sunburn — and you'll get your chance to luxuriate in those cumbia rhythms at the third annual **Long Beach Cumbia y Tequila Fest**. Experience multiple tequilas and mezcals — many of which are top-shelf and exclusive to the fest — along with insanely delicious food. Of course, it wouldn't be a cumbia celebration without the music, which includes the masterful sounds of Betty's Mustache, the thrilling tunes of Spaghetti Cumbia and the staggering sonics of Very Be Careful. *Roxanne's Cocktail Lounge & Latin Grill*, 1115 E. Wardlow Road, Long Beach; Sun., June 10, noon-6 p.m.; \$10-\$50. (562) 426-4777, [eventbrite.com/e/cumbia-y-tequila-fest-2018-tickets-43410835979](http://eventbrite.com/e/cumbia-y-tequila-fest-2018-tickets-43410835979). —David Cotner

### MUSIC

#### It's a Crossover

Goth and hip-hop — they may not seem to have a lot in common, but if you think about it, they kinda do. Both genres have a drama and decadence about them in feel and fashion. Both began as “outsider” scenes and are now kinda cool with everyone. Bottom line, a lot of people, particularly in L.A., like to get their groove — and their ghoul — on. **Sad and Boujee**, Lenora Claire's brand-new brunch-time gathering (referencing the Migos track with a gloomy twist), brings these sounds and scenes together for an inclusive afternoon of dark delight (and maybe a little dress-up) in the daylight. Resident deejays Henry Self and Diallo Riddle and guests spin the boujee blends, and there'll be tarot readings, vendors (Belladonna's Cupboard, Cesar Cummings) and performances (for the opening, it's burlesque babe Lux Lacroix). *St. Felix*, 1602 N. Cahuenga Blvd., Hollywood; Sun., June 10, noon-4 p.m.; free. [facebook.com/events/202017883754282/](http://facebook.com/events/202017883754282/). —Lina Lecaro

### COMEDY

#### It's About to Get Weird

Every installment of Jibz Cameron's ongoing series **Weirdo Night** is radically different; some evenings are more comedic, while others stray into ribald storytelling, singing, campy karaoke and unpredictable performance art. Tonight's lineup encompasses all these genres and merry distractions; it features Jennifer Moon, whom Cameron describes as “a deep, total weirdo [who's] doing something called *Book of Eros* about all the people she has had sex with or wanted to.” Also scheduled are artist-composer Carolyn Penny-packer Riggs, with a performance of *Spooky Writer Face*, and queer comedian Amanda-Faye Jimenez, who's been anointed as “the Beyoncé of unattractive, broken humans with excellent comic timing.” Appearing as *Dynasty Handbag*, Cameron says she's debuting “a new, sloppy performative ballad called ‘It's So Hard to Be Avant-Garde.’” *Zebulon*, 2478 Fletcher Drive, Elysian Valley; Sun., June 10, 7 p.m.; \$15. (323) 662-0966. —Falling James

mon 6/11

### SPIRITUALITY

#### Just You and Your Thoughts

Receive total consciousness today at the **Hollywood Forever Cemetery Sitting Group**, where you'll indulge in still contemplation of all the death around you, secure in the knowledge that change alone is changeless. The Buddha taught his students to contemplate the impermanence of all things — and he's dead, too, which means he really walked the walk on the whole impermanence thing. You'll start with a 30- to 40-minute sitting meditation, then maybe walk around for a few minutes just to get the blood moving. Your instructor will hold forth briefly, and then you can confer and hobnob with your fellow metaphysical wizards. *Hollywood Forever Cemetery*, 6000 Santa Monica Blvd., Hollywood; Mon., June 11, 7 p.m.; free. (323) 469-1181, [insightla.org/Calendar/Event-Calendar/EventId/380/e/feastsidhollywood-forever-cemetery-sitting-group-7-may-2018](http://insightla.org/Calendar/Event-Calendar/EventId/380/e/feastsidhollywood-forever-cemetery-sitting-group-7-may-2018). —David Cotner

tue 6/12

### PHOTOGRAPHY

#### He's Seen — and Shot — It All

“Mark Seliger is my favorite photographer,” Judd Apatow writes in the foreword to Seliger's new coffee table book, *Mark Seliger Photographs*. Seliger has shot the posters for nearly all of Apatow's films, including *Superbad*, *Pineapple Express*, *Taladega Nights: The Ballad of Ricky Bobby*, *Step Brothers*, *This Is 40* and *Trainwreck*. The two reunite to discuss the photographer's book at **Live Talks Los Angeles for Mark Seliger in Conversation With Judd Apatow**. Seliger has worked for *Vanity Fair*, *GQ* and especially *Rolling Stone*, where he was the chief photographer for 15 years. In his latest collection of approximately 170 black-and-white and color images, which also features an essay by Lyle Lovett, Seliger captures nearly every famous actor, rock star and public figure there is, including Barack Obama, Bill Clinton, Paul McCartney, Keith Richards, Aretha Franklin, Bob Dylan, Johnny Cash, Bono, Kurt Cobain, Kanye West, Jerry Seinfeld, David Letterman, Brad Pitt, the Dalai Lama and Lenny Kravitz. *New Roads School*, 3131 Olympic Blvd., Santa Monica; Tue., June 12, 8 p.m.; \$20-\$75. (310) 828-5582, [livetalksla.org](http://livetalksla.org). —Siran Babayan

### MUSIC

#### Embracing Sadness

A lot of people don't like to think about death and loss and would rather be surrounded by cheery, happy music, but violist **Jonah Sirota** prefers to confront sadness head-on with his new album, *Strong Sad*. A member of Lincoln, Nebraska's Chiara String Quartet, the violist commissioned several notable

new-music composers — including Paola Prestini, Nico Muhly, A.J. McCaffrey and Rodney Liste — to create works that examine mourning and everyday loss. Sirota's expressive interpretations of these pieces demonstrate that the best way to move beyond despair and misery is to embrace sadness fully and honestly as a cathartic release. *Art Share L.A.*, 801 E. Fourth Place, downtown; Tue., June 12, 8 p.m.; \$12. (213) 687-4278. —Falling James

**wed** 6/13

LITERATURE

**Before You Kick the Bucket...**

Did you know that you can attend free rehearsals by the Los Angeles Philharmonic in the summertime at the Hollywood Bowl? Or that you can take free archery lessons with the Pasadena Roving Archers in Pasadena's Lower Arroyo? Or that you can test drive a Porsche at the Porsche Experience Center in Carson, a 53-acre "grown-up playground" with a 4-mile track? Tonight, authors Carrie Kim and Danny Jensen discuss those and more in *100 Things to Do in Los Angeles Before You Die*, their new guide book to mostly little-known places and activities for tourists and residents alike. Organized according to themes, including food, art and entertainment, and sports and recreation, the book covers all of the L.A. region, from downtown to Catalina

Island. It maps out gems even hardened Angelenos might be clueless about, whether it's the Pan Am Experience in Pacoima, Velveteria: The Museum of Velvet Paintings in Chinatown, the abandoned Old L.A. Zoo in Griffith Park or Galco's Soda Pop Shop in Highland Park, which sells more than 750 varieties of soda. *The Last Bookstore*, 453 S. Spring St., downtown; Wed., June 13, 7:30 p.m.; free. (213) 488-0599, lastbookstorela.com. —Siran Babayan

**thu** 6/14

LGBTQ/ART

**Put the Rainbow to Paper**

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# LA! PRIDE

**W**e are proud to reveal *L.A. Weekly's* first L.A. Pride takeover issue. Leaders from L.A.

Pride helped curate content showcasing the local LGBT community.

Pride isn't just a social gathering, a parade and a reason to celebrate. It's an outward expression of community; it's a reflection on our history; it's a commitment to LGBT rights; it's a public showing of support for each other; and, perhaps most important, it's a reminder to be proud of who you are, no matter what.

As the festivities commence this week and thousands of people join together to celebrate Pride, we remember that Pride was started to advocate for gay rights. And while we've come a long way, there is much work to be done to continue that fight for the LGBT community.

Have fun and happy Pride!

## TIME TO #JUSTBE

After last year's #Resist March, L.A. Pride shifts focus to the personal and celebrates strength in numbers with the return of its street party

BY LINA LECARO

**A**s the late 1960s saw the end of the peace and love era, the '70s retained the decade's ethos of equality and standing up for it with activism and even protest. Gathering in public places and shining a light on injustice became a powerful means for cultural and political change, but that doesn't mean it was easy.

Nobody knows this better than the Rev. Troy Perry, one of the three original founders of Christopher Street West and L.A. Gay Pride. Perry, 78, the only living founder, has seen what he created almost 50 years ago grow in magnificent ways, transcending a gathering and becoming an international movement.

This weekend, L.A. Pride marks its 48th year. After the Sunday parade was canceled and replaced with the #RESIST March in 2017, the floats and fanfare will return to Santa Monica Boulevard this year. Yes, the Trump administration is still promoting policies that threaten LGBTQ rights, but CSW's current campaign, #JUSTBE, has opted to shift its response, putting the spotlight on the personal before the political and focusing on celebration as demonstration, representing unification and strength in numbers and support as a form of resistance. Which is really how it all began.

It was 1970, and activists in New York City were mobilizing to commemorate the Stonewall Riots that had occurred the year before when a police raid on the mostly gay patrons of the Stonewall Inn triggered vio-

lent clashes between cops and the homosexual community in Greenwich Village.

Rev. Perry had formed the first gay congregation ever, the Metropolitan Municipal Church, just a couple years earlier after a similar discriminatory police raid at a bar in Wilmington called the Patch. Tapped along with Morris Kight, founder of the Gay Liberation Front, and the Rev. Bob Humphries, founder of the United States Mission, to spearhead the Los Angeles Stonewall protest, Perry already was known as an advocate for gay rights.

"Morris received a letter from somebody in New York City about doing something in L.A.," Perry tells *L.A. Weekly*. "He said we want to hold a demonstration here. But I said, no, this is Hollywood! We want to hold a parade! Let's get the city's (15»



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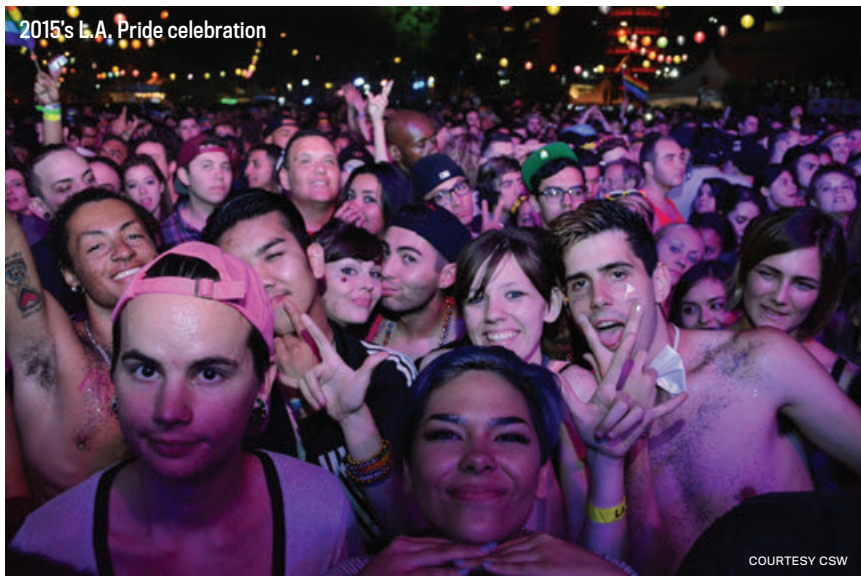
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Participants in 2016's L.A. LGBT Pride Parade.



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» **13**) permission to hold a parade!”

The first gay pride parade in history was held on June 28, 1970, on Hollywood Boulevard, and Perry says it almost didn't happen. The event required pricy permits, and the trio encountered resistance at every turn. The permits would cost half a million dollars, and the city said organizers would need to guarantee 5,000 marchers. Ultimately Perry and his partners called the ACLU, who got them a lawyer. They sued the city and won, with a judge throwing out all permit fees.

“Thousands showed up,” says Perry, who came up with the name Christopher Street West with Kight as homage to the street where Stonewall took place. “We were so thrilled. People brought their pets, people had signs. There were floats. People were screaming for us.”

Over time the parade expanded into a proper festival with informational booths, tents and a carnival with rides and food. It moved to West Hollywood in the '80s, and Perry says things became a lot easier in terms of dealing with law enforcement.

“We had a lot of problems with the LAPD,” Perry recalls. “They were just awful back then. But when we moved to West Hollywood, we dealt with the Sheriff's Department, and they let us control everything. They never bothered us. They didn't try to make arrests the way the LAPD did. All that pressure was off.”

As L.A. Pride has grown (more than 400,000 people descend upon WeHo and surrounding area to attend various events from the end of May through Sunday, June 10), the event has attempted to evolve with the times. In the '80s and '90s, at the height of the AIDS/HIV crisis, the focus was on disseminating information as a means for survival. Later, the fight for rights for gays in the military and gay marriage took the spotlight for many years prior to attaining these victories.

More recently, transgender rights have been prioritized within the Pride platform, and Christopher Street West's current board members seem driven by inclusivity and diversity, representing all sexual lifestyles and perspectives, cultures and aesthetics, and providing people with a place to come together, to live their truth and have fun — at the event itself and be-



PHOTO BY HANNAH VERBEUREN

yond. (CSW will be incorporating the web, social media and year-round events into its new #JUSTBE campaign.)

“Our campaign in the past was ‘Own Your Pride,’ but this year we wanted to leave it a bit more open-ended, and give people an opportunity to “just be” in any way, shape or form that is most authentic to them,” explains Shayne Thomas, a CSW board member and head of its marketing and communications. “Pride is all about people and the different communities we serve and unifying different facets of the LGBTQ community along with our allies.”

CSW board president Estevan Montemayor, whose day job is director of communications and external affairs for Councilman David Ryu, concurs. “The environment has changed, and that's an incredible thing. We are seeking to really amplify that as much as we can. We've won many victories and there have been some setbacks, too, but we have to continue to fight for our rights,” he says. “What we try to do is lift people up with music, with love, with creating community and creating the opportunities to come together.”

The inclusive nature of L.A. Pride, particularly as it pertains to the music festival portion Friday and Saturday nights (which has featured everyone from Joan Jett to Li'l Kim to Kesha to Fifth Harmony and Wilson Phillips over the years), had raised

some concerns within the West Hollywood community a few years ago. Some feared it might turn into the “gay Coachella” and lose its focus on history and its meaning in the shadow of bigger star bookings and subsequent higher ticket prices. But that hasn't happened.

Whether one attends L.A. Pride as a lesbian woman, gay man, bisexual, nonbinary, transgender person or straight ally, the inherent message and feel of the music fest isn't much different from the parade on Sunday: self-expression and equality.

This year's female-heavy lineup of performers is particularly hot, with Kehlani, Tove Lo, Eve, Icona Pop, Keri Hilson and more, but the festival's focus has always been about immersive expression as much as it is entertainment, with information booths, dance areas and DJs, a place for the leather community and fetish fans (the Erotic City tent) and other amusements (there was even a roller disco for VIPs for a couple of years).

Thomas says new programming for 2018 will aim to be more interactive and unifying than ever. There will be a special “trans station,” where several organizations will be on hand providing dialogue about everything from pronoun use to health and safety concerns.

The parade's grand marshal this year is Michaela Ivri Mendelsohn, CEO of Pollo

West Group and founder of TransCanWork, a program promoting trans equality in the workplace by providing resources to transgender job seekers. “They have cultivated a rich, 48-year-old history as a bold and provocative voice for the LGBTQ+ community across Los Angeles County,” Mendelsohn says of Pride. “I am excited and deeply honored to be named the 2018 L.A. Pride Parade Grand Marshal — especially in a year when self-expression, female empowerment and trans inclusivity is at the very heart of this year's #JUSTBE message. I am so proud to #JUSTBE at L.A. Pride this year.”

To capture the personal journeys of the #JUSTBE mindset, CSW will be conducting on-the-street interviews during the fest and parade, in which patrons will share their stories about Pride, coming out and more. The videos will be seen on L.A. Pride's website and social media, and provide a individualized human element to Pride's history as the event gets closer to its 50-year milestone anniversary in 2020.

“The only way to change our culture is for all minority groups to get together and speak out,” says Rev. Perry, a true living legend, who has been invited to the White House three times (by Jimmy Carter, Bill Clinton and Barack Obama) and has traveled around the world to see how his efforts so many years ago have manifested. He'll be a presence at Pride the year as he is every year. “We can't let our communities be divided by our government or by anyone,” he says.

“A lot has changed in 48 years,” Montemayor says. “We have LAPD marching in the parade with us, we have L.A. sheriffs marching in the parade with us. A lot of progress has been made and the fight for equality, a pillar of our mission, has evolved. We've seen victories, especially under the former presidential administration.

“But here we are again under this administration where things are in question. It's really important today that we create these inclusive and safe spaces so everyone feels welcome,” he continues. “That's what Christopher Street West does best. We've always celebrated our culture and the diversity of the LGBTQ community. And that's what we will continue to do. Rev. Troy Perry and the other founders created this and we're honoring what they did.”

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PHOTO BY BRYAN CARPENTER

# MAKING THE SCENE

Where to have a gay ol' time in Los Angeles

BY MICHAEL COOPER AND LINA LECARO

**A**s equality and acceptance for the LGBTQ community slowly becomes the norm across the nation, a beautiful by-product has emerged: There are more places than ever for people of all sexual preferences to come together and party. Here in L.A., queer nightlife has long been a primary source for joyful revelry and creative expression, and promoters and owners alike keep evolving, growing and “(gay)me-changing” beyond social stereotypes, with new hot spots in new parts of town.

There are so many great gay spots to go to right now, we didn't have room to list everything here. Check out LAWeekly.com for the full expanded guide.

## West Hollywood

**The Chapel at the Abbey:** Built to be “the best gay EDM party every night,” the Chapel at the Abbey is a little more secluded and smaller than the Abbey proper, which it's adjacent but not connected to. The go-go dancers are plentiful and the crowd is lively at one of the newest additions to the WeHo strip. (Gay)me-changer: The lights throughout the venue perfectly complement the music and make you feel more as if you're at a concert or a rave than a club. 696 N. Robertson Blvd., West Hollywood; (310) 289-8410, [theabbeyweho.com/thechapel](http://theabbeyweho.com/thechapel).

**Flaming Saddles:** Part Coyote Ugly, part honky-tonk and part Cirque du Soleil, Flaming Saddles in WeHo is freakier and

more fiery than its New York counterpart. (Gay)me-changer: Having to adjust for a bigger space and different crowd, the owners began auditioning professional dancers — among them competitive pole dancers — to entertain patrons. Try not to be too mesmerized by the talent on display — it's the only gay bar on the WeHo strip where you may find yourself entranced by someone of the opposite sex! 8811 Santa Monica Blvd., West Hollywood; (310) 855-7501, [flamingsaddles.com/weho](http://flamingsaddles.com/weho).

**Bar10:** Friendly neighborhood bar meets wanton WeHo hub, Bar10 may not be as big as the Abbey or Flaming Saddles, but it still has room for a pool table, a giant bar and lots of dancing space. (Gay)me-changer: The music! A great mix of pop, top 40 and hip-hop hits of today and yesteryear. One minute you may be dancing to Cardi B and the next, spinning to Donna Summer or bumping to TLC. The eclectic mix with a taste for nostalgia is certain to please no matter what your musical taste. 8933 Santa Monica Blvd., West Hollywood; (323) 332-6445, [bar10weho.com](http://bar10weho.com).

**Revolver Video Bar:** Once you enter through the revolving doors (sticking true to its name), Revolver Video Bar isn't a huge club, but it definitely is an energetic one. Those who want to dance can do so next to the bar inside, where the go-go dancers play and sway on platforms. Those who want to mingle do so on the front patio. (Gay)me-changer: Music videos! While you may be able to hear Madonna, Gaga or Whitney in many WeHo bars, there aren't a lot of bars where you can dance to the music while also watching the divas pose and prance via video screens. 8851 Santa **(13 >**



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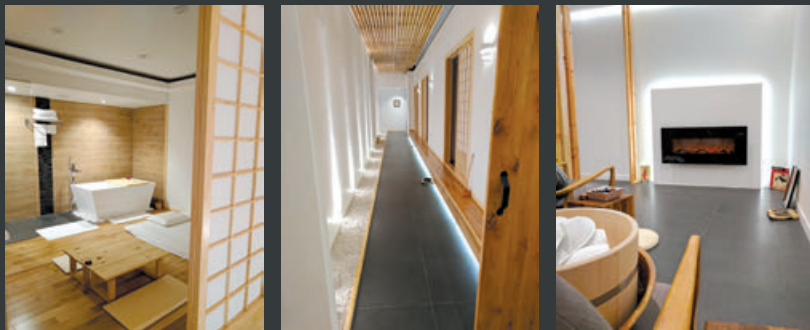
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» **16**) *Monica Blvd., West Hollywood; (310) 694-0430, revolverweho.com.*

### Santa Monica/Venice

**The Birdcage:** A relative newcomer to the Westside gay community, the Birdcage is located on the top floor of the Victorian in Santa Monica. The club has dancing, giant Jenga sets to play with and a fabulous Sunday Funday that includes brunch on the patio. The owners even have plans to partner with the California Heritage Museum across the street to create a new LGBT museum and cultural center. (Gay)me-changer: The Birdcage set up its own Beach Club from May through September, and a free membership card gets you access to a closed-off area of the beach specifically for the Birdcage. While there, you can enjoy butler service for food and non-alcoholic beverages or partake in complimentary beach activities such as paddle boarding or volleyball. *2640 Main St., Santa Monica; (310) 396-2469, thebirdcagesm.com.*

**The Roosterfish:** The Roosterfish is back in business after closing its doors two years ago. Originally opened in 1979, the bar has always been a staple of the Westside gay community. Although the Roosterfish is less dicey and has more expensive drinks than it did in its former life, the resurrection of this Venice bar is momentous. (Gay)me-changer: The ceiling of the men's bathroom is plastered in pornographic images of men — a nice reminder that you're in a gay bar in case you may have forgotten. *1302 Abbot Kinney Blvd., Venice; (310) 392-2123, facebook.com/pages/Rooster-Fish/113296965371344.*

### Downtown

**Bar Mattachine:** The name references the Mattachine Society (a legendary 1950s Los Angeles-based gay rights organization) and it just sounds ... chic, doesn't it? Fitting, because Mattachine isn't your typical gay bar. From the moment it opened in October 2015, the focus was on finely crafted cocktails, i.e., the bartenders aren't just eye candy; they know their stuff. With a roomy downstairs area and cozy upstairs, there's plenty of nooks to nuzzle a date or a new friend. (Gay)me-changer: The Recondi-

tioner, a drink with three types of rum, of which the menu says, "If you're straight, it will definitely turn you gay." *221 W. Seventh St., downtown; (213) 278-0471, barmattachine.com.*

**Redline:** Named after not only the Metro line that runs through downtown but also for the historic L.A. light rail, the Red Car, Redline is a pillar of the downtown LGBT scene. Until the kitchen closes, Redline presents as a relaxing lounge/restaurant, but as the night goes on, it turns into a banging club. (Gay)me-changer: The tortellini dish features a house-made butter/cream/Parmesan sauce that will make your taste buds dance as festively as you will when the bar turns from restaurant to club. *131 E. Sixth St., downtown; (213) 935-8391, redlinedtla.com.*

**Precinct:** The biggest gay club downtown, Precinct attracts a loyal and eclectic crowd that packs the dance floor, which offers rotating themes every Saturday, such as Bear and Latin Night. The kitchen is open late and serves delicious bar food to satisfy your drunk cravings. (Gay)me-changer: Every Friday night, drag legends the Boulet Brothers host their own night called Queen Kong, which features some of the most popular and exciting drag talent around. *357 S. Broadway, downtown; (213) 628-3112, precinctdtla.com.*

**The New Jalisco:** Downtown's oldest gay bar is a cash-only Mexican dive bar. The drinks are cheap and strong, but don't worry, the bar sometimes offers a buffet of food to soak up the alcohol. (Gay)me-changer: On certain nights, the New Jalisco features some of the most talented, undiscovered Latin drag talent around, performing everything from Shakira to Celia Cruz. *245 S. Main St., downtown; (213) 613-1802.*

### The Valley

**The Bullet Bar:** The only leather bar in the San Fernando Valley, the Bullet Bar has been around since 1983 but has been a gay fetish bar under different names since the '60s. It's very much a friendly neighborhood bar, where a lot of the patrons are regulars and know one another. Although the Bullet specializes in leather (and even sells gear), it defi-

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**Oil Can Harry's:** Oil Can Harry's was described by its owners as a "blast from the past," and not just because of the music played. Opened in 1968 alongside sister bars in San Francisco and Palm Springs (which are both gone), Oil Can Harry's has been called the "oldest gay bar west of the Mississippi." While the bar may specialize in country-Western nights, it also has disco and sometimes jazz nights as well. And there's an upstairs area for karaoke. (Gay)me-changer: The line dancing. No matter what genre of music is playing, the dance floor will be packed with happy people line dancing in unison — not something you'll see at any other gay bar! *11502 Ventura Blvd., Studio City; (818) 760-9749, oilcanharrysla.com.*

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## Silver Lake

**Faultline:** From butch to bears, drag to divas, variety vamps up the Faultline this days. The lusty (mostly) leather bar offers parties with names like Take It Off Thursdays and Ma-Donna Summer (melding the Material Girl and the disco bad girl), attracting colorful crowds for dancing, drinking and cruising. (Gay)me-changer: The bar's legendary beer busts on Sundays make for the most bodacious bash you'll find to close out the weekend. *4216 Melrose Ave., East Hollywood; (323) 660-0889, faultlinebar.com.*

**Akbar:** Over 20 years and still pumping in Sunset Junction, the exotic spot attracts a giddy glut of gay and straight hip cliques nightly. Top-notch DJs spin in the dance room and there's a killer jukebox in the loungey bar area. (Gay)me-changer: Mario Diaz's Full Frontal Disco is still going strong, presenting dance performances, fierce go-go grinding and duo Slash Fiction burning up the DJ booth. *4356 Sunset Blvd. Silver Lake; (323) 665-6810, akbarsilverlake.com.*

**Cavern Club:** Located below Casita del Campo restaurant in Silver Lake, Cavern Club's fabulously droll drag happenings continue to transcend the "lip sync for your life" model seen on *RuPaul's Drag Race*. The shows are cross-dressed comic genius, melding musical theater with lots of ironic drama, dress-up, dance and performance art, all within dark and cozy confines. (Gay)me-changer: Delicious Mexican food upstairs makes this a different sort of dinner theater, and as always, you can bring your margaritas into all the shows. *1920 Hyperion Ave., Silver Lake; (323) 969-2530, cavernclubtheater.com.*



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| Eats // Fork Lift //

# A SAFE SPACE

Chef and board member Susan Feniger takes pride in Hollywood's expanding L.A. LGBT Center

BY MICHELE STUEVEN

**N**ext spring the Los Angeles LGBT Center will celebrate its 50th anniversary with the opening of the Anita May Rosenstein Campus and a multimillion-dollar major expansion, and nobody could be giddier about it than chef and board member Susan Feniger.

The center, which has seven facilities across West Hollywood, has provided LGBT individuals and their families with health and social services, housing, and cultural and educational programs since 1969. The new campus will be across the street from the Village at Ed Gould Plaza in Hollywood.

Feniger tells *L.A. Weekly* she was introduced to the center when the brother of Liz Lachman, her partner and now wife, was battling AIDS. "The center was very helpful at the time with information, giving us direction and input on how he could get housing and areas of support. That was about 18 years ago."

Feniger was invited to take a tour of the facilities and was overwhelmed at the work that was being done to help the LGBT community. When she was asked to join the board, she jumped at

the chance.

"I've always been drawn to helping youth and seniors. Even when I was in high school, I tutored underprivileged kids and became a mentor," says the co-owner of the Border Grill empire. "So I felt this was very close to my heart and it's where I wanted to put my energy."

Many of the kids who come into the center are off the streets. According to Feniger, on any given night in L.A. there are about 6,000 young people on the street and 40 percent of them are LGBT. Within three days they're tricking for food or drugs to survive. And there are very few beds for any young people in the city, she says.

The new intergenerational campus on Santa Monica Boulevard and McCadden Place will include 99 units of affordable housing for seniors, 100 beds for homeless youth, new senior and youth centers, 25 units of supportive housing for young people, a commercial kitchen to feed and train homeless youth and seniors, and ground-floor retail space, including a cafe, with plenty of parking.

The center currently serves about 80,000 meals a year and welcomes more than 42,000 visitors a month. The existing McDonald Wright Building on Schrader Avenue will be converted into a medical facility.

"We're spoiled being in L.A.," Feniger

says, referring to the general acceptance of homosexuality. "Many people come here thinking there will be hope here. There are heartbreaking stories of 13-year-olds coming out to their parents in other parts of the country and being kicked out the front door with suitcase

"SUSAN IS ONE OF THE NICEST, KINDEST PEOPLE ON THE PLANET."

—LORRI JEAN, CEO, L.A. LGBT CENTER

in hand and told never to come back. It still happens. With no tools of how to live in the world."

The Highland Youth Center provides classes for kids on how to get their GED, and counseling for those who want to go on to college. It has a job placement program for kids and older people. There are 11 full-time physicians, therapists and a pharmacy.

With more than 600 employees, the center in Los Angeles is the largest LGBT center in the world.

"We just opened a trans program and

clinic," Feniger says. "There is great work being done to help. If you're a young LGBT and your family isn't accepting, we help you find friends and support."

Feniger says her own coming out was easier.

"Many people in my age group grew up thinking they were the only ones. I grew up Jewish in Toledo, Ohio. I grew up straight, I had no idea," she remembers. "I was a tomboy, never thought about it. I had boyfriends. I never really was aware of anything, whereas my wife knew from the time she was 5 years old."

"Liz grew up in Detroit. She told her mom when she was 12 and her mom told her she'd grow out of it. She even tried to have a boyfriend to see if something would shift for her. I didn't have that struggle, because it wasn't until after I dropped out of college and was living with my high school boyfriend Josh Schweitzer that it hit me. We got married as a Father's Day present for my dad. I couldn't think of anything else to give him."

They were married by a justice of the peace during a break at work. After they divorced, Feniger introduced him to her new friend and business partner, Mary Sue Milliken. They've been married ever since and have two sons. It was the beginning of two long-lasting unions, as Milliken and Feniger continue to build out the Border Grill brand.

Feniger's second wedding ceremony was a bit of a repeat performance. Lachman's 95-year-old grandmother would call them on a regular basis asking when there would be a wedding. So they got married for her, Feniger says.

"Two years ago — we've been together for 23 — we went with her to the children's courthouse in East L.A. and got married on the judge's lunch break. There were stuffed animals all around and I was dressed in my chef's clothes. We had lunch at a local diner and I went back to work. The owner sent us out two Champagnes in jelly jars."

Her own family was less accepting and didn't speak to her or invite her and Lachman for holiday celebrations for years.

But Feniger's community and its support give her an enormous amount of strength, and she says she's proud to give back.

It was the center's CEO, Lorri Jean, who recommended the lesbian chef for the board position over a decade ago.

"Susan has raised hundreds of thousands of dollars for our work by helping to produce Simply DiVine, and she gives generously from her own pockets," Jean says. "She is incredibly passionate about the center's work and is helping us to develop a new program that will provide careers for LGBT youth experiencing homelessness and possibly part-time jobs for low-income seniors. She's been a part of our international leadership development program, traveling with us to China to help strengthen the movement there."

"Best of all, Susan is one of the nicest, kindest people on the planet."



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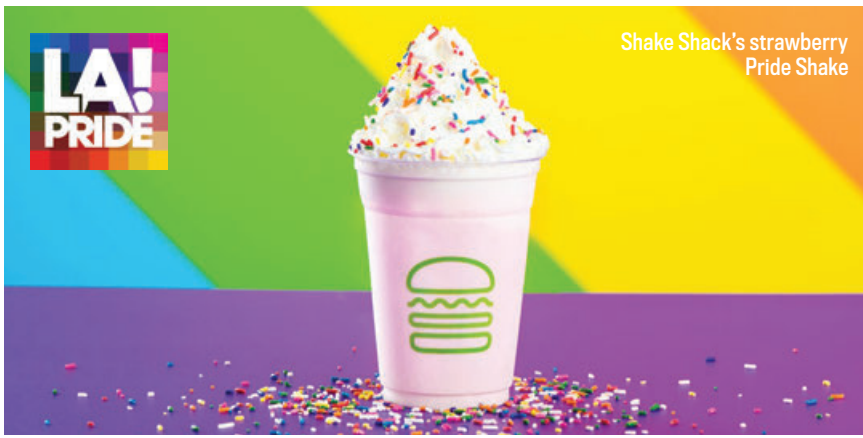
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# FEASTING ON PRIDE

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**R**estaurants and food vendors across town are joining in the L.A. Pride week festivities, making sure nobody goes hungry or thirsty.

In honor of Pride Month, Shake Shack is debuting a limited-edition Pride capsule collection, which includes a Shake Shack PINTRILL-brand pin, T-shirt, tote and beach towel. All of the proceeds will benefit the Trevor Project, which provides crisis intervention and suicide prevention for LGBTQ people under the age of 25.

Throughout June, Shake Shake will be spinning up an App-sclusive Pride Shake, a strawberry shake blended with Shack-made lemonade and topped with whipped cream and rainbow sprinkles. One dollar from every shake sold will go to the Trevor Project.

They'll also be serving the popular ShackBurgers (single and double) as well as Crinkle Cut Fries at the WeHo weekend festival June 9-10.

Street Kitchen L.A. will be among the trucks and booths at the festival, serving lobster grilled cheese, Kobe melt burgers

and loaded jerk chicken fries. Banh Mi in L.A. will offer traditional and fusion Vietnamese sandwiches, noodle and rice bowls. It is the third year both restaurants have participated in the festival

"Street Kitchen L.A. and Banh Mi in L.A. are proud to be part of a celebration that brings together people from all different age groups and walks of life," Emmanuel Zepeda of Street Kitchen L.A. tells *L.A. Weekly*. "We love the fun of big events like this; we love the big crowds in a city where we work hard so we can play hard."

Cal Mare has added the Celebrazione Pride cocktail to its happy hour menu for the month of June. It's a twist on a spritz with Jardesca California Aperitiva, strawberry fig jam and prosecco.

"We are excited to be celebrating our first Pride month here in L.A., and how better to ring in Pride," lead bartender Amanda Fewster says. "The Celebrazione Pride is lightly sweet and bubbly, perfect to kickstart the fun-filled evenings L.A. is known for throughout Pride Month."

Yardbird Southern Table and Bar is serving up the Spin Spin Sugar. Last things first, the bourbon-based cocktail is garnished with a savory, sweet and colorful layer of pork belly and cotton candy. This Yardbird spin on a classic old-fashioned is made with Duke bourbon, Atlantico Reserva rum, tonka bean syrup and Elemakule bitters.

Other vendors serving up food and drink at the Pride festival include Sophia's Concessions, Farmboy, Made in Brooklyn Pizza, Fresh N Juicy, Winston Pies, Kogi BBQ, Deli Doctor, Hot Dog on a Stick, Middle Feast, Woody's Grill, Brew Wings, Rice Balls of Fire, Jacko's Kitchen and Afters Ice Cream. —Michele Stueven

Cal Mare's Celebrazione Pride cocktail



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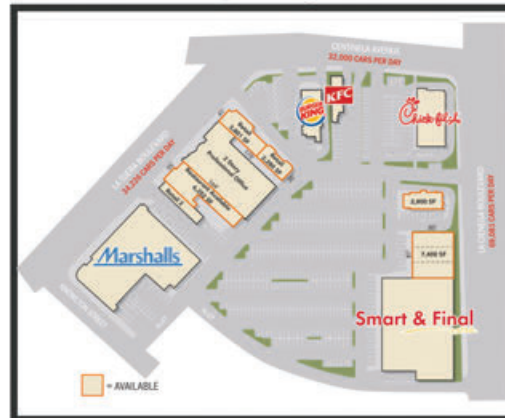
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Art by Levon Mardikyan

COURTESY LEVON MARDIKYAN

## Culture //

# A MINORITY WITHIN A MINORITY

Glendale gallery celebrates “Queer-Armenian Art”

BY SIRAN BABAYAN

In April, a teenage boy was stabbed in Yerevan, Armenia, by a man who suspected he was gay. A few months earlier, a transgender woman was beaten in the capital city, her apartment set on fire. In both cases, the attackers were released. These are just two of the many hate crimes that have targeted LGBTQ Armenians in recent years in the former Soviet republic, which didn't decriminalize homosexuality until 2003.

Coincidentally, in March, Glendale's Roslin Art Gallery and WeHo-based Gay and Lesbian Armenian Society (GALAS) announced they would co-host “The Many Faces of Armenians: A Celebration of Queer-Armenian Art,” a small but significant group show that's the first of its kind in the United States.

The local Armenian community, the largest of the diaspora, is home to many Armenian artists and several Armenian galleries, not to mention the soon-to-be-built Armenian American Museum in Glendale, slated to open in 2022. So a show of this nature only seems fitting.

But exhibit organizers, including GALAS' Lousine Shamamian, admit they initially struggled to attract submissions from queer Armenian artists, who battle the stigma of homosexuality and pressure from their family, culture and the Armenian Orthodox Church, the oldest Christian church in existence.

“I thought we would get bombarded by art,” says Arno Yeretian, owner of Roslin, which is housed inside Abril Bookstore,

his 40-year-old, family-owned business. “Based on our history, we should understand how it feels to be the other, to be outcasts and to be oppressed. But Armenia is pretty intolerant, and some immigrant communities outside are even more conservative. There's still this fear of coming out. Not everyone is public about it.”

“[MY ART SHOWS] THAT ARMENIA IS MY HOME AND THIS IS MY CULTURE AND YET I CAN BE QUEER AND EXIST WITHIN THESE BOUNDARIES.”

—ARTIST ANI (ALIK) LUSPARYAN

So the gallery expanded its criteria to include both queer and queer-friendly artists who celebrate “notions of queerness and otherness.” “Things came trickling in, so I got excited,” Yeretian says.

The show received some two dozen submissions. Among the nearly 20 participating artists, most are L.A.-based and some identify as queer. Their mixed-media work incorporates Armenian history and iconic symbols — the Armenian

Genocide, Mount Ararat, pomegranates, etc. — that defiantly confront not only the duality of two cultures but of being a gay immigrant, a minority within a minority.

Participants include Sophia Gasparian, 46, a mother of two who was born in Yerevan and lives in Silver Lake. Gasparian's paintings and street-style collages often integrate images of children; her “Explain This to Your God” features two boys holding hands with muted rainbow colors hanging above.

“To be honest, I don't care what the community thinks,” Gasparian says. “What matters to me is that my children grew up open-minded. I'm very confident with who I am. The church doesn't decide what's moral for me.”

Also in the show is Levon Mardikyan, 61, who's from Turkey, where his family dates back centuries. Mardikyan's prints display vintage photographs and artifacts from Turkey alongside modern pieces, such as “Yin Yang Yan,” which includes the announcement of his wedding to his partner of 33 years and even their cake toppers.

“It's symbolic of male camaraderie,” says Mardikyan, who lives in Northridge.

At 19, Ani (Alik) Lusparian, a Cal State Los Angeles student from Glendale, is the show's youngest artist. Lusparian looks not only at the clash of being Armenian and queer but at body-image issues, especially in “Coming Home,” a semi self-portrait of a nude woman standing in front of the famous Mount Ararat with a forget-me-not flower — a symbol used to commemorate the centennial of the 1915 Armenian Genocide — placed between her thighs.

“The work that I do is very intertwined with cultural, sexual and gender-identity affirmations,” Lusparian says. “They're a sense of self-love and belonging, that my ancestors created this body and I should be proud. They show that Armenia is my home and this is my culture and yet I can be queer and exist within these boundaries.”

Throughout the exhibit's run, the gallery will host related events, including a panel discussion with Haig Boyadjian, GALAS' current president.

Formed 20 years ago, GALAS is one of only two such organizations in America. The nonprofit provides community outreach, scholarships and mentoring and holds social networking events, such as *soorj* (coffee) sessions, a support group for members and their families.

“It's not just about gay Armenians,” Boyadjian says of the exhibit. “It shows that we care about our art and culture and want to give artists a platform to the larger Armenian community to show that it's not so insular.”

“I'm all for it being an annual event,” Boyadjian adds. “It'll only grow from here.”

“*The Many Faces of Armenians: A Celebration of Queer-Armenian Art*,” Roslin Art Gallery, 415 E. Broadway, Suite 100, Glendale; [abrilbooks.com/news/the-many-faces-of-armenians](http://abrilbooks.com/news/the-many-faces-of-armenians). Opening reception Friday, June 8, 6 p.m.; exhibit runs through June 28.



JONATHAN LYNDON CHASE/KOHN GALLERY

## GAY BLACK ARTIST JONATHAN LYNDON CHASE MAKES HIS MARK

Jonathan Lyndon Chase does not paint self-portraits. But in every stroke and atom of his prismatic, distressed and lyrically visceral mixed-media portraits, the artist embodies his own sense of self, both literally and figuratively constructing complex aspects of personal identity right before your eyes.

The 28-year-old, Philadelphia-based artist has just opened his first major solo exhibition in L.A., home to his new powerhouse gallery representation, Hollywood's Kohn Gallery. It's a huge moment in Chase's career, and the affecting, engaging and original work on display in the show, “Sheets,” lives up to the moment.

As a gay black man, aware at all times of existing as a “minority within a minority,” Chase has developed a unique aesthetic style characterized by an eclectic assortment of materials and mediums, a wide array of techniques, and influences ranging from Romare Bearden to Francis Bacon, Alison Saar to Kerry James Marshall.

Chase's depictions of individuals and pairs of figures, very often attractive gay men of color, are rendered using painting, drawing, collage, digital media, watercolor, pastel, oil stick, glitter, marker, charcoal, pen and pencil. The way he contours a face or a body can range from the richly textured to the translucent and ethereal, even within the same composition.

More than intense chromatic and narrative visual poetry, more than lovely images of lovely men, the way Chase practices his art embodies an analogous psychic process — that of forging one's own public and private persona in the continuum of a non-binary existence such as his own. Seeing race and gender as performed social constructs, in Chase's art he intuitively selects a variety of elements from which to build his art as he has built himself.

The volatile visual and material juxtapositions represent a related psychosocial dynamic of duality — between inner and outer lives, private and public spaces, history and experience. Viewing the body as an archive of memories in much the same way as the canvas is a compendium of mark-making, Chase offers a visual expression of the invisible operations of his heart and mind, making the world as he makes his way through it. —Shana Nys Dambrot

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Members of LGBTQ troupe True Colors: OUT Youth Theater star in *The Year We Thought About Love*.

COURTESY KCET

Film //

# SEEKING REPRESENTATION

As LGBTQ characters disappear in film and TV, KCET steps up with 3 new docs

BY MICHELE RAPHAEL

To celebrate Pride Month, Los Angeles public television station KCET airs three documentaries that shine a light on gender identity, coming out and combating hate, as well as transgender issues and using school theater for social change.

Just as KCET was stepping up with its Pride Month programming, the GLAAD Studio Responsibility Index report, released May 22, found a dismaying drop in the number of LGBTQ characters in 2017 in film compared with the year before.

According to the annual study conducted for the last six years by the media advocacy organization, formerly the Gay & Lesbian Alliance Against Defamation, only 14 of the 109 films assessed featured an LGBTQ character last year, in fewer than 1 percent of major studio releases by the top seven studios.

Also troubling: The 2017 report found no transgender characters in any of the films analyzed.

KCET's Pride programming initiative is just one step in redressing that historic inequality.

*Coming Out: A 50-Year History*, airs Tuesday, June 12, at 10 p.m. Narrated by teen transgender activist and actress

Jazz Jennings, the one-hour doc explores the history of public gay identity within the LGBTQ community from the 1950s through today. Young people interview LGBTQ elders who came out during the McCarthy, civil rights, post-Stonewall and AIDS eras and compare and contrast the modern coming-out experience. They learn that each generation stands on the shoulders of those who came before them.

"It's such an incredible feeling knowing that you are able to save a life just by sharing your story. You have to love yourself no matter what. Once you can do that, you can be true to who you are and have no fear of being judged," Jennings says. "We have to just love one another. That's what will bring our society together. And if we're just expressing hatred toward one another, then we're not going to move forward."

Star of TLC's reality series *I Am Jazz*, Jennings identified as transgender as a young child and became an outspoken advocate for transgender kids, starting when she was 6 years old. Jennings became a YouTube sensation in 2015; her memoir, *Being Jazz: My Life as a (Transgender) Teen*, was published in 2016.

Jennings recently was quoted by the Human Rights Campaign Foundation on Twitter about facing discrimination. "When I was in second grade, I was caught using the girls' restroom, which I was not allowed to use. And that was really

the first instance that I knew that being transgender caused other people to feel uneasy and that I would face discrimination," Jennings shared. The human rights organization tweeted, "Like @JazzJennings\_, @HRC's LGBTQYouthReport found that many transgender and gender-expansive youth face unique challenges — especially in school, where a lack of inclusive policies and procedures create obstacles to their safety and well-being."

KCET Pride Month series also features the docs *Denial: The Dad That Wanted to Save the World*, airing on Tuesday, June 19, at 10 p.m., and *The Year We Thought About Love*, airing Tuesday, June 26, at 10 p.m.

*Denial* falls squarely into the tradition of docs that start by focusing on one subject before an unexpected twist complicates and enriches the initial premise. Beginning as an exploration of energy use and abuse, it takes a leap into the politics of gender identity. The energy debate and transgender issues, two thorny and seemingly disparate topics, ultimately are united by the struggles of one man trying to confront what most people would prefer to ignore.

In *The Year We Thought About Love*, Boston-based True Colors: OUT Youth Theater transforms queer teens' daily struggles into performance for social change, with attitude, candor and wit. The film introduces a transgender teenager kicked out of her house, a devout Christian

challenging his church's homophobia and a girl who prefers to wear boys clothing even as she models dresses on the runway. When bombs explode outside their building, the troupe becomes even more determined to share their stories of love to help heal their city.

"As a public media voice for the region, we [want to reflect] the issues and interests of all the communities we serve," Lou Fazio, KCET's head of program acquisitions, tells *L.A. Weekly*. "We are thrilled to air a dynamic slate of programs that explore important issues in the LGBTQ community."

The three documentaries also can be streamed at [kcet.org](http://kcet.org).

For its report, GLAAD rankings are excellent, good, insufficient, poor or failing. Not one studio has ever earned an excellent rating. Universal and 20th Century Fox got the highest marks for 2017, with an "insufficient" rating; Universal for Jordan Peele's Oscar-winning *Get Out*, with its suggestion of a lesbian housekeeper, and Fox for *Alien: Covenant*, a sci-fi thriller featuring a gay couple, only outed after their deaths. Sony also was mentioned for its *Rough Night* for an end-of-movie onscreen kiss shared by lead characters played by indie faves Zoë Kravitz and Ilana Glazer.

"With wildly successful films like *Wonder Woman* and *Black Panther* proving that audiences want to see diverse stories that haven't been told before, there is simply no reason for major studios to have such low scores on the Studio Responsibility Index," GLAAD president-CEO Sarah Kate Ellis said. "At a time when the entertainment industry is holding much-needed discussions about inclusion, now is the time to ensure the industry takes meaningful action and incorporates LGBTQ stories and creators as among priority areas for growing diversity."

Megan Townsend, director of entertainment research and analysis at GLAAD and the report's author, points to 2018 releases that could help up the statistics. "Though wide-release films this year like *Love, Simon*, *Annihilation*, *Blockers* and *Negasonic* and Yukio's relationship in *Deadpool 2* have raised the bar for LGBTQ images, studios must still do more to ensure that LGBTQ storylines and characters are included in fair and accurate ways. We hope that these films are the start of an upward trend of sustained progress," she said.

John Balma, a gay actor best known as Barney Vamm on NBC's *Parks and Recreation*, summed up the conundrum and disparity still marking Hollywood as under-representative of the LGBTQ community. "The odd thing is that behind the scenes, I would have to guess that half of the decision makers in this town are gay, and yet the representation is what it is," he says. "Executives, the people who green-light projects and are in the positions that say 'yes,' and who are gay, are filtering their choices, probably based on what they think will make the most money."

"Hollywood still caters to the middle of the country. What can you do if leaders are not interested in representing themselves? The old belief that being openly gay will destroy your life is alive and well, but it feels out of date and I hope it will change."

Sandra Bullock, left, Cate Blanchett, Rihanna, Mindy Kaling, Awkwafina, Helena Bonham Carter, Anne Hathaway and Sarah Paulson in *Ocean's 8*



COURTESY WARNER BROS. PICTURES

Film //

# GIRLS' NIGHT OUT

*Ocean's 8*: If *Sex and the City* was a heist movie, with no sex

BY LINA LECARO

Let's get this out of the way right away: *Ocean's 8* isn't your typical chick flick, and it's more than a heist movie with a novel twist (an all-female cast). Still, the latest of the *Ocean's* movies, in which Sandra Bullock takes the lead as theft-minded Debbie Ocean (sister to George Clooney's casino-robbing mastermind Danny Ocean), will probably appeal to women more than men, and that's no accident. This is the kind of movie besties might make a girls night of, stopping for a few cocktails beforehand, or moms might take their teen daughters to at the multiplex after a day of shopping. These are girlie things to do, I know, but they are complementary because this film is in many ways a female fantasy, a really rollicking one, with badass women taking chances, being funny, showing off myriad skills, cheating the system and enjoying one another's company, all while looking fabulous.

But it's not a chick flick in the traditional sense, because movies targeted to female audiences are almost always about love, or at least involve a love interest. *Ocean's 8* is refreshingly romance-free, and though there is an undeniable woman-scorned thread woven throughout, it doesn't define the main character (Bullock's Ocean). It becomes clear about midway through that her motivations

are more complex, especially when she's called out on it by the person who knows her best, Cate Blanchett's Lou.

Blanchett's understated yet cool, androgynous flair almost steals the show here, and that's saying something with a stellar cast that includes Rihanna, Anne Hathaway, Helena Bonham Carter, Sarah Paulson, Mindy Kaling and Awkwafina, not to mention a jolly good turn by James Corden (essentially playing himself) as an oft-foiled

forget, as we see Ocean leaving jail (after five years, eight months and 12 days, as she reminds us later) in the opening scene. This plot point does make the whole premise of the movie seem a little preposterous at times, especially since it's pretty clear this crafty lady could lead a great life running petty cons and less elaborate crimes; some of the best scenes in the film might be after Ocean has just been released, as she "returns" pricy products she shoplifted in a fancy department store and grifts a free room at a glamorous New York Hotel.

Speaking of New York, the city is sort of a character in itself. It's not unlike *Sex and the City* in this regard (minus the sex). *Ocean's 8* is, in fact, better than any of the *SATC* films in conveying the starkness of the metropolis, and I dare say the fashion is better, too. (Highlight: Blanchett in a powder-blue pantsuit à la Bowie circa *Life on Mars*). The entire thing leads up to one big night — the Met Gala, a fashion event that in recent years has surpassed even the Oscars as the ultimate designer spectacle. Instead of cash from a Vegas casino, the prize that Ocean's team of talented women is after is a diamond necklace: a vintage Cartier piece valued at \$150 million.

As with most heist films, the planning and coordination leading up to the actual job build a lot of anticipation to see it all in action. It's all pretty clichéd, but Clooney and his *Ocean's*

RIHANNA IS PROBABLY THE BIGGEST REVELATION AND AN INSPIRED CASTING CHOICE.

insurance agent who has been following the thieving exploits of the Ocean clan for years.

Bullock plays Deb much as Clooney played Dan, slick and subdued, maybe too serious (*Miss Congeniality* she ain't), and laser-focused on the big prize. Blanchett is obviously meant to be sort of "the Brad Pitt" here, the blonde to Bullock's brunette, the smarter (maybe/maybe not) sidekick with killer style and the guts to tell her girl she's risking a trip back to the slammer, something that the audience can't really

11, 12 and 13 crews used to their advantage the classic devices, setups and even predictable snafus that make it look as if our heroes might get caught. There was a sort of cheekiness to those films that made for an obvious homage to the original 1960s Rat Pack vehicle.

That cheekiness is missing here. The actors all seem to play it pretty straight but the good news is that writers Gary Ross and Olivia Milch give everyone a moment to shine, to be witty and rock their respective skill sets and reason for being there. No one disappoints, either. Hathaway's wacky movie star probably gets the biggest laughs, but Bonham Carter as a bumbling fashion designer is a close second. The rest of the women make the most of their time onscreen. Mindy Kaling as jeweler Amita is a fairly on-the-nose character here, but she's fun to watch, as is Sarah Paulson's soccer mom/fence Tammy. Awkwafina as street con Constance makes a lot of sense and she's highly believable, while Rihanna is probably the biggest revelation and an inspired casting choice. As Nine Ball, she's a rasta-queen computer expert and hacker, a chill AF stoner babe who in many ways makes Ocean's entire plan possible.

The stars and the settings of *Ocean's 8* look really good, too. It's shot beautifully (you'll marvel at Bullock and Blanchett's poreless complexions during the close-up scenes as much as you will the Met crowd shots, which look very real and feature tons of celebrity cameos). Directed by Ross (*The Hunger Games*, *Pleasantville*) with co-writing credit by Milch (creator of the Netflix female-driven stoner comedy *Dude*), this latest in the *Ocean's* franchise was produced by Steven Soderbergh, who directed all three of the Clooney films. Jerry Weintraub produced those and was involved in the preliminary talks for this one but, sadly, he died before it was complete. Susan Ekins, another producer from the *Ocean's* franchise, stepped in.

And in case you're wondering, yes, there are some surprise appearances by a couple of the Vegas *Ocean's* crew in this one. I won't give 'em away, but I should say they are probably not the guys most of *Ocean's 8's* female audience would want to see. That's OK, though, because it's not about them.

**OCEAN'S 8** | Directed by Gary Ross  
Written by Ross and Olivia Milch  
Warner Bros. Pictures | Citywide

OPENING THIS WEEK

**211** Even though Nicolas Cage reportedly has been working with intriguing, international filmmakers and turning out risk-taking performances as of late, why does it still seem like, every week, a Nic Cage flick comes out that has me wondering, "Man, are times so bad that you have to slum it in *this*?" This week's bad Nic Cage movie is *211*, an action thriller that has a barely-there Cage as an about-to-be-retired small-town cop whose bad day gets worse when he stumbles upon a bank heist. ("211" is California police code for robbery.) These bank robbers — one of whom is played by Cage's son, Weston, by the way — turn out to actually be mercenaries trying to get the million dollars that a war profiteer owes them, and they don't mind leaving piles of innocent bystanders in their wake. Even at a scant 87 minutes, *211* is more cluttered than a cat hoarder's house. Writer-director York Shackleton bites off way more than he can chew, using the bloody "Battle of North Hollywood" bank robbery as inspiration for his painfully melodramatic, embarrassingly extra cops-and-robbers flick. There are too many useless characters (played by a cast giving community theater-level performances), spouting mountains of exposition when they're not ducking from an excessive amount of machine-gun fire. Really, how much debt does Nic Cage owe? I almost feel like setting up a Kickstarter for the dude, just so he doesn't have to embarrass himself appearing in "films" like this. (Craig D. Lindsey)

**BERNARD AND HUEY** As you might hope for a film with a script from the great Jules Feiffer, Dan Mirvish's *Bernard and Huey* bristles with anxious, circuitous, hilarious talk. Based on characters the longtime *Village Voice* cartoonist invented a half-century ago, Mirvish's roundelay sex comedy offers spiraling spiels and bald, bold declarations of self right out of Feiffer's epochal comics. Jim Rash delivers a bristling monologue about how his character's ex pretended her *tactic* of compassion was actually an *ethic*; later, an on-again/off-again couple will argue over which of them is the key transitional figure in the other's life. That elfin wit Rash plays Bernard, the schlemiel-ish old college pal/rival of David Koehn's carousing Huey. Rash finds the music in Feiffer's flights of chatter, dashing nimbly through Bernard's speeches and arguments, sourcing each word in character. Koehn's Huey is more of a boor playing the part of the sophisticate to keep the bedroom he's borrowed at Bernard's West Village apartment hopping. Koehn shows us the strain of generating all that talk. The two are conceived in counterpoint, of course, each reflecting and defining the other in ways that, often, are too obvious to be illuminating. Still, Feiffer and Mirvish never inflate the significance of these dudes' sexual misadventures — the tone, as in a Feiffer cartoon, is detached, even taxonomical. The story isn't as inspired as the best speeches. Bernard's age-appropriate longtime lover (Sasha Alexander) has to exclaim, "You come here to tell me you're in love with a 25-year-old undergrad?"

There's a variation on that line in most bookish Manhattan sex comedies. Feiffer, at least, isn't romantic about cross-generational horn-dogging and works amusing variations on the musty setup. (Alan Scherstuhl)

**BREATH** A vividly sensuous teenage bromance kicks off the otherwise mostly unconvincing Australian surfing/coming-of-age drama *Breath*. Boisterous Loonie (Ben Spence) and withdrawn audience surrogate Pikelet (Samson Coulter) ride bikes, chop wood, laze about, daydream about girls and try to ride huge waves like Byronic surfer-hermit Sando (screenwriter and first-time director Simon Baker). Unfortunately, Baker and co-writers Gerard Lee and Tim Winton's adaptation of Winton's source novel loses its potency whenever it's not focused on the sounds and textures that define Pikelet and Loonie's world outside of surfing — especially the soft tread of flip-flops on damp earth, and the tinny whirring of bike tire spokes over dirt roads — and starts following Pikelet on his unbelievable road to self-actualization. The surfing scenes, wherein Pikelet learns about both the appeal and danger of macho peer pressure, are attractive thanks to Marden Dean's

vivid underwater photography and Baker's charming, Matthew McConaughey-esque surfer guru shtick. But Pikelet's sexual awakening — he sleeps with Sando's brooding wife, Eva (Elizabeth Debicki) — proves agonizing. Steel yourself for leaden pillow talk and a laughably dull, Fleetwood Mac-scored (of course, it's "The Chain") sex marathon montage, where Pikelet repeatedly bikes to Eva's bed for chastely shot moments of kissing, squeezing and humping. If only Baker and the gang had fleshed out horny hero Pikelet's journey with the same earthy details that make Pikelet and Loonie's friendship seem real enough to be worth mourning. (Simon Abrams)

**HEARTS BEAT LOUD** Director Brett Haley's *Hearts Beat Loud* is something of a Trojan horse. The first scenes give every indication that we're going to see a lackluster update of *High Fidelity*. The main character, Frank (Nick Offerman), like *Fidelity*'s Rob, owns a record store and lectures women about music as if they don't have opinions — or ears — of their own. But *High Fidelity* had no women as interesting as Frank's daughter, Sam (a radiant Kiersey Clemons), who, having grown up with a financially struggling parent (Frank's store

## YOUR WEEKLY MOVIE TO-DO LIST

### Black Lives Matter

Friday, June 8

Until his untimely death at 54, Bill Gunn was a talent to be reckoned with. A celebrated playwright and screenwriter, he also directed three features, including *Personal Problems*, a rarely seen 1980 "experimental soap opera" co-written with Ishmael Reed. This epic ensemble piece — running 165 minutes — dissects the African-American experience with a savagely satirical eye. Kino Lorber recently oversaw a digital restoration of this rarely screened indie, which will make its Los Angeles premiere at the Billy Wilder Theater. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., June 8, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Tuesday, June 12

Charles Chaplin's ability to combine rib-tickling comedy with heart-tugging pathos made him the most famous movie star in the world. In 1931, when the rest of the American film industry had transitioned to talkies, he continued to work in the silent tradition. Masterpiece *City Lights* contains some of his funniest bits — a hilariously choreographed boxing match, a drunken nightclub act — as well as an ending to rank with the most sublimely romantic in film history. LACMA will screen a 35mm print as part of its **Tuesday Matinees** series. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., June 12, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Wednesday, June 13

Stanley Kubrick's *2001: A Space Odyssey* is 50 years old, and the American Cinematheque is marking the occasion with a new 70mm print supervised by Christopher Nolan. The gist of this new transfer is that it's entirely non-digital, which accordingly reproduces the color and textures of the original 1968 release more faithfully than ever before. Audiences can see this purely photochemical "un-restoration" of the landmark sci-fi epic at the Aero during a weeklong run. *Aero Theatre, 1328 Montana Ave., Santa Monica; Wed., June 13, 7:30 p.m.; thru Tue., June 19; \$15. (323) 466-3456, americancinemathequecalendar.com.*



Valley of the Dolls

Thursday, June 14

Explore the dark side of Tinseltown with a double feature starting with *Valley of the Dolls*, the 1967 pill-popping camp classic based on Jacqueline Susann's best-seller. Even better is *What's the Matter With Helen?*, Curtis Harrington's scathing thriller about two middle-aged friends who come to Los Angeles in the early 1930s to start a new life, only to be chased by the ghosts of their past. Harrington, a true horror stylist, creates an unsettling atmosphere of guilt and repression worthy of Nathanael West, but there's a rich vein of wry humor to balance the proceedings. Sue Cameron, author of *Hollywood Secrets and Scandals*, will introduce the evening's program and sign copies of her book. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., June 14, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

Tisa Bryant and Ernest Hardy's sweeping, mixed-media retrospective *The Black Book* examines black aesthetics from a pop-historical standpoint. Tonight the Hammer hosts a free public screening of *Car Wash*, Michael Schultz's richly enjoyable 1976 comedy that knits together a quilt of African-American life clustering around the titular establishment (a real car wash in L.A.'s MacArthur Park neighborhood). Bryant and Hardy will hold a Q&A after the screening. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Thu., June 14, 7:30 p.m.; free. (310) 443-7000. —Nathaniel Bell*

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is on its last legs) has apparently decided, "Fuck that shit." She's about to go to UCLA as a premed student. Before Sam leaves, Frank convinces her to record a song with him (he used to be in an indie band, of course). He explains, "It's time to put away childish things, like homework and med school." They collaborate on an eminently forgettable tune: Those wishing for songs that sound like they were written by indie musicians for indie musicians, not actors who can sing and maybe play an instrument, should see *Once* instead. The real reason to see this film is Kiersey Clemons' Sam and her romance with aspiring artist Rose (Sasha Lane). The relationship alternates between sweet and scorching (though we never see the couple do any more than kiss, fully clothed) and is the fount of the love songs Sam writes for the band she and her father form. I couldn't help, in spite of the sometimes very clunky script, breaking into a smile every time Sam and Rose have a scene together, even a corny bike-riding one. (Ren Jender)

**GO HEREDITARY** The poor souls populating Ari Aster's soul-shaking slow-horror film *Hereditary* slide, over the film's running time, ever closer to their inevitable fates, as though their paths were preordained. I mean that not just in the movie sense that a screenwriter — in this case

Aster — has scripted out what they'll do and say. Instead, it always seems that there's no other way for this story to play out. Aster's characters foolishly believe they can tough their way through one catastrophe after another, while Aster (making his feature debut) and cinematographer Pawel Pogorzelski invite us to linger in the shadows of a creaky, sullen woodside home, covering our mouths as we face our certainty about what will become of these people. The horror of *Hereditary* lays not just in scary images but in the creeping sense that free will is a joke, and bad luck can be as inescapable as a family curse. The story opens with Annie (Toni Collette) reluctantly mourning her difficult mother, Ellen, whom she memorializes in a eulogy as "secret" and "private." The film belongs to Collette, whose convincing rantings, ravings and tearful outbursts, mixed with morose long stares, create a totally believable portrait of a grieving woman, even as she genuinely scared me — real grief is terrifying. Aster and Pogorzelski favor a wide, busy frame, which drives the eye to move around it, taking in every element of the picture. Watching is like playing one of those Photo Hunt spot-the-difference games, trying to suss out what has possibly changed from the last time Aster showed us *this* room.

(April Wolfe)

**HOTEL ARTEMIS** Here's a bit of wisdom that I suspect Drew Pearce, the writer-director of stylish action drama *Hotel Artemis*, gleaned while making his film: If you have very little time reserved for emotionally resonant moments, put Jodie Foster in extreme close-up and let her emote however she wants. Pearce stacks his near-future dystopian story about a hospital for criminals with an all-star cast — Dave Bautista, Sterling K. Brown, Jeff Goldblum, Sofia Boutella, Brian Tyree Henry, etc. But only Foster, playing the broken-down nurse who runs the hospital, gets the space to sort out her character's feelings onscreen, despite Pearce having written potentially heart-tugging storylines for all his characters. As good as Foster is as Jean Thomas/The Nurse, she can't completely bring *Hotel Artemis* to life herself, because she's not technically the lead. A surface-level comparison for *Hotel Artemis* might be *John Wick*; it's almost as though that no-violence-on-the-premises criminals club had been turned into a hospital, with an ensemble cast instead of a singular protagonist. But while *John Wick* is all action, no talk, *Artemis* is the polar opposite, Pearce stretching out the will-they-won't-they (kill each other) tension as long as possible, until every

violent criminal is trapped in this hotel. But just when I began digging a character, like Bautista's grumpy orderly Everest, the restless Pearce darts over to the next well-dressed thug with zinging dialogue, just to keep all the balls up in the air. Whether it's the too-harried pacing or too many central people vying for attention, the film's heart never quite coalesces. Seizing it is like trying to grab a cloud. (April Wolfe)

**A KID LIKE JAKE** In Silas Howard's drama, the phrase "a kid like Jake" carries a couple of different connotations. First, it describes an imaginative and playful 4-year-old named Jake (Leo James Davis); on the other hand, it's a distanced, at-arm's-length, beat-around-the-bush manner of addressing, without directly articulating, the fact that Jake might be trans. A kid like Jake, in other words, is a kid who prefers to dress up as a princess and play with dolls rather than trains. That story could go many different ways but Howard's film (adapted by Daniel Pearl from his own play) takes place in New York, with Jake's parents, Alex (Claire Danes) and Greg (Jim Parsons), portrayed as an open-minded and liberal couple. Still, they struggle to come to terms with the unidentifiable, especially when they're presented with an opportunity to capitalize on Jake's uniqueness in an application to a prestigious private school that celebrates diversity. This family drama often feels like a therapy session, perhaps because Parsons plays a therapist; the talky nature of the film lends itself to too much idle pondering and meandering side plots. *A Kid Like Jake* doesn't know what to do with Priyanka Chopra's best friend character, the comic relief that is Amy Landecker's therapy patient character or, as is the case with most movies, Octavia Spencer, who plays a preschool adviser. Howard, who is trans himself, approaches the film with sensitivity, but it ends up feeling like a conversation to be continued, not resolved. At least there's some classic Claire Danes crying. (Kristen Yoonsoo Kim)

**MAINELAND** "You know why I thrive in the U.S.?" high school student Stella asks her mother on a trip home to China. "Because I don't study!" Stella is one of many Chinese students whose parents have chosen to enroll her in Maine's Fryeburg Academy, a private school an hour northwest of Portland. These well-to-do parents anticipate a future where being conversant in American English and American life proves vital to success; one describes the teens studying abroad as "the future elite." Miao Wang's breezy documentary *Maineland* follows Stella Xinyi Zhu and Harry Junru He from China to Maine, observing their encounter with America — and the roster of students that Fryeburg has for years been recruiting from around the world — from a respectful remove. We glimpse their classes, their sessions with guidance counselors, their outings with friends, trips to a carnival and to the prom. Well, Stella goes to the prom; Harry, a little shy, does not. Director Wang suggests Harry's loneliness in America but doesn't dwell on it, as the portraiture here isn't especially intimate. Wang sometimes chooses to devote full minutes to the study, in Maine and in Harry's Guangzhou, of fairs and amuse-

ment parks. Director of photography Sean Price Williams catches the strange beauty of the Tilt-a-Whirl. But what's memorable here is the students' talk of their families' economic anxieties, of their own hopes to make enough money while young that their own children will feel financially secure, of the ways that American and Chinese life diverge. (Alan Scherstuhl)

**THE TEXTURE OF FALLING** I'm going to try to review *The Texture of Falling*, a movie that, in the 74 minutes it's onscreen, is certain to have you wondering what the hell is going on — or if the filmmakers even knew themselves. From what I could gather, this is about two couples having intense romances in the oh-so-trendy city of Portland, Oregon, their storylines weaving and twisting around one another to the point where you're usually at a loss as to what's happening at any given moment. First up, we have painter Sylvia (writer-director Maria Allred), who begins a *Fifty Shades of Grey*-style submissive/dominant relationship with a married architect (Benjamin Farmer). Then we have Louisa (Julie Webb), a creatively blocked filmmaker — and part-time stripper — who has a stormy affair with a frustrated pianist (Patrick D. Green), who's also married. Allred's fractured storytelling seems intended to make the movie a sort of puzzle that comes together at the end (spoiler alert: It so doesn't). But you'll more likely be trying to figure out if what you're witnessing is part of the narrative or some whacked-out, heavily stylized hallucination. (Allred shoots most of this film as if it's a '90s perfume commercial.) While it's obvious Allred wanted to make a possibly autobiographical, blatantly meta take on how insane young adults get when they fall in love, *The Texture of Falling* ends up being one baffling, infuriatingly pretentious exercise in indie filmmaking. Hell, the title alone probably makes you want to run away from it. (Craig D. Lindsey)

**THE VALLEY** Writer-director Saira Kariat's overwrought family drama *The Valley* hovers in the liminal space between a Lifetime weepy and a Cymbalta commercial as it follows a self-centered Silicon Valley father straining to find answers in the wake of his daughter's suicide. Patriarch and tech entrepreneur Neal (Aly Khan) is on the cusp of something big, having caught the attention of the "Facenote" team, but he's still reeling after the death of daughter Maya (Agneeta Thacker). His wife, Roopa (Suchitra Pillai), retreats into herself, his other daughter Monica (Salma Khan) lets work take over, and their live-in housekeeper, Didi (Samina Peerzada), can barely suppress her rage that no one could foresee the tragedy on the horizon. So Neal embarks on an emotional journey to Maya's college to elucidate his biggest question: Why? In her feature debut, Kariat has touched upon important themes — the immigrant experience, ageism in tech, the performance of traditional family roles and the toll of depression — but the way she has combined them too often feels slapdash. When the family members finally work their way through the stages of grief, Maya seems doomed to forever be an afterthought. (Tatiana Craine)

**GO WONT YOU BE MY NEIGHBOR?**

Many kids who grew up watching *Mister Rogers' Neighborhood* in the '60s and '70s or many years later in syndication found a sense of joy and perhaps even empowerment from Fred Rogers' hybrid of entertainment and education, which was presented in an endearingly kind manner. As adults, they may have relegated the TV show to the annals of childhood memory. Yet as the world has gotten progressively darker, more cynical, with less room for innocence, Rogers' quotes have been popping up via memes intended to offer a coping mechanism in the face of tragedy. Documentarian Morgan Neville's new film, *Won't You Be My Neighbor?*, shines a refreshing light on the work of a man whose mission and messages are revealed to have been not only revolutionary at the time but still remarkably relevant and powerful today. With the use of a puppet named Daniel Tiger, and through his own actions, Rogers is shown addressing a number of sensitive topics, ranging from kids with severe disabilities to bullying, racism, divorce and death. All this was desperately needed, when such conversations often were ignored and kids dealing with such issues were shamed as outcasts or worse. Neville's film rekindles the sense of joy and purpose that children could connect with in Mister Rogers. It's unlikely that audiences will leave theaters without having shed a few tears and without having been made to feel a genuine sense of love — for Rogers and for themselves. Bring tissues. (Scott Feinblatt)

**ONGOING**

**DEADPOOL 2** For *Deadpool 2* to approach coherence, you must have seen *Deadpool*, *Logan* and a couple of *X-Men*, and maintain a working knowledge of the corporate and contractual absurdities that make *Deadpool*'s Marvel Universe distinct from the X-Men's and both distinct from the Avengers'. If you've ever feared, watching the superhero movies, that there might be a test later, I have to warn you: This is it. This sequel finds a studio and its star committing to hyper-violent, self-referential, comic-book buffoonery. They've crafted both an extravagant franchise blockbuster and its own *Mad Magazine* parody. Almost everything you either loved or gritted at in the original is here expanded, refined, sometimes even invigorated. It's giddier in its mayhem, more gratuitous in its splatter, more confident in its mixing comedy and superhero pathos. The fights are more elaborate but somehow less engaging, with much of the chump-killing too fast to follow, despite *John Wick*'s David Leitch serving as director. The jokes, though, are better and the relationships more interesting. The difference between *Deadpool*'s parody of itself and what Mel Brooks or Zucker-Abrahams-Zucker might have done is that, for all its (often funny!) irreverence, *Deadpool* never dares assail the high seriousness of superhero movies. That said, it's morally incoherent. After some inspired nonsense (surprise cameos; a strong team-building sequence; an ace comic set piece involving a *Fast & Furious*-style heist plan), *Deadpool* and Josh Brolin's Cable, attempting to prevent a teen boy from killing, slaughter dude

after dude themselves. They're joined by winning newbie Domino (*Atlanta*'s Zazie Beetz). Here's death to prevent death, death as punchline and dance sequence, death without consequence even as the script insists nothing could matter more. (Alan Scherstuhl)

**SOLO: A STAR WARS STORY** Last June, when directors Christopher Miller and Phil Lord were replaced by Ron Howard on *Solo: A Star Wars Story*, many fans feared the worst. But the new movie isn't just expertly paced and plotted, starring a talented young cast surrounded by savvy veterans; it's everything you want from *Star Wars*: cool chases, exotic creatures, duels and acts of derring-do, and that's just the opening hook. The script avoids the confusing, convoluted narratives so common to modern blockbusters by providing one simple objective: Get the Coaxium. Streamlining the plot frees up time to explore characters and relationships. Solo (a nickname stemming from the fact that Han has no family) almost becomes lunch

for Chewbacca, a desperate captive, but instead helps him escape and wins his trust. Solo's role model is criminal Beckett (Woody Harrelson, in what ultimately feels like a variation on similar roles in *War for the Planet of the Apes* and *The Hunger Games* trilogy). Having a moment is Donald Glover, whose performance dovetails smoothly with predecessor Billy Dee Williams. Howard keeps things moving at a measured pace through dramatic scenes and conjuring kinetic energy in the action sequences. Anchoring *Solo* is Alden Ehrenreich as Han, who captures the body language and phrasing of the original Han (Harrison Ford), portraying a street-smart Romeo as he transitions into the outlaw life. Emilia Clarke brings a girlish energy, hardening over time into the sleek shell of a survivor. Obviously fans are happy to keep revisiting the bellowing Wookiee and the warp-speed dashes through the wide beyond, and satisfying as it is, *Solo* gives them what they want: more of the same. (Jordan Riefe)

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 Q&As after the 7:20 show at The Landmark, Moderated by LIZ HANNAH, Academy Award®-Winning Screenwriter of *THE POST*, and after the 9:00 show at ArcLight Hollywood, Moderated by CAMERON ESPOSITO

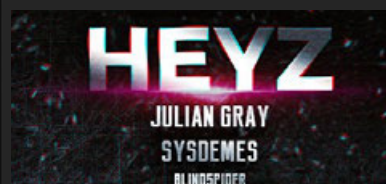
# UNION

SAT. JUNE 7



MYB ENTERTAINMENT  
PRESENTS: DRIP

FRI. JUNE 8



GLITCH SYNDICATE PRESENTS:  
HEYZ

FRI. JUNE 8



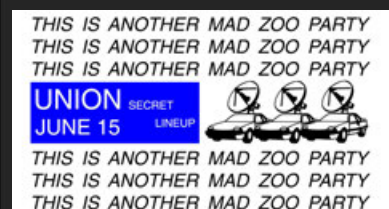
GENE FARRIS + LUPE FUENTES &  
UNDERSTATED DJs

SAT. JUNE 9



"A RETURN TO LOGIC" (ALL VINYL) WITH MARK  
LEWIS, DOC MARTIN & MARQUES WYATT

FRI. JUNE 15



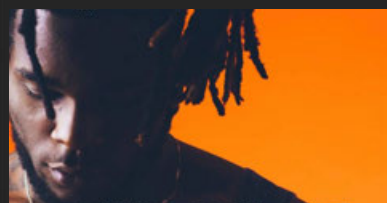
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FRI. JUNE 15



SUBLEVEL: DOC MARTIN XTENDED SET  
+ LEE REYNOLDS (DESERT HEARTS)

SAT. JUNE 16



BURNA BOY

WED. JUNE 20



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6/8 GENE FARRIS  
6/9 TIMECOP1983, AEON RINGS  
6/10 DEFINE THE FUTURE,  
CHONI FRANCIS  
6/13 NOCANDO  
6/14 ELZHI & KHRYSSIS ARE JERICHO  
JACKSON  
6/16 I PUT ON FOR MY CITY  
6/16 THE COME UP LA  
6/16 LATE NIGHT SPECIAL  
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LOUISAHH  
6/24 DOOBIE  
6/25 CIPHA SOUNDS TAKE IT PER-  
SONAL HIP HOP IMPROV SHOW  
6/25 ISTDANDARD  
6/30 DISTRIKT  
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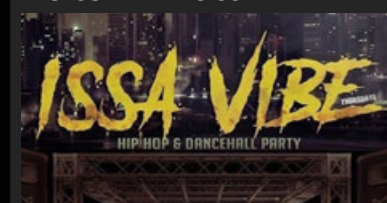
LOS ANGELES  
ARTIST SHOWCASE

THU. JUNE 7 • 8:00PM



LAUGH OUT LOUD THURSDAY'S  
FT. RELL BATTLE

THU. JUNE 7 • 10:00PM



ISSA VIBE

FRI. JUNE 8 • 10:00PM



CLUB 90'S CLUELESS NIGHT

FRI. JUNE 8 • 10:00PM



NONINI

SAT. JUNE 9 • 9:00PM



TECHNO CUMBIA

SAT. JUNE 9 • 10:00PM



THE MILA GROUP PRESENTS JT V.  
USHER NIGHT

## COMING SOON:

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DJ KITA, FLASH  
6/9 USHER VS TIMBERLAKE  
6/10 PUNK ROCK SUNDAYS WITH  
LIBERTY, MILLION KIDS  
6/10 WALE OJO AND THE KALAKUTA  
EXPRESS  
6/11 COAST 2 COAST LIVE ARTIST  
SHOWCASE | LOS ANGELES  
EDITION  
6/12 8BITLA PRESENTS: HACK THE  
MULTIVERSE (AN E3 AFTERPARTY)  
6/14 KARAOKE IS FOR LOVERS  
6/15 RICH HOMIE QUAN  
6/15 CLUB 90'S  
6/16 MAGAZIN  
6/17 CONCRETE JUNGLE

6/17 SWEET SUNDAYS: SONIDO LATINO  
6/18 THE FLOOR IMPROV NIGHT  
6/19 THE MOTH  
6/21 CHARITY BASS MUSIC EVENT  
6/21 CHINKY EYED LOS ANGELES  
PRESENTS: COUSIN FEO, ELYZR,  
DESTRUCT  
6/22 CLUB 90'S  
6/23 DIAMOND PLATNUMZ  
6/24 ART BEYOND THE GLASS  
6/29 CLUB 90'S  
6/29 TECHNO TAKEOVER  
6/30 A CLUB CALLED RHONDA  
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"I'm obviously very open about me and my sexuality," Tove Lo says.

PHOTO BY LAURA HABER/CIULLA MGMT

Music //

# TOVE LO AIMS HIGH

Swedish provocateur prepares for highly anticipated headline spot at L.A. Pride

BY MICHAEL COOPER

Swedish artist Ebba Tove Elsa Nilsson, known by her stage name Tove Lo, may be one of the most appropriate artists to headline Los Angeles Pride. Sure, her songs are catchy, fun and emotional, but more important, she's an artist who has advocated for LGBT inclusion and female empowerment both on- and offstage. Identifying as bisexual herself, she's ready to celebrate with her people on Sunday, June 10, as the second female headliner of this year's L.A. Pride Festival (Kehlani headlines Saturday night).

"I think for me, [Pride is] just really something I love to be a part of — I think it's one of the festivals that really stands for things that I love to stand for, which is freedom and love," says Tove Lo, who also headlines New York Pride at the end of the month alongside Kylie Minogue. "I think that [Pride] is a way to stand up for [being] ourselves, [loving whomever] we want, [using] whatever bathroom [we want] without anyone telling us we can't just because of how they think."

Indeed, Tove Lo has been making art about freedom and love since she broke into the mainstream pop landscape with her top-3 mega-hit, "Habits (Stay High)," in 2013. After graduating from a music high school in Stockholm, where she gained admission based on academic merit and an audition, she was the "typical struggling, lost artist for a few years" before landing a publishing deal with

Warner/Chappell. She found considerable success writing songs for other artists, including "Love Me Like You Do" for Ellie Goulding.

"I wanted something out there that was just my own, so I [wrote and recorded some music] as my little passion project on the side. I released 'Habits' and then it just took off, and from there it's been nonstop," Tove Lo says.

Since the song's debut, Tove Lo has been vocal about feminism and sexuality. In 2014, for example, she tweeted, "Gay/Bi/Straight don't matter." In 2015, her music video for the song "Time-bomb" off her debut album, *Queen of the Clouds*, featured couples of all different races, ages and sexual orientations. Her last two albums, which go together as a two-piece concept album, were called *Lady Wood* and *Blue Lips*. She's also been known to flash the audience while onstage.

"I thought it was kind of funny to do a play on male [slang], like you've got balls," Tove Lo says about her last two album titles. "There's so many phrases that you could own and be like I'm a sexual being for men, but there's not as many for women when it's not like slut or something like that. ... If you're a woman who's sexual and shows it, it doesn't mean that your opinion should be in any way less valued or that you're not as smart as someone who doesn't show her tits onstage. As soon as someone is sexual, you stop taking them seriously with women, [but] not with men the same way, and I feel like it doesn't make

sense to me."

In today's political climate, despite headlines about the Harvey Weinstens and Kevin Spaceys, Tove Lo has still received some criticism about how boldly she presents her sexuality.

"With #MeToo, I've gotten a few interesting questions, like, don't you feel that right now is not really the time to be as sexual as you are? I'm like no, this is definitely the time to be that, because otherwise you're just responding to it [from the perspective of] women [having] to change again for this to go away," Tove Lo says. "I tend to not try and get too affected by what people say but I thought it was really funny that so many were just so shocked over the dirtiness of the lyrics. [People] have said: 'Lady Wood, [do] you mean female hard-on? Oh my God, you're so dirty,' like this never happens in pop. This happens all the time in pop, I don't know why this is such a big deal."

Despite this pushback the "Talking Body" singer has gotten from some people, she insists that she would never change her art to suit anyone.

"It's always been second nature for me, and honestly, it wasn't until spending more time outside of Sweden that I realized here [sex is] more of a political statement that's very radical," Tove Lo says. "For me, showing me making out with girls and guys in my video or showing gay couples and mixed couples, I never thought that would be seen as controversial. I always want to do that. I would never try to push it the other way

to make some people who I don't even agree with more comfortable. [Those] aren't people I'm going to care about or try to win over to my [fan base]. If they don't agree with those thoughts and those values, we probably shouldn't be talking [and] they're not going to like my music anyway."

It's precisely this fearlessness and boldness about her sexuality and womanhood that has allowed Tove Lo to amass a huge gay following.

"I'm obviously very open about me and my sexuality and see it as something to be proud of and excited about and not something that's changeable," she says. "I grew up with a very liberal family in a very liberal country, where to me there was never anything shameful or bad about being gay or not following the norm of heterosexuality. But if you've grown up in like a small town where maybe it's less common and less accepted, there is a level of shame that you feel before you've accepted yourself. I think just getting rid of that shame around sexuality in general is very freeing. The openness and comfort in that is something that my gay fans see."

And there's no better place for the LGBT community to be open and comfortable about their sexuality than at Pride. "I think that Pride really celebrates our choices to be ourselves and embrace [others] who maybe have struggled with it in the past but now have found a way to accept themselves and love themselves," Tove Lo says. "I just think that's a beautiful thing." So what can fans expect from her set at L.A. Pride?

"They can expect the usual emotional rave party with a hint of nudity and some surprises," Tove Lo says. "I go through every emotion onstage and ... I'm pretty loose up there. It's not very thought out, it's very impulsive, everything I do. I like to just go with the flow in the moment and not plan too much."

Tove Lo also revealed that she's doing a new version of "Bitches" from her latest album with a bunch of other female artists, which will be released right before Pride. "[It's] a song with a lot of humor about how I'll be better at eating pussy out than this guy who brags about knowing it perfectly. I know it better because I know my body and I've eaten more pussy than [him]," she says.

Tove Lo also said that after Pride, she'll be back in the studio writing a bunch of new music as well as shooting a short film for the *Blue Lips* album. In the meantime, she's ready to play songs from the album for her LGBT fans and their allies at Pride.

"The whole record is just about emotions and feelings and the roller coaster of finding yourself, feeling lost and trying to escape your thoughts," she says. "[It's about] not sticking to the norm or following the rules, [about] discovering [yourself], loving who [you] want and [sleeping] with who you want." And isn't that what Pride is all about?

Tove Lo headlines L.A. Pride on Sunday, June 10. Get more information at [lapride.org/event/2018-la-pride-festival/](http://lapride.org/event/2018-la-pride-festival/).

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Details on Amoeba.com.

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**Music** //  
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6/8

### Yo La Tengo

@ TERAGRAM BALLROOM

On a warm summer evening last August, indie rock legends Yo La Tengo took to an outdoor stage in Marina del Rey's Burton W. Chace Park. It was the second night of violent far-right demonstrations in Charlottesville, Virginia. Bandleader Ira Kaplan made a poignant introduction: "We're Yo La Tengo. Two of us are Jewish, one of us is from Charlottesville, and we're all ashamed to be living in Donald Trump's America tonight." The trio played a delicate, dreamy set, highlighted by vintage YLT favorites "Tears Are in Your Eyes" and "Autumn Sweater" and elegant covers of "I'm So Lonesome I Could Cry" and "Somebody's Baby." Yo La Tengo return to L.A. for this first of two shows at the Teragram. Also Saturday, June 9. —Matt Miner

### Macklemore & Kesha

@ THE FORUM

Two of the hottest artists from the worlds of pop and hip-hop — Macklemore and Kesha — gear up (again) to embark on The Adventures of Kesha and Macklemore Tour, slated to travel across North America. With their collaborative effort "Good Old Days," the nostalgic vibe arrives in perfect time for the summer. In addition to both artists promoting their solo albums (Macklemore's *Gemini* and Kesha's *Rainbow*), \$1 of each ticket will go to a good cause. Kesha's portion will go to Rape, Abuse & Incest National Network (RAINN), with Macklemore's dollars going to PLUS 1, which uses the M&RL Equity Fund to promote racial and social justice. —Shirley Ju

### Sleep

@ THE WILTERN

Between 1990 and '98, San Jose's own Sleep wrote the book on what it means to be a doom/stoner band in the contemporary world. They might not be as revered on the surface as the likes of Kyuss and Monster Magnet, but those in on the secret hold a deep adoration for a band that made a fine art out of rumbling, stomach-churning, monolithic riffage. That they re-formed in 2009 was cause for intense celebration for those who believed Queens of the Stone Age had essentially gone pop. And when Sleep did return, they were heavier and more uncompromising than ever, apparently on a mission to prove that nostalgia wasn't their driving factor. This year's album, *The Sciences*, the first since the comeback, lays any such fears to rest. —Brett Callwood

**sat**

6/9

### Playboy Jazz Festival

@ HOLLYWOOD BOWL

It's a whole new era for the Playboy

Amadou and Mariam:  
See Thursday.



PHOTO BY JULIO BANDIT

Jazz Festival. This year marks its 40th edition, and it's the first festival since *Playboy* founder Hugh Hefner died. So what does the Playboy Jazz Festival have to offer an audience these days? There's the unceasingly adequate hosting of comedian George Lopez and an 80th-birthday celebration of trumpeter Freddie Hubbard, whose presence at the festival stretches back decades and is frankly a more emblematic memory than that of former host Bill Cosby. There will be sets by Charles Lloyd and The Marvels (featuring Bill Frisell and guest Lucinda Williams), Dave Grusin and Lee Ritenour, the 50th anniversary of Tower of Power, The Count Basie Orchestra, the Colombian gypsy jazz of Monsieur Periné and Afro-Cuban singer Daymé Arocena. And, of course, Playboy's tireless preservation of jazz in a world constantly beset by cultural apathy and gracelessness. Also Sunday, June 10. —David Cotner

### Sick of It All, Murphy's Law

@ THE ROXY

Three decades is a long time to be sick of anything — much less everything — but Sick of It All have always managed to crank out pulverizing hardcore blasts that match the absolute fury and all-encompassing social revulsion of their name. "We gotta stand up and fight all this oppression/It's time to organize," Lou Koller shouts on "Get Bronx," from the New York band's 2014 album, *The Last Act of Defiance*. Koller's raw-throated exhortations are pushed along by his guitarist-brother Pete Koller's savagely metallic riffage, Craig Setari's muscular, ominous bass and Armand Majidi's blunderbuss drums. Whether Lou Koller is dissing punk posers ("Act Your Rage") or treacherous politicians ("Beltway Getaway"), Sick of It All crush everything

in sight with the same unrelenting power they instigated when they started in Queens in 1986. Plus, SOIA's rampaging NYC peers Murphy's Law. —Falling James

**sun**

6/10

### Punk Against Trump

@ THE GLASS HOUSE

Who knew that a sitting U.S. president could cause so much outrage by disparaging powerless immigrants (not to mention allowing the separation of thousands of kids from their refugee parents), stirring up wars in multiple Mideast countries, treating women like virtual whores, gutting health care reform and torching what's left of the natural environment? Most punk rockers with a conscience, that's who. Punks are supposed to question all forms of authority, and this weekend a diverse selection of local bands has a lot of questions they'd like to ask our fearful leader. The call to arms begins Saturday with the always foreboding and morbidly sarcastic grave-robbers T.S.O.L., fierce coed punks Naked Aggression, rude ska-punk warriors Voodoo Glow Skulls and relatively cheery pop-punks Go Betty Go. The riotous assembly convenes again on Sunday with more T.S.O.L. alongside such previously apolitical hedonists as Dwarves. Also Saturday, May 9. —Falling James

**mon**

6/11

### William Tyler, Julianna Barwick

@ ZEBULON

A former member of both Silver Jews and Lambchop, William Tyler stirs up a more introspective blend of folk and

pop in his solo career. On his third album, *Modern Country*, Tyler spins an intricate web of acoustic-guitar plucking on such instrumental idylls as “Kingdom of Jones” and the jangling country-folk tangle “I’m Gonna Live Forever (If It Kills Me).” The record commences with the sprawling spectral anointments of evocative nine-minute opus “Highway Anxiety,” which belies its title with sparks of soothing, shimmering psychedelic guitar that echo the sunny passages of New Zealand indie rockers The Clean. Brooklyn musician Julianna Barwick creates even stranger soundscapes by looping her often-wordless vocals within folds of electronic cloudiness on her recent release, *Will*. Such tracks as “St. Apollonia” and “Big Hollow” wallow in meditative new-music spaces to enchanting effect. —Falling James

## tue 6/12

### High Priestess @ THE VIPER ROOM

This L.A. doom-metal outfit are a power trio in every sense of the phrase. Though they emerged quietly within the Los Angeles metal scene in 2017 with a self-released demo, High Priestess have made waves as a band to watch thanks to their compellingly hypnotic live performances. The group’s entrancing drone is a by-product of the combination of repetitive rumbling riffs from bassist Mariana Fiel and psychedelic, world music-infused compositions from guitarist Katie Gilchrest. Fiel and Gilchrest trade harmonized vocal croons that lend an ethereal aura to their music, while the heavy power side of the band’s sound is maximized by drummer Megan Mullins, who rains down on every cymbal crash with brute force. The group’s only recorded music so far is the 2017 demo — recently given a proper re-release by stoner-metal specialty label Ripple Music — but High Priestess already sound like a confident, finished-product band. —Jason Roche

### Oh Sees @ ZEBULON

Throughout Oh Sees’ numerous variations of their name and with an ever-rotating cast of musicians, singer-vocalist John Dwyer has remained the San Francisco group’s one constant member. The band’s 2017 album, *Orc*, encompasses many of Dwyer’s split personalities, with a plethora of styles that ranges wildly from the funereal solemnity and grandeur of “Cadaver Dog” and the ominous burbling of “Paranoise” to the easy-listening fusion of “Cooling Tower” and the sludgy grunge psychedelia of “Drowned Beast.” “Open up the vault and let us breathe,” Dwyer whispers in an unsettling, otherworldly voice on the latter track before the song shifts — in typically unpredictable Oh Sees fashion — from a gentle languor into a stormy hard-rock odyssey. Stand back as Dwyer and crew “open up the monster.” —Falling James

## wed 6/13

### Butcher Babies @ WHISKY A GO GO

It’s been eight years since Butcher Babies formed — two badass, heavy metal women on a mission to re-create the fiery unpredictability, danger and passion of Wendy O. Williams and her Plasmatics. Initially, that reverence went as far as imitating Williams’ infamous “gaffer tape on the nipples” stagewear, but the Babies have dialed that down a bit, preferring to let their music speak for itself. That’s a fair choice, because Heidi Shepherd and Carla Harvey really can blast out those tunes. The band’s third album, *Lilith*, which dropped in October, is arguably their strongest yet. Overflowing with female strength and lyrics often dealing with the title character’s overt sexuality, the record is further proof that Butcher Babies know exactly how they want to play this music game, and they’ll do it on their own terms. —Brett Callwood

## thu 6/14

### Flotsam & Jetsam, HammerFall

The more scornful heshers among us called them “Flintstones & Jetsons” when Flotsam & Jetsam first burst onto the thrash-metal scene in Phoenix in 1981. But as they hurtle toward their fourth decade as a going concern, F&J show that enthusiasm, passion and loud music are endless rivers that meet to form one great and vital fountain of youth. Thrash is a process as much as it is a genre, and they have a new album — lucky No. 13 for them, titled *The End of Chaos*. Tour mates HammerFall, from Sweden, are in their 25th year as a metal band, with a staunch fan base worldwide that never really seems to go away, except in rare cases of adulthood or death. —David Cotner

### Amadou & Mariam @ EL REY THEATRE

The curiously mesmerizing sounds of musicians from Mali have grown increasingly popular in the United States in the past few years, thanks to variations on West African traditional styles mixed with pop and psychedelic-rock influences by such diverse performers as Salif Keita, the rebel guitar army Tinariwen, Kandia Kouyaté, Toumani Diabaté, Fatoumata Diawara, Mdou Moctar, and the late Ali Farka Touré and his guitar-hero son, Vieux Farka Touré. The blind married couple Amadou & Mariam have been making inroads in the United States longer than most, thanks in large part to *Dimanche à Bamako*, their hypnotic 2004 collaboration with Manu Chao. The duo’s richly layered latest album, *La Confusion*, blends Mariam Doumbia’s enchanting incantations with Amadou Bagayoko’s febrile, sinuously funky guitar patterns. —Falling James

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**CLUBS**

**ROCK & POP**

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. The Hillbilly Moon Explosion, The Rhythm Shakers, Hard Fall Hearts, Fri., June 8, 8 p.m., \$15. Chrome, Sat., June 9, 7 p.m., \$20. Guttermouth, Sun., June 10, 8 p.m., \$12. Continues, Koibito, Tim Carroll, Wed., June 13, 7 p.m., \$5. Filmspeed, The Overrides, The Whining Pussys, American Super Radio, Thu., June 14, 8 p.m., free.

**AMOEBIA MUSIC:** 6400 Sunset Blvd., L.A. DJ Black Rabbit, Fri., June 8, 8 p.m., free. Mike Shinoda, Thu., June 14, 5 p.m., free.

**BEYOND BAROQUE LITERARY ARTS CENTER:** 681 Venice Blvd., Venice. Danny Benair & Steven Hufsteter, discussing the making of The Quick's recently reissued power-pop classic, *Mondo Deco*, with producer Earle Mankey and Lisa Fancher and host Mark Hamill, Thu., June 14, 8 p.m., \$10.

**BOOTLEG THEATER:** 2200 Beverly Blvd., L.A. Ken Vandermark & Nate Wooley, Fri., June 8, 8:30 p.m., \$15. Jonny Fritz, Sat., June 9, 8:30 p.m., \$15.

**BROKEN DRUM BAR:** 91 S. Pine Ave., Long Beach. Hailshot, Kamikaze Zombie, Ozorn, Masked Jackal, Decade, Mon., June 11, 8 p.m.

**CAFE NELA:** 1906 Cypress Ave., L.A. Somos Mysteriosos, The Probe, Motorcycle Black Madonnas, Exploding Pintos, Fri., June 8, 9 p.m., \$5. Twisted Black Sole, Egg Drop Soup, The Terpenes, Helen Hyenas, Brain Fragment, Sat., June 9, 8 p.m., \$5.

**THE CANYON AGOURA HILLS:** 28912 Roadside Dr., Agoura Hills. Robby Krieger, Fri., June 8, 9 p.m., \$38-\$58.

**THE CANYON SANTA CLARITA:** 24201 Valencia Blvd., #1351, Santa Clarita. Poncho Sanchez, Sat., June 9, 9 p.m., \$20-\$34.

**THE ECHO:** 1822 W. Sunset Blvd., L.A. Leslie Stevens, Sun., June 10, 8 p.m., \$10. Smoke DZA, Bodega Bamz, Tue., June 12, 8:30 p.m., \$18 & \$45.

**THE ECHOPLEX:** 1154 Glendale Blvd., L.A. Detroit Swindle, Lorenz Rhode, Fri., June 8, 8:30 p.m., \$20. Black Milk, Thu., June 14, 8:30 p.m., \$22.

**THE FEDERAL:** 5303 N. Lankershim Blvd., North Hollywood. Chris Stamey, Shelly Peiken, Sun., June 10, 11 a.m., free.

**4TH STREET VINE:** 2142 E. Fourth St., Long Beach. The Thingz, Marion Walker, King Flamingo, Sun., June 10, 7 p.m.

**THE GLASS HOUSE:** 200 W. Second St., Pomona. Punk Against Trump, with T.S.O.L., Voodoo Glow Skulls, Guttermouth, Naked Aggression, Go Betty Go, Sharp/ Shock, Repeat Offenders, Sat., June 9, 4:30 p.m., \$25 (see Music Pick). T.S.O.L., Lower Class Brats, Dwarves, The Voids, Corrupted Youth, Rats in the Wall, Infirmities, Sun., June 10, 4:30 p.m., \$25.

**THE HI HAT:** 5043 York Blvd., Highland Park. Crown Plaza, Fri., June 8, 8 p.m. Maniac, Sat., June 9, 8 p.m., \$8. The Tracks, Wed., June 13, 8 p.m., \$10. Charlie Hickey, Thu., June 14, 8 p.m., \$7.

**HIGHLAND PARK BOWL:** 5621 N. Figueroa St., Highland Park. The Heartlights, Newton Band, Far Outside, Fri., June 8, 9 p.m., free.

**HOUSE OF BLUES ANAHEIM:** 1530 S. Disneyland Dr., Anaheim. Blue October, Kitten, Sat., June 9, 7 p.m., \$30. José Madero, Sun., June 10, 7 p.m., \$25.

**LOS GLOBOS:** 3040 W. Sunset Blvd., L.A. Million Kids, With Liberty, Sameland, The Terpenes, Sun., June 10, 6 p.m., \$5. Las Chikas, Wed., June 13, 8 p.m., \$10. Cam & China, Thu., June 14, 9 p.m.

**THE MINT:** 6010 W. Pico Blvd., L.A. Hunnypot, Every other Monday, 7 p.m., free.

**THE MOROCCAN LOUNGE:** 901 E. First St., L.A. Broncho, Howlin Rain, Fri., June 8, 7 p.m., \$20. Georgi Kay, Sat., June 9, 7:30 p.m., \$10. Cory Wells, Sun., June 10, 7 p.m., \$12. Tim Carr, Midnight Sister, The Isaura String Quartet, Tue., June 12, 7:30 p.m., \$10. The Deep Dark Woods, Wed., June 13, 7:30 p.m., \$15. Dennis Lloyd, Thu., June 14, 8 p.m., \$17.

**OHM NIGHTCLUB:** 6801 Hollywood Blvd., L.A. Blac Youngsta, Yo Gotti, Fri., June 8, 10 p.m.

**THE ROSE:** 245 E. Green St., Pasadena. Poncho Sanchez, Fri., June 8, 9 p.m., \$24-\$34. Robby Krieger, Sat., June 9, 9 p.m., \$38-\$58. Yachtley Crew, Thu., June 14, 9:30 p.m., \$10.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Blackbird Blackbird, Fri., June 8, 9 p.m. Sick of It All, Murphy's Law, Countme, Sat., June 9, 9 p.m., \$20 (see Music Pick). Cozz, Jag, Villain Park, Sun., June 10, 8 p.m., \$20-\$60. The Pierce Brothers, Mon., June 11, 8 p.m., \$15. Kid Bloom & Fitness, Tue., June 12, 8

p.m., \$15. Sheck Wes & Valee, Wed., June 13, 8 p.m., \$25. Bhad Bhabie, Asian Doll, Thu., June 14, 9 p.m., \$22-\$125.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Cubensis, Sat., June 9, 4 p.m. The Robert Deller Band, Sun., June 10, 7 p.m.

**SASSAFRAS SALOON:** 1233 Vine St., L.A. The Sazerac Steppers Brass Band, Tuesdays, 9 p.m., free.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., L.A. DJ Joo Kang, Thu., June 14, 7 p.m., \$20.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., L.A. Yo La Tengo, June 8-9, 9 p.m., \$28 (see Music Pick). Superfruit, June 10-11, 8 p.m., \$20. JD McPherson, Nicole Atkins, Thu., June 14, 9 p.m., \$22.50.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Alexis Taylor, Fri., June 8, 8 p.m., \$20. Jeremy Enigk, Sat., June 9, 7:30 p.m., \$18. Justin Townes Earle, Mon., June 11, 7 p.m., \$25. Scott Bradlee, Tue., June 12, 7 p.m., \$45. Randy Houser, June 13-14, 8 p.m., \$30.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Yachtley Crew, Fri., June 8, 8 p.m., \$15. Anjelica, Sun., June 10, 8 p.m., \$8. The Sunset Jam, Mondays, 8 p.m., free. High Priestess, Tue., June 12, 8 p.m., \$12 (see Music Pick). The Drama, Wed., June 13, 8 p.m., \$12. Benjamin Love, Thu., June 14, 7:30 p.m.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Metalachi, Sat., June 9, 7 p.m. Rock the Backpack, with Supergroup, Rubix Kube, Sun., June 10, 8 p.m., \$20. Butcher Babies, Nonpoint, Cane Hill, Sumo Cyco, Wed., June 13, 6:30 p.m. (see Music Pick) Hammerfall, Flotsam & Jetsam, Thu., June 14, 8 p.m. (see Music Pick).

**ZEBULON:** 2478 Fletcher Dr., L.A. Wild Belle, Danke, DJ Shacia Payne, Fri., June 8, 9 p.m., \$15. Typical Girls: A Dance Party, Sat., June 9, 9 p.m., free. William Tyler, Julianna Barwick, DJ Justin Gage, Mon., June 11, 9 p.m., free (see Music Pick). Oh Sees, Ice Balloons, Pow, Tue., June 12, 9 p.m., \$20 (see Music Pick). The Sea & Cake, L.A. Takedown, June 13-14, 9 p.m., \$20.

-Falling James

**JAZZ & BLUES**

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. Oskar Cartaya & Ricannection, Sat., June 9, 8 p.m., \$15. Nori Tani & Tomodachi, Sun., June 10, 4 p.m., \$30; Ions & Eras, Sun., June 10, 8 p.m., \$20.

**AMERICAN LEGION HOLLYWOOD POST 43:** 2035 N. Highland Ave., L.A. Sarah Lonsert, Fri., June 8, 7:30 p.m., \$10.

**ARCADIA BLUES CLUB:** 16 E. Huntington Dr., Arcadia. The Healers, Sat., June 9, 8 p.m.; Sat., July 7, 8 p.m., \$15.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Jeff Lorber, June 8-9, 9:30 p.m., \$25. The L.A. Jazz Quartet, Sun., June 10, 9:30 p.m., \$15. Robben Ford, Bjössi Thor, Tue., June 12, 9:30 p.m., \$40. Jerry Vivino, Wed., June 13, 9:30 p.m., \$15.

**BLUEWHALE:** 123 Astronaut E.S. Onizuka St., L.A. Miro Sprague, Fri., June 8, 9 p.m. Jamison Ross, Sat., June 9, 9 p.m., \$20. Giorgi Mikadze, Sun., June 10, 9 p.m., \$15. Adam Hersh, Mon., June 11, 9 p.m., \$10. Broken Shadows, Tue., June 12, 9 p.m., \$20. Ron Stout, Wed., June 13, 9 p.m. Michael Mayo, Thu., June 14, 9 p.m.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., L.A. Louie Cruz Beltran, Fri., June 8, 8:30 p.m. Donny Most, Sat., June 9, 8:30 p.m., TBA. The Doug Webb Group, Danny Carey, Thu., June 14, 8:30 p.m.

**LE PETIT PARIS:** 418 S Spring St., L.A. Jack's Cats Swing Trio, Wed., June 13, 7:30 p.m., free.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Alex Snyderman Quartet, Sat., June 9, 11 a.m.-2:30 p.m., free. The Paul Young Quintet, Sun., June 10, 11 a.m.-3 p.m., free. The Richard Glaser Quartet, Wed., June 13, 6-9 p.m., free.

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

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. Andrea Miller, Fri., June 8, 6:30 & 9 p.m., \$20. Robert Kyle, Sat., June 9, 6:30 & 9 p.m., \$20. Alex Snyderman, Sun., June 10, 7:30 p.m., \$20. Calixto Oviedo, Tue., June 12, 7:30 p.m., \$20. Cat Conner, Wed., June 13, 7:30 p.m., \$20. Billy Valentine, Thu., June 14, 7:30 p.m., \$20.

**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Maiya Sykes, Fri., June 8, 7:30 p.m., \$20 & up. Nutty, Sat., June 9, 7:30-9:30 p.m., \$30; Nutty, Sat., June 9, 7:30 p.m., \$20 & up. Judy Whitmore, Sun., June 10, 7:30 p.m., \$35 & up. Ava Ukic & Frank Silletti, Mon., June 11, 7:30 p.m., \$25 & up. Holly

Palmer, Cuong Vu, Larry Goldings, Tue., June 12, 7:30 p.m., \$25 & up.

**VIVA RANCHO CANTINA:** 900 Riverside Dr., Burbank. The Kevin Crabb Jazz Jam, Sundays, 4 p.m., free.

**THE WORLD STAGE:** 4321 Degnan Blvd., L.A. Yvette Devereaux, Fri., June 8, 9 p.m., \$20. Roberto Miranda, Sat., June 9, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

**THE WRITE-OFF ROOM:** 21791 Ventura Blvd., Woodland Hills. The Deductions, Fridays, 8 p.m. The Bonedaddys, Sundays, 6 p.m. Teresa James & the Rhythm Tramps, Wednesdays, 7:30 p.m.

—Falling James

## LATIN & WORLD

**MULCAHEYS:** 15334 Whittier Blvd., No. 8, Whittier. The Susie Hansen Latin Band, Fridays, 7-10 p.m., \$5.

**ROXANNE'S COCKTAIL LOUNGE & LATIN GRILL:** 1115 E. Wardlow Rd., Long Beach. Cumbia y Tequila Festival, with Spaghetti Cumbia, Very Be Careful, Betty's Mustache, Sun., June 10, 12-6 p.m., \$10-\$50.

—Falling James

## COUNTRY & FOLK

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. The Hot Club of L.A., Mondays, 9 p.m., free.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Jennifer Leitham, Coyote Joe Stevens, Fri., June 8, 8 p.m., \$20. Brett Perkins, Sat., June 9, 3 p.m., \$15; Janet Croteau, Aireene Espiritu, Ed Tree, Jaynee Thorne, Sat., June 9, 7 p.m., \$18. Christie Lenée, Thu., June 14, 8 p.m., \$20.

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

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Petunia & the Vipers, Fri., June 8, 9 p.m. The Deep Cuts, Sun., June 10, 8 p.m. The John Reynolds Quartet, Mon., June 11, 9 p.m. John Marx, Wed., June 13, 9 p.m.

**O'BRIEN'S:** 2226 Wilshire Blvd., Santa Monica. Irish Music Session, Sundays, 8 p.m.

—Falling James

## DANCE CLUBS

**THE AIRLINER:** 2419 N. Broadway, L.A. The Rap Contest, presented by Sellassie, Tuesdays, 8 p.m.-1:30 a.m., \$20. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

**AVALON HOLLYWOOD:** 1735 Vine St., L.A. TigerHeat, Thursdays, 10 p.m., \$5.

**BOARDNER'S:** 1652 N. Cherokee Ave., L.A. Bar Sinister, Saturdays, 10 p.m., \$10-\$20. Blue Mondays, Mondays, 8 p.m., \$3-\$7.

**GRAND STAR JAZZ CLUB:** 943 N. Broadway, L.A. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., \$8. Barrio Funky, second Saturday of every month, 9 p.m., \$5-\$10.

**LA CITA:** 336 S. Hill St., L.A. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21+, Sundays, 9 p.m.-2 a.m., free. DJ Moist, Mondays, 9 p.m.

**LURE:** 1439 Ivar Ave., L.A. Lure Fridays, Fridays, 10 p.m. **THE SATELLITE:** 1717 Silver Lake Blvd., L.A. Dance Yourself Clean, Saturdays, 9 p.m., \$5.

**SHORT STOP:** 1455 Sunset Blvd., L.A. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free. DJ Moist, Wed., June 13, 10 p.m.-2 a.m., free; Club Rubbish, second Wednesday of every month, 10 p.m., free.

**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 VIRGIL:** 4519 Santa Monica Blvd., L.A. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

—Falling James

## CONCERTS

### FRIDAY, JUNE 8

**DARK NIGHTS BIRTHDAY EDITION:** 6 p.m., free. Microsoft Square L.A. LIVE, 800 W. Olympic Blvd, L.A.

**GO KESHA, MACKLEMORE:** With Wes Period, 7 p.m., \$30.50-\$126. The Forum, 3900 W. Manchester



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Blvd., Inglewood. See Music Pick.  
**LION BABE:** With Dave B, 7 p.m., free. Figat7th, 735 S. Figueroa St., L.A.  
**THE RON ESCHETÉ TRIO:** 8 p.m., \$25. Kirk Douglas Theatre, 9820 Washington Blvd., Culver City.  
**SEBASTIAN BACH:** 8 p.m. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland.  
**GO SLEEP:** With Bell Witch, 7 p.m., \$25. The Wiltern, 3790 Wilshire Blvd., L.A. See Music Pick.  
**GO SMINO:** 9 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd., L.A.  
**STICKY FINGERS:** 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

### SATURDAY, JUNE 9

**FLOWERFEST: A TASTE OF VENICE:** 11 a.m.-6 p.m., free. Rose Avenue, betw. Main St. & Fourth Ave., Venice.  
**MINUS THE BEAR:** 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.  
**GO PLAYBOY JAZZ FESTIVAL:** With Anthony Hamilton, Snarky Puppy, Lee Ritenour & Dave Grusin, The Miles Electric Band, Roy Gaines & His Orchestra Tuxedo Blues, The Edmar Castaneda Quartet, Daymé Arocena, Monsieur Periné and others, 3 p.m., \$22-\$199. Hollywood Bowl, 2301 N. Highland Ave., L.A. See Music Pick.  
**PLAYHOUSE BLOCK PARTY:** 12-10 p.m., free. Pasadena Playhouse, 39 S. El Molino Ave., Pasadena.  
**SCAM & JAM:** 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.  
**STARPOOL:** With Mafia Rusa, 5 p.m. Garden Amphitheatre, 12762 Main St., Garden Grove.  
**YANNI:** 8 p.m. The Greek Theatre.

### SUNDAY, JUNE 10

**MIGHTY DIAMONDS:** 9 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.  
**GO PLAYBOY JAZZ FESTIVAL:** With Tower of Power, Jazmine Sullivan, Ramsey Lewis, Charles Lloyd & the Marvels, Lucinda Williams, Hubtones, The Count Basie Orchestra, Dessy Di Lauro and others, 3 p.m., \$22-\$199. Hollywood Bowl, 2301 N. Highland Ave., L.A. See Music Pick.  
**YANNI:** 7 p.m., \$59 & up. Segerstrom Hall, 600 Town Center Dr., Costa Mesa.

### MONDAY, JUNE 11

**JUNKO YAGAMI & SENRI OE:** 8 p.m., \$50-\$200. James R. Armstrong Theatre, 3330 Civic Center Dr., Torrance.  
**L.A. DODGERS FOUNDATION BLUE DIAMOND GALA:** With John Legend, 5 p.m., \$1,000. Dodger Stadium, 1000 Vin Scully Ave., L.A.  
**NIGHTMARES ON WAX:** With Catching Flies, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.  
**NINJA SEX PARTY:** 8 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

### TUESDAY, JUNE 12

**DIRTY PROJECTORS:** With Still Woozy, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.  
**SUGARLAND:** With Brandy Clark, Clare Bowen, 6:30 p.m., \$56-\$136. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

### WEDNESDAY, JUNE 13

**DIRTY PROJECTORS:** With Still Woozy, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.  
**JD MCPHERSON:** 8 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana.  
**SHWAYZE, CISCO:** 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

### THURSDAY, JUNE 14

**GO AMADOU & MARIAM:** With DJ Nnamdi, 8:30 p.m., \$35. El Rey Theatre, 5515 Wilshire Blvd., L.A. See Music Pick.  
**THE CHAINSMOKERS:** 7 p.m., \$47.35-\$59.50. The Wiltern, 3790 Wilshire Blvd., L.A.  
**FLATBUSH ZOMBIES:** 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.  
**INTOCABLE:** 7 p.m. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.  
**SUGARLAND:** With Brandy Clark, Clare Bowen, 7 p.m. The Greek Theatre, 2700 N. Vermont Ave., L.A.

—Falling James

### CLASSICAL & NEW MUSIC

**BRENDAN WHITE:** The pianist performs a recital, Fri., June 8, 8 p.m., \$10. Boston Court, 70 N. Mentor Ave., Pasadena.  
**EMAIL:** The string quartet performs a recital, Sat., June 9, 6 p.m., \$10. Silverlake Lounge, 2906 Sunset Blvd., L.A.  
**EYVIND KANG & JESSIKA KENNEY:** Vocalist Kenney and violist Kang perform as part of the monthly Hear Sunday series, Sun., June 10, 7 p.m., \$20. Clockshop, 2806 Clearwater St., L.A.  
**FRAMES:** Dog Star Orchestra and Autoduplicity present a musical interpretation of various kinds of frames, including "the body as a structural frame, frames as thresholds for perceptual and physical transformation, and sonic frameworks that use pitch to create a lattice work of justly tuned harmonies," Fri., June 8, 8 p.m., \$18. Automata, 504 Chung King Court, L.A.  
**HOW TO KNOW YOUR OWN HOME:** A dozen musicians present a new piece by Sarah Pitan and the local premiere of Michael Pisaro's *Beings of Heat and Cold*, Thu., June 14, 8 p.m., \$7. Coaxial Arts, 1815 S. Main St., L.A.  
**INNA FALIKS:** The pianist performs a monologue about her life, interspersed with music by Bach and Chopin, Fri., June 8, 7:30 p.m., free. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, L.A. The Ukrainian pianist performs a recital, Sun., June 10, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.  
**GO JONAH SIROTA:** The violist performs some of his new works about loss, as well as similarly empathetic pieces by Paola Prestini, Nico Muhly and A.J. McCaffrey, from his recent album *Strong Sad*, Tue., June 12, 8 p.m., \$12. Art Share L.A., 801 E. Fourth Place, L.A. See GoLA.  
**KINGDOM HEARTS ORCHESTRA:** The group plays video-game music by composer Yoko Shimomura, Sat., June 9, 8 p.m. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.  
**GO L.A. MASTER CHORALE:** Grant Gershon conducts the singers in works by Caroline Shaw and David Lang, as well as Brahms' *Requiem*, Sat., June 9, 2 p.m.; Sun., June 10, 7 p.m., \$29-\$129. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.  
**LOS CANCIONEROS MASTER CHORALE:** Sun., June 10, 7 p.m., \$25. James R. Armstrong Theatre, 3330 Civic Center Dr., Torrance.  
**MARINA MANUKIAN:** The violinist performs a recital, Wed., June 13, 8 p.m., free. Mimoda Studio Theatre, 5774 W. Pico Blvd., L.A.  
**MOHSEN NAMJOO, FARAUALLA:** The quartet Faraualla present the U.S. premiere of vocalist Namjoo's folkloric symphony *On the String of the Tear's Bow*, Sat., June 9, 9 p.m., \$45-\$200. Mark Taper Forum, 135 N. Grand Ave., L.A.  
**THE NORTH TORRANCE YOUTH MUSICIANS ENSEMBLE:** Fri., June 8, 7 p.m., \$10. James R. Armstrong Theatre, 3330 Civic Center Dr., Torrance.  
**GO OJAI MUSIC FESTIVAL:** Violinist/director Patricia Kopatchinskaja leads a series of avant-garde and experimental chamber-music performances with Mahler Chamber Orchestra, pianists Amy Yang and Anthony Romaniuk, soprano Ah Young Hong, The Jack Quartet and others, June 8-9, 8 a.m.-10:30 p.m.; Sun., June 10, 8 a.m.-3:30 p.m., free-\$20. Libbey Bowl, 210 S. Signal St., Ojai. See GoLA.  
**OPERA NIGHT:** Fri., June 8, 8 p.m., \$35. St. Matthew's Episcopal Church, 1031 Bienvenida Ave., Pacific Palisades.  
**REINIER VAN HOUDT:** The pianist is accompanied by members of Dog Star Orchestra for John Cage's Concert for Piano & Orchestra and new works by local composers Andrew Young, Jennie Gottschalk, Nomi Epstein and Jerry Hunt, Sat., June 9, 8 p.m., free. CalArts, The Wild Beast, 24700 McBean Parkway, Valencia.  
**GO SALASTINA MUSIC SOCIETY:** The chamber musicians focus on the work of local composers Reena Esmail, Julia Adolphe, Philip White, Stephen Cohn, Thomas Kotcheffand J.A.C. Redford, Sat., June 9, 8 p.m., \$32. Barrett Hall, Pasadena Conservatory of Music, 100 N. Hill Ave., Pasadena. Sun., June 10, 3 p.m., \$32. Villa Aurora, 520 Paseo Miramar, Pacific Palisades.  
**WINDSYNC:** The Texas wind quintet exhales a program TBA, as part of the Da Camera Society's Chamber Music in Historic Sites series, Sun., June 10, 2, 4 & 6 p.m., \$90. Schindler House, 835 N. Kings Rd., L.A.

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 Reqs: Master's degree.  
**Apply: Blur Studio, Inc., Attn: M. Haley, Job ID# FXA3, 3960 Ince Blvd., Culver City, CA 90232.**

LA WEEKLY Classifieds  
**EMPLOYMENT & EDUCATION**

**Employment**  
**Accountant Job Site: Irvine, CA.**  
 BaDa International, Inc.,  
 B.A. Req'd. Send resume to  
 16590 Aston Irvine, CA  
 92606

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**Farmers (Woodland Hills, CA)**  
 seeks Principal IT Con-  
 sultant to lead/sup-  
 port/manage enterprise  
 level program/product re-  
 quiring design/implementa-  
 tion/support of re-  
 peatable/reliable/scalable  
 infrastructure to support all  
 Farmers personnel. Occ.  
 travel w/in U.S. req'd. Apply  
 at Farmers.com/Careers,  
 Job ID: 1800021K

**Instructional Coordinator:**  
 Req'd: MA of TESTOL, Educa-  
 tion or related. Mail re-  
 sume: Koreatown Youth &  
 Community Center, Inc.  
 3727 W. 6th Street, #300,  
 Los Angeles, CA 90020

**HEALTHCARE**  
 Pharmacy Manager, Regula-  
 tory Surveillance sought by  
 Cedars-Sinai Medical Center  
 in Los Angeles, CA.  
 Pharm.D. plus 1 year exp.  
 Send resume to: Laia Jones,  
 HR Services Coordinator,  
 8700 Beverly Boulevard,  
 PACT, Suite 700, Los An-  
 geles, CA 90048 or email  
 Laia.Jones@cshs.org.

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**International Distribution Manager (Los Angeles, CA)**  
 Plan, direct / coordinate in-  
 ternational distribution op-  
 erations; Respond to cus-  
 tomers' / shippers'  
 questions & complaints re-  
 garding distribution serv-  
 ices; Develop and document  
 standard & emergency op-  
 erating procedures for re-  
 ceiving, handling &  
 shipping. 40hrs/wk,  
 Bachelor's degree in In-  
 ternational Trade or related re-  
 quired. Resume to 3CKS Ap-  
 parel, Inc., Attn. Nicole  
 Song, 747 E 10th St # 315,  
 Los Angeles, CA 90021

**Grand Opening**  
**Total Care Spa**  
 9am-9pm  
**2ND FLOOR**  
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**213.436.8804**  
**323.931.1166**

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 Matrix Institute on Addictions  
 Research Investigators:  
 Dan George, MPH, MBA, Jeremy Martinez, M.D.  
 & Tasnim Shamji, M.D.  
 This research project is sponsored by the National Institute on Drug Abuse.

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# EMPLOYMENT & EDUCATION

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Market Research Analyst, F/T, 3yrs exp. in avionics parts industry. Mail resume: Windward International, LLC 3868 Carson St. Suite 301, Torrance, CA 90503.

**Prepress Specialist:**  
Digital prepress production work i.e. preflighting client files, page composition, proofing, file prep for CTP/digital press, etc. Req'd: 2 yr experience as prepress specialist or related. Send resume to Elite4Print, Inc. Attn: H/R, 851 E. Walnut St., Carson, CA 90746.

**Senior Monetization Manager.**  
Work with company's Central Design Group to pursue commercial success with free-to-play &/or micro transaction business models & design mechanics. Req: Bach. in International Relations & Economics & Management or rel. field or foreign equiv. & 3 yrs exp in job or 3 yrs exp in rel occup. Any suitable combo of educ, training &/or exp is acceptable. Jobsite: Santa Monica, CA. Send resume ref#17157. K. Jones, Activation Publishing Inc., 3100 Ocean Park Blvd., Santa Monica, CA 90405.

**Strategy & Standards Analyst (Calabasas, CA):**  
Master's in Business Admin, Mgmt Info Sys, Statistics or rtd. Must have knowledge of: technical mkt analysis incl academic & technical attribution metrics & capability gap analysis; financial & operational analysis; automated test-process improvement; advanced technical modelling & standardization of technical data collection process. **Mail resume: DTS Inc, attn. K. Metchis, 5220 Las Virgenes Rd, Calabasas, CA 91302. Principals only. EOE. Must be legally authrd to wrk in US w/o spnrsrshp**

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7:00 am to 1:00 pm  
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Pay starts at \$12 to \$17.50 + weekly & monthly bonuses.  
No experience needed, will train on-site.  
Call today! **818-861-8320**  
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**LA WEEKLY**

# LA WEEKLY Bulletin

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7:00 am to 1:00 pm - Mon through Fri in Burbank.  
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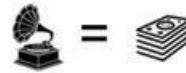
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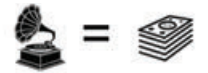
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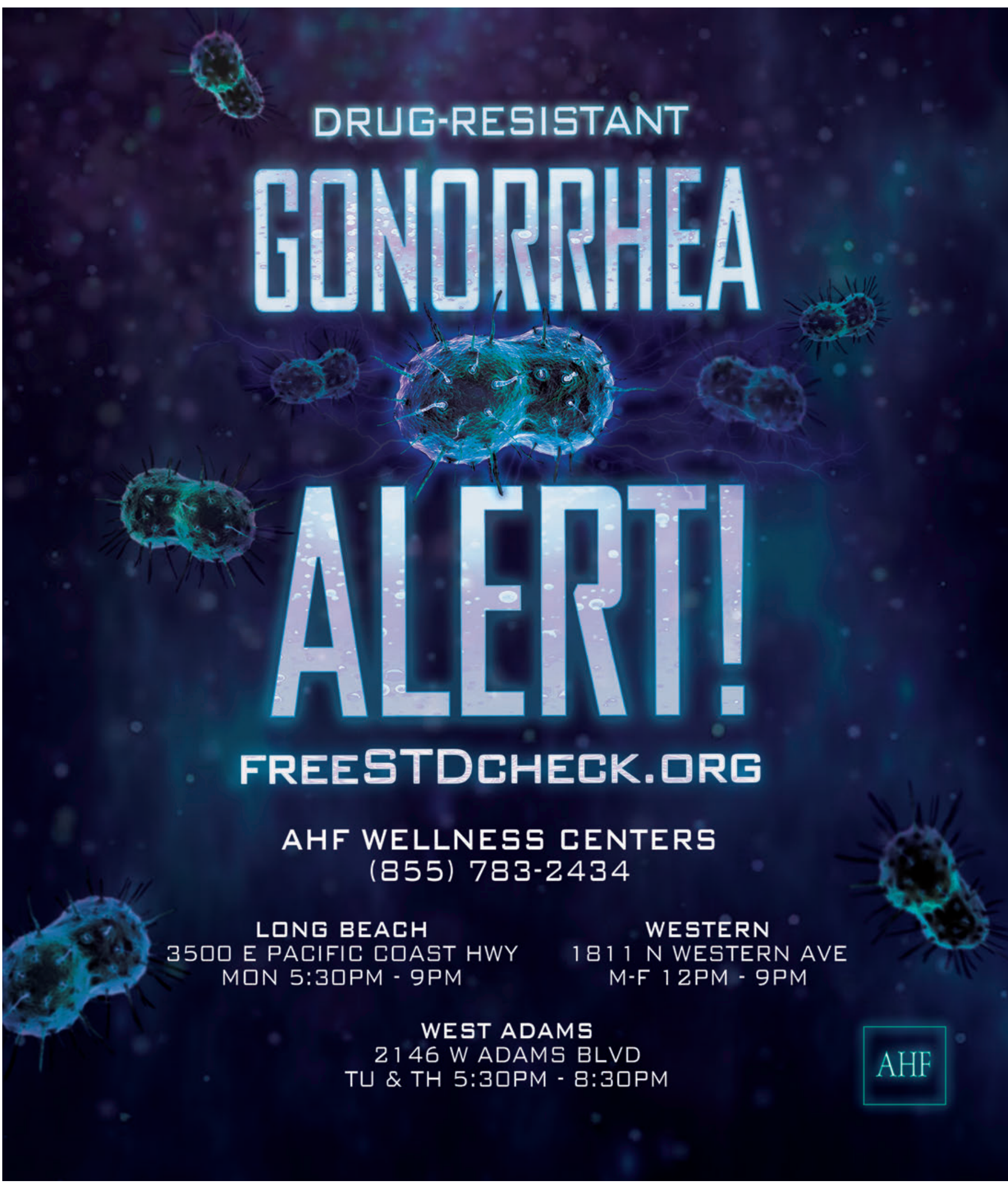
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