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THE GRIM SLEEPER RETURNS — IN A BOOK

AN EXCERPT FROM FORMER *L.A. WEEKLY* WRITER CHRISTINE PELISEK'S
THE GRIM SLEEPER: THE LOST WOMEN OF SOUTH CENTRAL EXPLORES THE
MOTIVE AND DEVIANCES OF THE CITY'S MOST INFAMOUS SERIAL KILLER

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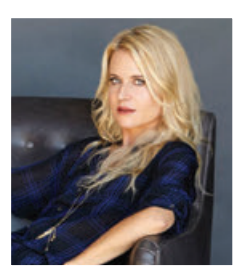
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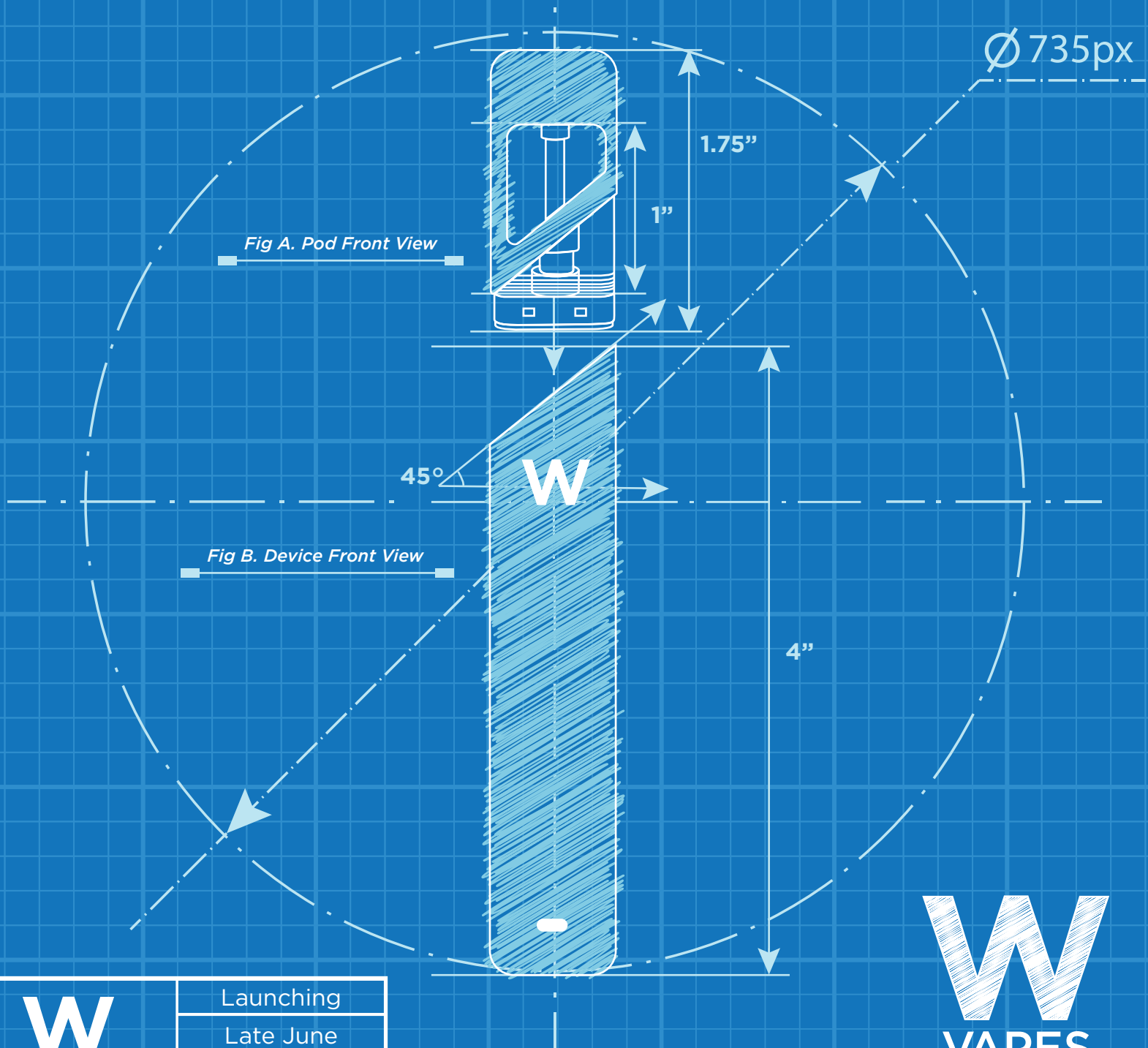
THE GRIM SLEEPER RETURNS — IN A BOOK ... 9

An excerpt from *The Grim Sleeper: The Lost Women of South Central* explores the motive and deviances of the city's most infamous serial killer.

BY CHRISTINE PELISEK.

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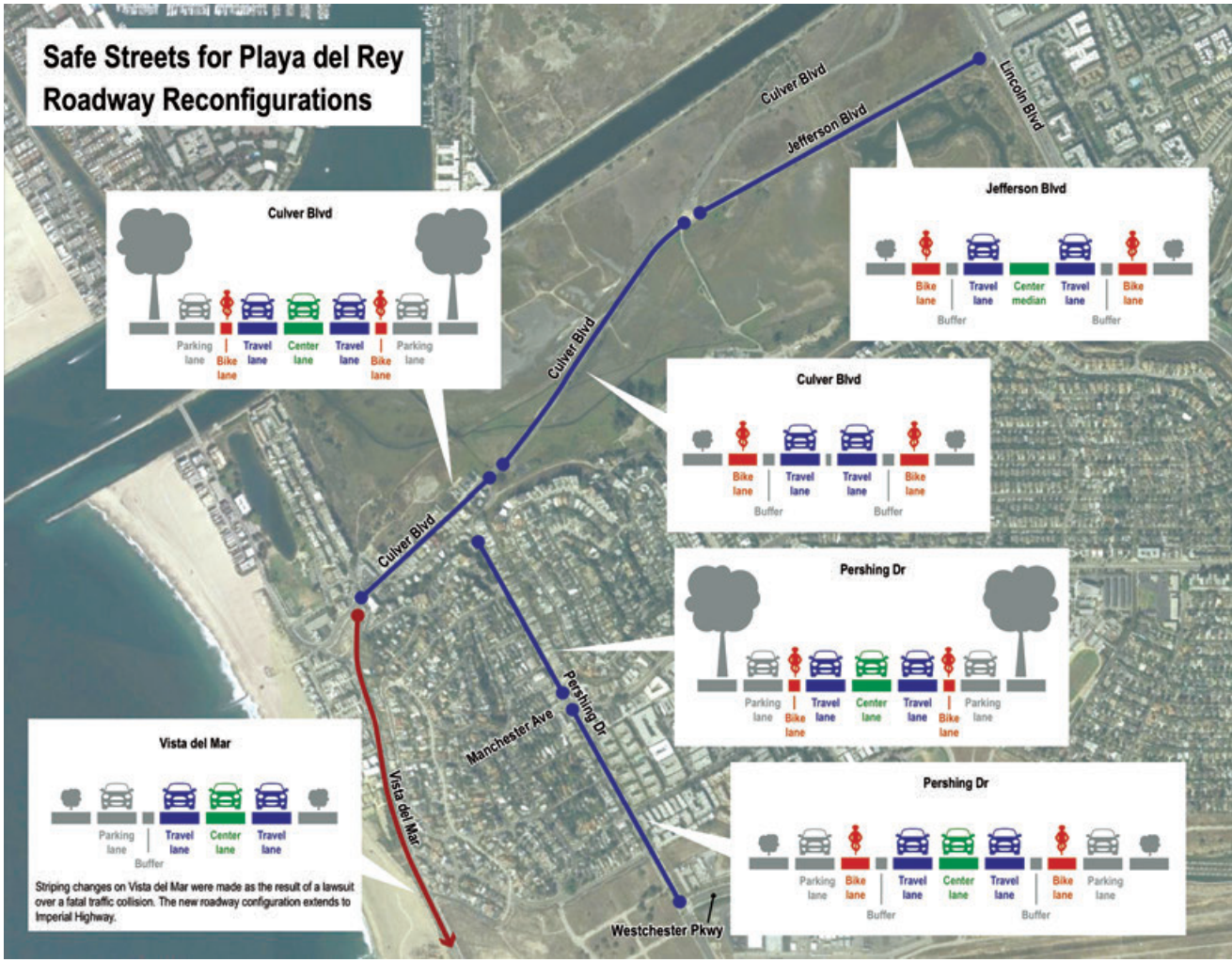


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The Playa del Rey road diet plan's Vista del Mar reconfiguration was recently completed. The rest of the plan is still underway.

He went on to tweet: "let's double commute times, have more idling cars. reduce desire for start-ups who live in southbay to open offices in his district. so smart."

Chris Sacca, a recently retired venture capitalist who was not only an early investor in Twitter and Uber but was also a guest star on the TV show *Shark Tank*, tweeted his disgust for the road diets:

"What in the actual fuck is this? Horrible idea. Surprised they aren't also promising to punch each driver in the face."

A spokesman for City Councilman Mike Bonin said, via email, "The councilmember has been speaking with leaders in L.A.'s tech community during the past week and is going to continue gathering input from them, as well as neighbors and other stakeholders in the area, to look for ways to continue to improve the projects as the pilot phase for these projects moves forward."

Department of Transportation spokesman Bruce Gillman says the lane closures were something that residents wanted.

"We've been working with the community for a couple years, and these are the improvements people have been asking for," Gillman says. "We did these things because of the safety reasons. It is a pilot program, and we'll take another look at it at some point in time."

Playa del Rey resident and wetlands activist Marcia Hanscom loves the changes. She says Vista del Mar was a seriously dangerous street.

"Most of the time there was like a freeway going through our little beach village," Hanscom says. "You were taking your life into your hands trying to walk across the street."

Hanscom says the road diet affects traffic only during rush hour and that commuters who are driving through the area can take the 405 freeway or Sepulveda Boulevard instead. She's started her own Change.org petition in support of the road diet. So far, it has only 323 signatures.

Madden says she has a theory for why that petition isn't gaining traction.

"There's a handful of supporters who think traffic is dangerous," Madden says. "They tend to be people who bike or are retired, and tend to make whatever trips they make not during rush hour."

Despite data that suggests the Rowena Avenue road diet reduced traffic collisions, Madden and others remain skeptical that road diets actually work.

"The idea that you can legislate recklessness and stupidity by making everyone drive at a snail's pace is crazy," she says.

The Department of Transportation, by the way, has stopped using the term "road diet." It now prefers the phrase "road configuration." Says department spokesman Gillman: "No one likes to go on a diet, right?"

News //

"ROAD DIET" CAUSES RAGE

Silicon Beach fights plan to reduce car lanes and add bike lanes

BY HILLEL ARON

Los Angeles City Hall's policy of building bike lanes and eliminating car lanes for the purpose of getting cars to drive slower (thereby making streets safer) has met more and more resistance. Two years ago, Silver Lake erupted into a near civil war over Rowena Avenue's "road diet" — a project that changed the street from two lanes in each direction to one. Detractors said it caused a serious bottleneck in traffic. More recently, City Councilman Paul Krekorian called into question a plan to add bike lanes and reduce car lanes on Lankershim Boulevard in North Hollywood.

Now there's a growing backlash against an ambitious road-diet plan in Playa del Rey, the sleepy little beach neighborhood near LAX that's recently been dubbed "Silicon Beach" for its proliferation of tech startups. The city plans to eliminate car lanes on four Playa del Rey streets to make travel safer for bicyclists, pedestrians and, in

the case of Vista del Mar, people parking their cars and crossing that street to go to the beach.

The Vista del Mar road diet was recently completed: Whereas the street used to have two lanes in each direction, it now has only one, with diagonal parking on the east side of the street. Some local residents are incensed.

Susanne Madden, whose husband is a doctor at Cedars Sinai in Beverly Hills, says it's added 20 minutes to his morning commute. She says for other locals, it's added nearly an hour.

"It has caused a nightmare for everyone that commutes to their jobs," Madden says. "It's hurting families, punishing hardworking people who are just trying to get to work."

Earlier this month, Madden helped start a Change.org petition titled "One-Lane Madness in Playa del Rey," reading in part: "Reducing major arteries like Vista del Mar, Pershing, Jefferson and Culver to one lane each way will be absolutely disastrous. The traffic going to and from work is virtually intolerable now; reducing lane capacity is nothing short of lunacy."

The petition, which now has more than 2,300 signatures, got a boost from tech entrepreneur Peter Pham, who not



"IT HAS CAUSED A NIGHTMARE FOR EVERYONE THAT COMMUTES TO THEIR JOBS. IT'S HURTING FAMILIES, PUNISHING HARD-WORKING PEOPLE WHO ARE JUST TRYING TO GET TO WORK."

—PLAYA DEL REY RESIDENT SUSANNE MADDEN

only signed the petition but tweeted his support: "1100 signatures in 24hrs. - yes @MikeBoninLA got it wrong. @eric-garcetti please stop the madness."

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THE GRIM SLEEPER RETURNS — IN A BOOK

An excerpt from former
L.A. Weekly writer Christine
Pelisek's *The Grim Sleeper:
The Lost Women of South
Central* explores the motive
and deviances of the city's
most infamous serial killer

In August 2008, then-*L.A. Weekly* staff writer Christine Pelisek broke the story that California's most elusive murderer — the longest-operating serial killer west of the Mississippi — was on the loose again. The killer, dubbed the Grim Sleeper by the *Weekly* because he took a 13-year break before bizarrely resuming his slayings, is believed to have begun his awful crime spree on a warm August night in 1985, when the body of cocktail waitress Debra Jackson was found in an alley near West Gage Avenue.

In total, DNA testing and ballistics matching would link the Grim Sleeper to the deaths of 10 women and one man; the most recent, Janecia Peters, was found dead on the first day of 2007. The women ranged in age from 14 to 35, and most of them were discovered along a strip of Western Avenue in South L.A.

Pelisek went on to write a series of in-depth articles about the Grim Sleeper for the *Weekly* before LAPD finally tracked him down in 2010. Lonnie Franklin Jr. was arrested thanks to the historic use of "familial DNA" sleuthing, in which Gov. Jerry Brown agreed to tap the DNA profiles of every man in the California prison system to compare saliva and other DNA left on Grim Sleeper victims. That move led authorities straight to Franklin's incarcerated son, and then to him.

Now a senior writer at *People*, Pelisek covered Franklin's 2016 death-penalty trial. Below is an excerpt from her book, *The Grim Sleeper: The Lost Women of South Central*, published June 13 by Counterpoint.

There were no nods of encouragement or waves of support from Lonnie David Franklin Jr.'s family members as he was escorted to his seat at the defendant's table in the windowless courtroom on the ninth floor of the Clara Shortridge Foltz Criminal Justice Center. None of them were there for the long-delayed start of his trial. Sylvia, his wife of more than 30 years, was a no-show. His two children, Crystal, 37, and Christopher, 34, whose DNA profile led to his father's arrest, didn't make an appearance either.

Instead, on this day, the 16th of February, 2016, the four rows of long wooden benches in the spectator's gallery were thick with a mix of media, police, deputy district attorneys, and family members of the women Franklin was accused of murdering.

Franklin looked different from the day in 2010 when the world first saw his mug shot. Five and a half years behind bars had changed him. Once a burly man who appeared strong enough to toss a body into a dumpster, this now-besppectacled 63-year-old sat slouched next to his defense team. He appeared to have shriveled since his arrest. His long-sleeved, light blue shirt and dark blue slacks hung loosely on his now-thin frame.

Beyond his diminished look, Franklin was clean-shaven, his salt-and-pepper hair clipped short. He resembled a college professor or a bookish grandfather, not a stereotypical serial killer.

The man now known as the Grim Sleeper appeared unfazed and emotionless, never once turning his dark eyes toward **(10 »**

>> 9) the spectator gallery behind him. He just stared straight ahead at the courtroom wall, seemingly oblivious to the family members' hostile glares burrowing into the back of his head, and the unblinking stares of the mass media recording his every moment.

Almost everyone in the courtroom was convinced of his guilt, but none of them could imagine why he would have done what he was accused of doing. Was he simply a man who hated women and killed them when they made him angry? Or were his motives more complicated?

Lonnie Franklin, in many ways, was a chameleon.

He was born in Los Angeles on Aug. 30, 1952. His mother, Ruby, was a strong-willed former beauty-school student from Texas, and his father, Lonnie Sr., a laid-back longshoreman. The timeline is somewhat vague, but not too long before Lonnie Jr. was born, possibly while Ruby was still pregnant with him, his parents got into a head-on collision and his mother was thrown out of the car. Doctors had to reattach her left ankle.

She survived and Lonnie Jr. grew up in South Central on East 78th Street, then Grand Avenue and then 85th Street with her and his father and his sister, Patricia, who was five years younger than he. Otis, Ruby's older son from another relationship, grew up in Texas with relatives but visited the Franklin home during the summer.

Franklin was somewhat of a sickly child. He had perpetual colds and started suffering from migraines that were so bad that he would throw up and have to lie down in a darkened room. These didn't subside until he was in his early 40s. As an adult, he was also afflicted with bleeding ulcers.

Franklin was a poor student. Even with extra help at home, he had problems with writing and reading. When he was in the fifth grade, Ruby hired a college student to tutor him.

Franklin also struggled academically through high school. He started at Washington High School and transferred to Dominguez High School in Compton, where he enrolled in the work-study program — he went to school in the morning and then to a job in the afternoon.

Franklin may not have been book smart but he excelled at fixing cars. Being an accomplished gearhead became a lifeline for the social teen to impress girls and show the local gangsters he was somebody they could go to. Franklin's dad taught him to drive when he was 7 and he got his first car when he was 14, which he was allowed to drive around the neighborhood.

As a youngster, Franklin was a fast talker and a flirt, always ready with a compliment.

His first childhood crush was a half-black and half-Hawaiian girl who lived across the street from his family home. He was around 7 or 8. His first real girlfriend came when he was in the eighth grade. Her name was Kate and he lost his virginity to her at the age of 14. They were a couple for about a year. In ninth grade he dated a classmate named Ella and they dated for the remainder of that year, until she moved to another state. Franklin told some people he got Ella pregnant and

she had a son by him. It's unclear if Franklin had anything to do with the child or if the story is even true.

Franklin's next major romance was with a girl named Rachael, and they dated through grades 11 and 12.

At this youthful point in his life, he appeared to others to be a mild-mannered, respectful young man with a gift of gab.

But then he started to change.

In 1969, just 16, Franklin was arrested twice for grand theft auto. The following year, he was arrested for burglary.

Then he was expelled from Dominguez High School just two weeks before graduating for getting into a fight with a classmate. He worked as a box boy until his father sug-

WAS HE SIMPLY A MAN WHO HATED WOMEN AND KILLED THEM WHEN THEY MADE HIM ANGRY? OR WERE HIS MOTIVES MORE COMPLICATED?



Christine Pelisek

gested he join the military.

On July 26, 1971, one month shy of turning 19, Franklin joined the U.S. Army. He did his basic training at Fort Ord, in Monterey Bay. In January of 1972 he was deployed overseas and stationed with the 71st Air Defense Artillery at the Kelley Barracks in Stuttgart, Germany.

That was where Franklin's true sexual deviance began to emerge.

Franklin maintained a public persona that led those who didn't know him well to see him as a doting father and, later, grandfather, a kind and thoughtful neighbor who helped needy and elderly people with their car problems.

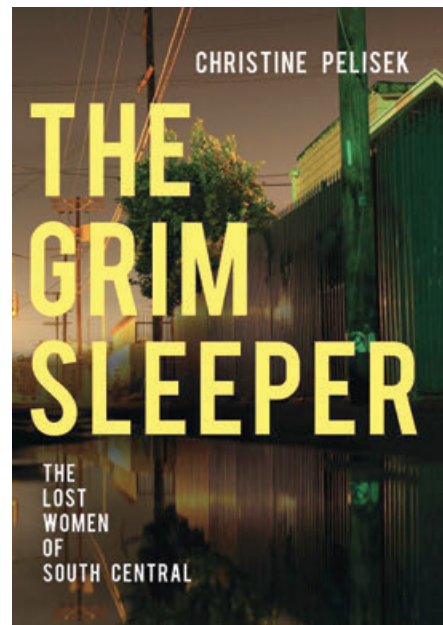
"He would fix neighbors' cars for free," Franklin's friend and neighbor Paul Williams Jr. told me. "A lot of the people didn't have money. Sometimes he would buy the parts for them. He would do that for a lot of people. He could get parts for cheap and

people trusted him."

Franklin was said to always have a smile on his face. He also loved to talk about sports and his favorite crime shows.

To Williams, Franklin was a chatterbox who loved to gossip, so much so that he nicknamed him *Loni Anderson*, after the actress who starred in the '70s and '80s sitcom *WKRP in Cincinnati* and who later married and divorced Burt Reynolds.

"He talked a lot," said Williams. "He talked all the time. A lot of the neighbors stay to themselves but Lonnie was the complete opposite. It was a standing joke. You could be going 80 miles an hour down the street



and he would flag you down. He would walk out on the street and stop you. He would be talking about your business and other people's business. You would have to find a reason to get away from him. We would laugh, and say, 'Old Lonnie caught me.' You had to stand there and listen to him do all that talking. You had to find a way to get away from him."

Also, Franklin didn't use drugs or smoke marijuana. He was a self-professed teetotaler, though in reality he was an occasional social drinker. He had his first drink, a can of stout malt liquor, when he was about 8 years old. He got drunk and he never touched malt liquor again, but he admitted to having the occasional beer while in the Army.

On the surface, Franklin and his wife appeared to have a good marriage. But in reality, he had a bevy of girlfriends and prostitutes Sylvia either didn't know about or chose to ignore.

Franklin had at least four steady girlfriends during his marriage. The first was a woman named Alexis, whom he started dating in 1982. They saw each other about every three or four weeks and the relationship continued for a couple of years. After Alexis, there was a registered nurse he met at a supermarket. Next was a woman named Beverly, whom he began seeing in the mid-'80s.

Sonia Mongol was his last known girlfriend. She was with Franklin at John's Incredible Pizza Company when undercover detectives surreptitiously collected his DNA.

To supplement his girlfriends, Franklin spent time with prostitutes, and those dalliances gradually became part of the regular dialogue among certain friends in his circle.

Franklin bragged regularly about his encounters with working girls to Ray Davis, a fellow car aficionado Franklin met drag racing in the late 1970s. Franklin would emerge from his garage holding different stacks of photos he'd taken of various women, most of them nude. Davis, who would later testify against him at the trial, noted that in some of the photos Franklin had cut the heads out of the frame.

"They are my girls," Franklin would boast to Davis.

Sex seemed ever-present in Franklin's thoughts. When he wasn't boasting about his pictures or a recent sexual conquest, he was showing his confidants a bag full of bras and panties he bought for his "girls." He hid them from Sylvia in his garage and in a camper on his property.

Franklin named his "girls" according to the size or shape of their breasts and other body parts. He referred to one girl as "Droopy Titties." Another was "Big Leg." Another, "Big Butt." Another, "Skinny Leg." If they didn't merit a nickname, he referred to them as "my friend" or "my girl."

Franklin confided to Davis that he would sneak out at night when Sylvia was asleep and search for prostitutes. On the nights that she was awake, police said, he told her he was going out for doughnuts.

Franklin, on occasion, would pull up in his car at Davis' gate with one of his trophies in the car with him. "Where did you get this girl from?" Davis asked during one late-night visit. The girl was sitting in the passenger seat quietly. "Oh, I got her last night," Franklin told him.

To those to whom Franklin opened up this side of himself, he was not only known for being a player, one who convinced women to have sex with him and pose for his homemade porn collection. He was also known for showing off a .25 caliber pistol he carried in his front pocket.

But while these confidants saw him as a car thief, sure, and an unfaithful husband, and as a man who could always get you a good price on a TV or air conditioner, none of them were privy to the real evil that lurked within — that drove him to kill unsuspecting women and toss them away like trash.



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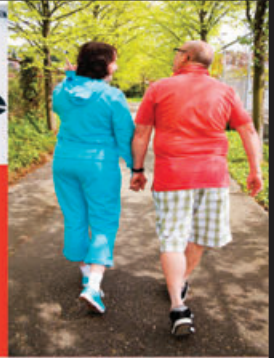
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Grilled carrots with tamarind steak sauce, ricotta salata, almond, Fresno chili



PHOTO BY ANNE FISHBEN

Eats // Fork Lift //

BEYOND KETCHUP LEATHER

Chef Ernesto Uchimura of Umami Burger fame goes beyond the gastropub at Electric Owl in West Hollywood

BY BESHA RODELL

In cooking, as in conversation, cleverness can be a great asset. The playfulness of taking a classic dish and flipping it on its head, or using the construct of one type of cuisine and imposing it on another, can be a fun way to feed people. Even the occasional food pun is acceptable now and then, as long as there's smart flavor to go along with the smart wordplay.

There was a time, a few years back, when cleverness seemed to dominate the New American food dialogue, and one of the voices at the forefront of that dialogue in L.A. was Ernesto Uchimura. He was the

opening chef of Umami Burger, the chain built on ingenuity and wit, and the chef who launched Plan Check, where he came up with

items such as kim-cheese. Uchimura's penchant for mashing up cuisines was reflective of the diversity of his heritage, which is Jewish and Argentine and Japanese and American.

At his new restaurant, Electric Owl in West Hollywood, you'll hear servers refer reverentially to Uchimura's days at Plan Check, telling customers, "He's the chef who invented ketchup leather." It's a fine distinction to be the guy who took America's favorite condiment and disguised it as a fruit rollup, and it helped turn Plan Check's burger into something of a cult item. But at Electric Owl, Uchimura takes a couple of baby steps away from that type of cleverness — dare I call it gimmickry? — toward cooking rooted in technique. In other words, there are no truffle oil burgers on the menu. In fact, there's no burger at all.

Electric Owl is on a plot of land that was once the location of a train depot, and the building — designed by prolific design firm Spacecraft — pays homage to that history with a vintage-inspired interior that feels like an old train station. Spacecraft designed the space for a different project,

Gardner Junction, a restaurant that took years to launch and then stayed open for only a few months in 2015. While the interior of the restaurant is incredibly appealing, it's the bricked-in outdoor patio/bar that gets most of the action, especially on these early summer evenings. It's a space that is almost perfectly geared toward the West

THERE ARE NO TRUFFLE OIL BURGERS ON THE MENU. IN FACT, THERE'S NO BURGER AT ALL.

Hollywood after-work drinks crowd, and that crowd is taking full advantage.

I'm impressed that Uchimura has avoided falling too far into the gastropub realm, seeing as that's what he's known for. It also would likely be an extremely easy sell to the happy-hour crowd. As for that crowd, the first section of the menu is

dedicated to a short list of pizzas, which I presume are the type of thing you'd eat at a bar after drinking too many yerba mate martinis (yes, that's really a thing; there's also a stevia margarita). The pizzas are fine but they're by far the least interesting thing to eat here.

The rest of the menu is far more ambitious. There's a lovely sweet pea salad with a tangy carrot romesco and creamy stracciatella cheese, and a young market lettuce salad with fruit and nuts and honey mustard, which is a touch too sweet but otherwise vibrant and fresh.

The vegetable section of the menu is perhaps where Uchimura shows the most prowess, using that culinary cleverness to great advantage. Creamed bitter greens are bound together by a rich béchamel made with goat milk, which gives it a wonderful barnyard tang that pairs beautifully with the stridently vegetal greens. It's one of those ingredient switcheroos that's so simple but also seems revolutionary. Grilled carrots, their sweetness and depth an unmistakable mark of market quality, have their meatiness ramped up by the addition of tamarind steak sauce, and ricotta salata and Fresno chili make the dish dynamic and bright.

There are a few handmade pastas, including a tagliatelle that borrows some of the original Umami burger's philosophy, in that it manages to pack multiple strains of umami into one bowl: dry-aged beef, tomato sugo, fried garlic and Parmesan. Smoked potato gnocchi with Dungeness crab, corn, brown butter and pink peppercorn reads like one of the menu's most reliable crowd pleasers but it falls flat in the bowl, the flavors and textures oddly unharmonious.

Uchimura's affinity for playtime is still quite pronounced, and it mostly works in his favor. Cornbread becomes a crust on a roasted Alaskan halibut, and he doubles down on both the corn and the fish, adding shellfish butter and blackened rounds of corn to the dish. It works. He turns *cacio e pepe* — cheese and pepper, usually used as parlance for pasta made with those two ingredients — into ranch dressing for a dish of roasted potatoes with fried Italian herbs. There's "cucumber ice" under a king crab cocktail, and the cocktail is actually just a huge crab leg sliced open so the sweet meat is readily available. You can ignore the ice; it's pretty but doesn't do much for the crab. The ramekin of tabasco *nuoc cham* on the side is another exercise in intense umami and is fun and tasty, but the purist will find it overwhelms the crab meat.

Uchimura has always been a good cook, one who knows how to get exactly what he has in his mind onto the plate. For some chefs, that ability plus a tendency toward gimmickry can lead to witty food that never quite succeeds beyond its own punch lines. With Electric Owl, Uchimura proves he's capable of taking his talent and his cleverness and creating something just a little more serious.

ELECTRIC OWL | 1451 N. Gardner St., West Hollywood | (323) 545-6565 | electricowl.la | Wed., Thu. & Sun., 4:20-11 p.m.; Fri.-Sat. 6:30 p.m.-mid. Plates, \$8-\$48 | Full bar | Lot and street parking

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INSIDE CHINO PRISON'S KITCHEN

On a recent Friday at around 2 p.m., a handful of inmates — cloaked in aprons, hair nets and gloves — are bustling around the industrial kitchen in Chino's men's-only prison, prepping dinner for 3,400 of their fellow prisoners. Using what looks like a canoe paddle, one man stirs rice while a team of two uses a stepstool to dump mountains of grated cheddar cheese into a neighboring vat. There are eight 150-gallon steam kettles lining the industrial kitchen, many of them in use as the team preps the Friday night menu: tamale pie served with coleslaw, pinto beans, Spanish rice and pound cake. A familiar scent of tomato sauce rises in the steam, painting an olfactory picture that varies drastically from the bleak visual one.

Neutral colors, steel and barbed wire dominate the landscape, and the industrial kitchen is constructed entirely for function, in a varied array of plastic and steel. Dry goods, such as brownie mix and milled wheat, are stored in large trash bins set on top of plastic rolling pallets. Inside the main kitchen, the floor is wet, as if it's constantly being hosed down, and supervising prison guards are posted around the room, pacing the floor.

Overseeing this whole operation is Correctional Food Manager II Willie Harris, who has worked for the California Institution for Men (aka Chino prison) for 28 years. He's climbed the ranks to his current role, where he's tasked with feeding prisoners for a little more than \$1

per meal tray.

"One thing I learned in the military is that bad food and bad morale go hand-in-hand," Harris says. "They're already locked up. You're not supposed to be having sex but ... you definitely don't want to mess with their food."

The California Department of Corrections and Rehabilitation (CDCR) spends more than \$140 million each year to feed 124,000 inmates across 34 prisons and 43 fire camps. For each general-population inmate with no specific diet requirements, the prison is allocated \$3.32 total per day (or \$1.10 per meal), which must cover a hot breakfast and dinner and a cold sack lunch. California spends two to three times more on inmate food than do some states, but to put it in perspective, the average cost of a meal at the Los Angeles Unified School District is \$1.70, according to the L.A. School Report. For local charter schools, that estimate is closer to \$3.20.

The U.S. prison and jail population is now the highest per capita in the world with 2.2 million inmates, and institutions across the country are trying to cut costs wherever they can: It often ends up being the kitchen that suffers the deepest cuts, the *Guardian* reported last year. Some institutions have simply slashed three meals a day to two; others are relying on sugary canned fruits and "vitamin drinks" to fulfill health requirements, margarine to help boost calorie counts, and foods such as bread, beans and hot dogs to complete a tray.

At Gordon County Jail in Georgia, where only breakfast and dinner are served, inmates have resorted to eating toothpaste and toilet paper to fill the void, the Marshall Project reported in 2015. Two years earlier, in Maricopa County, Arizona, the sheriff bragged about saving \$100,000 by turning the entire incarceration system vegetarian, replacing meat with soy product.

In the context of all this belt-tightening, prisoners at Chino are faring better than some. They at least still have on-site cooks, two hot meals a day (and a third

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that's cold) and access to the occasional piece of fresh fruit, like oranges, and vegetables, such as a small green salad.

While the California prison system doesn't recognize veganism — it's too difficult and expensive — it does accommodate vegetarian, kosher, halal and other medically necessary diets. All of these options are costlier than general-population meals, said Harris, with kosher diets being the most expensive — about three times the cost of the standard meal.

Snack foods such as cookies, pretzels and chips are also in high demand by inmates; individually packaged and perfect for bartering, these are some of the most commonly stolen food items, according to Harris. He tries to keep the theft “down to a respectable minimum,” he says, but some of the sticky fingers are downright creative. One inmate was so efficient at stealing peanut butter, Harris managed only to catch him through sheer luck.

“He was taking a mop bucket full of dirty water, and he had two No. 10 cans [bulk cans of peanut butter] in there, in the water,” Harris recalls.

Although Harris jokes about his department receiving inmates with little work experience, he actually takes pride in the improvements he's helped make since he took the kitchen helm. There have been some missteps, he admits, including introducing grapefruit for breakfast and debuting a barbecue soy chicken sandwich (which he knew was a dud because he found them in a discarded pile), but overall Harris says he's pleased with the progress, as evidenced by a dip in inmate heckling in the food line and less uneaten food.

Harris is in his element in this system of mass production, prioritizing function over form, and comfortable working with a hard bottom line. A kitchen lifer, he started flipping burgers in high school at a fast food restaurant at 105th and Western. He then moved on to cook for the military, the L.A. County fire camps and, finally, the Chino prison. But cooking for some of the largest swaths of humanity wasn't necessarily his first choice; he landed there by way of default, and it was initially a bit of a disappointment.

“I applied to work at a restaurant before, and the guy was so discouraging I decided to try the institutional route,” Harris says. “He kind of gave me the impression that military cooks wouldn't make it on that side of the industry.”

So Harris started at Chino as a correctional supervisor — a hands-on floor position overseeing inmates in the kitchen — and worked his way up to the position he holds today, which operates largely from an office in the prison's administration building. It's his responsibility to keep Chino's food costs down and ensure that the meals are safe for the prison's diverse population. Food can't be too high in fat, salt or spice; essentially, all the things that give food flavor.

Instead, the kitchen relies heavily on a common cooking hack: garlic powder. “To me, a prison should never run out of garlic,” Harris says.

There are many spices Harris doesn't buy for the kitchen because they may

have a dual, illicit purpose. For instance, raw yeast can be used to make Pruno, the infamous prison wine fermented in cells, he says, and nutmeg is not allowed either, because inmates can smoke it to get high.

“I saw that on *Malcolm X*,” says Harris with a smile.

Harris is fine with staff doing some “creative cooking” — riffing off recipes and adding ingredients like mushrooms or olives — but most of the recipes are formulated at the statewide level and include institutional dishes like “chicken cheese supreme,” beef stroganoff and turkey tetrazzini.

At its peak production, Harris' kitchen hosts about 60 inmates prepping breakfasts and lunches, working in the butcher shop and washing dishes. The cooks for the morning shift start at 4 a.m., and many in the kitchen work eight-hour days. Some kitchen workers make just 9 cents an hour, which increases incrementally to the “semi-skilled” rate of about 22 cents per hour, Harris says.

“We get inmates in here that do know how to cook,” he says. “Whether it's cooking or cutting grass, you just got some guys that got this pride thing, and the money doesn't matter, because they don't make much money.”

Those inmates include 58-year-old Luchiano Olivera, who, prior to his incarceration, worked at various restaurants and developed a deft hand for cooking Thai and Cuban-style dishes. The ingredients and spices of those cuisines are a far cry from what he has access to now, but he's worked in the Chino kitchen for about two years nonetheless. Until recently, when he cut back on his time as a cook to make room for educational courses, Olivera had been working about eight hours a day prepping and producing meals.

From each of these meals, a sample tray is stored in a designated lockbox for 72 hours after it's served. If inmates show signs of food poisoning, the meal can be tested for contamination. There have been a few false alarms in Harris' decades at the prison, he says; these ailments have all turned out to be norovirus or other illnesses.

“I take a lot of pride in what I do,” Harris says. “To put out a good product and to make sure they're not getting sick off anything that we put out there — a food-borne illness, outbreak or anything like that — that's what I really key in on.”

—Hayley Fox

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for ways to innovate with every new, appetizing drink menu. Lately, the creativity might lie not in utilizing a seldom-used ingredient or new gastronomic technique but in the reuse of what is already in front of them.

Particularly in bars that work in tandem with a kitchen, you'll find bartenders partnering with the chefs, beyond creating drinks that pair well with their food. More and more, ingredients that are used in the kitchen are repurposed to become a component in a cocktail. The result: a delicious cocktail, built in a way that is sustainable to not only the bar's service model but also to Mother Earth. Here are some examples found across town.

Cari Hah at Big Bar – Sunnie in the Yucatán

Hah's time in Mexico has inspired her to formulate this delicious cocktail using Altos Tequila infused with mango scraps, throwaways that would otherwise go straight into the trash. Guanabana rum liqueur, lime, ginger beer and house-made ginger foam make this fizzy, foamy tropical masterpiece perfectly balanced for easy, creamy sips in the summer. 1927 Hillhurst Ave., Los Feliz; (323) 644-0100, alcovecafe.com/bigbar.

China Morbosa at the Eveleigh – Zaragoza Street

Morbosa takes the unwanted pineapple peels and cores from the kitchen and infuses a fermented mixture of juice, brown sugar and the first warm pull of keg beer. The resulting tepache is used in her Zaragoza Street cocktail, with Illegal mezcal, Ancho Reyes liqueur, lime, agave, cucumber and fino sherry, for a refreshing and peppery treat. 8752 Sunset Blvd., West Hollywood; (424) 239-1630, theeveleigh.com.

Kim Stodel at Providence – Notify the Mayor!

Celery root from Michael Cimarusti's kitchen is given not only a second chance at life but a third at Stodel's bar. Scraps are salvaged, then either combined with lime juice and zest to concoct a cordial, or pickled and used as a garnish for this cocktail. Mell vodka is combined with Jardesca (a grape aperitif), the celeriac cordial and an espelette rim with pickled celery root garnish for an ultra-smooth, fragrant and floral cocktail with a tiny kick. 5955 Melrose Ave., Hancock Park; (323) 460-4170, providencela.com.

Aaron Polsky at Harvard & Stone – Tequila Grapefruit Mule

Though Harvard & Stone isn't associated with any kitchen, Polsky has found a way to repurpose materials otherwise gone bad within his own bar, including 2-day-old lemon and lime juice. He adds sugar to the juices in order to speed up their fermentation process through fostering probiotics, and combines the resulting soda with Cabeza tequila blanco, ginger syrup, Pamplemousse liqueur, shadowlime, Aperol and Bittermens hopped grapefruit bitters for a refreshing, fizzy tequila grapefruit mule. 5221 Hollywood Blvd., Hollywood; (323) 466-6063, harvardandstone.com. -Esther Tseng

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P. 21 **SAT**
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IT'S TIME FOR TACOLANDIA

P. 22 **MON**
JIMI AND JANIS AND OTIS
AND RAVI, ALL ONSCREEN



P. 23 **WED**
HEAD TO DOWNTOWN CULVER CITY
FOR A BOOZY LEMONADE CRAWL

fri 6/16

FOOD & DRINK

Bless This Mess

Oxnard has styled itself the “Strawberry Capital of the World,” but it also grows a ton of other produce, especially leafy greens such as collards and kale. As part of its 25th annual Juneteenth celebration, Oxnard hosts the third **Mess-O-Greens Festival**, the highlight of which is a cooking competition. There’s a \$5 tasting fee for the Friday evening event, where all entries will be tasted — your opinion will help select the winner, who will be announced the next day, after eight finalists cook another round of greens. Also on the schedule: a health and wellness panel, cooking demonstrations and food vendors on-site Saturday morning. *Oxnard Performing Arts Center, 800 Hobson Way, Oxnard; Fri., June 16, 6-8 p.m.; Sat., June 17, 11 a.m.-3 p.m.; free, \$5 greens-tasting fee. mess-ogreens.com.* —Katherine Spiers

DANCE

East Meets West

Known for its expansive gardens, mesmerizing library and accessible art, the Huntington is not known for presenting dance. All the same, it’s the setting for the only SoCal performance of Beijing-based choreographer **Gu Jiani**, who, with dancer Wang Xuanqi, arrives on a U.S. tour that includes San Francisco, Seattle and New York. Trained in both classical Chinese dance and Western modern dance, the two performers interweave their dual training in Gu’s *Right and Left*, moving in and out of projected shadow and light to a patchwork of electronic music, compositions by Chopin and the experimental acoustics of Dawn of Midi. *Huntington Library, Art Collections and Botanical Gardens, 1151 Oxford Road, San Marino; Fri.-Sat., June 16-17, 7:30 p.m.; \$30. (626) 405-2100, huntington.org.* —Ann Haskins

CULTURE

Special K-Town

Once home to such L.A. landmarks as the Brown Derby and the Ambassador Hotel, Koreatown has evolved into one of the most densely populated and culturally



Cassell's taco de hamburguesa from Tacolandia 2017: See Saturday.

PHOTO BY ANNE FISHBEIN

significant neighborhoods in the City of Angels. The enclave’s offerings are artfully embodied in the **K-Town Night Market & Silk Show**, which is equal parts Korean street-food festival, K-pop extravaganza and pop-up sample-sale bazaar. The two days of festivities boast more than 50 food vendors along with live music from the likes of Tune in Tokyo and Nylon Pink. It’s a perfect way to celebrate the unique ways in which Koreatown has woven together past, present and future to become a vital part of the fabric of L.A. *Robert F. Kennedy Community Schools, 701 S. Catalina St., Koreatown; Fri., June 16, 4-11 p.m.; Sat., June 17, 2-11 p.m.; \$5, \$2 in advance. (424) 244-9789, ktownnightmarket.com.* —Tanja M. Laden

sat 6/17

PUPPETRY

Send in the Clowns

Back in the 1950s, legendary puppeteer Bob Baker developed *The Circus*, a traveling musical marionette show replete with clowns, animals and everything else found under the big top, albeit under a much smaller top. The show was adapted to be performed at Baker’s theater when it opened in Echo Park in 1963, but it eventually ran its course and hasn’t been staged for audiences in its original form in 40 years. In the name of nostalgia, the

theater is reviving *The Circus* beginning today. To make the experience as authentic as possible, the theater’s staff is restoring puppets and backdrops and preserving the original soundtrack for posterity. Best part: no dodging PETA protesters at this circus. *Bob Baker Marionette Theater, 1345 W. First St., Echo Park; Sat., June 17, 2:30 p.m. (runs through July 25); \$15. (213) 250-9995, bobbakermarionette.com.* —Gwynedd Stuart

FOOD & DRINK

Taco Heaven

Curated by Mexican food expert and “tacorazzo” Bill Esparza, L.A. Weekly’s **Tacolandia** is the biggest dedicated celebration of tacos in L.A. And that’s saying something. More than 120 restaurants, food trucks and bakeries (some from as far away as Mexico) set up to sling taco samples (and some other stuff, too) at this all-you-can-eat afternoon extravaganza at the Pueblo — it’s the hottest foodie ticket of the whole year. (Arguably. But everything’s arguable.) The event is 21-and-over, with no exceptions: no babies, no toddlers in strollers. That’s because of the full bar on-site. (It’s a cash bar, so it’s not a complete bacchanal.) But come ready to stuff your face with all manner of tortilla-wrapped delights. *El Pueblo de Los Angeles, 125 Paseo de la Plaza, downtown; Sat., June 17, 3-7 p.m.; \$45. tacolandia.laweekly.com.* —Katherine Spiers

COMEDY

If, Ands or Butts

If you’ve ever laughed yourself to tears listening to actor John Roberts impersonate Michael McDonald on *Bob’s Burgers*, or any of the countless other songs from the animated series, you’ll want to check out Sub Pop recently released *The Bob’s Burgers Music Album*. It’s a compilation of 107 short songs from all six seasons, including “Lifting Up the Skirt of the Night,” “Butts, Butts, Butts,” “The Fart Song” and “The Diarrhea Song.” **Bob’s Burgers Live! Music and Comedy and Musical Comedy Review** features music from the album, plus stand-up comedy and clips of upcoming episodes. Scheduled to perform are all the voices behind the Belcher family and other cast members — Roberts, H. Jon Benjamin, Kristen Schaal, Eugene Mirman, Dan Mintz and Larry Murphy — in addition to show creator Loren Bouchard, composers John Dylan Keith and Tim Dacey, house band El Vy, featuring The National’s Matt Berninger, and, of course, special guests. *The Orpheum Theatre, 842 S. Broadway, downtown; Sat.-Sun., June 17-18, 8 p.m.; \$59.50-\$79.50. (877) 677-4386, laorpheum.com.* —Siran Babayan

FOOD & DRINK

Micro Mexico

Historically, the most popular Mexican beers have been light-bodied lagers, known more for their drinkability than for their complex flavors or stylistic diversity. That’s beginning to change, however, as several Mexican microbreweries and independent producers have emerged to challenge bland, corporate Big Cerveza with a range of bold ales, stouts, porters and IPAs. During its day-long **Mexican Craft Beer Festival**, downtown beer bar Mikkeller will showcase five of the best new breweries south of the border: Cerveceria Insurgente and Border Psycho from Tijuana, Cerveceria Wendlandt and Cerveceria AguaMala from Ensenada, and Cerveza Fauna from Mexicali. Also on the menu: traditional Mexican dishes, including *chorizo con huevos* and *sopes de birria de res* made with adobo-marinated beef brisket — perfect for soaking up the hops. *Mikkeller DTLA, 330 W. Olympic Blvd.,*

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com. —Matt Stromberg

mon 6/19

sun 6/18

COMEDY

Free Speech

It took more than two years after President Lincoln issued the Emancipation Proclamation in 1863 for General Gordon Granger and his Union soldiers to enforce the proclamation in Texas and free the remaining slaves on June 19, 1865, officially abolishing slavery. Though not a federal holiday, the date is commemorated all over the country. UCB's *Juneteenth — An Emancipation Celebration!* isn't a history lesson but a sketch comedy that humorously imagines what might have happened to slaves after they gained their independence. Cast members Jesse Esparza, Gerald Grissette, Ify Nwadiwe, Carl Tart, and Melia Mills, who plays abolitionist and show host Harriet Tubman, perform — even sing spirituals and pop-song covers — in skits that involve a Miss Juneteenth beauty pageant, former slaves at a family reunion and an ex-slave who aspires to be a rapper. *UCB Sunset, 5419 W. Sunset Blvd., Hollywood; Mon., June 19, 7 p.m.; \$5. (323) 908-8702, sunset.ucbtheatre.com.* —Siran Babayan

FILM

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festival returns with another showcase of films that marry sight and sound to make pop culture babies of resounding insight. As part of the fest, Cinefamily is screening Janus Films' newly restored version of the 1968 documentary *Monterey Pop*, and director D.A. Pennebaker appears in person to add his personal perspective on what happened during that fateful weekend 50 years ago at the Monterey International Pop Music Festival, which featured Jimi and Janis and Otis and Ravi. Films like *Monterey Pop* are precious in that they capture a freer time, when people lived for the moment and those moments just seemed so limitless. *Cinefamily*, 611 N. Fairfax Ave., Beverly Grove; Mon., June 19, 7:30 p.m.; \$14, free for members. (323) 655-2510, cinefamily.org. —David Cotner

wed 6/21

FOOD & DRINK

When Life Hands You Lemons

Memorial Day, the symbolic first day of summer, has come and gone, but June 21 is the official first day of summer, and Culver City is celebrating with tastings of the quintessential, seasonally appropriate adult beverage: boozy lemonade. At the annual **Spiked Lemonade Contest and Tasting**, the city's sixth, participating businesses in downtown Culver City will put balloons outside to indicate there's lemonade for tasting

inside. There also will be live music in the streets, a raffle and, yes, unspiked lemonade for kids. *Culver & Washington boulevards, Culver City; Wed., June 21, 5-9 p.m.; free. downtownculvercity.com.* —Gwynedd Stuart

thu 6/22

BOOKS

Killer Instinct

Former *L.A. Weekly* reporter Christine Pelisek signs her new book, *The Grim Sleeper: The Lost Women of South Central*. Between 1985 and 2007, Lonnie David

Franklin Jr. was responsible for the murders — and one attempted murder — of at least 10 women, whose bodies were found in South L.A. Eventually, with the help of new DNA-testing techniques, Franklin was arrested in 2010 and sentenced to death in 2016. Now a *People* crime reporter, Pelisek broke the story of the serial killer, dubbed "The Grim Sleeper," in *L.A. Weekly* in 2008; her stories even inspired a Lifetime made-for-TV movie. In her account, Pelisek recalls how she uncovered the case, including details on the investigation, trial and the victims' families. *The Last Bookstore, 453 S. Spring St., downtown; Thu., June 22, 7:30 p.m.; free. (213) 488-0599, lastbookstorela.com.* —Siran Babayan

tue 6/20

COMEDY

Pound for Poundstone

In her latest book, *The Totally Unscientific Study of the Search for Human Happiness*, Paula Poundstone writes about her attempts to be happier by experimenting with various tasks and stunts, including exercising, getting organized, becoming more computer-literate and driving a Lamborghini for a day. Poundstone applies that same scientific curiosity to her new podcast, *Live From the Poundstone Institute*, premiering July 8. Hosted by KPCC, the live tapings feature the comedian and her "head of research," Adam Felber (a regular panelist on NPR's game show *Wait Wait... Don't Tell Me!*), discussing recent research studies on such bizarre topics as what kind of music dogs listen to, the fluid dynamics of coffee spillage and couples cheating on Netflix, aka "streaming infidelity." Each week includes audience participation, as well as call-ins from research experts and celebrities. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Tue., June 20, 7-8:30 p.m.; \$10. (323) 851-7223, nerdmeltda.com.* —Siran Babayan

NOSTALGIA

Summer School Dance

Opening July 14, Sierra Madre Playhouse's jukebox musical *The Marvelous Wonderettes* takes place on prom night 1958, and features familiar hits from the 1950s and '60s, namely "Mr. Sandman," "You Don't Own Me," "It's My Party" and many others. Though it's technically past prom season, Pasadena's biggest bookstore hosts **Vroman's Prom Night**, featuring a listening party that includes many of those songs, prom-themed bingo and prom fashions from past decades modeled by acting students from the playhouse and volunteers, who'll also serve punch and cookies. Among the prizes are corsages and boutonnieres, and all visitors will receive a \$5-off coupon for tickets to the show. *Vroman's Hastings Ranch, 3729 E. Foothill Blvd., Pasadena; Tue., June 20, 6 p.m.; free. (626) 351-0828, vromansbookstore.com.* —Siran Babayan

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A DIRECTOR TAKES ACTION

Local Syrian-American filmmaker Elias Matar is putting away his camera to better focus on the plight of refugees

BY JENNY LOWER

Until recently, Syrian-American filmmaker Elias Matar probably was best known for *Chingaso the Clown*, his 2006 campy short thriller about an orphaned clown bent on revenge. That all began to change in the fall of 2015, when he flew from his home in Glendale to Austria. From there he planned to rent a van to help transport Syrian refugees trekking across Europe to escape the civil war in their homeland, but legal concerns soon convinced him to abandon that scheme. Instead, he traveled to a cornfield on the Serbia-Croatia border, where he translated Arabic for refugees and, with the help of a freelance cinematographer, filmed as 2,000 to 3,000 people — some of them unaccompanied children as young as 12 — flooded across the border in a single night.

That experience became *Flight of the Refugees*, the first of three documentaries he's made about the crisis and winner of the award for Best Short Documentary at the Sedona International Film Festival in 2016. His latest, *Children of Beqaa*, focuses on the 800,000 Syrian refugees living in Lebanon's Beqaa Valley. This month he'll return to Lebanon to work with Salam: Lebanese Association for Development & Communication, a nonprofit organization that provides food, medical treatment, English-language classes and vocational training to refugees.

Matar's experiences internationally have spurred him to pursue direct humanitarian engagement both abroad and at home. He has founded the nonprofit Lighthouse Peace Initiative, aimed at bringing medical aid, supplies and education to refugees in Greece, Turkey and Lebanon. Closer to home, he helps ease the transition for newly arrived Syrian refugee families in Los Angeles.

"That night [in the cornfield] changed my life forever," he says. "When you realize that you as an individual can save or be part of helping someone — that was stunning for me."

These days, Matar leaves the camera behind, and he's inspiring those around him to take action.

Matar was born in California but

spent much of his childhood in Syria. He returned to the United States in the 1980s and attended Purdue University in Indiana.

"It wasn't the best place for anybody who wasn't all-American," he says of his college experience. In the decades that followed, "Being Syrian wasn't something I was proud of," he says. "It was something I just learned how to hide."

Still, he kept tabs on his homeland. He watched, captivated, as the Arab Spring uprisings upturned the Middle East, then with increasing concern as Syria slid into civil war. Matar's spontaneous trip to aid refugees in 2015 was the answer to the question that had continued to nag at him: "What can I do?"

Documenting his first experience was an afterthought. He hired a freelance cinematographer, and they each brought a camera. Beyond that, "We had no plan," he says. "We just showed up."

In the cornfield, the refugees Matar met immediately recognized his Syrian-accented Arabic. "They were walking away from their homeland, but somehow I was getting closer to my own ancestral background," he says. "The irony of the whole thing was I felt like I was helping them, but in reality I was being blessed."

Matar returned from Serbia exhausted and burnt out. He cut together *Flight of the Refugees* and figured his work was done. Then he got a call from friends alerting him to the massive influx of refugees to the Greek islands. Two weeks later, he was standing in Chios.

Matar wasn't alone on his second trip. He brought Ethan Bochicchio, then a 19-year-old high school senior on winter break. Bochicchio had seen Matar's first documentary during a screening at Highland Hall Waldorf School in Northridge, where he attended school with Matar's daughter. Bochicchio didn't know much about the Syrian war before watching the film, but seeing humanitarian workers in action marked a turning point. "It looked really possible to go and do something," he says. "For me it was like a 'duh' moment." He called Matar, who was leaving again for Europe two weeks later on the trip from which he would get source material for his second film, *Exodus*.

It was December 2015, the peak of the crisis. That year, more than a million refugees arrived in Europe by sea, most crossing from Turkey in precarious rub-



Elias Matar founded a nonprofit for refugees.

COURTESY ELIAS MATAR

ber rafts. In Chios, "Boats were coming like crazy," each crammed with 50 to 60 refugees, Bochicchio says. The water was freezing, and some children had hypothermia. Matar and Bochicchio worked with the Chios Eastern Shore Response Team, helping provide new arrivals with dry clothes and food. Later, they traveled to an illegal smuggler's camp in Turkey, where refugees in squalid conditions awaited transport.

Before the trip, Bochicchio wanted to be a musician. Now the Santa Monica City College freshman is considering humanitarian work instead. So far he has raised \$30,000 in GoFundMe donations for refugees; this month he'll visit Chios for the fourth time. Repeated trips there have given him a window into the shifting demographics of the refugee situation.

"WHEN YOU REALIZE THAT YOU AS AN INDIVIDUAL CAN SAVE OR BE PART OF HELPING SOMEONE — THAT WAS STUNNING FOR ME." —ELIAS MATAR

Since 2015, the number of Syrians has decreased as arrivals from Afghanistan, Iraq and Palestine have increased. On his last trip in January, he was shocked to find many of the same faces he had seen six months earlier.

"I would have figured people would have gone on, but people were stuck there," he says.

That includes Saba, an 18-year-old Yazidi Kurd from Iraq, whom Bochicchio taught to play the guitar. Saba and his sisters want to get to Germany, where they have relatives, but more than a year after they arrived in Greece, they're still awaiting completion of their paperwork. Yazidi Kurds are a religious and ethnic minority in Iraq and have been persecuted by ISIS. But in Europe, non-Syrian refugees receive lower resettlement priority than Syrians — and much less media coverage.

"The Syrian story is told and it needs to be told more," Bochicchio says. "But the Afghan story and the Iraqi story and the Palestinian story is not told, and it needs to be talked about."

Following his trip to Greece with Bochicchio, Matar chose to focus his efforts on the Beqaa Valley, where half a million Syrian refugees now live. His work there brought him face-to-face with his roots. During one food distribution, he encountered another Syrian family with his last name. In that moment, he says, he realized how easily "it could have been me" on the other side of the table. "It was really devastating," he says. "It's haunting."

Matar says he can no longer approach the crisis as a filmmaker. Reliving his experiences as he pieced together the films was emotionally grueling. "It's not shooting the film. It's writing the narrative, pulling the stories," Matar says. "And then the hard decision — what stories serve to tell the story, and what are other stories that people trusted you with that would never make it?"

His work with Syrian refugees in Los Angeles enables Matar to relate to them simply as people rather than subjects. He supports two families here, helping smooth their transition to American life through community dinners. At these events, the Syrians cook a traditional meal, and Angelenos pay to attend. Any leftover proceeds go to support the families.

Bochicchio's father, Stephen, says the dinners serve as a cultural exchange. He and his son help tutor one of the families in English on Sundays, and the two families have shared meals.

"We've become close friends. It's really lovely," the elder Bochicchio says. "It was an incredible thing to experience a culture in its complete richness."

Matar says he misses filmmaking and hopes to complete a fiction film by the end of the year. But he's not taking his sights off his humanitarian work. It's too important, he says.

"The level of the catastrophe is so large," he says. "If every one of us did something — not necessarily in Lebanon or Greece but in their own neighborhood, areas that they feel called to — then we can change the world."

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Arts // Art Picks //

BROTHERS IN ARMS

TWO NAKED MEN GRAPPLE IN THE WILDERNESS – AGAIN AND AGAIN AND AGAIN

BY CATHERINE WAGLEY

This week, a poet explores the Facebook pages of the dead, and a performance artist honors the victims of the Pulse nightclub shooting.

Wrestling in the wilderness

Two long-haired, nearly identical naked men wrestle in Carroll Dunham's *The Golden Age* drawings, on view at Blum & Poe. They're in a mostly empty landscape, underneath a cartoonish tree, often with a bemused, dark-haired dog looking on. In one drawing, they grab at each other's faces while the dog howls. In another, one man picks up the other with unnatural ease and shoves him head-first into the tree's trunk — in this drawing, the dog appears confounded. There's something biblically epic about this wrestling; it conjures that Old Testament story in which Jacob wrestles with an angel. At the same time, their aggression mostly seems pointless. Perhaps it's the only thing two contentious brothers who have been stranded in the wilderness can think to do with themselves. 2727 S. La Cienega Blvd., Mid-City; through June 17. (310) 836-2062, blumandpoe.com.

Kindred spirits

Artist Forrest Bess made his own frames, imperfectly and roughly, practically ensuring that his work would never look pristine, not even 40 years after his death. A collection of his small and mid-sized paintings hangs at Parrasch Heijnen in a show that pairs his work with the similarly idiosyncratic experiments of 77-year-old painter Joan Snyder. Bess' *Untitled No. 6* could be an abstraction, or it could be a comical rendering of a lumpy, supernaturally large clown nudging a blood-red sun with its nose. Often, Bess' paintings look both abstract and figurative at once. In *Untitled No. 18*, chunky, muddy, black mounds appear against a pastel pink background. This one vaguely resembles Snyder's *Pink Platform/Soft Cloud* (1968), in which a mattresslike rectangle of pink with nails protruding from it lies beneath a speckled mound of black and gray. 1326 S. Boyle Ave., Boyle Heights; through June 24. (323) 943-9373, parrasch-heijnen.com.

Just me and my McBone

The paintings in Brandon Landers' current exhibition at Club Pro, "Ah Little Juice," look old-fashioned. They're in

vintage frames and the compositions and loose brushwork sometimes conjure post-impressionism. *Side Thang*, a painting of a chair in an oppressive yellow room, recalls the work of Londoner Francis Bacon, had Bacon forgotten to put in one of his distorted figures. But Landers is a relatively young painter and all the work was made this year. In *Sporkin*, two boys wear masks and one holds a Spork. In *that one McBone*, a barefoot man on a couch eats a lone piece of meat. Mostly, the paintings capture mundane moments, but Landers depicts these moments with a rough, insistent energy, making everything feel pretty heavy. 1525 S. Main Street, third floor, downtown; through July 12. clubpro.la.

No filter

"The most interesting thing about photography today to me is the endless abyss of self-absorption we engage in," artist-poet Sophia Le Fraga said, talking last winter about her installation *\$OPH NO FILTER*. The installation consisted of a bed in front of two green-screen walls. Generically abstract paintings around

PHOTO BY DAVID REGEN COURTESY OF THE ARTIST AND BLUM & POE, LOS ANGELES/NEW YORK/TOKYO



the bed said "I don't know" and "I guess," and served as the set for an imaginary sitcom. One of Le Fraga's recent poetry books, *literallydead*, culls text from the Facebook profiles of friends who have died. The self-exposure of life online is her constant subject. She'll read at MOCA this weekend, along with poet Ed Steck — who wrote a book-length poem about insomnia — and Rodrigo Toscano, a poet and labor activist. 250 S. Grand Ave., downtown; Sun., June 18, 3 p.m.; free with admission. (213) 621-1741, moca.org.

Falling again

In 2016, Canadian artist Brendan Fernandes crafted 49 hangers out of crystal, one for each victim of the Pulse nightclub shooting in Orlando, Florida. He hung the hangers, meant to hold the coats clubgoers would remove before dancing, on a rack in a white-walled gallery space and called the piece *Free Fall* — it was supposed to offer respite from the media free fall that followed the shooting. At the Getty this weekend, he will perform *Free Fall 49*, a different tribute to Pulse victims, in collaboration with musician How to Dress Well. Forty-nine dancers will fall 49 times, getting back up each time, their perseverance suggesting defiance of an unjust fate. 1200 Getty Center Drive, Brentwood; Fri., June 16, 6-9 p.m.; free. (310) 440-7330, getty.edu.

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Allen Leech and
Ginnifer Goodwin in
Constellations



PHOTO BY CHRIS WHITAKER

Stage //

STAR-CROSSED ACTORS

Constellations stars Ginnifer Goodwin and Allen Leech talk about returning to the stage and grappling with “What if?”

BY MAUREEN LENKER

On and off camera, actors Ginnifer Goodwin and Allen Leech are extremely charming people. When they’re together, the effect is magnified. This shouldn’t be a big surprise — Goodwin rose to fame playing a literal Disney princess (Snow White/Mary Margaret) on ABC’s *Once Upon a Time* and Leech stole hearts on *Downton Abbey* as rebellious Irish chauffeur Tom Branson, who won over the aristocratic Crawley family’s youngest daughter, Sybil.

The two have paired up for *Constellations*, Nick Payne’s Olivier-nominated play receiving its Los Angeles premiere at the Geffen. Leech, in his U.S. stage debut, plays Roland, a beekeeper, and Goodwin, making her L.A. stage debut, is Marianne, a quantum physicist. The pair’s lives intersect in a dizzying array of vignettes that find them living out the variable facets of parallel lives in alternate universes in an attempt to probe the cosmic forces at play when it comes to finding (and losing) love. Shifting rapidly between scenes that can be altered by a single word or turn of phrase, the two delve into what’s perhaps the most common existential query: “What if?”

Before being cast, Goodwin had been feeling an intense “homesickness for

theater.” She realized she had fallen out of touch with the scene, so she called up the Drama Bookshop in New York and had boxes of plays shipped to her house. She fell in love with *Constellations*, and when she read that the Geffen would be doing it, she begged her reps to get her in a room with director Giovanni Sardelli. “Given the themes of the play, there was something uncanny about all that coming together,” she says.

Leech came on board after Goodwin was already in place; in fact, he heard about the production through Goodwin’s *Once Upon a Time* co-star Jennifer Morrison. He had seen the play in its original run in London’s West End and had wanted to be a part of it ever since.

Though they came to the project individually, Goodwin and Leech are a captivating pair who seem as if they’ve worked together for years rather than a few weeks. They radiate warmth even over the phone, regularly finishing each other’s sentences and breaking into peals of laughter. Goodwin says the challenges of the play feel like “doing gymnastics for a straight hour and a half”; without missing a beat, Leech proclaims, “Yeah, it’s actually Cirque du Soleil’s version of *Constellations*.” While Goodwin waxes poetic about the centuries-old tradition of theatrical storytelling, Leech jokes about how the first actor must have earned eye rolls from his friends.

Both face the challenge of readjusting

to theatrical performance after spending the past several years working primarily in television but agree that it’s something they’ve relished, particularly the luxury of a multiweek rehearsal period and the space to experiment. “The really lovely and almost decadent thing we get to do is we get to play for four weeks,” Leech says.

“WHAT WE DO FOR A LIVING DOES INVOLVE OUR LIVING PARALLEL UNIVERSES ALL THE TIME.”

—GINNIFER GOODWIN

Goodwin notes that the experience has highlighted the immediacy of stage acting. “[Film and television] is an editor’s medium, and so the onus is off of you to actually deliver everything at once,” she says. Leech adds, “There’s such a vulnerability when you’re onstage. We’re kind of protected within when you’re on TV and film. There is that rawness being onstage, just you’re here and they’re here and we’re going to do this.”

Goodwin says this both thrills and scares her: “There’s an authenticity of theater that can be felt, and there’s a lot of pressure in this one, in one go, to tell a

story with utter truth.”

Beneath their easy banter and giggles is a sense of deep trust and mutual respect. The two actors have only one another — there are no props and minimal sets, and neither leaves the stage for the entirety of the 90-minute intellectual maze of the play. “This is an insanely rewarding experience because we are actually able to go there because I do trust Allen, and I know he makes me a better actress, so I don’t need 87 other cast members,” Goodwin says. Leech echoes the sentiment, saying, “When you’re lucky enough to work with someone and feel that you have to up your game because you see what they’re bringing to the table, that’s what I feel every day with Ginny.”

The two admit that the play’s structure, where scenes replay with a hair of difference and universes shift abruptly, has proved challenging. “It is impossible,” Goodwin says of learning the lines and keeping the sequences straight. “People think of Shakespearean language as being very challenging, but the truth is you have so much to rely on because there is rhythm and rhyme, and there are rules to his structure that make it actually really easy to memorize for a lot of his plays as if they are songs. But what we have here in little repetitions and just slight deviations, it’s a real mind fuck.” Leech says the trick is to lend each scene a distinct “emotional signature” to keep the subtle variations straight.

Goodwin is no stranger to parallel universes. As Snow White/Mary Margaret on *Once Upon a Time*, she often coexisted in separate worlds, but the character’s qualities remained consistent throughout. “This is a bit more of a stretch because most of these universes don’t line up with other universes in the play,” she says. “The characterizations only deviate slightly because the characters are coming to the table with different past experiences, but only *slightly* different past experiences.”

Though the scientific consensus is that multiverses do exist, we can’t consciously experience them. Actors, however, lead parallel lives in alternate universes by the very virtue of their profession. “What we do for a living does involve our living parallel universes all the time,” Goodwin says.

Leech adds, “What if I had been this or done this or made this choice? We do get to act them out, and that’s the beauty of it. We all have that *Sliding Doors* moment in life where you think, ‘Imagine I had said that,’ or ‘Imagine I had called that person,’ or ‘What had happened if I’d been there four or five minutes earlier, or a second earlier?’ And that’s what this play examines.”

For Goodwin and Leech, it’s given them the opportunity to reflect more deeply on this possibility and their ability to live so many lives through their work. Goodwin joyfully says there is another life where she’s a literary editor, while Leech jokes, “I hope somewhere there’s a parallel universe where I’m a much better actor.”

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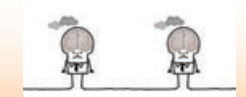
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Film //

NO RUSH JOB

Seriously, the third *Cars* movie finishes in first place

BY ALAN SCHERSTUHL

There's something I never guessed I would say: It might be worth going into the new *Cars* movie spoiler-free. Without giving anything away, I can tell you that, at its climax, this latest installment in a springtime of sequels the world doesn't need eases into a surprising new gear and takes a hard turn into becoming the movie that, during its earlier lulls, I'd idly longed to see. The final scenes surge as though Disney's Pixar has huffed some *Fast & Furious* nitrous, but they also serve as an eloquent critique of the boilerplate franchise plotting to which the film has thus far seemed to adhere. There's even a moral, one that's as crucial in preschools as it is in our fan cultures: Let others take a turn sometimes, boys.

Of course, to get to that ending you need to get through *Cars 3*, but that prospect turns out to be much more pleasant than a summary of its plot might suggest. For much of its running time, it tells the too-familiar story of an over-the-hill pro out to prove himself one more time against a world that's changed. (Think four-fifths of all Sylvester Stallone pictures.) This time it's that zippy sentient race car, Lightning McQueen (Owen Wilson), who is bested by young bucks. In the name of maintaining his dominance, he must train as never before, and director Brian Fee and his team tear into this story with such vigor that it might not occur to you to wonder why exactly we should care whether the erstwhile champ gets to win again. The propulsive opening thunders through a race season's worth of victories and defeats, staged with wit and verve, before launching Lightning into what plays at first like a

standard-issue old-dude sports-underdog arc. Cue the training montages, the bristling about new techniques and the worries about obsolescence.

But Lightning's misadventures — and a quick, marvelous road-trip sequence across an America that's bizarrely pastoral considering that its only inhabitants are internal-combustion engines — soon lay bare the meaninglessness of his quest. He's free to speed down dirt tracks and beaches, through mountain curves and over the Bonneville Salt Flats. What's another trophy?

It takes Lightning and the movie quite a while to admit that truth. In the meantime, *Cars 3* dedicates itself to another truth: To compete, the older model must work twice as hard. The billion-dollar *Cars* series, especially the dopey *Cars 2*, has often been derided by the Pixar cognoscenti as the production company's creative nadir, more

product than art. But the funny-dazzling set pieces here (a VR racing simulation, a demolition-derby smash-up) redound to the benefit of the assembly line.

THERE'S NO REASON THIS GUARANTEED BLOCKBUSTER HAD TO BE THIS SMARTLY ENGINEERED.

The road to that big finish is smoothed by the arrival of Cruz Ramirez (voiced by Cristela Alonzo), a V-6 yellow sports coupe employed as a trainer at the conglomerate that funds Lightning's racing team. She immediately razzes him, believing anger to be a good motivator: "These guys are great

and all," she says, indicating some newbies in training, "but I prefer a challenge." Lightning sulks at that, then soon bails out of her high-tech regimen, dragging her to a beach to work out his way — and, not incidentally, to carsplain to her what her computer simulations miss. The sequence has a purpose, though, that will reveal itself in time, and it's marked by a rare attention, for Pixar, to real-world physics. Brusquely, and then with surprising tenderness, Lightning teaches Cruz practicalities of driving on sand and surf.

The two establish an uneasy friendship in the days before Lightning is due to show up for the big race that will make or break his reputation, even baring their souls in a stinging argument. Some of this is electric; some of it, as in the other *Cars* (and Disney's *Planes* knockoffs), is flat and baffling. The series still hasn't solved the problem of how to make compelling (or even non-ridiculous) scenes out of quiet conversations between big-eyed but inexpressive vehicles.

During a series of these, my mind wandered to the kind of questions it usually does during movies set in this vroom-vroom goof of a universe. Why have the makers of these thinking, feeling cars bothered to assign them genders? To get that trainer job, did Cruz have to fill out a résumé or just let them run her VIN? Cruddy old truck Mater (Larry the Cable Guy) is thankfully out of the action this time, but he does Skype in for a scene, which means he has a computer. Is the porn on it, by definition, auto-erotica?

Fortunately, the hushed car colloquies are few, and that climax is barreling down on us. As an ending, it's perfect — unexpected but, in hindsight, inevitable. There's no reason this guaranteed blockbuster had to be this smartly engineered. The thoughtful, thrilling finale retroactively complicates and improves much of the film that it caps, and it left me thinking something else impossible: I'd kind of like to see what happens in *Cars 4*.

CARS 3 | Directed by Brian Fee
Written by Kiel Murray, Bob Peterson and Mike Rich | Walt Disney Pictures | Citywide

SALLY HAWKINS DAZZLES EVEN WHEN MAUDIE DRAGS

Maudie is hit-or-miss, but you'll probably bawl anyway. Its creators have elected to dramatize nothing but the things that traditional narrative features usually botch. The film, directed by Aisling Walsh, surveys the life of a beloved artist, Nova Scotia's self-taught folk painter Maud Lewis, who produced scores of cheerily primitive — and marvelously composed — studies of her world, despite the pain she suffered whenever she held a brush.

Rheumatoid arthritis in her youth had left Lewis' hands and shoulders twisted in on themselves. That means the filmmakers face not only the pressing challenges of dramatizing artistic creation while reducing the complex sprawl of a life to a cozy three-act structure. They have to do so while honoring the

reality of Lewis' disability. That they at least achieve this

much is a testament to Sally Hawkins, who plays Maud as a tiny, peppery fighter, her shoulders hunched in but her eyes defiant and her smile quick and wild. Ethan Hawke's role, as Everett, Lewis' brooding and sometimes brutish husband, doesn't demand much of him besides confusion, rages and signaling — through stiff and wary kindness — that Maud was right about whatever Everett and she had been arguing about several scenes before.

But the script, by Sherry White, tends to hit one note per scene, showing Maud beleaguered or abused or hopeful or content; only occasionally do the filmmakers hit a complex chord. Still, as Lewis weakens, the home

Ethan Hawke and Sally Hawkins in *Maudie*



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around her bursts from farm-shack dreariness to full Oz color: Her vibrant flowers, like Hawkins' ebullience, are a springtime of the heart. —Alan Scherstuhl

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Film

VERY MEH THINGS

FRIENDS (AND THIS CAST) DESERVE BETTER THAN THE
SOUR ROUGH NIGHT

BY ALAN SCHERSTUHL

At least *Rough Night*, Lucia Aniello's dutifully raucous new bachelorette-party comedy, achieves verisimilitude. It's a rough watch and an evening killer, this film about friends who seem not to love, like or even really know one another. If you enjoy strained fun with people who've grown apart from you, and then brainstorming with them in a stunned panic some *9 to 5*-style strategies for corpse removal, the movie might charm you. But *9 to 5* let its cast inhabit characters, and then let those characters discover and nurture their bonds. *Rough Night* just sticky-notes its leads with a trait or two.

The performers are excellent and they score some laughs, but their roles here amount to "the jealous friend" and "the progressive activist." The Australian pal (Kate McKinnon), in America for the first time, whips out the Vegemite in her first minute of screen time and then immediately is called a "Kiwi" by the jealous pal, Alice (Jillian Bell), who taps her cocktail glass with her cutlery to announce a celebratory toast the moment anyone else tries to speak to bride-to-be Jess (Scarlett Johansson).

Zoë Kravitz and Ilana Glazer play one-time lovers who, after this group's college heyday, went down their separate schematic paths, one upper-crust and the other crusty hippie. The question isn't whether, by the end, Kravitz's Blair, living the Ivanka life of thread counts and high-end real estate, and Glazer's Frankie, introduced yelling through a bullhorn at a Brooklyn protest, will have

fallen for each other all over again. It's whether the movie will relent in its hurlyburly long enough to allow these two even a moment of connection on the way.

It's no fault of the actors that this never happens — both Kravitz and Glazer have shown themselves adept at quick, complex characterization in their TV work. The problem is that the 100 minutes of *Rough Night* offer infinitely fewer moments of insight, joy or camaraderie than any 20 of *Broad City* or *Big Little Lies*. Like those series, *Rough Night* purports to celebrate women's friendship, and its final act turns on tears and hugs and a confessional message penned in a greeting card. (Director/co-writer Aniello regularly crafts excellent *Broad City* episodes.) Unlike those series, *Rough Night* never makes its friendships look like anything but habit and hassle.

As the longtime friends meet in Miami, where they'll be ground through a plot that gets dopier as it goes, there's little sense of shared history, shared interests, shared jokes, shared language or shared outlook. At Frankie's urging, the women snort lots of cocaine early on, a suggestion that Johansson's clean-cut, uptight Jess agrees to mostly to break the awkward monotony of a night planned out by needy Alice. You might wonder: Is casual coke use new for this group of friends? *Rough Night* doesn't tell us; its flashback to the women's college years is boozy and sweet but continually interrupted for drunken pratfalls and vibrator jokes. The movie is glazed in flop sweat, moist with the producers' fear that if the wildness lets up for a heartbeat, we'll be bored.

This might be less of a problem in a *Hangover* sequel, where we're watching assholes be assholes and aren't expected to care. But *Rough Night* asks us to treasure this friendship, *Bridesmaids*-style, without ever coming up with an analog to that priceless scene in which Kristen Wiig's and Maya Rudolph's characters go to brunch and make each other laugh. The movie's most damning failure is that, despite ringers such as Glazer and McKinnon, *Rough Night*'s most consistently funny scenes concern Jess's fiancé (co-writer Paul W. Downs) at his bachelor throwdown, a low-key wine tasting with his nicey-nice friends, by a murderer's row of comics (Eric Andre, Hasan Minhaj, Bo Burnham). Unlike the women, the guys seem to like one another.

Also not helping things: a sour, retrograde plot hook involving the women's accidental killing of a male stripper hired for the party. It's up to Glazer to express quick, apologetic support for sex workers, but then it's up to McKinnon — the brilliant loon at the margins, as she was in *Ghostbusters* — to distract some pervy neighbors (Demi Moore and Ty Burrell) by making out with the corpse. Soon after that, she dumps it into the ocean from a Sea-Doo. As you might expect from an Adam Sandler comedy, that Sea-Doo inevitably careens into a listlessly staged high-speed accident. What you don't expect is what McKinnon does after that, a burst of marvelous physical comedy caught in one throwaway shot. The moment exemplifies the disappointment of *Rough Night*: Given material equal to their talents, this cast could have crushed this movie.

Johansson also rises above the script. Playing an everyday person for the first time in years, she makes her stiff straight woman a rounded, lively goof. A strong early scene of Jess, a candidate for state senate, stumbling through a campaign ad promises a subtler, more inventive film than the one that follows. The climax features a violent confrontation with some movie bad guys and the cathartic reconciliation of the bridal party, and Johansson is nimble and emotionally persuasive in her handling of both. She plays Jess not as a comedy type but as a specific woman reclaiming herself after a night of very bad things.

ROUGH NIGHT | Directed by Lucia Aniello | Written by Aniello and Paul W. Downs | Sony Pictures | Citywide

YOUR WEEKLY MOVIE TO-DO LIST

Tavernier's in Town

Friday, June 16

Celebrated French director Bertrand Tavernier is in town to promote his new documentary, *A Journey Through French Cinema* (screening Thursday, June 15, at the Aero). As film noir figures prominently in his essay-film, he has curated a five-night series of French crime dramas — some well-known, some obscure — to supplement the release. Tavernier's series kicks off with a '50s Jean Gabin double feature. In *Razzia sur la chnouf*, Gabin — sometimes called “the French Bogart” — plays a gangster who must navigate between the cops and the narcotics ring he works for. In *The Night Affair*, he plays a police inspector who falls in love with a dope addict. Tavernier will introduce each program in the series, which runs through June 19. *Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., June 16, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

Saturday, June 17

Every film-loving Angeleno must attend Cinespia at least once lest their cinephile credentials be revoked. Each Saturday over the summer, the festival convenes at Hollywood



COURTESY MGM

The Usual Suspects:
See Saturday.

Forever Cemetery to watch a film, usually a time-honored favorite, among the Hollywood dead. This Saturday will screen *The Usual Suspects*, Bryan Singer's 1995 thriller, which features a famous, rug-pulling twist. If you've somehow managed to avoid spoilers until now, this would be an opportune moment to meet Keyser Söze. *Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., June 17, 9 p.m. (gates open 7:15); \$16. cinespia.org.*

Sunday, June 18

Toshio Matsumoto, who died in April at 85, was one of Japan's most prominent avant-garde filmmakers. His magnum opus, 1969's *Funeral Parade of Roses*, is an astonishing blend of documentary and art-house techniques that caused a stir in its native country for its frank depiction of homosexuality. A psychedelic, no-holds-barred plunge into the world of Tokyo drag queens, the film purportedly was an influence on Stanley Kubrick's *A Clockwork Orange*. Cinefamily will afford audiences an opportunity to rediscover this experimental landmark, freshly restored by Cineclivious Pics, for one week beginning Friday. *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sun., June 18, 5 p.m. (also June 16-22, times vary); \$12. (323) 655-2510, cinefamily.org.*

Tuesday, June 20

LACMA's **Tuesday Matinees** screens *Little Women*, the 1994 adaptation of Louisa May Alcott's oft-filmed best-seller about four sisters buffeted by love and war. Australian director Gillian Armstrong demonstrates a fine eye for Victorian period detail, including some lovely Christmas scenes. The film subtly reinterprets the material for more feminist-friendly times while maintaining the veneer of a family classic. Winona Ryder got her second Oscar nomination in a row for playing Jo March, the role filled by Katherine Hepburn in the 1933 RKO version. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., June 20, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Wednesday, June 21

The Los Angeles Conservancy's roaming film series **Last Remaining Seats** shows *Wings* in the Theatre at the Ace Hotel. William “Wild Bill” Wellman's 1927 drama about two young WWI flyboys (Charles “Buddy” Rogers and Richard Arlen) in love with the same girl (Clara Bow) took home the first Oscar for Best Picture. In addition to featuring some of the most thrilling aerial photography of its era (Wellman was a veteran fighter pilot), it's a surprisingly tender bromance. *Ace Hotel, 933 S. Broadway, downtown; Wed., June 21, 8 p.m.; \$22. (213) 623-2489, laconservancy.org.*

Thursday, June 22

Laemmle's **Throwback Thursdays** series, in partnership with Eat/See/Hear, screens Bob Fosse's *Cabaret* — undoubtedly the best musical to prominently feature Nazis since *The Sound of Music*. Liza Minnelli ignites the screen in an Oscar-winning performance as an American expat who finds freedom and ecstasy in 1930s Berlin amid the rise of the Third Reich. Michael York and Helmut Griem complete the edgiest love triangle of 1972, while Joel Grey (who also snagged an Oscar) commands attention as a mercurial Master of Ceremonies. Life is a cabaret, my friends. Come to the Cabaret. *Laemmle NoHo, 5420 Lankershim Blvd., North Hollywood; Thu., June 22, 7:30 p.m.; \$11. (310) 478-3836, laemmle.com. —Nathaniel Bell*

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The New York Times



Los Angeles Times



Neighborhood Movie Guide

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

HOLLYWOOD & VICINITY

ARENA CINELOUNGE LAS PALMAS

1625 North Las Palmas Avenue
(323)924-1644

Long Live The King Fri, 8 p.m.; Sat, 6:30 p.m.; Sun, 5, 7 p.m.; Mon, 7 p.m.; Tues, 12 noon, 6, 7:30 p.m.; Wed, 6, 7:30 p.m.; Thurs, 12 noon, 4:30 p.m.

ARENA CINELOUNGE SUNSET 6464
Sunset Boulevard (323)924-1644

Long Live The King Fri, 8 p.m.; Sat, 6:30 p.m.; Sun, 5:30, 6:45 p.m.; Mon, 7 p.m.; Tues, 12 noon, 6 p.m.; Wed, 7 p.m.; Thurs, 4:30 p.m.

Band Aid Fri, 9:45 p.m.; Sat, 5 p.m.; Sun, 8, 9:40 p.m.; Mon, 8:20 p.m.; Tues, 7:15, 8:40 p.m.; Wed, 8:15 p.m.; Thurs, 4:30 p.m.

Kedi Fri, 5:30 p.m.; Sat, 3:20 p.m.; Sun, 4 p.m.; Mon, 5:15 p.m.; Tues, 4:30 p.m.; Thurs, 4:30 p.m.

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

It Comes At Night Fri, 10:25 a.m., 12:30, 3:10, 5:05, 8:45, 10:10 p.m.; Sat, 12:10 a.m.; Sun, 10:25 a.m., 12:25, 3:10, 5:45, 8:30, 10:10 p.m.; Mon, 10:50 a.m., 12:40, 2:45, 4:50, 6:10, 8:25, 10:50 p.m.; Tues, 10:05 a.m., 12:15, 3:30, 5:40, 8:10, 10:55 p.m.

My Cousin Rachel Fri, 10:45 a.m., 1, 4:35, 7:10 p.m.; Mon, 10 a.m., 1:45, 4:50, 7:15 p.m.; Tues, 11:05 a.m., 1:45, 4:40, 7:10 p.m.; Sat, 10:45 a.m., 1, 4:35, 7:10 p.m.; Sun, 10:20 a.m., 12:35, 4:35, 7:10 p.m.

The Beguiled Thurs, 7:15, 8:15, 9:30, 10:30, 11:45 p.m.; **Transformers: The Last Knight** Thurs, 9:30, 10:15, 11 p.m., 12 mid.; Tues, 8 p.m.; Thurs, 10 a.m., 4:30, 8 p.m.; Wed, 8 p.m.

Transformers: The Last Knight 3D Tues, 8:30 p.m.; Tues, 11:30 p.m.; Thurs, 11:5, 11:30 p.m.

All Eyes on Me Fri-Sun, 10:15, 11:15 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 7:15, 8:15, 9:15, 10:15, 11:30 p.m.; Tues, 12:15 a.m.; Mon, 10:15 a.m., 12:45, 2, 3, 4:15, 5:30, 7:15, 8:30, 9:30, 10:15, 11:30 p.m.; Tues, 10:05, 11:05 a.m., 12:10, 2:30, 4, 5, 7:15, 8:30, 10:45, 11:45 p.m.

The Book of Henry Fri, 10:45 a.m., 2:30, 5:05, 8:30, 11:20 p.m.; Sat, 10:45 a.m., 12:45, 2:30, 5:05, 8:30, 11:20 p.m.; Sun, 10:45 a.m., 12:40, 2:30, 4:55, 8:35, 11:20 p.m.; Mon, 11:35 a.m., 1:40, 3:30, 5:35, 8:20, 10:40 p.m.; Tues, 11:15 a.m., 1:55, 3:40, 5:45, 8:25, 10:50 p.m.

Maudie Fri, 11:35 a.m., 2:20, 4:45, 7:20, 10:20 p.m.; Sat, 10:20, 11:40 a.m., 2:20, 4:45, 7:30, 10:20 p.m.; Sun, 10:05, 11:40 a.m., 2:20, 4:45, 7:25, 9:55 p.m.; Mon, 11:05 a.m., 12:55, 4:25, 7:05, 9:35 p.m.; Tues, 11:10 a.m., 1:35, 4:45, 7:05, 9:25 p.m.

Rough Night Fri, 10:10 a.m., 12:35, 2:05, 3:05, 5, 7, 8, 9:30, 10:30 p.m.; Sat, 12:05 a.m.; Sun, 10:10 a.m., 12:35, 2:05, 3:15, 5, 6:05, 7, 8, 9:30, 10:30, 11:10 p.m.; Mon, 10:15 a.m., 12:05 a.m.; Sun, 10:10 a.m., 12:40, 2:05, 3:15, 5, 6:05, 7, 8, 9:30, 10:30, 11:10 p.m.; Tues, 10:15, 11:15 a.m., 12:15, 3:20, 4:40, 5:45, 7:15, 8:15, 9:45, 10:40, 11:25 p.m.; Tues, 10 a.m., 12:15, 2:25, 3:20, 4:25, 6, 8:15, 11:20 p.m.

Beatriz at Dinner Fri, 10:20 a.m., 1:10, 3, 5:10, 7:05, 9:25, 11:55 p.m.; Sat, 10:20 a.m., 1:20, 3, 5:10, 7:25, 9:25 p.m.; Sun, 10:20 a.m., 1:20, 3, 5:10, 7:25, 9:20 p.m.; Mon, 10:05 a.m., 12 noon, 1:05, 2:25, 4:25, 7, 9:55 p.m.; Tues, 10:15, 11:45 a.m., 1:15, 3, 4, 5:20, 7:05, 9:35 p.m.

The Hero Mon, 10:10 a.m., 3:40, 7:50 p.m.; Tues, 10 a.m., 5, 7:10 p.m.; Fri, 10 a.m., 12:15, 7:05 p.m.; Sat, 10 a.m., 12:15, 3:20, 7:05 p.m.; Sun, 10:05 a.m., 12:10, 7:05 p.m.

The Mummy Fri, 10:05 a.m., 12:25, 2:45, 5:25, 7:50, 10:45 p.m.; Sat, 10:05 a.m., 12:25, 2:45, 5:05, 7:50, 10:35 p.m.; Sun, 10 a.m., 12:20, 2:40, 5:05, 7:50, 10:35 p.m.; Mon, 10:20 a.m., 12:20, 2:50, 5:50, 8:25, 11, 10 a.m.; Tues, 10:55 a.m., 1:25, 2:40, 5:50, 8:20, 11:05 p.m.

Wonder Woman Fri-Tues, 12:30, 3:45, 7, 10:15 p.m.; Fri, 10, 11:45 a.m., 1:15, 2:40, 4:30, 5:30, 6, 8, 9, 9:45, 11:15 p.m., 12 mid.; Sat-Sun, 10, 11:45 a.m., 1:15, 2:45, 4:30, 5:30, 6, 8, 9, 9:45, 10:45, 11:15 p.m., 12 mid.; Mon, 10, 11:30 a.m., 1:15, 2, 2:40, 4:30, 5:30, 6, 8, 9, 10:45, 11:30 p.m.; Tues, 10, 11 a.m., 12 noon, 1:15, 2, 3, 4:30, 5:45, 8, 9, 10:45, 11:30 p.m., 12 mid.

Wonder Woman 3D Fri-Sun, 11 a.m., 2, 5, 7:30 p.m.; Mon, 11 a.m., 5 p.m.; Tues, 11:30 p.m.; 1:45, 5:15 p.m.

Hot Fuzz Mon, 8:15 p.m.

A View to a Kill Sun, 3 p.m.

LOS FELIZ 3 1822 N. Vermont Ave.

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It Comes At Night 1:30, 4:15, 7, 9:45 p.m.

Cars 3 1:30, 4:15, 7, 9:45 p.m.

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

TCL CHINESE 6 THEATRES 6801

Hollywood Blvd. (323) 461-3331

Transformers: The Last Knight Tues, 8, 11:20 p.m.

RESIDENT EVIL: VENDETTA Mon, 7, 10 p.m.

47 Meters Down Fri-Sat, 12:45, 3, 5:15, 7:30, 9:50 p.m.; Sun, 12 noon, 2:15, 4:30, 6:50, 9:20 p.m.; Mon-Tues, 12:45, 3, 5:15, 7:30, 9:50 p.m.

All Eyes on Me Fri-Sat, 12:30, 3:45, 7, 10:15 p.m.; Sun, 12 noon, 3:15, 6:30, 9:45 p.m.; Mon-Thurs, 12:30, 3:45, 7, 10:15 p.m.

The Mummy 3D Fri, 1, 4, 7, 9:45 p.m.; Sat-Sun, 1:30, 4:15, 7, 9:45 p.m.; Mon-Tues, 1, 4, 7, 9:45 p.m.

The Mummy Fri, 1:30, 4:30, 7:20, 10 p.m.; Sat, 12:30, 3:30, 6:30, 9:30 p.m.; Sun, 1, 4, 6:45, 9:30 p.m.; Mon, 1:30, 4:30, 7:20, 10 p.m.; Tues, 1:30, 4:30 p.m.

Captain Underpants: The First Epic Movie Fri, 12:40, 2:50, 5, 7:15, 9:30 p.m.; Sat, 12:40, 6:45, 9:15 p.m.; Sun, 12:10, 2:20, 4:30, 6:40, 9 p.m.; Mon, 12:25, 2:35, 4:45 p.m.; Tues, 12:40, 2:50, 5, 7:15, 9:30 p.m.

Wonder Woman 12:40, 4, 7:30, 10:40 p.m.; Sat, 12:40, 4, 7:15, 10:40 p.m.; Sun, 12 noon, 3:20, 6:50, 10:15 p.m.; Mon, 12:40, 4, 7:30, 10:40 p.m.

TCL CHINESE THEATRE IMAX 6925

Hollywood Blvd. (323) 461-3331

Transformers: The Last Knight An IMAX 3D Experience Tues, 10:45 p.m.; Wed-Thurs, 11:30 a.m., 3:15, 7, 10:45 p.m.

T5 Optimus Prime Time: An IMAX 3D Experience Tues, 7 p.m.

Wonder Woman: An IMAX 3D Experience Fri-Sat, 12 noon, 3:30, 7, 10:30 p.m.; Sun, 12:15, 3:45, 7:15, 10:30 p.m.; Mon, 12 noon, 3:30, 7, 10:30 p.m.; Tues, 12 noon, 3:15 p.m.

A Star Is Born (1937) Sun, 3:30, 7 p.m.

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

Cars 3 Fri-Sun, 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Mon-Thurs, 10 a.m., 1:15, 4:30, 7:45 p.m.

PACIFIC'S THE GROVE STADIUM 1489 The Grove Dr., Third & Fairfax (323) 692-0829

It Comes At Night Fri, 9:25 a.m., 12:55, 3:25, 5:35, 8:35, 11:15 p.m.; Sat, 9:35 a.m., 12:30, 3:30, 5:45, 8:40, 11:10 p.m.; Sun, 10:10 a.m., 12:50, 3:25, 5:25, 8:45, 10:25 p.m.; Mon, 10:40 a.m., 12:50, 3:25, 5:25, 8:45, 10:25 p.m.; Tues, 10:30 a.m., 12:50, 3:25, 5:25, 8:45 p.m.

Transformers: The Last Knight Thurs, 12:30, 7, 10:15 p.m.; Tues, 8, 9, 10:15, 11:45 p.m.

Transformers: The Last Knight 3D Thurs, 4:30 p.m.; Tues, 9:55 p.m.

47 Meters Down Fri, 10:35 a.m., 12:50, 3:10, 5:40, 8:05, 10:20 p.m.; Sat, 11:15 a.m., 12:35, 2:40, 5:30, 8:45, 10:25 p.m.; Sun, 10:40 a.m., 1:10, 3:05, 4:55, 5:35, 8:35, 11:05 p.m.; Mon, 10:50 a.m., 1:10, 3:30, 4:55, 8:35, 11:05 p.m.; Tues, 10:40 a.m., 1:10, 4:10, 4:55, 5:35, 8:35, 11:55 p.m.

All Eyes on Me Fri, 10:25, 10:45 a.m., 1:15, 2:05, 4:05, 5:20, 7:15, 8:30, 10:30, 11:30 p.m.; Sat, 10:50, 11:40 a.m., 1:10, 2, 4:10, 5:15, 7:15, 8:30, 9:35, 10:30, 11:40 p.m.; Sun, 11 a.m., 2:25, 3:55, 5:40, 8:30, 10:30, 11:30 p.m.; Mon, 10:50 a.m., 1:50, 3:55, 5:40, 8:30, 10:30, 11:30 p.m.; Tues, 10:45 a.m., 1:35, 3:55, 5:40, 8:35, 11:15 p.m.

The Book of Henry Fri, 10:10, 11:55 a.m., 2:50, 5:35, 7:50, 10:35 p.m.; Sat, 9:50, 11:35 a.m., 2:40, 4:15, 7:30, 10:30 p.m.; Sun, 9:30 a.m., 12:45, 3:20, 4:10, 7:10, 9:50 p.m.; Mon, 10:55 a.m., 2:35, 4:50, 7:10, 9:50 p.m.; Tues, 10:45 a.m., 12:45, 3:20, 4:50, 6:15, 7:10, 10:55 p.m.

Cars 3 Fri, 9:30, 10:15, 11 a.m., 12:45, 1:35, 2:10, 3:15, 5:45, 8:15, 9:30, 10:45 p.m.; Sat, 10, 10:15 a.m., 12:45, 1:55, 2:45, 3:15, 4:25, 5:45, 7:50, 9:30 p.m.; Sun, 10:15, 11:45 a.m., 12:45, 2, 3:15, 5:45, 7, 7:50, 9:30, 10:40, 11:10 p.m.; Tues, 10:45, 11 a.m., 12:35, 1:40, 3:15, 5:45, 7, 9:30, 10:40 p.m.

Cars 3 3D Fri, 11:35 a.m., 4:45, 7:30 p.m.; Sun, 10:45 a.m., 2:30, 4:30 p.m.; Mon, 2:30, 4:30 p.m.; Tues, 2:30 p.m.

Rough Night Fri, 9:35 a.m., 12:05, 2, 4:25, 5:15, 7:45, 8:45, 10:05, 11 p.m.; Sat, 11:10 a.m., 12:30, 2:50, 5:50, 7:45, 8:35, 10:15, 11 p.m.; Sun, 11:30 a.m., 12:05, 2:35, 5:25, 7:40, 8:40, 10:40 p.m.; Mon, 11, 11:30 a.m., 2:35, 5:25, 8:05, 8:40, 10:40 p.m.; Tues, 11:30 a.m., 2:35, 5:25, 7:40, 10:40 p.m.

The Mummy 3D Fri, 12:50, 10:50 p.m.; Sat, 6:15 p.m.; Sun, 11:50 a.m.; Mon, 2:55 p.m.; Tues, 12:15 p.m.

The Mummy Fri, 10:05 a.m., 3, 5:45, 8:20 p.m.; Sat, 9:45, 11:50 a.m., 2:15, 4:55, 8:05, 11:15 p.m.; Sun, 10:25 a.m., 2:55, 5:50, 7:45, 10:15 p.m.; Mon, 11:55 a.m., 5:50, 7:45, 10:15 p.m.; Tues, 10:25 a.m., 2:55, 5:50, 7:45, 10:15 p.m.

Captain Underpants: The First Epic Movie Fri, 9:40, 11:50 a.m., 2:40, 5, 7:20, 10:05 p.m.; Sat, 10, 11:45 a.m., 2:20, 4:50, 7:10, 10:30 p.m.; Sun, 9:50, 11:10 a.m., 12:20, 2:05, 5:15, 7:25, 9:55 p.m.; Mon, 10:30 a.m., 12:20, 2:05, 5:15, 7:25, 9:55 p.m.; Tues, 10:35 a.m., 12:20, 2:05, 3, 5:15, 7:25, 10:10 p.m.

Wonder Woman Fri, 10, 11:15 a.m., 1:45, 2:25, 4:35, 5:30, 7, 8, 10:05, 11:05 p.m.; Sat, 10:05 a.m., 12:20, 1, 3:10, 4:30, 5:25, 7:20, 8:25, 10:35, 11:35 p.m.; Sun, 9:30 a.m., 12:45, 1:20, 2:20, 4:30, 7:15, 8:15, 9:45 p.m.; Mon, 11:35 a.m., 12:35, 1:45, 2:20, 5:30, 7:15, 8:15, 9:45 p.m.; Tues, 11:35 a.m., 12:40, 1:45, 2:20, 4:05, 7:15, 8:15, 9:35 p.m.

Wonder Woman 3D Sun, 12 noon, 5:30, 6:45 p.m.; Mon, 6:45 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales Fri, 10:10 a.m., 1:10, 4:10, 7:10, 10:20 p.m.; Sat, 10:05 a.m., 1:20, 4:35, 7:35, 10:40 p.m.; Sun, 9:15 a.m., 12:10, 3, 5:55, 7:55, 10:10 p.m.; Mon, 11:25 a.m., 12:10, 3, 5:55, 7:55, 10:35 p.m.; Tues, 11:25 a.m., 12:10, 3, 5:55, 7:55, 11:05 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Wonder Woman 1:30, 5:10, 8:45 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales Fri, 10:10 a.m., 1:10, 4:10, 7:10, 10:20 p.m.; Sat, 10:05 a.m., 1:20, 4:35, 7:35, 10:40 p.m.; Sun, 9:15 a.m., 12:10, 3, 5:55, 7:55, 10:10 p.m.; Mon, 11:25 a.m., 12:10, 3, 5:55, 7:55, 10:35 p.m.; Tues, 11:25 a.m., 12:10, 3, 5:55, 7:55, 11:05 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Wonder Woman 1:30, 5:10, 8:45 p.m.

Pirates of the Caribbean: Dead Men Tell No Tales Fri, 10:10 a.m., 1:10, 4:10, 7:10, 10:20 p.m.; Sat, 10:05 a.m., 1:20, 4:35, 7:35, 10:40 p.m.; Sun, 9:15 a.m., 12:10, 3, 5:55, 7:55, 10:10 p.m.; Mon, 11:25 a.m., 12:10, 3, 5:55, 7:55, 10:35 p.m.; Tues, 11:25 a.m., 12:10, 3, 5:55, 7:55, 11:05 p.m.

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It Comes At Night Fri, 4:15, 9:30 p.m.; Sat-Mon, 10:30 a.m.

tion. Dan Stevens is Will Porter, a scientist who works for Alterplex Energy, which has caused an apocalyptic accident with an experimental power plant that draws energy from what is clearly a mirror universe — all the signage is backward, for instance — but which his shift supervisor, Bérénice Marlohe (*Skyfall*), insists on calling an “echo universe.” Transported there to shut down the mirror power plant, Will navigates an urban battlefield populated by environmental terrorists, robotic drones and corporate security thugs. Most of the film is shot in first person from Will’s perspective, a gimmick that is technically well accomplished by first-time director Tim Smit, a visual effects supervisor. If you enjoy passively watching your buddy play video games and never getting a turn, *Kill Switch* is the film made for your weird preferences. Astonishingly, the plot and visuals are lifted wholesale from Valve Corporation’s decade-old *Half Life 2*, one of the most revered and deservedly popular titles in the history of gaming. From the tactical streetwear of the rogue environmentalists to the ominous tower dwarfing an unnamed European city under sci-fi siege, the overall impression is hammered home so forcefully by the first-person visuals that Valve might have grounds to file an intellectual-property lawsuit. Where gaming-inspired Tom Cruise action vehicle *Edge of Tomorrow* was an elegant inquiry into the passage of time, *Kill Switch* is an inquiry into how totally bitchin’ *Half Life 2* was back in 2004. (Chris Packham)

MOSCOW NEVER SLEEPS Irish filmmaker

Johnny O’Reilly exhibits such a confident understanding of Moscow in his latest Russian-language film that you’d think he was a native. He captures the Russian capital with grand landscape photography before zeroing in on intimate, familial territory as he weaves the story of several characters over the course of a day. It’s Moscow City Day, a day of celebration, but we’re led to believe otherwise when one of the leads, a TV actor played by Yuriy Stoyanov, wakes up in a hospital and, told he’s in neither heaven nor hell but Moscow, responds, “Must be hell.” We also meet his wife, his mistress and his “prodigal son,” who rekindles a romance with his ex, a pop singer, who now lives with a rich businessman who flees the country after a deal goes bad. There’s also an alcoholic man whose senile mother is bound for a senior home, and two teen stepisters who get involved in a seedy situation with a gang of hoodlums who kidnap the actor. There’s a lot happening here — perhaps too much. *Moscow Never Sleeps* is ambitious to a fault. While O’Reilly flexes an ability to tie together several narratives, he introduces so many characters that some of their stories must fall by the wayside. It’s a shame because that muddles the more interesting vignettes, such as the actor’s abduction or the bickering sisters who later pull their own trick on the abductors. (Kristen Yoonsoo Kim)

ONCE UPON A TIME IN VENICE I’ve never seen a movie do more to accommodate its star’s schedule than *Once Upon a Time in Venice* must have for Bruce Willis. Director

Mark Cullen wrote and produced the movie with his brother Robb; they wrote the Kevin Smith buddy comedy *Cop Out*, which also starred Willis. You’d think being front-row witnesses to the well-documented hell that Willis put Smith through on that set would’ve prevented them from seeking out Willis. But here he is, and you can tell — from the clumsy editing to the awkward close-ups to the obvious body-double shots to the scatterbrained plot that seems mostly made up on the fly — that Willis was hardly there for most of the shoot. Even when he is in the movie, he’s still barely present, either phoning it in or hamming it up. He plays a wisecracking, Venice Beach-based private detective (of course!) who goes through the usual crazy stuff, including battling drug dealers and other shady low-lives, in order to retrieve his kidnapped dog. John Goodman (as his eccentric best friend) and *Silicon Valley*’s Thomas Middleditch (as his nebbishy partner) aid in his mission, while Jason Momoa, Famke Janssen, Kal Penn, Wood

Harris and portly *Borat* crony Ken Davitian (rocking a gold-lamé Speedo — Jesus!) are a few of the familiar faces who populate this painfully screwball universe. A nonsensical, pitifully assembled shitshow and a half, *Once Upon a Time in Venice* is a sterling example of how a lazy star can make a bad movie even worse. (Craig D. Lindsey)

STEFAN ZWEIF: FAREWELL TO EUROPE (VOR DER MORGENROTE)

Maria Schrader’s excellent dramatic feature chronicles Stefan Zweig’s final years. Born in Vienna to an upper-middle-class family in 1881, Zweig had become one of the world’s most popular writers by the 1920s. He was a passionate humanist, dedicated to a peaceful pan-Europeanism. Following WWI, his Alpine villa, near Salzburg, became a cultural mecca for European artists. In his memoir, *The World of Yesterday*, he writes: “We spent so many happy hours with all our guests, sitting on the terrace and looking out at the beautiful and peaceful landscape, never guessing that directly opposite, on the mountain in

Berchtesgaden, a man lived who would destroy it all.” Zweig’s lodge represented everything that Hitler was determined to annihilate: It was the cosmopolitan, egalitarian ideal the Nazis detested. By 1934, less than a year after Hitler’s rise to power, Zweig fled into self-imposed exile, first in England and then in Brazil, where he and his second wife took their own lives in 1942. Written by Schrader and Jan Schomburg and divided into six chapters, the film charts Zweig’s gradual sinking into despair at the rise of European fascism and the ensuing war. The delineation between episodes suggests a collection of monographs, which is intentional and apt, considering that the author’s greatest expression of his talents came in his historical treatises. Through these, Zweig draws portraits of major figures of Western civilization, but also finds parallels between them and his own time. Schrader’s movie has similar intentions, and Josef Hader, as Zweig, delivers one of the great performances of recent years. (Ali Arkan)

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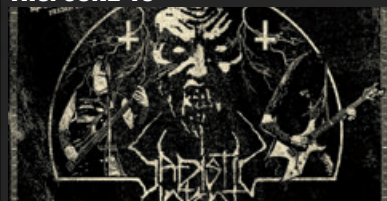


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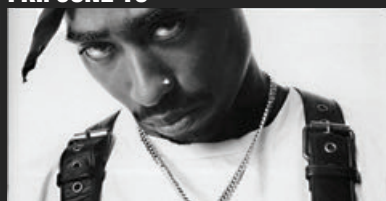
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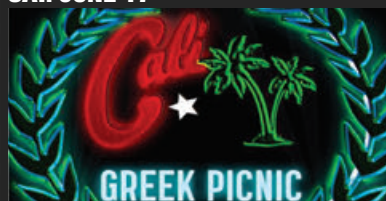
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RODENT, THE BODY, ANNELID

FRI. JUNE 16



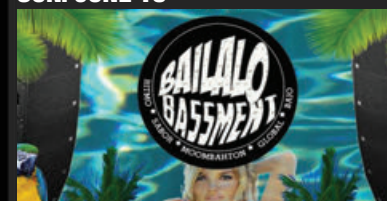
CLUB 90'S

SAT. JUNE 17



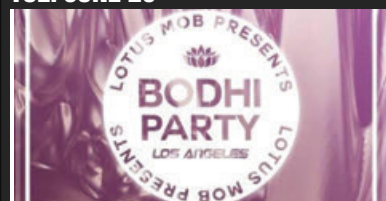
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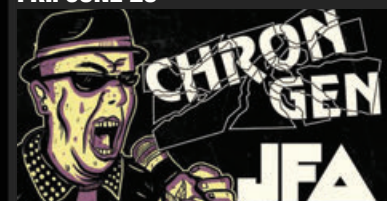
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RETRO COOL, NOBODY'S FOOL

Lauren Ruth Ward looks and sounds as if she time-traveled from the '70s, but her attitude is pure 21st-century

BY ARTEMIS THOMAS-HANSARD

“I would have been one of those kids that lied to my stoner friends, like, ‘I didn’t go to the disco last night,’” says Lauren Ruth Ward, imagining herself

living in her favorite era: the '70s.

“I would’ve been fucking wearing platforms, cuttin’ a rug,” she continues, shoving a sweet potato fry into her mouth at an outdoor cafe in Los Feliz. In an ensemble of bell bottoms, a vintage “Wham-O Toys” tee and silver eyeliner dotted beneath her eyes, it’s easy to imagine her belonging to a time when Led Zeppelin reigned supreme.

Baltimore born and bred, Ward grew up living with her mom and her sister, periodically seeing her father and his family, whom she describes as “hardcore Christian.” After getting caught smoking and drinking at high school, Ward was expelled in her junior year. But this isn’t the troubled teen-turned-musician story you might expect that to lead into — in fact, the thought of a career in music had not yet even been planted in her mind.

“I was always able to be who I wanted to be. For the most part. You know, within reason,” she says. In fact, she describes her mother as the more hippie-dippie member of the family. “I’m very pragmatic, and she would call that cold and intense,” she says with a laugh.

After graduating from her second high school, Ward began working at a salon, Ooh La Lal, then started her own hairstyling business at 19, specializing in updos for weddings. Between appointments, which she booked out months in advance, Ward played music as a hobby, something she’d been doing since she was about 13. Her first songs inevitably took bits and pieces from the music of her childhood — The Beatles, The Carpenters, Frank Sinatra, her mom’s disco compilations — but were most obviously influenced by her teenage favorites: Mirah, Elliott Smith and pretty much anything else that was “emotional, folksy and dismal,” she says.

One of her earliest attempts at putting her name and deliciously raspy vocals out into the world was with a cover of Christina Aguilera and Blake Shelton’s “Just a Fool,” which she sang alongside popular YouTube musician Mike Squillante. Uploaded in December 2012, the

video garnered more than 1 million views and got the attention of her now-former manager, Diane Copeland. Though at the time Ward wasn’t ready to leave her career in Maryland, she eventually made the move to Copeland’s city, Los Angeles, in early 2015.

“Energetically, it was definitely right for me,” she explains. “I had hit my ceiling at home.” As someone who measures her success by her potential to grow as a person, Ward was in need of a new landscape. “I saved up money and quit my job and, you know, broke up with 300 clients.”

Upon landing in L.A., it took Ward a minute to wrap her mind around the

WARD'S LYRICS UNDERScore INDEPENDENCE, SEX POSITIVITY AND SELF-LOVE.

culture here, where casual shop talk between working musicians is an everyday occurrence. “My mama claws would come out when someone would be like, ‘Cool, what’s your project?’ And I’d just be like, ‘My project?! This is my fucking life! This is my name!’” With a slight grin, she adds, “I’ve calmed down just a little bit.”

The style of Ward’s “project” is a blend of '60s and '70s rock with the acoustic, folksy emo she loved as a teen. Vocally and lyrically, she falls somewhere between Janis Joplin and Courtney Barnett, with a soulful voice that sounds like it’s emanating from vintage vinyl and a brilliantly quirky storytelling style.

Her lyrics are empowering, especially to women, without being preachy. On tracks such as “Make Love to Myself,” “Did I Offend You” and “I Feel Cool,” the words underscore independence, sex positivity and self-love with both attitude and grace. Ward carries the aura of a classic rock star — bolstered by the no-frills, rough-around-the-edges instrumentation of her band — but there’s something refreshingly original about her, too. She writes from the perspective of a young woman who is genuinely comfortable with and proud of who she



Lauren Ruth Ward's sound falls between Janis Joplin and Courtney Barnett.

PHOTO BY HOLLY BURNHAM

is, despite being a square peg in a world of round holes.

Today, Ward balances working at Rudy’s Barbershop in Studio City — “as long as I have hands, I’ll do hair,” she says — with jam sessions with Billy Steinberg, the mind behind the lyrics to such iconic tracks as Madonna’s “Like a Virgin” and Cyndi Lauper’s “True Colors.”

Ward and her band have performed around town at the Echo, the Roxy and School Night at Bardot among others, but she’s got a particular love affair with her favorite neighborhood bar, Harvard & Stone. She played a residency there last December and shot the video there for “Make Love to Myself,” which features Ward seducing and killing a woman who hits on her at the bar, before she meets eyes with her real-life girlfriend, indie-pop singer-songwriter LP.

“2016 was just about putting the pieces together, and right now I feel like we’re able to reap the fruits of our labor, while still working super hard,” Ward says. She is a well of appreciation for her bandmates, Eddie Rivera, Liv Slingerland and India Pascucci, she says have become her best friends and are integral to every aspect of the music, despite Ward’s name being on the project. “We’re at our comfy

L.A. tier right now. I feel really, really, really good about it.”

With their album *Well, Hell* due in September, it’s likely Ward and company will soon grow out of their comfy L.A. tier. She promises the record will include tracks in the vein of fan favorite “Make Love to Myself,” as well as “Did I Offend You,” which she describes as the “heaven” of the album, and “Blue Collar Sex Kitten,” which is its “hell.”

At upcoming shows, Ward plans to share yet-to-be-released tracks such as “Sideways,” a song about being lost, whether “you’re derailed, or you just end up throwing the day away by drinking a bottle of rosé at Echo Park Lake,” she says.

Sounding a bit like a female Jim Morrison, she fires off some lyrics: “Smiling, dancing, make believing we were happy, but the prettier the picture, the bolder the bitches. It was a Tuesday, and I was the lizard queen. Had on my cheap jeans and I was dreaming heavy, wholeheartedly about the things I wanna be and all the things I wasn’t. I know I need a budget. Got me a job and I’m playing real good, but all the planning didn’t go as it should. I was distracted by the people walking faster than me. I’m going sideways.”



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MIDNIGHT POWER

DJ REFLEX'S LATE-NIGHT POWER 106 SHOW PROVIDES A RARE HOME FOR RISING L.A. RAPPERS ON TERRESTRIAL RADIO

BY JEFF WEISS

Last month, Power 106 quietly sold for the loud sum of \$82.75 million. Pending FCC approval, its new owner will be the Meruelo Group, the largest minority-owned media company in California, whose holdings include L.A.'s best radio station, KDAY.

It's a victory for anyone hoping that the Burbank "home of hip-hop" might regain its regional identity and again champion local artists — concepts largely abandoned since iHeartMedia introduced Real 92.3 FM, which halved Power's audience and caused it to tighten its playlists to soulless monotony.

With the new owners inevitably devising plans for the station's future, they'd be well-served to study the template of one of Power's longest-tenured employees, DJ Reflex, who hosts *The Message* every weeknight from midnight to 1 a.m.

For years, *The Message* has been one of few terrestrial radio programs to consistently spin new music from L.A. rappers. While Reflex includes the usual suspects (Drake, G-Eazy), he's artfully balanced that with artists rarely heard outside the left side of the dial (Vince Staples, Warm Brew, Anderson .Paak).

"L.A. radio needs to have its own identity," says the Barstow-raised DJ born Anthony Jaramillo. "You can still pay attention to what's happening nationally and globally, but you have to be in touch with what's happening locally. Viral clips are wonderful, but this is home and you have to be comfortable walking to any part of this town, seeing different artists, [hearing] different sounds and understanding what to do with them."

We're eating tacos at a Mexican restaurant in Venice, right next to his day job as head of music at TuneIn, a radio app that boasts more than 120,000 radio stations and 60 million users worldwide. At TuneIn, he oversees roughly 50 channels of music, helping produce original content including his latest show, *Fireside Chats*, alongside KCRW DJ and beat composer Anthony Valadez.

Reflex is introspective, thoughtful and empathetic — qualities that aren't usually associated with brash, garrulous on-air personalities. But his panoramic sense of perspective has allowed him to become one of the most universally respected figures in L.A. radio. He's a connector, beloved by many of the biggest names



DJ Reflex

PHOTO BY STEVEN TAYLOR

in music, not just because he plays their songs but also for his temperament and talent.

Common called him a "blessing to the music culture." Jay Z frequently books him to play his and Beyoncé's private parties. Reflex was among the first in local hip-hop radio to break Kendrick Lamar, King Cudi and, most notably, Kanye West.

One of *The Message's* on-air drops finds Yeezus crowing about how Reflex was the first to believe in him and play his music. But their relationship extended to the creative side, too. Reflex has DJed for West on tour and helped excavate samples that found their way to *Late Registration* and *Graduation* — most notably on "We Major" and "Homecoming."

COMMON CALLED REFLEX A "BLESSING TO THE MUSIC CULTURE."

The celebrity connections somewhat obscure the years of tedious grind. Reflex started as an unpaid intern at Power 106 in the summer of 1999. He graduated to work the street team for minimum wage, taught himself to work the station's control boards and eventually earned a slot on the graveyard shift.

From there, Reflex advanced to mix show slots and drive time rotation, eventually settling into his midnight digs because it allows him to be "as raw as you can be on terrestrial radio."

"There's so much diversity and talent here. So many dope DJs, producers and shows," Reflex says. "My whole goal is to be able to use whatever power I have to help drive that and make sure that radio reflects what's happening outside in L.A., and not just the hallways of a radio station."

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

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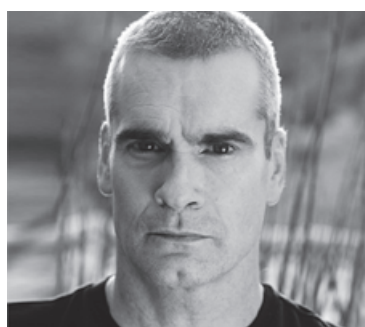
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KEEP CALM AND CARRY ON

The recent attacks in England you wouldn't wish on any country. That being said, if there is any country that will not be brought down by horrific acts such as these, it's England. It's just a small island in the Atlantic, but it has endured and survived plague, wars and terror attacks. They get back up immediately and get on with it.

It's almost as if England's history has been coded into the DNA of its people. Most of them aren't old enough to remember the bombings in WWII, when the country was pounded relentlessly, but something from that carried forward into those who are around now — a resolve, a hardness that is still there, even if it's insulated by several layers of sensitivity and civility.

Obviously you can't broad-brush a country's citizens. But at this point, I have spent so much time in England that I think I have gotten a read on the people, and they're pretty damn amazing.

I think this firmness informs the thousands of great records that have come out of England. Bands such as Led Zeppelin and The Rolling Stones hit the blues so hard, they gave the whole genre new life. If you listen to the first four Black Sabbath albums and look around at what was happening musically in England at the time, you have to conclude that this band, whose critics accused them of stupidity and musical incompetence (which was wildly off the mark), were visionaries who stood their ground. With an estimated 70 million records sold worldwide, Sabbath wins.

Without a good drummer, it doesn't matter how talented the rest of the band is. Some of the finest drummers in any strain of rock you can think of are from England. There are the obvious names such as John Bonham, Keith Moon, Bill Ward, Ginger Baker and Ringo Starr, but if you spend a little more time on the topic, you're almost knocked over by a percussion horde: Mitch Mitchell, Cozy Powell, Jerry Shirley, Kenney Jones, Rat Scabies, and they're just a fraction of the old guard.

Did you see Iggy on any of the dates he did with Josh Homme last year? The drummer was Matt Helders, from Arctic Monkeys. He's incredible. England has great musicians falling out of trees.

The attacks in Paris in November 2015 were perfectly awful. If you want to bring a maximum amount of harm to as many people as possible, a sporting event or a rock show are two of the best possible places to do it. When

I found out about what had happened at the Bataclan Theatre in Paris, I got that Sept. 11 feeling again, that something really great was never going to be the same again. The attack in Manchester was planned for similar effect.

Cities in England often are tricky to navigate. Streets change names as they wind and turn or abruptly end. If you're not local, you could be in for quite the pedestrian adventure. The sidewalks are narrow, and in good weather the touristy spots are packed. London is one of the most popular visitor destinations in the world. As soon as you're outside, you're one of the masses and a potential target. Unless you want to live inside, you just have to get on with your life.

When I was 10 or 11, I went to London with my mother. Our travel was limited by IRA activity. I forget how she explained it to me, but I remember being really scared by the fact that if something bad happened, you wouldn't see it coming.

In the world of people, these are your choices — you either cower or get on with living. After all that's been realized from so many centuries of human existence, that's what you're left with.

A lot of work goes into getting to the bad guys before they can strike. Most of us aren't in that business. On the civilian side, there are people with considerable traction who get things done, like the benefit concert put on by

TRUMP GOT OUTCLASSED BY POP STARS A FRACTION OF HIS AGE.

Ariana Grande and company, which was the right thing to do. There are others who have the biggest voice in the room and you would hope they use it carefully and wisely. After the attack, London mayor Sadiq Khan stated:

"Londoners will see an increased police presence today and over the course of the next few days. There's no reason to be alarmed. One of the things the police and all of us need to do is ensure that we're as safe as we possibly can be. I'm reassured that we are one of the safest global cities in the world, if not the safest global city, but we always evolve and review to make sure we're as safe as we possibly can be."

A perfect example of what not to say was unsurprisingly perpetrated by the two-legged disaster known as comrade Trump. Trump, as the chief executive and spokesman for all Americans, could only barf onto his Twitter account: "At least 7 dead and 48 wounded in terror attack and Mayor of London says there is 'no reason to be alarmed!'"

What's with this guy? He's the president of the United States and for the world to see, he got outclassed by a city mayor and pop stars a fraction of his age, who went right back into the pain and got to work. The worst part about it is that Trump thinks he's telling it like it is or some such bullshit, but really he's being played like the soft-handed dupe of privilege he truly is.

Hopefully, America's long-standing alliances with France, Germany and England will withstand this misguided slug.

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Tuesday • June 20 • 6 PM

STEPHEN DORFF

Stephen Dorff performs a live set from the movie *Wheeler* to celebrate the soundtrack's vinyl release (out 6/16 on Varese Sarabande).

Wednesday • June 21 • 6 PM

STEVE EARLE

Steve Earle performs live and signs his new album, *So You Wannabe an Outlaw* (out 6/16).

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Music //
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fri

6/16

Boston, Joan Jett

@ GREEK THEATRE

When Nirvana released "Smells Like Teen Spirit" in 1991, its main riff echoed Boston's "More Than a Feeling," from 1976. But whereas "Smells Like Teen Spirit" became an anthem for cynical grunge-punks and other disaffected slackers, "More Than a Feeling" was a more nebulous beacon that resonated with heavy-lidded stoners and hypnagogic dreamers. Much of Boston's majestic sound on other early tracks such as "Don't Look Back" and "Rock & Roll Band" was the result of guitarist-songwriter-producer Tom Scholz's multiple layers of heavily processed guitar in his home recording studio. He still manages to replicate that sound and volume onstage, with vocalist Tommy DeCarlo doing a credible job of replacing late lead singer Brad Delp. Joan Jett, meanwhile, found common ground between punk and classic rock by keeping the loud guitars and adding bubble-gum hooks. —Falling James

Babymetal

@ HOLLYWOOD PALLADIUM

Veteran heavy-metal fans weren't sure what to make of Babymetal when the Japanese pop-metal phenoms first broke outside their native scene in 2013. Some dismissed them as a novelty, but the energetic act's infectious live shows have helped win over many of their detractors. The core trio of teen singers — Su-metal, Yuimetal and Moametal — are just as much the manic ball of energy live as they portray on records such as 2016's *Metal Resistance*. It also helps that once you poke through the glossier pop-music presentation of the vocal trio's performance, Babymetal's backing musicians, the Kami Band, are capable of throwing down Slayer-esque speed-metal riffs that lend substance to the sheen. That combination results in every person in the room clapping and singing along with the choruses, an experience akin to attending an Iron Maiden concert in a non-English-speaking country. —Jason Roche

Ambrose Akinmusire Quartet

@ ANN & JERRY MOSS THEATER

Now in his mid-30s, acclaimed jazz trumpeter Ambrose Akinmusire always seemed to possess an uncanny wisdom beyond his years, even when he was winning international competitions a decade ago. He has followed up his far-reaching 2014 studio album, *The Imagined Savior Is Far Easier to Paint*, with *A Rift in Decorum: Live at the Village Vanguard*, a live double album demonstrating his complete authority as a trumpeter and a philosopher and worthy addition to the hallowed canon of recorded music at the Vanguard. Akinmusire brings the



PHOTO BY EREZ AVISSAR

same working group on his album to the Moss: Sam Harris on piano, bassist Harsh Raghavan and Justin Brown, recently seen on *Jimmy Fallon* playing drums for Thundercat, Kenny Loggins and Michael McDonald. —Gary Fukushima

sat

6/17

L.O.U.D. Fest

@ THE ECHO AND ECHOPLEX

L.O.U.D. Fest brings together the stars of the nonprofit after-school program geared toward sharing a love for music and instrumental instruction with underserved junior high school students in Southern California. L.O.U.D. Fest marks the end of the school year with a performance by 28 student bands — the Rockin' Royals, 5th Amendment, Bit-tersweet Symphony and Pandemonium Symposium, to name a few — and even student DJs from its Young Producer Program. Taking over both the Echo and the Echoplex, the fest brings together students from L.A. schools including Miramar High School, La Cumbre Junior High and Vista Charter Middle School for a celebration of the efforts that took students "from first notes to first performance." —Artemis Thomas-Hansard

Guitar Wolf

@ ALEX'S BAR

Dressed in black leather jackets and playing at fast tempos, Guitar Wolf seem at first like a really anarchic version of The Ramones. But in some ways, the Japanese trio are more like a noise-punk mutation of Sun Ra. The group's titular leader, Seiji, howls like a less melodic Darby Crash and leaps about the stage à la Dee Dee Ramone, but Guitar Wolf's seemingly basic and trashy garage-punk songs get stretched out into bizarrely hypnotic (or extremely annoying, depending on your point of view) fusillades of feedback and other noise that often smash past the cardboard limits of typical song structures. Just when you can't take it anymore, Seiji, drummer Toru and new bassist Hikaru will segue back into one of their relatively poppy, G.G. Allin-like massacres of a cheerful, Beach Boys-style melody. —Falling James

!!!: See Thursday.

sun

6/18

Kristeen Young

@ THE ECHOPLEX

"I prepared the way for John the Baptist, then became the way for Jesus Christ ... then bore Allah between my thighs/But still I'll never be your equal," Kristeen Young laments, her voice fluttering in between an initially mellow weave of electronics and harmonium, on "These Are the Things I'm Not the Most," from her upcoming album, *Live at the Witch's Tit*. In keeping with the singer-keyboardist's unpredictable nature, the track suddenly shifts into a hard-rap groove as Young's words start spilling out unrestrained, a rapid-fire declaration of identity and place, which is then consumed by a falling mountain of distorted power chords. There's always a lot going on in Young's mad world, from the cryptic allusions to historical and cultural figures buried in a feverish blur of lyrics to her artily theatrical yet passionate presentation. —Falling James

mon

6/19

The Walcotts, HoneyHoney

@ THE BOOTLEG

The Walcotts dig up a retro blend of rootsy rock & roll that mixes a bit of funky R&B with just a hint of saucy, horn-pumped jazz. Tom Cusimano's vocals might purposefully evoke the folksy blues-rock phrasing of Leon Russell, The Band and Dr. John, but his rusty, rustic ruminations are balanced by co-lead singer Laura Marion's homespun, countrified delivery on their debut album, *Let the Devil Win*. The local group's arrangements are embellished further with Devin Shea's lonesome, winsome streaks of violin. Local duo HoneyHoney have their rocking side, but singer Suzanne Santo and guitarist Ben Jaffe also specialize in more intimate country-folk songs. Santo returns to this room in August, when she'll debut some of the vulnerable, heartfelt ballads from her upcoming solo album. —Falling James

Roger Waters
@STAPLES CENTER

Few artists have made as dramatic a contribution to rock as Pink Floyd and their main songwriter, Roger Waters. From making albums more thematically conceptual to bringing greater sound quality and theatrical elements to concerts, Waters has influenced the entire musical landscape. His current Us + Them tour celebrates this legacy by offering fans generous helpings from *Dark Side of the Moon*, *Wish You Were Here*, *Animals* and *The Wall*, along with selections from his latest solo album, *Is This the Life We Really Want?* Waters has prolifically reinterpreted Pink Floyd's discography through the lens of current politics, and this tour is no exception. If we live in a world where consistency is still a virtue, Waters is to be praised for giving audiences exactly what they expect from one of rock's greatest malcontents. Also Wednesday, June 21 and Tuesday, June 27. —**Jackson Truax**

Black Lips
@ THE OBSERVATORY

By now, Black Lips must be America's oldest teenagers. On their recently released eighth album, *Satan's Graffiti or God's Art?*, the band dig deeper into their garage, rockabilly, proto-punk and psychedelic music influences, bashing and sneering through 18 tracks of the playful music they're known for. However fun their records might be, Black Lips are a band best experienced live. Tearing up venues, stripping naked onstage and urinating publicly marked the band's early days, but now that they've grown older, all that intense, teenage testosterone has been channeled into just putting on a great, energetic live show, which will now feature a full-time saxophonist, Zumi Rosow (the band's first female member). Also at the Regent on Friday, June 23, and at Pappy and Harriet's on Saturday, June 24. —**Sam Ribakoff**

wed

6/21

King Crimson
@ GREEK THEATRE

Revolving around the varied musical and philosophical interests of founding guitarist Robert Fripp, the ever-mutating Crimson have been called a lot of things by fans and foes, from progressive rock to art rock to contemporary electric chamber music. But because this band basically invented those genres — and because this non-blues-based music sounds nothing like what most people consider rock — they will always defy such easy descriptors. King Crimson fans like the unique sonic terrain Fripp's ensembles carve out and the frightfully feral power with which it's delivered. This special Crimso "double quartet formation" features, at last count, three drummers — Pat Mastelotto, Jeremy Stacey and Porcupine Tree's Gavin Harrison — along



Babymetal:
See Friday.

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with multi-instrumentalist Bill Rieflin, guitarist/vocalist Jakko Jakszyk, bassist Tony Levin and the return of saxophonist Mel Collins. —**John Payne**

thu

6/22

Martin Rev
@ ZEBULON

Martin Rev was half of the annihilating musical assault unit Suicide, a band that pretty much invented, defined and then exploded punk in the early '70s. There's a terminal point of rock & roll in the late Alan Vega's spectral vocals and Rev's messy army of keyboards, organs, drum machines and synthesizers, and even decades later, few dare to follow where they led. Rev himself just put out the new album *Demolition 9* last month, his first solo release since 2009's *Stigmata*. Within are blasts of noise, chopped-up choral vocals and mutant doo-wop ("Little Darlin'" drifting through Rev's "My Street"), as well as alien funk ("Inside Out") and even a few smoldering, Suicide-al terror tracks ("In Our Name," "Creation"). After this show, he'll be doing a pair of events on June 23 at Cinefamily — a welcome second movement to this singular show. —**Chris Ziegler**

!!!

@ THE ECHOPLEX

"Dancing Is the Best Revenge," proclaim !!! (usually pronounced Chk Chk Chk) on the band's latest album, *Shake the Shudder*. If anyone would know that for certain, it's this New York-based outfit. In 2003, the band made a splash with the single "Me and Giuliani Down by the School Yard (A True Story)," a dance-rock jam that also served as a slam against NYC's cabaret laws. When their full-length *Louden Up Now* hit a year later, they included "Pardon My Freedom," a protest of Bush-era conservatism made for the dance floor. With *Shake the Shudder*, released in May, they keep up the beat as much as the commentary, particularly on the incredibly funky "Five Companies" ("Five companies, running everything I see around me"). No doubt, we need !!! as much now as we did in the early years of the 21st century. —**Liz Ohanesian**

20
17

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AMOEBIA MUSIC: 6400 Sunset Blvd. Ride listening party, Fri., June 16, 6 p.m., free; Frosty, Fri., June 16, 8 p.m., free. Stephen Dorff, Tue., June 20, 6 p.m., free. Steve Earle, Wed., June 21, 6 p.m., free.

BARDOT HOLLYWOOD: 1737 N. Vine St. Télépopmusik, Angela McCluskey, Sat., June 17, 9 p.m. Cody Chesnutt, Saya, Gemini Rising, Northeast Party House, Mon., June 19, 8 p.m., free.

BOARDNER'S: 1652 N. Cherokee Ave. Cold Showers, The Controversy, Sat., June 17, 10 p.m., \$10-\$20.

BOOTLEG THEATER: 2200 Beverly Blvd. The Anna Butters Group, The Daniel Rosenboom Quintet, Max Ox, Sun., June 18, 8 p.m., \$10. The Walcotts, HoneyHoney, Ted Russell Kamp, Calico the Band, Runson Willis III, Mon., June 19, 8:30 p.m., free (see Music Pick). Polartropica, L.A. Girlfriend, The Broken Hearts, Tue., June 20, 8:30 p.m., \$8. Toothless, Minnow, Thu., June 22, 8:30 p.m., \$10.

CANYON CLUB: 28912 Roadside Dr., Agoura Hills. Sister Hazel, Fri., June 16, 9 p.m., \$24-\$34. The ABBA Show, Sat., June 17, 9 p.m., \$19.50. The Blockbusters, Thu., June 22, 9 p.m., \$19.50.

CASA ESCOBAR: 22969 Pacific Coast Highway, Malibu. The Ventures, The Surfaris, The Malibooz, Sat., June 17, 8 p.m., TBA.

CASEY'S IRISH PUB: 613 S. Grand Ave. Arms of Tripoli, Some Gifts, Which Wave, Sat., June 17, 9 p.m., free. Devon Rawlings, Fri., June 16, 7:30 p.m., free. The Cody Bryant Experience, plus the Elyse Steinman memorial with musicians TBA, Sat., June 17, 7 p.m., free. The Messaround, with a tribute to Ronnie Mack from James Intveld, Cody Bryant, Pete Anderson, Tracy Dawn, Groovy Rednecks, Brian Whelan, Robbie Rist, Karen Tobin, Rick Shea, Skip Heller, Brian Hogan, Harry Orlove, Paul Marshall, Dave Provost and others, Sun., June 18, 5 p.m., free; Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free. The Brombies, Mondays, 7:30 p.m., free; Keeping Fire, Mon., June 19, 8 p.m., free. Lisa Finnie, Thu., June 22, 6 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m.

CORBIN BOWL: 19616 Ventura Blvd., Tarzana. Lebowski Pajama Bowling Band Party, with The Swords of Fatima, Live to Kill, Letters to Sam, Bazerk, The Infinite Seas and others, Sat., June 17, 7 p.m., \$7.

THE ECHO: 1822 W. Sunset Blvd. Elderbrook, Kauf, Georgi Kay, Fri., June 16, 8:30 p.m., \$15. The Easy Leaves, Gospel Beach, Paige Calico, Mayeux & Broussard, Sun., June 18, 3 p.m., free-\$5. Moon Honey, HOTT MT, Twin Temple, Mon., June 19, 8:30 p.m., free. Trace, Luna Shadows, Layne, Tue., June 20, 8 p.m., \$12. Bipolar Sunshine, Wed., June 21, 8:30 p.m., \$17.50. Aldous Harding, Midnight Sister, Annie Hardy, Thu., June 22, 8:30 p.m., \$11.50.

THE ECHOPLEX: 1154 Glendale Blvd. L.O.U.D. Fest, Sat., June 17, noon, free (see Music Pick); Drab Majesty, Xeno & Oaklander, Chasms, Tamara Sky, Sat., June 17, 9 p.m., \$20. Redd Kross, J.F.A., The Side Eyes, The Meow Twins, Professor & the Madman, White Night, all ages, Sun., June 18, 4-9 p.m., \$13.50; Kristeen Young, Technophobia, Nihla, Sun., June 18, 10 p.m., \$10 (see Music Pick). Sevdaliza, Mon., June 19, 8:30 p.m., \$18. Dodie, Tessa Violet, Jim & Sam, Tue., June 20, 8:30 p.m., \$9.50. !!! (Chk Chk Chk), Honus Honus, Segó, Thu., June 22, 8:30 p.m., \$15.50-\$20.50 (see Music Pick).

EL CID: 4212 W. Sunset Blvd. Belle, Book & Candle: Summer Solstice, with psychics and burlesque from Princess Farhana, Lilo de Milo, Coco Ono, Vanessa Burgundy, Madeline Sinclair, plus Crystal Ravenwolf, DJ Lina Lecaro, Wed., June 21, 8 p.m., \$15.

4TH STREET VINE: 2142 E. Fourth St., Long Beach. Generacion Suicida, Musk, FNU Clone Inc., Eben Byers, Sat., June 17, 8 p.m.

THE GLASS HOUSE: 200 W. Second St., Pomona. Morbid Angel, Suffocation, Revocation, Withered, Sat., June 17, 7:30 p.m., \$15-\$30. Girlpool, Snail Mail, Thu., June 22, 8 p.m., \$15.

HAROLD'S PLACE: 1908 S. Pacific Ave., San Pedro. Saccharine Trust, 100 Flowers, Mike Watt & the Jom & Terry Show, Sat., June 17, 9:30 p.m., \$10.

HARVARD & STONE: 5221 Hollywood Blvd. Johnny

Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Slugs, Family Cash, Wires, DJ Aubrey Henderson, Mon., June 19, 8 p.m., free. Lucy & La Mer, Easy Friend, Andy Clockwise, Tue., June 20, 8 p.m., free. Paintbox, Sleuth Dogs, Barrie Rose, DJ Short Shorts, Wed., June 21, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. The Hellflowers, North by North, The Great Sadness, Fri., June 16, 8 p.m., \$10. OJ da Juiceman, Eddy Baker, Chxpo, Sat., June 17, 8 p.m., \$5. David Divad, New Move, Sister Mantos, Sun., June 18, 8 p.m., \$8-\$10; New Move, Sister Mantos, David Divad, Sun., June 18, 8 p.m., \$10. Upset, French Vanilla, Shit Giver, Mon., June 19, 8 p.m., \$5. Welfare, Irene Diaz, August Eve, Gemma Castro, La Infinita Tristeza, Wed., June 21, 8 p.m., \$10. Tennis System, Kid Bloom, Low Speech, Thu., June 22, 8 p.m., \$10.

HMI157: 3110 N. Broadway. Vinyl Williams, HOTT MT, Shadowgraphs, Antoine Diligent, DJ Morgan Delt, Fri., June 16, 8 p.m., \$10.

THE LEXINGTON: 129 E. Third St. Tommy Peacock, Burning Red, Cassette Culture, Leather Duchess, Sat., June 17, 9 p.m., \$10.

LOS GLOBOS: 3040 W. Sunset Blvd. The Body, Annelid, Rodent, Fri., June 16, 9 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Jerk, The Mormons, Alyson's Anthem, Fri., June 16, 9 p.m., free. The Brutalists, White Demons, Big Rig Dollhouse, Sat., June 17, 9 p.m., free. Eric Leach, Tue., June 20, 9 p.m., free. The Crazy Squeeze, The Cry, The Paper Hearts, Thu., June 22.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jill Sobule, Fri., June 16, 8 p.m., \$20. Dan Navarro, Sat., June 17, 8 p.m., \$20. The Ben Vaughn Trio, Barbara Manning & David Wenger, Russ Tolman, Sun., June 18, 8 p.m., \$15.

THE MINT: 6010 W. Pico Blvd. SayWeCanFly, Call Me Karisma, Marina City, Fri., June 16, 7 p.m., \$25; Big Sam's Funky Nation, Fri., June 16, 11 p.m., \$14. John Nemeth, Newton & the Fates, Melissa Gottlieb, The Dirty Roots, Mandy Rowden, Sat., June 17, 8 p.m., \$10. Tin Foil Top Hat, Kill X, Arcana, Riki, Particlehead, Sun., June 18, 7:30 p.m., \$13. Wolf Cat, followed by The Mint Jam, Mon., June 19, 8 p.m., \$5 & \$8. Ray J, The Tron Mob, Bridget Kelly, N'ycole N'ycole, Tue., June 20, 8 p.m., \$15. James Taugher, Emily James, Cult of Positivity, Nicholas Braun, Gestures & Sounds, Wed., June 21, 7:30 p.m., \$10. The Jonny Hughes Band, Thu., June 22, 10 p.m., \$5.

NOW BOARDING: 7746 Santa Monica Blvd. West Hollywood. Desert Tundra, Wed., June 21, 8 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St. Panduhs, Dandelion Massacre, Fri., June 16, 9 p.m. Honeychain, Kim Shattuck, The Touchies, Sat., June 17, 9 p.m., \$6. Home Buries, Oceans & Oceans, Sun., June 18, 9 p.m. Blair Sinta, Tue., June 20, 9 p.m. Black Plastic Clouds, Wed., June 21, 9 p.m. Toxic Kid, Thu., June 22, 9 p.m.

RESIDENT: 428 S. Hewitt St. Jackie Jackson, Fri., June 16, 8 p.m., free. Wayne Williams, Shacia Payne, Gary Wallace, Sat., June 17, 10 p.m., free. The AAH Moment in Time, with a mod fashion show, makeup presentations and dancing, Sun., June 18, 3 p.m., free. Foodman, Kron, Diamondstein, Tue., June 20, 8 p.m., \$15. Fictionist, Arms Akimbo, Raener, Wed., June 21, 8 p.m., \$10. Futurecastle, Bird Concerns, Thu., June 22, 8 p.m., \$10.

THE ROSE: 245 E. Green St., Pasadena. Gordon Lightfoot, Fri., June 16, 9 p.m., \$48-\$89. Orgy, Sat., June 17, 9 p.m., \$24-\$32. Scherrie Payne, Lynda Laurence, Sun., June 18, 7 p.m., \$25-\$75.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Evan Dando, Gateway Drugs, Fri., June 16, 9 p.m., \$25. Viza, Indigo Child, Avakian, Christopher Pilliguan, Sat., June 17, 8 p.m. The Atomics, Chase Atlantic, The New Electric Sound, Wed., June 21, 8 p.m. Mad Caddies, Thu., June 22, 8 p.m., \$23.50.

THE SATELLITE: 1717 Silver Lake Blvd. Send Medicine, The Stevenson Ranch Davidians, Wam Dingis, Cuesta Loeb, Natalie Carol, Mon., June 19, 9 p.m., free. The Cooties, Tue., June 20, 9 p.m., \$8. Easy, Fellow Fellow, Mush Pot, Wed., June 21, 9 p.m., free. Aloke, Sean Gadd, Tuomo & Markus, Thu., June 22, 9 p.m., \$15.

SCOTLAND YARD PUB: 22041 Sherman Way, Canoga Park. The Axiom, Fri., June 16, 9 p.m., free.

SEVILLA NIGHTCLUB: 140 Pine Ave., Long Beach. K Camp, Thu., June 22, 9 p.m., TBA.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Big Language, Aaron & Jane, Genevieve Artadi, Prussia, Mon., June 19, 8 p.m., free. Ten Miles Wide, Ever So Android, He-Monster, Antenna the End, Tue., June 20, 8 p.m., \$10. Broken Field Runner, Super Whatever,

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THE SPZMATIC JUL 1	CHRIS ISRAK JUL 7	GABRIEL WILKIN & THE PARROTHEADS JUL 8	CHRIS ISRAK JUL 14 - NEW DATE!!!	JUL 1: THE SPZMATIC 7: BEE GEES 8: JIMMY BUFFETT TRIBUTE BY GARRATT WILKIN & THE PARROTHEADS 14: CHRIS ISRAK 15: HAPPY TOGETHER TOUR 27: BUDDY GUY/QUINN SULLIVAN
HAPPY TOGETHER TOUR 2017 JULY 15	BUDDY GUY & QUINN SULLIVAN JULY 27	QUEEN NATION AUG 11	OTTMAR LIEBERT SEP 9	AUG 5: FANTASTIC DIAMOND 11: DSB & QUEEN NATION 12: LED ZEPAGAIN & BONFIRE 22: EXTRAORDINARY: STAN LEE 26: WHICH ONE'S PINK SEP 1: STEPHEN STILLIS & JUDY COLLINS 7: ACCEPT 9: OTTMAR LIEBERT & LUNA NEGRA 24: AMBROSIA, PABLO CRUISE & PETER BECKETT OF PLAYER
WHICH ONE'S PINK? AUG 26	STEPHEN STILLIS & JUDY COLLINS SEPT 1	ACCEPT SEP 7	OTTMAR LIEBERT SEP 9	OCT 21: MICKY DOLENZ OF THE MONKES & FELIX CAVALIERE OF THE RANGERS 28: A NIGHT WITH JANIS JOPLIN NOV 10: ROBERT CRAY DEC 2: KENNY LOGGINS FEB 24: THE SPINNERS MAR 3: DON McLEAN
CALIFORNIA TRIO OF YACHT ROCKERS: AMBROSIA, PABLO CRUISE, PETER BECKETT OF PLAYER SEP 24	MICKY DOLENZ OF THE MONKES & FELIX CAVALIERE OCT 21	A NIGHT WITH JANIS JOPLIN OCT 28	ROBERT CRAY NOV 10	NOV 10: PETULA CLARK 19: KENNY LOGGINS FEB 24: THE SPINNERS MAR 3: DON McLEAN
PETULA CLARK NOV 19	KENNY LOGGINS DEC 2	SPINNERS FEB 24	DON McLEAN MAR 3	NOV 10: PETULA CLARK 19: KENNY LOGGINS FEB 24: THE SPINNERS MAR 3: DON McLEAN

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River Gods, Church Mouse, Family Thief, Wed., June 21, 8 p.m., \$10. The Mosaics, Lily Lyon, Dchav, Tash, Jr. Sun, Honeyspot, Thu., June 22, 7 p.m., \$10.

THE SMELL: 247 S. Main St. Amindi K. Frost, The Crudes, Dancing Tongues, Widow, Fri., June 16, 9 p.m., \$5. Babe Ranch, The 182's, Sat., June 17, 9 p.m., \$5. Plastic Pinks, Fake Tides, VNLVX, Sun., June 18, 9 p.m., \$5. Deathlist, Sunbathe, Mo Dotti, Mon., June 19, 9 p.m., \$5. Hot Flash Heat Wave, Inner Wave, Worm-Tin, Tue., June 20, 8 p.m., \$10. Sad Park, Sarchasm, Pseudo, Thu., June 22, 9 p.m., \$5.

SOL VENUE: 313 E. Carson St., Carson. Kimie Miner, Wed., June 21, 7:30 p.m., \$12.

TREPANY HOUSE: 4773 Hollywood Blvd. The Zabrecky Hour, with magic and music from Rob Zabrecky and pianist Kristian Hoffman, Sat., June 17, 8 p.m., \$20.

STORIES BOOKS & CAFE: 1716 W. Sunset Blvd. Pete Molinary, Reverend Jeff, Fri., June 16, 8:30 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St. The Dustbowl Revival, Birds of Chicago, Sat., June 17, 8 p.m., \$20. Nick Waterhouse, Sadgirl, Wed., June 21, 9 p.m., \$20. Tom Misch, Thu., June 22, 9 p.m., \$20.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Coin, Arizona, Fri., June 16, 8 p.m., \$18.50. Reeve Carney, O'Neill Hudson, Sat., June 17, 8 p.m., \$20. Jacob Whitesides, Castro, Taylor Grey, Mon., June 19, 6 p.m., \$20. Langhorne Slim, Sara Watkins, Tue., June 20, 8 p.m., \$27. Chase Bryant, Wed., June 21, 8 p.m., \$15. David Archuleta, Thu., June 22, 8 p.m., \$35.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Raekwon, Fri., June 16, 8:30 p.m., TBA. Inspector, Sat., June 17, 6 p.m., \$29.95. MDC, Naked Aggression, Death March, Fester Youth, Sun., June 18, 7 p.m., \$12. R.I.P., Flying Hair, Babylon, Tue., June 20, 8 p.m., \$5. Boyo, Moaning, Mo Dotti, Thu., June 22, 8:30 p.m., \$10.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Kevin Ross, Sat., June 17, 9 p.m., TBA. Tarah Who, Wed., June 21, 7:30 p.m., \$10.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Hellyeah, Sons of Texas, Righteous Vendetta, Sat., June 17, 8:45 p.m., TBA. Paradise Kitty, Mon., June 19, 11 p.m., TBA. Playing for Change, Wed., June 21.

ZEBULON: 2478 Fletcher Dr. Holy Barbarians, Liam Hayes & Plush, Raderson, Fri., June 16, 8 p.m., \$12.

Thumpasaurus, Ora the Molecule, Sat., June 17, 7 p.m., \$10. Advance Base, D.A. Stern, Mon., June 19, 8 p.m., free. Martin Rev, Thu., June 22, 8 p.m., \$30 (see Music Pick).

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Sharon Marie Cline, Sat., June 17, 8 p.m., \$20.

AU LAC: 710 W. First St. Strangers on a Saturday Night, Sat., June 17, 7:30 p.m., \$20.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Michael Landau, June 16-17, 9:30 p.m., \$25. Hazy Jane, Dustin Curtis Boyer, Sun., June 18, 8 p.m., \$20. Cosmosquad, Tue., June 20, 9:30 p.m., \$25. Jimmy Vivino & Jerry Vivino, Wed., June 21, 9:30 p.m., \$15. Allen Hinds, Thu., June 22, 9:30 p.m., \$20.

BARBARA MORRISON PERFORMING ARTS CENTER: 4305 Degnan Blvd. Ste. 101. The Women in Jazz & Blues Festival, with Sherry Pruitt, Lady GG, Mary Bouge, Deborah Ash, Sun., June 18, 5 p.m., \$25.

THE BLUE GUITAR: 1055 Lohman Lane, South Pasadena. Jennings & Keller, Gregory Page, Wed., June 21, 7 p.m., \$10 & \$15. Rich Hinman, Adam Levy, Thu., June 22, 7:30 p.m., \$10 & \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. The Marquis Hill Group, June 16-17, 9 p.m., \$20. David Pilch, Sun., June 18, 9 p.m., TBA. The Duane Eubanks Quartet, Mon., June 19, 9 p.m., TBA. Julian Coryell, June 20-21, 9 p.m., TBA. Martin Diller, Thu., June 22, 9 p.m.

CALIFORNIA JAZZ & BLUES MUSEUM: 4317 Degnan Blvd. The West Coast Muddy Waters Blues Festival, with Big Bill Morganfield, Bernie Pearl, Mississippi Bo, The Other Mules, The King Brothers, The Harmony Project, Sat., June 17, 5 p.m., \$25 & \$50. The Women in Jazz & Blues Festival, with Barbara Morrison, Almira Delone, Sun., June 18, 7:30 p.m., \$25.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Lisa Fischer & Grand Baton, June 16-17, 8:30 & 10:30 p.m., \$35-\$45. Ané Marshall, Sun., June 18, 7:30 p.m., \$35. Emile Welman, Wed., June 21, 8:30 p.m., TBA. Roberta Gambarini, Thu., June 22, 8:30 p.m., TBA.

DESERT ROSE: 1700 Hillhurst Ave. The Mark Z. Stevens

Trio, Saturdays, 7-11 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Sam Hirsh Quartet, Sat., June 17, 11 a.m.-2:30 p.m., free. The Paul Peress Quartet, Sun., June 18, 11 a.m.-3 p.m., free. The Daryl Strodes Quartet, Wed., June 21, 6-9 p.m., free.

OLD TOWN MUSIC HALL: 140 Richmond St., El Segundo. The 42nd Annual Ragtime Festival, with Frederick Hodges, Carl "Sonny" Leyland, John Reed-Torres, Vincent Johnson, Sat., June 17, 2:30 & 8:15 p.m.; Sun., June 18, 2:30 p.m., \$20.

THEATRE RAYMOND KABBAZ: 10361 W. Pico Blvd. The L.A. Django Reinhardt Festival, with Yorgui Loeffler, Samy Dausat, Aurore Voilqué, Trio Dinicu and others, June 17-18, 10 a.m.-10 p.m., \$30-\$40.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. L.A. Transfer, Fri., June 16, 9:30 p.m., free. The Vibrato All-Stars, Sat., June 17, 9 p.m. The Summit, Sun., June 18, 8 p.m., \$25. Billy Valentine, Tue., June 20, 8 p.m., \$20. Brenna Whitaker, Wed., June 21, 8 p.m., \$25. Rogelio Douglas Jr., Thu., June 22.

THE WORLD STAGE: 4321 Degnan Blvd. The Bobby West Trio, Fri., June 16, 9 & 10:30 p.m., \$20. M.B. Hanif, Ralph Gibson, Sun., June 18, 5 p.m., \$20; Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

-Falling James

COUNTRY & FOLK

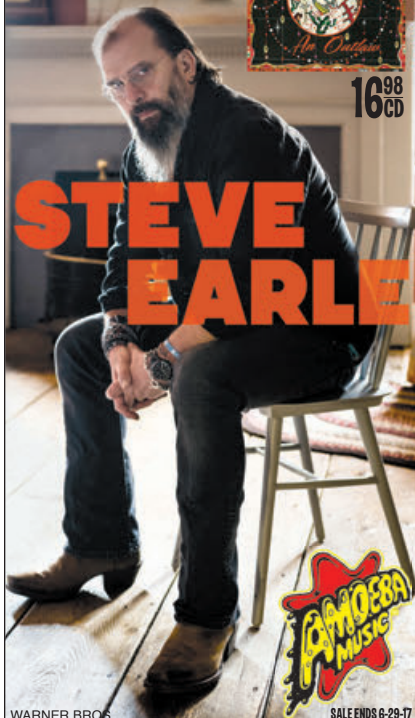
BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Aileen Quinn & the Leapin' Lizards, Sat., June 17, 8 p.m., \$15.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Arohi Trio, Fri., June 16, 8 p.m., \$18. Grace Kelly, Sat., June 17, 3 p.m., \$30; Rattle the Knee, Sat., June 17, 7 p.m., \$18. The Beatunes, Sun., June 18, 2:30 p.m., \$20; Kristyn Harris, Sun., June 18, 7 p.m., \$20. Melody Guy, Tue., June 20, 8 p.m., \$18. The Hot Texas Swing Band, Wed., June 21, 8 p.m., \$18. Mari Black, Thu., June 22, 8 p.m., \$20.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Sterling Sylver, Fri., June 16, 8 p.m., free. The Michael Chain Band, Sat., June 17, 8 p.m., free. Neil Morrow, Sun., June 18, 6 p.m., free. Lee Harper,

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Mon., June 19, 8 p.m., free. Jimi Nelson, Wed., June 21, 8 p.m., free. Mary White, Thu., June 22, 9 p.m.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St. Dinosaur Tooth, Sat., June 17, 7 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Jack Brand & the BC Riders, Fri., June 16, 9 p.m., free. Rio Bravo, Sat., June 17, 9 p.m., free. Preston Smith, Sun., June 18, 8 p.m., free. The California Feetwarmers, Mon., June 19, 9 p.m., free. Jamie Wood & the Good Rockin' Daddys, Tue., June 20, 9 p.m., free. Cameron Dye, Crackerjack Duckworth, Wed., June 21, 9 p.m., free. Joe Finkle & the 7/10 Splits, Thu., June 22, 9 p.m., free.

SOUTH BAY CUSTOMS: 115 Penn St., El Segundo. Josh Hi-Fi & the Rhythm Boys, The Mountaineer Cowboys, The Shadowmen, Sat., June 17, 7 p.m., \$10.

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Truth, GLD, Goose Mavr, Schade, Fantom Freq, Fri., June 16, 9:30 p.m.; Control, with DJs spinning dubstep and more, Fridays, 9:30 p.m. Roger Sanchez, DJ Leclair, Sat., June 17, 10 p.m., \$15 & \$45. TigerHeat, Thursdays, 10 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.

THE ECHOPEX: 1154 Glendale Blvd. Echo Flex: A 2000s-Era Hip-Hop Party, with DJ Mike B, Fri., June 16, 9 p.m.-2 a.m., \$5 & \$10. Dub Club, Wednesdays.

EXCHANGE L.A.: 618 S. Spring St. Boys Noize, Fri., June 16, 10 p.m., \$25 & \$90.

LOS GLOBOS: 3040 W. Sunset Blvd. Club '90s, Fridays, 10 p.m. DILF L.A., Sat., June 17, 9 p.m.; Bootie L.A., Saturdays, 9 p.m. Bailao Bassment, Sun., June 18, 9:30 p.m. DJ Dugas, Mon., June 19, 8 p.m. Bodhi Party, Tue., June 20, 9 p.m. Origins, Thu., June 22, 9 p.m.

UNION NIGHTCLUB: 4067 W. Pico Blvd. East 2 West: Celebrating Hip-Hop From Both Coasts, Fri., June 16, 9 p.m., \$20; DJ Exclusive, Fri., June 16, 10 p.m., \$15. Cali Greek Picnic: Glow in the Dark Party, Sat., June 17, 9:30 p.m., \$10. Get Down L.A., Thu., June 22.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, JUNE 16

GO THE AMBROSE AKINMUSIRE QUARTET: 8 p.m., \$35. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica. See Music Pick.

GO BABYMETAL: With Hellyeah, 6:30 p.m., \$49.50. Hollywood Palladium. See Music Pick.

BAD SUNS: With Hunny, Field Medic, 9 p.m., \$23. The Fonda Theatre, 6126 Hollywood Blvd.

GO BOSTON, JOAN JETT & THE BLACKHEARTS: 7:30 p.m., \$30.50-\$250.50. The Greek Theatre.

FUTURE: With Migos, Tory Lanez, ASAP Ferg, Zoey Dollaz, 7 p.m., \$29.50-\$125. The Forum, 3900 W. Manchester Blvd., Inglewood.

MORBID ANGEL: With Suffocation, Revocation, Withered, 7:30 p.m., \$27.50. The Regent Theater, 448 S. Main St.

THE MOTELS: 10 p.m. Morongo Casino Resort & Spa, 49500 Seminole Dr., Cabazon.

ODD NIGHTS AT THE AUTRY: With Reverse Order, 6 p.m., \$5. The Autry, 4700 Western Heritage Way.

P-LO: With Rexx Life Raj, 9 p.m. El Rey Theatre.

WOLFGANG SCHALK: 6 p.m., free. LACMA, 5905 Wilshire Blvd.

SATURDAY, JUNE 17

GABY MORENO: With Caloncho, 8 p.m., free. California Plaza, 350 S. Grand Ave.

GRITS & BISCUITS: 9 p.m., \$20. Hollywood Palladium.

THE MEXICAN STANDOFF: With Nancy Sanchez, Sin Color, 7 p.m., free. Levitt Pavilion at MacArthur Park.

THE MOODY BLUES: With Hollywood Bowl Orchestra, 8 p.m., \$47-\$75. Hollywood Bowl, 2301 N. Highland Ave.

OPA OPA: 5 p.m., free. LACMA, 5905 Wilshire Blvd.

THE RECORD COMPANY: With The Brothers Comatose, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd.

ZAKK SABBATH: With Beastmaker, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.

SUNDAY, JUNE 18

CUMBIA COSMICA: 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

JOHN MELLENCAMP, EMMYLOU HARRIS, CARLENE

CARTER: With Lily & Madeleine, 7:30 p.m., \$45-\$135. The Greek Theatre, 2700 N. Vermont Ave.

KEHLANI: With Ella Mai, Jahkoy & Noodles, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd.

GO ZIGGY MARLEY, THE SPECIALS: With U-Roy, Hollywood Bowl Orchestra, 7 p.m., \$31-\$64. Hollywood Bowl, 2301 N. Highland Ave.

TUESDAY, JUNE 20

GO BLACK LIPS: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.

GO ROGER WATERS: 8 p.m., \$55-\$250. Staples Center, 1111 S. Figueroa St. See Music Pick.

WEDNESDAY, JUNE 21

GO ALICE COOPER: 8 p.m. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula.

ETHIO CALI: 12 p.m., free. Wells Fargo Center Plaza, 330 S. Hope St.

GO KING CRIMSON: 7:30 p.m., \$50-\$90. The Greek Theatre, 2700 N. Vermont Ave. See Music Pick.

KORN: With Stone Sour, Babymetal, Yelawolf, Islander, 7 p.m., \$34.50-\$74.50. The Forum.

GO MOUNTAIN & CORKY LAING: With Dream Club, Mind Meld, 8 p.m., \$22.50-\$42.50. The Regent Theater, 448 S. Main St.

GO ROGER WATERS: 8 p.m., \$55-\$250. Staples Center, 1111 S. Figueroa St. See Music Pick.

THURSDAY, JUNE 22

DE LA GHETTO: With DJ Eddie One, 9 p.m. The Novo by Microsoft, 800 W. Olympic Blvd.

KHALID: With Bibi Bourelly, 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica.

GO KID CUDI, SNOOP DOGG, WIZ KHALIFA: 7:30 p.m., \$59.50-\$139.50. Staples Center.

LECHE: 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

—Falling James

CLASSICAL & NEW MUSIC

DAMIEN ESCOBAR: The violinist performs a program TBA, Sat., June 17, 7 p.m., \$25-\$85. The Wiltern, 3790 Wilshire Blvd.

DANIEL SCHLOSBERG: The pianist evokes Beethoven, Poulenc and Carl Ruggles, Sun., June 18, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd.

THE ENCORE SAXOPHONE QUARTET: The ensemble appears as part of the Brand Associates Music Series, Sat., June 17, 2 p.m., free. Brand Library & Art Center, 1601 W. Mountain St., Glendale.

THE FIREBIRD QUINTET: The local ensemble stirs up Eastern European folk music, Sat., June 17, 3 p.m., free. First Lutheran Church, 2900 W. Carson St.

GO FRIDA: Long Beach Opera presents composer Robert Xavier Rodriguez's musical look at the life of Frida Kahlo. Puerto Rican mezzo-soprano Laura Virella stars in the title role, while Venezuelan lyric baritone Bernardo Bermudez appears as Kahlo's lover Diego Rivera, June 17-18, 8 p.m.; June 24-25, 8 p.m., \$49-\$150. Museum of Latin American Art (MOLAA), 628 Alamitos Ave., Long Beach.

THE HOLLYWOOD CHAMBER ORCHESTRA: Violinist Nathan Cole and concertmaster Mark Robertson face off over Bach's Double Violin Concerto, and the group also performs Grieg's Holberg Suite and Copland's *Appalachian Spring*, Fri., June 16, 8 p.m., \$50. Zipper Concert Hall, 200 S. Grand Ave.

GO JACQUELINE SUZUKI & FRANK BASILE: Violinist Suzuki and pianist Basile sift through Maurice Ravel's Violin Sonata No. 1 in A minor; W.A. Mozart's Sonata for Piano & Violin in E minor, K. 304; and Claude Debussy's *La plus que lente* for Violin & Piano, Wed., June 21, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave.

GO LA MASTER CHORALE: Grant Gershon leads the homage to Morten Lauridsen, joined by composers Eric Whitacre and Moira Smiley, Thu., June 22, 7 p.m., \$29 & up. Walt Disney Concert Hall, 111 S. Grand Ave.

GO THUMBPRINT: L.A. Opera presents Beth Morrison's production of composer/vocalist Kamala Sankaram and librettist Susan Yankowitz's recent opera about Mukhtar Mai, a Pakistani woman who survived a gang rape and became a human-rights activist, Thu.-Sat., June 15-17, 8 p.m.; Sun., June 18, 2 p.m., \$69. REDCAT, 631 W. Second St.

—Falling James

For more listings, please go to laweekly.com.

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- 6/30: **Nikka Costa**
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- 8/18: **Brazilian Girls**
- 8/28: **Mark Lanegan Band**
- 8/29: **San Cisco**
- 9/8: **D.D Dumbo**
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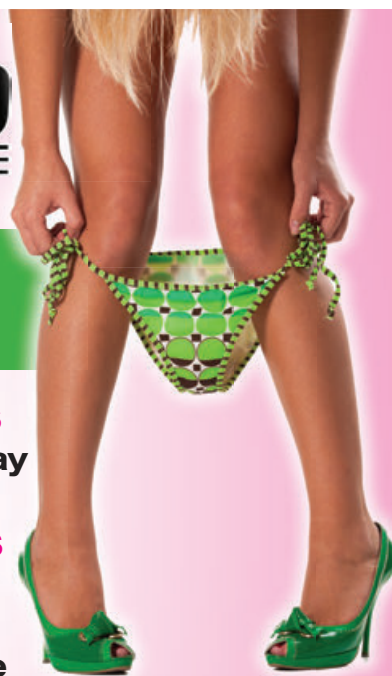
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Notices

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FICTITIOUS BUSINESS STATEMENT 2017124530
The following person is doing business as JDAC OF LA 4221 WILSHIRE BLVD., SUITE 393 LOS ANGELES CA 90010. This business is conducted by a Corporation. The date registrant started to transact business under the fictitious business name or names listed above: 04/2017.

**NOTICE- IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920. A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE SADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014. THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 06/01, 06/08, 06/15, 06/22/2017
LA Weekly**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. FS021584
Superior Court of California County of Los Angeles located at: Los Angeles Superior Court, North Central District - 300 East Olive, Burbank, CA 91502. Filed On 05/16/17 - In the matter of petitioner: **ISAAC ELLIOTT RAMIREZ**. It is here- by ordered that all persons

656 Legal Notices

interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 07/07/17 8:30am Dept A, Located at Los Angeles Superior Court, North Central District - 300 East Olive, Burbank, CA 91502. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **ISAAC ELLIOTT RAMIREZ to: ISAAC ELLIOTT** Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. **Set to publish 05/25/17, 06/01/17, 06/08/17, 06/15/17**
Dated: MAY 16th, 2017

SUPREME COURT OF THE STATE OF NEW YORK, COUNTY OF BROOME, Index No. EPCA20160021; Date Purchased: September 21, 2016. SUMMONS WITH NOTICE Plaintiff designates BROOME County as the place of trial Basis of venue: CPLR 509. MANUEL T. QUITO, Plaintiff against BLANCA E. VIRAMONTES, Defendant. **ACTION FOR A DIVORCE** To the above-named Defendant YOU ARE HEREBY SUMMONED to serve a notice of appearance on Plaintiff's attorneys within thirty (30) days after the service of this summons is complete and in case of your failure to appear, judgment will be taken against you by default for the relief demanded in the notice set forth below. Dated: September 21, 2016. Yaniv & Associates, PC, Attorneys for Plaintiff 972 Route 45, Suite 205, Pomona, NY 10970 646-395-9100. **NOTICE:** To the above-named Defendant, the above Summons is served upon you by publication pursuant to an Order of the Hon. Molly Fitzgerald, of the Supreme Court, County of BROOME, dated the March 13, 2017. The nature of this action is to dissolve the marriage between the parties, on the grounds: DRL Section 170 subd. (7) - Irretrievable Breakdown in Relationship for at Least Six Months. The relief sought is a judgment of absolute divorce in favor of the Plaintiff, dissolving the marriage between the parties in this

656 Legal Notices

action. **NOTICE OF AUTOMATIC ORDERS.** Pursuant to Domestic Relations Law Section 236 part b sec. 2, the parties are bound by certain automatic orders which shall remain in full force and effect during the pendency of the action. **NOTICE ABOUT HEALTH CARE:** PLEASE TAKE NOTICE that once a judgment of divorce is signed in this action, both you and your spouse may or may not continue to be eligible for coverage under each other's health insurance plan, depending on the terms of the plan. **NOTICE OF GUIDELINE MAINTENANCE FOR UNCONTESTED DIVORCE:** If your divorce was commenced on or after January 25, 2016, this Notice is required to be given to you by the Supreme Court of the county where your divorce was filed to comply with the Maintenance Guidelines Law The complete text of the notice is available at <https://www.nycourts.gov/divorce/forms-instructions/NoticeGuidelineMaintenance.pdf>.

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Case No. LS029711
Superior Court of California County of Los Angeles located at: Los Angeles Superior Court, Northwest District - East Building 6230 Sylmar Avenue, Room 107, Van Nuys, CA. 91491. Filed On 02/14/17 - In the matter of petitioner: **Felice Breswana Mooney**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 07/10/17 8:30am Dept NW-M, Located at Los Angeles Superior Court, Northwest District - East Building 6230 Sylmar Avenue, Room 107, Van Nuys, CA. 91491. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **Felice Breswana Mooney-Jonz**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. **Set to publish 06/01/17, 06/08/17, 06/15/17, 06/22/17.** Dated: Feb 14th, 2017

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