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BY PAUL T. BRADLEY

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PHOTO BY MICHELE K. SHORT



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BY PAUL T. BRADLEY.

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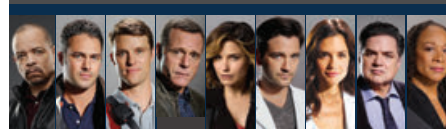
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BALLOT MEASURE MADNESS

Here are the nuttiest ideas Californians are trying to put on the November ballot

BY HILLEL ARON

If you've been to the supermarket lately, maybe you've noticed a guy out front with four clipboards in his hand, trying to get your attention. He's probably looks a bit like a carny.

That man is trying to get your signature for a ballot measure.

Welcome to California, where the citizen is the legislator — or can be, if that citizen pays \$200 and manages to get a few hundred thousand signatures, qualifying his or her idea for the ballot.

There are more than 60 ballot measures floating around. Some are desperately trying to gather the necessary 365,880 signatures needed to qualify. Many others have folded or were never very serious in the first place. Experts are predicting that as many as 20 could end up on the ballot.

A few initiatives have already qualified for the ballot, including overturning the supermarket plastic bag ban and forcing porn actors to wear condoms. A number of others have crossed the 25 percent threshold, meaning they stand a decent shot of ending up on the ballot. These include raising the minimum wage to \$15 an hour (the city of L.A. already did this), doing away with the death penalty, instituting a \$2 cigarette tax that would include electronic cigarettes, banning large-capacity ammunition clips and, of course, legalizing weed.

But what about the fanciful ones, the nutty ones, the ones cooked up by right-wing crackpots, the ones that will almost surely not make the ballot? Here are nine of those, followed by some batshit crazy ones that have already been rejected:

9. California nationhood

No, this isn't a proposal for California to secede from the United States of America. That would be downright sensible compared with this ballot measure, which "places [the] question of whether California should become a separate nation on the ballot every four years, beginning November 2020."

Should that measure pass, then California would ask the USA to recognize it as its own country. Should the USA refuse (the USA having a history of not being particularly amenable to secession), another ballot measure would go before voters, asking "whether California should

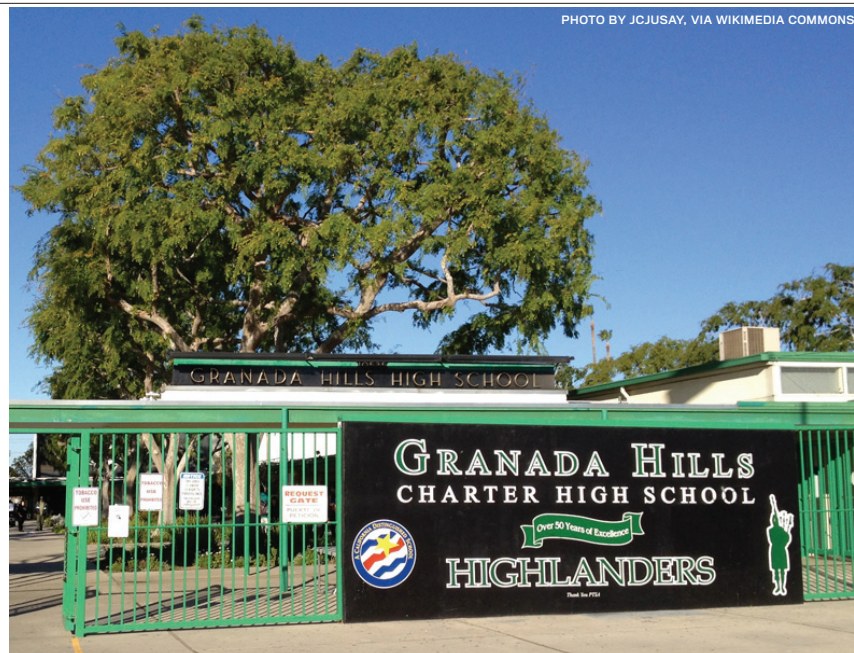


PHOTO BY JCJUSAY, VIA WIKIMEDIA COMMONS

One proposed ballot measure would ban all charter schools. Yeah, right.

unilaterally declare independence from the United States ... and request admission to the United Nations."

Sounds crazy, sure. But if Trump becomes president, this starts to look pretty good.

8. The NASCAR Initiative

This brilliant idea, pushed by business owner John Cox, apparently was inspired by a Robin Williams stand-up routine, in which he suggested that politicians should wear the logos of their corporate contributors, à la NASCAR drivers. Cox thought that was a pretty good idea and had it written up as a ballot measure: the "Name All Sponsors California Accountability Reform," or NASCAR. It would require state legislators "to display on their persons the identity of the top 10 donors to their controlled committees."

According to Mashable, Cox has committed to spending \$1 million to get the signatures. Unfortunately for him, with all the ballot measures out there, the price of a signature has gotten rather inflated — they're going for up to \$4.50 each. The phrase "uphill battle" is being thrown around a lot for this one.

7. Expand the Legislature

The NASCAR thing might not even be Cox's wildest idea this year. He has another ballot measure to expand the California Legislature "almost 100-fold."

That's right: a state assembly of just

under 800 members, along with nearly 400 state senators. These roughly 1,200 legislators would then elect "working committees" the size of the current Legislature, which would have the sole power to amend bills.

Calm down, Cox. The NASCAR thing was cute, but you're pushing it here.

6. Lower the minimum drinking age

Pretty straightforward, this one: Lower the minimum drinking age from 21 to 18.

Is that nutty? If you're old enough to carry an Uzi and kill for your country, shouldn't you be old enough to buy a six-pack of Heineken?

5. Create a state-owned electric company

This vaguely socialistic move would create the California Electrical Utility District — a bit like the DWP, only much bigger. It would ban "most investor-owned utilities, such as PG&E, Southern California Edison, San Diego Gas & Electric and Bear Valley Electric." Publicly owned electric utilities, such as the L.A. DWP, would still be kosher but could volunteer to be swallowed up by the newer, bigger utility.

4. Sales tax on political ads

Another simple one: Impose a 1,000 percent sales tax on all political advertising, with the proceeds going to "public education." Won't someone think of the political consultants?

3. Holocaust denial restrictions

Basically, this would ban any school,

educational institution or museum that gets state funds from teaching that the Jewish, Armenian and Ukrainian Holocausts didn't happen. A well-meaning idea but probably unconstitutional.

2. Elimination of charter schools

In 1992, California became the second state in the union to legalize charter schools, which receive public money but operate semi-autonomously from local school districts. More than half a million kids now attend charter schools in California. But they're still the scourge of teachers unions. This measure would ban all charter schools. School districts could choose between converting the charters to traditional public schools or simply closing them. This one should be popular with the hundreds of thousands of parents with kids in charter schools, or the tens of thousands with kids on waiting lists. It probably would be easier to ban books by Mark Twain.

1. Abortion access restriction

This would require parental notification and a 48-hour waiting period for any minor wanting an abortion, with "exceptions for medical emergency, parental waiver, or parental abuse documented by notarized statement from law enforcement or relatives."

And here's a lightning round of six ballot measures that have been rejected:

6. President of California

"Amends the California Constitution to replace the word 'Governor' with the word 'President.'" How cool would that be?

5. Shellfish ban

"Makes sale or consumption of shellfish a serious felony punishable by a \$666,000 fine per occurrence and/or prison sentence of up to six years, six months and six days." What's with all the 6's? Oh, this is a religious thing, isn't it?

4. Religious organizations

"Rescinds religious tax exemptions for religious organizations that interfere with legal proceedings by not complying with court orders, concealing or failing to report criminal activity, promoting false testimony or using intimidation to prevent others from taking legal action against them." Scientology, anyone?

3. Ferrets

"Legalizes the possession, importation and transportation of pet ferrets." An idea whose time has come.

2. Shoot the gays

The "sodomite suppression act," aka the "shoot the gays" proposal, would have mandated that "any person who willingly touches another person of the same gender for purposes of sexual gratification be put to death by bullets to the head, or by any other convenient method." In June, a judge ruled the measure was "patently unconstitutional," but international headlines made California's initiative process look like the inmates are running the asylum, or at least gathering signatures to run the asylum.

1. Screw the guy who said "Shoot the gays"

"Provides any person who proposes a ballot measure that advocates the killing of gays and/or lesbians must attend sensitivity training and donate money to a pro-gay or pro-lesbian organization." Kind of amazing.



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TODAY'S JOB SEARCH

THE WAYS WE FIND WORK ARE CHANGING

BY PAUL ROGERS

Today's job search is different. Technology, social media, interview trends, remote work opportunities, and employers' shifting priorities have made looking for a new position a very different process compared with even a few years ago.

TECHNOLOGY

"Technology has changed the behavior of both the applicant and employer. Information is readily available—a little digging can influence a decision," said Darlene DuBert, Director of HR at Blue Microphones. "Online presence and persona has become the 'suit and tie' of the past."

Whereas generic employment websites such as Monster.com or Craigslist were once the only options



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for job ads, niche sites like Dice and Glassdoor have been developed to target specific subsections of a given industry, DuBert explained.

"We've seen great results from Indeed.com," she continued. "We can now also, more conveniently, create awareness within our own networks by using LinkedIn."

"Technology has helped," said Steve Aylsworth, Managing Partner and Founder of Tri-Search, Talent Recruitment with Intention. "By the use of video interviews, Skype and smart phones there are a variety of ways to remotely connect more with the candidates you are interviewing. This extra touch does help ... especially when recruiting candidates on [a] national and international level."

SOCIAL MEDIA

While some human resources professionals see social media as the current go-to platform for jobs, experts interviewed for this article had mixed opinions on the subject.

"Social media is a very useful and cost-effective tool for recruiting," said DuBert. "[Its] channels cast a wide net to both the company's and employees' audiences ... Meanwhile, social media allows employers insight to the candidate."

Job seekers are even executing "reverse reference checks" through social media – that is, perusing a potential employer's profiles and posts as windows into their workplace culture before even applying.

But there's still a place for face-to-face networking, said John Addison, author of *Real Leadership: 9 Simple Practices for Leading and Living with Purpose*.

"Oftentimes, to land a better job, it is more than just what you know but more so who you know," said Addison. "Making sure then you develop a real social network of people in 'real life' can often be more important than who you're connected with online."

INFORMAL INTERVIEWS

While formal employment interviews aren't disappearing anytime soon, job hunters should also be prepared to participate in large-scale networking events, low-key local meet-ups, or just simple chats over coffee en route to a new position.

"Companies are working to make the interview process more natural. The overall company culture today is adapting this strategy," said Aylsworth. "With such a competitive market today, companies are focusing on culture to attract the best talent."

Networking situations and less formal interview environments can offer employers a more "authentic" understanding of who will be working for and with them.

"Formal settings make people nervous, but a more casual setting allows you to see their real personality and character," said Addison. "While being smart is important, oftentimes someone who's more personable and has other traits and characteristics can be more of an asset to your team."

RESUMES & JOB POSTINGS

The contemporary relevance of resumes and job postings divided our experts.

"These still play a vital role. Employers looking to hire are still requiring standard resumes as part of the qualification process," said Aylsworth. "Job postings are still



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utilized as well, but [are] more of a passive approach to the recruitment process.”

“In the past, [a resume] was the exclusive representation of a candidate, but more and more candidates get the chance represent themselves in other ways (video interviews, information meetings, etc.)” said DuBert. “However, the resume is still used as a tool to evaluate a candidate. There will always be a place for the traditional methodology.”

Yet Addison sees the roles of these traditional methodologies as diminishing of late.

“With social media component and networking, people are identifying candidates in a new and different ways, and therefore, already know a lot more about them before even sitting down with them,” he explained. “This helps both the employer and perspective employee make better decisions.”

LOCATION

With many companies now offering remote work opportunities, location is less important to job hunting than it once was.

“This is one of the most major shifts over the past 10 years,” said Aylsworth. “Also, with the ramp-up of shared work space, this has allowed employers to have employees in remote professional work space as well.”

The Internet has also influenced the geographic component of a job search in indirect, less tangible ways, according to Addison.

“Technology has enabled people to stay in touch with family and friends if they work in other places,” he said. “In addition, the fact that today people know a lot more about other places makes the world a smaller place, and people are more open to new opportunities and experiences.”

But candidates should treat location strictly on a case-by-case basis, DuBert asserted.

“This really depends on the industry and the position – certain positions simply cannot work remotely,” she said. “It is a growing trend but should not be an expectation.”

WHO ARE YOU?

While experience and qualifications remain important, employers appear keener than ever to also know just who an applicant really is and what drives them as a person.

“This is what our recruitment business is built on,” said Aylsworth. “This has become very important as employers are focusing on hiring candidates that have a passion for what they do and what their vision is as a company.

“Today more than any other time it is crucial to align the true intention of what the company needs for the position to that of the true intention of what the candidates desires for the next step in their career.”

“We prefer employees who want to be here out of passion for the brand, rather than someone with adequate experience who is just here for the paycheck,” said DuBert. “Brand-enthusiast hires also tend to have a more positive attitude when faced with stresses on the job.”



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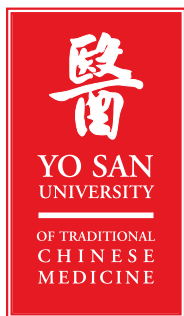
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COLLEGE COMES CLOSER

CAL STATE L.A.'S NEW DOWNTOWN CAMPUS OFFERS STATE-OF-THE-ART CONVENIENCE

BY PAUL ROGERS



California State University, Los Angeles (Cal State L.A.) has been serving Angelenos as the city's public university for nearly 70 years. With the opening of its new Downtown L.A. campus in January, it is now more comprehensive and convenient than ever.

"Our mission is to provide high-quality university teaching in the heart of Los Angeles," said Cal State L.A. President William A. Covino. "We will bring the resources of Cal State L.A. to students downtown, where they work and live."

The creation of the new facility aligns with Cal State L.A.'s mission as a public university committed to engagement, service, and the overall public good.

"The opening of a Downtown campus allows us to better serve the higher

education needs of those living and working in L.A.," said Dr. Eric Bullard, Dean of Cal State L.A.'s College of Professional and Global Education.

"It also signals to the community that Cal State L.A. is committed to serving the needs of the local-area workforce and workplaces by providing training and degree opportunities for individuals, and corporate education for businesses, non-profits, and governmental agencies."

Established in 1947 (as Los Angeles State College of Applied Arts and Sciences), Cal State L.A. has an enrollment of nearly 28,000 students served by more than 1,000 academic staff. It offers 129 types of Bachelor's degrees, 112 different Master's degrees, three Doctoral degrees (Ph.D. in special education, Doctor of Education, and Doctor of Nursing Practice), and 22 teaching credentials.

ed-u-ca-tion '16 LA WEEKLY GUIDE



Cal State LA DTLA CAMPUS.22 courtesy of Cal State LA

Based at a 175-acre urban campus in the University Hills district of eastern Los Angeles, Cal State L.A. was ranked at #24 in Time magazine's top 100 colleges and universities in 2014, and last year at number 8 nationally in Washington Monthly's College Guide for top Master's Universities.

Under Covino's leadership, Cal State L.A. worked for two years to identify and secure an appropriate location for a Downtown Los Angeles (DTLA) campus. The result is a 22,000-square-foot, 6th-floor facility at West Eighth Street and South Grand Avenue – on the edge of L.A.'s Financial District and at the heart of the Downtown's residential development boom. Indeed, the recent revitalization of Downtown L.A. provided part of the impetus for the opening of the new site.

"We also recognize that many individuals are unable to access higher education because of a variety of factors, including family and work commitments, as well as urban congestion and traffic," Bullard explained. "The Downtown campus is only 5 miles from our main [University Hills] campus; however, depending on traffic, it could take upward of 45 minutes to travel to our main-campus location."

So the DTLA campus is a case of Cal State L.A. coming to Angelenos, rather than obliging them to travel, endure traffic, and secure parking in order to further their education. The new facility, which makes Cal State L.A. the only public university offering degree programs in DTLA, includes state-of-the-art classrooms, computer labs, collaboration rooms, and lounges.

"Many of our classrooms feature videoconferencing capabilities, digital lecture capture, and smart boards. This technology enables students and faculty to seamlessly collaborate and share ideas," said Bullard. "We also offer students several collaboration rooms – spaces that enable them to share their computer desktops, collaborate on assignments and projects, and to videoconference with students and faculty across the globe."

In addition to undergraduate and graduate degree programs, Cal State L.A.'s DTLA campus offers certificate programs, public seminars, and personal enrichment courses. Furthermore, the facility provides invaluable educational space for local businesses, non-profits, and governmental agencies. For example, it has already hosted several meetings for Cal State L.A.'s partners, such as the new student orientation for the incoming 2016 Southern California Leadership Network's class for Leadership L.A.

"The Downtown campus is geared toward serving non-traditional students, those who are working full-time, those seeking career advancement, or those in career transition," said Bullard. "Campus programming also is aimed at providing lifelong learning opportunities for Angelenos, such as non-credit courses in the History of Los Angeles, Conversational Mandarin, and Screenwriting."

Several of the programs and courses offered at Cal State L.A.'s Downtown campus incorporate elements specific to a major urban environment like Los Angeles, including sustainability and diversity.

"We are working with our faculty to develop content that will address

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LA WEEKLY
GUIDE



Cal State LA DTLA CAMPUS. 18 courtesy of Cal State LA

urban sustainability in certificate and degree programs. These efforts are being undertaken by faculty who work in our campus Center for Urban Sustainability and Energy,” said Bullard.

“Additionally, it is important for us to recognize and focus on diversity. Fostering a climate of understanding is critical to ensuring the future success of Los Angeles and Angelenos. Cal State L.A. is a beacon of diversity, representing many cultures, backgrounds, and viewpoints. As such, we feel it part of our mission to create safe and unbiased environments to facilitate dialogue amongst these unique individuals and cultures.”

Cal State L.A. is also a Hispanic-serving institution (HSI), meaning that it participates in a federal program designed to assist colleges and universities that attempt to assist first-generation, majority low-income Hispanic students.

To keep its programs relevant and timely, Cal State L.A. works with local area partners, its alumni network, and college and curriculum advisory councils to ensure that its curricula fulfill the current needs of an ever-evolving global economy.

Although Cal State L.A.’s Downtown campus only opened its doors on January 25 (a formal grand opening is imminent), there are already plans afoot for its enhancement and possible expansion.

“Over the next several months and during the years ahead, we will be adding new certificate, bachelor’s degree completion, and master’s programs that meet

the needs of the local-area,” Bullard revealed.

“Based on our projected growth, we will very likely expand our footprint within the current facility. As part of our 10-year lease, Cal State L.A. has the option of securing an additional 44,000 square feet of classroom and administrative office space at 801 South Grand Avenue.”

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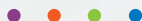
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"I remember pressing up my own records, and as you watch a machine press down on your own vinyl, you think, this is your precious thing that you created, and you think about all of the fights that might have happened because of one song, all of the money, and the time... you see all of those things pressed inside of that one record."

—South Central native and original Pharcyde member Tre "Slimkid3" Hardson

On the surface of it, a vinyl record is just a plastic, disc-shaped sound-storage medium inscribed with a spiral groove. For most of the 20th century it was the primary medium used for music distribution. It has no inherent meaning on its own. But, because of how it ties one generation to its musical past and helps a new one imagine that past, the revived interest in vinyl that once seemed like a fad now appears to be here for good — and L.A., with its thriving community of old and

new record shops, has become a hub for collectors.

Enter journalist Rebecca Villaneda and photographer Mike Spitz, whose recent *The Record Store Book* highlights 50 of Southern California's record stores. With its artfully crowded photos and offbeat stories from store owners, the coffee-table book both celebrates some of our city's more venerable record stores and reminds us of the breadth of vinyl's current appeal.

Following Hardson's poignant introduction, the book starts with some of the dusty, old-guard shops that have been around since the 1950s, such as Pasadena's Canterbury Record Shop, before winding up at newer places like Hollywood's 2-year-old Record Parlour. Throughout its pages, you get a sense that these are just folks plying a trade in something that gives them a sense of history and preserves music as a tangible commodity in an increasingly digital world.

"These guys that had grown up with vinyl as their first source of music just had (22)»



ADVENTURES IN VINYL

A photographer and a journalist set out to capture the culture, personalities and nostalgia of L.A.'s record stores

BY PAUL T. BRADLEY



PHOTO BY MIKE SPITZ

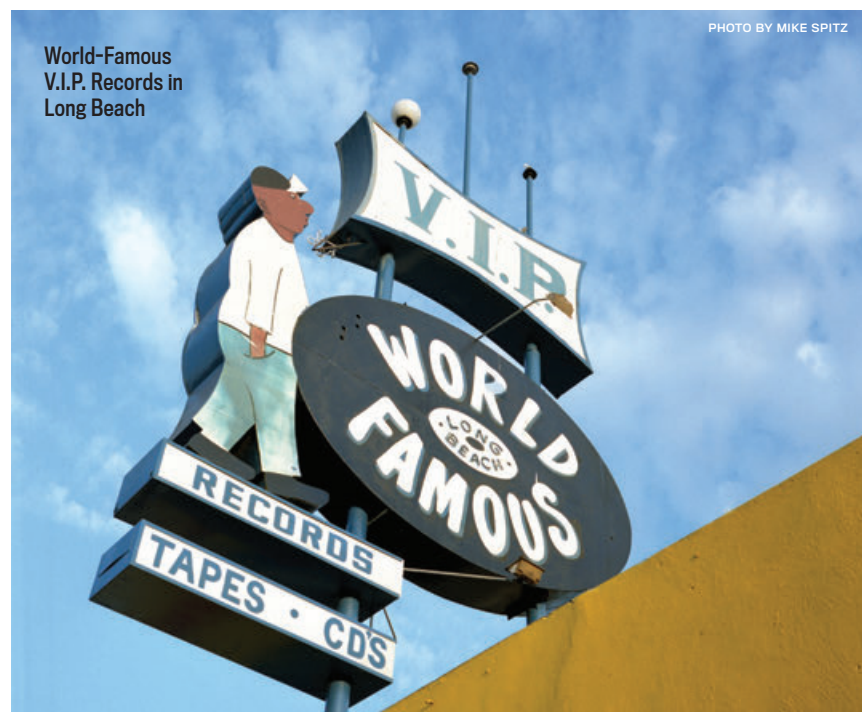
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V.I.P. Records in
Long Beach

PHOTO BY MIKE SPITZ

>>21) so many great stories," Villaneda says. "I just feel so blessed that these guys opened their doors to me."

Spitz, a 48-year-old Silver Lake photographer (and clinical social worker), says his love of vinyl goes back to his earliest memories of listening to music. "I have a long history of going to record stores. So when I was reaching back into my own nostalgic past, I thought, why don't I do something about [them]. It's very specific. It has all the elements, it has portraiture, urban architecture, music ... all of the things I like to take pictures of."

Spitz originally thought he would cover the whole country, but whittled down his scope to the Greater Los Angeles area after realizing that our region has more than enough shops to fill a book. "On a weekend, I would shoot two or three stores," he says.

Villaneda probed the owners, to see what makes them tick. She says the conversations "turned into something deeper and more meaningful when we started to interview these older cats, like Music Man Murray, who is no longer with us. He was in the game for so long. Something like 30-plus years." She even uncovered some truly odd stories, like a love triangle that emerged over the years among the owners of Norwalk Records.

The Record Store Book is a subjective survey of Southern California vinyl culture; Spitz focused on his favorite stores and deliberately omitted a few popular landmarks, such as Long Beach's Fingerprints and Echo Park's Origami Vinyl, in favor of stores that are more off the beaten path.

He also steered clear of anyplace where T-shirts and tchotchkes took up as much floor space as the vinyl. "They do it because they have to survive, so there's an upside to that, but there's also a downside," he explains. "It took away from the authenticity of the store."

Spitz fears that the current vinyl resurgence may yet prove to be an empty trend. "I just feel like my generation is more au-

"THESE GUYS THAT HAD GROWN UP WITH VINYL AS THEIR FIRST SOURCE OF MUSIC JUST HAD SO MANY GREAT STORIES." —JOURNALIST REBECCA VILLANEDA

thentic. I feel more connected with those kinds of people. They're not riding a trend; they are there because they appreciate records. They want to find something.

They're serious about it. They don't care if it's going to be a trend in two years."

Longtime Origami employee Emily Twombly disagrees with that sentiment.

She sees shops like hers as a way to continue a different tradition inherent in record-store culture — that of serving as tastemaker and supporting local bands.

"There are a ton of local bands here. And in this certain scene, vinyl is part of that," she explains between fielding calls at the shop. "When we were growing up, to find out about new bands, we had to read zines, we had to go to shows, we had to be active about talking about music with other people and sharing music with other people physically, and not just MP3s. You had to invite your friend over to listen to a record."

She continues, "Now, kids can just access this shit so easily — which is why a (24»



PHOTO BY MIKE SPITZ

Penny Lane Records in
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Rebecca Villaneda and Mike Spitz

COURTESY OF MIKE SPITZ

»22) new record store like ours is important. If people will utilize our resources, we're essentially doing the same thing we had when we were growing up: [providing] a hub."

For Zane Landreth, co-owner of Highland Park record store Mount Analog (which appears in *The Record Store Book*), any so-called vinyl trend or resurgence is irrelevant to him and his customers. "Records came back. Sure. And now you can buy records in Whole Foods or whatever. But for me and everyone I know, I just never stopped buying records."

"For most of the music I listen to and for most of the records we sell in the shop, vinyl is the only way you can get it. Just because other people are paying attention now doesn't change the way I do my life or run my business," he adds.

His business, which he runs with co-owner Mahssa Taghinia, also finds that middle ground between old record-heads and those on the hunt for something

brand-new. "When you come in, you're comfortable here. You can learn about new things. It has that coffeehouse vibe. It's like a cultural center. That's the most fun thing about running the shop, getting to be someone's tour guide into getting into some old or new weird shit."

Michael Kurtz, co-founder of Record Store Day, the annual bonanza of limited-edition vinyl that's now in its 10th year, doesn't see any sort of rivalry be- (27»



THE RECORD STORE BOOK

THE RECORD STORE BOOK

FIFTY LEGENDARY AND ICONIC PLACES TO DISCOVER NEW AND USED VINYL

PHOTOGRAPHS BY MIKE SPITZ
INTERVIEWS BY REBECCA VILLANEDA



Customer browsing in Glass House Record Store in Pomona

PHOTO BY MIKE SPITZ

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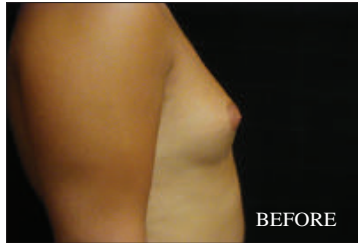
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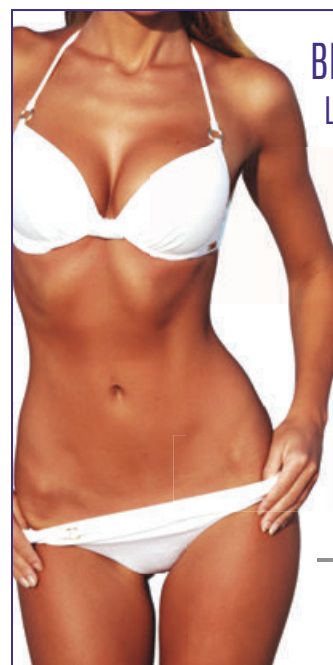


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»24) tween any of those notions. “Every store has its own personality,” he explains. “You figure that out, and you start going to them for those specific reasons — like they’re your own friends.”

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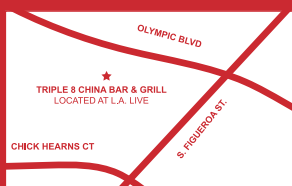


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HEAD-SCRATCHER

Phillip Frankland Lee's Encino reboot of his hyper-modern restaurant is both fascinating and strange

BY BESHA RODELL

There was an interesting interaction during an episode of the current season of *Top Chef* between contestant Phillip Frankland Lee and fellow L.A. chef Michael Voltaggio. Voltaggio, a former contestant who was there as a judge, stopped by Lee's workstation to discuss the challenges of the show. "I thought that I was gonna come in here and just do my food my way," Lee said. "But on *Top Chef*, they want us to cook food to make the judges happy."

"For me," Voltaggio responded, "it was just about cooking good food."

In a season in which Lee had many memorable scenes (he played the part of villain perfectly, either through force of personality or force of clever editing), this moment was the most telling, not least of

all because Lee and Voltaggio appear to be cut from the same cloth. As young chefs driven by ambition, the food at both of their restaurants

redefine American culinary modernism, as well as poster boys for the kind of tattooed badass who embodies a culture as much as he does a career. #cheflife, and all that.

But dig a little deeper, and the two are quite different. For starters (spoilers ahead), Voltaggio won season six of *Top Chef*, while Lee was kicked off in the middle of the current season for serving a salad made of strawberries that the judges deemed too dessertlike. Lee has said his philosophy is to do "whatever the fuck you want" — and perhaps that's the reason the *Top Chef* judges didn't understand him. Without that attitude, he asks in his exit interview, "How will [the food industry] ever move forward?"

Voltaggio may give off the appearance of doing whatever the fuck he wants, but underneath it all is a rigorously trained chef, one who understands the rules before he breaks them.

This is the conundrum that lies at the heart of Scratch Bar: Can a chef really just do whatever the fuck he wants — with no classical training, no years spent working his way up through the ranks? Should the truly talented be able to fly free early and without constraints?

Scratch Bar first opened in Beverly Hills in 2013. In July 2015 it closed, and rumor was that Lee had a falling-out with the restaurant's main investor. A week later, the Beverly Hills version of Scratch Bar reopened, without Lee's involvement. It's not clear how long that lasted; though a website still exists for the Beverly Hills Scratch Bar, it appears to have closed again.

In October, Lee's new version of Scratch Bar opened in the second story of an upscale strip mall in Encino. We now know that he was also filming *Top Chef* in the midst of all this drama.

Lee started working in restaurants as a teenager, went to culinary school but quickly dropped out, worked as a cook and sous chef for a couple of years, and then became the chef at Scratch Bar when he was 26. Somewhere in there an attempt was made to crowdfund a movie called *Cook*, which Lee planned to write and direct, and if you Google his name along with "movie," you can find a very bizarre trailer for the project, one that's full of knives and tattoos and hot waitresses, along with a brooding voice-over about dreams and ambitions.

The new Scratch Bar might as well be the restaurant version of that movie, without the hot waitresses (there are no servers at all). The kitchen stretches along the back wall of the small room like a stage, and much of the seating is at a bar facing the kitchen, where the cooks also act as waiters. The space is all gleaming steel and dark walls and glowing embers from the large, open wood and charcoal grills.

These dudes are undeniably excited to serve you, to tell you all about the \$40, \$80 or \$120 tasting menus, to watch you watch them put together dishes with the obvious goal of making them look like art (paintbrushes are utilized). Chef de cuisine Jonathan Portela is most often running the show, both in the kitchen and as the master of ceremonies. "We got two ways you can do this," he'll tell you from behind the

counter as he looks at tickets and surveys his cooks. "You choose or I choose. I always recommend the option where I choose."

If you go with his suggestion and opt for one of the tasting menus, you'll likely start with a sake shooter layered with sea urchin and avocado mousse, with a green mussel and a sliver of serrano chili speared across the top. Right off the bat, this gives you an idea of what might go wrong with the meal ahead of you: The sake itself is assertively sweet, and it sets off the seafood in the most disconcerting way possible, like a dirty martini garnished with a maraschino cherry.

From there you might get a bowl of popcorn touched with butter and thyme and salt and, yep, sugar. The salty-sweet combo doesn't work any better this time around.

Sugar is an issue throughout many dishes, and Scratch Bar's greatest successes come when Lee resists his obviously strong urge to combine dinner and dessert. There's a soft roasted salmon, some of it cooked through and some of it rare, topped with beautiful rainbow carrots, salmon roe and daubs of yogurt. A dish of torched escolar over sunchoke puree with puffed amaranth doesn't even need the nubs of sweetbreads under each slice of silken fish, but they don't hurt, either.

Certain ingredients show up again and again, sea urchin and salmon roe in particular. The roe is best used on a dish of house-made chorizo over a smear of mushroom paste, the combination of the three disparate ingredients somehow coming together to taste like washed-rind cheese. Sea urchin appears in that sake shooter, over foie gras and in the kind of insane ode to lowbrow sushi rolls that the staff refers to as "dirty rice." The dish is made up of a base of sushi rice topped with torched sea urchin, cubes of pork belly, diced cucumber and tons of salmon roe. Is it brilliant or an abomination? It's hard to tell, honestly. It tastes good the way salacious sushi rolls taste good, and it leaves you feeling the same kind of queasy.

In case you missed the connotation, the "scratch" in the name refers to the fact that Lee and his band of cooks make everything, including bread and charcuterie and four kinds of cheese. Few chefs in America have a similar self-made cheese program, and some of Scratch Bar's cheeses are pretty good. The cheddar tasted a little past its prime, but the ash-covered soft goat-and-cow cheese was tasty.

If you can get past the undercurrent of machismo that permeates Scratch Bar, there's something genuinely heartwarming about the enthusiasm and sense of adventure that drive this troupe of cooks. I mean, they're *making their own cheese*, for chrissake. When Portela delivers a scallop dish with apples, apple gelée and "apple jus" and describes it as "a redundancy of apple," it's hard to know whether to slap him or hug him.

But the truth is, you can't just decide "I'm gonna make charcuterie!" and look at a book and play around and get it right. For many kinds of culinary techniques, there really is no substitute for learning under a master, for being an apprentice rather than a wunderkind. This shows itself most obviously with disciplines **(31)**

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— Voltaggio's ink. and Lee's Scratch Bar — is inventive above all else. It's clear that both see themselves as rebels looking to



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»29) that are entire professions: the aforementioned charcuterie (which in the case of Scratch Bar is mainly smoked or cured pork that turns out far too salty and slick in all the wrong ways), as well as baking (the bun on the Scratch Bar burger is supposed to be brioche but is dense and almost crumbly and overwhelms the other ingredients).

Lee obviously revels in the passion of his chosen career path, but I wonder if he's considered how he might register to a chef who has dedicated her life to charcuterie or baking: He appears to be someone who believes that training in those fields is optional, that some chefs can succeed through the sheer force of talent. Talent can get you far, but it can't get you the precision that comes from years of training, and in this way Lee does a disservice to the very profession he aims to glorify.

Scratch Bar is all a little bizarre, as if you've stumbled into a community theater production putting on a play called *Restaurant*. (Or, perhaps, *Cook*.) The earnest enthusiasm it takes to launch a passion project like a community theater production or a hyper-modern restaurant can be charming. Scratch Bar goes so far as to make its own mustard, and when Lee

steers away from his unfortunate penchant for sugar he comes up with flavors that are confounding and exciting.

But Lee eventually will need to learn the lesson he seems to have spent a lot of time deflecting: Being a chef is hard, and not just because of the hours, the cuts and burns and the tough-guy environment. It takes more than just talent and chutzpah. It takes training and time and the ability to recognize when people "not understanding" your food is actually just the food not tasting very good.

There's plenty that tastes good at Scratch Bar. There's inventiveness and excitement and food that could only come from the freedom Lee has given himself and his crew. But there's also a lot that's the result of someone so wrapped up in boundary-pushing that he can't taste the flaws in his own cooking.

There are many chefs who have managed to push food forward. I doubt many of those greats would credit their success to doing whatever the fuck they want.

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Goat Bubbles, one of the first sparkling wines produced in Santa Barbara County, now has a lot of company.

PHOTO BY TENLEY FOHL

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CALIFORNIA IS SPARKLING

INNOVATIVE WINEMAKING IS ON THE RISE

When Norm Yost of Flying Goat Cellars in Lompoc released his first sparkling wine 10 years ago, his competition from other Santa Barbara County winemakers was nonexistent. "The first three to four years, there was nobody," he remembers. "I could tell people were like, 'What's he doing?'"

For decades, the market for California sparkling wine has been dominated by a handful of major players: Mumm Napa, Domaine Chandon, Roederer, Schramsberg. Many were founded by French Champagne makers, who brought deep pockets and generations of knowledge to bear on one of winemaking's most complex challenges. Making sparkling wine is not for the faint-hearted; it requires special equipment and several additional steps in the production process, and the final product is taxed at a higher rate than still wine, cutting into already-thin profit margins. Even for experienced winemakers, it's an intimidating market to compete in.

"I just think we as winemakers maybe weren't ready to go down that path," says Tyler Elwell, assistant winemaker at Tablas Creek in Paso Robles, who just released his first sparkling wine under his own label, Halcyon. "I don't know if it's because you need other equipment

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or that it's labor-intensive. Or if we were just like, 'Shit, we're not gonna be able to make Champagne. So we might as well just buy that and make something else.'

But over the past five years, that's started to change. More and more California winemakers are adding bubbles to their product line, often experimenting with different grapes, styles and production techniques to set themselves apart. Many of the best new sparkling wines are coming from small producers on the Central Coast, just a few hours north of L.A.

Elwell, 34, is emblematic of this new wave of bubble-makers. Halcyon, the boutique winery he founded two years ago with his fiancée, Kim Schultz, focuses exclusively on cabernet franc, a red French varietal best known as a Bordeaux blending grape. Inspired by cab francs he tasted in France's Loire Valley, where the grape is used on its own to make everything from earthy yet aromatic red table wines to brightly acidic, sparkling rosés, he and Schultz decided to release their own sparkling rosé of cab franc — something virtually unheard of in the California market but, with a minuscule production run of 25 cases, an experiment Elwell felt he could afford to make.

"We've never really liked rules very much, and we don't feel like we're pigeonholed into anything," Elwell remembers thinking. "So why not make sparkling? This could be fun."

Like most winemakers, he made his bubbles using the traditional *méthode champenoise*, named after the world's most famous sparkling-wine region. (Even if you use the Champagne method, however, you're not allowed to call your product "Champagne"; just as all bourbon must legally be from Kentucky, all Champagne must come from the region in France after which it's named.) Rather than introducing carbonation through artificial means, *méthode champenoise* uses a secondary fermentation process, adding yeast to the wine after it's been bottled. That yeast, as it eats through the wine's natural sugars and converts them to alcohol, creates carbon dioxide as a byproduct.

Elwell, however, decided to skip the final steps of the traditional method. Rather than opening his bottles to remove the sediment, or lees, created by the yeast — a process known rather unromantically as "disgorging" — then topping off his bottles with a little sweet wine or sugar, called a dosage (sparkling wines without a dosage tend to be much drier than their flat counterparts), Elwell left the lees in the bottle, making his final product cloudier and drier than most sparkling wines but also imparting to it "kind of a yeasty, bread-y quality."

One of the few places consumers can try Halcyon's limited-production wines is at the Garagiste Festival, a traveling exhibition of small-lot winemakers that comes to L.A. once a year. At its annual Santa Barbara County stop in Solvang, on Valentine's Day, Elwell and Schultz were among 57 wineries pouring tastes

of their wares. With its pale peach color, aromas of strawberry and nectarine and the tiny strands of bubbles you'd expect to find in a fine Champagne, Halcyon's sparkling rosé is a standout. Not surprisingly, soon after the festival, it sold out.

Earlier in the day at Solvang's Veterans Memorial Hall, both Elwell and Yost, along with Dan Kessler of Kessler-Haak Vineyard in Lompoc, discussed their sparkling wines as part of a panel moderated by Garagiste Festival co-founder Stewart McLennan. Both Elwell and Kessler nodded in agreement when Yost described the growth of Central Coast sparkling wine as an "explosion."

"It's exciting to see, because we have some great grapes down here," Yost said. By his count, there are now more than 20 winemakers doing sparkling in Santa Barbara County alone, with many more in San Luis Obispo and Monterey counties farther north.

Many of these wineries, such as Riverbench, Sanford, Sea Smoke and Kessler-Haak, are making more traditional, Champagne-style bubbly, which are made from pinot noir and chardonnay grapes. But many others, like Elwell, are thinking outside the box. Palmina, a Lompoc winery specializing in Italian varietals, is making a red sparkling from the barbera grape and a white from malvasia bianca; Solminer, in Los Olivos, has experimented with a sparkling, dosage-free syrah. Even Yost, who began with pinot noir and chardonnay, added a pinot blanc bubbly to his repertoire in 2010, starting with just 75 cases and ramping up to 150 today. "I'm actually contemplating making a little bit more, because there's become a little bit of a following for this wine. Who woulda thunk?" he says with a laugh.

One thing that has made sparkling-wine production easier for smaller winemakers has been the arrival of companies like Rack and Riddle, a "custom crush" production facility in Sonoma County, which will handle every step of the secondary fermentation process, from the labor-intensive task of "riddling" the bottles (painstakingly turning each bottle a few degrees every day, so that the lees all collect in the neck) to disgorging to dosage. Equipment and labor costs for all these extra steps can add up, so it's attractive to outsource them to a specialist — but the tradeoff, Yost says, can be a loss of control over your final product.

"That's why we do everything in-house," Yost says. He jokingly refers to Flying Goat's warehouse production facility in Lompoc as "an homage to Home Depot," with homemade riddling racks and other "rather rudimentary" equipment. But at the end of the day, he, like Elwell, prefers the more low-tech, hands-on approach.

"I've touched probably each one of these bottles several times," he says during the seminar, as volunteers pour tastes of his sparkling, deliciously citrusy pinot blanc for the audience. "It's really a labor of love for us."

—Andy Hermann

Why Islands Burgers Has the Greatest Happy Hour in Existence

It's a scientific fact: America is one of the most overworked countries on Earth. Sure, most of us might not be hauling blocks of granite like ancient Egyptians, but the physical and mental toll caused by sitting eight hours in front of a computer is very real. That might explain our country's fascination with the concept of happy hour. I mean, who doesn't love happy hour? Despite what you may have been told, happy hours aren't just about attracting customers with potential savings. They also offer a subsidized version of what sociologists refer to as the "third place," an area where we can decompress and socialize and cushion the stark transition between a soul-crushing job and an eternally messy apartment. Maybe Starbucks is your preferred third space, or that goddamn CrossFit gym.

For me, that special place is Islands Fine Burgers & Drinks, the Southern California-based, Hawaiian-themed restaurant chain known for bottomless fry baskets and frosty beer mugs. Yes, Islands' entire image is unabashedly kitschy, but what wonderful and rejuvenating kitsch it is — a culturally homogenized tiki bar where surfboards serve as tables, Jimmy Buffet is on the speakers and palm fronds drape over the bar. It's like a miniature, clichéd Hawaiian vacation.

And I would gladly argue that the burgers, even the one sluiced with teriyaki sauce and topped with a too-thick slice of pineapple, are much better than the ones at most casual restaurants. But that's beside the point. You go to Islands for the happy hour, which usually runs from 4 to 7 p.m. on weekdays, and you order two things: the cheddar fries (\$4) and the "hand-shaken" strawberry daiquiri (\$5). There are many items on the happy hour menu, including serviceable Hawaiian sliders, a chicken quesadilla with sour

cream, Buffalo wings and a standard-issue plate of nachos. As for the cheddar fries, it's probably unnecessary to extoll the gluttonous virtues of a heap of fries smothered in melted cheese and green onions and served with a side of that creamy, diner-style ranch dressing.

I was originally more skeptical of the strawberry daiquiri and its cheaper sibling, the mai tai, which will set you back \$4 during happy hour. The daiquiri and the mai tai are two essential, rum-based cocktails, each with a long and glorious history, and if you've never tried a version crafted by a true, professional bartender (the kind in a button-up vest), go do that first. But afterward, you should try the ones at Islands, because they're delicious in a stumbling-down-the-French-Quarter-during-Mardi-Gras way. Their strawberry daiquiri gets extra points despite its higher price for: 1) including fruit, and 2) being "hand-shaken," which sounds like pointless jargon but actually makes for a delightfully frothy drink.

If you're not into cocktails, even really cheap ones (seriously, where can you find a cocktail for less than \$5?), there is discount beer, too. There are even IPAs if you want them, but honestly, if you're drinking beer out of a frozen mug, there's no shame in Coors Light.

Of course, as much as the bargains at Islands' happy hour draw the big crowds, that's not the full scope of its appeal. Neither fully a bar nor a restaurant, Islands exists in the low-key gray area between the two — it's just chill, brah. I've never seen a fight break out at Islands, or even an argument, and surely that limited anecdotal evidence is proof enough: No happy hour is more chill than the Islands happy hour. Islands founder Tony DeGrazier, a former G.I. who dreamt of capturing the vibe of a 1960s Hawaiian beach bar, expanded his original concept in 1982 into 57 locations across California, Hawaii, Nevada and Arizona. Like him, I have found bliss in the sublime tropical fantasy, no matter if it is totally fake. —Garrett Snyder

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Week of
MARCH
11-17

P. 37 **FRI**

A MATCH GAME THAT WILL MAKE YOU LAUGH, NOT CRINGE

P. 37 **SAT**

NEWSFLASH: POLE DANCING IS A SPORT

P. 39 **SUN**

GET OUT YOUR GOUT PILLS FOR THE PORK-HEAVY COCHON 555



P. 41 **THU**

GREEN BEER AND COVER BANDS IN PERSHING SQUARE



PHOTO BY GERO BRELOER

Hoopurbia: See Monday.

2016 Pacific Pole & Aerial Championships is an actual athletic competition run by the PSO (Pole Sport Organization). It's the world's largest pro-am pole-fitness competition and a chance to see dancers of all levels of skill climb all over a vertical piece of steel. Free and open to all, both the men's and women's divisions are judged via PSO's computerized system, which gives the athletes anonymous feedback from their peers. *L.A. Convention Center, 1201 S. Figueroa St., downtown; Sat.-Sun., March 12-13, 8 a.m.; \$35-\$55. (800) 448-7775, pole sportorganization.com.* —David Cotner

MUSIC

Mac and Me

In title alone, **Taylor Mac's 24-Decade History of Popular Music** sounds like a preposterously ambitious, even presumptuous undertaking. But Mac — whom you could call a theater artist, although the term seems a restrictive way to describe this wacky pop historian/court jester/trilling songbird/guardian angel — makes clear that his rigorously researched take on the past 240 years of American history is a highly subjective one, too. More to the point, Mac's a wonderfully engaging performer whose interpretive wizardry and fascinating discoveries can make you laugh and move you to tears. *UCLA Royce Hall, 340 Royce Drive, Westwood; Sat., March 12, 8 p.m.; \$19-\$39; \$15 UCLA students, \$25 UCLA faculty & staff. (310) 825-2101, cap.ucla.edu.* —John Payne

COMEDY

Gilded Lily

Lily Tomlin has experienced a nice career resurgence lately. The comedic legend received Golden Globe nominations for her performances in both 2015 dramedy *Grandma* and Netflix's excellent series *Grace and Frankie*. Co-created by *Friends* producer Marta Kauffman, *Grace and Frankie* stars Tomlin and Jane Fonda as aging women whose husbands divorce them after coming out as gay. Tomlin returns to her stand-up roots for *An Evening With Lily Tomlin*, a one-woman show that mixes new and older material, resurrecting some of her *Laugh-In* characters — including Ernestine, the sassy telephone operator, and Edith Ann, the philosophical little girl in the big chair — which have endured for 40-plus years. *Carpenter Performing Arts*

fri

3/11

DANCE

Grown Up

The latest installment of **Home Grown**, the Dance Resource Center's series spotlighting local dancemakers, brings three contemporary choreographers to the stage. Rebecca Bryant's "Manufactured" considers privilege and empathy with help from 50 small cardboard boxes, discarded costumes and a sound score by Don Nichols. In "Deviate," Ami Mattison's 3-year-old Mattidance traverses the behavioral borders between sanity and insanity, while "Crossing Over" is Maritza Navarro's exploration of self-imposed barriers to happiness. With this series, the DRC continues its transformation from a dance-oriented service organization into one that presents adventurous performances. *Bootleg Theater, 2220 Beverly Blvd., Westlake; Fri.-Sat., March 11-12, 7:30-9 p.m.; \$20 in advance, \$25 at door. bootlegtheater.org.* —Ann Haskins

COMEDY

Catch Some Rayburn

One of the L.A. Gay and Lesbian Center's most popular events returns for another round of retro shenanigans. **The MisMatch Game** parodies the 1970s CBS game show *Match Game*, which featured contestants attempting to match answers given by celebrities. Standing in for Gene Rayburn, creator Dennis Hensley hosts a panel of a dozen TV and Internet actors impersonating past and present stars, everyone from Jack Nicholson to Pamela Anderson to Danny Bonaduce. *Los Angeles LGBT Center, Renberg Theatre, 1125 N. McCadden Place, Hollywood; Fri.-Sat., March 11-12, 8 p.m.; \$15. (323) 993-7400, lalgbtcenter.org.* —Siran Babayan

TELEVISION

Chat TV

At PaleyFest 2016, you can spend a week hanging out with a crooked lawyer, a female superhero, zombies and a bunch of nerds. The Paley Center's biggest event of the year is full of panels featuring the

casts and creators of some of TV and the Internet's most popular comedies and dramas: *Empire* (March 11), *Better Call Saul* (March 12), *Scream Queens* (March 12), *black-ish* (March 13), *Supergirl* (March 13), *Scandal* (March 15), *The Big Bang Theory* (March 16), *Difficult People* (March 18), *Fear the Walking Dead* (March 19) and *American Horror Story: Hotel* (March 20). The fest's highlight is "An Evening With Dick Wolf" (March 19), a salute to the TV producer featuring actors from *Law & Order: Special Victims Unit*, *Chicago Fire*, *Chicago P.D.* and *Chicago Med*. *Dolby Theatre, 6801 Hollywood Blvd., Hollywood; Fri.-Sun., March 11-20, times vary; \$30-\$80. (310) 786-1000, paleycenter.org.* —Siran Babayan

sat

3/12

SPORTS

Take a Pole

Lest your salacious mind run away with you when you think of pole dancing, the

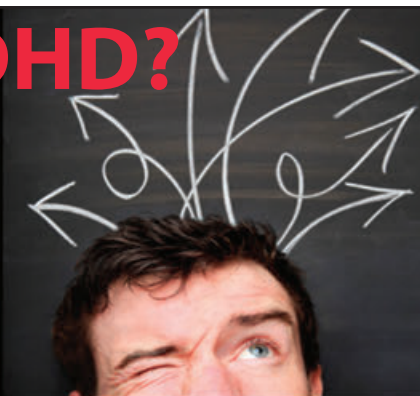
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FACT SHEET AND NOTICE OF OPPORTUNITY TO COMMENT
Environmental Investigation and Cleanup

Former Continental Graphics Facility
101 North La Brea Avenue
Los Angeles, California 90036
Site Cleanup No. 1255A, Site ID No. 2040421

February 2016

Si necesita información en español, comuníquese con Susana Lagudis, Participación Pública: 213.576.6694

This fact sheet provides information on the environmental investigation and proposed cleanup activities directed by the Los Angeles Regional Water Quality Control Board (Regional Board) at the Former Continental Graphics Facility located at 101 North La Brea Avenue in the City of Los Angeles, California.

At this time the Regional Board is encouraging public review and comment on a cleanup plan called "Revised Removal Action Workplan (Revised RAW)", dated January 22, 2016. Information about the activities and cleanup methods proposed in the Revised RAW is outlined in this factsheet.

Site Overview

The approximately 0.2-acre property is currently used as a paved parking lot. It is bounded by a commercial area to the north, North La Brea Avenue and commercial properties to the east, West First Street and commercial properties to the South, and an alley followed by a residential area to the west.

The property was developed as early as 1951 when a gasoline service station was located on the Site, and was later converted into a parking lot for the Continental Graphics Corporation facility located south of the Site (171-181 South La Brea Avenue).

Site Environmental Investigation

During lot grading in 2012, eight 50-gallon underground storage tanks (USTs) were discovered at the Site. During removal of the USTs (also in 2012) under the oversight of the Los Angeles Fire Department (LAFD), elevated concentrations of total petroleum hydrocarbons (TPH) and low concentrations of fuel-related volatile organic compounds (VOCs-including ethylbenzene, xylenes, and naphthalene) were documented in soil at the Site.

Groundwater investigation and monitoring conducted at the Site between 2013 and 2014 identified low concentrations of fuel-related TPH and VOCs in groundwater located at approximately 16 feet below ground surface.

Cleanup Plan

A cleanup plan has been submitted to the Regional Board to address soil contamination documented in the area of the former USTs. This plan (referred to above) is called the Revised Removal Action Workplan (Revised RAW).

The Revised RAW proposes further characterization of UST-related contamination in soil, soil gas, and groundwater to be followed by the removal of contaminated soil for disposal at a permitted waste disposal facility. The Site characterization and waste removal activities are being proposed for the protection of human health and groundwater quality in the Site area.

Opportunity For Public Comment

The proposed Revised RAW is now the subject of a 30-day public comment period to address any questions or comments the public may have. Your participation is encouraged. The Regional Board will not make a final decision to approve or implement the RAW until the public and interested parties have had a chance to review and comment.

The plan may be reviewed at the following link (under the Site Maps/ Documents Tab):

http://geotracker.waterboards.ca.gov/profile_report.asp?global_id=T10000003894

Public comments must be postmarked or emailed by March 28, 2016 and sent to Regional Board Project Manager Jeff Brooks (contact information provided below).

Mr. Jeff Brooks, Project Manager
Los Angeles Regional Water Quality Control Board
320 West 4th Street, Suite #200
Los Angeles, CA 90013
Jeff.Brooks@waterboards.ca.gov

Information Repositories and Contacts

The Revised RAW, reports and additional information regarding the Site may be found on the California Water Quality Control Board's interactive GeoTracker online database at http://geotracker.waterboards.ca.gov/profile_report.asp?global_id=T10000003894

The administrative file for the Site is available to review in person at the Regional Board's office:
Los Angeles Regional Water Quality Control Board
320 West 4th Street, Suite #200
Los Angeles, CA 90013
By appointment, please call (213) 576-6600

If you have questions about this Site, please contact:

Jeff Brooks, Project Manager 213 620-6070
jeff.brooks@waterboards.ca.gov

Susana Lagudis, Public Participation 213-576-6694
susana.lagudis@waterboard.ca.gov

Center, 6200 Atherton St., Long Beach;
Fri.-Sat., March 11-12, 8 p.m.; \$75. (562) 985-
7000, carpenterarts.org. —Siran Babayan

sun 3/13

FOOD AND DRINK

Pig Out

There's no porkier food festival in the country than **Cochon 555**, a butchery-based culinary competition in which five local chefs prepare more than three dozen dishes made from the nose-to-tail cuts of heritage-breed pigs. This year's L.A. event features a slew of big-name chefs: Carlos Salgado of Taco Maria, Bruce Kalman of Union, Jason Neroni of Rose Café, Brooke Williamson of the Tripel and 2015 champ Walter Manzke of République. In case you've still got room, there's also a whiskey bar, beer bar, tartare bar, ramen bar, oyster bar and cheese bar, among other surprises. Gluttony awaits. *Viceroy Santa Monica, 1819 Ocean Ave., Santa Monica; Sun., March 13, 5 p.m.; \$125 general admission, \$200 VIP. (678) PIG-LUVN, cochon555.com/2016-tour/los-angeles.*

—Garrett Snyder

BOOKS

A Lonely Hunter

In his new memoir, *Stories I Tell Myself: Growing Up With Hunter S. Thompson*, **Juan F. Thompson** writes about his

Home Grown: See Friday.



PHOTO COURTESY OF MARITZA NAVARRO

tumultuous relationship with his famous dad, both as a legendary gonzo journalist and author and as an alcoholic, drug-addicted and violent father. In the book, Thompson's memories begin at age 2 and end with his father's suicide in 2005, which was followed by the funeral where the ashes were shot out of a cannon. Along the way, the younger Thompson describes his childhood on a farm outside

of Aspen, his parents' divorce and the writing of his father's most notable works, including *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs*, *Fear and Loathing in Las Vegas* and *Fear and Loathing on the Campaign Trail '72*. *Book Soup, 8818 Sunset Blvd., West Hollywood; Sun., March 13, 4 p.m.; free, book is \$26.95. (310) 659-3110, book soup.com.* —Siran Babayan

mon 3/14

CONS

A Perfect Circle

Depending on how you look at the world, a hula hoop is either a dumb plastic toy that'll make you throw out your back or a new-agey way to exercise and dance and be weird. People in the latter camp gather in Echo Park for **Hoopurbia**, a weeklong event for hooping enthusiasts, which features classes, performances, competitions, flash mobs and things called "hoop jams." The extravaganza, which originated in Berlin, comes to L.A. for the first time. Put on some Spandex, grab a hoop for each limb and get your hip swivel on. *Echo Park Recreation Center, 1632 Bellevue Ave., Echo Park; Mon.-Sun., March 14-20; \$99-\$649. (213) 378-5746, hoopurbia.com.*

—Gwynedd Stuart

tue 3/15

COMEDY

Get Real Estate

Reality TV makes everything look cut-throat — dating, dieting, dancing, cupcakes. Among the first series on Seeso, NBC's new streaming comedy channel (where it premieres March 17), is **Bajillion Dollar Properties**, a parody of TV shows such as

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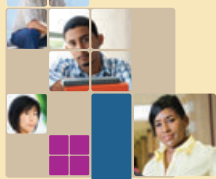
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- Able to provide written informed consent

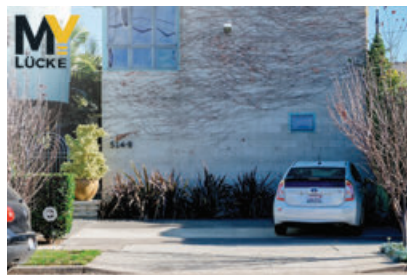
The study doctor will discuss additional requirements for being in the study.

If you are eligible for this study and choose to participate, you will receive all study visits and study-related medical care at no cost to you. Compensation for your time and travel expenses may also be provided.

For more information, please call the study research staff at:

844-714-6464 | www.cnstrial.com/depression

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Bravo's *Million Dollar Listing*. Produced by Kulap Vilaysack, Thomas Lennon, Robert Ben Garant, Scott Aukerman and David Jargowsky, the spoof is set at a high-end, dog-eat-dog real estate firm, and will feature guest spots by Patton Oswalt, "Weird Al" Yankovic, Nick Kroll, Adam Scott, Gillian Jacobs and Jason Mantzoukas. Before its March 17 premiere, UCB introduces cast members Paul F. Tompkins, Drew Tarver, Ryan Gaul, Tim Baltz, Dan Ahdoot, Mandell Maughan and Tawny Newsome, who'll perform in this improv show alongside actual broker Jamie Blake Sher for some real-estate realism. *UCB Sunset*, 5419 W. Sunset Blvd., Hollywood; Tue., March 15, 8:30 p.m.; \$5. (323) 908-8702, sunset.ucbtheatre.com. —Siran Babayan

dian Pat Regan for a night of sketches and original songs that may or may not have anything to do with Irish culture. Whether you get drunk before or after, they are not responsible for your hangover. *Nerdist Showroom at Meltdown Comics*, 7522 Sunset Blvd., Hollywood; Thu., March 17, 7-8:30 p.m.; \$8 in advance, \$10 at the door. (323) 851-7223, nerdmeltla.com. —Siran Babayan

MUSIC

Head Games

What, exactly, goes on inside the brain when a musician creates something new? It's more than just a fanciful, hypothetical question to L.A. Chamber Orchestra concertmaster Margaret Batjer. As part

of LACO's **Westside Connections** series, which this year focuses on the intersection of music and neuroscience, host Batjer tonight asks if there's a doctor in the house — in particular, Dr. Charles Limb, head of the otology/neurotology department at UC San Francisco. As the chamber ensemble performs selections by Beethoven and Smetana, the good doctor will explain how these composers continued to make stirring music even after they went deaf. Intriguingly, Limb also will chart changes in the brain in real time as LACO music director Jeffrey Kahane takes flight and improvises on piano. *Moss Theater*, 3131 Olympic Blvd., Santa Monica; Thu., March 17, 7:30 p.m.; \$65 & up. (213) 622-7001, laco.org. —Falling James

ST. PATRICK'S DAY

Top o' the Afternoon

Need an excuse to leave work in the middle of the day to go drink beer? We didn't think so, but anyway, Pershing Square's midday **St. Patrick's Day Celebration** serves to legitimize the decision. The celebration of our drunkenest holiday starts with a parade that travels south on Hill Street, west on Seventh and then north on Olive to Pershing Square, where Irish cover bands, food trucks and a beer garden await revelers in "Kiss Me I'm Irish" T-shirts. Or you could just finish out the day at work. Whatever. *Pershing Square*, 532 S. Olive St., downtown; Thu., March 17, 11 a.m.; free. laparks.org/pershingsquare. —Gwynedd Stuart

wed 3/16

FILM

One Good Kern

You couldn't have a series titled **Underground USA: Indie Cinema of the '80s** without Richard Kern. Tonight the director appears in person for a retrospective of his cinematic and photographic works, with a Q&A moderated by *Apology* magazine editor Jesse Pearson. Kern rose to prominence making low-budget 8mm films such as *Fingered*, *Serial Killers* and *Submit to Me Now* alongside like-minded contemporaries such as Nick Zedd and Scott and Beth B. Kern still keeps his transgressive gaze fixed on the world of images, so expect to get an earful about eyefuls. *Cinefamily*, 611 N. Fairfax Ave., Beverly Grove; Wed., March 16, 8 p.m.; \$12. (323) 655-2510, cinefamily.org. —David Cotner

MOVIES AND MUSIC

Chariots of Fire

While Sting's been off having tantric sex or whatever, fellow founding member of The Police **Stewart Copeland** has been hard at work composing an original score for the film *Ben-Hur: A Tale of the Christ*. That's not the Technicolor Charlton Heston version but rather the 1925 silent version, which has a chariot scene that might be even more iconic than the one in the film that succeeded it. The score will be performed by the Pacific Symphony, with Copeland himself on percussion. *Valley Performing Arts Center*, 18111 Nordhoff St., Northridge; Wed., March 16, 8 p.m.; \$60-\$99. (818) 677-3000, valleyperformingartscenter.org. —Gwynedd Stuart

thu 3/17

COMEDY

Irish Guys Are Smiling

Gabe Greenspan and Ryan Bowers of Idiot Chimney invite you to celebrate the one holiday that encourages alcoholism at **A Very Idiot Chimney St. Patrick's Day Show**. The two sketch players, who perform monthly at iO West, join fellow sketch group Sasquatch Comedy and guitar-playing come-

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Participants will be compensated up to \$488 (an average of \$20/hour) for participation.

To get more information about the study and complete a screen, please visit <https://www.surveymonkey.com/s/AsianAmericanAlcoholStudy>.



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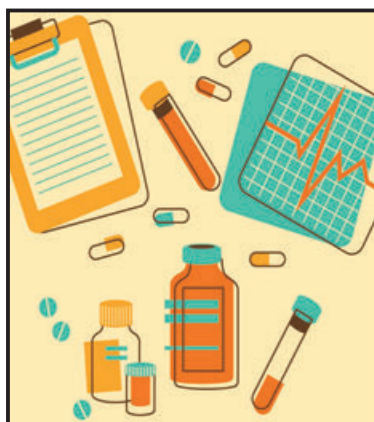
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- Have viral load of at least 1000 copies/mL but less than 500,000 copies/mL
- No active hepatitis B infection

ECHO AND THE WOMEN

“Unapologetic” female characters and playwrights dominate Echo Theater Company’s most ambitious season yet

BY JENNY LOWER

Holly, the transgressive, tangerine-haired rocker protagonist of *Bed*, Sheila Callaghan’s world-premiere play now onstage at Echo Theater Company, is a rare stage creature. More than once, other characters describe her as feral. Played by Kate Morgan Chadwick, she first enters on all fours, crawling as if through a dreamscape, clawing her way through strewn trash, rumpled clothes and wadded-up song drafts. She boasts all femininity’s sensuality but none of its meekness. She seldom walks but swaggers and sways, whether she’s wailing on her guitar or throwing a one-night stand out of her bedroom.

Even in contrition, Holly never yields. When she demands her lover punish her following a betrayal, he can only plead, “What should I do?”

“Figure it out,” she replies.

She’s the kind of woman, Echo artistic director Chris Fields says, who’s “going to burn her marriage down, going to burn [her husband] down, going to burn everything down.”

In other words, a perfect fit for Echo. Over its two-decade history, the troupe has presented more than 40 world premieres by both established and emerging playwrights, often pairing tricky subject matter with a fierce respect for writers. That approach has paid creative dividends: In 2014, the company finally put down roots at the Atwater Village Theatre Complex and promptly won five Los Angeles Drama Critics Circle Awards for its inaugural season there, including nods for playwriting, direction and production. The same year, *L.A. Weekly* dubbed the group “Best Bet for Ballsy Original Plays.”

This year marks something of a turning point. *Bed* launched the company’s most ambitious mainstage season to date, a lineup that includes four world premieres and one West Coast premiere. Perhaps even more remarkable is how prominently women figure in the mix: Holly is the first in a string of female protagonists — many of them conceived by female playwrights — appearing on Echo’s stage this year.

“I think for a theater like Echo — for any theater — to be really interested in the voices of unapologetic women is an extraordinary thing,” says Mary Laws, whose *Blueberry Toast* hits Echo’s stage in September. The savage farce, “a chaotic conversation about what the American Dream looks like,” draws on the 29-year-old’s upbringing in a master-



Echo Theater Company artistic director Chris Fields, left, with co-assistant artistic director Jennifer Chambers, on the set of *Bed* at the Echo

PHOTO BY SHANE LOPES

planned community.

The emphasis on women wasn’t by design, says Jennifer Chambers, director of *Bed* and Echo’s co-associate artistic director alongside Tara Karsian. “It’s always been about the writer and doing plays that are evocative and structurally exciting and well-written.” But, she adds, “All the plays in this season definitely have a sense of boldness about them. All of them feel very exciting, like we haven’t heard this kind of voice before.”

Following *Bed*, Barbara Tarbuck will put up *Stopping By*, a Wednesday-night solo show that recounts a spontaneous journey to Burning Man. And in April, there’s the West Coast premiere of *Dry Land*, a naturalistic drama by 22-year-old Yale graduate Ruby Rae Spiegel, about two girls in a high school locker room trying to cope with an unwanted pregnancy.

Even this season’s two works by male playwrights give unusual primacy to women. The lead role in *Captain of the Bible Quiz Team*, a site-specific world premiere by Tom Jacobson, was originally written for a man, but the part of

a Lutheran pastor will be portrayed by both sexes when the show comes to area churches in May. In July, Erik Patterson’s *One of the Nice Ones* will bring back Rebecca Gray, who played the anti-heroine Miss Keever in Echo’s 2014 pedophilia scorcher *Firemen*.

Both men’s scripts are products of Echo’s elite writers lab, now in its second year; Laws is also a member. Run by associate artistic director Chambers, the monthly workshop brings together a half-dozen cherry-picked playwrights and runs the length of the school year. The class is Echo’s first stop for recruiting quality scripts; artists who don’t land an in-house production can tap the company’s vast network to find a placement elsewhere.

Over the years, Fields has cultivated relationships with titans of the American theater, including Christopher Durang. More than a decade ago, Durang sent him Sarah Ruhl, whose gift for arresting, lyrical imagery has since established her as a preeminent scribe for the stage. In 2005, Echo introduced Ruhl to Los Angeles with *Melancholy Play* and helped her

workshop *Dead Man’s Cell Phone*, which later opened off-Broadway with Mary-Louise Parker.

Last year, Ruhl returned the favor by sending the company Laws, whom she’d taught at the Yale School of Drama. The native Texan had decided to take a TV writing job in L.A. and called up her mentor for help finding “a theater family” out west. Ruhl told her to track down Fields. Laws sent him a couple scripts, including *Blueberry Toast*.

Reading the absurdist tale of “a suburban frau driven mad,” Fields says he was captivated by how Laws rendered “the insanity that percolates beneath the calm suburban exterior of America.” He thought, “Who is this? What is this? OK, I’ve got to find this woman.”

Echo did an in-company reading, followed by a public reading in summer 2015. During the rehearsal process for the latter, Fields asked about the script’s ending, which Laws admits “no one seems to love” (for reasons we won’t disclose here).

In her opinion, the play feels “pretty baked” as it is, but Laws says the rehearsal process will be an opportunity to try out rewrites in a safe space with objective collaborators. “It takes a village to raise a play. Echo is a really incredible laboratory environment with people who are able to help bring that play into its best and smartest adult state of being.”

But if any offering this season unsettles audiences, chances are it’s Spiegel’s *Dry Land*. Already the recipient of rave reviews in New York, the play is singular not only for its direct approach to subject matter some may find upsetting but also its nuanced portrayal of a complex alliance between two young women feeling their way into adulthood.

“I’ve always been attracted to stories about female friendship,” Spiegel says, noting, “There has been a long history of women helping other women in times of bodily crisis.” But, she adds, “Abortion is politicized in our country in a way that often makes it feel abstract. It felt important to me to create a specific and visceral depiction of a young woman struggling to abort her pregnancy to push against the vagueness of popular representation.”

The graphic result “may not be for everyone,” acknowledges Fields, who has two teenage daughters close to the age of the characters. But “As uncomfortable as it is, [Spiegel] earns it, and then she deals with it. She deals with it in a wonderful way.”

So does tackling a solid slate of financially risky new plays ever give Fields pause, especially when the season’s only field-tested show turns on some wrenching scenes? “The board yells at me,” he says. “But you do the plays that speak to you. You do the plays you have to do.”

That sentiment has served as the company’s north star and will continue to do so, barring the failure of the pending lawsuit against Actors’ Equity to block changes to the 99-seat plan, which Fields says would be a “theater killer.”

“At Echo, we want to look beyond the surface. We like to give life to complex characters,” Chambers says. “I like that people come to our shows craving that.”

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Lauren Weedman

PHOTO BY SEAN RAINER

One of the most appealing parts about Weedman's inspired balance of comedy and tragedy is the just-one-of-the-guys approach she takes when discussing her own sexuality. There's no coy here, no blushing maiden posing demurely as she fights her way through the never-ending gender war. Like when she joins a theater troupe in Holland and learns her contract forbids dating within the group: "I'm free now to be my best creative self and free to pretend that secretly everyone wants to have sex with me but they're contractually bound not to."

Such carnal frankness comes naturally. "I have always been candid about sex," Weedman said in an interview. "I suppose to a degree that harms me in terms of dating, but that's who I am."

The book's main plot point — Weedman filing for divorce from her second husband when she discovers he's banging the baby-sitter — is a Hollywood cliché at this point, but Weedman insists it's true. Names were changed to protect the not-so-innocent, but the whole damn kaleidoscope of a story is bona fide, starting with her adoption by an Indiana family, her introduction into showbiz by a gay high school music teacher who died of AIDS, her long slog through the showbiz minor leagues in Europe and Seattle, and her eventual call-up to the big leagues in L.A.

Mr. Critzer, the high school choral teacher, emerges as a tragic figure: a talented musician and closeted gay man who, because it was the Midwest in the 1980s, had to hide his real life and real self from his devoted students. Weedman pays tribute to him by using his real name.

The long sections on Mr. Critzer reveal a deeper truth about Weedman: She has always had an affinity for gay guys, even the ones she dated in high school before they realized they were gay. "I have always felt like an outsider. I think that's the root of the gay connection," she says. "The gay boys tend to be artsy and weird, and so much more fun than other people. I'm definitely a fag hag."

Apart from serious chapters about Mr. Critzer and her relationship with her birth mother, the book aims for laughs over tears. In more ways than one, her recollections nail the L.A. experience, from living in a run-down, rent-controlled Santa Monica apartment to taking her son to the playground every day: "The Euro moms dominate the sandbox, the Santa Monica moms are in the west corner under the oak tree, and the Spanish-speaking nannies in hospital scrubs (which I really hope was their idea and not their employers') are sitting on the benches."

Though she's only 47, *Miss Fortune* is Weedman's second memoir, following 2007's *A Woman Trapped in a Woman's Body: Tales From a Life of Cringe*. She's already succeeded in showing millennials how memoir writing is done — with lots of well-digested experiences, an original voice and a scathing wit — but let's hope we don't have to wait another nine years for volume three.

Weedman will be at Book Soup on Tuesday, March 15, at 7:30 p.m. Info at booksoup.com.

Books //

MEET MISS FORTUNE

Lauren Weedman shows self-indulgent millennials how memoirs should be done with her second

BY PAUL TEETOR

There's been a tidal wave of early- and midlife memoirs recently, most of them self-indulgent, self-referential and occasionally even wildly narcissistic. But Lauren Weedman's *Miss Fortune* is like a pearl that washed up on a beach full of seaweed, tar balls and plastic six-pack holders. It's a jewel sparkling amid a landscape of literary pollution.

Imagine Hannah Horvath, Lena Dunham's character on *Girls*, has grown up into a middle-aged single mom telling her crazy life story to a random guy she met five minutes ago at a Santa Monica dive bar. That's a fair approximation of Weedman's hilarious, seen-it-all voice as she narrates her second showbiz memoir. Once a *Daily Show* correspondent (she was fired, she says, for treating host Jon Stewart like a regular guy and not a king), Weedman played Horny Patty to great acclaim on HBO's *Hung* and is probably best known for her role as Doris on another HBO show, *Looking*. But career highlights don't do justice to her funny, interesting life story.

Miss Fortune (Penguin Random House, \$16) fills in all the delicious details. Reading it is like hanging out with that quirky, artsy bohemian girl you had a crush on in high school but didn't pursue as a friend or lover because she seemed like such a drama queen that, back then, you couldn't have handled her shit-storm of a life. But now that you're her adult friend, listening to her tell too-wild-to-be-made-up stories about her wonderful, horrible life is mostly just a lot of fun.

Video still from Kelly Kleinschrodt's *vwater cut* (v.1) (2015)



PHOTO COURTESY OF THE ARTIST

Culture //
Art Picks //

THE ART OF WORKERS WORKING

ALSO, OVER-STRESSED CHIFFON AND AN ART GALLERY YOU CAN ONLY VISIT BY PHONE

BY CATHERINE WAGLEY

This week, artists and academics get together to grapple with immigration, and a fish refuses to be filleted.

Running from climate change

Artist Regina José Galindo once moved her small family into a holding cell, the same kind that privately owned Texas prisons use to detain families of immigrants. She also carried a basin of human blood, stepping in it periodically and leaving bloody footprints in her path in protest of the presidential candidacy of former Guatemalan dictator Efraín Ríos Montt. She is among the artists scheduled to perform at REDCAT at the start of a two-day seminar on art and immigration. On day two, Nonny de la Peña — who's known for virtual-reality journalism that places viewers in news stories — will speak, along with other critics and artists. Scholar-writer Claire Colebrook will give the keynote lecture, about climate refugees. *631 W. Second St., downtown; Thu., March 17, 4-10 p.m.; Fri., March 18, 10:30 a.m.-10 p.m. (213) 237-2800, immigration-art-critique-process.com.*

Tyranny of efficiency

Artist Kajsa Dahlberg's 40-minute film *Reach, Grasp, Move, Position, Apply Force* explores Methods-Time Measurement, a system used to gauge how much time it should take an industrial worker to finish a set task. Dahlberg incorporates testimonies from workers at the Chinese factory that made her filmmaking equipment, and uses archival footage of workers reaching and grasping (the original researchers who developed this efficiency model used 16mm footage to understand workers'

motions). Dahlberg's film screens at LACE, as part of "A new job to unwork at," about artists and labor. *6522 Hollywood Blvd., Hollywood; Wed., March 16, 6:30 p.m. (323) 957-1777, welcometolace.org.*

Dial-up therapy

When you call into 323 Projects, a gallery in the form of a voicemail service, you'll be greeted by High Priestess No. 34, who would like "to acknowledge how terrific you are" and invite you to "embark on a journey of love, healing and a really good bowel movement." Then you're off, listening to wry monologues about sex parties in California ("They do that out there") and about the ridiculousness of soul mates. Why does your soul need a mate? Does it need someone to pick it up at the airport? The show, put together by artist Michelle Chong, includes only teachings by women artists. The line is open 24/7. *(323) 843-4652, 323projects.com.*

Fish on the loose

Kelly Kleinschrodt's video *vwater cut* plays on a loop in "Siren," the group show at 5 Car Garage. In it, a fish escapes during the filleting process, flopping away with only a third of a body, leaving blood in its wake. It's like a bad dream — squirm-inducing yet transfixing. Near Kleinschrodt's video installation, Adrienne Adar has installed her sonic succulents. When you stroke the plants' needles, sound emanates. Near a back wall, Stephanie Taylor's sculpture drones "mommy" when activated by remote control, and this is only a sampling of the art in the show. If all the works are in use at once, the experience can easily veer toward sensory overload. But there's something great about a show that offers too much. *Santa Monica, address available upon request; through March 18. (310) 497-6895, emmagrayhq.com.*

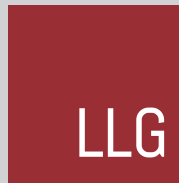
Silky, heavy sketchbooks

For "High Bottom," her show at miniature storefront Actual Size, Providence, Rhode Island-based Heather Leigh McPherson made drawings in wirebound notebooks, encased the notebooks in resin, then attached the plasticized reams of paper to colored chiffon. The effect is quirky and childish, but the my-kid-could-do-that looseness is deceptive (as it usually is). Physically and psychologically loaded objects — the drawings include mantras and depict tangled infrastructure — dangle from something delicate, the chiffon holding more weight than it should. *741 New High St., Chinatown; through March 16. (213) 290-5458, actualsizela.com.*

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IF THESE WALLS COULD TALK ...

A traumatized family has an interesting houseguest in *The Mongoose*

BY BILL RADEN

There's a wickedly disarming ratiocination at work in *The Mongoose*, Will Arbery's sprawling, cracklingly funny black comedy, which is making its world premiere at Road Theatre Company. It's the kind of disorienting, off-kilter logic that one typically experiences in dreams, in-patient psychiatric facilities or in any pathological relationship where unpleasant truths are couched in the kind of everyday evasions that, unchecked by

outside reality, can coalesce into a hermetic mythology of surreal proportion.

And relationships don't get more evasive or pathological than in the haplessly dysfunctional middle-class family whose stability is already in free-fall at the start of Arbery's story. That's because Leanne (Blaire Chandler), the family's depressive matriarch, has walked out of her marriage and abandoned her teen brood to the care of Cole (Dirk Etchison), their ineffectual and psychically shell-shocked father, who wanly explains the absence by saying she's "off selling knives in New



PHOTO BY MICHELE YOUNG

Arielle Fodor, Hannah Mae Sturges, Kevin Shipp and Dirk Etchison make like a family in *The Mongoose*.

Orleans."

With Leanne away and the passive Cole incapable of parenting, the job of maintaining the fractious clan's equilibrium falls to levelheaded but overwhelmed second daughter, Kay Bailey (Arielle Fodor). But that's not so easy when it comes to controlling an overweight and violent sociopath of a brother, Joe (the fine Kevin Shipp), and the peculiarly maladjusted sister Maddy

(an antic Hannah Mae Sturges), who turns for maternal sustenance to Jeff, the talking (but never seen or heard) 300-year-old Indian mongoose living inside the house's walls.

As Leanne first withdraws from the home and then disappears altogether, the play quickly transits from commonplace family strife to increasingly grotesque and preposterous fantasy.

Arbery's genius is his ability **(48 »**

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>>46) to straddle a point of view both inside and outside the family's fractured emotional logic. The question of Jeff's implausible existence drives the momentum even as his reality begins to take on a desirably redemptive possibility: Is he a figment of Maddy's unhealthy imagination, or is he actually the creature of godlike wisdom and unconditional love that first she and then the rest of the family come to believe?

All that changes in act two when Arbery abruptly pulls the rug out and the story takes a hard left, leapfrogging forward in time. Here Arbery begins to slyly invert the moral polarity of all that came before.

To say more about the "plot" would only spoil what emerges as one of *The Mongoose's* chief delights: its wealth of surprise revelations. Every time you think you've zeroed in and there's no place left for the story to go, Arbery

reveals an even farther-off and more outlandish horizon.

Fodor is superb as Kay Bailey, the play's bedrock of common-sense reality, whose stubborn disbelief is eventually unmasked as merely another manifestation of the family's collective trauma. And Michael Dempsey provides hilarious support as Dave, Cole's newfound friend, who may or may not have triggered the crisis in the first place.

Throughout it all, director Michael Thomas-Visgar's masterful staging (on Chad Dellinger's seamy kitchen and living-room set) keeps all of the story's ricocheting ironies in play while Joseph "Sloe" Slawinski's sound and Derrick McDaniel's lights provide effective transitions and moody counterpoint.

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SMELLS LIKE TEEN ANGST

Housed in the Autry Museum, Native Voices is dedicated to portraying the experience of Native Americans. In his family melodrama *They Don't Talk Back*, playwright Frank Henry Kaash Katasse does a pretty good job of it.

It's 1994. Nick (Roman Zaragoza) is your typically disaffected teen when he arrives at the home of his grandparents, Paul Sr. (Duane Minard) and Linda (Jennifer Bobiwash), in a small village off the Alaskan coast. Cash-strapped but happy, the couple already share their domicile with another grandson, Edward (Kholan Studi), who sleeps on one of two couches in their shabby, cluttered living room. When Nick, just to be mean, lays claim to it — further threatening his cousin with a beating if he "touches his stuff" — the genial Eddie just smiles, takes a beat and shrugs.

Directed by Randy Reinholz, Katasse's play builds around the ethical learning curve for Nick, whose mom is a junkie and whose dad is AWOL when it comes to parenting. The disrespectful swagger he affects as protective armor vanishes soon enough after his grandpa applies a firm hand to whip him into shape. Taught by his own grandparent to respect nature, his culture and himself, Paul Sr. is the kind of strict, just and ultimately forgiving patriarch the world needs more of. A stickler with the boys, he's putty in the hands of his sweet and sunny wife.

Though the play features the weepy earmarks of an after-school special, the writing is fairly solid and Katasse's portrait of a loving elderly couple is a touching one.

Composer Ed Littlefield's compositions, designer John Nobori's sound (especially of the rain) and production designer Tom Ontiveros' collage of visuals helps conjure the sense of a centuries-old culture steeped in the wild.

Some of the performances, however, need refining. Bobiwash is well cast as the loving Linda, but when she clutches her side and winces to show pain, it looks pretty stagey. Minard and Zaragoza likewise depict their characters too broadly. By contrast, Studi's agile and amiable Edward lights up the stage; he's a pleasure to watch from first to last. And Brian Pagaq Wescott is effective as Nick's unstable, itinerant father, who drifts into the family's life and then out again.

—Deborah Klugman

Wells Fargo Theatre, Autry Museum of the American West, 4700 Western Heritage Way, Griffith Park; through March 20. (323) 667-2000, ext. 299, theautry.org/nativevoices.

Kholan Studi as Edward in *They Don't Talk Back*

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Film //

THE FINAL FINAL GIRL

Mary Elizabeth Winstead outfoxes the end times in *10 Cloverfield Lane*

BY ALAN SCHERSTUHL

In one key way, the kinda-maybe sequel *10 Cloverfield Lane* might be the purest example yet of the J.J. Abrams house style. Directed by first-timer Dan Trachtenberg but produced by Abrams (*Super 8*, *Lost*, *Alias*, *Cloverfield*, etc.) the thriller is yet another of the fannish wunderbrand's mystery boxes, a genre tease whose marketing makes a secret not just of its twists but of its very premise. The innovation this time? Now the characters are actually *inside* the mystery box itself, either by proud choice (John Goodman's whiskey survivalist), desperate fear (John Gallagher Jr.'s even more whiskey builder bro) or terrifying, mysterious happenstance (Mary Elizabeth Winstead).

That's no spoiler. Some three minutes in, after opening titles that give jarring new meaning to the term "smash cut," Winstead's Michelle awakens in a cinderblock cell, cuffed to a cot and bleeding from a head wound. But we immediately glean how resourceful she is, as she's wearing the official uniform of intrepid young women in genre movies everywhere: a tight white tank top.

We also can tell because Winstead is adept at puzzling things out as we watch, letting us see her eyes take in each clue around her, and suggesting, with quick glances or a hitch of her swooping eyebrows, that she's resolved to take resourceful action. Seeing what she does next — with a lighter she's lucked upon or a crutch she's whittled into a shiv — is one of the film's true thrills.

Even when Michelle is playing nice for her captor, Winstead's eyes are alert, even calculating, and director Trachtenberg usually lets us know everything that she does. That makes *10 Cloverfield Lane* engaging in a way Hollywood event films usually aren't: It invites us to work out what her next move should be. It's like one of those locked-room, team-building games where you have to figure out how to escape with the couple of items you've been given, except with John Goodman insisting that, no, actually, you *don't* want to get out — this is a survival bunker, and there's been an attack of some sort, terrorist or alien or *Cloverfield*, and the air outside will kill you. Michelle's glimpses of the farmland surrounding the shelter aren't encour-

aging, and Goodman's Howard, a stern and prideful rule-maker, keeps insisting that she should be grateful he bothered to save her. (Also that she should use coasters and re-sleeve any DVDs she watches.)

All that setup gets paid off, generously, in spectacular fashion. This is no tease like that time when the *Lost* gang found an underground bunker but then didn't actually open it until the next season. I'll say nothing of the film's revelations but for this: The brash madness of it all is, as the multiplexes demand, "fun," but it's kids' stuff compared with the tough, tense scenes of Michelle plotting, behind her mask of a face, as her captor/savior prattles on about his own preparedness for the tragedy he insists has wiped out the rest of humanity. Such scenes play out around a cozy dinner table or in an underground living room tricked out with a "Home Sweet Home" cross-stitch. That perverse domesticity must be the inspiration behind the boldly ludicrous title: What's next, *I Married Cloverfield*? (The film was originally titled *Valencia* and had nothing to do with *Cloverfield* until deep into production.)

As a gamelike, simulationist PG-13 horror chamber piece, *10 Cloverfield Lane* is a success: well shot and well staged, arrestingly acted, edited with a crisp unpredictability. It's less compelling in terms of character and meaning. There's bite in Goodman's portrayal of



John Gallagher Jr., left, Mary Elizabeth Winstead and John Goodman in *10 Cloverfield Lane*

PHOTO BY MICHELE K. SHORT

an American classic, the troubled dude so well prepped for Doomsday that he's clearly rooting for Doomsday to come. But the character suffers from mystery-box plotting: To ensure we're always guessing, he can't just come out and tell Michelle, in the early scenes, what exactly is supposed to be going on. He's so slow to spill the basics of the scenario you might think that the marketing team has them under embargo even inside the movie itself.

Of course, that gives Michelle more time to improvise weapons and escape plans, the specifics of which prove more compelling than the bigger secrets. Since her immediate situation is so nerve-racking, it might make sense that Michelle never finds time to mourn her friends, her family, her aspirations. (She had wanted to be a fashion designer, a skill that, amusingly, actually comes in handy.) Even without moping, the film still goes slack in a short middle section in which the survivors become something of a team, watching movies, spinning Tommy James on a jukebox or playing the game of Life. The

screenwriters — Josh Campbell, Matt Stuecken and Damien Chazelle — never master the shifting power dynamics you might expect in a three-character stage drama. Winstead and Gallagher each get a monologue about their lives before whatever has happened, but all context for the speeches has been trimmed out, leaving the actors to perform them for us without any warmup — they come across like audition pieces rather than revelations of character.

The good news is that there's more bad news before you know it, and Winstead, an actress with chops and potent star power, is right back to raw-eyed scheming — and inviting us along with each turn of her mind. Her Michelle is a welcome revision of final-girl horror plotting: She's usually a step ahead of us, and she's always striving to get out there even further. Maybe she'll be back in *Cloverfield Goes Bananas*.

10 CLOVERFIELD LANE | Directed by Dan Trachtenberg | Written by Josh Campbell, Matt Stuecken and Damien Chazelle
Paramount Pictures | Citywide

DESPITE ITS VIEW, DRONE DRAMA EYE IN THE SKY SEES NOTHING NEW

Gavin Hood's drone-warfare drama *Eye in the Sky* sets its sights on a planned strike in Kenya that, besides taking out a few high-profile targets about to embark on a suicide mission, likely will result in the death of a little girl selling bread near the point of impact. Key players confined to cold, official rooms on different continents realize the danger just in time to debate whether or not to move forward anyway: Helen Mirren is the trigger-happy colonel hoping to fire now and ask questions never, Alan Rickman is a lieutenant general tasked with convincing governmental higher-ups of the strike's urgency, and Aaron Paul is one of two reluctant pilots actually controlling the drone from a base in Las Vegas. This is the banality of necessary (?) evil in 2016. The problem with movies depicting the banality of anything, of course, is that they tend to be pretty banal themselves; in setting out to be the exception to that rule, *Eye in the Sky* only proves it.

Accounting for nearly half the film, the centerpiece sequence begins in earnest with Mirren sending an IM to Rickman to alert him that



PHOTO BY KEITH BERNSTEIN

things are a go on her end. Rickman then argues with a room full of suits over the legal and political implications of the strike for the remainder of his time onscreen. It's the war on terror as back-room chamber drama, a who-watches-the-watchmen descent into moral culpability in a system designed to avoid it. But *Eye in the Sky* engages these questions with such inelegance that its main resonance comes from featuring the late Rickman's final in-the-flesh performance. —Michael Nordine

EYE IN THE SKY | Directed by Gavin Hood | Written by Guy Hibbert | Bleecker Street | ArcLight Hollywood, Landmark



City of Gold

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Film //

GOLD STANDARD

FOOD CRITIC JONATHAN GOLD GETS THE DOCUMENTARY TREATMENT

BY AMY NICHOLSON

Halfway through Laura Gabbert's documentary *City of Gold*, a salute to the former *L.A. Weekly* and current *L.A. Times* food critic Jonathan Gold, the Pulitzer Prize winner's brother Mark reveals a dark family secret: Gold grew up devouring iceberg lettuce and orange Jell-O.

Every day, we eat. It's a must. And those meals tell a story: the peanut sauce Grandma invented, the Korean tacos that signify L.A.'s mashup culture, even that Jell-O, a shorthand for a childhood in South Central, where Gold's father, a probation officer who dreamed of being an English professor, cared more about filling his sons' heads with high culture than he did about filling their bellies with fancy food.

He fed them right. Gold doesn't just judge a black mole — he compares it to sculpture. In his reviews, the merits of a bowl of *pho* spill over into opinions

on punk rock, gentrification and the American Dream. Food is vital, interpretative and alive. Every small restaurant represents someone's homeland and hope. As Gold tells the camera, "Taco should be a verb."

Fittingly, Gabbert's doc spends much of its running time in the passenger seat of Gold's green pickup truck, watching Los Angeles whiz by. Gold takes the filmmaker on a greatest-hits tour of the restaurants he promoted into phenomenons: Jitlada, Guelaguetza, Meals by Genet, Mariscos Jalisco. Their owners tell Gabbert how Gold's reviews changed their lives. And we see how, in writing about food, Gold is writing the history of immigration in Los Angeles, from the Salvadorans selling *pupusas* on Pico Boulevard to the dignified, tea-drinking men re-creating Tehran in Westwood.

Gabbert's frequent pit stops to watch restaurateurs fawn over Gold begin to feel like the first act of *The Godfather* on repeat. But Gold is merely the conduit for the film's real focus: Like his reviews, *City of Gold* is a love letter to L.A. From that passenger seat, it admires everyone in town: the skateboarder pulling two giant poodles, the old man on a curb with a guitar, the families crossing the street for a bowl of *caldo*. From my stiff movie theater seat, I would have traded 20 buckets of popcorn for one bite of Guelaguetza's *barbacoa* tacos and a sunny stroll down Olympic Boulevard.

The documentary blazes through Gold's work habits. Though he gave up on anonym-

ity, he still uses burner phones when making reservations. "The fat man's version of *The Bourne Identity*," he jokes. Gold reads so much that stacks of hardcovers fill up half his staircase. Before writing a piece on Chengdu Taste, he cordons his MacBook with volumes on China and studies Chengdu province on Google Maps. He muses that it's so landlocked, they must not eat much fish. He's a researcher and a procrastinator. His editor at the *Los Angeles Times* groans that getting Gold to finish a piece takes "psychotic harassment," and Gabbert cuts to Gold refusing to answer his phone.

If anything, *City of Gold* could use a dash more Jonathan Gold. Only toward the end does it reveal that he grew up in South Central, where his earliest memories were tanks growling down the streets during the Watts riots. At 12, he was a cello prodigy. At 20 he was grinding the cello in a punk band, and soon met his wife, Laurie Ochoa, at the *L.A. Weekly* when she was an intern and he a proofreader. Twenty-five years of marriage later, she's still his favorite taco-truck date. And despite the last decade of accolades, he remains punk at heart, sniggering at a Vietnamese joint named Pho Kim.

One of the film's funniest scenes is of Gold's brother Mark, an environmentalist, taking him to task for supporting sushi restaurants that sell bluefin tuna. "Jonathan is eating everything I'm trying to save," he sighs, though Mark is grateful his brother decried shark-fin soup.

Yet *City of Gold*'s most resonant moment is Gold walking through an art museum with his son and daughter, passing on his father's love of culture to the next generation. When his boy asks why a figurine doesn't have eyes, Gold explains that sometimes the facts of a portrait aren't the priority — a philosophy his reviews serve up with every plate.

CITY OF GOLD | Directed by Laura Gabbert | Sundance Selects ArcLight Hollywood, Landmark

Burstyn), sunk deep into her recliner and persisting on prescription pills and trashy talk shows. A quick-witted and light-fingered 15-year-old, the irrepressible Scout projects a cheeky confidence that disarms the guarded Sam Prescott (James Frecheville), whose mother has committed him to a posh mental hospital. It takes very little to convince Sam to accompany Scout on a road trip to retrieve Tallulah, who's been taken by their irresponsible carny father.

While there's plenty of darkness in this unconventional romance — abandonment and suicide, parents who either cling too tightly or care too little — Weltz presents events through the sunny filter of Scout's resourceful optimism. Every obstacle is viewed as a creative challenge, from satisfying Tallulah's sweet tooth to calming Sam's anxiety attacks. Ennenga (*Treme*, *The Returned*) made her first screen appearance as a toddler in Weltz's debut, *Wrestling With*

OPENING THIS WEEK

ABOUT SCOUT In a twist from writer-director Laurie Weltz, *About Scout*'s title character is a manic pixie-with-few-dreams girl. In hopes of some residual stardust, Scout Havers' (India Ennenga) late mother named her and her sister Tallulah (Onata Aprile) after Demi Moore's daughters. (Sorry, Rumer.) But now they're scraping by in rural Texas with their grandmother (Ellen

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Alligators (1998), and they collaborated on the story for her second film (shot in 2013 and originally called simply *Scout*). Their wish-fulfillment fantasy takes the MPDG trope of a wisecracking eccentric whose function is to enliven the sullen and makes her happiness tantamount to that of her male counterpart, allowing Scout's never-say-die persistence to pull everyone forward instead of leaving her behind. (Serena Donadoni)

THE AUTOMATIC HATE Be thankful your family isn't as twisted as Davis Green's (Joseph Cross). In Justin Lerner's dour drama *The Automatic Hate*, the closer this clan gets together, the further apart they'll have to stay. Davis is navigating rough roads with his live-in girlfriend when an eerie run-in with a never-before-seen cousin named Alexis (Adelaide Clemens) leads him to rediscover his family's darkest secrets. If he's not careful, he might find that their flaws run within him, too. Lerner shares a credit with first-time feature co-writer

Katharine O'Brien, but the script does no favors for its female leads, Davis' ballerina girlfriend Cassie (Deborah Ann Woll) and Alexis, the lusty cousin. Both are painted as unstable forces of (emotional) nature looking to unhinge the poor bro. Richard Schiff plays Davis' off-putting father, but even his prickly behavior is only matched by Davis' chilly Uncle Josh (Ricky Jay). Their silence feels like a put-upon conceit that needlessly drags the movie toward the 90-minute mark. These characters feel like wisps of ideas crashing thunderously into each other to make noise, be it screaming, yelling or a punch-out during dinner. All I heard over the din were the echoes of a hollow script. As unpleasant as it is to watch the story's incestuous ties unravel (and escalate), *The Automatic Hate* also can't salvage its forced family mystery. The film is about as enjoyable as your worst family vacation landing on a repeating Groundhog Day. Please let me leave the table before dessert. (Monica Castillo)

BACKGAMMON The creators of the lame psychological thriller *Backgammon* try and fail to nail 20-something bourgeois-bohemians by treating them like human dartboards. This suffocating chamber drama, from director Francisco Orvañanos and co-writers Todd Niemi and R.B. Russell, focuses on socialite artists who alternatively seduce and psychoanalyze one another while vacationing at a secluded mansion. These stereotypical snobs pitch fits, quote poetry and drink heavily because they cannot see — and therefore do not care about — anyone but themselves. As a result, you can't really tell why Lucian (Noah Silver), a milquetoast arts history student, ditches girlfriend Elizabeth (Olivia Crocicchia) in order to pursue manic-depressive dream girl Miranda (Brittany Allen). We know that Miranda is mercurial because she encourages Lucian to join her for a spur-of-the-moment skinny-dip moments before she makes pompous observations about monogamy, as when she claims that "romance exists outside marriage."

And we know that Lucian is sensitive because he takes three showers in slow-motion while an overwhelming, pseudo-sorrowful piano score plays. But we don't know what motivates Lucian and Miranda's unhealthy relationship beyond overacting and bald, expository dialogue. Lucian's cartoonish naïveté makes him an easy target for viewers' scorn: You want to warn him to run away whenever Miranda acts out, as if he were a cluelessly oversexed slasher victim knocking on Jason Voorhees' door. Still, it's Orvañanos and the gang's barely repressed sexism that takes the cake, especially when Miranda mounts Lucian just after her attempt to kill herself. *Backgammon* may not be effectively provocative, but it is sometimes dumb enough to be offensive. (Simon Abrams)

BARNEY THOMSON Dark comedies, even at their most blood-soaked and mean-spirited, only actually shock if they make us care about the characters' fatal misfortunes — or, at the very least, if their onscreen survivors convince us they care. *Barney Thomson*, the directorial debut of Scottish actor Robert Carlyle, is littered with corpses, dismemberment and misanthropy. Shot in stark grays by Fabian Wagner, it's true to its dour Glasgow setting. But it operates in such an exaggeratedly heartless world — even parents of the deceased can't be bothered to mourn — that we can laugh at untimely demises without remorse. It's never more than superficially disturbing, but what it lacks in boldness it more than makes up for with rude, vibrant wit. Carlyle stars as Barney, a reviled barber who lives with his sourpuss mom (a divinely scabrous Emma Thompson, shrouding any trace of elegance in an angry hunch and an unkempt, ruby-red hairdo). Two workplace altercations lead to two doozy accidental casualties, and soon Barney finds himself the chief suspect in a serial-murderer pursuit. Co-written by Richard Cowan and Colin McLaren, the film is catnip for fans of Scottish profanity ("Get fucked," "Go fuck," etc.), and if you have a tin ear for the brogue, fear not: There are subtitles. Carlyle's Barney carries the impetuosity of his Begbie in *Trainspotting*, but it's infused with much wheezing and whimpering, which makes him the perfect foil for Ray Winstone's lumbering, enervated detective; it's like watching an incompetent Petrovich interrogate a hypersensitive Raskolnikov. And whenever things drag, the buoyant pop soundtrack kicks in like a tonic — Roy Orbison's downbeat yet goofy "Blue Bayou" is the perfect accompaniment to a bungled corpse-drowning mission. (Sam Weisberg)

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**SPECIAL Q&As FRIDAY, MARCH 11
WITH DIRECTOR MICHAEL SHOWALTER**
AT THE LANDMARK FOLLOWING THE 7:00 PM SHOW &
ARCLIGHT HOLLYWOOD FOLLOWING THE 8:30 PM SHOW.

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Q&As **FRIDAY** at ArcLight Hollywood
after the 7:30 show and **SATURDAY**
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9:10, 12:10am Sun: 10:15, 11:40, 1:15, 3:30, 5:40, 8:10, 9:10 Mon: 11:20, 1:20, 3:25, 5:40, 8:05, 10:55
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3:10, 4:40, 5:35, 7:10, 8:00, 9:30, 10:45 Mon-Thur: 11:50, 12:45, 2:15, 3:10, 4:40, 5:35, 7:10, 8:00, 9:30, 10:20
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nation's martial history with the lightest of touches. The combatant to whom Jen becomes the most attached, Itt (Banlop Lomnoi), utters the most damning line in the movie: "I see no future in being a soldier." The declaration resounds all the more for having been issued so softly — and is punctuated further by the fact that Itt slips back into a stupor midsentence a few seconds later, a hush typical of Weerasethakul's work. (Melissa Anderson)

CREATIVE CONTROL This toothless, silken-looking satire takes aim at easy targets: white Williamsburg ennui, technology, yoga. Set a few eyeblinks into the future, *Creative Control* centers on David (Benjamin Dickinson, who directed and co-scripted with Micah Bloomberg), an advertising executive in charge of a campaign for augmented-reality glasses. Claiming a pair — which resembles a retro-standard Warby Parker model — for himself, the ad man, growing restless in his relationship with his yogi girlfriend (Nora Zehetner), uses the specs to create a sexually compliant avatar of Sophie (Alexia Rasmussen), the significant other of his philandering photographer pal (Dan Gill). *Creative Control* is not a film of ideas — unlike, say, Spike Jonze's similarly themed *Her*, which grapples with the folly of attachment in our overly mediated lives — but rather of Brooklyn-brand signifiers. Jonze's film includes a brief yet potent mention of Alan Watts, the Zen philosopher; Dickinson's features Reggie Watts, the "disinformationist," playing himself in a hazily sketched cameo. "Augmenta is not Main Street — it's Bedford Avenue," David boasts of the company his firm is repping. *Creative Control* likewise ap-

pears too eager to extol the L-train monuments that are supposedly its quarry: The Wythe Hotel is name-dropped and checked into numerous times. The film's monochrome palette and crisp lensing lend it a well-defined severity otherwise wholly lacking. (Melissa Anderson)

HELLO, MY NAME IS DORIS Why is it that little movies about being out of step so often wind up feeling the same? Not long into Michael Showalter's *Hello, My Name Is Doris*, a comedy about a misfit frump pining for a much younger hunk, the unlikely target of the heroine's affections muses to his friends, "She's weird, but she's a good kind of weird." Can you name an indie comedy of the Sundance era where some variation of that line *wouldn't* fit? For decades, "good kind of weird" has been the unspoken thesis of precious, life-affirming comic studies of good-hearted muddlers maybe starting to get themselves together. What's of interest in *Doris* isn't the story our misfit shuffles through or the lessons that she learns; it's the pleasure of seeing Sally Field fit herself into that misfit-hood.

The script offers occasional laughs and insights, but the film belongs to Field, even if her character is a fussed-over concoction of too many traits, the kind of cocktail whose base liquor gets lost among the splashes of quirk. The best scenes set an emboldened Doris loose against a jokey burlesque of millennial Brooklyn. The satire is warm, and the joke becomes that, in superficial ways, Doris and her vintage finery fit right in. The drama follows, sometimes with truth in it: In her 60s, she can be their friend, their tchotchke, their mascot, but she probably can't be their lover. That this comes as news to her ensures

OPERATIC FRENCH CONCOCTION MARGUERITE IS TOUGH-MINDED ABOUT QUIRKINESS

Willful ignorance as a character trait typically evokes annoyance in those who witness it — at least in real life. In many French films, however, a character who's willfully ignorant is portrayed in the twee manner, encouraging us to believe it is their blissful view of the world we should accept, not the real one. In the beloved *Amélie*, Audrey Tautou's title character romps through the world with rose-colored glasses, but imagine for a moment that every step of the way, *Amélie*'s friends are quietly looming with the bad news that all of her fantasies are bullshit. This is *Marguerite*.

Catherine Frot, who may be unknown to American audiences but has an illustrious career in France, plays Marguerite, a middle-aged, lovelorn baroness who possesses all the faculties for enjoying music and none of the talent to sing, despite her many efforts. At the heart of the story is a lie that becomes a bigger lie, as everyone who surrounds Marguerite is complicit in feeding her delusions of vocal grandeur. But it is Frot's performance — full of warmth, humor and hope — that



Marguerite

carries the story and even leads to some laugh-out-loud moments.

The film around her mimics the composition of an oil painting. Crushed blacks abound, with accents of Prussian blue and a muted red creating a textured look, where the edges seem to dissolve into a black velvet curtain, all of it framing Marguerite and the motley crew of characters who come to love and support her. Their dialogue is filled with deliberate, telling lines, and director Xavier Giannoli allows these characters to develop in small but surprising ways. —A Wolfe

MARGUERITE | Directed and written by Xavier Giannoli
Cohen Media Group | Landmark

that this lively, engaging comedy never comes to full life despite Field's exuberance. What are we supposed to get from watching a naïf learn a lesson we already know? (Alan Scherstuhl)

HOT WATER The criminally handled water crisis in Flint, Michigan, has led to a slew of articles about other deadly water sources in poor communities across the country, the implication being that more Flint-like scenarios are unfolding at this very moment. Against this news cycle comes *Hot Water*, a documentary about the nuclear industry's irreparable contamination of rivers, lakes and ponds throughout the United States. This pollution has resulted in skyrocket-

ing cancer rates (wiping out families on Native American reservations), horrifying birth defects and cleanup costs in the billions. (As is custom, that financial burden has been shifted from the private industries that profited and onto the taxpayer.) All of this makes for a blood-boiling viewing experience. Co-written and directed by Lizabeth Rogers and Kevin Flint, *Hot Water* follows Rogers, an investigative reporter, as she travels coast-to-coast cataloguing just some of the massive environmental damage and the people whose lives have been wrecked by it. The film's folksy quality is encapsulated in the moment Rogers steps from behind the camera and comforts a weeping Native woman; similarly, the echo heard on some of the recorded interviews underscores the low budget. Behind all that is mounting outrage as scientists weigh in on both environmental costs and the arrogance and lack of accountability behind the nuclear industry's profit-seeking. There's much data and geological information presented accessibly without being dumbed down. Weaving in accounts of recent and distant nuclear catastrophes (such as Chernobyl and Fukushima) to sound a warning cry about the potential for similar disasters stateside, the filmmakers also include generous snippets of U.S. Civil Defense films from the 1950s. These would be hilarious camp if the realities that trailed them weren't so grim. Mandatory but infuriating viewing. (Ernest Hardy)

HYENA ROAD In Taliban-occupied Kandahar, "even the dirt is hostile," an omniscient narrator declares — but sounding about as foreboding as a sleep-deprived game-show host. "Birds fight birds," he continues. "Dogs fight dogs. And men ... kill men." This, we learn in Paul Gross' military drama *Hyena Road*, is how a battalion of terrorist-hunting Canadian soldiers feel

about their assignment. In case those sentiments aren't trite enough, there's a funeral procession with bagpipes and an obligatory down-time dancing sequence, set to "Play That Funky Music." (Just so we know the fun won't last for these troops, the funk segues ominously into an ambient dirge.) The sole suspense in *Hyena Road*, also written by and starring Gross, lies in whether a creepy, dual-eye-colored Afghani mystic known locally as "the Ghost" is a friend or foe of the Canadians. Waiting for the answer, viewers are graced with a few disappointingly subdued action scenes, two humdrum romantic subplots and a virtual museum of bad acting. We get it all: the mumbly, the tic-ridden, the stiff and the apoplectic (a soldier smashes an office apart as he vents his rage at "medievalists.") The one standout performer is Nabil Elouahabi as a wise-cracking, wily informant. Some momentum can be found in Karim Hussain's slick camerawork as he tracks the whooshing trajectory of a sniper's bullet, though it's often canceled out by the overwrought score (lots of timpani and discordant wailing). Most grating is the film's dogged respect for military code. Nowhere else — besides maybe a truck-driving class — will you hear this much alphanumeric lingo ("I got a 4198226." "Roger that, Alpha 66.") This anti-war movie is more passionate about CB radio communication than the horrors of bloodshed. (Sam Weisberg)

ME HIM HER The directorial debut of Max Landis, who penned the scripts for *Chronicle* and *American Ultra*, the manic sex comedy *Me Him Her* has an admirably buoyant energy but a murky message and shortage of laughs. At the film's outset, Brendan (Luke Bracey), the star of an *NCIS*-like show, calls his best friend Cory (Dustin Milligan) in a panic: He thinks he might be gay, and he begs his high-school buddy to come

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YOUR WEEKLY MOVIE TO-DO LIST

88:88 and 2001 Hit Screens
Friday, March 11

For its third event, Acropolis Cinema presents the first Los Angeles screening of Isiah Medina's **88:88**. The experimental filmmaker's debut feature has traveled quite a way to get here, having premiered at the Locarno Film Festival in Switzerland last summer before making stops at Toronto, New York and other fests. Regardless of location, Medina's personal montage film has won praise and started debates in the process. If you can't make it to the first showing, fret not: Acropolis is replaying 88:88 at 9. (Whichever one you come to, be sure to partake in the free refreshments.) *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Fri., March 11, 7:30 & 9 p.m.; \$10. (213) 484-8846, acropoliscinema.com.*

More than 40 films comprise **Underground USA: Indie Cinema of the '80s**, Cinefamily's two-month retrospective co-presented by Cinespia. On the docket tonight is *Smithereens*, Susan Seidelman's French New Wave-inspired drama about an aspiring punk who moves from New Jersey to New York in hopes of ingratiating herself into the scene, which she's disappointed to learn is a shadow of what it once was. Seidelman will be present to discuss her feature debut, which was among the first American independent films to world premiere at the Cannes Film Festival. (She's followed at 10:30 p.m. by John McNaughton with his film *Henry: Portrait of a Serial Killer*, if you're looking to make it a double feature.) *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Fri., March 11, 7:30 p.m.; \$12. (323) 655-2510, cinefamily.org.*

UCLA's **Out of the Ether: Radio Mysteries and Thrillers on Screen** continues with another tense double bill. In *Sorry, Wrong Number*, a bedridden Barbara Stanwyck overhears a would-be murderer played by Burt Lancaster plot the demise of — gasp — none other than herself. *The Phantom of Crestwood*, the conclusion to a six-episode serial, concerns a gold digger who parts former lovers from their riches and just happens to meet an untimely end. Moral of the stories: Don't plot against innocent people and you'll probably be OK, uncaring universe notwithstanding. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., March 11, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Sunday, March 13

Los Angeles Filmforum presents the L.A. premiere of Hope Tucker's *The Obituary Project*, 10 short ethnographic films (all less than 10 minutes) about such far-flung topics as ideal flying conditions for pilots and the last remaining phone booths in Finland. Tucker, who in the past has documented abandoned bread factories and fallen witness trees, will appear in person to dis-



Tender Mercies

cuss her work. Note: This is an off-site event. *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Sun., March 13, 7:30 p.m.; \$10. (213) 484-8846, lafilmforum.org.*

Monday, March 14

The Aero plays tribute to screenwriter Horton Foote (who would have turned 100 last week) with *Tomorrow* and *Tender Mercies*, both on 35mm. Robert Duvall stars in both, playing a Mississippi farmer who falls in love with a pregnant woman in the former and a down-and-out country singer in the latter, for which he won an Oscar. *Tender Mercies* in particular is quietly moving, an understated look at hitting rock bottom and slowly building your life back up — it's a clear influence on *Crazy Heart*, for which Jeff Bridges likewise won an Oscar for playing a similar character. *Aero Theatre, 1328 Montana Ave., Santa Monica; Mon., March 14, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

Tuesday, March 15

Movies about performers aren't known for depicting the business of show in a favorable light — doubly so in early Hollywood. Charles Vidor's *Cover Girl*, starring Rita Hayworth as an upstart It girl and Gene Kelly as her mentor/increasingly jealous inamorata, isn't much of an exception. Still, the popular Technicolor musical from 1944 is far from doom and gloom, and Kelly's creative control led to several of its best-known dance sequences. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 15, 1 p.m.; \$5. (323) 857-6000, lacma.org.*

Wednesday, March 16

Put yourself to the fullest possible use — which, as any HAL 9000 computer can tell you, is all any conscious entity can ever hope to do — by seeing *2001: A Space Odyssey*. Silver-screen sci-fi reached its zenith with Stanley Kubrick's 1968 masterwork about all manner of life (whether primate, artificial, extraterrestrial or otherwise) on Earth and beyond; *Solaris*, *Star Wars*, *Alien* and *The Thing* are all grand, but *Zarathustra* only spake for *2001*. *Arclight Hollywood, 6360 Sunset Blvd., Hollywood; Wed., March 16, 7:30 p.m.; \$14. (323) 464-1478, arclightcinemas.com. —Michael Nordine*

to L.A. to do “emotional damage control.” There, Cory meets Gabbi (Emily Meade), a lesbian who's just been dumped by her girlfriend. The two hit it off and end up having sex, spurring Cory to spend the rest of the movie chasing her down. At times Landis seems to be aiming for the feverish energy of *Scott Pilgrim vs. the World* — the impractically passionate characters are just shy of believable, and there are a few cartoonish gags, like one in which both Gabbi and Brendan wake up from phallocentric sex dreams to find huge, papier-mâché penises at their bedsides. But *Me Him Her* lacks cleverness and coherence. Cory's not nearly as adorable as Landis wants him to be, and the sexual politics drag things down — is *Me Him Her* suggesting that we all just

need a little dick? That message seems unintentional, but it's hard to know what else to extrapolate from Meade's character, who's just about the straightest gay person I've ever seen; she wears the kind of outfits — jeans cut off at the knee, white tank tops under plaid shirts — you might find in a Google image search for “what do lesbians wear?” The movie is more enamored with its hyper-stylized surface than its characters' depths. (Lara Zarum)

RISE OF THE LEGEND (HUANG FEIHONG ZHI YINGXIONG YOU MENG)

Rise of the Legend wastes precious little time getting to the point, burdening its protagonist with but a few perfunctory sentences before dropping him into a rain-drenched battle in which he's hopelessly outnumbered. That water runs red

by the end of the skirmish, with much of the blood coming from our hero. Too artfully made for camp status but populated by characters too one-dimensional to stand alongside the likes of *Once Upon a Time in China*, Chow Hin Yeung's martial-arts epic set in the late 19th century is marked by blue-gray hues and some genuinely striking camerawork — a tracking shot of goods being brought into a warehouse is no less impressive than the many fight sequences, all of them both graceful and thudding. The narrative is one of warring factions, with bad guys boasting cool-sounding names (Third Tiger) and gnarly implements of violence, especially a hot poker made all the cooler by the fact that it ends up being used to slit a dude's throat rather than just burn him. The throat-cutter

issues an open challenge for one of his underlings to bring him the head of a rival gang's leader, with the promise that whoever does so will be adopted by him and gain the prestigious title Fourth Tiger. The blood-feud action set off by this edict is awesome, even if the plotting is more difficult to follow than the fighting — *Rise of the Legend's* jumble of backstories, flashbacks and betrayals can't hope to carry the same weight as its punches. (Michael Nordine)

YALOM'S CURE A tender homage to the renowned psychiatrist Irvin D. Yalom, *Yalom's Cure* will appeal to those with an interest in the therapeutic process, although it fails to reveal many fresh insights into the human psyche. Swiss filmmaker Sabine Gisiger focuses squarely on her subject. Dr. Yalom was born in New York to Russian-Jewish immigrants and has spent the majority of his career based in California, where he is a professor at Stanford University and runs a private practice out of the quaint

Palo Alto house he shares with his wife, historian Marilyn Yalom. Dr. Yalom's musings — on whether a person can live a “regret-free life,” how curiosity about oneself is a built-in function of humans, how people fall into despair when they fail to form meaningful relationships with others — are interesting enough, yet Gisiger fails to make a compelling case for why he has become such a significant presence in his field. The film slackens when it takes a turn for the personal about halfway through, featuring interviews with the doctor's children and grandchildren during a family vacation in France; the family comes off as a rather typical neurotic, California Jewish clan, the kind that can be seen with more humor and panache in the TV series *Transparent*. Along the way, *Yalom's Cure* seems to forget what its own subject vocalizes more than once: Most of our problems are not unique, and they are a lot more interesting to us than they are to anyone else. (Lara Zarum)

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Rise of the Legend (Huang Feihong Zhi Yingxiang Yu Meng) Fri., 10:45 p.m.; Sat., 5:20 p.m.; Sun., 4:35 p.m.; Mon., 10:45 p.m.; Tues., 9:25 p.m.; Wed., 11:55 p.m.; Thurs., 9:40 p.m.

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City of Gold Fri., 10:55 a.m., 1:05, 3:40, 6:10, 8:45, 10:10 p.m.; Sat., 11:20 a.m., 1:35, 3:40, 6:10, 7:50, 10:20 p.m.; Mon., 11:50 a.m., 1:50, 3:40, 6:10, 8:10, 10:10 p.m.

Eye in the Sky Fri., 10:10, 11:55 a.m., 1:20, 3:30, 5:40, 7:30, 9:25 p.m., 12:10 a.m.; Sat., 10:15, 11:40 a.m., 1:15, 3:30, 5:40, 8:10, 9:10 p.m., 12:10 a.m.; Sun., 10:15, 11:40 a.m., 1:15, 3:30, 5:40, 8:10, 9:10 p.m.; Mon., 11:20 a.m., 1:20, 3:25, 5:40, 8:05, 10:55 p.m.

Hello, My Name Is Doris Fri., 10 a.m., 12:55, 3:20, 5:25, 8:30, 10:20 p.m., 12:25 a.m.; Sat., 10:10 a.m., 12:10, 3:45, 5:25, 7:10, 10:05 p.m., 12:05 a.m.; Sun., 10:10 a.m., 12:10, 3:45, 5:25, 7:10, 10:05 p.m.; Mon., 12:20, 1:40, 3:45, 5:25, 7:10, 9:35 p.m.

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Whiskey Tango Foxtrot Fri., 10:35 a.m., 12:20, 3:05, 4:55, 7:25, 10:40 p.m., 12:15 a.m.; Sat., 11:10 a.m., 12:25, 3:05, 4:55, 7:25, 10:40 p.m.; Mon., 12:40, 1:35, 5:10, 7:25, 9:30 p.m.

The Witch Fri., 10:20 a.m., 12:25, 2:55, 5:05, 8:40, 11:25 p.m., 1 a.m.; Sat., 10:25 a.m., 12:20, 2:55, 5:55, 8:40, 11:25 p.m., 1 a.m.; Sun., 10:25 a.m., 12:20, 2:55, 5:55, 8:40, 11:25 p.m.; Mon., 12:35, 3, 5:55, 8:20, 11:25 p.m.

Deadpool Fri., 10:25 a.m., 12:50, 2:35, 4:10, 7:10, 9:35, 11:50 p.m.; Sat., 10:30 a.m., 12:50, 2:35, 5:05, 8:05, 9:35, 11:40 p.m., 12:55 a.m.; Sun., 10:35 a.m., 12:50, 2:35, 5:05, 8:05, 9:35, 10:30 p.m.; Mon., 12:05, 2:20, 5:05, 8, 10:20 p.m.

Hail, Caesar! Fri., 2:40, 5:50, 7:50, 10:20 p.m.; Sat., 2:45, 5:50, 7:50, 10:20 p.m.; Sun., 2:40, 5:50, 8:05, 9:50 p.m.; Mon., 2:40, 5:50, 7:50, 9:55 p.m.

The Revenant Fri., 10:15 a.m., 2:20 p.m.; Sat., 10:05 a.m., 2:20 p.m.; Sun., 10:30 a.m., 2:20 p.m.; Mon., 11:55 a.m., 4:30, 10:05 p.m.

Spotlight Fri., 11:35 a.m., 5:20 p.m.; Sat-Sun., 3:50 p.m.; Mon., 11:05 a.m., 3:50, 10:25 p.m.

2001: A Space Odyssey Wed., 7:30 p.m.

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

The Brothers Grimsby 1:45, 4:40, 7:20, 9:50 p.m.

Whiskey Tango Foxtrot 1:30, 4:15, 7, 9:45 p.m.

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

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

Triple 9 Fri-Sat., 4:20, 10:20 p.m.; Sun., 3:45, 9:40 p.m.; Mon-Thurs., 4:20, 10:20 p.m.

The Divergent Series: Allegiant Thurs., 7, 30, 10:30 p.m.

10 Cloverfield Lane Tues., 1, 4, 7, 10 p.m.; Thurs., 7, 10 p.m.; Fri-Wed., 1, 4, 7, 10 p.m.; Thurs., 1, 4 p.m.; Fri-Wed., 1, 4, 7, 10 p.m.; Thurs., 1, 4 p.m.

The Young Messiah Fri-Sat., 1:15, 4:15, 7:15, 10:15 p.m.; Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon-Thurs., 1:15, 4:15, 7:15, 10:15 p.m.

The Other Side of the Door Fri-Mon., 7:15, 10:15 p.m.; Tues., 10:30 p.m.; Wed., 7:15, 10:15 p.m.

Gods of Egypt Fri-Sat., 1, 4 p.m.; Sun., 1:15, 4:15 p.m.; Mon., 1, 4 p.m.; Tues., 1 p.m.; Wed-Thurs., 1 p.m.

Deadpool Fri-Sat., 1:10, 4:10, 7:10, 10:10 p.m.; Sun., 12:50, 3:50, 6:50, 9:50 p.m.; Mon-Thurs., 1:10, 4:10, 7:10, 10:10 p.m.

How to Be Single Fri-Sat., 1:20, 7:20 p.m.; Sun., 1:10, 6:40 p.m.; Mon-Thurs., 1:20, 7:20 p.m.

Star Wars: The Force Awakens Fri., 12:30, 7 p.m.; Sat., 12 noon, 7 p.m.; Sun., 12:15, 6:45 p.m.; Mon-Thurs., 12:30, 7 p.m.; Wed., 12:30 p.m.; Thurs., 12:30, 7 p.m.

Star Wars: The Force Awakens 3D Fri., 3:45, 10 p.m.; Sat., 10 p.m.; Sun., 3:30, 9:45 p.m.; Mon-Thurs., 3:45, 10 p.m.; Wed., 3:45 p.m.; Thurs., 3:45, 10 p.m.

From Dusk Till Dawn Sun., 9 p.m.

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

The Divergent Series: Allegiant The IMAX Experience Thurs., 7, 10:15 p.m.

10 Cloverfield Lane The IMAX Experience Fri-Wed., 1:30, 4:30, 7:30, 10:30 p.m.; Thurs., 1, 4 p.m.

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

Zootopia Fri-Sat., 10 a.m., 1, 4, 7, 9:50 p.m.; Sun-Thurs., 10 a.m., 1, 4, 7 p.m.

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

The Divergent Series: Allegiant Thurs., 7, 9:45 p.m.

10 Cloverfield Lane Fri-Sat., 10:10, 11, 11:50 a.m., 12:30, 1:25, 2:20, 3, 3:50, 4:45, 5:25, 7:10, 7:55, 8:40, 9:35, 10:25, 11:10 p.m., 12:05 a.m.; Sun., 10:10, 11, 11:50 a.m., 12:30, 1:25, 2:20, 3, 3:50, 4:45, 5:25, 7:10, 7:55, 8:40, 9:35, 10:25, 11:10 p.m.; Mon., 11:05, 11:50 a.m., 12:25, 1:20, 2:20, 2:55, 3:45, 4:45, 5:20, 7:10, 7:50, 9:35, 10:20 p.m.; Tues., 11, 11:50 a.m., 12:30, 1:25, 2:20, 3, 3:50, 4:45, 5:25, 7:10, 7:55, 8:40, 9:35, 10:25, 11:10 p.m.

The Brothers Grimsby Fri., 9:30, 10:45, 11:30 a.m., 12:50, 1:35, 2:55, 3:40, 5, 5:50, 7:10, 8:10, 9:15, 10:05, 11:20 p.m., 12 mid.; Sat., 9:30, 10:45, 11:30 a.m., 12:50, 1:35, 2:55, 3:40, 5, 7:10, 8:10, 9:15, 10:05, 11:20 p.m.; Sun., 9:30, 10:45, 11:30 a.m., 12:50, 1:35, 2:55, 3:40, 5, 7:10, 8:10, 9:15, 10:05, 11:20 p.m.; Mon., 10:35 a.m., 12:45, 1:35, 2:50, 3:40, 4:55, 5:50, 7:05, 8:10, 9:10, 10:05, 11:15 p.m.; Tues., 10:45 a.m., 12:50, 1:35, 2:55, 3:40, 5, 5:50, 7:10, 8:10, 9:15, 10:05, 11:20 p.m.

The Perfect Match Fri-Sat., 9:35 a.m., 1:10, 3:30, 5:55, 8:20, 10:40 p.m.; Mon., 10:45, 11 a.m., 1:10, 3:30, 5:55, 8:20, 10:40 p.m.; Tues., 10:50 a.m., 1:10, 3:30, 5:55, 8:20, 10:40 p.m.

The Young Messiah Fri-Sun., 11:15 a.m., 1:50, 4:25, 7, 9:40 p.m.; Mon., 11:20 a.m., 2, 4:35, 7:10, 9:50 p.m.; Tues., 11:15 a.m., 1:50, 4:25, 7, 9:40 p.m.

London Has Fallen Fri-Sat., 9:50 a.m., 12:10, 2:35, 5, 7:25, 9:50 p.m., 12:10 a.m.; Sun., 9:50 a.m., 12:10, 2:35, 5, 7:25, 9:50 p.m.; Mon., 11:45 a.m., 2:10, 4:35, 7, 9:25 p.m.; Tues., 11:50 a.m., 2:35, 5, 7:25, 9:50 p.m.

The Other Side of the Door Fri-Thurs., 10:45 p.m.

Whiskey Tango Foxtrot Fri-Sun., 11:50 a.m., 2:20, 4:55, 7:25, 10:15 p.m.; Mon-Thurs., 11:50 a.m., 2:20, 4:55, 7:25, 10:15 p.m.

Zootopia Fri-Sun., 9:25, 10, 10:40, 11:15 a.m., 12 noon, 12:30, 1:50, 3, 3:25, 4:25, 5:55, 6:10, 7, 8:05, 9:30, 10:05, 10:35 p.m.; Mon., 11:50 a.m., 12:30, 1:55, 3, 3:25, 4:30, 5:35, 7:05, 7:30, 8:05, 9:35, 10:20, 10:55 p.m.; Tues., 11:15 a.m., 12 noon, 12:30, 1:50, 3, 3:25, 4:25, 5:35, 6:10, 7, 7:30, 8:05, 9:30, 10:05, 10:35 p.m.

Zootopia in Disney Digital 3D Fri-Sun., 2:25, 5, 7:30 p.m.; Mon-Thurs., 2:25, 5 p.m.

Gods of Egypt Fri-Tues., 12:10 p.m.

Deadpool Fri-Sat., 10:20 a.m., 12:50, 3:05, 5:50, 8:25, 10:55 p.m.; Sun., 10:20 a.m., 12:50, 3:05, 5:50, 8:25, 10:55 p.m.; Mon., 11:20 a.m., 12:50, 3:05, 5:50, 8:25, 10:55 p.m.; Tues., 10:55 a.m., 12:50, 3:05, 5:50, 8:25, 10:55 p.m.

How to Be Single Fri-Sun., 9:30 a.m., 5:40, 8:15 p.m.; Mon-Thurs., 5:40, 8:15 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

10 Cloverfield Lane 1:15, 4:10, 7, 9:45 p.m.

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

The Young Messiah Fri-Wed., 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.

Like for Likes (Joh-ahaejwo) Fri-Wed., 10 a.m., 9 p.m.

A Violent Prosecutor (Geomsawjeon) Fri-Wed., 1, 3:45, 6:30, 9:15 p.m.

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

The Divergent Series: Allegiant Thurs., 7, 10:30 p.m., 12 mid.

10 Cloverfield Lane Fri-Sat., 11:45 a.m., 12:45, 2:30, 3:30, 5:10, 6:30, 7:55, 9:10, 10:45, 11:55 p.m.; Sun-Mon., 11:45 a.m., 12:45, 2:30, 3:30, 5:10, 6:30, 7:55, 9:10, 10:35 p.m.; Tues., 11:45 a.m., 12:45, 2:30, 3:30, 5:10, 6:30, 7:55, 9:10, 10:30 p.m.

The Brothers Grimsby Fri-Sat., 11:50 a.m., 2:30, 4:55, 7:25, 9:55 p.m., 12:15 a.m.; Sun., 11:50 a.m., 2:30, 4:55, 7:25, 9:55 p.m.; Mon-Thurs., 11:55 a.m., 2:30, 4:55, 7:25, 9:55 p.m.

The Young Messiah Fri-Sat., 11:30 a.m., 2:20, 5:15, 8:15, 11:15, 11:50 p.m.; Sun-Thurs., 12:55, 4, 7:10, 9:50 p.m.

London Has Fallen Fri-Sat., 12:30, 3, 5:45, 7:50, 9, 10:30 p.m.; Mon-Thurs., 12:30, 3:35, 6:20, 7:50, 9:30, 10:30 p.m.; Mon-Thurs., 12:30, 3:35, 6:20, 8, 9:30, 10:30 p.m.

The Other Side of the Door Fri-Sun., 4, 10 p.m.

Whiskey Tango Foxtrot Fri-Thurs., 1:25, 4:40, 7:25, 10:15 p.m.

Zootopia Fri-Sun., 11:20 a.m., 1, 2:15, 5, 7:10 p.m.; Mon-Thurs., 11:50 a.m., 1, 2:35, 5:15, 7:10 p.m.

Zootopia in Disney Digital 3D Fri-Thurs., 12:15, 3:15, 6:30, 9:30 p.m.; Fri-Thurs., 4, 9:50 p.m.

Gods of Egypt Fri., 1:15 p.m.; Sat-Thurs., 1:15, 7:15 p.m.

The Witch Fri., 10:20 p.m.; Sat-Thurs., 4:50, 10:20 p.m.

Deadpool Fri-Sat., 12 noon, 1, 3, 6, 7, 9, 11:40 p.m.; Sun., 12 noon, 1, 3, 6, 7, 9 p.m.; Mon-Thurs., 12 noon, 3, 6, 9 p.m.

The Revenant Fri-Thurs., 12:50, 4:30, 8:20 p.m.

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Psycho-Pass: The Movie Tues., 7:30 p.m.; Wed., 9:55 p.m.

The Boy and the Beast Fri-Sun., 1:20, 7:10 p.m.; Mon., 1:20 a.m.; Tues., 9:55 p.m.; Wed-Thurs., 1:20, 7:10 p.m.

Royal Ballet: Rhapsody/Two Pigeons Mon., 7:30 p.m.; Tues., 1 p.m.

Where to Invade Next Fri., 4:15 p.m.; Sat-Sun., 4:15, 9:55 p.m.; Mon-Thurs., 4:15 p.m.

Wolf Children (Okami kodomo no ame to yuki) Fri., 9:55 p.m.

SUNDANCE SUNSET CINEMA 8000 West Sunset Boulevard (323)654-2217

The Wave (Bolgen) Fri., 2, 4:30, 7:30, 9:50 p.m.; Sat-Sun., 11:30 a.m., 2:15, 4:30, 7:30, 9:50 p.m.; Mon-Thurs., 2, 4:30, 7:30, 9:50 p.m.

Mei ren yu (The Mermaid) Fri., 2:30, 5, 7:45, 9:55 p.m.; Sat-Sun., 12:15, 2:40, 5, 7:45, 9:55 p.m.; Mon-Thurs., 2:30, 5, 7:45, 9:55 p.m.

The Witch Fri., 3, 5:15, 8, 10:05 p.m.; Sat-Sun., 12:30, 3, 5:15, 8, 10:05 p.m.; Mon-Thurs., 3, 5:15, 8, 10:05 p.m.; Wed., 2:45, 4:50, 10:05 p.m.; Thurs., 3, 5:15, 8, 10:05 p.m.

Hail, Caesar! Fri., 2:15, 7:15 p.m.; Sat-Sun., 2:20, 7:15 p.m.; Mon-Thurs., 2:15, 7:15 p.m.

Where to Invade Next Fri., 4:40, 9:35 p.m.; Sat-Sun., 11:45 a.m., 4:40, 9:35 p.m.; Mon-Thurs., 4:40, 9:35 p.m.

Son of Saul (Saul fia) Fri., 1:45, 7 p.m.; Sat-Sun., 2, 7 p.m.; Mon-Thurs., 1:45, 7 p.m.

Spotlight Fri., 4:15, 9:25 p.m.; Sat-Sun., 11:15 a.m., 4:15, 9:25 p.m.; Mon-Thurs., 4:15, 9:25 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869

Barney Thomson Fri., 12 noon, 2:30, 5, 9:55 p.m.; Sat., 12 noon, 2:30, 5, 7:30 p.m.; Sun-Thurs., 12 noon, 2:30, 5, 7:30, 9:55 p.m.

A Haunting in Cawdor 9:55 p.m.

Yalom's Cure Fri., 2:40, 7:30 p.m.; Sat.,

CASE CLOSED

A NEW DOCUMENTARY LAYS OUT THE MOST COMPELLING THEORY YET FOR WHO WAS BEHIND THE BIGGIE AND 2PAC MURDERS

BY JEFF WEISS

I have dozens of questions for former LAPD homicide detective Greg Kading, but only one really matters.

“How sure are you about your theory of who killed Biggie and ‘Pac?”

“One hundred percent,” responds the lead investigator behind the task force commissioned by the city of L.A. to unravel the murder mysteries. No pause to weigh his answer, just absolute confidence.

“This is undoubtedly the definitive explanation,” Kading continues, wearing a New York Yankees jersey, his blue eyes focused like a born interrogator. “I think that truth rings for everyone who has a background or history in investigating the case.”

He’s right. I’ve squandered countless hours over the last two decades watching documentaries and reading books, interviewing attorneys for the deceased and conspiracy theorists, ex-cops and former friends alike. Nearly 20 years after the death of 2Pac, Kading’s theory, thoughtfully laid out in the new documentary *Murder Rap*, might be the closest thing we’ll get to closure on the killings.

Directed by Mike Dorsey and based on Kading’s 2011 tome of the same title, *Murder Rap*’s controversial hypothesis alleges that Sean “Puff Daddy” Combs offered a million dollars to South Side Compton Crips to kill 2Pac and Death Row Records chief Suge Knight.

Murder Rap’s theory hinges on a videotaped confession from Duane Keith “Keffe D” Davis, the uncle of Orlando Anderson, the Crip infamously beaten down by 2Pac and Death Row forces at the MGM Grand just hours before the rapper was slain. Anderson allegedly pulled the trigger on that sweltering night in Las Vegas. But the money was never delivered, and since there’s no evidence that Combs paid the Crips for the hit, the accusation is almost impossible to prove in court.

“In the context of the time, none of it is unusual,” Kading says, sitting next to Dorsey at a Silver Lake café. “Puffy was in a very precarious situation and I don’t know that a lot of people would’ve done anything different if their own lives were in danger. You can’t go to the cops and say, ‘Please help protect me from Suge Knight.’ From Puffy’s perspective, the cops were working for Suge Knight. It



Filmmaker Mike Dorsey, left, and former LAPD detective Greg Kading think they’ve solved the Biggie and 2Pac murders.

was a preemptive situation.”

These theories have floated around in various iterations for years, but the documentary’s visual element and lucid storytelling bring a sharper clarity. Also, few things are more convincing than watching an alleged conspirator confess on camera.

“It’s one thing to read Keffe D’s confession in the *Murder Rap* book,” Dorsey says. “But it’s so much more compelling to be able to watch him do it with his street vernacular and voice.”

A producer and editor at the Discovery Network, Dorsey spent three years and more than \$30,000 of his own money on

MURDER RAP MIGHT BE THE CLOSEST THING WE’LL GET TO CLOSURE.

this labor of love. Since the film’s release on iTunes last month, most stories about it have focused on the possible link between Combs and 2Pac’s death. But roughly half its run time is spent making the case for Knight’s role in the murder of The Notorious B.I.G.

Through complicated maneuvering, Kading and company extract a confession from Knight’s ex-girlfriend, alleging that the former Death Row don paid \$13,000 to an associate named Wardell “Pooch” Fouse to kill Biggie. The evidence is as damning as it is unsurprising.

We’ll never get a smoking gun, but *Murder Rap*’s refusal to indulge in blatant conspiracy theories makes it a rap game Occam’s razor. It offers the most logical conclusion.

“Before, you were offered self-contradictory, problematic conspiracy theories with nothing to back it up,” Kading says. “But I think this will set the story straight, and the conspiracy theories will die off. We might never get judicial resolution, but that doesn’t mean we can’t feel assured as to what happened. We’re trying to set history straight.”

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

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	HIPPIE SABOTAGE 2nd Show Added ON SALE FRI. 3/11 @ 10AM	5/13 El Rey
	DIGITALISM (LIVE) ON SALE FRI. 3/11 @ 10AM	6/3 El Rey
	Goldenvoice & FYF present: BARONESS ON SALE FRI. 3/11 @ 10AM	6/3 Fonda Theatre
	CARAVAN PALACE ON SALE FRI. 3/11 @ 10AM	6/7 Fonda Theatre
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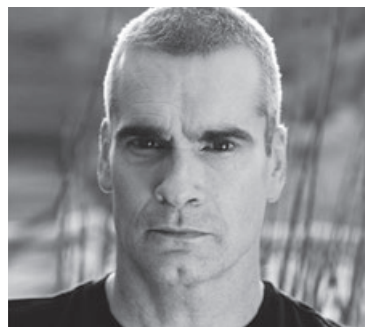
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Henry Rollins The Column!



REALITY-SHOW POLITICS

It is 2206 hrs. on the last day of February. Super Tuesday starts in a few hours. Projected stats have Donald Trump handily advancing past his rivals in several states except for Texas, which at this moment has Ted Cruz out front.

Thinking of Mr. Trump, I am taken back to the days of my youth, when Richard Nixon was president. Republicans had some very intelligent people in their party back then. I try to imagine how Trump would have been able to hang with a guy like Henry Kissinger. I think Trump would have been laughed out of the room as a lightweight pretender. Even in the days of Reagan, Trump would have been little more than a colorful donor, who got to spend a night in the Lincoln bedroom.

In 2016, he very well could be the Republican nominee.

Not all Republicans are happy with this proposition. If Mr. Trump is their guy, Fox News and all the other pundits will have to get in line and stand by their man.

If the Democratic front-runner is Hillary Clinton, there will be no small amount of discontent on either side. Her terrifying, fixed-eye smile often looks more like a preset than an emotional display. When she speaks, her digital delivery makes me think of a solid-state stereo amp.

Sen. Bernie Sanders, on the other hand, is all tube analog. When I listened to MSNBC's Chris Matthews conversationally grapple with the Vermont senator a few days ago, it occurred to me that Mr. Sanders could not be the choice of an overwhelming majority of Democratic voters. His platform is the start-all-over-again, rain-on-the-corporate-parade equivalent of a cold-water flat, up five flights of stairs, with a bowl of rice and 100 pushups for breakfast at 0430 hrs. It would put you in good shape, but you would have to be young to do it, and after a few months you would want to bail.

I don't think more than 50 percent of voters are interested in the vigor required to meet the demands of Sanders' vision. I wonder if even his strongest supporters could really hack what he wants to unpack.

I don't have a crystal ball, but it very well could be a Trump vs. Clinton election that stretches America on the rack until early November. There are some who claim to find all this a great source of comedy, and will consume the campaigns like someone

binge-watching a bad reality show. For myself, I take no joy in reading postings underneath articles where people tell each other to fuck themselves.

I am not naive enough to think that there will ever be one of those "come together" moments in America. Neither American citizens nor Homo sapiens are wired that way. In November, someone's going to win this thing and, no matter what, the United States will be an even angrier and more divided place than it is now.

Can't we all just get along? From at least 1861 to now, the answer has been no.

It is now the first day of March, 2213 hrs. Super Tuesday is winding down. No real surprises, but a brief moment of levity as Lindsey Graham, the senator from South Carolina, expressed his displeasure at how Donald Trump kicked ass. In an interview, Charlie Rose asked Graham if he thought Secretary Clinton would be able to beat Trump, to which Graham answered, "Like a drum."

This must be an extremely hard pill for Republicans like Graham and Orrin Hatch to swallow. Not only do they have a strong dislike for Trump, they must be absolutely fuming that he's gotten as far as he has when both of them ran for the presidency and failed hard and fast.

Republicans who hate the idea of Donald Trump being "their" candidate will have to distinguish themselves somehow, won't they? Will the term "Trump Republican" be used by party members to explain what they're not? Who are these people going to vote for?

With one hand they will pinch their nostrils shut, and with the other drop their ballot in the box. This might be the most nose-holdin' election in American history!

The American electorate, with help from almost every possible media outlet, has created a perfect-storm election cycle. If it comes down to Trump vs. Clinton, it will be a multimonth brawl in the Octagon.

At this point, America will turn almost anything into a reality show. Now it's the future of the United States that will be given the Honey Boo Boo/Duck Dynasty treatment. This one will be right up there with the O.J. Simpson trial.

Donald Trump truly is the Teflon Don. He brushed off his David Duke fuck-up with the distracted flick of someone picking a stray hair from their jacket sleeve.

Trump is "there." He is in that place where those who dig his action will not be swayed by any unflattering fact that might come up during the election cycle. He will be able to say and do whatever he wants, and his numbers will probably go up and up.

As it is with any election, it's not about the candidates, it's about the voters. For the most part, Trump and Clinton are blameless for the fact that, as of this moment, they are the front-runners. They did not put themselves there. As always, this is on us.

Every country that's ever been plagued by a Joseph Stalin or blessed with an Abraham Lincoln got the government it settled for. I think America is exhausted from nearly eight years of loving or hating President Obama. Americans are sick and tired of the bullshit they accuse the "other side" of being full of.

So now, we can look forward to a NASCAR/WWE election. Stay beautiful.

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LUCIUS

Lucius celebrates their new album, *Good Grief* (Mom + Pop), with a live set and signing at Amoeba Hollywood. Purchase your copy of *Good Grief* at the in-store to get it signed after their performance. See them live May 5th at The Fonda!

Friday • March 11 • 8pm

ROTATIONS: DEAN HURLEY DJ SET

Friday • March 18 • 8pm

ROTATIONS: EKO DJ SET

Saturday • March 19 • Noon-4pm

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Thursday • March 24 • 6pm

PLAGUE VENDOR

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Music //
Picks //

fri

3/11

José González

@ WALT DISNEY CONCERT HALL

A Swedish-born singer-songwriter of Argentinean descent, José González has staked out his own fertile and febrile turf with several albums of exquisitely intimate folk songs with a twist — when carefully probed, they tend to flare up in one's face. His latest, *Vestiges & Claws* (Mute), again shows what a meticulously musical arranger he is of his own material, his subtle meltdowns of folk, pop and world music betraying a studied but not sterile approach to his art, perhaps influenced by his former life as a Ph.D. candidate in biochemistry. González will be accompanied by yMusic, an exploratory strings/flute/clarinet/trumpet sextet whose members are known individually for their work with the likes of Bon Iver, Björk, Antony & the Johnsons and Ryuichi Sakamoto. Also Saturday, March 12. —John Payne

Warren Zevon Tribute

@ LARGO AT THE CORONET

Even in the '70s heyday of singer-songwriters, Warren Zevon stood out. While many of his contemporaries were crooning wispy odes to peace and harmony, the Chicago native was growling boozy, wittily literate rockers such as "Lawyers, Guns and Money" and the ubiquitous "Werewolves of London" alongside ballads like "Roland the Headless Thompson Gunner," a pretty tune that happened to be about the messy fate of a CIA mercenary. It's hard to predict who will show up at the typically freewheeling Largo. The evening likely will include comedy from host Judd Apatow, while Zevon's longtime champion and former producer Jackson Browne reportedly is organizing the musical portion. Special guests will inevitably revive Zevon's popular 1978 album, *Excitable Boy*, but let's hope they also break out obscurities from such later works as *My Ride's Here* and *The Wind*. —Falling James

S.P.Y., Fred V & Grafix, Etherwood

@ AVALON HOLLYWOOD

The return of Hospital Records' *The Future Sound of...* series ties in nicely with that label's heralded club night, Hospitality, which makes its trek across North America this month. After being dormant for seven years, the series, which focuses on drum 'n' bass sounds from across the globe, turns its attention to the United States on *The Future Sound of America*, a six-track EP that flows from accessible sounds to harder edges in a happy arc. The EP features two talents who are DJing this L.A. date: Ownglow, with the gamboling "Not Like Me," and Submorphics' pretty "Maybe It's Time," featuring Adrienne Richards' liquid vocals. Hospital veterans S.P.Y., Fred V & Grafix and Etherwood, all stellar representations for the label's 20th anniversary, headline the evening. —Lily Moayeri



José González: See Friday.

PHOTO BY CHAD KAMENSHINE

sat

3/12

Burger 5-Year Anniversary

@ THE OBSERVATORY

Seemingly every other week, Burger Records presents a showcase of its numerous garage, punk and indie bands, or even a full-blown festival, such as Burgerama or Burger Boogaloo. The Fullerton label marks its fifth year of hosting concerts at the Observatory with a weeklong fest that culminates in this weekend's massive finale. Saturday is headlined by the majestic, shimmering dreaminess of Brit shoegazers Slowdive, juxtaposed with the animalistic raving of Atlanta sonic reducers Black Lips, S.F. psychedelic primitives Thee Oh Sees and the breathy-voiced, bleary-eyed electronica of Pittsburgh's Black Moth Super Rainbow. Sunday closes with the percolating synth-pop of Toronto duo Crystal Castles, defiantly raucous rockers The Orwells, rap icon Too \$hort and soul groovers Chicano Batman. Arrive early Saturday for the soulfully lulling country-blues of S.F.'s Sarah Beth Nelson, and on Sunday for reclusive psych-poppers The Jigsaw Scene. Also Sunday, March 13. —Falling James

Lightning Bolt, La Sera, Dent May

@ THE ECHO AND ECHOPLEX

For the past decade, Daniel Gill and his Force Field PR have represented indie

bands like Sufjan Stevens, Toro y Moi, Ariel Pink, St. Vincent, Real Estate and Ty Segall. To celebrate its 10-year anniversary, the company is throwing itself a party with a killer lineup of current Force Field bands: noise-rock duo Lightning Bolt, Katy Goodman's (Vivian Girls) La Sera, Dent May, Wax Idols and more. With a roster as deep as Force Field's has been over the years, a few surprise guests could be on hand to pay tribute to the company that helped introduce them to the world. —Daniel Kohn

The High Curbs, Pookie & the Poodlez

@ THE SMELL

This is a Burger Records week here in Southern California, with five nights of official shows down in Orange County and a wave of just-spawned adjacent events like this one, in which rock & rollers from a few counties away team up to take over L.A. for a day. Tonight, thrill to the trashed-and-proud bubble-gum punk of Oakland's Pookie & the Poodlez, led of course by the inimitable Pookie, whose vocals explode the limits of an adjective like "snotty" and who spoons out sing-along songs like some lost love child of Hunx, Nobunny and/or Harlem's Michael Coomers. (There's some Hickey DNA bubbling around in there, too — he covers pre-Hickey band Fuckboyz with gusto.) It's catchy, sleazy, messy and naturally a ton of fun. Headliners are anxious Chino garage-rockers High Curbs, celebrating their Sick City/Burger record release. —Chris Ziegler

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El Colimense

El Coraloense

El Marinero By Chef Ninive

El Sonorita

Frida Tacos

Galaxy Taco

Gracias Señor!

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Pure Bathing Culture

@ THE ECHO

After catalyzing a surge of underground, ethereal chillwave with the Richard Swift-produced *Moon Tides* in 2013, Portland duo Pure Bathing Culture (Sarah Verprille and Daniel Hindman of folk-rock act Vetiver) ignited the indie pop sphere once again this past October with their latest album, *Pray for Rain*, whose title track more resembles *Like a Virgin*-era Madonna than their typical low-key, Beach House-esque sound. The pair, who frequently draw comparisons to the legendary Cocteau Twins, bring their zoned-out yet still dance-y vibes to the Echo on a tour with the ever-so-synthy, Seattle-based Pillar Point for a night of chillaxin', Pacific Northwest-style. —Artemis Thomas-Hansard

Young Thug

@ CLUB NOKIA

The best way to get your older cousin to stop hating on Young Thug is to take her/him to a Young Thug show. At a live performance, divorced from his Internet image as provocateur and meme, the rapper/phenomenon will seduce your passé kinfolk with his ambient-trap sound, a style he's been digging into deeper with his most recent release, "I'm Up." Maybe he'll play his recently released love song "Worth It," or maybe he'll play the payday anthem "Check." But whatever he decides to do, you can be sure that by the end of the night, your dismissive relative is sure to be screaming "Where's *Slime Season 3!*" on forums across the Internet, just like the rest of us. —Sam Ribakoff

mon 3/14

Richie Hawtin, Ean Golden

@ SOUND NIGHTCLUB

A true techno innovator, Richie Hawtin's influence goes beyond his dance-floor cuts. He has long been at the forefront of emerging technology, working on custom mixers, and was instrumental in the development of RADR, an application that allows DJs to tweet out their set lists in real time. His Monday night gig at Sound is part of his latest endeavor, *Play Differently*. Hawtin and engineer/product designer Andy Rigby-Jones teamed up to create a new line of DJ gear, including a mixer that he'll be using during this tour. Details on the device are vague, but Hawtin will no doubt put it to good use. Joining him is controllerist Ean Golden, who is not only a fine DJ but also the founder of the stellar online resource DJ TechTools. —Liz Ohanesian

Magma

@ THE REGENT THEATER

With a name like Magma, you might expect a pulverizing grunge or metal group that buries you in distortion and heavy, lavalike riffs. But the longtime French collective, which started in 1969 and has reunited in varying incarnations over the ensuing decades, has a wider, more expansive sound that flits from breezy art-rock and intricate jazz-fusion to psychedelically rambling prog-rock. On Magma's recent mini-album, *Slag Tanz*, founding drummer Christian Vander and his vocalist-wife, Stella Vander, segue from birdlike vocals that weave and flutter like clarinets and saxophones across "Dümb" to the harder jolts and rhythmic piano-drums accents of "Slag." Spacious tone poems such as "Wohldünt" bump up against the swirling storminess of the album's title track, while a shadowy instrumental interlude like "Zü Zaïn" changes moods yet again. —Falling James

tue 3/15 **thu** 3/17

Mrs. Fish

presents

MARK de CLIVE-LOWE
JOY GUERRILLA + DJ GHOST + MONALISA



Thursday 3.10

Rhythm Roots Allstars
NOVALA + BEN ROSE + DJ C-MINUS



Friday 3.11

PLANET BOOTY
with DJ PHATRICK



Saturday 3.12

SOLUZION
MIKE GREEN + DJ PHATRICK + DJ Sean0



Thursday 3.17

ROYAL TONGUES
ADRIAN HIBBS + BEN ROSE + DJ FRANCISCO



Friday 3.18

DENMANTAU
with DJ PHATRICK



Saturday 3.19

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Fred & Toody

@ THE BOOTLEG

Fred Cole's howling vocal style was so distinctively raw when the young Las Vegas native showed up on the Sunset Strip in the mid-'60s that it drew the praise of a similarly raspy singer named Janis Joplin. Although Cole recorded the dire garage-rock classic "You Must Be a Witch" with The Lollipop Shoppe in 1968, he disappeared for a long time with his bassist-wife, Toody Cole, and even tried to homestead in a tent in the Yukon before they built their own minitown in the woods outside Portland, Oregon. They've collaborated on a series of projects, most stubbornly recorded in mono, from folksy country duo The Range Rats to the proto-punk savagery of Dead Moon and Pierced Arrows. Fred collapsed onstage at Bumbershoot in September, but the Coles are already back on the road on a rare SoCal tour. Also at the Observatory, Saturday, March 12, as part of the Burger 5-Year Anniversary, and Thursday, March 17, at Pappy and Harriet's. —Falling James

Mark de Clive-Lowe

@ BLUEWHALE

He must be the pied piper of broken beats, for wherever he performs he is pursued by hordes of dancing fools entranced by his modified versions of trance and jungle. Mark de Clive-Lowe's contributions to the dance scene in Los Angeles are immeasurable, yet there is no doubt the DJ/keyboardist considers himself a jazz musician in his core. MdCL's just-released remix of Yusef Lateef pays homage to the legendary saxophonist/flutist while demonstrating how relevant jazz can be to an emerging generation. We can look forward to more classic jazz remixes in his upcoming project for Blue Note, a label long known for turning jazz into a soundtrack for the lives of the young and savvy. MdCL plans to record a two-night live album at Bluewhale, featuring bassist Brandon Owens and drummer Gene Coye, with Nia Andrews on voice, plus and special guests. Also Friday, March 18. —Gary Fukushima

UNION

THU. MARCH 10



REHAB

FT. JEFFREY, EDDY BAKER, BLACK SMURF, & MORE

FRI. MARCH 11



DJ COURTNEY BIRTHDAY BASH

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FRI. MARCH 11



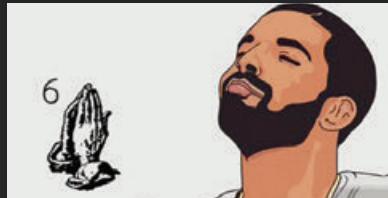
DJ ANJALI & THE INCREDIBLE KID

FRI. MARCH 11



HAM ON EVERYTHING FT. DASH & YUNG GLEESH

SAT. MARCH 12



DRAKEPARTY.NET PRESENTS: WAY UP

THU. MARCH 17



COUNTERPARTS

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FRI. MARCH 18



SEAN HEALY PRESENTS G. PERICO

FRI. MARCH 18



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CLUB 90s

CHRISTINA AGUILERA NIGHT

FRI. MARCH 11



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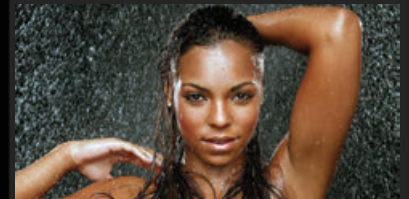
SAT. MARCH 12



JARREN BENTON

W/ GAWLYN, GREMLIN & FRANK CASTLE

SAT. MARCH 12



CLUB 90s: JUICY

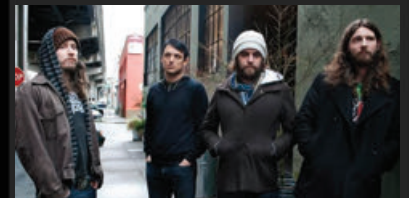
ASHANTI & JA RULE NIGHT

SUN. MARCH 13



LOS HOLLYWOOD

MON. MARCH 14



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- 3/16 CAT 500
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- 3/30 RUMBLE FOR THE JUNGLE
- 3/31 UNEARTH
- 4/2 DOMA CARTA WITH GEORGIAN BANOV
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- 3.16 **DUB CLUB** WITH DJ TOM CHASTEEN + BOSS HARMONY + THE DELIRIANS + JACKIE MENDEZ + XAVIER LYNCH + MC JAH FAITH + TIPPA LEE + RAS BENJI @ ECHOPLEX
- 3.16 **A-WA** @ THE ECHO
- 3.17 **WILD WING RECORD RELEASE PARTY** WITH SAD GIRL + THE PARANOYDS + VAGUESS @ THE ECHO
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- 3.12 **BOOTIE LA: '90s MASHUP NIGHT**
- 3.13 **SOUTHSIDE SUICIDE TOUR** WITH **POUYA + THE BUFFET BOYS + SUICIDE BOYS + DON KREZ + GERM + MIKEY THE MAGICIAN - SOLD OUT**
- 3.15 **JUNIOR BOYS** WITH **JESSY LANZA + BORYS + COOPER SAVER**
- 3.16 **MAGMA** WITH HELEN MONEY
- 3.18 **CANDI POP - A BUBBLEGUM POP DANCE PARTY**
- 3.19 **SHOW ME LOVE W/ '90s ICON ROBIN S.** WITH WILLYOUARENOT + OMAR DI JOU + AUTOMATON + BATHHOUSE + ELI GLAD + PICKPOCKET
- 3.23 **SLUM VILLAGE'S KING'S COURT TOUR** WITH PHAT KAT + GUILTY SIMPSON + BLACK MILK
- 3.24 **ROCHE MUSIQUE** WITH ZIMMER + KARTELL + CHEROKEE
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KENNETH BRIAN BAND,
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FRIDAY - MAR. 18
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SAINT MERISSA

SATURDAY - MAR. 19
WET & RECKLESS, FACIAL,
WESTERN SCENE

SUNDAY - MAR. 20
SULTRY SWEET BURLESQUE

SATURDAY - MAR. 26
KING SHELTER, COYOTE,
EYES ON THE SHORE

TUESDAY - MAR. 29
REGGIE WATTS & KAREN, THRUSTER

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ALEX'S BAR: 2913 E. Anaheim St., Long Beach.

Possessed by Paul James, Shawn James & the Shapeshifters, Tom Vandenvond, Ben Townsend, Fri., March 11, 8 p.m., \$13. Slippers, Assquatch, The Midnight Screening, The Manx, Sun., March 13, 8 p.m., free. The Dwarves, The Queers, Bad Cop Bad Cop, The Mormons, Thu., March 17, 9 p.m., \$15.

AMPLIFY: 5617 Melrose Ave. Rockabilly Rats, Crinoline, Aaron Oswald, Polly Baker, Vonnie Scott, Vector Row, Sat., March 12, 6:30 p.m., \$12. Spirit Tribe, Ashaya, Live Again, Not My Weekend, Thu., March 17.

BAR 20: 8462 W. Sunset Blvd., West Hollywood. The Burlington Family, Kerry Hart, Nyla Hammond, Scott Bernhardt, Wed., March 16, 8 p.m., TBA.

BARDOT HOLLYWOOD: 1737 N. Vine St. Joon Moon, Mon., March 14, 8 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd. Gnash, Goody Grace, Julius, Fri., March 11, 8 p.m., \$15. Vallis Alps, Demo Taped, Sat., March 12, 8:30 p.m., \$15. Fell Runner, The Alex Noice Sextet, Max Ox, Jett-K, Mon., March 14, 8:30 p.m., free. Fred & Toody, Tue., March 15, 8 p.m., \$16 (see Music Pick). Frog Eyes, Wreck & Reference, Roses, Wed., March 16, 8:30 p.m., \$10.

CAFE NELA: 1906 Cypress Ave. Bloody Brains, Satan's Cheerleaders, Thee Tee Pees, Nico Bones, Off Center & the Holes, Sat., March 12, 8:30 p.m., \$8. King Cotton, Radio Tequila, Sun., March 13, 8:30 p.m., \$5.

CALIFORNIA INSTITUTE OF ABNORMAL ARTS: 11334 Burbank Blvd., North Hollywood. Rhythm Coffin, A Horse A Spoon A Bucket, The Big Panther, plus Dangerous D, Winnie the Clown, Pam Severns and others, Fri., March 11, 8 p.m., \$10.

CASEY'S IRISH PUB: 613 S. Grand Ave. Some Gifts, The Pretty Flowers, Bitchin' Summer, Sat., March 12.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. King Cotton, Sat., March 12, 7 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Wovoka, Teeth, Sutratma, Misery Ritual, Fri., March 11, 8 p.m., \$5-\$10. Inhait, Deathday, All Your Sisters, Sat., March 12, 9 p.m., \$10.

THE ECHO: 1822 Sunset Blvd. Flor, Tigertown, Party Nails, Fri., March 11, 8 p.m., \$14.50. Pure Bathing Culture, Pillar Point, Sun., March 13, 6 p.m., \$12 (see Music Pick); DJ Cold Cave, Sun., March 13, 10 p.m. LP, Bishop, Lauren Ruth Ward, Gypsum, The Way West, Mon., March 14, 8:30 p.m., free. Acid Mother's Temple, Orphan Goggles, Tue., March 15, 8:30 p.m., \$12.50. A-Wa, Wed., March 16, 8 p.m. Wild Wing, Sad Girl, The Paranoys, Vagueess, Thu., March 17.

THE ECHOPLEX: 1154 Glendale Blvd. Dean Blunt, Delroy Edwards, Fri., March 11, 8:30 p.m., \$16.50. Lightning Bolt, La Sera, Dent May, Wax Idols, Sat., March 12, 6 p.m., \$21.50-\$40 (see Music Pick). Boss Harmony, Delirians, Jackie Mendez, Wed., March 16.

EL CID: 4212 W. Sunset Blvd. Wyndham, Whispertown, Steady Holiday, Fri., March 11, 9:30 p.m., \$10. Runson Willis III, Sugar Fly, The Herms, Sat., March 12, 10 p.m., \$5. Spotlight Floodlight, Melissa Sullivan, Sun., March 13, 8:30 p.m., \$10. Reggie Watts & Karen, The Fontaines, Tue., March 15, 9 p.m., \$10. Web Series Unplugged, Wed., March 16, 9 p.m., \$10. The Kenneth Brian Band, Grand Canyon, Thu., March 17, 8 p.m., \$5.

FINN MCCOOL'S: 2702 Main St., Santa Monica. Ken O'Malley, Tue., March 15, 8 p.m., free. The Twilight Lords, Wed., March 16, 8 p.m., free. Marian Thomas Griffin, The Bracken Band, Thu., March 17, 8 p.m.

FIVE STAR BAR: 267 S. Main St. Bummers Eve, Whaleshark, Fri., March 11, 9 p.m., \$5. The Black Watch, Wednesdays, 9 p.m. Thru March 30, \$5.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway. Gene Loves Jezebel, Sun., March 13.

THE GLASS HOUSE: 200 W. Second St., Pomona. Chon, Polyphia, Strawberry Girls, Fri., March 11, 8 p.m., \$17. Born of Osiris, Veil of Maya, After the Burial, Erra, Bad Omens, Sun., March 13, 7 p.m., \$20.

HAROLD'S PLACE: 1908 S. Pacific Ave., San Pedro. Toys That Kill, Big Kitty, Basement Benders, Rats in the Louvre, Thu., March 17, 9 p.m., \$5.

THE HI HAT: 5043 York Blvd., Highland Park. Mt. Wolf, Fri., March 11, 8 p.m., \$5. Sun Drug, Kid Bloom, Smoke Season, Sat., March 12, 8 p.m., free. L.A. Girlfriend, New Technology, Ice Cream, Sun., March 13, 8 p.m., \$5. Ramonda Hammer, Nightgown, Davie, Mon., March 14, 8 p.m., free. John Isaac Watters, Ulysses S. Grant, Sean Watkins, Tue., March 15, 8 p.m., free; John Isaac Watters, Tuesdays, 8 p.m. Thru March 29, free. Decorations, Alisal, Bird Concerns, Wed., March 16, 8 p.m., free. Flaural, Stag, Thu.,

March 17, 8 p.m., \$10.

LARGO AT THE CORONET: 366 N. La Cienega Blvd. The Songs of Warren Zevon, with performers TBA, Fri., March 11, 8:30 p.m., \$100. See Music Pick.

LIQUID KITTY: 11780 W. Pico Blvd. The Carlos Guitarios Band, Sun., March 13, 9:30 p.m., free. DJ Charlie X, Thu., March 17, 5 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd. Sertab Erener, Fri., March 11, 9 p.m., \$45-\$60. Jarren Benton, Gavlyn, Gremlin, Frank Castle, Sat., March 12, 9 p.m., \$15. Los Hollywood, El-Haru Kuroi, Sin Color, Sun., March 13, 9 p.m., \$10. Ape Machine, Beastmaker, The Blood Wisdom, Mon., March 14, 8 p.m., \$8. Funhouse, Tue., March 15, 10 p.m., \$5. Cat 500, Schwarz, Sushi Chef, Stevie Schmidt, Wed., March 16, 9 p.m., \$5.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. David Lindley, March 11-12, 8 p.m., \$24.50.

THE MINT: 6010 W. Pico Blvd. L. Young, Keisha Renee, JaeHill, Joni Payne, Matthew Grant, Celeste Butler, Fri., March 11, 7:30 p.m., \$12. Spiritual Rez, Groove Sauce, 5AM, Dankrupt, Sat., March 12, 8 p.m., \$12. Zarina Nares, The Chris Roberts Band, Geena Fontanella, The Valantry, Sun., March 13, 7 p.m., \$8. Vandelay, Chase Jamele, Modern Disorder, Radio Black, Mon., March 14, 7:30 p.m., \$8. Jon Mullane, The Neighborhood Bullies, Little Monarch, Rhythm & the Method, Tue., March 15, 8 p.m., \$20. Big Sam's Funky Nation, Mad Revival, Wed., March 16, 8 p.m., \$15-\$300. Vaud & the Villains, Thu., March 17, 9 p.m., \$20.

MOLLY MALONE'S: 575 S. Fairfax Ave. The McNaughtys, The Friday Night Band, King Chris, George Hall, Thu., March 17, noon, \$10.

THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. Scissorhand Syndrome, Robot Show, Brainspoon, Satanic Johnny, Fri., March 11, 8 p.m., \$5.

RAFA'S LOUNGE: 1836 W. Sunset Blvd. The Standards, Virginia Jones, Westerner, Tee Rex & the Dinosaurs, Ryan Talmo, Hot Sauce Holiday, The Dead Horse Rhythm, Sat., March 12, 8:30 p.m., \$5.

RESIDENT: 428 S. Hewitt St. Killer Cause, with GayC/DC, Saint Peter D'VII, Devan M., High Tension Wire, Maison de la Bete, Heather Damage, Kera Armendariz, Sat., March 12, 8 p.m., \$10. Kadja Bonet, Softcore, Sly Ida, John Moses, Alison Rosenfeld, Sun., March 13, 7 p.m., free. Pompeya, Mon., March 14, 8 p.m., free. Living Hour, Thu., March 17, 8 p.m., TBA.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Strangers You Know, Arms Akimbo, Ghost Lit Kingdom, Fri., March 11, 8:30 p.m., \$15. Skaterade 2016 Tour, Sat., March 12, 6 p.m., \$35; Rockie Fresh, Elhae, KR, Sat., March 12, 10:30 p.m., \$15. This Will Destroy You, Mon., March 14, 8:30 p.m., \$17. The Dwarves, The Queers, Pu\$yCow, Sidekick, Wed., March 16, 7:30 p.m., \$20.

THE SATELLITE: 1717 Silver Lake Blvd. Dude York, Naked Giants, Fri., March 11, 9 p.m., \$12. Mating Ritual, Night Lights, The Gromble, Mon., March 14, 9 p.m., free. Harbor Party, Tue., March 15, 9 p.m., free. Jake Davis, Wed., March 16, 9 p.m., free. Ollin, Jon Wahl & the Amadans, Thu., March 17, 9 p.m., \$10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Falling by the Wayside, Niantic, Evan S. Robbins, Josh Arbour, Fri., March 11, 9 p.m., \$8. The Jigsaw Seen, The Roswell Sisters, The Walker Brigade, Spidey, Sat., March 12, 5 p.m., \$8. Third Vision, Sol, Ghost Choir, Furiosa, Coffee Pot, Mon., March 14, 8 p.m., free. Ruth & the Library, The Sound of Ghosts, NOHC, Tue., March 15, 8 p.m., \$10. NK-Riot, My Name Is Ann, Supajoint, Wed., March 16, 8 p.m., \$8. Aeonic Impulse, Quietude, Negro Galactico, Thu., March 17, 8 p.m., \$8.

THE SMELL: 247 S. Main St. Rearranged Face, Mind Meld, The Birth Defects, Zig Zags, Fri., March 11, 9 p.m., \$5. The High Curbs, Cumbstain, Pookie & the Poodlez, Melted, Sat., March 12, 9 p.m., \$5 (see Music Pick). Film Club, Espresso, Whaja Dew, Red Punk, Sun., March 13, 6 p.m., \$5.

SPACE GALLERY: 250 W. Second St., Pomona. The Gitane Demone Quartet, Sat., March 12, 9 p.m., free.

STATE SOCIAL HOUSE: 8782 W. Sunset Blvd. SpaceCrew, Fri., March 11, 9 p.m., free.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Slim Zwlerling & the Yums, Artichoke, Fri., March 11, free.

THREE CLUBS COCKTAIL LOUNGE: 1123 Vine St. Paul Mars Black, Carrera, Kate Crash, Kitty Cadillac, House of Broken Promises, Fri., March 11, 9:30 p.m., \$2. American Killers, Tijuana Bullfight, Ghost Idols, Trends, Sun., March 13, 10 p.m., free.

TIMEWARP RECORDS: 12204 Venice Blvd. Raven Claw Hammer, Voodoo Daddy, Fri., March 11, 6 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Kaleo, Firekid, Fri., March 11, 8 p.m.,

\$16. Anderson East, Dylan Leblanc, Sat., March 12, 8 p.m., \$15. Bronze Radio Return, Howard, Sun., March 13, 7 p.m., \$17. Filligar, Golden Coast, Nicky Blitz, Tue., March 15, 7 p.m., \$14. Jackie Greene, Skin & Bones, Wed., March 16, 8 p.m., \$20. Charming Liars, Tim Wheatley, Brackets, Shadow the Wild, Thu., March 17, 7 p.m., \$10.

UCB SUNSET: 5419 W. Sunset Blvd. Sean Watkins, Good Graeff, Sat., March 12, 9 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Counterparts, Expire, Gideon, Knocked Loose, Mercy Ties, Thu., March 17, 7 p.m., \$15.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Paradise Kitty, Fri., March 11, 8 p.m., TBA. Volto, Socionic, Zenith, Spirit in the Room, Sat., March 12, 9 p.m., TBA. The House on Cliff, Six Gun Sal, The Happy Medium Band, Matt Grace, Mon., March 14, 7:30 p.m., TBA. Instinct of Aggression, Darksun, Six Foot South, Tue., March 15, 7:30 p.m., TBA. The Lower 48, Wed., March 16, 8:30 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Puddle of Mudd, Fri., March 11, 7 p.m., TBA. Uli Jon Roth, Jennifer Batten, Andy Timm, Sat., March 12, 6 p.m., TBA. Sergio Michel, Thu., March 17, 8 p.m., \$10.

—Falling James

JAZZ & BLUES

ARCADIA BLUES CLUB: 16 E. Huntington Drive, Arcadia. Bob Margolin, Bob Corritore, Fri., March 11, 7 p.m., \$20.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Jack Shit, Fri., March 11, 9:30 p.m., \$30. Don Randi & Quest, Sat., March 12, 9:30 p.m., \$20.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. The Hamilton Price Quartet, Fri., March 11, 9 p.m., \$15. Jonathan Pinson's Boom Clap, Sat., March 12, 9 p.m., \$15. Carl Stone, Ulrich Krieger & Chas Smith, Sun., March 13, 9 p.m., \$15. Lynosphere, Mon., March 14, 9 p.m., TBA. The Late Night Jazz Orchestra, Tue., March 15, 9 p.m., TBA. The Julian Coryell Group, Wed., March 16, 9 p.m., TBA. Mark de Clive-Lowe, March 17-18, 9 p.m., TBA (see Music Pick).

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Roberta Gambarini, Chuck Berghofer & Joe La Barbera, Fri.,

March 11, 8:30 p.m.; Sat., March 12, 8:30 p.m., TBA. Donny Most, Sun., March 13, 7:30 p.m., TBA. Natasha Agrama, Wed., March 16, 8:30 p.m., TBA. Roslyn Kind, Thu., March 17, 8:30 p.m., TBA.

CICADA CLUB: 617 S. Olive St. Chester Whitmore's Central Avenue Revue, Sat., March 12, 9 p.m., \$30.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. The Elliott Caine Quartet, Sat., March 12, 9:30 p.m., free.

GREYSTONE MANSION & PARK: 905 Loma Vista Dr. Michele Brouman, Sun., March 13, 2 p.m., \$45.

IL PICCOLO VERDE: 140 S. Barrington Place. David Marcus & Jon Alvarez, Thursdays, 8 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The David Sills Quartet, Sun., March 13, 11 a.m.-3 p.m., free. The Steve Johnson Quartet, Wed., March 16, 6-9 p.m., free.

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m. Thru March 25, free. Fanny & the Atta Boys, Sat., March 12, 8 p.m., free. Dawn Shipley & the Sharpshooters, Jittery Jack, Miss Amy, Thu., March 17, 8 p.m., \$5.

THE SAYERS CLUB: 1645 Wilcox Ave. Matt Von Roderick, Thu., March 17, 8 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Reverend Shawn Amos, Fri., March 11, 9 p.m., TBA. The Howie Shear Quartet, Sat., March 12.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. The Peter Kavanaugh Quartet with D.J. Bonebrake, Wed., March 16, 8 p.m., \$15.

—Falling James

For more listings, please go to laweekly.com.

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Del Guido, Fri., March 11, 9 p.m., free. Johnny Come Lately, Sat., March 12, 9 p.m., free. Black Member, Sun., March 13, 9 p.m., free. Michael Koppy, Tue., March 15, 7 p.m.; Tue., March 22, 7 p.m., free. Bell Ringers, Wed., March 16, 9 p.m., free. Boyfriend Material, Thu., March 17, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Tom Kell & Paula Fong, Fri., March 11, 8 p.m., \$15. Dirty Cello, Sat., March 12, 3 p.m., \$15; Acoustic

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Lina In L.A. by Lina Lecaro

FREAK SHOW AT THE CIA

If you've never been to the California Institute of Abnormalarts (CIA), now is the time. The combination performance space and museum of oddities is one of the weirdest and most unusual places in L.A., and this "dark comedic variety show" from hosts Tuesday Thomas and Cyrus Naderpour offers a great excuse to check it out.

This Freak Show features live entertainment from comics, sideshow acts, musicians

Eidolon, Sat., March 12, 7 p.m., \$18. Adara Rae & the Homewreckers, Sun., March 13, 2 p.m., \$15; Tim Weisberg, Sun., March 13, 7:30 p.m., \$20. Larry Wilder, John Bergstrom, Mon., March 14, 8 p.m., \$15. Patrick Ball, Tue., March 15, 8 p.m., \$18. The Salty Suites, David Starr, Thu., March 17, 8 p.m., \$18.
JUMBO'S CLOWN ROOM: 5153 Hollywood Blvd. Groovy Rednecks, Thu., March 17, 7 p.m., free.

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. S.P.Y., Fred V & Grafix, Etherwood, Submorphics, Onglow, Fri., March 11, 9:30 p.m., \$25 (see Music Pick). Hernan Cattaneo, Danny Howells, Sat., March 12, 10 p.m., TBA. Mayhem, Wed., March 16, 9 p.m., TBA.
THE BELASCO THEATER: 1050 S. Hill St. DJ Autograf, Fri., March 11, 12:30-2 p.m., free; DJ Premier, Craze, Starro, Fri., March 11, 9 p.m., \$25-\$55.
DRAGONFLY: 6510 Santa Monica Blvd. Electric Nostalgia, with DJs spinning Bowie and Deadmau5, Fri., March 11, 9 p.m.-2 a.m., \$15. Heltter Skelter: Christian Death Night, with DJs Michael Stewart, Bruce Perdue and others, Sat., March 12, 10 p.m., \$5.
LOS GLOBOS: 3040 W. Sunset Blvd. Club 90s, March 11-12, 10 p.m., TBA. DJ David Rolas, Sun., March 13, 9 p.m., free. DJ Suga Shay, Leemz, Phonome, Tue., March 15, noon, free. Trizz, Sahtyre, Noa James, El Prez, Thu., March 17, 10 p.m., \$8.
MEDUSA LOUNGE: 3211 Beverly Blvd. Canlkickstartit, with DJ Nickyboi, DJ Jesse Cold Cut, DJ Mike Murda, Sat., March 12, 10 p.m.-1 a.m., \$5.
OHM NIGHTCLUB: 6801 Hollywood Blvd. Walshy Fire, Thu., March 17, 9 p.m.-2 a.m., \$20.
SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. MK, Kidd Kitt, Fri., March 11, 10 p.m., \$20. Main Event 12, Sat., March 12, 7-11 p.m., \$50-\$150; DX, Nora en Pure, Croatia Squad, Antonio Giacca, Sat., March 12, 11 p.m., \$40. Richie Hawtin, Ean Golden, Mon., March 14, 10 p.m., \$25-\$35 (see Music Pick).
UNION NIGHTCLUB: 4067 W. Pico Blvd. DJ Anjali, The Incredible Kid, Fri., March 11, 9 p.m., \$5; Dash, Yung Gleesh, Fri., March 11, 9 p.m., \$15. Way Up, Sat., March 12, 9 p.m., free.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MARCH 11

JACK GARRATT: The Fonda Theatre.
GO JOSÉ GONZÁLEZ: With YMusic, 8 p.m., \$46-\$124. Disney Hall. See Music Pick.
LOREENA MCKINNETT: 8 p.m., \$39.50-\$79.50. The Theatre at Ace Hotel, 929 S. Broadway.
MIKE STUD: 8 p.m., \$20. El Rey Theatre.
MOHAMMAD ASSAF: 8 p.m., \$50-\$300. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.
PENNYWISE: With Death by Stereo, H20, 98 Mute, 7 p.m., \$20-\$39. Hollywood Palladium.
GO TOGETHER PANGEA: With Gateway Drugs, Kav, Magic Wands, Drinking Flowers, TSR Airlines, DJ Clifton, DJ Pop Noir, curator Peter Hook, 8 p.m.,

and more. The mayhem starts with the drag-queen comedy of Disasterina, followed by the character-based one-woman sketch comedy of Lisa Laureta and musical comedy by Amir Kalil. Other stand-ups taking the mic include Henrietta Komras, Robbie Goodwin, Cyrus Naderpour, Toby Muresianu and headliner Aida Rodriguez, best known as a finalist on *Last Comic Standing*.

Music by Rooster Head completes the evening's live entertainment. But stick around for free tours after the show of the CIA's various oddities and attractions, including the famous mummified clown.

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\$12.50-\$35.50. The Regent Theater, 448 S. Main St.
WAKA FLOCKA FLAME: 8 p.m., \$10-\$60. Club Nokia, 800 W. Olympic Blvd.

SATURDAY, MARCH 12

BEN SCHOLZ: 7:30 p.m., free. Santa Monica High School, Barnum Hall, 601 Pico Blvd., Santa Monica.
GO BURGER X OBSERVATORY FIVE-YEAR ANNIVERSARY: With Slowdive, Black Lips, Thee Oh Sees, Black Moth Super Rainbow, Cherry Glazerr, Pouya & the Suicideboys, The Seth Bogart Show, Tomorrows Tulips, Cosmonauts, La Luz, White Fang, Fred & Toody (Dead Moon), The Aquadolls, Part Time, Adult Books, Colleen Green, Lovely Bad Things, Sarah Beth Nelson, Vision and others, 2 p.m., \$40. The Observatory, 3503 S. Harbor Blvd. See Music Pick.
CALENTURA: With Tropkillaz, Dengue Dengue Dengue, Los Rakas, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd.
ELECTRA: 7 p.m., \$12. The Teragram Ballroom.
HERB OHTA JR., BRYAN TOLENTINO: With Chris Kamaka, Del Beazley, Asa Young, Ihilani Kamaka, 2 p.m., \$47. The Ruth B. Shannon Center for the Performing Arts, 6760 Painter Ave., Whittier.
GO JOSÉ GONZÁLEZ: With YMusic, 8 p.m., \$46-\$124. Walt Disney Concert Hall. See Music Pick.
LOREENA MCKINNETT: 9 p.m., \$45-\$95. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.
PENNYWISE: With Good Riddance, Adolescents, Union 13, 7 p.m., \$20-\$39. Hollywood Palladium.
GO ROSANNE CASH & JOHN LEVENTHAL: 7:30 p.m., \$55-\$85. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St.
SILVERSTEIN: With Being as an Ocean, Emarosa, Coldrain, Rarity, 6:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd.
GO TAYLOR MAC'S 24-DECADE HISTORY OF POPULAR MUSIC: With Mariachi Reyna de Los Angeles, 8 p.m., \$19-\$59. UCLA, Royce Hall, 340 Royce Drive, Westwood.

SUNDAY, MARCH 13

ANDREA GIBSON: With Soak, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd.
GO BURGER X OBSERVATORY FIVE-YEAR ANNIVERSARY: With Crystal Castles, Beach Fossils, The Orwells, Too Short, Chicano Batman, Tijuana Panthers, The Lemons, Mystic Braves, Nobunny, Kim & the Created, Moving Units, The Pesos, Meatbodies, The Abigails, Gap Dream, Melted, Summer Twins and others, 2 p.m., \$40. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music Pick.
MAMAK KHADEM: 12:30 p.m., \$20. LACMA, 5905 Wilshire Blvd.
NIYAZ: 5 p.m., \$20. Hancock Park, 5801 Wilshire Blvd.
POUYA: With The Buffet Boys & Suicide Boys, 7:30 p.m., \$42.40. The Regent Theater, 448 S. Main St.

MONDAY, MARCH 14

JAKE BUGG: With Mystic Braves, 8 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd.
YOUNG THUG: 8 p.m., \$32.50. The Observatory.

TUESDAY, MARCH 15

BRUCE SPRINGSTEEN & THE E STREET BAND: 7:30 p.m., \$65-\$150. L.A. Memorial Sports Arena.

GO ESPERANZA SPALDING: 8 p.m., \$35. The Belasco Theater, 1050 S. Hill St.

JUNIOR BOYS: With Jessy Lanza, Borys, Cooper Saver, 8 p.m., \$22. The Regent Theater, 448 S. Main St.

WEDNESDAY, MARCH 16

GO MAGMA: With Helen Money, 8 p.m., \$35.50. The Regent Theater, 448 S. Main St. See Music Pick.

GO MURS, 9TH WONDER: With Sahtyre, The Dream Junkies, 9 p.m., TBA. El Rey Theatre.

THE REVIVALISTS: 8 p.m., \$20. The Teragram Ballroom, 1234 W. Seventh St.

YANNI: 8 p.m., TBA. Microsoft Theater.

GO YOUNG THUG: 8 p.m., TBA. Club Nokia, 800 W. Olympic Blvd. See Music Pick.

THURSDAY, MARCH 17

BEN RECTOR: With Gavin James, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd.

BRUCE SPRINGSTEEN & THE E STREET BAND: 7:30 p.m., \$65-\$150. L.A. Memorial Sports Arena.

FKJ: 9 p.m., TBA. The Belasco Theater, 1050 S. Hill St.

GO FLOGGING MOLLY, GOGOL BORDELLO,

HEPCAT: 5 p.m., TBA. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

GOLDFISH: With The Funk Hunters. El Rey Theatre.

THE STRING CHEESE INCIDENT: 8 p.m., TBA. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd.

-Falling James

CLASSICAL & NEW MUSIC

AMERICAN YOUTH SYMPHONY: David Alan Miller conducts Vaughan William's *Serenade to Music* and Tan Dun's *Heaven Earth Mankind*, while Luke McEnderfer leads the National Children's Chorus, Sun., March 13, 2 p.m., \$15-\$43. Walt Disney Concert Hall.

BRIAN ASAWA & DIANA TASH: Countertenor Asawa and mezzo-soprano Tash are backed by harps-

chordist Arthur Omura and cellist Alexa Pilon for a midday set of music by Handel, Monteverdi, Purcell and Scarlatti, Sat., March 12, noon, free. Edendale Library, 2011 W. Sunset Blvd.

THE ENCHANTMENT OF OPERA: Sopranos Vanessa Becerra and Michelle Dreyer, mezzo-soprano Katie Beck, tenor Rafael Moras, baritone Lyle Mitchell and others perform arias from operas by Mozart, Verdi, Strauss, Tchaikovsky and Daniel Catán, Sun., March 13, 3 p.m., \$25. Zipper Concert Hall, 200 Grand Ave.

GO FALLWAH: Long Beach Opera presents the world premiere of composer Tobin Stokes and librettist Heather Raffo's English-language opera about a U.S. soldier who returns from the war in Iraq and attempts to reconcile with his family while dealing with post-traumatic stress disorder, Sat., March 12, 8 p.m.; Sun., March 13, 2:30 p.m.; March 17-19, 8 p.m.; March 19-20, 2:30 p.m., \$67-\$137. Army National Guard, 854 E. Seventh St., Long Beach.

FUJIZO HEMMING & MAREK SZPAKIEWICZ: Partially deaf pianist Hemming and cellist Szpakiewicz commemorate the victims of the tragic earthquake and tidal wave in Japan with piano sonatas, dances and more by Schubert, Ravel, Rachmaninoff, Mozart, Massenet, Chopin, Brahms and Liszt, Sun., March 13, 7:30 p.m., \$25-\$35. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave.

IGUDESMAN & JOO: Fri., March 11, 7:30 p.m., TBA. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

JAMES GALWAY & JEANNE GALWAY: The flutists exhale melodies by Harty, Fauré, Debussy, Doppler, Bizet/Borne, Gossec, Marais and Shore, Wed., March 16, 7:30 p.m., TBA. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

JOE CANTRELL: The sound artist plugs in for an electronic set, following performances of new compositions by other electronic composers, Fri., March 11, 8 p.m., \$10. Art Share L.A., 801 E. Fourth Place.

GO L.A. CHAMBER ORCHESTRA: Joined by UCSF otologist Dr. Charles Limb, LACO Concertmaster Margaret Batjer presents a program that examines how the brain reacts when a musician improvises, as well as how the loss of hearing affected composers Beethoven and Smetana, Thu., March 17, 7:30 p.m.,

\$65. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica. See GoLA.

GO MADAME BUTTERFLY: Vibrant soprano Ana María Martínez, last seen locally as the beguiling but doomed heroine in *Pagliacci*, returns to star as Cio-Cio-San in L.A. Opera's presentation of Giacomo Puccini's Japanese fantasy, Sat., March 12 & 26, 7:30 p.m.; Sun., March 20 & April 3, 2 p.m.; Wed., March 23, 7:30 p.m.; Thu., March 31, 7:30 p.m., \$19-\$349. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave.

GO THE MERRY WIDOW: The ever-irreverent Pacific Opera Project shifts Franz Lehár's operetta to Gold Rush California. The cast is strong, particularly soprano Bevin Hill as the title character and baritone Nick LaGesse as Sheriff Danny Loewe, Fri.-Sat., March 11-12, 8 p.m., \$15-\$120. Highland Park Ebell Club, 131 S. Avenue 57, Highland Park.

PASADENA MASTER CHORALE: The chorus falls to Earth with selections by Bernstein, Copland and Reena Esmail, Sat., March 12, 7:30 p.m.; Sun., March 13, 4 p.m., free. Altadena Community Church, 943 E. Altadena Drive, Altadena.

STEVEN LIN: The Taiwanese-American pianist sorts through selections by Beethoven, Mendelssohn and Chopin, Fri., March 11, 8 p.m., \$39. Annenberg Center, 9390 N. Santa Monica Blvd., Beverly Hills.

GO SUSAN SVRCEK: The pianist looks at Leo Brouwer's *Pictures at Another Exhibition*, Fri., March 11, 8 p.m. Boston Court, 70 N. Mentor Ave., Pasadena.

GO TAPESTRY: The vocal group is accompanied by clarinetist James Falzone for starry renditions of music by Hildegard von Bingen, Debussy, Hovhannes, Randall Thompson and David Lang at this stellar location, Sun., March 13, 1, 3 & 5 p.m., \$85. Mount Wilson Observatory, 740 Holladay Road, Pasadena.

TRIO CÉLESTE: The piano-strings ensemble laces together Beethoven's "Archduke" piano trio, Sun., March 13, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.

ULRICH KRIEGER: The composer presents *Universe*, a work for electronics and saxophone, Wed., March 16, 7:30 p.m., free. Santa Monica Public Library, Main Branch, 601 Santa Monica Blvd., Santa Monica.

-Falling James

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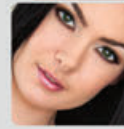
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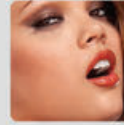
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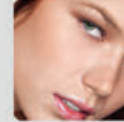
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 LA WEEKLY  EXPIRES 05-01-16



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 FOR \$2.50



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\$2 STEAK DINNERS
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WELLS & DOMESTIC DRAFTS
 (until 12am)

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 COME MEET
 XXX
 FILM
 STAR
KLEIO VALENTIEN
 MARCH 18TH & 19TH
 SHOWTIMES:
 10:30PM &
 12:30AM
 EACH
 NIGHT
ST. PATTIES WEEKEND SPECIALS
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 • \$175 CIROC BOTTLES (ALL FLAVORS) TIL MIDNIGHT
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 THRU
 3.12
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 11pm & 1am



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 THURS 11PM
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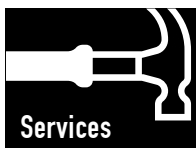
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. LS027616
Superior Court of California County of Los Angeles located at: Northwest district East building 6230 Sylmar ave room 107 Van Nuys CA 91401. Filed on February 22 2016. In the matter of petitioner William Hudson 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.

NOTICE OF HEARING:
04/04/16, 8:30am Dept. W Superior Court of California, County of Los Angeles Northwest district, east building 6230 Sylmar ave room 107 Van Nuys CA 91401. Filed on February 22, 2016. 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 his name changed from William Antonius Hudson to Ameer-Sharif Antonius Hudson. Now therefore, this 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 02/25/16, 03/03/16, 03/10/16, 03/17/16 Dated: Feb 22, 2016.



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