

Michael Weinstein Might Have Diagnosed What's Wrong With L.A. — But Can He Fix It?

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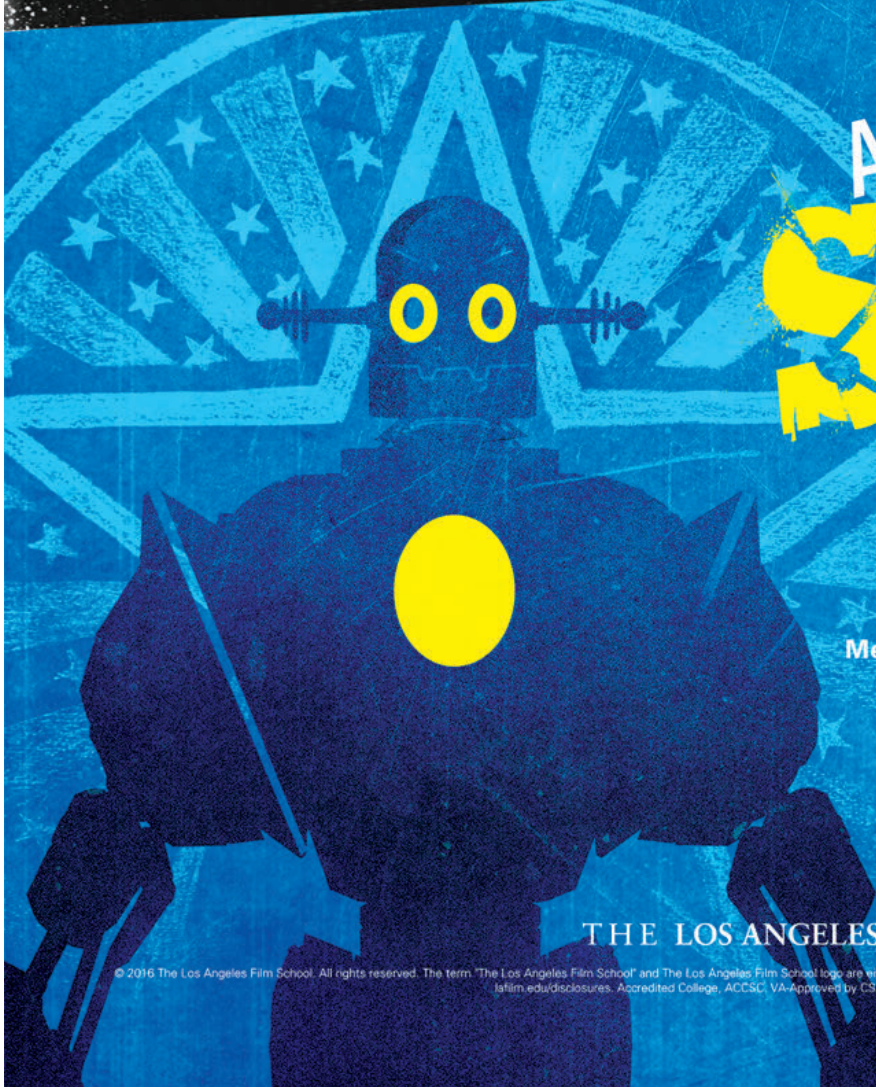
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Why **AHF** Launched the

By Michael Weinstein, President, AIDS Healthcare Foundation and Member, Coalition to Preserve LA

At its heart, AIDS Healthcare Foundation (AHF) is a social justice organization. Over the past three decades, our fight has centered on health disparities of people living with AIDS and other infectious diseases. Over the course of this battle, AHF has taken on many related issues including racism, gender inequality, immigration policies and various kinds of stigma. Our mission, "Cutting Edge Medicine and Advocacy Regardless of Ability to Pay," transcends what takes place in an exam room or a test site. Holistic health embraces the totality of what is required to keep someone healthy. Protecting the public health in a broad context involves embracing a person's full humanity.

Last year, AHF launched a ballot measure effort to remove the Confederate symbol from the Mississippi flag. We did so because the biggest burden we face as a medical provider in Mississippi is stigma against HIV/AIDS. And nothing is more stigmatizing than a hateful symbol of slavery.

AHF participates yearly in gay pride parades. What does that have to do with providing medical care to HIV patients? The discrimination and bias toward LGBT individuals is a major contributor to the elevated rates of HIV and STDs in their communities.

For the last three years, AHF has been running a campaign called "AIDS is a Civil Rights Issue," focusing on the disproportionate impact of HIV among African-Americans. We proudly march in Martin Luther King Day parades across the country.

AHF staff in South Africa play a leading role in highlighting rape and violence against women and the role it plays in the spread of HIV. For several years, we have led a day of silent protest where women cover their mouths with tape to highlight the silence about the rape epidemic in that country.

After AHF's leading doctor in Sierra Leone, Dr. Sheik Humarr Khan, died of Ebola while heroically treating patients under terrible conditions, AHF began an international advocacy campaign to change public health policies. In 2015, AHF sponsored a float in the Pasadena Rose Parade saluting Ebola first-responders.

The question then becomes: How does the Neighborhood Integrity Initiative fit with all of these other battles?

First, Los Angeles is the birthplace of AHF. This is our international headquarters. We have grown from a local hospice provider in 1987 to be the largest AIDS organization in the world serving more than 600,000 patients in 15 states and 36 countries. We employ 3,400 staff people, including hundreds of nurses and doctors worldwide. We have a budget of \$1.3 billion.

To find out more and show your support, please

Neighborhood Integrity Initiative

Our staff and clients are suffering because of the changes that are taking place in Los Angeles. More and more of our patients are homeless. Our staff cannot afford to live close to where they work and sit in snarled traffic for hours every day. The diversity that is the beautiful tapestry of Los Angeles that we treasure is being diminished. We have witnessed over the last fifteen years how San Francisco, where we have testing, treatment and thrift stores, has become a rich ghetto. Low-income people by the tens of thousands have been displaced. We don't want that to happen here.

Gentrification is a social justice issue that plays out in the same way as income inequality.

All the privileges are going to the wealthy at the expense of the poor and middle-income people. Affordable housing is torn down to make way for luxury towers. Stable, diverse communities are being displaced by expensive condos, trendy shops and costly restaurants and bars. This is not progress--it is displacement.

Homelessness is a public health issue. It is a challenge for the homeless to take care of themselves. Making appointments, taking medicine everyday and prioritizing well-being is a nightmare for the homeless. Homelessness leads to the spread of infectious diseases such as tuberculosis. Homelessness in Los Angeles is at epidemic levels. Tearing down low-rent apartments and hiking rents is feeding the beast.

Traffic gridlock is a quality of life and an environmental issue. Mass transit in Los Angeles is not a viable alternative for many people. Therefore, the closer they can live to where they work the better their lives will be. Building luxury mega developments is pushing more and more working people out of the city center and extending their commutes. Creating truly affordable housing in urban areas will improve the quality of life for everyone.

AHF is a very important stakeholder in Los Angeles. Non-profit organizations are critical to the fabric of life here and across the globe. Civil society should have every bit as much to say about civic issues as any developer, politician or private corporation. In fact, their opinion—unbiased by greed—is even more important.

AHF receives no benefit from our opposition to over-development in Los Angeles. In fact, it will be a very tough fight. However, we have never shied away from taking a stand on something we believe in. In this place where we were born, that we love and have thrived in for three decades, we must take a stand against the unmitigated greed and corruption that will forever change Los Angeles from a welcoming place to one that is only for the privileged. It would be irresponsible for AHF to simply stand by and let that happen.

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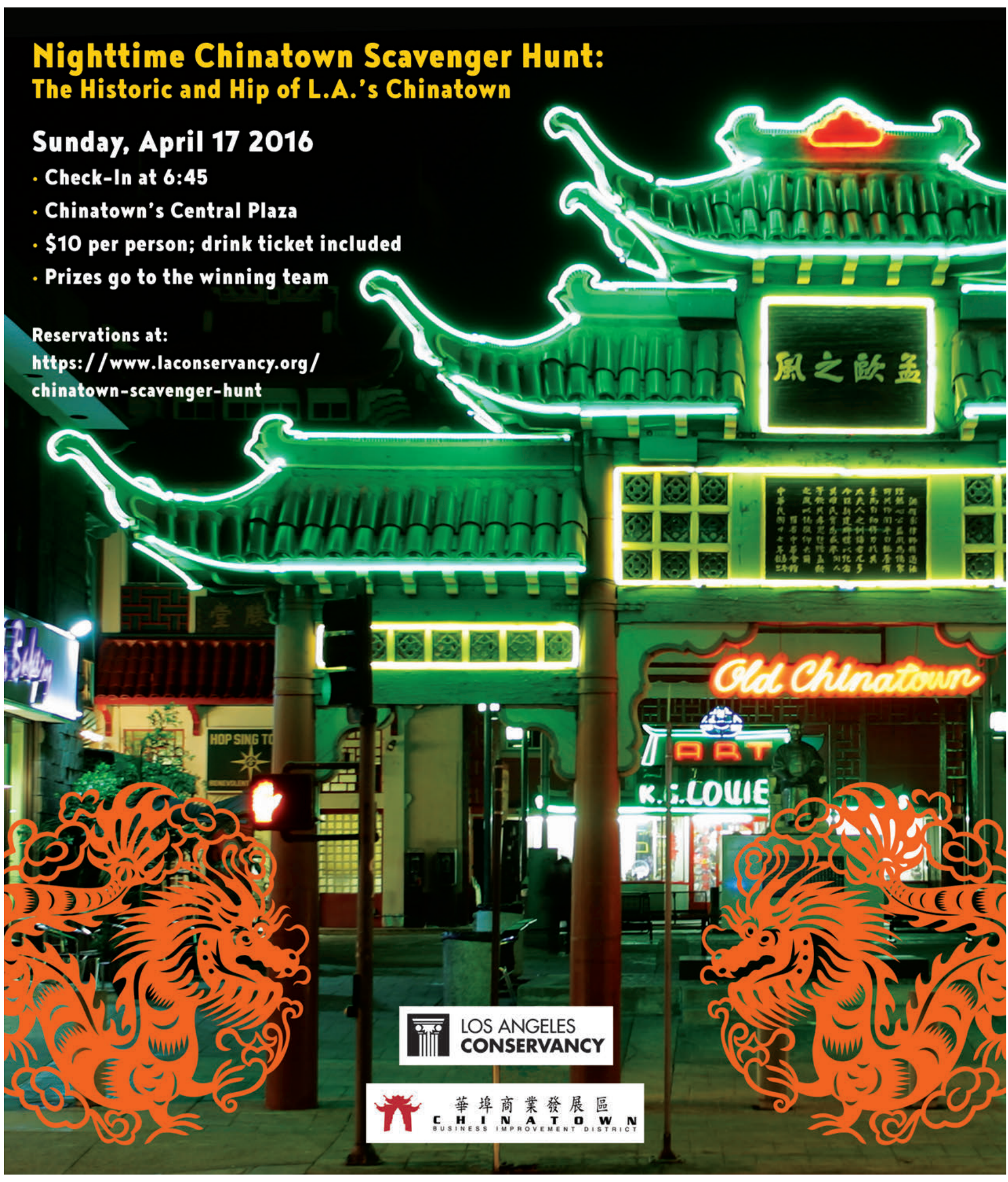
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SAYING NO TO HIGHER UTILITY BILLS

One angry bus driver tries to put the brakes on DWP rate hikes

BY GENE MADDAUS

Like most cities, Los Angeles is overwhelmingly Democratic. The mayor, controller and city attorney are Democrats. Of the 15 members of the City Council, all but one is a Democrat. That does not mean that city politics are free from conflict, it just means that the conflicts are not primarily ideological.

Instead, the primary fault line is between insiders and outsiders. Most seriously contested elections come down to a race between a candidate who is more favored by City Hall interests — organized labor, business groups, developers and so on — and one who is less favored by them.

This fault line was on clear display last week, when Cal State L.A. convened a panel to discuss reform at the Department of Water & Power. For more than an hour, a bunch of insiders — the mayor, the general manager of the DWP, some commissioners — held the floor. They talked about process, and governance, and reforming the city charter — insider stuff.

But then it was question time, and the outsiders got their say.

“These rates have been going real bad,” said Earis Vails, an African-American bus driver who lives in South L.A. “We don’t make no money. We’re in a recession. How you guys keep going up?”

Marcie Edwards, the DWP’s general manager, tried to respond, saying that rates go up because of “pass-through costs” and the department is working to improve its “internal productivity measures.”

Vails was unsatisfied with that answer. She also was totally uninterested in the hourlong discussion that preceded her question, in which Edwards and other insiders bemoaned the cumbersome bureaucratic procedures that make it difficult to get anything done at the utility.

“That’s not important to me. That’s their in-house problem,” Vails said in a follow-up interview. “That’s your house you need to take care of. But don’t make me suffer because you don’t have your stuff right.”

This cuts to the heart of the debate over DWP reform: Who is it for? Is it for the insiders, who talk about greater



LADWP general manager Marcie Edwards (pictured at the opening of a water purification facility with L.A. Mayor Eric Garcetti) tried to respond to Earis Vails’ concerns — but Vails wasn’t satisfied.

“efficiency” and “streamlining” of processes? Or is it for people like Earis Vails, who just want rates kept low and who suspect that the DWP is wasting the money it already gets on lavish compensation for unionized workers?

Councilman Felipe Fuentes is the driving force behind DWP reform. He has often said that his purpose is to “remove politics” from the utility. He has not, however, clarified what he means by that. By “politics,” does he mean the voice of people like Earis Vails?

After last week’s meeting, this reporter pursued Fuentes out of the auditorium, asking him to give an example of political interference at the utility. Fuentes remained silent. He tried to escape across the street, but the light was against him, so for a solid 45 seconds he stood in perfect silence as he was given variations of the same question: Name an example of political interference. Finally, the light changed and he walked away.

This is not a trick question. It is basic to the issue of whom DWP reform is for. Thankfully, Fuentes is not the first to bemoan “political interference” at the utility, so it’s possible to trace the roots of this idea. Another person who has

complained about it is Brian D’Arcy, who is the head of IBEW Local 18, which represents more than 90 percent of DWP workers, and who is perhaps the most insidious insider in all of L.A. politics.

The theme also pervades the recent audit of the department prepared by Navigant Consulting. One of the recommendations in the audit was to “de-politicize the governance structure by distancing the utility from the primary political bodies.” In an interview, Andrew Rea, the primary author of the audit, was able to offer an example of political interference.

Rea referred to the 2010 battle between the City Council and the DWP over a proposed rate hike. The council held off on approving the increase, and in retaliation the DWP threatened to withhold \$73 million from the city’s coffers. The council was so angered by this that it created a ratepayer advocate to offer independent advice. Most normal people forgot about this a long time ago, but within the DWP the scars are still fresh.

“It was a horrible process,” Rea said. “You had a situation where DWP management decided they wanted one

thing, and it didn’t true up with what the mayor wanted and what the council wanted. You had a significant conflict, and it resulted in no rate action for a period of time. And then the rate action that was taken was less than what the department asked for.”

This is the best answer yet given to the question of what problem DWP “reform” is intended to solve. The DWP wanted a big rate increase, but the council wouldn’t approve it. A rate increase, to a utility, is like oxygen, and the council was standing on DWP’s windpipe.

Fuentes’ reform measure would change that, allowing the DWP commission to set rates. The council could review them, but only if two-thirds of the members chose to do so. (One can imagine the council preferring to leave that hot potato at the commission.) The commission would be further insulated from “politics” by giving the commissioners staggered terms of fixed duration, without the option of removal by the mayor.

“THEY KEEP TALKING ABOUT INFRASTRUCTURE — THEY HAVEN’T DONE ANY INFRASTRUCTURE. IT’S MOSTLY THEY’RE GETTING RAISES.”
—BUS DRIVER AND LADWP CRITIC EARIS VAILS

In her answer to Vails, Edwards, the DWP general manager, endorsed the idea of letting the commission set rates. “As long as the mayor and the council have the ability to assert jurisdiction ... I would be comfortable with that.”

Of course she would. It is a reform that appeals to insiders. It would allow them to run the DWP unfettered by political constraints. In Rea’s words, it would allow rates to go up in a “consistent, repeatable and effective” manner.

“The DWP’s rate cycle is so highly irregular and so governed by election cycles,” Rea said. “Much more regular funding would avoid a lot of stop-start on programs.”

From the utility’s point of view, that’s a good thing. It is not a good thing if you’re Earis Vails.

“They go up every year,” she said. “They keep talking about infrastructure — they haven’t done any infrastructure. It’s mostly they’re getting raises.” (This is not the insiders’ diagnosis. “The union is a key stakeholder and does a lot of good,” Rea said.)

“They’re only worried about what they’re doing on the inside,” Vails continued. “We’re not interested in what your problem is. We just want you to turn around and stop taking our money and going up on the rates.”

THIS WEEKEND

Two Intriguing Talks



Carrie Brownstein
in conversation with Lorraine Ali,
LA Times writer

Sunday, 11 a.m.



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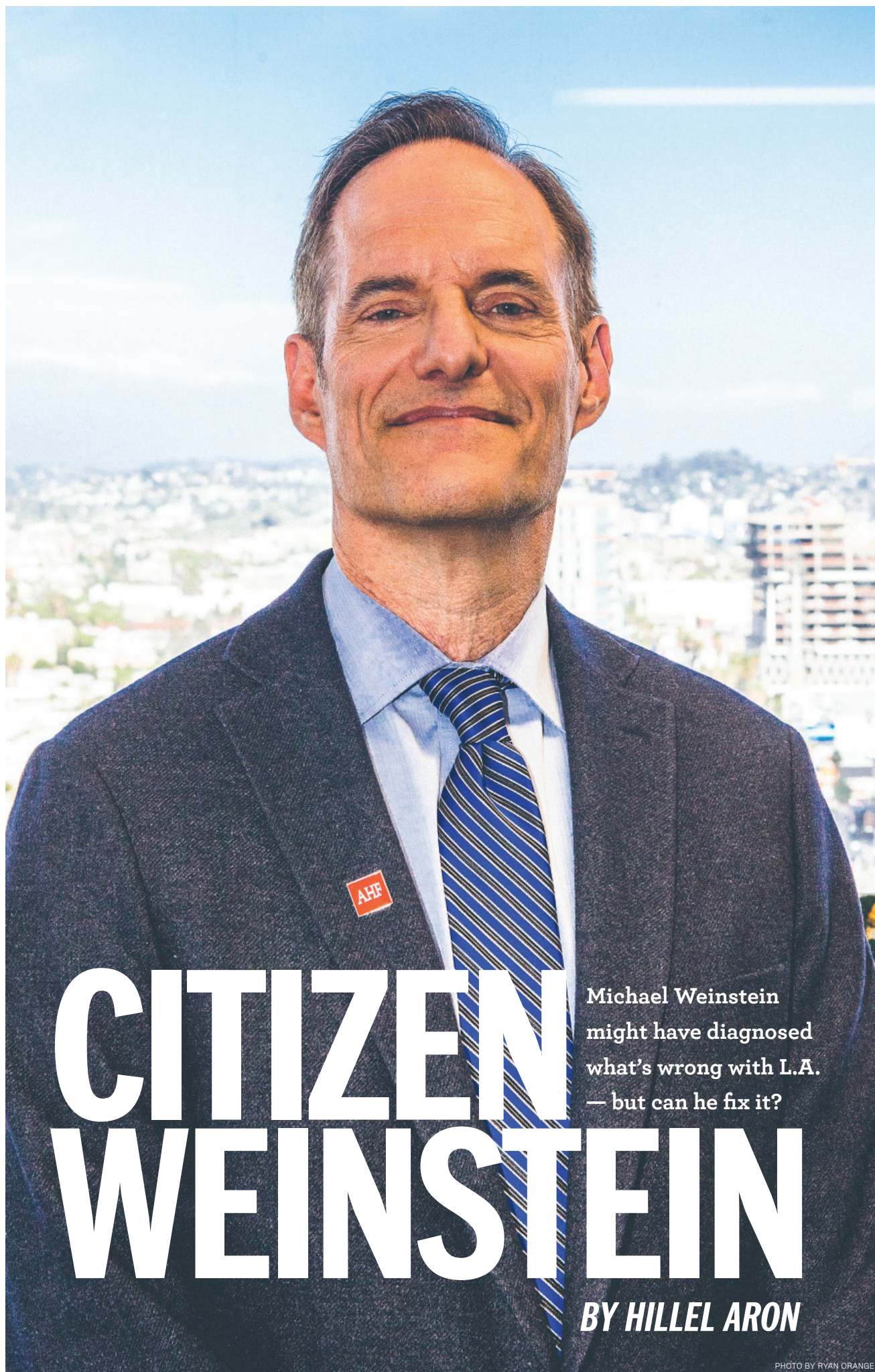
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CITIZEN WEINSTEIN

Michael Weinstein might have diagnosed what's wrong with L.A. — but can he fix it?

BY HILLEL ARON

PHOTO BY RYAN ORANGE

Michael Weinstein peers out the window of his corner office on the 21st floor. Hollywood is growing all around him. In every direction, there are construction cranes, dirt pits and street closures.

"It's just ungodly," he says.

Two blocks to the north, on the east side of Argyle, a construction pit consumes an entire city block. This will be a seven-story, 513-unit apartment building, with retail on the first floor. Another block to the north, a 16-story, 225-room hotel is going up. To the east, Weinstein can point to a half-dozen newly constructed buildings, shiny metallic things glittering in the afternoon sun.

"It's just going to be a collection of sore thumbs, this whole area," says Weinstein, who's doing his best to halt the encroaching concrete and steel.

But for Weinstein, the worst is yet to come. Last month, the L.A. City Council gave its stamp of approval to the Palladium Residences, a 30-story, 731-unit mixed-use development to be built around and on top of the historic Hollywood concert venue and its parking lot — right across the street from Weinstein's office.

"It's one of the most dense things that's being proposed anywhere in the area," he says. "So yeah, I have a bird's-eye view of all the crap."

Weinstein has come to occupy a unique place in California politics. As the founder and president of an international, billion-dollar nonprofit, AIDS Healthcare Foundation, he is a CEO of sorts but also a health care provider, an advocate and an activist. Whereas in the past his portfolio of causes hewed closely to his foundation's core mission — HIV prevention and care — Weinstein is set to expand his sphere of influence to include urban planning, specifically stemming the tide of "mega-developments" that he believes afflicts Hollywood.

Along with the likes of Tom Steyer and Charles Munger Jr., Weinstein has become one of California's premier citizen legislators, individuals who go around politicians by taking their cases directly to voters. But unlike them, Weinstein isn't a billionaire and isn't spending his own money. He's using his nonprofit to fund and push for his chosen causes; he alone decides how AHF spends its money and what political stances it takes.

Steve Schulte, a former employee and former board member of AHF, uses the word "fascistic," almost nervously, when describing Weinstein. He recalls one meeting during which his then-boss informed AHF department heads that they were not to publicly disagree with the foundation's political views. "He went around the room and said, to each one, 'Will you promise not to speak against AHF?'"

"I hated the organization," Schulte says. "I loved the work they did. Michael has a sort of genius for the entrepreneurial work in AIDS care. But he is just a megalomaniac."

Under Weinstein's leadership, AHF has grown in the course of three decades from a single AIDS hospice in Elysian **(12)**

>>11) Park into a \$1.3 billion organization serving more than 600,000 patients in 36 countries through numerous clinics, pharmacies and a chain of thrift stores. It is, as Weinstein likes to point out, the largest AIDS organization in the world.

It also advocates for legislation — often divisively. Weinstein has become the de facto spokesman for what you might call the “condoms first” approach to HIV prevention. He’s angered many of his fellow AIDS activists by speaking out against PrEP, the first HIV-prevention pill that purports to be 99 percent effective if taken every day.

“He [subscribes] to the Larry Kramer view of why HIV killed all of his friends,” longtime AIDS activist Peter Staley says. “And that is because gay men had too much nasty gay sex. And the only way we’re going to save ourselves is to be ashamed of how we had sex in the past, and we need to wear condoms until the day we die.”

Staley isn’t alone. Weinstein’s personal brand of activism has earned him many adversaries.

“As someone who has been involved in HIV and LGBT issues for 30-plus years, I cannot take away all the good things Michael has done through AHF,” says longtime West Hollywood political consultant Steve Afriat, a lobbyist for the Palladium project. “He’s helped a lot of people. It doesn’t mean that the organization can become his personal treasury for his private causes. That’s just wrong.”

AHF is a nonprofit, tax-exempt 501(c)3. Its stated purpose, according to its articles of incorporation, is “the provision of hospice and health care services to AIDS, HIV and other patients, and engaging in related educational activities.”

“The foundation appears to be acting beyond its authorized purposes,” says Lloyd Mayer, a professor at Notre Dame Law School. However, the only people who would have grounds to take action against AHF over such an alleged overreach would be the attorney general or one of AHF’s board members.

Neither is likely to do so. The board members appear to be supportive of Weinstein’s effort. Board chair Cynthia Davis told the *Advocate* in January that there was “general consensus” around Weinstein’s most recent effort, the anti-development ballot initiative called the Neighborhood Integrity Initiative. (Davis didn’t return our phone call.)

This year, AHF is funding campaigns for two statewide initiatives on the November ballot. One mandates the use of condoms in pornographic video production. The other aims to lower the price that state agencies pay for prescription drugs, by prohibiting them from paying more than the Veterans Administration does.

The Neighborhood Integrity Initiative is expected to go on the local ballot in March 2017.

For Weinstein, all three causes reflect social justice issues. But others are left wondering what, exactly, city planning and skyscrapers have to do with AIDS prevention and treatment.

When Michael Weinstein moved to L.A. in 1972, LGBT activism centered around a man named Morris Kight, who’d founded

the Stonewall Democratic Club, the Gay Community Center (now the Los Angeles Gay and Lesbian Center), the Christopher Street West Gay Pride Parade (now simply L.A. Pride) and any number of other groups. The joke was that Kight had invented homosexuality.

“Morris took Michael under his wing,” says Ryan Gierach, the editor of *WeHo News* and a longtime friend of both Weinstein and Kight. “Michael learned from the master. One of the lessons I think he

Angeles? How urban should it be?

“L.A.’s urbanism is an odd hybrid,” says *L.A. Times* architecture critic Christopher Hawthorne. “There are certain pockets that are essentially suburban. That leads to a rather peculiar debate about density and whether a six-story apartment building can constitute out-of-control development.”

Los Angeles, like most cities, has a general plan, which lays out in often excruciating detail what kinds of buildings can be built where, how big they can be, how close

“Michael’s got nuts of steel, so he knows how to find a villain and nurture the villain, so his fights are appropriately staged.”

—Ryan Gierach, editor of *WeHo News*



Michael Weinstein, president of AIDS Healthcare Foundation, protests Larry Flynt’s no-condom policy for Hustler porn movies in front of Hustler Hollywood in 2004.

learned best from Morris is that every issue really needs a good villain. Michael’s got nuts of steel, so he knows how to find a villain and nurture the villain, so his fights are appropriately staged.”

Indeed, Weinstein is eager to cast his three campaigns as adversarial battles against evil institutions — prescription drug companies, pornographers and developers.

“The common denominator in these three initiatives is greed,” Weinstein says. “That’s the thing that’s wrecking the country — greed. The only way it’s going to change is if people take a stand.”

Weinstein, who makes nearly \$400,000 a year, lives in a house up in the Hollywood Hills, on one of those winding streets high above the glittering buildings. He regularly sees deer, raccoons, even bobcat.

“People moved here for the L.A. lifestyle,” Weinstein says. “And that’s a lifestyle that I love. If I wanted to live in Manhattan, I would live there.”

The campaign over the Neighborhood Integrity Initiative promises to be a referendum on the soul of L.A., on what kind of a city it is and will become. How urban is Los

they can be to the street, how much parking they must have, and so on. L.A. being L.A., it also has 35 community plans, which are all supposed to be regularly updated.

Only they’re not. All but two of the plans haven’t been updated in a decade. The Harbor-Gateway and Chatsworth-Porter Ranch plans are more than 20 years old. The Hollywood plan was last updated in 1988.

Little matter — the plans aren’t so much plans as they are an opening for negotiation.

It is common practice for local governments to make trades with developers. For instance, NBCUniversal, in exchange for a height exemption, built the city a bike path.

“It’s deep within the culture of every city in the country,” developer Mott Smith says. “City staffers feel that it is their job to extract benefits from development. And the only way [they can do that] is by having plans that are intended to change. So that’s why we have this fucked-up system where plans say one thing and mean another.”

It’s a system that nearly everyone — except for the elected officials who control it — detests, and the backers of the Neighborhood Integrity Initiative are sure to exploit that antipathy and mistrust. (The campaign

is being run by former *L.A. Weekly* managing editor Jill Stewart.)

The initiative would place a two-year moratorium on any big development project that requires an exemption from the area’s height requirements — i.e., most tall buildings — making an exception only for buildings that offer 100 percent affordable housing. It also would force the city to update its general plan and all 35 community plans, and then update them every five years. Going forward, it would force the city to take its general plan literally — no amendments for individual projects.

The proposal is a watershed moment for Los Angeles, following decades that have seen new rail lines, busways and bike paths springing up everywhere. The wave of urbanism has sparked a backlash.

From his office, Weinstein can see, off in the distance, a half-built Target (activists successfully halted construction of it); a recently completed apartment building at Sunset and Gordon (it’s now vacant, after activists successfully argued that the developer’s building permits were invalid); and the site of the Hollywood Millennium Towers (which activists — and these are essentially all the same activists — have successfully halted, for the time being). When the City Council tried in 2013 to update the Hollywood community plan to allow for taller buildings, the same activists successfully sued, getting the plan tossed out.

For the opposing camp of urbanizers — and that camp includes many environmentalists and poverty activists — the solution to L.A.’s woes is not to halt construction but to build more apartment buildings near transit stops.

Their reasoning: The cost of housing here is among the most expensive in the nation. The cause, many researchers agree, is a housing shortage. The amount of housing built in L.A. over the last few decades hasn’t come close to keeping pace with demand.

One apparent flaw in the urbanizers’ reasoning is that newer buildings tend to be more expensive to live in than older ones; the people that can afford them, therefore, own cars and hardly ever use public transportation.

Another issue with urbanization is displacement. While increasing the housing supply will, in theory, lower the price of housing in the region (or at least stop its inexorable rise), it most likely will make certain neighborhoods more expensive, pushing out lower-income residents who’ve lived there for generations.

There’s a growing chorus, in the *L.A. Times* editorial pages among other places, that says Weinstein has correctly diagnosed a serious problem — but that his fix is wildly off-base.

“If the city was addressing the problem, we wouldn’t have to be dealing with this [Neighborhood Integrity Initiative], which is clearly not the solution,” says Larry Gross, executive director of the Coalition for Economic Survival, an affordable-housing advocacy group that helped get L.A.’s rent-stabilization ordinance passed in 1978. “There are zoning changes that are needed to build affordable housing. [Weinstein] never reached out to get consensus, he just went ahead.”

That’s the old charge about (15»



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>>12) Weinstein — he doesn't play well with others. His response: Hey, at least I've got people talking.

"No one, so far, has put up an argument that the process is not completely broken," Weinstein says. "So I think we should get some points for making that argument. Who's doing anything about it? Well, we're doing something about it."

The instinct to preserve Los Angeles as a car-centric, freeway-laden city, dominated by single-family homes, is a fundamentally conservative one. It is perhaps ironic, then, that Weinstein has come to champion that instinct, given his roots.

Born in Brooklyn, Weinstein took to activism at an early age, protesting the Vietnam War as a long-haired teenager, marching at the 1968 Democratic National Convention in Chicago when he was 15, and later joining two communist-leaning groups, the Spartacus League and the gay rights-affiliated Lavender and Red Union.

He studied architecture in college in New York and came to California to get a master's degree from Cal Poly. A decade later, the AIDS epidemic was ravaging the gay community. In 1986, arch-conservative Lyndon LaRouche sponsored a ballot measure to add AIDS to California's List of Communicable Diseases. Opponents said the move would lead to mass testing and the quarantining of people with HIV/AIDS. Weinstein's friends Chris Brownlie and Mary Adair "guilt-tripped" him into getting involved in the fight against LaRouche. Weinstein and Brownlie led a grass-roots campaign against the initiative, organizing a march from Silver Lake to LaRouche's headquarters in Atwater Village.

The march drew 4,000 people. Two months later, the measure was rejected by a 40-point margin. Shortly thereafter, Weinstein and others founded the AIDS Hospice Foundation.

"At that time, the average life expectancy was 13 months," Weinstein says. "People were dying in the hallways of the county hospital or on the streets. And we said, the least we can do is give people a dignified death. So we started building hospices."

Gierach says of Weinstein: "You'd see him on Santa Monica [Boulevard], hanging out in Boys Town, holding a coffee can and a clipboard, making notes about who gave and how much."

The first hospice, named for Brownlie (who had just been diagnosed with AIDS), was built on the campus of Barlow Hospital in Elysian Park, with the help of a \$400,000 grant from the county. Brownlie died less than a year later.

By 1990, there had been some modest advances in the treatment of AIDS. Patients were living two or three years and desperately needed medical care. So AHF became the AIDS Healthcare Foundation and started opening clinics.

"Those clinics were like MASH units," Weinstein remembers. "We used to open the door, and the walking wounded would walk in, and we'd patch them up. Twenty-five percent of them died every year in those clinics."

In 1993, Weinstein ran for Mike Woo's vacated City Council seat in Hollywood. Weinstein was furious when former school



AHF's condom-use campaign eventually graduated to controversial billboards.

"He's a very intense man, who takes action when he thinks he's justified, and he doesn't back off. That makes a lot of people angry, particularly elected officials."

—Jackie Goldberg, who faced Weinstein in a City Council race



board president Jackie Goldberg, a fellow LGBT activist, decided to run for the same seat.

"He felt like it was his turn," Goldberg recalls. "I said, 'That's not how politics works, people don't get turns.'"

Weinstein finished a distant fourth in the primary, with 1,641 votes. Goldberg finished first and in the June runoff narrowly defeated Tom LaBonge.

Goldberg says Weinstein "still is furious at me."

"I still defend him," she continues. "He's a very intense man, who takes action when he thinks he's justified, and he doesn't back off. That makes a lot of people angry, particularly elected officials. I remember some elected officials talked to me about him, saying, 'You always get burned by him.'"

Despite the fact that AHF gets tens of millions of dollars a year in contracts from L.A. County, Weinstein was embroiled in a decades-long feud with the County Board of Supervisors. AHF has sued the board numerous times. One of those lawsuits went

so far as to challenge a grant given by the county to another local AIDS organization, Reach L.A., which focuses on HIV prevention in South L.A. The \$100,000 grant was revoked.

"It became who has the bigger balls," Reach L.A. deputy director Greg Wilson told *L.A. Weekly* in 2014. "It was a personal thing with the county and AHF. It wasn't about the clients. They weren't considered." (Wilson declined to comment for this story, saying only that Reach L.A. and AHF have patched things up.)

Weinstein has publicly called for the removal of county public health department officials and at one point proposed a ballot measure to create a city health department, which would have circumvented the county, though that move was later dropped.

Speaking to the *L.A. Times* in 2014, then-County Supervisor Zev Yaroslavsky called Weinstein a "thug" and said he had "used his nonprofit organization in a crass and bullying political way to get his way, which is to avoid being held accountable." (Yar-

oslavsky declined to comment.)

The county and AHF recently settled one of their lawsuits. The terms of the agreement have not been disclosed.

"We hope that this will usher in a new day," Weinstein says.

AHF tried to pass its first ballot measure in 2000, calling for all bars in the 2-square-mile city of West Hollywood to hand out free condoms.

The proposal sharply divided the gay community. Posters began appearing in the bathrooms of restaurants and bars in West Hollywood reading: "Stay out of our bedrooms, AIDS Healthcare Foundation." They accused AHF of profiteering from the AIDS epidemic and called Weinstein himself "an enemy of the gay community" and a "Condom Nazi."

The measure was rejected, but Weinstein says, "From my vantage point, it was a success in terms of the consciousness it raised."

He also took away a key lesson: "It gave me sort of a taste of one of the issues within the gay male community, in terms of not wanting to be told what to do in any way, shape or form. In terms of prevention, I've been fighting that fight, and it's often a lonely one for decades."

If it has been a lonely fight, that's partly of Weinstein's own choosing, or at least a function of his personality. Most groups and activists work together. They form partnerships and coalitions. AHF, because of its enormous revenue stream, has never had to do that. And Weinstein has never shown much interest in it. He's content to use his power not to build consensus but to stoke outrage.

"From the very beginning, he believed in being accretive and aggressive and proactive, sometimes more so than other folks felt was appropriate," says Phil Wilson, Chris Brownlie's former partner, who founded the Black AIDS Institute. "And I don't think that he necessarily concerns himself with what the conventional wisdom is."

That attitude has made Weinstein quite a few enemies.

"Michael Weinstein is a billion-dollar bully," says Eric Paul Leue, executive director of the Free Speech Coalition, a porn industry trade association. "He's not interested in talking to people. It's his opinion and his opinion only."

AHF's condom campaign eventually graduated to controversial billboards promoting condom use and STD testing. Some can be quite funny—a recent (17)

“You can do your best to create a movement, but it’s not always the right time.” —Michael Weinstein

»15) one, parodying Bernie Sanders’ campaign slogan, reads “Feel the Burn?” before directing viewers to the website FreeSTDcheck.org. Others, however, have been perceived by some as shaming, even fear-mongering. One shows four silhouetted faces, each one with a word written on it: Tinder, chlamydia, Grindr, gonorrhea. Another shows two gay men in bed, one eyeing the other suspiciously, with the tagline, “Trust him?”

“I am consistently angered and confused and disgusted by his prevention campaigns, which seem to encourage a stigma against homosexuality,” says Cleve Jones, a prominent AIDS activist, who came up with the idea for the AIDS Memorial Quilt. “I don’t know of anyone who agrees with him or claims to understand what his motivation is.”

Although close to 80 percent of AHF’s revenue comes from its chain of pharmacies in the United States, Weinstein has frequently taken a combative stance against pharmaceutical companies, filing a number of lawsuits against them. Some have seemed reasonable, aimed at getting them to reduce drug prices. Others have seemed bizarre, almost quixotic.

For instance, AHF sued Pfizer in 2007 over its Viagra advertisements, alleging the company was promoting it as a party drug and was encouraging unsafe sex.

“He started taking anti-science positions — positions that didn’t make any sense, but they were great press hooks, and garnered him a lot of attention,” Peter Staley, founder of the Treatment Action Group, says of Weinstein. “It made AIDS activism look stupid.”

But Weinstein’s biggest offense, in the eyes of Staley, is his campaign against PrEP, a pill that, if taken every day, promises to prevent HIV infection. Weinstein made headlines in 2014 when he called PrEP a “party drug,” arguing that gay men wouldn’t take it every day as directed and would stop wearing condoms.

“In the world I live in, he has hurt the public health,” Staley says. “He can say he’s the largest AIDS organization in the world, and on a dollar-sign basis, he’s right. He has created a massive pharmacy empire. But that doesn’t make him an AIDS activist. AHF gets laughed out of international AIDS conferences now. He is completely ignored in Washington. And he is completely boxed out of everything the actual AIDS activist community does.”

A group of 164 HIV/AIDS organizations and individuals has signed a letter endorsing the use of PrEP and condemning Weinstein for his claims about the drug. Still, Weinstein has not backed down from his position (although AHF doctors do sometimes prescribe PrEP).

“The fact that STD rates are skyrocketing and the fact that the CDC is only talking

about PrEP and not talking about condoms at all means our position here has been largely vindicated,” Weinstein says.

Weinstein’s office, much like that of any corporate head or elected official, is cluttered with mementos: awards, photos of Weinstein, miniature versions of AHF bill-

boards. Off in the corner hangs a framed poster advertising the march against Lyndon LaRouche; below it sits a ceramic plaque Weinstein’s mother made for the Chris Brownlie AIDS Hospice. On the wall behind Weinstein’s desk hangs an impressionistic painting of Brownlie.

On the edge of his desk sits a plaque: “Aut viam inveniam aut faciam.” I shall either find a way or make one.

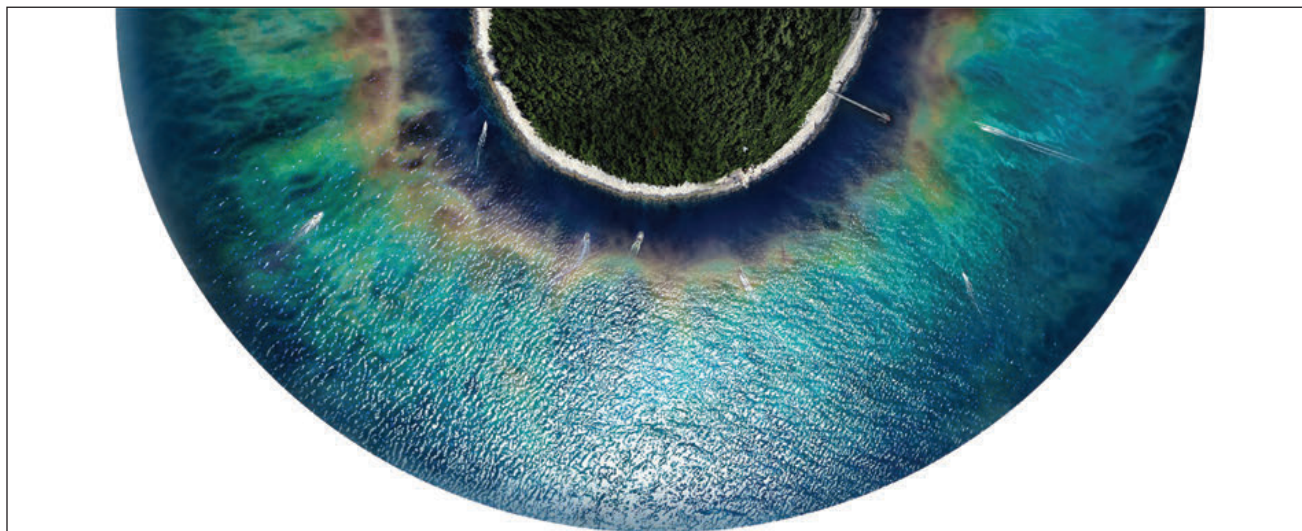
Yet behind Weinstein the headstrong activist lies Weinstein the astute realist. It was he who decided to move the Neighborhood Integrity Initiative to the March 2017 ballot, when the electorate will be much smaller, richer, whiter and older. And he recently abandoned an effort to remove the Confederate flag from the state flag of

Mississippi, after it became clear there was no real base of support.

“You have to deal with the reality of where the consciousness is at any given time and place,” he says. “You can do your best to elevate it and do your best to create a movement or to involve yourself in a movement to change those things, but it’s not always the right time.”

Asked if he’s thought about running for public office again, he replies: “No, because I don’t want to tempt fate — I might win this time.”

“I’m not a good politician,” he adds, rather proudly. “I’m not a back-slapper, I’m not a placater. Also, there’s no way I could have a canvas of this magnitude as an elected official.”



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Smoked lamb ribs at Charcoal

PHOTO BY ANNE FISHBEIN

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PLAYING WITH FIRE

Josiah Citrin's Venice steakhouse is imprecise — but the meat is damn good

BY GARRETT SNYDER

At Charcoal, Josiah Citrin's sleek steakhouse straddling the border of Venice and Marina del Rey, it is unlikely that your server will suggest fresh bread and French butter to start, although it sits at the top of the menu. Instead, they'll say, consider the cabbage.

It reveals a lot about the current state of cooking that the first dish you're offered at a steakhouse — even one operated by a chef with two Michelin stars — is a \$9 quarter wedge of cabbage charred on smoldering embers. Its blackened outer shell gives way to warm, soft layers underneath, intended to be swiped through dollops of yogurt perked up with crushed sumac and

lemon. It's pretty good, despite the smoky flavor not penetrating far into the steamed interior, and when you're facing a lusciously bloody hunk

of porterhouse later in the evening, you may be grateful you opted to start with healthy roughage rather than carbs.

Josiah Citrin, the L.A. native and chef-owner of *Mélisse*, is a chef preceded by

reputation. His elegant, modern French restaurant in Santa Monica has long been a beacon of hope for those who decry the city's dearth of fine dining, a special-occasion place to drop a few hundred dollars on tasting menus gilded with truffles and caviar. Charcoal is far more casual by comparison, though it would be a stretch to label it a casual restaurant (imagine owning a Ferrari and then buying a Mercedes-Benz as the "family sedan"). If there's an obvious analog, it might be *Odys + Penelope* across town, where fine-dining veterans Quinn and Karen Hatfield opted to open a relaxed, family-style joint centered around grilled meats and big platters of roasted vegetables.

Although it's billed as Charcoal Venice, the sleek, blond-wood-and-concrete dining room vibes more with the upscale condos of Marina del Rey than it does with the boho Craftsman bungalows a few blocks away. At its core, this place is a steakhouse in the revivalist sense, one whose kitchen is equipped with a bathtub-sized Green Egg — the domed grill and smoker that's something your dad might buy himself as a retirement gift.

At the bar, the handful of cocktails skew simple, including a solid margarita tinted jet black with activated charcoal and a Venice Negroni, whose name is literal in the sense that it is indeed a standard Negroni served in Venice. There are craft beers, too, but you'd be most rewarded by poring over the intensive Cal-French wine list, which is short on by-the-glass options (four red, four white) but contains gems

such as a cool, earthy Cabernet Franc from Santa Ynez.

Most of the dishes here, as your server will explain, draw inspiration from Citrin's own backyard barbecues. Does that include the beef heart tartare? We hope so. Speckled with pickled mustard seeds and crowned with an egg yolk, it was silky and lush — exactly the kind of thing you'd expect from a serious French kitchen. Equally stunning was a pair of baked oysters swimming in warm brine, dressed with butter and horseradish and served on an ornate bed of seaweed.

Not everything demonstrates such precision, though. A bowl of chicken wings, saturated with smoke and rubbed liberally with chili, fit the weekend barbecue theme better, but they were simply too dry. Grilled rings of calamari tossed with snappy green beans and lemon zest make for a brilliant combination of textures, but that same smoky char sensation so prominent in other dishes was all but nil here.

If you decide to forgo meat altogether, Charcoal is more than accommodating — though you shouldn't expect to dodge the usual steakhouse premiums. A salad of raw collards tossed with shaved cheddar and sweet potatoes is satisfying, but for \$14 you might expect the greens to be softened a bit, the way a home cook knows to massage bunches of kale to mellow their bitterness. Coal-roasted potatoes — blackened on the exterior until they resemble actual lumps of coal — seem like a genius idea out of the Francis Mallmann playbook until you realize the acrid shell

is all but inedible. Scraping out the fluffy insides, enhanced by a liberal dose of *crème fraîche*, aged gouda and butter, is blissfully decadent, but it's hardly an improvement over the standard steakhouse baked potato.

Many of the vegetable dishes — coal-roasted carrots drizzled with honey and peppery ricotta or grilled endive with slivers of roasted beets and duck egg *gribiche* — can leave you dreaming of the ones at nearby *Gjelina*, where each plate seems like a miniature world of contrasts. Here they just feel safe.

Where Charcoal shines most shouldn't come as a surprise: damn good meat. A thin cut of lamb shoulder, gamy and crusted with char yet succulent underneath, was a surprise hit despite the waitress warning our table of its possible toughness ("Do you usually like lamb?"). We picked up the steaks, lacquered with caramelized honey, mint and coriander, by hand and tore off hunks like hungry wolves. Even better was the smoked short rib: decadent, fatty strips of meat as soft and smoky as Franklin brisket, though unfortunately basted with a bit too much sweet barbecue sauce.

Speaking of sauce, each table is topped with a trio of them — that sweet barbecue sauce, a loose *chimichurri* and a mustardy steak sauce dubbed "J1." The steak sauce is especially vibrant, but you might regret dabbing any amount on your skirt steak, a perfect specimen that arrives in the most primal state of beefage despite its status as a lower-tier cut. Rich and mineral-y with a hint of aged funk (a glowing glass meat locker sits in a corner of the dining room), it needs no embellishment. There might be no better steak at this price on the Westside.

Yet as much as fire and smoke and sizzle help buttress the meat section, the same applications fall flat on dessert. A play on banana *s'mores* arrived as a campfire experiment gone awry: A tooth-shattering slab of graham cracker was slathered in chocolate *crème*, layered with warm and mushy bananas and topped with a skewer of grilled marshmallows. It looked and tasted like a mess.

It's clear that there is a great deal of skill in this kitchen, yet a meal at Charcoal can seem hard to decipher. It aims for progressiveness, but its strongest dishes lean toward tradition. It aims to be a neighborhood restaurant, but once the bill arrives it's hard not to crunch the numbers and realize that you'll hardly spend less than you would on the tasting menu at *Mélisse*.

If indulging in a well-sourced, beautifully grilled steak and a nice (pricey) bottle of wine sounds like your kind of evening, Charcoal is a fine option on an otherwise sleepy section of Washington. And even given Citrin's illustrious track record, it might be unfair to expect him to reinvent the classic steakhouse trope — though convincing the expense-account crowd to start their meal with a \$9 grilled cabbage is its own small act of transgression.

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A GOLD LINE EATING EXCURSION

SPOTS TO SIP AND SUP ALONG THE METRO FOOTHILL EXTENSION

The sprawl of good food in Los Angeles has become much more accessible thanks to the addition earlier this month of the Metro Gold Line Foothill Extension. Covering the San Gabriel Valley, the new stops stretch from Arcadia to Azusa. If you've never ventured this far, now is the time to load up that TAP card and check out some fantastic places to eat and drink along the extension's route.

Canyon City Barbeque (0.7 miles from Azusa Downtown station)

Carnivores, rejoice! The owners of this unassuming neighborhood gem once were regulars on the grill and barbecue competition circuit, where they perfected their slow-smoked and saucing games. Platters of fall-off-the-bone St. Louis-style ribs and tender beef brisket are hefty enough to be shared. You also can't go wrong with the pulled pork sandwich, loaded spuds, cornbread with honey butter or anything on the menu that's smothered in the signature brisket gravy, a luscious and savory affair that borders on excessive. Plenty of beer on tap helps wash it all down. 347 N. San Gabriel Ave., Azusa; (626) 815-4227, canyoncitybbq.com.

Luscious Dumplings (1 mile from Monrovia station)

This is Chinese comfort food at its finest. The steamed soup dumplings (*giantang jiao*) have a delicate wrapper that readily bursts to release a tasty, porky broth, but it's the pan-fried pork dump-

plings that will steal the show when they arrive at your table with their delectable brown crispiness. Equally gratifying are the pan-fried chive pockets and the savory stewed beef noodle soup. It's cash only, and it's best to arrive early, before the popular items sell out. 919 W. Duarte Road, Monrovia; (626) 821-0518, luscious-dumplings.com.

Tacos Ensenada (1.1 miles from Duarte/City of Hope station)

The 99-cent Fish Taco Tuesday deal draws a long but quick-moving line out the door each week, and for good reason. Each piece of fish is perfectly battered and fried golden and crisp, topped with shredded cabbage, pico de gallo and tangy fresh *crema*. Order at least three and load up at the crowded condiment bar with radishes, limes and the roasted *chili gueritos*. The variety of ceviches and seafood cocktails is generously portioned and piquant, and meat eaters might want to hit up the taco special on Thursdays. 2171 E. Huntington Drive, Duarte; (626) 359-4959.

Capital Seafood (0.4 miles from Arcadia station)

No need to head to Chinatown or Monterey Park — you can get your dim sum fix daily, and made to order, at Capital Seafood until 3 p.m. Classics such as plump *har gow*, *shiu mai*, baked barbecue pork buns, leaf-wrapped sticky rice, fried turnip cake and egg tarts are satisfying. Be sure to try the salt-and-pepper tofu or smelt fish for an extra dose of spice and crunch. If you're there for dinner, don't miss the Peking duck special and flavorful house-style lobster. 333 E. Huntington Drive, Arcadia; (626) 574-8889, arcadiacapitalseafood.com.

Mantra Coffee Company (0.4 miles from Azusa Downtown station)

Converted from an old house, this coffee shop feels like home for the neighborhood locals and students from nearby Azusa Pacific University. Mantra roasts San Jose's Chromatic Coffee Co. beans, and if you plan to avail yourself of the free Wi-Fi for a while, choose the bottomless-cup option. Here you can get buzzed and feel good about it, because Mantra donates 51 percent of all profits to charities that benefit the local community. 615 N.

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Hot N Sweet Chicken (0.2 miles from Arcadia station)

Break out the napkins for the sweet-garlic Korean fried chicken, which you can order at your desired spice level. The soy garlic and buffalo flavors will also leave your fingers sticky, though the dry-seasoned and crispy Cajun and lemon pepper options are less messy. Another big draw are the thin-crust pizzas. *Bulgogi* is the most popular topping, but the sweet potato pizza has a fun variety of toppings — corn, ham and pineapple — as well as a crust filled with more sweet potato. Also try the surprisingly tasty shrimp dumpling soup for a more straightforward Korean meal. 48 E. Huntington Drive, Arcadia; (626) 445-6300, hotnsweetchicken.com.

Café Mundial (1 mile from Monrovia station)

Ideal for an intimate meal and drinks, Café Mundial is in the heart of Old Town Monrovia. As soon as you're seated, order your drinks and the gooey chocolate soufflé, which takes 40 minutes to make and is well worth the advance commitment. While there's an assortment of pizzas and salads, the pastas are the stars here, ranging from the spicy black linguine with seafood to a creamy penne with pancetta. 516 S Myrtle Ave., Monrovia; (626) 303-2233, cafemundial.org.

First Cabin Bar (0.2 miles away from Arcadia station)

Windowless and dark, this dive bar is the perfect spot for your laid-back uncle who enjoys a pint or four and has a story for everything. Drinks are stiff and cheap, and four days a week the bar hosts two local bands that play blues and rock covers. Although there's no food service, the owner will occasionally offer free pizza, or you can bring in a sandwich from the Italian deli across the street. Best yet? The bar opens bright and early at 6 a.m. for those hair-of-the-dog mornings. 46 E. Huntington Drive, Arcadia; (626) 446-2575. —Hanh Nguyen

FREE FOOD

Los Feliz's Sikh Temple Offers a Taste of Community, at No Cost

Every morning, inside the marbled halls of the Golden Temple in Amritsar, India, 1.5 tons of lentils are simmered, stewed and spiced to feed its 100,000 daily visitors. Pilgrims and tourists alike find nourishment within the world's largest communal kitchen — and it's all free, embodying Sikh ideals of community and inclusion.

On the corner of North Vermont and Finley avenues, the Vermont Gurdwara (Sikh place of worship) is smaller in scale but not spirit. After Friday and Sunday services around lunchtime, you'll find families and first-timers seated on the floor, enjoying some of the homiest vegetarian North Indian fare in L.A.

On a recent visit, lunch included hot basmati rice and *dhal makhani*, silky black

lentils simmered with onions and garlic (usually weighed down with cream in stateside Indian restaurants, but blissfully forgone in this version, allowing the flavors to shine through). Rounding out the plate was *sabji*, a catch-all term for curried vegetables — this particular permutation featuring potatoes, carrots and peas, all glistening in thick tomato gravy. Also being served were handmade *roti* and a coriander-spiced yogurt *raita*, which offered a cool complement to the meal.

In the kitchen, volunteers chopped their way through bulk bags of onions and stirred pots of *dhal* large enough to be featured in a fable. We asked Bhajneet Singh, a former volunteer at the Vermont Gurdwara and current member of the Khalsa Care Foundation Gurdwara, to talk more about *langar*, or the concept of the communal, come-one-come-all kitchen.

"The idea of it is that there's equality and universal brotherhood amongst all people, regardless of faith," he said. "Whether you're a king or a beggar or a shoemaker, you're going to sit on the same level and eat the same meal, and interact with your neighbor." *Langar*, he explained, is one of the fundamental pillars of Sikhism, and each gurdwara has one. All over the world, meals are mostly served by volunteers and the food is funded by community tithing, which is also a tenet of the religion.

"Everyone is welcome," Singh said. "When someone comes into the gurdwara and they're looking to learn ... they're often overwhelmed by the number of people who are asking them: Do you want tea, do you want water, do you want a snack?" This concept of hospitality is pretty radical. It's not a soup kitchen. It's a gathering place where everyone can share in the spirit of community and eat, for free.

One can't help but notice that this idea stands in sharp contrast to the neighboring coffee bars and small-plates restaurants along Los Feliz's main drag. While they are all gathering spaces in their own right, the gurdwara, in its own way, stands apart from the persistent drumbeat of competition and capitalism, continuing to quaintly strive for inclusivity, equality and the abolishment of barriers. —Gowri Chandra

Vermont Gurdwara Sikh, 1966 N. Vermont Ave, Los Feliz; (323) 665-7707.

CHOCOLATE

Mast Brothers Brings L.A.'s First Bean-to-Bar Chocolate Factory to Downtown

Two tall, bearded men dip their hands into a pile of cocoa beans, lifting them up as if to wash their faces with them. "All beans come from a pod, inside fruit the size of a football," explains Rick Mast, who with his brother Michael started making artisanal bean-to-bar chocolate at their Williamsburg factory in 2007. "The first time I understood that all chocolate, at the end of the day, is a fermented fruit seed, I thought chocolate [production]

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should be different. You should connect yourself to this.”

The Mast brothers recently became the subject of controversy over accusations about Mast Brothers Chocolate Makers’ past sourcing practices. At their new L.A. factory, the brothers are aiming for their chocolate-making process to be as transparent as possible. The 150-pound sack of beans the brothers were just inspecting is lying on a metal table inside a giant black cube. If it weren’t for the neat stacks of colorfully wrapped chocolate bars on display or the big wooden menu near the entrance listing, the minimalist 6,000-square-foot space would seem more like an art gallery than a functioning chocolate factory. In a sense, it is both.

The black cube design was inspired by artist Donald Judd’s outdoor cube installations in Marfa, Texas, and the space is intended to be a sort of chocolate museum, where the public is encouraged to enter and learn about all things cacao. Each of the five cubes houses a specific part of the chocolate-making process.

Like Mast’s New York and London factories, this new Arts District location, set to open in mid-April, will offer chocolate-making tours every hour. In the first cube, guests are able to learn how the fermented beans are roasted in a convection oven. In the second cube, the roasted beans are transformed into nibs by being cracked and separated from their shells. In the third cube, the nibs are ground for three days in granite stone grinders. In the fourth cube, the chocolate is tempered and the brothers experiment with new flavors. There, one of the head chocolate makers uses pastry piping to hand-fill a tray of square confection shells with ganache.

“The pink lemon is so bright and awesome,” Rick Mast declares after tasting a spoonful. Orange blossom honey, Angel City stout beer and local pink lemons have been mixed in with ganache, which will fill a special line of confections exclusive to the Los Angeles store.

“And then we’ve got our brewery,” Rick Mast says as he walks into the fifth and final cube. “Chocolate beer is the thing we’re super excited about. It’s like cold-brew coffee, ginger beer or root beer — a combination of all those.” The brothers have crafted three different varieties of non-alcoholic chocolate beer, which comes in sweet and dry varieties and is available on draft at the factory’s in-house tasting bar. It eventually will be bottled for distribution.

Though most of the chocolate currently on display at the new factory on South Santa Fe Avenue (around the corner from Bestia) was made in New York, eventually all of the Mast chocolate in L.A. will be made here, with local ingredients. Along with the variety of creatively flavored bars (olive oil, sheep’s milk) and beer, visitors can order hot chocolate, chocolate milk and giant chocolate chip cookies.

“We bake those fresh several times throughout the day,” Rick Mast says. “There’s like a thousand dollars worth of chocolate in each cookie.” —Heather Platt

Mast Brothers Chocolate, 816 S. Santa Fe Ave., Arts District; mastbrothers.com.

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THEIR TAN LINES

P. 25 **MON**
FEMALE COMEDIANS SET
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P. 25 **TUE**
SIP SOJU AT THE LAUNCH OF
A KOREATOWN COOKBOOK

fri

4/8

ART EXHIBITS

The Dark Arts

Here's your chance to wish Hyaena Gallery in Burbank an unhappy birthday. For 10 years, owner Bill Shafer — he's the tall guy inside with the relaxed Mohawk — has been displaying horror-themed, dark and lowbrow art. Shafer hosts **Hyaena Gallery's 10-Year Anniversary Party** at the equally strange California Institute of Abnormalarts (CIA), featuring live music by Gene Loves Jezebel, The Hellflowers and The Slow Poisoner. *Bizarro* authors John Skipp and Laura Lee Bahr, live art and a raffle. *California Institute of Abnormalarts, 11334 Burbank Blvd., North Hollywood; Fri., April 8, 7 p.m.-2 a.m.; \$10. (818) 221-8065, hyaena.gallery.com.* —Siran Babayan

FILM

Blax Power

The late, great, unspeakably vulgar comedian Rudy Ray Moore was one of our finest, funniest rugged African-American individualists, and his classic 1975 blaxploitation trash epic, *Dolemite*, never wears out its welcome. The vastly influential, streetwise masterpiece about a vengeful pimp ("I'm so bad, I kick my own ass twice a day!") and his all-girl army of kung-fu killers remains as dizzyingly brilliant and knock-down hilarious as ever. Featuring a newly restored print plus a Q&A with cast and crew members (including actor John Kerry and cinematographer Nicolas Von Sternberg), this is a can't-miss affair. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., April 8, 7:30 p.m.; \$11, \$9 seniors and students, \$7 members. (323) 461-2020, americancinemathequecalendar.com/content/dolemite-o.* —Jonny Whiteside

MAGIC

Magic on the Water

The Academy of Magical Arts typically operates from within the confines of its storied Hollywood clubhouse, the Magic Castle. But this weekend, member magicians are taking their show on the road — or on the water, rather. **FantaSea: Magic Festival** is a weekend of performances plus all kinds of other cool stuff with fun names, like an "Abracadabra Brunch Buffet," or

M. Lamar:
See Tuesday.



a "Hocus Pocus Parlor & Pub," where you can drink alongside magicians and catch shows. There's also a haunted tour of the ship and even magic training classes. Featured magicians include Murray Sawchuck, Jon Armstrong, Mike Caveney and Tina Lenert. *The Queen Mary, 1126 Queens Hwy., Long Beach; Fri., April 8, 7 p.m.-1 a.m.; Sat., April 9, 10 a.m.-1 a.m.; Sun., April 10, 10 a.m.-5 p.m.; individual events start at \$15, all-inclusive multiday pass \$159. (800) 437-2934, queenmary.com/events/fantasea.* —Gwynedd Stuart

sat

4/9

BOOKS

All Lit Up

The Los Angeles Times Festival of Books is the largest literary festival in the country,

each year attracting 150,000 attendees who come to see big-name authors, celebrities and other performers. This year's star power is no exception, thanks to appearances by Buzz Aldrin, Stan Lee, Rainn Wilson, Padma Lakshmi, Marcia Clark, Taye Diggs, Henry Winkler, Duff Goldman, Tom Hayden, Joyce Carol Oates and Jonathan Gold. The weekend also offers panels on writing and publishing, workshops on traveling, cooking demonstrations, live music, poetry readings and family activities. The festival's *L.A. Times* Ideas Exchange Series features Carrie Brownstein and Arianna Huffington in conversation with, respectively, the *L.A. Times'* Lorraine Ali and Robin Abcarian. *USC, Bovard Auditorium, 3551 Trousdale Pkwy., University Park; Sat., April 9, 10 a.m.-6 p.m.; Sun., April 10, 10 a.m.-5 p.m.; free (certain events are ticketed). (213) 740-5656, events.latimes.com/festivalof-books.* —Siran Babayan

CONVENTIONS

Bigmouth Strikes Again

If you created a Venn diagram to illustrate the intersection of fans of The Smiths and fans of Morrissey, the overlap part would be pretty big. Still, the cantankerous British rocker's musical exploits are worth celebrating individually. Therefore, **Smiths/Morrissey Convention Weekend** is broken up into two days: Smiths Day (Saturday) and Morrissey Day (Sunday), each featuring cover bands such as San Francisco's This Charming Band and England's The Smiths Indeed, plus convention staples like collectibles and even an autograph signing with former Morrissey drummer Spencer Cobrin. BYOG (bring your own gladiolus). *The Avalon, 1735 N. Vine St., Hollywood; Sat., April 9, 1-9 p.m.; Sun., April 10, 6 p.m.-2 a.m.; \$50 two-day pass. music-conventions.com.* —Gwynedd Stuart

sun

4/10

PARADES

Monkey Around

Long Beach is home to the U.S.' largest population of Cambodians — and it has our only Cambodian New Year Parade to prove it. Now one of the city's signature cultural events, the parade began 10 years ago as a local kickoff for the three-day Cambodian New Year, which starts April 13. The parade serves as a crucial celebration for a community whose rich traditions were nearly obliterated (along with 2 million people) by the brutal Khmer Rouge in the late '70s. The wounds from that era run deep, which explains why protests erupted when the parade's organizing committee invited Cambodian Prime Minister Hun Sen's son, Hun Manet, to attend (Manet later canceled). This weekend, expect everything from traditional Khmer dancers to members of a Cambodian cycling club heading down the mile-long stretch of Anaheim Street that's officially known as "Cambodia Town." Stick around for an all-day cultural festival at nearby MacArthur Park, where you can buy colorful sarongs, eat Cambodian-Cajun crawfish and peruse silk-screened T-shirts emblazoned with images of Khmer pride. *Starts on Anaheim Street at Junipero Avenue and continues down Anaheim to Warren Avenue, Long*

Beach; Cambodian Town Culture Festival continues afterward in MacArthur Park; Sun., April 10, 9:30 a.m.; free. cam-cc.org. —Gwynedd Stuart

SPORTS

Grin and Bare It

I don't know if Olive Dell Ranch in San Bernardino County actually has olives — but it definitely, for sure, has lots of naked people. Its **Bare Burro 5K** is no exception. The far-flung family nudist resort offers all sorts of clothing-optional activities, from swimming to tennis and distance running. Ever feel as if your shorts chafe or your sports bra digs into your flesh? Leave that shit in the car and run, jog or walk alongside other people with pronounced runners' tan lines. It's a bit of a drive from L.A., but jogging naked in your neighborhood is generally frowned upon. *Olive Dell Ranch, 26520 Keissel Road, Colton; Sun., April 10, 10:30 a.m. (registration begins at 8 a.m.); \$40. (909) 825-6619, olivedellranch.com/bburro.htm.* —Gwynedd Stuart

mon 4/11

COMEDY

Pretty in Pink

New York City's Abbi Crutchfield (*Broad City*), Kaytlin Bailey (SiriusXM), Carrie Gravenon (New York Underground Comedy Festival's Emerging Talent Stand-

Up Competition winner) and recent L.A. transplant Erin Judge (*Last Comic Standing*) formed the **Pink Collar Comedy Tour** in 2012, seeking to subvert stereotypes concerning traditional "women's work." They've since hit more than 40 cities and this week kick off a six-date West Coast tour. Of the smart, story-driven and highly personal shows, Judge says, "It's a privilege to perform with three other comics who always kill it!" *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Mon., April 11, 9 p.m.; \$8. nerdmelta.com.* —Julie Seabaugh

BOOKS

Out Her Space

Nathalia Holt discusses her new book, *Rise of the Rocket Girls: The Women Who Propelled Us, From Missiles to the Moon to Mars*. In the 1940 and 1950s, before the advent of the desktop computer, the newly formed Jet Propulsion Laboratory recruited an all-female group of mathematicians to work as "human computers." Their calculations "powered early missiles, rocketed heavy bombers over the Pacific, launched America's first satellite, guided lunar missions and planetary explorations, and even navigate Mars rovers today." A Boston microbiologist and science writer, Holt interviewed surviving members of this team, who reflect on how they balanced their contributions to the American space program with marriage and motherhood. *Buena Vista Branch Library, 300 N. Buena Vista St., Burbank; Mon., April 11, 7-8 p.m.;*

free, book is \$27. (818) 238-5620, burbanklibrary.com. —Siran Babayan

tue 4/12

FOOD & DRINK

Sausage Party

The crew behind Seoul Sausage Co. Little Tokyo will host chef Deuki Hong and journalist Matt Rodbard to celebrate the debut of the duo's cookbook, *Koreatown: A Cookbook*, which pays tribute to Koreatowns across the country and abroad. Hong and Seoul Sausage chef Chris Oh will be serving Korean street food dishes, and there will be soju and Korean-inspired cocktails. The ticket price includes a signed copy of the cookbook. *Seoul Sausage Company Little Tokyo, 236 S. Los Angeles St., #G, downtown; Tue., April 12, 7-10 p.m.; \$50. eventbrite.com/e/seoul-sausage-x-koreatown-a-cookbook-release-party-tickets-23069232696.* —Garrett Snyder

MUSEUMS

M. Bodied

Addressing the problems with the tyranny of the eye, multimedia artist **M. Lamar** talks with UCLA professor Uri McMillan about everything from the pornographic objectification of black male bodies to how black male agency can be reasserted through awareness and dialogue. McMillan, author of *Embodied Avatars:*

Genealogies of Black Feminist Art and Performance, will confer with Lamar about the experience of constantly being hassled just for being oneself; Lamar also will discuss the concurrent Robert Mapplethorpe exhibition, as well as his abiding fascination with "doom spirituals," gospel music designed for the end-times. *LACMA, Brown Auditorium, 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 12, 7:30 p.m.; free, reservations required. (323) 857-6000, lacma.org/event/m-lamar.* —David Cotner

wed 4/13

MUSIC

Sitar Hero

Under the tutelage of her father, Ravi Shankar, **Anoushka Shankar** learned both sitar playing of high technical prowess and the importance of her music's message in the world beyond the stage. She's folded this knowledge into a series of excellent solo albums that incorporate her sitar mastery into new realms that mix classical, jazz and electronic sonorities. Shankar's recent *Land of Gold* album is her musical response to the plight of displaced people fleeing conflict and poverty. Joining Shankar are Manu Delago, percussion and *hang* (tuned metallic drum); Tom Farmer, bass and keyboards; and Sanjeev Shankar on the oboe-like *shehnai*. *UCLA Royce Hall, 340 Royce Drive, Westwood; Wed., April 13, 8 p.m.; \$19-\$69, UCLA stu-*

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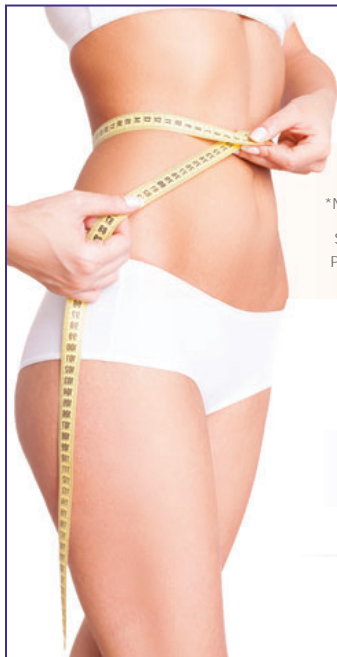
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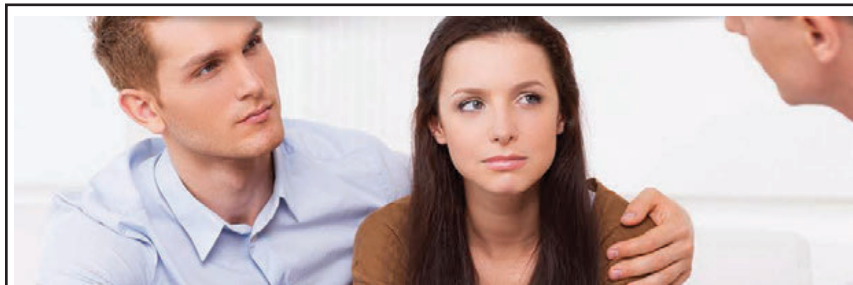
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OPERA

The Soprano

There are divas, and then there's **Anna Netrebko**. The Russian soprano possesses a soul-stirring voice that unfurls with a rare combination of emotional poignancy, majestic power and luminously lulling tone. Netrebko appears regularly with New York City's Metropolitan Opera and other leading companies around the world, but she hasn't performed locally since L.A. Opera's *Manon* in 2006. She finally makes her grand return with an evening of Italian arias and duets with her new husband, Yusif Eyvazov, the Azerbaijani tenor briefly seen last fall with L.A. Opera in the title role of *Pagliacci*. *The Broad Stage, 1310 11th St., Santa Monica; Wed. & Fri., April 13 & 15, 7:30 p.m.; \$100-\$225. (310) 434-3200, thebroadstage.com. -Falling James*

thu 4/14

DANCE

Fest Is the Best

Many of L.A.'s best modern/contemporary dance companies spend most of their time touring. Even when they're in town, they're still performing all over the Southland. Troubled by the obstacles to seeing her colleagues' work, choreographer-producer Deborah Brockus found a solution. Now in its fourth year, the **Los Angeles Dance Festival** attracts an impressive number of L.A.-based dance troupes (30 this year) over four days in an informal studio setting. Opening night includes performances by Ateg dANCEcOMPANY, known for Danielle Agami's choreography; Union Dance Project, led by Brazilian-born Mariana Oliveira; Wax/Wane, helmed by choreographer Andrew Winghart; and Brockus' own BrockusRED. *Diavolo Dance Space, Brewery Arts Complex, 616 Moulton Ave., Lincoln Heights; Thu., April 14, 7:30 p.m.; Fri.-Sat., April 15-16, 7 & 9 p.m.; Sun., April 17, 6 & 8 p.m.; \$40-\$45 Thu. only; \$25 advance purchase, \$30 at door, \$100 for a four-show festival pass. ladancefest.org. -Ann Haskins*

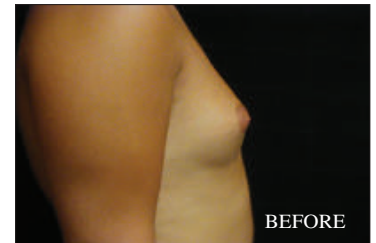
TALKS

The Revolution Was Televised

Way back in 1980, The Buggles declared that video had killed the radio star — but maybe that's not so. At **I Want My MTV!**: **A Talk With Terrence Butcher**, the film studies MFA will discuss how the music channel David Bowie really wanted you to want saved the record industry, turned kids on to aspects of avant-garde cinema and made you wait for that one Gino Vanelli video that maybe had guys dressed like girls in it, but you couldn't really tell through the scrambled signal. *Echo Park Film Center, 1200 N. Avarado St., Echo Park; Thu., April 14, 7:30 p.m., \$5 suggested donation. (213) 484-8846, echoparkfilmcenter.org/events/i-want-my-mtv-a-talk-with-terrence-butcher. -David Cotner*

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LAWEEKLY GOLDENVOICE

NEW MALIBU ROYALTY

Lauren Alice Avery is the poster girl for an elite, social media-savvy generation of L.A. heirs and heiresses

BY ART TAVANA

On March 17, what would have been another forgettable St. Patrick's Day, I was "kidnapped" by an heiress. OK, I wasn't kidnapped, but I was blindfolded and taken to a discreet location at one point during our whirlwind six-hour interview.

She wears a black trench coat and baggy black suit pants. With her bleached-blond hair and puffy L.A. lips, she looks like Jayne Mansfield through a lo-fi Instagram filter. In the canyons of Malibu, where she was raised, Lauren Alice Avery is nobility — a "Mali-Baby" — an eighth-generation Angeleno whose bloodline traces back to Francisco Xavier Sepulveda, the namesake of L.A.'s longest street, and Sewell L. Avery, a Midwestern gypsum baron and the head of Montgomery Ward from 1930 to 1954.

At 23, she's an enfant terrible of Young Hollywood's Snapchatting brat pack, which includes Jack Kilmer, Val Kilmer's son, and Georgia Ford, Harrison Ford's daughter. They're Hollywood's first indigenous Internet babies, a generation of Hollywood aristocrats whose fame is nurtured online rather than on red carpets or in supermarket gossip rags. Their real lives have been obfuscated by their detached tweets and irreverent Instagram posts.

It's nearly 10 p.m. and I'm sitting with Lauren on the back patio of her beach club. She's drinking white wine and smoking Marlboro Lights.

"Famous people are the most miserable people I've ever encountered," Lauren says. "I don't want to be famous. I want to offer my unique perspective that wouldn't normally be offered into the world." To nurture her eccentric worldview, and because she enjoys the theatrics, Lauren sees various psychics, healers, past-life regression therapists and shamans in the Malibu area.

"In my first life on Earth, I was actually a tree," she says, smiling tentatively and asking if she sounds crazy. I tell her I'm agnostic. She tells me she believes in God. I tell her I'm a realist. She tells me she thinks the Earth is flat. No matter how extraterrestrial our conversation gets, it always comes back to her current creative interest: the forgotten canyons of Malibu. "Malibu is often previewed as this paradise," she says. "But it's a sad place, and it's very isolated. I think when you're isolated, every part of yourself is incubated and grows like mold in a Petri dish."

Lauren is pitching a film about it, tentatively titled *Mali-Babies*, which is what girls from Malibu are called. It's going to be "dark," she says, and probably a bit cheeky, like most of her work.

The 23-year-old enfant terrible of the Snapchatting brat pack



PHOTO BY RYAN ORANGE

Like her young Hollywood friends, Lauren's Internet persona and isolated existence have transformed her into a hybrid creature who is insta-famous, photogenic, bored, insanely creative and the subject of editorials that miss the purpose of her perverse take on wealth. "The Internet is the gateway to hell," she says. Last Fall, *Paper* magazine published an editorial about #Bonnetcore, a "fabulously fresh-off-the-Mayflower" trend that began when Lauren posted a photo of herself in a prairie-style bonnet on Instagram. The piece annoyed her so much she took the photo down. "I had no intention of starting a trend."

Lauren now lives in the Brentwood villa that belonged to her late grandmother, the philanthropist Alice O'Neill Avery. She's a millennial trapped in an antique dollhouse. She's also an actress with a handful of credits on her IMDB profile (mostly short films), as well as a model. But achieving a certain level or fame frightens her. She's got her reasons. "I've had two encounters with intruders in the past year. One time I came home from dinner at 10 and this guy was waiting in my backyard. He had duct-

taped his license plate," Lauren says.

Suddenly, she wants to go home to charge her iPhone.

"If you take your blindfold off, I'll murder you," she says, ensuring the leg warmer she's using to cover my eyes is secure. The leg warmer smells like moisturizer and cigarettes. She insists on blindfolding me because she doesn't want me to know where she lives. As we drive away in my car, I see nothing but an amorphous blur of lights. I hear nothing but Lauren singing along to a Guns N' Roses CD I've forgotten to eject. "I don't trust you. I don't trust anyone," she says, often referring to me as *L.A. Weekly* rather than using my name.

Lauren has trust issues. She says that at age 13, she was kidnapped by two hired professionals who handcuffed her, threw her into a car and took her to a Mormon farm. To calm her down, the men gave her a Snickers bar. Until her 18th year, she says she was drugged, beaten and brainwashed at 14 different institutions between Oregon and Wisconsin. She won't say why, only that she tried to escape often by poisoning or stabbing herself with carpet staples in

an attempt to get hospitalized. At times, I can't tell if she's serious or improvising her history for me.

Lauren says that at 18 she was legally granted her freedom. By 22, she'd become a jaded debutante with an iPhone. It was then that she began to document high society with her own postmodern perspective that's at once satirical and austere. She has a purpose, and it's not just boredom or millennial apathy: "I understand that I've been born into a unique situation. I get that. Not a lot of people here see humor in the wealth. These people are so consumed by their inbred, reptilian families."

When we arrive at Lauren's villa in Brentwood, she clutches my arm and pulls me out of the car. Before I can remove the blindfold, Lauren is preparing to sing for me. "I'm gonna sing a song about you," she says, holding a microphone that's plugged into a tiny amp that's playing a beat.

She sounds like an untrained Lana Del Rey.

Lauren then turns away and heads toward the front door. She's now singing opera, but she won't look at me when she does this. I can't believe what I hear: Lauren Alice Avery is a superb soprano. I wonder if I'm the only person she's done this for.

"I'm going to blindfold you again.

We're going to see my Young Hollywood friends," she says. We whisk away to Silver Lake and walk into a dimly lit bar I'm told I cannot name.

I see Lauren softly palming a guy's ass. It's Jack Kilmer, 20, the son of Val Kilmer, who's surrounded by members of Young Hollywood I cannot name. He's wearing a black T-shirt, with black slacks and shiny black shoes. His hair looks unwashed and stylish. "I met Lauren in my living room," he says. Lauren jumps in with a warning for her friends: "He's taking notes on everything!" Jack continues: "The most artistic thing she does is existing. Wherever she is, she's performing."

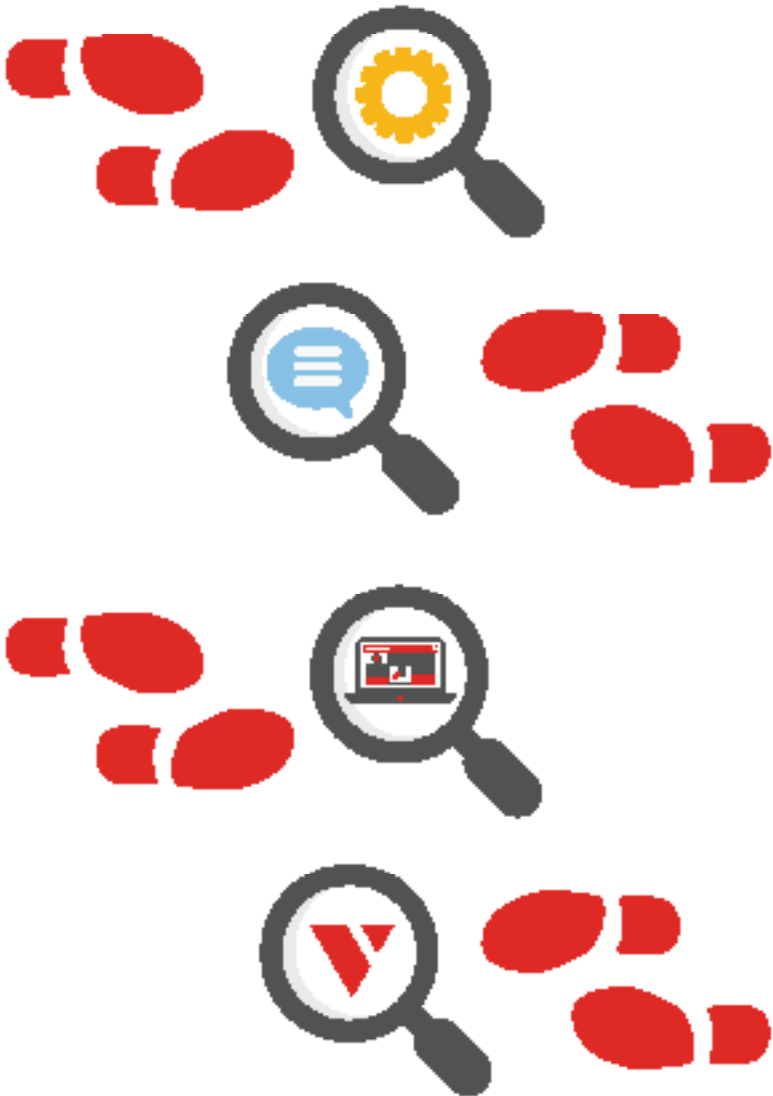
After the bar, Lauren takes me to the Gaylord Apartments She has a place there, which she rarely sleeps in. "I can't sleep at nights. When I try to fall asleep, I feel as though an unknown force is trying to take over my body. Sometimes I have to go to my mom's house just so she can hold me."

From the unkempt apartment's balcony, she snaps an iPhone pic of a 2016 Chevy Malibu billboard. "If what being taken seriously is being retweeted, I don't want any part of that. I want something greater and grander," she says.

A few seconds later, Lauren is on her iPhone in the lobby of the Gaylord, Snapchatting with Jack Kilmer, adding herself to a cuddling app (as a joke, I think) and looking through baby names she's saved in her phone: "Cinderella, Pony, Winnie, Sepulveda, after my family."

On the drunken drive back to Brentwood, we listen to Hole's "Malibu." The lyrics ring true. "Oceans of stars. Down by the sea is where you drown your scars." Malibu is dark and Lauren Alice Avery is our parachute into its uncharted terrain, an entree into the White Houses of the West, where's she's known yet uncomfortable with the notion of fame. She's a paradox, like Malibu and the Young Hollywood brat pack she belongs to.

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THROUGH THE HEAD

BY CATHERINE WAGLEY

This week, an artist-oracle leads sessions as part of a show about uncertainty, and another artist riffs on new-age self-realization in Chinatown.

Shooting a communist

The first artwork in “Plan” at El Segundo Museum of Art is a photo of Lehman Brothers executives lined up and looking small against the bank’s epic tiled floor. The men aren’t actually standing on the tiles, however. They’ve been photographed over different years and then collaged together (some have 1950s haircuts; some look like classic products of the ’70s). Later in the show, you’ll encounter photographs of Madonna before she was famous and a painting of Lenin sitting peacefully on a bench, created by some anonymous social realist. Lenin has a bullet through his head because an angry Russian barged into a Moscow gallery to give the communist icon his due. “Plan,” which is purportedly about planning or not planning for the future, unfolds like an intuitively assembled curiosity cabinet. *208 Main St., El Segundo; through May 22. (424) 277-1020, esmoa.org.*

Corporate self-realization

Ian James’ exhibition at Metro PCS, the small space he co-runs with artist Matt Siegle, has a cultish, corporate feel. Images of glass, pyramid-shaped skyscrapers spread across one wall, a purplish sky behind them. On the tile floor, clear plastic poles puncture high-resolution, stock-style images (in one image, a woman’s cheek rests against a clean white phone), creating these stool-like, calf-high assemblages. The show, called “Higher Self-Rendezvous,” has a press release that reads like hackneyed brochure copy, though foul cynicism seeps through at the sentence level: “When we raise our vibration, everything shits [sic] and the impossible becomes possible.” *422 Ord St., 2nd floor, Suite D, Chinatown; through April 28. (323) 388-5650, metropcs.la.*

Orange peel in a hot tub

In Brooklyn-based Jamian Juliano-Villani’s painting, *To Live and Die in Passaic*, a little figure made of an orange peel carries its own flesh (i.e., an unpeeled orange), across the white steps of a pristine hot tub. The painting



An image from Amy Von Harrington’s homemade tarot deck

appears in the new exhibition at Art & Practice, “A Shape That Stands Up,” a painting show that’s perhaps overfull and populated by too many names we already know, but still genuinely sensuous. One painting by L.A.-based Henry Taylor shows a woman with a blank face — she has no features, just an all-brown oval for a head — turning back to stare out at us. *4339 Leimert Blvd., Leimert Park; through June 18. (323) 337-6887, artandpractice.org.*

Resort town shenanigans

Jocko Weyland, a Finnish artist based in Tucson, Arizona, set the paintings for his current Martos Gallery exhibition in a resort town called “Incline Village.” The paintings are at once quaint and crass, done in a loosely representational style that occasionally veers toward the cartoonish. Sticks in dirt spell out the word “bowl,” a bear wanders away in waning sunlight and a smiley-faced blob perches on a hill as rain and snow fall around it. A broom pokes out of snow near the ski lift. *3315 W. Washington Blvd., Arlington Heights; through April 23. (323) 643-4758, martosgallery.com.*

Pop-up fierceness

The exhibition “Void of Course,” initially conceived as a response to the oft-sensationalized, mischaracterized work of artist and occultist Marjorie Cameron, will be on view at the Women’s Center for Creative Work for two days only. Artists Grace Kredell and Eliza Swann, who met two summers ago during feminist consciousness-raising sessions, co-organized the show. All the artists involved are women, many of them quite fierce. They include Margaret Haines, who has written fantastic, quixotic histories of Cameron; and Amy Von Harrington, who designed a deck of handmade tarot cards, and will lead an oracle session on Sunday. *2425 Glover Place, Elysian Valley; Sat., April 9, 6-9 p.m.; Sun., April 10, noon-5 p.m. womenscenterforcreativework.com.*

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STOP ME IF YOU'VE HEARD THIS ONE ...

Movie star Jesse Eisenberg's sophomore effort as a playwright treads well-worn territory

BY BILL RADEN

"What?! You mean Jesse Eisenberg isn't in it?" —dismayed theatergoer overheard outside the Wallis Annenberg Center for the Performing Arts

It's tempting to approach *The Revisionist*, the sophomore playwriting effort by film star Jesse Eisenberg (*The Social Network*), with a certain amount of skepticism. Though the actor — who is currently onscreen in *Batman v Superman: Dawn of Justice*, the \$400 million comic-book blockbuster that opened recently to icy notices — didn't exactly invent the job title of movie star-playwright (see: Sam Shepard), it's hard to not speculate about just how much of Eisenberg's meteoric off-Broadway success has been driven by old-fashioned

Hollywood marquee power.

The play's 2013 premiere at New York's Cherry Lane Theater, which also starred Eisenberg but won accolades mostly for the commanding presence of British stage and screen legend Vanessa Redgrave, featured the kind of dream cast and reviews that are the envy of any early-career writer. (It arguably took Shepard two decades to reach the same benchmark, coincidentally also at the Cherry Lane, with Steppenwolf Theatre's 1982 production of *True West*.) But this *Revisionist* is not that production and not that cast.

Still, having one's Los Angeles debut at the Annenberg and in the supple hands of director Robin Larsen is nice work if you can get it.

Deanna Dunagan is Maria, a 70-something Holocaust survivor who passes



Deanna Dunagan and Seamus Mulcahy in Jesse Eisenberg's *The Revisionist*

PHOTO BY KEVIN PARRY

her days watching American news programs in her photo-festooned sliver of a railroad flat (rendered in fine-grain detail by designer Tom Buderwitz) in the Polish port city of Szczecin. Enter David (Seamus Mulcahy), her young American second cousin, a struggling novelist attempting to break his writer's block and finish his stalled book by escaping the distractions of New York for the solitude of Maria's guest room.

"I never wanted to die so much," she wisecracks to the bewildered American after he arrives three hours late. "I was going to stick my head in the oven, but it takes so long to heat, I changed my mind."

It's a shrewdly emblematic introduction to two characters divided by far more than generations and cultures. Maria is a mordantly sardonic but

lonely widow pining for the family brutally taken from her a lifetime ago by the Nazis; David is just as alone but doesn't know it, a callow young man cut off from both his creativity and the world by a single-minded pursuit of literary fame (the kind of ruthlessly narcissistic antihero that appears in all three of Eisenberg's plays thus far). The scene is also the first of what becomes an increasingly exasperating series of missed opportunities by David to make connections of a genuinely redemptive kind.

As a writer, Eisenberg has an actor's instinct for sharp, incisive dialogue along with show-stopping, revelatory images. A later scene wonderfully played by Dunagan and the fine Ilia Vokok, in which David is revolted by the sight of Maria having her legs shaved by a middle-aged cab driver — in David's eyes, an act of seemingly unseemly familiarity; in Maria's, a tenderly familial act of helping a bereaved friend cope with the loss of his mother — cuts to the quick of the novelist's crippling lack of empathy.

It is finely observed moments like these that underscore the play's thematic ironies about the importance of family and the wounding blindness of American millennial entitlement. But they also come with a nagging sense that Eisenberg is ultimately dealing from a stacked deck. Sentimental dramas about the emotionally hidebound being redeemed — or not quite redeemed in this case — by the humanity of another are hardly new. And David is so one-sidedly opaque, Maria so luminously human, that the play's pathos ultimately feels manufactured rather than earned.

Such quibbling concerns may be irrelevant when it comes to the box-office calculus of the movie star/playwright, but they do mark *The Revisionist* as a journeyman effort from a writer of promise who may nevertheless want to hold on to his day job.

THE REVISIONIST | Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills | Through April 17 (310) 746-4000 | thewallis.org

WEIGHT, WEIGHT ... DON'T TELL ME

I'm going to go out on a limb and say it's the exceptional American woman who doesn't wrestle with image issues, the modern feminist movement notwithstanding. Years ago my own mother lectured my sister and me on the virtues of thinness, and her invocations pursue me to this day.

Playwright Beth Polsky talks about that sort of experience (much more impactful than my own) in an interview published in the press notes for her premiering play, *Gorgeous*, which is directed by Paul Messenger.

The lead character, Izzy (Di Koob), is a gay woman struggling through an Overeaters Anonymous program. She's about to be forced off the wagon by a packet of Ding-Dongs when her sponsor Cody (Jocelyn Hall) runs interference. At Cody's urging, a sullen Izzy attends a counseling session, which turns out to be counterproductive in the extreme when psychologist Dr. Meeks (Thomas A. Ashworth) starts "channeling" and Izzy's dead mom, Kitty (Stella Valente), appears. Kitty, who looks like the kind of woman who spent half her life in Nordstrom, is a supercilious specter who seems to enjoy pummeling her daughter's ego.

I wish I could say that Polsky's play is a



Jocelyn Hall, left, and Di Koob in *Gorgeous*

COURTESY FIERCE BACKBONE

clever, insightful take on growing up female and surviving the pressure to conform so as to eventually become one's own person. But although this is evidently what the playwright is striving for, she falls short of her goal. The comedy's riffs (hyperbolically equating a Ding-Dong to alcohol or narcotics) and characters — the prickly maternal ghost (shades of Agnes Moorehead in *Bewitched*), the neurotic psychologist and the truculent blonde (De Anne Marie Odom) from Izzy's weight-loss group who fiercely resents her — play out like overused cli-

chés that reflect Polsky's work as a writer in TV.

Among the ensemble, Hall is consistently credible as the smart and sensible Cody, and Koob, against odds, makes us care about Izzy and root for her even when the plot gets overly silly. Ashworth is sabotaged by the material; Valente and Odom never rise above caricature.

—Deborah Klugman

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MELISSA MCCARTHY: GENIUS

Too bad *The Boss* isn't up to her level

BY MELISSA ANDERSON

A she-wolf of Wall Street with a spiky ginger Suze Orman shag, Michelle Darnell, the anti-heroine of fitfully funny *The Boss*, is the latest of the Rabelaisian wonders played by Melissa McCarthy. The actress specializes in characters with indestructible bravado, no matter where they stand on the socioeconomic ladder; Michelle, “the ‘47th-wealthiest woman in the world,” joins the swaggering sorority formed by Megan in *Bridesmaids* (2011), Mullins in *The Heat* (2013) and even Tammy in, uh, *Tammy* (2014). That last film, a muddle of half-thought-out ideas, was ineptly directed by Ben Falcone, McCarthy’s husband. That the spouses reteamed for *The Boss* made me worry that go-it-alone Michelle’s definition of family — “an anchor that will make you sink” — would prove all too accurate. *The Boss* is a better film than *Tammy*, but it still founders, almost capsizing in its sloppy final third.

Yet *The Boss*’ opening moments showcase McCarthy’s brilliance at basking in excess. (And wearing it: Outfitted in turtlenecks that stretch to the chin and bows the size of spinnakers, her ensembles suggesting what might result if Wendy and Lisa developed their own line at Eileen Fisher, Michelle is a paragon of tailored too-much-ness.)

After a prologue shows the future magnate being repeatedly returned to a Catholic orphanage by cowed foster families, rejections that forge her steely resolve, the adult tycoon makes her entrance to the stage of an arena packed with frenzied acolytes on the back of an ablaze phoenix (“my totem animal”). In her seminar — part TED Talk, part Ozzfest, part Hot 97 Summer Jam — Michelle lets the screaming hordes know that no indulgence, no matter how byzantine or bizarre, is out of her price range: “I had Destiny’s Child reunite and come to my personal living room just so I could watch them break up again.”

That’s just one of many hilarious scenarios we are left to imagine — another is Michelle telling an enemy

that his sainted dead wife is “fuckin’ IT guys in hell” — and McCarthy’s delivery and timing are, as ever, flawless. “My tongue has always been my sword,” Michelle boasts, words that also apply to the woman who plays her. McCarthy created the bumptious mogul roughly 15 years ago while a member of the Groundlings; as she did with *Tammy*, the actress co-wrote the script of *The Boss* with Falcone. (Steve Mallory, who met both McCarthy and Falcone as a fellow Groundling, also has a screenplay credit.) McCarthy’s long history with the character likely accounts for the fact that *The Boss*, at least initially, has a tighter plot than *Tammy* and is less reliant on dumb throwaway gags.

But like the earlier movie, *The Boss* gives its star few, if any, hitting partners. It’s a baffling decision, considering that McCarthy is not only a terrific ensemble performer, as her breakthrough turn in *Bridesmaids* demonstrated, but also a generous lead when working with a scene-stealing supporting cast, as evidenced in last year’s riotous *Spy*. McCarthy’s castmates this time out include Kristen Bell, playing Claire, the one-time assistant Michelle turns to after serving a four-month jail sentence for insider trading. The disgraced 1-percenter moves into the Chicago walkup where her ex-employee, a single mom, is



Melissa McCarthy, left, and Kristen Bell

PHOTO BY HOPPER STONE

raising her tween daughter, Rachel (Ella Anderson).

Claire proves a dull foil: She may upbraid her former overseer, but her chastisement is always softened by Bell’s inveterate sunny blandness. (I wish Bell’s part had gone to Cecily Strong, the SNL star who here plays Claire’s supervisor at a miserable office job; as is the case with her bit role in *The Bronze*, a patchy comedy released a few weeks back, Strong’s talents are completely underutilized in *The Boss*.)

McCarthy must also share the screen with Peter Dinklage, an actor with no demonstrable gift for comedy, who plays Michelle’s vengeful ex-lover Renault. Complications arising from the scorned swain’s payback scheme, plus Michelle’s invariable redemptive quest to be incorporated into the nuclear unit of Claire and her daughter, set off the disastrous last act. These closing scenes include a wearying caper to retrieve documents from Renault’s office, a plot thread that too prominently

features the achromatic Tyler Labine (as Claire’s boyfriend) and feeble dick-sucking jokes. Better are the lesbo jabs that Michelle makes during Rachel’s scout-group meeting (here called the Dandelions) — a gathering that provides McCarthy with two equals: the indignant matron played by Annie Mumolo (who co-wrote *Bridesmaids* with Kristen Wiig) and, in her screen debut, Eva Peterson as Chrystal, a terrifying classmate of Rachel’s who becomes Michelle’s top lieutenant in her Dandelion takeover.

The rapport between the veteran comic genius and the neophyte, even in the few scenes they share, suggests that McCarthy may next want to buddy up not with a peer (like Sandra Bullock in *The Heat*) or with someone a generation older (Susan Sarandon in *Tammy*) but with a kid at least 30 years her junior.

THE BOSS | Directed by Ben Falcone | Written by Falcone, Steve Mallory and Melissa McCarthy | Universal Pictures | Citywide

THE WAR COMES HOME

With wide-ranging sympathy, *Louder Than Bombs* surveys strife on the home front. A fractured film about a fractured family, *Louder Than Bombs* takes a potentially tired premise and reshapes it before our eyes. The tale isn’t new, nor are the characters, but director Joachim Trier’s stylistic and narrative dexterity demands attention: He possesses that rare ability to deconstruct his material without denying us the simple beauties of a well-told story.

A good thing, too, because the bare bones of the premise aren’t inherently compelling. Gene Reed (Gabriel Byrne) is a high school teacher whose famed war-photographer wife, Isabelle (Isabelle Huppert), took her own life in a car crash several years ago. His older son, Jonah (Jesse Eisenberg), is a college professor who has just had his own baby with wife Amy (Megan Ketch), while Gene’s younger son, Conrad (Devin Druid) — a moody, anxious teen fond of computer games and viral video clips — is still under the impression that mom’s death was an accident.

When Gene is asked to help gather materials for an exhibit of Isabelle’s work and an accompanying *New York Times* article, he real-



Louder Than Bombs

izes he has to break the news to his son of how the boy’s mother really died. Meanwhile, Jonah comes to stay with them, ostensibly to help out but also because he secretly yearns for a break from his own new parental responsibilities.

None of that, however, prepares us for the unusual complexity of Trier’s narrative pirouettes and emotional tangents. He rarely follows one clear story idea. Instead, he indulges the characters’ fixations, passions and even their visions. The film unhinges us from the present and lets us lose ourselves a little in the characters’ reveries. The resulting fragmentation feels apropos. —**Bilge Ebiri**

LOUDER THAN BOMBS | Directed by Joachim Trier | The Orchard | Royal, Sundance Sunset

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Director Karyn Kusama with actor Logan Marshall-Green

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WE'RE ALL ANIMALS

THE INVITATION DIRECTOR
KARYN KUSAMA TALKS
WOMEN AND VIOLENCE

BY APRIL WOLFE

In Karyn Kusama's newest feature film, *The Invitation*, a group of old friends gathers in a secluded house in the Hollywood Hills, reuniting after two years of radio silence from their hosts. What follows is slow-burning suspense, testing belief systems and social niceties, under the guise of a dinner party. Kusama also explores the horror of grief through her main character, Will (played by Logan Marshall-Green), a man who has lost his son and cannot shake his sadness.

"I feel tremendously sympathetic and empathetic with Will," Kusama says. "I've lost people too early. I understand this mistrust he has about social decorum and courtesy as a meaningful part of discourse. He doesn't just want to be relaxed and have fun. He wants meaning. It also alienates him from the group."

Kusama's directorial debut, *Girlfight*, launched the career of Michelle Rodriguez with a tough-edged coming-of-age drama, where a girl kicks and punches her way into the trappings of love and adulthood. From there, she was handed a Hollywood budget for *Aeon Flux*, enduring what was essentially a studio sabotage of the film, before taking on Diablo Cody's succubus horror flick *Jennifer's Body*. These four features share some tenuous through-lines, but when I sat down to talk with Kusama, it was clear there is one thing she has been singularly obsessed with: violence.

"People always ask what makes

you different as a woman director — which is almost absolutely nothing," Kusama says. "But when I think of the perspective of women's consciousness, [I realize] it must be violence. So frequently violence is depicted against us. We're the first to go, the Holy Grail of war crimes, the starting line of how to exact revenge. It's hard not to be, in my mind, a woman and not be kind of obsessed with violence."

But now that Kusama has a 9-year-old son, she sees violence differently. "We're at a point where more and more we need to make violence have an impact and consequence and meaning and not just be this horrible texture to the world. With *The Invitation*, I needed to see it through a lens where all of that violence had a palpable effect on the audience, and they couldn't just walk away from it feeling like they had forgotten it had happened."

Through most of *The Invitation*, we endure a feeling that something is very wrong, and that there will be consequences, so when the violence does hit, your nerves are already wracked. The opening throws audiences right into it when Will, en route to the party, hits a coyote with his car. With no one around, and a half-dead animal whimpering in pain, Will must put it out of its misery. The scene's almost devoid of dialogue. There's nothing to say. But it sets up what Kusama sees as the central tension of her work. "I'm attempting to wrestle with the fact that we're all animals," she says. "There are all these things we do that are beautiful expressions of what makes us human. But the other expression of what makes us human seems to be the most primitive expressions of dominance, power and mindless violence."

The coyote scene is so visceral that it's only natural to guess that Kusama's encountered the animals herself. She says she often looks out her front window to see them in her yard.

"The tragedy is they're really confused about where they are," she says. "They shouldn't be down as far as Franklin or Los Fe-

liz, but they've been so displaced by all these houses up in the hills that they're just trying to figure out where home is. My husband [screenwriter Phil Hay] says, 'The fat ones I'm not concerned about. It's the skinny ones that look hungry.'"

Kusama has infused that animalistic hunger and desperation in her characters, especially those in the cult. They don't belong anywhere, and just like the coyotes, these displaced people are the scariest ones. Kusama is adept at working little personal moments or character traits into her movies, and *The Invitation* is no different — at times, it was life imitating art.

"It's terrible, but I hit a coyote with my car. It ran off, but we hit it," she says. "It was while we were ramping up toward getting the money for this movie. And I thought this is such a weird horrible sign, or a good sign, but either way, this animal is limping away from our car. The scene was already in when we hit it."

She says she doesn't believe in omens but does find meaning in "energies and event clusters." This belief informs her films, especially *The Invitation*, whose story ultimately turns on an intimate understanding of how people can go a little too far with their cosmic beliefs.

"I know some people who've probably lost their way a little bit over the years," she says. "But, really, I think my experience with cults is the same as everybody else's. I watch television. I look at billboards. I bank at a multinational corporation. There's a lot of belief systems out there, beyond spiritual ones, that are attempting a form of social control, whether we know it or not."

Coyotes have a pack mentality, and Kusama says she's wary when people in groups fall into their own strict social codes. She's been trapped by them herself, once enduring a party in Beverly Hills where the only other women invited had been paid to be there. She didn't leave, even though she wanted to, because someone important was throwing the party, and that's not what you do if you want to work in Hollywood. In *The Invitation*, Kusama turns that feeling of needing to stay, even though every nerve is telling you to leave, into a situation where horrific consequences face those who politely adhere to social norms and demands.

"The movie is meant to be a meditation on loss and grief and sorrow and the dangers of not letting those things into your life," she says. "It's an extreme example, but ... it's what feels real to me somehow."

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JAKE GYLLENHAAL NAOMI WATTS CHRIS COOPER

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OPENING THIS WEEK

CAMPO DE JOGO (SUNDAY BALL)

Last year's World Cup ended in devastation for Brazil, whose dream of winning soccer's most coveted prize on home soil was dashed by a historic 7-1 defeat at the hands of eventual winner Germany. The stakes aren't as high in the street-soccer documentary *Sunday Ball*, which captures a far less ignominious championship game between two teams representing their respective favelas, but you wouldn't know it from the reactions of everyone involved. Eryk Rocha's ground-level account takes place in close proximity to Rio de Janeiro's Maracanã stadium, where the World Cup final took place, but couldn't be further from the purview of FIFA's crooked higher-ups. Trash talk among competitors and spectators alike is a constant background hum, the informal banter taking the place of traditional talking-head documentary interviews. You couldn't even watch a full match in the 70 minutes it takes for *Sunday Ball* to run its course, and it would have been even shorter were it not for all the slo-mo — Rocha favors the kind of bright, high-intensity photography capable of showing individual drops of water emanating from a sprinkler. At no point prior to the game-deciding penalty shootout do we know the exact score, and rarely do we have an unobstructed view of the actual ball; the filmmakers are more interested in the faces of the players and onlookers. Since there are no Germans around, even the losers aren't too tear-stained. (Michael Nordine)

DARLING Mickey Keating's fourth horror feature, *Darling*, screams Roman Polanski. Like *Repulsion*, it centers around a woman (Lauren Ashley Carter) — only ever referred to in the film as "Darling" — who's haunted by an unspoken sexual trauma and gradually goes insane as she stays indoors by herself and cares for a large New York City house. There's an added supernatural layer to the psychological horror — it's strongly suggested that the hallucinations Darling experiences could be the result of a haunting, a Gothic angle that recalls the other two films in Polanski's "apartment" trilogy, *Rosemary's Baby* and *The Tenant*. *Darling's* derivative feeling isn't helped by Keating's decision to shoot the film in B&W and include anachronistic period details. Still, there are distinctive touches to give this passing interest. Most are technical: Cinematographer Mac Fischen's ominously atmospheric use of the house's yawning, wide-open spaces, Giona Ostinelli's brooding electronic score and editor Shawn Duffy and mixer M. Parker Kozak's expressionistic sound design all invite us into *Darling's* damaged headspace. There's also Carter's impressive lead performance, with the actress conveying much of her fear and anger simply through her body language (her trembling hands as she washes the blood off a knife is a remarkable bit of physical acting). Keating's most notable variation on the Polanski-esque

elements, however, comes in the form of an ambiguous reveal: What lies behind a forbidden white door suggests Darling's horrified reckoning with her inner evil. (Kenji Fujishima)

DEMOLITION

Jean-Marc Vallée's *Demolition* presents an interesting experiment: What if you told a story of tragedy but withheld all the tenderness and emotion from it, so that you were left — at least until the very end — with just literal and figurative wreckage, disconnected fragments seeking to be put back together? Believe it or not, that idea might be what saves *Demolition*, which is otherwise a facile story of a man alienated from his life. But it can be hard to watch, too, and not always in a good way. "Repairing the human heart is like repairing an automobile," investment banker Davis (Jake Gyllenhaal) is told after the death of his wife. And so he starts to take apart the things in his life that aren't working properly: a leaking fridge, a creaky bathroom door. Pretty soon, he's graduated to bigger projects: Seeing a work crew demolishing a house, he asks to join in, and he relishes taking giant hammers to walls. It's not random; it mirrors Davis' own journey. He has to break down his life and rebuild it in order to feel something, and it's hard not to sense that Vallée and screenwriter Bryan Sipe are doing the same thing with their film, presenting pieces in search of a whole. There's somehow always a single mother involved in these stories of a man's self-discovery, so into Davis' life comes Karen Moreno (Naomi Watts). While these fragments don't all quite come together, *Demolition* does close out with a series of emotional bursts that have an undeniable cumulative power and retroactively justify its hesitant, disconnected quality. Amazingly, if awkwardly, the experiment works. (Bilge Ebiri)

FIREWORKS WEDNESDAY

(**CHAHARSHANBE-SOORI**) After the international critical and commercial breakthroughs of Asghar Farhadi's *A Separation* and *The Past*, *Fireworks Wednesday* is the second of his earlier films to receive a belated U.S. release. As was the case with *About Elly*, it proves to be not just interesting in how it foreshadows the filmmaker's more mature works but also a gripping piece of storytelling. *Fireworks Wednesday*, Farhadi's third feature (from 2006), is a domestic melodrama featuring feuding spouses and the unfortunate souls caught in between. Here, though, the focus is as much on one of the bystanders as it is on the spouses, as cleaning woman Rouhi (Taraneh Alidoosti) finds herself in the middle of a dispute between her boss, Morteza (Hamid Farokhnezhad), and his wife, Mojdeh (Hedyeh Tehrani), who suspects her husband is cheating. The title refers to the Iranian holiday just before the Persian New Year — a celebratory day marked by fireworks set off on the streets — but also indicates the near-boiling-point simmer of much of the drama, with plenty of tense exchanges occasionally spilling into shouting matches or physical skirmishes. As always with Farhadi, no one is absolutely

right or wrong, as much as they may all believe, loudly and/or quietly, in the righteousness of their own positions. It's Rouhi's involvement that is the film's real *raison d'être*. Introduced riding on a motorcycle with her fiancé (Houman Seyyedi), she's a mere week away from tying the knot herself. The contrast between Alidoosti's girlish face and chipper manner and Tehrani's craggier visage and wearier demeanor suggests a deeper theme beneath the melodrama. (Kenji Fujishima)

HARD LABOR (TRABALHAR CANSA)

Satire so pained and straight-faced some audiences might not pick it up, Juliana Rojas and Marco Dutra's how-we-work-now comedy of horrors pits one Brazilian family against everything wrong with Western economies — and, being pitiless, has them commit some of those wrongs themselves. Helena (Helena Albergaria) strikes a deal to open a small grocery on the spot where a previous grocer failed just as her white-collar husband, Otavio (Marat Descartes), is axed from his office. The early scenes suggest the humiliations and gross-outs to come: Otavio suffers through job interviews and self-help seminars; meanwhile, mopping up the grocery, Helena finds dead cockroaches beyond what is reasonable — and what's the stinking black fluid bubbling up from the floor? In a low-key scene, Helena turns heel on us, telling the live-in nanny (Naloana Lima) she's hiring that, no, of course the family can't offer benefits. Later, as something foul molders behind or beneath her struggling store, she accuses her employees of theft. The film is brittle and quiet, on occasion touched with the techniques of horror, especially as Helena stalks her store after hours. It's also trenchant, stinging and acted with great frumping subtlety. None of these characters would appreciate us watching them, except for that nanny — eager to gain the experience to get better jobs — and neither husband nor wife understands what the film lets us know from the start: The economy in which they live no longer has use for the kinds of things they grew up doing. The mystery is just how that hard truth relates to the revelation Rojas and Dutra have waiting behind the walls of that grocery. (Alan Scherstahl)

HAVANA MOTOR CLUB

Havana Motor Club isn't a groundbreaking documentary about Cuba. It's full of classic cars, proud men chomping on cigars and more shouts of "Viva Cuba!" than you'd hear in a day on Calle Ocho. Yet it is one of the few recent films addressing the unpleasant realities facing most Cubans. How do you foster an interest such as car culture when most of your supplies are hand-carried in on charter flights from Florida and stringent laws could land you in jail? Director Bent-Jorgen Perlmutt follows a group of avid racecar fanatics eager for another lap around Cuba's forbidden tracks. After racing was banned by the Castro's communist government, which considered it a sport for the rich, these gearheads tinkered in backyards and threadbare

garages to keep their hidden hobby alive for over 50 years. With recent economic reform, a racing federation looks to make the street sport respectable again, if only it can control its enthusiastic fans — and souped-up vehicles older than the Revolution itself. *Havana Motor Club* offers a snapshot of a Cuba that is slipping away. Already, some of these men fear the money and competition coming in from abroad. From resourceful mechanics scraping for every last nut and bolt on the island to the racer who lost everything trying to escape to the States five times, the movie reveals a Cuba that doesn't neatly fit into tourists' postcards. The camera looks lovingly at the '50s American muscle cars while also capturing the enthusiasm and hope in these men's stories. They're not just looking to bring legitimacy to their racing club but also to help build a new Cuba that won't persecute their passion. (Monica Castillo)

HIGH STRUNG A studious, tightly wound square. The stubborn, pouty-lipped rebel. Where would the dance film be without these opposing archetypes coming together to ace the climactic performance that will meld their disparate styles and clashing hearts? Fortunately for energetic (if unobtrusive) music-romance *High Strung*, co-writer/director Michael Damian dispenses with the will-they-or-won't-they early on, allowing his cast's powerful artistry to take the spotlight. Professional ballerina Keenan Kampa — as limber as a fully articulated Barbie doll — makes her promising acting debut as Ruby, a wide-eyed Midwestern beauty newly enrolled at a Manhattan conservatory. She meets her leather-clad Ken doll in Byronic violinist Johnnie (Nicholas Galitzine), a British subway busker living on borrowed cash and time. Will she master contemporary dance in order to keep her scholarship? Will he find discipline and a legal means of staying in the U.S.? You know the answers. But don't get too caught up in the stakes, because choreography, not plot, is the star of this frenetic little film. Capturing accomplished dancers in genres from ballet to Irish step, Damian's whirling camera reminds us that New York can feel like a city of infinite possibility for young performers. With its shades of *Fame* and *Step Up*, the story would have benefitted from further development of the established socioeconomic conflicts that seem to drive Ruby's and Johnnie's ambitions. (And don't expect racial privilege to factor in at all, even when our lily-white leads only find success with the help of a mostly African-American hip hop crew.) However, what it loses in thematic richness, the uncynical *High Strung* makes up for in pure joy. (Robyn Bahr)

GO THE INVITATION Karyn Kusama is best known for her debut film, *Girlfight*, which introduced Michelle Rodriguez as a teen bough training to be a boxer and, behind the camera, Kusama as a 27-year-old, John Sayles-approved indie wunderkind. She went on to direct the flaccid *Aeon Flux* and the Diablo Cody-penned horror-comedy *Jennifer's Body*.

Her latest is a foray into isolation horror that follows a grieving former dad, Will (Logan Marshall-Green), to an ill-fated dinner party where the doors are locked and there's no cellphone service. That get-together is at the remotely located house Will used to inhabit with his ex-wife, Eden (Tammy Blanchard) — who still lives there — and their young son, who does not. Kusama starts the night off rotten: On the way over, Will and new girlfriend Kira (Emayatzy Corinealdi) strike a coyote with their car, forcing Will to finish it off with blunt force. From that we know that he's decisive, but not whether we can trust his judgment about the gathering that follows. Eden and her partner (Michiel Huisman) introduce increasingly disquieting activities, among them a home-video screening of a woman dying. Only Will seems to suspect something awful might be brewing — or is he letting his paranoia ruin the evening? Alongside Theodore Shapiro's angsty score, *The Invitation's* greatest asset is Blanchard, who plays Eden with such expert melodramatic instincts that even her most menacing behaviors seem sympathetic. The buildup stretches longer than it should, but the payoff comes with a satisfying bang. Will ultimately isn't the one who puts this party out of its misery, but watching as the atmosphere of decorum explodes into carnage is a rare pleasure, both vindicating and horrifying. (Abby Garnett)

LOOK AT US NOW, MOTHER! There may be no greater love than that of a mother, but little in Gayle Kirschenbaum's new documentary will convince viewers that this actually stands as a truism. From the moment the audience meets her sourpuss mommy dearest, Mildred, it's nonstop verbal put-downs and ruthless jabs about Gayle's appearance and singlehood. What the faded photos and jumpy 16mm home movies don't show, Gayle explains, is that her picture-perfect middle-class childhood withered under the harsh light of Mildred's expectations. The director was the awkward artistic black sheep in the family, while her mother was a crown short of the Miss America title and never forgave herself for coming up short. Despite surviving decades of devastation to her self-esteem, Gayle doesn't want all of her maternal memories to center around fights about nose jobs. *Look at Us Now, Mother!* retraces Gayle's accomplishments and her mother's lukewarm reception of them. Some of these career stories feel like tangents, but they add to the portrait of Mildred as the least-proud parent on the block. At times the mother-daughter saga is stretched to meet more universal themes, but it's easier to understand Mildred as a one-of-a-kind piece of work. Gayle's good-natured fight to reconcile with a person who sees nothing wrong with her own behavior proves both a fascinating character study and an intimate portrayal of a mother's love turned hostile. Blood is (sometimes) thicker than water, and perhaps is still worth fighting for after all these years. (Monica Castillo)

MAD TIGER It'd be a shame if GWAR never

shared the stage with Peeland-Z, a Japanese band whose over-the-top theatrics and made-up mythology rival those of the self-proclaimed Scumdogs of the Universe. Jonathan Yi and Michael Haertlein's *Mad Tiger* (named for one of the group's signature anthems) is yet another documentary paean to an unsung musical act whose fringe staying power is as remarkable as its lack of mainstream coverage, but there's little room for the usual music-doc self-importance when following a band that considers being called stupid a compliment — Peeland-Z reminds us that acting that way as an adult is something of luxury. She and her fellow color-coded band members collectively resemble punk-rock Power Rangers. *Mad Tiger* is occasioned in part by the imminent departure of bassist Peeland-Red after 12 years, a difficult transition that gradually takes the film in a less carefree direction. Peeland-Z's nature doesn't allow things to get saccharine, however, especially when frontman Yellow declares that “of course we practice song, but we don't care about song,” as music accounts for only 10 percent of what makes their live shows special. (Asked his main weakness as a performer, he hesitates for a while before the answer comes to him: “I can't play guitar.”) Slight variations on that formula have served the likes of KISS and Alice Cooper well, but Yellow and Red in particular don't hesitate to show that there's real pain behind their personas. Some costumes are for fun, but others are uniforms projecting a level of self-confidence that otherwise wouldn't exist. (Michael Nordine)

MR. RIGHT Clowning, bullet-riddled rom-com *Mr. Right* is awfully charming in the best and worse sense of the phrase. It's often kind of awful but also weirdly effervescent, a movie that salves, with its stars' radiance and charisma, even as it grates. What hurts: lots of vaguely comic hitman drama, with New Orleans crime-mooks interminably plotting against one another and attempting to co-opt and/or kill a dashing rogue assassin played by Sam Rockwell. What soothes, even thrills: that rogue assassin's budding romance with a motormouthed local trainwreck, a role that Anna Kendrick kills with such flamboyant style that it makes all the movie's shootings look even more rote. Rockwell, meanwhile, soft-shoes winningly through a too-familiar role: the fresh romantic partner with a big secret and the professional murderer with a strict moral code. Kendrick and Rockwell score every hit they can with screenwriter Max Landis' hit-or-miss chatter. And you know that moment just before the third act of any romantic comedy, when one of the lovers discovers the other's secret and the couple breaks up? *Mr. Right* puts a welcome bullet in the head of that cliché. By the end, all of the plot-fueling, genre-specific bad decisions that Kendrick's Martha has made somehow cohere into a compelling portrait of a troubled, terrifying monster. The character's conception and performance suggest a serious critical argument: At

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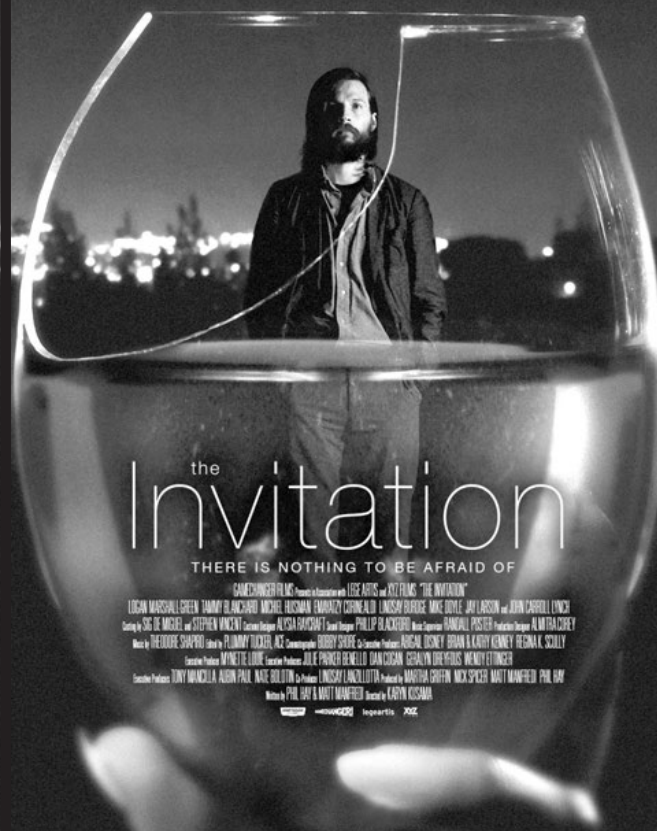
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Havana Motor Club Fri, 8 p.m.; Sat, 1:15, 8:40 p.m.; Sun, 4:30, 6 p.m., Mon, 7 p.m.; Tues, 7:10 p.m.; Wed, 7 p.m.; Thurs, 7:10 p.m.

Darling Fri, 9:30 p.m.; Sat, 4:15, 10:10, 11:30 p.m.; Sun, 9:10, 10:40 p.m.; Mon, 10 p.m.; Tues, 8:35 p.m.; Wed, 10 p.m.; Thurs, 8:35 p.m.

Kill Your Friends Fri, 3 p.m.; Sat, 2:30 p.m.; Sun, 1:15 p.m.; Mon, 5:15 p.m.; Tues, 5:30 p.m.; Wed, 5:15 p.m.; Thurs, 5:30 p.m.

Someone Else Fri, 5 p.m.; Sat, Sun, 12 noon.

Theory of Obscurity: a film about The Residents Fri, 10:55 p.m.; Sat, 5:40 p.m.; Sun, 3 p.m.

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The Jungle Book Thurs, 8, 10:15 p.m., 12 mid.

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

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

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

Miles Ahead Fri, 10:25 a.m., 12:50, 2:20, 5:55, 8:20, 10:20 p.m.; Sat, 10:20 a.m., 2:20, 5:55, 7:10, 9:20 p.m.; Sun, 10 a.m., 12:35, 2:25, 5:05, 7:25, 9:05 p.m.; Mon, 11:55 a.m., 1:20, 5:55, 8:20, 10:25 p.m.; Tues, 11:05 a.m., 2:20, 5:55, 8:20, 9:40 p.m.; Wed, 11:55 a.m., 2:20, 5:55, 8:20, 10:50 p.m.

Everybody Wants Some!! Fri, 10:05, 11:40 a.m., 1:20, 3:20, 5:45, 7:10, 8:10, 9:50, 11:25 p.m., 12:35 a.m.; Sat, 10:10, 11:40 a.m., 1:20, 3:45, 5:45, 7:05, 8:05, 9:50, 11:30 p.m., 12:20 a.m.; Sun, 10:20, 11:45 a.m., 1:55, 3:10, 5:10, 7:10, 8:10, 10, 11:25 p.m.; Mon, 11:40 a.m., 1:10, 3:20, 5:45, 7:10, 8:05, 9:50, 11:25 p.m.; Tues, 11:40 a.m., 1:25, 3:20, 5:25, 7:10, 8:05, 9:10, 10:25, 11:30 p.m.; Wed, 11:40 a.m., 1:10, 3:20, 5:45, 7:10, 8:05, 9:50, 11:25 p.m.

Batman v Superman: Dawn of Justice Fri, 12:40, 2:40, 7:15, 10:35 p.m., 12:20 a.m.; Sat, 12:40, 7:15, 10:35 p.m., 12:05 a.m.; Sun, 12:25, 7:15, 10:10 p.m.; Mon, 12:40, 2:40, 7:20, 10:35 p.m.; Tues, 12:10, 3:05, 7:25, 10:15 p.m.; Wed, 12:40, 2:40, 7:20, 10:05 p.m.; Fri-Sun, 10:45 a.m., 1:45 p.m.; Mon-Wed, 11 a.m., 2 p.m.

Batman v Superman: Dawn of Justice 3D Fri-Sat, 4 p.m.; Sun, 4:40 p.m.; Mon-Wed, 4 p.m.

Midnight Special Fri, 10:20 a.m., 12:45, 2:35, 4:35, 7:20, 9:55 p.m., 12:25 a.m.; Sat, 10:35 a.m., 12:45, 2:35, 4:35, 7:20, 9:15, 11:40 p.m.; Sun, 10 a.m., 12:10, 2:35, 4:35, 7:20, 9:40, 10:50 p.m.; Mon, 11:20 a.m., 2:35, 4:35, 7:25, 10:05 p.m.; Tues, 11:20 a.m., 12:45, 2:50, 4:35, 7:20, 9:55, 11:05 p.m.; Wed, 11:20 a.m., 2:35, 4:35, 7:25, 10:05 p.m.

10 Cloverfield Lane Fri, 10:10 a.m., 12:25, 3:25, 5:50, 8:05, 11:05 p.m.; Sat, 12:25, 3:25, 5:50, 8:20, 11:05 p.m., 12:35 a.m.; Sun, 12:05, 3:40, 5:50, 8:20, 10:20 p.m.; Mon, 12:45, 3:25, 5:50, 8:10, 10:40 p.m.; Tues, 12:50, 3:25, 5:50, 8:10, 10:40 p.m.; Wed, 12:45, 3:25, 5:50, 8:10, 10:40 p.m.

City of Gold Fri, 11:10 a.m., 3:55 p.m.; Sat, 10 a.m., 3:35 p.m.; Sun, 10:25 a.m., 6:05 p.m.; Mon, 11:05 a.m., 3:55 p.m.; Tues, 11:05 a.m., 12:55, 4:50 p.m.; Wed, 11:05 a.m., 3:50, 7:20 p.m.

Hello, My Name Is Doris Fri, 11:05 a.m., 12:35, 5:10 p.m.; Sat, 10:20 a.m., 5:35 p.m.; Sun, 10:10 a.m., 5:05 p.m.; Mon, 11:10 a.m., 1:25 p.m.; Tues, 1:20, 3:50 p.m.; Wed, 11:10 a.m., 1:25, 5:25 p.m.

Art of the Frank Sun, 8 p.m.

Los Punks: We Are All We Have Mon, 8 p.m.

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

Batman v Superman: Dawn of Justice 2, 5:20, 8:45 p.m.

Midnight Special 1:30, 4:15, 7:10, 9:45 p.m.

Zootopia 1:30, 4:15, 7:10, 9:45 p.m.

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

High Strung Fri, 12:15, 2:40, 5, 7:30, 10:15 p.m.; Sat, Thurs, 12:15, 2:40, 5, 7:20, 9:45 p.m.

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

The Jungle Book: An IMAX 3D Experience Thurs, 7, 9:45 p.m.

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

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

The Jungle Book in Disney Digital 3D Thurs, 7 p.m.

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

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

The Jungle Book in Disney Digital 3D Thurs, 7:30, 9:50 p.m.

The Jungle Book Thurs, 7, 9:20 p.m.

The Boss Fri-Sat, 10:25, 11:50 a.m., 12:50, 2:15, 3:15, 4:40, 5:40, 6:15, 7, 8, 8:40, 9:20, 10:20, 11:05, 11:40 p.m.; Sun, 10:25, 11:50 a.m., 12:50, 2:15, 3:15, 4:40, 5:40, 6:15, 7, 8, 8:40, 9:20, 10:20, 11 p.m.; Mon, 10:30, 11, 11:45 a.m., 12:50, 1:25, 2:15, 3:50, 4:40, 6:15, 7, 8:35, 8:40, 9:20, 11 p.m.; Tues, 10:25, 11:50 a.m., 12:50, 2:15, 3:15, 4:40, 5:40, 6:15, 7, 8, 8:40, 9:20, 10:20, 11 p.m.; Wed, 10:30 a.m., 12:55, 1:45, 3:20, 5:45, 6:15, 8:05, 8:40, 10:25, 11 p.m.

Demolition Fri, 10:30 a.m., 12:55, 3:15, 5:40, 7:05, 8:05, 10:30 p.m., 12 mid; Sat, 10:30 a.m., 12:55, 3:15, 5:40, 8:05, 10:30 p.m., 12 mid.; Sun, 10:30 a.m., 12:55, 3:15, 5:40, 8:05, 10:30 p.m.; Mon, 10:35 a.m., 12:55, 3:15, 5:40, 6:20, 8:05, 10:30 p.m.; Tues, 10:30 a.m., 12:55, 3:15, 5:40, 7:05, 8:05, 10:30 p.m.; Wed, 10:30 a.m., 12:55, 3:15, 5:40, 8:05, 10:30 p.m.

Hardcore Henry Fri-Sat, 10:50 a.m., 1:10, 3:30, 5:50, 8:10, 10:35, 11:45 p.m.; Sun-Wed, 10:50 a.m., 1:10, 3:30, 5:50, 8:10, 10:30 p.m.

Eye in the Sky Fri-Sun, 10:25 a.m., 12:20, 2:45, 5:10, 7:35, 10 p.m.; Mon, 10:30 a.m., 12:20, 2:45, 5:10, 7:35, 10 p.m.; Tues, 10:25 a.m., 12:20, 2:45, 5:10, 7:35, 10 p.m.; Wed, 11:25 a.m., 12:20, 2:45, 5:10, 7:35, 10 p.m.

Everybody Wants Some!! Fri-Sun, 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Mon, 11:35 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Tues, 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Wed, 11:15 a.m., 1:55, 4:30, 7:05, 9:45 p.m.

Batman v Superman: Dawn of Justice Fri-Sun, 10:45 a.m., 12:45, 2, 4, 5:15, 7:15, 8:30, 10:30 p.m.; Mon, 10:45 a.m., 12:45, 2, 3, 4, 5:15, 7:15, 8:30, 10:30 p.m.; Tues, 10:45 a.m., 12:45, 2, 4, 5:15, 7:15, 8:30, 10:30 p.m.; Wed, 10:45 a.m., 2, 4, 5:15, 7:15, 8:30, 10:45 p.m.

My Big Fat Greek Wedding 2 Fri-Mon, 10:45 a.m., 12:55, 3:10, 5:30, 7:45, 10 p.m.; Tues, 10:30 a.m., 12:55, 3:10, 5:30, 7:45, 10 p.m.; Wed, 10:45 a.m., 12:55, 3:10, 5:30, 7:45, 10 p.m.

Midnight Special Fri-Sun, 10:15 a.m., 12:35, 3:10, 5:45, 8:20, 11 p.m.; Mon, 10:45 a.m., 12:45, 3:10, 5:45, 8:20, 10:55 p.m.; Tues, 10:25 a.m., 12:35, 3:10, 5:45, 8:20, 11 p.m.; Wed, 10:15 a.m., 12:35, 3:10, 5:45, 8:20, 11 p.m.

10 Cloverfield Lane Fri-Sun, 10 a.m., 12 noon, 2:30, 4:55, 7:20, 9:45 p.m.; Mon, 11:45 a.m., 2:15, 4:40, 7:05, 9:30, 11 p.m.; Tues-Wed, 11:45 a.m., 2:15, 4:40, 7:05, 9:30 p.m.

Zootopia Fri-Sun, 10:10, 10:45, 11:40 a.m., 12:45, 1:15, 2:10, 3:15, 3:45, 4:35, 5:45, 8:15, 9:30, 10:45 p.m.; Mon, 10:30 a.m., 12:30, 1:25, 3:15, 3:50, 5:45, 8:15, 8:50, 10:45 p.m.; Tues, 10:45, 11:40 a.m., 12:45, 1:15, 2:10, 3:15, 3:45, 4:35, 5:45, 8:15, 9:30, 10:45 p.m.; Wed, 10:45 a.m., 12:45, 1:15, 3:15, 3:45, 5:45, 8:15, 10:25 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

Hardcore Henry 2, 4:30, 7, 9:40 p.m.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033

Mad Tiger Fri, 5, 9 p.m.; Sat, 2 p.m.; Sun, 7 p.m.; Mon, 12 noon; Tues, 7 p.m.; Wed-Thurs, 5 p.m.

Flashback Memories 3D Fri, 7 p.m.; Sat, 4 p.m.; Sun, 5 p.m.; Mon, 9 p.m.; Tues, 5 p.m.; Wed, 3 p.m.; Thurs, 4:30 p.m.

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

Dongji: The Portrait of a Poet Fri-Wed, 10:45 a.m., 12:45, 1:30, 3:30, 4:30, 7, 9:30 p.m.

Batman v Superman: Dawn of Justice 3D Fri-Wed, 11 a.m., 3:15, 6:30, 8:30, 9:45 p.m.

The Young Messiah Fri-Led, 10:30 a.m., 6 p.m.

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

Bill Mon, 7 p.m.

The Boss Fri-Sat, 12:10, 1:50, 3, 4:30, 5:40, 7:10, 8:10, 9:50, 10:50, 11:45 p.m.; Sun, 12:10, 1:50, 3, 4:30, 5:40, 7:10, 8:10, 9:50, 10:40 p.m.

Demolition Fri-Sat, 11:50 a.m., 2:20, 4:50, 7:40, 10:20, 11:50 p.m.; Sun, 11:50 a.m., 2:20, 4:50, 7:40, 10:20 p.m.

Hardcore Henry Fri-Sat, 12:20, 2:50, 5:20, 8, 10:40 p.m., 12:05 a.m.; Sun, 12:20, 2:50, 5:20, 8, 10:35 p.m.

Meet the Blacks Fri-Sun, 12:05, 2:30, 5, 7:30, 10:15 p.m.

Batman v Superman: Dawn of Justice Fri-Sun, 1:40, 2:40, 6:20, 9:20, 10 p.m.

Batman v Superman: Dawn of Justice 3D Fri-Sun, 12 noon, 3:30, 7, 10:30 p.m.; Fri-Sat, 12:30, 4:10, 5:30, 7:50, 11:30 p.m.; Sun, 12:30, 4:10, 5:30, 7:50 p.m.

My Big Fat Greek Wedding 2 Fri-Sun, 1:10, 3:50, 6:40, 9 p.m.

Midnight Special Fri-Sat, 1:30, 4:20, 7:20, 10:10, 11:40 p.m.; Sun, 1:30, 4:20, 7:20, 10:10 p.m.

Miracles From Heaven Fri-Sun, 12:50, 3:40, 6:30, 9:10 p.m.

10 Cloverfield Lane Fri-Sun, 12:40, 3:20, 6:10, 8:50 p.m.

Zootopia Fri-Sun, 4, 9:30 p.m.

Zootopia in Disney Digital 3D Fri-Sun, 120, 6:50 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321

Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836

My Golden Days (Trois souvenirs de ma jeunesse) Fri, 4:20, 9:55 p.m.; Sat, 1:30, 7 p.m.; Sun-Thurs, 4:20 p.m.

Bolshoi Ballet: The Taming of the Shrew Mon, 7:30 p.m.; Tues, 1 p.m.

Aferim! Fri, 1:40, 7:15 p.m.; Sat, 4:20, 9:55 p.m.; Sun, 1:40, 7:15 p.m.; Mon, 1:40 p.m.; Tues, 7:15 p.m.; Wed, 1:40 p.m.; Thurs, 7:15 p.m.

El Crimen Perfecto: Alex de la Iglesia in Person Wed, 7:30 p.m.

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

Demolition Fri, 2:15, 4:45, 7:45, 10 p.m.; Sat-Sun, 12 noon, 2:15, 4:45, 7:45, 10 p.m.; Mon-Thurs, 2:30, 5, 7:45, 10 p.m.

Louder Than Bombs Fri, 2, 4:30, 7:15, 9:30 p.m.; Sat-Sun, 11:30 a.m., 2, 4:30, 7:15, 9:45 p.m.; Mon, 2, 4:30, 7:15, 9:40 p.m.; Tues, 2, 4:30, 7:15, 9:45 p.m.; Wed-Thurs, 2, 4:30, 7:15, 9:40 p.m.

Eye in the Sky Fri, 2:45, 5:15, 8, 10:15 p.m.; Sat-Sun, 12:15, 2:45, 5:15, 8, 10:15 p.m.; Mon, 2:45, 5:15, 8, 10:15 p.m.; Tues, 2:45, 5:15, 8, 10:15 p.m.; Wed-Thurs, 2:45, 5:15, 8, 10:10 p.m.

Midnight Special Fri, 2:30, 5, 7:30, 9:55 p.m.; Sat-Sun, 12:10, 2:30, 5, 7:30, 9:55 p.m.; Mon-Wed, 2:15, 4:45, 7:30, 9:55 p.m.; Thurs, 2:15, 4:40, 7:30, 9:55 p.m.

Hello, My Name Is Doris Fri, 1:45, 4:15, 7, 9:15 p.m.; Sat-Sun, 11:45 a.m., 1:50, 4:15, 7, 9:15 p.m.; Mon, 1:45, 4:15, 10:05 p.m.; Tues-Wed, 1:45, 4:15, 7, 9:15 p.m.; Thurs, 1:45, 4:15, 9:15 p.m.; Fri, 7 p.m.

African Exodus Thurs, 7 p.m.

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

30 Days With My Brother 12 noon, 2:30, 5, 7:30, 10 p.m.

One More Time 12 noon, 7:20 p.m.

Catching the Sun 7:10 p.m.

I Saw the Light 1:10, 4:10, 9:3

Metropolis and Linklater's Before Trilogy, Complete

Friday, April 8

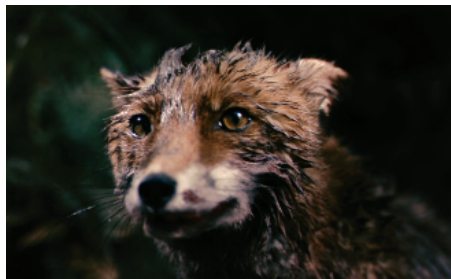
Richard Linklater has made so many casually excellent movies throughout his career that it's hard to keep track of them all. Even so, the cumulative effect of *Before Sunrise*, *Before Sunset* and *Before Midnight* is like nothing else in his or anyone else's body of work. Ethan Hawke and Julie Delpy's characters meet, fall in love, drift apart, come back together again and always end on a perfectly ambiguous note that makes us wonder if the phase they're in will last. The trilogy has only become more moving and insightful as both it and its leads age. Few other filmmakers would have dared to continue the series after the first installment felt so perfect and self-contained; fewer still could have managed to keep improving on it. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Fri., April 8, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

It makes a certain kind of sense that Paul Thomas Anderson, one of our most overpraised filmmakers, would have his best film in years go underrated. It also makes sense to put said film in the midnight-movie slot. The Nuart does just that with a 35mm print of *Inherent Vice*, a hazy descent into the Thomas Pynchon novel about a beachside private detective (Joaquin Phoenix) investigating who-knows-what as forces unseen conspire against him. It's borderline incoherent and pleasingly inconsequential, a sort of *Big Lebowski* noir with much to offer beneath the vagaries of its surface. *Nuart Theatre*, 11272 Santa Monica Blvd., West L.A.; Fri., April 8, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.

Saturday, April 9

Metropolis has been presented in so many different versions that, nearly a century after it premiered in Weimar Germany, there remains confusion over which iteration is definitive. (For a more recent analog, think *Blade Runner*.) Cinefamily's Silent Treatment series seeks to allay our confusion with a DCP restoration of the (almost) complete version that Fritz Lang originally intended to be seen. A lavish, hugely ambitious undertaking, the sci-fi silent's production design is still being emulated today. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Sat., April 9, 1 p.m.; \$12. (323) 655-2510, cinefamily.org.

A robots-with-guns triple feature at the Egyptian: *RoboCop*, *The Terminator* and *R.O.T.O.R.* The first two, both on 35mm, need no introduction, but their contemporary (whose title stands for Robotic Officer Tactical Operation Research, obviously) isn't as well known. Less a classic than an exercise in wildly ill-advised camp, it's an update to the age-old "robot motorcycle cop prototype malfunctions and begins executing motorists for minor traffic violations" trope. *Egyptian Theatre*, 6712



Antichrist

Hollywood Blvd., Hollywood.; Sat., April 9, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Sunday, April 10

One of the best, most understated animated films of the last few years, *Song of the Sea* plays at UCLA. Tom Moore, who also directed *The Secret of Kells*, once again brings Irish folklore to vivid life, this time telling a story involving a lighthouse, fairies and a selkie (read: seal in the water, human on land). As with most worthwhile animated fare, you needn't be a kid to appreciate this one's joys. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Sun., April 10, 11 a.m.; free. (310) 206-8013, cinema.ucla.edu.

Tuesday, April 12

1948's *The Treasure of the Sierra Madre* may just be the most expectation-defying film of classic Hollywood. A dispiriting anti-adventure, John Huston's take on the B. Traven novel stars Humphrey Bogart and Walter Huston (the director's father) as two itinerant Americans looking for work — and, after meeting a prospector, gold — south of the border. The fabled treasure, if it exists at all, is an end unlikely to justify the means these two desperate pilgrims go to in order to find it; the prospect of unimaginable wealth rarely brings out the best in people. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 12, 1 p.m.; \$5. (323) 857-6000, lacma.org.

Thursday, April 14

CSUN's semester-long **Andrei Tarkovsky: His Films and His Legacy** retrospective has completed the "Films" portion of its program and moved into the "Legacy" phrase. After screening Terrence Malick's *The Tree of Life* last Thursday, Lars von Trier's drastically different *Antichrist* is on the docket this week. The Danish provocateur's last few films have been misfires, but this dissection of two grief-stricken parents (Willem Dafoe as He, Charlotte Gainsbourg as She) finds the endlessly neurotic filmmaker at his best. Gainsbourg rightfully won Best Actress laurels at Cannes for her performance, but a certain CG fox should have been honored as well. Chaos reigns! *CSUN*, 18111 Nordhoff St., Northridge; Thu., April 14, 7 p.m.; free. (818) 677-1200, csun.edu. —Michael Nordine

ships zipping over the desert. That builds to a tense and even beautiful ATV chase, high beams cutting through the blackness and brake lights making the dust clouds sulfurous. Too bad that the 35 minutes before all this are a howling bore devoid of story or structure, the wearying scenes of bros bro-ing intercut with faked news footage, ominous talking heads and more title cards than *Intolerance*. All that onscreen text could use a once-over: Just moments after claiming this is all a documentary, *The Phoenix Incident* announces, with dopey solemnity, "Based on actual events." Later, John McCain is identified in a news clip as "Arizona state senator," a demotion sure to thrill the Tea Party. (Alan Scherstuhl)

SOLD The issue of sex trafficking is so

serious, a horror whose global reach is so staggering, that it feels churlish to do anything but praise projects shining a light on it. But *Sold*, written by Joseph Kwong and Jeffrey Brown (who also directs) and starring Gillian Anderson in a small white-savior role, is such a solid example of film-industry-liberalism's shortcomings that it warrants only the faintest praise. Based on the novel by Patricia McCormick and inspired by documentary *Born Into Brothels*, *Sold* opens with sweeping views of Hemjakot, Nepal, before homing in on the picturesque poverty of laughing children, smiling old men weaving baskets and elderly women looking on placidly. It could pass as a tourist ad for Europeans who want to experience a relaxed pace of life surrounded by noble brown people. The film

is reductive and fetishistic at its core, centering on the horrifying experiences of a girl, Lakshmi, after her drunkard, layabout father arranges for her to work as a domestic in the city to help her family financially. That's a ruse, of course, and Lakshmi ends up in a brothel that lacks any hint of poverty or despair and has been art-designed to the nth degree. There, she's raped and brutalized until Anderson's kindhearted photographer spots her and sets the wheels of salvation in motion. All the characters are broadly sketched, though well-acted. Beyond that, the innate tension of the subject matter — and the shamelessly manipulated emotions — carries the film to its uplifting ending. (Ernest Hardy)

GO A SPACE PROGRAM Less a documentary than an invitation to play, Van

Neistat's *A Space Program* runs viewers through the beauty of a homespun, handmade science-fiction theater piece/gallery event. In 2012, artist Tom Sachs staged and designed a playdate of *The Right Stuff*-flavored performance/installation piece at New York's Park Avenue Armory. The idea: to track a Martian voyage from inception to find an answer to the question of whether there's life out there. The show was rococo bricolage, with Sachs and crew building space suits, capsules, mission-control consoles and even a Martian rover buggy from plywood, steel, Tyvek and found objects. The result is something like the best science-fair project ever, an inviting performance piece that tasks viewers with the pleasurable, imaginative engagement that more seamless special effects deny. As a model rocket blasts into space, we see some slack let loose on a rope from which a globe is hanging. Cut to a camera above that globe and, look, the Earth is receding below us. Such ingenuity rules the performance and the film, in which men and women who worked on the project get to explain, with amusing NASA-level seriousness, which materials they've used and why. Nobody once breaks character: These are all *scientists*, they insist, seeking out an answer to the greatest question humanity has ever faced. That conviction gives the narrative power: It's legitimately tense when the astronauts attempt to land on Mars by playing an Atari 2600. (Alan Scherstuhl)

SWEET BEAN Warm and unusually crowd-pleasing, Naomi Kawase's old-ways-are-the-best-ways foodie drama is a celebration not just of homemade cooking but of taking your time and doing it right — precisely what the celebrated director does herself. The film's Japanese title, *An*, refers to the sweet bean paste that septuagenarian Tokue (Kirin Kiki) insists is missing from small-time restaurant proprietor Sentaro's (Masatoshi Nagase) *dorayaki*, the perfectly golden pancake-dollops that are the specialty of his counter-service establishment. Sentaro has placed an ad for kitchen help, and Tokue guns for the job, despite Sentaro's

fears that she is not up to it physically. But soon the old charmer is teaching him that "an is the soul of a *dorayaki*" and getting him to rise before dawn to cook her way. ("Do buses run this early?" he asks her, in a woozy, green-lit cityscape.) At first the stakes are as light yet rich as Sentaro's pancakes; then come marvelous cine-essays on bean-soaking and paste-prepping, plus — in the film's tragedy-tinged final third — a change-of-seasons montage for the ages. "It takes so much time," Sentaro sighs, early on, watching Tokue wash beans. But then, a moment later, he's marveling: "But they're beautiful." That's probably what patient audiences will feel, too. Drama arrives with a revelation from Tokue's past and an examination of Japan's historical treatment of citizens with infectious diseases, but this material doesn't feel as if it's been soaked and worried over with the high patience of the rest of the film. (Alan Scherstuhl)

The New York Times Critics' Pick
"WARM AND UNUSUALLY CROWD-PLEASING."
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BEACHSIDE BOOM BAP

SAMIYAM'S GRITTY NEW ALBUM CAPTURES THE VIBE OF A VENICE THAT'S DISAPPEARING FAST

BY JEFF WEISS

Before it became the epicenter for \$12 watermelon juices infused with moon-dust, Venice was a locus of left-coast culture. In the '90s, it rivaled Melrose for the city's most eclectic vortex, a grimy warren overrun by skate rats and graffiti writers, bohemian artists, bootleg-mixtape hawkers, homeless prophets and fake Rastas selling faked weed.

It was where overprotective parents forbade their teenagers to take the bus to — where the Shoreline Crips warred against the Latino V13s, where Muscle Beach bodybuilders bought whey protein by the metric ton, where the acid-riddled corpse of Jim Morrison haunted murals and rooftops. No one searched for the perfect truffle frittata; they were too busy trying to avoid catching the fade.

Somewhere along the way, Silicon Beach bros copping “active fermented burdock” replaced the ferment of eccentricity. But vestiges of Venice's native filth still skulk in odd corners.

Take Samiyam, the hip-hop producer, whom you might find in a one-bedroom apartment a block from the boardwalk. It doubles as his home studio, a video games-and-vinyl-cluttered lab where he boiled his latest album, *Animals Have Feelings*. It's a record that captures those dirty corners that gentrification can't sweep away: boom-bap hovercraft converted for a post-Low End Theory world, featuring cameos from Earl Sweatshirt and Action Bronson.

“Shit ... have you looked closely at that beach anytime recently?” quips the Ann Arbor, Michigan, native, born Sam Baker. “I could get some inspiration to make the sounds even grimmer if I walk around there long enough.”

Even though his sounds create cognitive dissonance with the mild climate, he's dressed fittingly: orange Polo hat, a tropical shirt covered in boats, blue slippers. Exceedingly comfy.

He's lived west of the 405 for the last few years. Before that, he lived in Northridge, where he shared a house with Flying Lotus, the Brainfeeder boss who released the first few Samiyam records. Another appeared on Hyperdub, the vaunted imprint of bass music visionary Kode9. *Animals Have Feelings* has a Stones Throw barcode, giving Samiyam the stamp of approval from three of the



Samiyam

PHOTO BY THEO JEMISON

best labels of the last decade.

“When I first started making beats, I couldn't get out the exact ideas that I had,” Baker says between spliff hits. “Lately, I've been loading up sounds off old zip discs and making new beats out of stuff that I'd previously saved and didn't know how to approach. Now I know how to make those original ideas actually happen.”

Baker is a product of the beat scene, though he blanches slightly at the label. He'd rather mention Dr. Dre and Alchemist, who started long before the Air-liner became the go-to hangar to hear the hardest beats in town. But he's also proud of what the Low End Theory constellation of artists has accomplished.

“It's all been proven,” Baker says, alluding to the influence he and his

“I'VE ALWAYS LOVED GRITTY, SAMPLE-BASED MUSIC.”

cohorts have had on contemporary beat production.

If there is a closest local comparison to Baker, it might be his frequent collaborator Alchemist, whose Santa Monica studio sits just a couple miles east. The pair shares a predilection for esoteric samples and reimagining the blueprint of DJ Premier. Few can cook up winter in the summer with such ease.

Baker cites M.O.P. as his Platonic ideal for punch-you-in-the-face rap. That's the lawless energy he's trying to replicate in an apartment adjacent to the domain of the roller-skating electric guitarist in the turban. Stranger things have happened.

“I've always loved gritty, sample-based music that has its own style,” Baker says, distilling his aesthetic down to a sentence.

That could double as a declaration for his neighborhood, seeking to retain its original character in the face of Ellis Act evictions, fighting not to turn into the world's largest moon-juice stand.

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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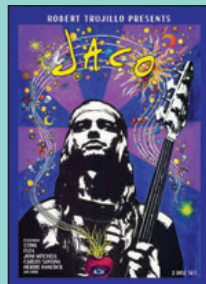
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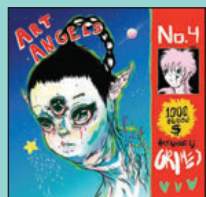
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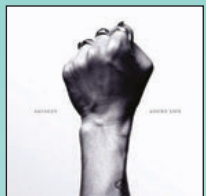
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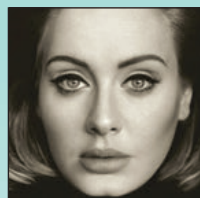
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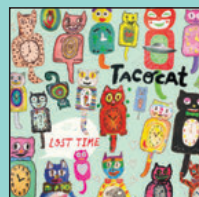
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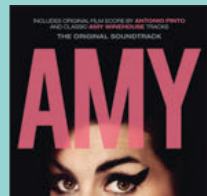
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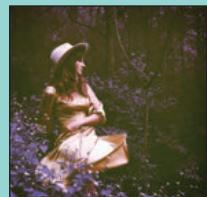
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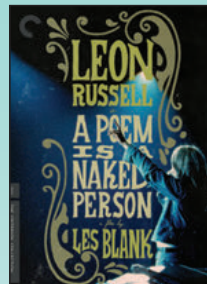
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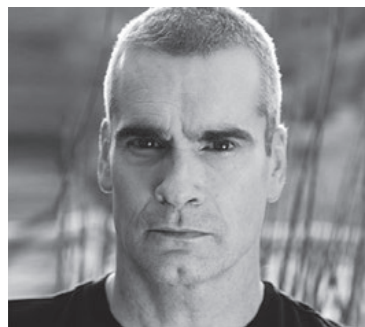
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Henry Rollins The Column!



CLEVELAND GLOCKS

In one of the more humorous strokes of the WWW, a faux petition was posted, urgently pushing for permission to carry weapons into the RNC love fest in Cleveland in July. The writing was so funny, it sounded like a moment out of Colbert's Comedy Central show. The best comedy always gets to the truth. The petition, as ridiculous as it is, reads like so much dead serious stuff from the foaming and disenfranchised.

Here are two standout paragraphs:

"Cleveland, Ohio, is consistently ranked as one of the top 10 most dangerous cities in America. By forcing attendees to leave their firearms at home, the RNC and Quicken Loans Arena are putting tens of thousands of people at risk both inside and outside of the convention site.

"This doesn't even begin to factor in the possibility of an ISIS terrorist attack on the arena during the convention. Without the right to protect themselves, those at the Quicken Loans Arena will be sitting ducks, utterly helpless against evildoers, criminals or others who wish to threaten the American way of life."

I love that! I haven't thought of the term "evildoers" since President Bush used it. Sadly, there are a lot of people in the USA who feel this way.

Too bad these hoaxsters chose to beat up on Cleveland! I have done a lot of shows there. Like a lot of American cities, it's tough in parts. The people I have met there are great. Clevelanders are among the best audiences anywhere.

As funny as this petition was, it does say a lot about where some Americans are in 2016. The GOP is the party of guns and the NRA; under the influence of Trump, it's not your parents' GOP. No matter what happens in November, the establishment wing of the Republican Party will have to do some restructuring. After Trump, it will never be the same.

We are an incredibly diverse nation, proudly and often belligerently free. Many of us, men and women alike, are crazy motherfuckers. This freedom-at-all-costs posture informs everything in American culture, from the music we listen to, to the video games we spend hours playing, to the television programs we watch season after season.

Shows like *Breaking Bad* allow us to mythologize ourselves. Walter White destroyed lives. *We love this guy*. Real crime shows like

The First 48 are homegrown, pure Americana. We are the unblinking witnesses to our own undoing. *We get off on this shit*.

There is no cinematic serial killer or other fictionalized bad person that is worse than actual American killers and their deeds. If you could hear what members of law enforcement, rescue personnel and prison guards have witnessed, the testimony and confessions they have recorded, you would wonder how any of them are able to maintain.

I mention all this because, if you take even the briefest of glances at the news, it's one insane headline after another. I look at photos of ISIS members and think of those wacky al-Qaida training videos of men going hand over hand on what looked like playground recreational equipment. I wonder if they released them in an effort to show the Great Satan that they had done their situps and were ready for global conflict. I conclude that they really had no idea who they were fucking with.

ISIS might be able to wreak havoc in parts of Europe; al-Qaida affiliates might be able to slaughter people in Pakistan. But they wouldn't survive a parking lot in Cleveland, much less an average weekend in Long Beach.

I am not puffing out our collective chests, nor am I attempting to write a rousing speech about American dominance and global supremacy. I am saying that all the years leading up to 2016 in America seem like the trailer for the epic feature that is the ultimate American reality. We are done with all the pleasantries, push has indeed come to shove, and that feature is now playing. President Obama shook up the can and Donald Trump popped the tab.

These angry Americans — I knew they existed, but I had no idea how many of them there were. In my lifetime at least, I don't think there has been a presidential candidate with a legitimate shot at winning that these people felt addressed their issues. Now they finally have one.

Listening to broadcasts of Mr. Trump speaking at rallies, which I've done a few times now, I'm amazed at how aimless and rambling they are. They sound as if they were pulled off bar napkins, scribbled during a long layover. The audience, by the sound of their approval, don't seem to have high expectations of their hero, or it could be he's hitting all the right marks and they need to hear no more than someone else express their fears and frustrations back at them.

That being said, I still wonder if Donald Trump ever thought his campaign would get this far and if he really wants the job. I am scared of his fans but am unable to take him seriously because I don't think he's taking the weight of what he's pulling off the shelf with any seriousness whatsoever.

I don't have a crystal ball, but I think America is in for a long, hot, violent summer. We have worked ourselves into a lethal lather over embarrassingly lowbrow stuff. We don't care that the world is watching, nor are we concerned by what they think. We are too consumed by the reality show we're living in to regard the rest of the world's population as anything more than mere extras in our billion-grossing blockbuster.

Most of us, thanks to endless "selfies," are more than ready for our close-up. Whether you like it or not, you're soaking in it with the rest of us.

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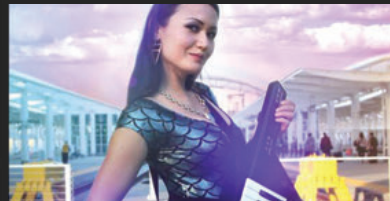
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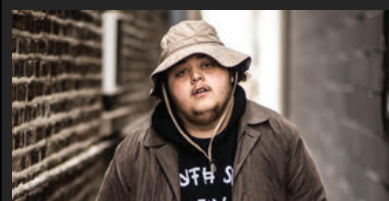
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Ellie Goulding

@ STAPLES CENTER

Ellie Goulding can't help showing her joy on her third album, *Delirium*. Whether she's gushing sensually about a romantic lover ("Devotion") or paying tribute to a longtime friend ("Army"), the English songbird imbues each track with an airy exuberance. Even when she plunges into relatively dark material, such as the mildly S&M-themed "Love Me Like You Do" (which also appeared on the *Fifty Shades of Grey* soundtrack), Goulding inevitably comes off as yearning and hopeful instead of moody or tortured. For all the gauzy euphoria of dance-floor workouts "Aftertaste" (produced by The Bird and the Bee's Greg Kurstin) and "Keep on Dancin'," she reveals more of her own personality when the synth-heavy arrangements subside long enough for her to breathe, as on the intimately acoustic first half of "Lost and Found." —Falling James

RJD2

@ TERAGRAM BALLROOM

Ohio hip-hop producer/artist/visionary RJD2 recorded his new *Dame Fortune* set in Philly, which might explain the tracks' classic tart-sweet soul sound, wherein fleet, funky beats prop simple but urgent melodies by guest vocalists Son Little, Phonte and Jordan Brown. The inveterate gear junkie dove into his pile of vintage instruments and mics for inspiration, and when he blends their old-world charms with modern recording and processing equipment, the results reveal an artist with the broadest of palettes. For an example, check provocative single "Peace of What," which pays tribute to '90s rappers Main Source's "Peace Is Not the Word to Play"; it asks the musical question, "We all talk a lot, but what are we actually doing to get us a little peace?" —John Payne

Luther Dickinson, Jim Lauderdale

@ THE MINT

Luther Dickinson is rock royalty. His father, Jim, was a Memphis sideman who appeared on records by Dylan and the Stones and produced Big Star, The Replacements and Willy DeVille. Luther has carried on the family blues-rock tradition, playing guitar with John Hiatt, Mavis Staples and The Black Crowes, as well as leading North Mississippi Allstars with his brother Cody. On his third solo album, *Blues & Ballads: A Folksinger's Songbook, Vol. I & II*, Luther turns down the volume if not the intensity for a series of intimately homespun acoustic workouts. He adds new warmth to these traditional-style tunes, smearing his slide guitar across the night sky and twining his vocals with those of drummer Shardé Thomas. Veteran bard Jim Lauderdale finds himself in Nashville with the Memphis blues again on his latest record, *Soul Searching*. —Falling James



Ellie Goulding: See Friday.

PHOTO BY DAVID ROEMER

sat

The Residents

@ THE REGENT THEATER

For more than 40 years, The Residents have gone to great lengths to hide their identities. They don't give interviews, and they rarely perform live. And when they do tour, "Randy," "Chuck" and "Bob" cover themselves up in elaborately disturbing costumes, such as their iconic tuxedos accessorized with gigantic, eyeball-like headpieces. Not only does the mysterious collective create a uniquely theatrical spectacle onstage but it also dispenses with the idea of individual rock-star ego and the cult of personality in order to return the focus to the work itself. Somewhat atypically, The Residents are looking backward on their latest live album, *Shadowland*, a survey of arty anti-hits that fuses together laconic vocals, eerie electronics, rhythmic sound collages and psychedelic guitar. Tonight's show includes a screening of a new documentary about the band, *Theory of Obscurity: A Film About The Residents*. —Falling James

Chris Smither

@ MCCABE'S GUITAR SHOP

New Orleans singer-guitarist Chris Smither's music usually is labeled blues or folk, but his songwriting transcends both those tags, mixing emotional depth and keen intellect in a way that's rare in any genre. He's also one of the great living masters of fingerpicked acoustic guitar, with a cascading, rhythmic style that enlivens wittily haunting songs such as "No Love Today" and "Can't Shake These Blues." At 71, he's achieved elder-statesman status in Americana

circles but remains one of the more criminally underrated artists of his generation. A recent tribute album, *Link of Chain*, features Smither covers by the likes of Dave Alvin, Patty Larkin and his most famous fan, Bonnie Raitt, who turned his 1970 song "Love You Like a Man" (with a changed pronoun) into one of her signature numbers. Also Sunday, April 10. —Andy Hermann

sun

Caetano Veloso, Gilberto Gil

@ MICROSOFT THEATER

Just the word "Brazil" invokes sun-kissed hips swaying to breezy bossa nova on the beach. But Brazil is also a country of intense poverty, futuristic skyscrapers, the Amazon rainforest, endless urban sprawl, centuries-old African and indigenous cultures, and revolutionary art, literature and music. In the 1960s, Caetano Veloso and Gilberto Gil embraced these contradictions and created tropicalia, a cultural movement whose soundtrack mixed Brazilian bossa nova and traditional music with American and English psychedelic rock to rage against the authoritarian Brazilian government of the time. Fifty years later, Gil and Veloso have cooled down a little bit, but they haven't stopped making joyful, revolutionary music. —Sam Ribakoff

2Cellos

@ DOLBY THEATRE

Nice Croatian lads Luka Šulić and Stjepan Hauser got to thinking one day and decided that the repertoire of the venerable old instrument of their classical training, the cello, could use a swift kick in the keester. A huge load of blue-hairs



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Monday • April 11 • 6pm
DEFTONES

Deftones celebrate the release of their new album, *Gore* (out April 8th on Reprise), with a live set at Amoeba. Purchase *Gore* in-store at Amoeba beginning Friday, April 8th to receive **GUARANTEED ADMISSION** to this special in-store performance AND a limited-edition "Deftones - Live at Amoeba" poster made for this event. Please visit Amoeba.com for further details regarding this show. See Deftones live @ the Greek Theater on 8/24.

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and stuffy pop fans got their knickers in a twist when they heard the duo's 2011 version of Michael Jackson's "Smooth Criminal" or their baroque-inspired, hair-swinging assault on AC/DC's "Thunderstruck," which got something like 57 million YouTube views. While they are adept at playing "serious music," the critically hailed 2Cellos specialize in somewhat improbable covers of rock and pop songs. The duo's recently released album, *Celloverse*, features cello-fied versions of Muse, Radiohead and Paul McCartney. —John Payne

Fully Fullwood's Live Reggae Sundays

@ DON THE BEACHCOMBER

Fully Fullwood is one of Jamaican reggae's deepest-reaching players, a creative force whose slinky, shadowy bass lines have achieved riddim immortality a hundred times over. Along with guitarist Tony Chin, a regular at this weekly Sunday afternoon shindig and Fullwood's co-founder in legendary 1970s Kingston studio ensemble Soul Syndicate, he helped chart insanely fertile territory, creating a foundation upon which the likes of Augustus Pablo, Peter Tosh, Big Youth, Burning Spear — you name 'em — made even more musical history. This is a dream residency by some of the cats who collectively elevated '70s reggae into its highest flowering. Other greats such as Syndicate guitarist Earl "China" Smith and drummer Santa Davis have been known to pop in, but there's one thing which is certain: Whoever is playing with Fullwood, the music will be superb. —Jonny Whiteside

mon 4/11

Diarrhea Planet

@ THE ECHOPLEX

Diarrhea Planet — a band name that sadly came too late for Beavis and Butt-head to appreciate — are Nashville dudes with four guitars and a limitless dedication to rock & roll, which at its best manifests as a Dictators or Dinosaur Jr. take on Thin Lizzy or Van Halen: shredding, yes, but self-aware shredding. Their new album, *Turn to Gold* (out this summer), promises an even more concentrated dose of unabashed rock, at least judging from teaser "Life Pass" — if it isn't arena-ready yet, it's definitely ready for the tailgate party in the parking lot. Opens Music Band (another Nashville outfit) make a similar kind of noise on a smaller scale — music for cities at night, instead of whole planets, with Replacements attitude and in-the-red guitar leads. —Chris Ziegler

tue 4/12

The Darkness

@ THE BELASCO

It says much for both the musical brilliance of The Darkness and the underestimated sense of humor pervading their genre that what initially appeared to be

a heavy-metal spoof band has since been recognized, even honored, as an entirely serious endeavor. Metal's barefaced (and bare-chested) melodrama, lyrical pomposity and ludicrously histrionic guitar and vocal gymnastics are always ripe for turning up beyond 11, and this Brit quartet does exactly that to epically entertaining effect. Yet no amount of *Spinal Tap*-worthy lyrical mischief or flamboyant glam-rock showmanship would justify The Darkness were it not for their earworm hooks, colorful twin-guitar interplay and eccentric frontman Justin Hawkins' six-string fireworks and fearsome falsetto. Latest album *Last of Our Kind* says little that The Darkness haven't said already, but they remain one of the world's greatest guilty-pleasure live acts. —Paul Rogers

wed 4/13

Underworld

@ FOX THEATRE POMONA

Underworld are dance music's answer to Dorian Gray, with a 30-year career making influential and credible electronic music that outshines today's EDM superstar infants. On their seventh studio album, *Barbara Barbara, we face a shining future*, Karl Hyde and Rick Smith maintain their signature hypnotic bass lines, colorful synths and fractured lyricism, albeit in a style more subdued than previously heard from the group. "Low Burn" is a combination of heady and understated, while "If Rah" starts minimal and escalates into complex rhythms and Hyde's mind-melting vocal repetitions. By contrast, the organic Spanish/Middle Eastern strings of "Santiago Cuatro" are vocal-free. "Ova Nova" serves as a digital lullaby, "Motorhome" as a digital ballad and "Nylon Strung" as a slow, shuffling seducer. —Lily Moayeri

thu 4/14

Courtney Barnett

@ THE GLASS HOUSE

"Put me on a pedestal and I'll only disappoint you," Courtney Barnett declares on her recent full-length debut album, *Sometimes I Sit and Think, and Sometimes I Just Sit*. Her fans probably will keep the Australian singer-guitarist on a pedestal anyway, since her rapid-fire lyrical ambivalence and refreshingly down-to-earth sarcasm are part of her musical charm. She chants her lyrics over confidently stomping rhythms and surges of mind-clearing power chords. When Barnett downshifts slightly into a midtempo pop tune such as "An Illustration of Loneliness (Sleepless in New York)," she's even more endearing, revealing hints of romantic vulnerability as she recites a stream-of-consciousness litany that links together in a dreamily weird fashion her lovesick yearning, death, a room's ceiling, palmistry, baguettes and Irish wolfhounds. —Falling James

samiyam

animals have feelings

Classic instrumental hip-hop, mixed with a handful of rap tracks he did with the few MC collaborators he chooses to work with: Earl Sweatshirt ("Mirror"), Action Bronson ("Mr. Wonderful"), Jeremiah Jae and Oliver the 2nd ("Lord of the Rings").



11⁹⁸
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ALEX'S BAR: 2913 E. Anaheim St., Long Beach. KM, PJKTS, Hershlucci, Via Leaves, DJ Space, Fri., April 8, 9 p.m., \$5. Peelander-Z, Skapeche Mode, Tartar Control, Sun., April 10, 8 p.m., \$10.

AMOEBIA MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Astronautica, Fri., April 8, 8 p.m., free. Deftones, Mon., April 11, 6 p.m., free.

AMPLIFY: 5617 Melrose Ave., Los Angeles. Naiqui, Jej, Cassette Culture, The Gems, Girl Fry, Sat., April 9, 7:30 p.m., \$12.

ANGEL CITY BREWING CO.: 216 S. Alameda St., Los Angeles. The Best Thing Since . . . with hip-hop DJ Ervin Arana, Medusa the Gangsta Goddess, Maya Jupiter, Dramatic Dyalekt, Omar Offendum, Sun., April 10, 7 p.m., \$14.

BARDOT HOLLYWOOD: 1737 Vine St. KT Tunstall, Kail Baxley, Alexandra Savior, Mon., April 11, 8 p.m., free.

THE BLINDSPOT PROJECT: 601 S. Clarence St., Los Angeles. Gooch Palms, Future Shoxxx, WuWu, Sloppy Jane, Andre Martel, Sat., April 9, 8 p.m., \$8.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Jason Charles Miller, Heathen Apostles, Hannah Aldridge, Sat., April 9, 10 p.m., TBA.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Acid Dad, Melted, Plum, Fri., April 8, 8:30 p.m., \$8. Operators, Bogan Via, Sat., April 9, 8:30 p.m., \$14. Spork, Brite Sides, Litronix & Avi Buffalo, Zander Schloss, Sun., April 10, 8 p.m., \$5. Iska Dhaaf, Spencer Moody, Shaprece, Ephriam Nagler, Mon., April 11, 8:30 p.m., free. WYLD, Roah Summit, The Gloomies, Tue., April 12, 8:30 p.m., \$5. The Suitcase Junket, Melaena Cadiz, Wed., April 13, 8:30 p.m., \$8.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Rough Church, The Kite Eating Tree, The Chavez Ravine, Fri., April 8, 8:30 p.m., \$5. Mad Parade, Infirmities, Social Conflict, Zero Class, CPR, Sat., April 9, 8:30 p.m., \$7. Sorry State, Sickness in Motion, Herbert, Sun., April 10, 5:30 p.m., \$5. Martin Espino, Scott Rodarte, Tlatoani, Thu., April 14, 8:30 p.m., \$5.

CALIFORNIA INSTITUTE OF ABNORMAL ARTS (C.I.A.):

11334 Burbank Blvd., North Hollywood. Gene Loves Jezebel, The Hellflowers, The Slow Poisoner, Fri., April 8, 8 p.m., \$10.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Air Supply, Fri., April 8, 9 p.m., \$58-\$95. Y&T, Thu., April 14, 9 p.m., \$24-\$32.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Lindi Ortega, Sun., April 10, 7 p.m., TBA.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Blues Trash, The M Squad, Andy Roth & Stunt Road, Fri., April 8, 8 p.m., free. The Cody Bryant Experience, Jimmy Angel, The Melrose Music Revue, Sat., April 9, 7:30 p.m., free. Glenn Allan Britain, Debra Lee & Trigger Happy, Pete Anderson, Bullfish Blues, The Bluegrass Ghosts & Brantley Kearns, Sun., April 10, 12-8 p.m., free; Molly Hamner & the Midnight Tokers, Sun., April 10, 8:30 p.m., free. Los Dos, Mon., April 11, 6:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free. Cody Bryant, Jimmy Angel, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. The Warner Brothers Warriors, Guenevere, Thu., April 14, 5 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Cody Bryant, Ronnie Mack, Carmine Sardo & Buddy Sardo, Thursdays, 9 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Laether Strip, Ludovico Technique, Pure Ground, Fri., April 8, 8 p.m., \$20. Combichrist, The Witch Was Right, Sat., April 9, 9 p.m., TBA. 'Til All Is One, Oni, Void Vator, Tue., April 12, 8 p.m., \$5.

DON THE BEACHCOMBER: 16278 Pacific Coast Highway, Huntington Beach. Fully Fullwood's Live Reggae Sunday, Sun., April 10, 3-7 p.m., \$5. See Music Pick.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Escondido, Dick Stusso, Sat., April 9, 6 p.m., \$12. The Far West, Sun., April 10, 3 p.m., free; Missing Persons, Panthar, Fatal Jamz, Sun., April 10, 8 p.m., \$15. Korey Dane, Two Sheds, Gold Star, Cheap Tissue, Mon., April 11, 8:30 p.m., free. TsuShiMaMiRe, Skapeche Mode, My Hawaii, Tue., April 12, 8:30 p.m., \$12.50. Claw Hammer,

Saccharine Trust, Carla Bozulich, Wed., April 13, 8:30 p.m., \$11.50. Frankie Cosmos, Eskimeaux, Yowler, Anna McClellan, Thu., April 14, 8:30 p.m., \$13.50.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Diarrhea Planet, Music Band, Lovely Bad Things, Mon., April 11, 8:30 p.m., \$12.50. See Music Pick.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Organ Freeman, Little Monarch, Eli & the Itches, Fri., April 8, 9:30 p.m., \$10. Brave Native, Midnight Divide, The Limits, Sat., April 9, 10 p.m., \$5. Dynasty Handbag, Jaimie Warren, Sun., April 10, 8 p.m., \$5. Open Mic, Mondays, 8 p.m., \$5. Alana Johnston's Self Esteem Party, The Cooties, Tue., April 12, 8:30 p.m., \$10. Casey Miller & the Barnyard Stompers, Tawny Ellis, The Ponderosa Aces, Thu., April 14, 8 p.m., \$5.

THE ESCODITE: 410 Boyd St., Los Angeles. Nocona, Greg Felden, Sat., April 9, 10 p.m., free.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. The Sorted, Sun., April 10, 7 p.m., \$20.

FIVE STAR BAR: 263 S. Main St., Los Angeles.

Ritual, Hiding, Satani Infernalis, The Dead Prevail, VomitBeast, Fri., April 8, 8 p.m., \$8.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Metal Jam 2016: Shredding for a Cure, with bands TBA, Sat., April 9, 5 p.m., TBA. Jumping Jack Flash, Sun., April 10, 7 p.m., TBA. Mary Lynn Rajskub, Wed., April 13, 7:30 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. Courtney Barnett, Always, Thu., April 14, 8 p.m., \$25. See Music Pick.

GNARBURGER: 3436 N. Figueroa St. Nico & the Nights, Nani, Seek the Freak, Sat., April 9, 6 p.m., free.

GRAMMY MUSEUM: 800 W. Olympic Blvd., Los Angeles. Anoushka Shankar, Tue., April 12, 8 p.m., \$25.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. The Drizz, Sat., April 9, 9:30 p.m., \$8.

THE HI HAT: 5043 York Blvd., Highland Park. Gothic Tropic, Moon Honey, HOTT MT, Triptides, Fri., April 8, 8 p.m., \$12. QunQ, Boarchucker, Barrows, Sat., April 9, 9 p.m., free. DJ Bumbaclot, DJ Diana Gettinger, Redford, Valida, Sun., April 10, 6 p.m., free. PPL MVR, Mereki, Tue., April 12, 8 p.m., \$15. Knxledge, Ras G, House Shoes, Kota, Thu., April 14, 8 p.m., \$10.

HM157: 3110 N. Broadway, Los Angeles. Bronze, Jack

Name, L.A. Drones, Sat., April 9, 8 p.m., \$10.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. The Ceremonies, The Proof, Hand, Jacob Davich, Fri., April 8, 7 p.m., \$15. Strangers You Know, Rivvrs, Ghost Lit Kingdom, Horses Heaven, Ben Limpic, Sat., April 9, 7 p.m., \$15. My Name Is You, Jake Troth, Tue., April 12, 7 p.m., TBA. Alex Dezen, Jacob Collier, Wed., April 13, 7 p.m., \$10. Mike Barone, Thu., April 14, 8 p.m., TBA.

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

LIQUID KITTY: 11780 W. Pico Blvd., Los Angeles. The M Squad, Sun., April 10, 10 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Wood & Wire, Possessed by Paul James, Fri., April 8, 8 p.m., TBA; Dren Calisas, Fri., April 8, 10:30 p.m., \$10; The Rock Bottom String Band, Fri., April 8, 11:45 p.m., TBA. Alex Wiley, Sat., April 9, 6:30 p.m., \$12; Egypt Taylor, Apex Predator, Sat., April 9, 6:30 p.m., TBA; Meth Dad, Terror Pigeon, Burton, Tulp, Sat., April 9, 10 p.m., \$10. Man Overboard, Forever Came Calling, Souvenirs, Such a Mess, Sun., April 10, 6 p.m., \$15; Vivisick, Excruciating Terror, Loathing, To the Point, Sun., April 10, 8 p.m., \$10. Frankie & the Studs, Starcrawler, SpaceCream, Mon., April 11, 8 p.m., \$5; Empire, Bright Missiles, Sound Is Lovv, Mon., April 11, 8 p.m., free. Awkwafina, Ill Camille, Nocando, Duckwrth, Thu., April 14, 9 p.m., \$12.

LOT 1 CAFE: 1533 W. Sunset Blvd. The Dead Horse Rhythm, Wednesdays, 8 p.m. Thru April 27, free.

THE LOVE SONG: 450 S. Main St., L.A. Sara Melson, Ben Lee, Savannah Pope, Thu., April 14, 8 p.m., free.

LYRIC-HYPERION THEATER & CAFE: 2106 Hyperion Ave., Los Angeles. Private Island, Kid Cadaver, Casinos, Sat., April 9, 9 p.m., \$10.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Chad & Jeremy, Andrew Sandoval, Fri., April 8, 8 & 10 p.m., \$25. Chris Smith, April 9-10, 8 p.m., \$24.50 (see Music Pick).

THE MINT: 6010 W. Pico Blvd. Luther Dickinson & the Cooperators, Jim Lauderdale, Ray Goren, Roses & Cigarettes, Fri., April 8, 8 p.m., \$15 (see Music Pick). Khela, Just Reggie, Sat., April 9, 8 p.m., \$20;

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HEAV3N & SOFT LEATHER

Two of the club scene's sexiest throw-downs join forces for a fabulous night of Snapchatastic, Twitteriffic and, yes, IRL fun. The kids behind Heav3n and the dude behind Soft Leather know a thing or two about acquiring a following online, and their clubs and parties follow suit with packed dance floors and posing patrons. The crowds at both nights are effortlessly stylish and, often, gorgeously androgynous.

Johnny Love, best known for popularizing the HealthGoth hashtag-turned-lifestyle, has been out of L.A. doing Soft Leather events for a while, so this party marks his return. Heav3n's angels, led by gender-bending glamazon Lulo Logan, continue to bring out crowds to party with them. The faces may be angelic at Heav3n, but the moves are anything but on the dance floor and in the club's crevices, especially when the DJs pull out their dirtiest trap, house and electronic jams. With Soft Leather joining, they promise eight DJs and special surprise guests TBA, plus a more expansive mix including underground rave vibes, hip-hop and everything in between.

THE LASH | 117 Winston St., downtown
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5/20: **KING GIZZARD AND THE LIZARD WIZARD**
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5/22: **TIM HEIDECKER**
5/25: **THE TWILIGHT SAD**
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Zachary Murdock, Sat., April 9, 11:20 p.m., TBA. Tre Capital, Devl.a, Sun., April 10, 9 p.m., TBA. Michael Dean Damron, The Cody Blackbird Band, New Blues Revolution, Ruby Rae, Mon., April 11, 7:30 p.m., \$8. John Meadows, Newton & the Fates, The Johnny Stachela Band, Eric Bianco, Wed., April 13, 8 p.m., \$8. Gangstagrass, The Cheeky Few, Thu., April 14.

MOLLY MALONE'S: 575 S. Fairfax Ave. The Reluctant Apostles, Sat., April 9, 7:45 p.m., TBA; Damian Sage, Natalie Rose, Sat., April 9, 9 p.m., TBA. James Fearnley, Wed., April 13, 8 p.m., TBA; Lia Farrington, Wed., April 13, 9:30 p.m., TBA.

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. The Rockin' Rebels, Gator & the Undershaker, Tennessee #9, Fanny & the Atta Boys, Sat., April 9.

THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. The Theadora Kelly Project, The R.E. King Broadcast, Tue., April 12, 8 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Road, Pioneertown. The Moves Collective, Fri., April 8, 8 p.m., free. Desert Generator with Red Fang, Brant Bjork & the Low Desert Punk Band, Acid King, Golden Void, Ecstatic Vision, Sat., April 9, noon, \$48. Downtown Country Club, Thu., April 14, 8 p.m., free.

PEHRSPACE: 325 Glendale Blvd., Los Angeles. 100 Flowers, Media Jeweler, Traps PS, Sat., April 9, 9 p.m., \$5. Mynx, Leisure World, Pure Shit, Luum, Mon., April 11, 8 p.m., \$5.

RESIDENT: 428 S. Hewitt St. Reverie, Fri., April 8, 8 p.m., \$12. Johnson & McAuley, The Great Indoors, Brad Byrd, Sat., April 9, 8:30 p.m., \$15. Slow Dance, Cooljacket, Rom-Dos, George Jensen, Sho Sho, Sun., April 10, 7 p.m., free. Fellow Bohemian, Dutch Party, Emerson Star, Mon., April 11, 8:30 p.m., \$5. First Vows, Midoca, Tue., April 12, 8 p.m., \$10. Aristophanes, Meishi Smile, Plaster Cast, Wed., April 13, 8 p.m., \$15.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Rob Zombie, Fri., April 8, 9 p.m., \$50. Goldroom, Chela, Matt DiMonia, Sat., April 9, 9 p.m., TBA. SWMRS, The

Frights, Partybaby, Sad Girl, Sun., April 10, 7:30 p.m., \$17. Lindi Ortega, The Walcotts, Mon., April 11, 8 p.m., \$15. Volbeat, Wed., April 13, 8 p.m., \$45. Lush, Thu., April 14, 9 p.m., TBA.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. Soul Scratch, Fri., April 8, 10:30 p.m., free. The Deltaz, Sat., April 9, 10:30 p.m., free. Albert, Tue., April 12, 10:30 p.m., free. Heartattack & Vine, Wed., April 13, 10:30 p.m., free. Reverend Tall Tree, Thu., April 14, 10:30 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. TeamMate, Moons of Mars, Party Nails, Fri., April 8, 9 p.m., \$8. Transviolet, Oyster Kids, Paris Radio, Mon., April 11, 9 p.m., free. James Davis, Tue., April 12, 9 p.m., \$8. Fat White Family, Gateway Drugs, Wed., April 13, 9 p.m., \$15. Patrick Sweany, Rin Tin Tiger, Little Helen Rose, Thu., April 14, 9 p.m., \$12.

SILVERLAKE LOUNGE: 2906 Sunset Blvd. Midnight Freaks, Drac & the Swamp Rats, Pat Regan & the Baby Boys, The Brothers Brothers Band, The Chroma Keys, Fri., April 8, 8 p.m., free. Robert Francis, Mondays, 8 p.m. Thru April 25, free. Run Things, L.A. Flood, WVM, Wed., April 13, 8 p.m., \$8. And We Are Them, Ghost Idols, 1000 Suns, Thu., April 14.

THE SMELL: 247 S. Main St., Los Angeles. French Vanilla, Roses, Frisco Dykes, Yaawn, Sun., April 10, noon, \$7. Randy Randall, Carla Bozulich, Devin Sarno, Finkbeiner, Bill Nace, Mon., April 11, 9 p.m., \$5.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd. Lucky Otis, Joe Baiza, Fri., April 8, 10:30 p.m., free.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Nerf Herder, Fartbarf, Geezer, Allie Goertz, Fri., April 8, 8 p.m., \$15. We the Kings, AJR, She Is We, Elena Coats, Brothers James, Sat., April 9, 6 p.m., \$25. Intervals, Plini, Angel Vivaldi, Save Us From Archon, Mon., April 11, 7 p.m., \$15. The Rocket Summer, Farro, Tue., April 12, 8 p.m., \$17.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Bane, Burn, The Warriors, Retaliate, Axis, Sat., April 9, 6 p.m., \$22; Los Chiles Verdes, The Steady 45s, La Infinita, Blanco y Negro, Ekolekua, Sat., April 9,

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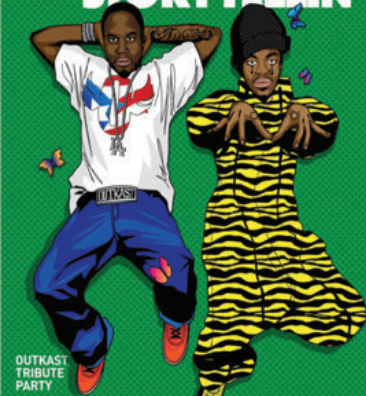
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SATURDAY - APRIL 9
BRAVE NATIVE, MIDNIGHT DIVIDE,
THE LIMITS

SUNDAY - APRIL 10
WEIRDO NIGHT! DYNASTY HANDBAG
& JAIMIE WARREN

MONDAY - APRIL 11
OPEN MIC, ROUND 2: COMEDY

TUESDAY - APRIL 12
ALANA JOHNSTON'S SELF ESTEEM PARTY,
THE COOTIES

THURSDAY - APRIL 14
HONKY TONK HACIENDA:
BARNYARD STOMPERS, TAWNY ELLIS,
THE PONDEROSA ACES

TUESDAY - APRIL 19
REGGIE WATTS & KAREN, SAND

THURSDAY - APRIL 28
DAVID J & THE GENTLEMAN THIEVES
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ADULT BOOKS

7 p.m., \$7. ABK, Bonez Dubb, Liquid Assassin, Bake Lo, Kegan the Creep Ass, Frodo the Ghost, Thu., April 14, 8:30 p.m., \$15: The Gatsby Affair, Riss & Rach, Juliette Irons, Jon Cresswell, Bentley Montes, Thu., April 14, 9 p.m., free.

THE VELASLAVASAY PANORAMA: 1122 W. 24th St., Los Angeles. Ampersand Salon, with Sex Stains, Mia Doi Todd, Justine Aronson, Frosty, Mecca Vazie Andrews, Rebecca Bruno & Samantha Mohr, Katie Antonsson, Kelby Vera, Sun., April 10, 5-8 p.m., free.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Just Like Priest, Love Drive, Mechanical Manson, Fri., April 8, 8 p.m., TBA. 7horse, Mon., April 11, 6:30 p.m., TBA. Peeland-Z, The Mormons, The Menstruators, Tue., April 12, 8 p.m., TBA. A-Jay King, Thu., April 14, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Hudson, Fri., April 8, 7 p.m., TBA. Steve Grimmer's Grim Reaper, Mon., April 11, 7 p.m., TBA. Westfield Massacre, Thu., April 14, 7 p.m., TBA.

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Frank Unzueta, with vocalist Lauren Koval, Sat., April 9, 8 p.m., \$25. The Akiko Tsuruga Organ Trio, with Jeff Hamilton & Graham Dechter, Sun., April 10, 4 p.m., \$30.

AU LAC: 710 W. First St., Los Angeles. Nolan Shaheed, Sat., April 9, 7:30 p.m., \$10-\$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Don Randi & Quest, Fri., April 8, 9:30 p.m., \$20. The Baked Potato All-Stars, Sat., April 9, 9:30 p.m., \$20. The Jason Harnell Trio, Sun., April 10, 9:30 p.m., \$15. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Rachel Eckroth, Tue., April 12, 9:30 p.m., \$20. Raggedy Andy, Wed., April 13, 9:30 p.m., \$15. Chad Smith, Thu., April 14, 9:30 p.m., \$35.

BARBARA MORRISON PERFORMING ARTS CENTER: 4305 Degnan Blvd. Ste. 101, Los Angeles. Cathy Segal-Garcia & Karen Hammack, Mon., April 11.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Billy Childs, Fri., April 8, 9 p.m., \$15. Catina DeLuna, Sat., April 9, 9 p.m., TBA. Yonatan, Sun., April 10, 9 p.m., TBA. Dhara World Music, Mon., April 11, 9 p.m., TBA. Ted Falcon & Eduardo Souza, Tue., April 12, 9 p.m., TBA. The Greg Uhlmann Group, Wed., April 13, 9 p.m., TBA. Calixto Oviedo & Cuban Jazz Train, Thu., April 14, 9 p.m., TBA.

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

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Strunz & Farah, April 8-9, 8:30 p.m., TBA. Jazz for the Cure, with performers TBA, Sun., April 10, 11:30 a.m., TBA. The L.A. Jazz Orchestra Unlimited, Kenny Burrell, Mon., April 11, 8:30 p.m., TBA. Kevin O'Neal, Patrice Quinn, Tue., April 12, 8:30 p.m., TBA. Iris Williams, Wed., April 13, 8:30 p.m., TBA. Sweet Baby Jai, Thu., April 14, 8:30 p.m., TBA.

COLOMBO'S: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Elliott Caine Quartet, Sat., April 9, 9:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

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

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., Los Angeles. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m.-midnight, free. L.A. Underground Superstars, Mondays, 8:30 p.m., free.

EDYE SECOND SPACE: 1310 11th St., Santa Monica. The Dave Tull Quartet, Fri., April 8, 7 p.m., \$10.

HARVILLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. Blowin' Smoke & The Fabulous Smokettes, Sat., April 9, 9:30 p.m., TBA.

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

JAX BAR & GRILL: 339 N. Brand Blvd., Glendale. Lenny Stack, Sundays, 6-10 p.m., free. J.C. Spires, Tuesdays, 7-11 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Chuck Johnson Quartet, Sat., April 9, 11 a.m.-2:30 p.m., free. The Frank Potenza Quintet, Sun., April 10, 11 a.m.-3 p.m., free. The Riner Scivally Quartet, Wed., April 13, 6-9 p.m., free.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., Los Angeles. Tami Tappan Damiano, Robin De Lano, Juliana Hansen, Damon Kirsche, Joanne O'Brien, Jeffrey Polk, Glenn Rosenblum, Dante Damiano, Tue.,

April 12, 8 p.m., \$20.

SHENANIGANS IRISH PUB & GRILL: 423 Shoreline Village Drive, Long Beach. Whiteboy James & the Blues Express, second Saturday of every month, 8 p.m. Thru June 11, free. The Whiteboy & Jenny Combo, second Thursday of every month, 8 p.m. Thru June 9, free.

SHERATON GATEWAY HOTEL: 6101 W. Century Blvd., Los Angeles. Doug MacDonald, The Tall & Small Band, Andrea Miller & the Josh Nelson Trio, Tue., April 12, 7:30 p.m., \$15.

SOUTH PASADENA LIBRARY COMMUNITY ROOM: 1175 El Centro St., South Pasadena. The Elliott Caine Quintet, Sun., April 10, 4 p.m., free.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Dan Kusz, Fri., April 8, 8 p.m., \$25. Brian Simpson, Sat., April 9, 8 p.m., \$40. Poncho Sanchez, Sun., April 10, 7 & 9:30 p.m., \$40. Rick Marcel, Wednesdays, 7:30 p.m., \$10. DW3, Thursdays, 8 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Josh Nelson Quartet, Fri., April 8, 9 p.m., free. Bob Sheppard, The Pat Senatore Trio, Sat., April 9, 9 p.m., free. Tabitha Ellin, Sun., April 10, 7:30 p.m., \$20. Katharine McPhee, Tue., April 12, 8:30 p.m., \$25. Scott Martin's Latin Soul Band, Wed., April 13, 6:30 p.m., free. The Doug Webb Quartet, Thu., April 14, 6:30 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Ann Kelly, Fri., April 8, 8 p.m., TBA. Poncho Sanchez, Sat., April 9, 7 & 9 p.m., TBA. Kiki Ebsen, Sun., April 10, 8 p.m., TBA. Shelly Peiken, Tue., April 12, 8 p.m., TBA. The Obscure, Wed., April 13, 8 p.m., \$10. Kelly's Lot, Thu., April 14, 8 p.m., TBA.

-Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Bruce Ray White, Jed's Dead, Fri., April 8, 9 p.m., free. Bliss Bowen, Nicole Gordon, Sun., April 10, 8:30 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Michael Koppy, Wed., April 13, 7 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Michael McNevin, Dale LaDuke, Fri., April 8, 8 p.m., \$15. Tall Men Group, Sat., April 9, 7 p.m., \$20. Jimmy Angel, Cody Bryant, Sun., April 10, 3 p.m., \$18; Jim "Kimo" West, Leokane Pryor, C.J. Helehaki, Sun., April 10, 7 p.m., \$20. The Arohi Trio, Wed., April 13, 8 p.m., \$15. Bluz D'Luxe, Thu., April 14, 8 p.m., \$15.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. The Mary White Band, Fri., April 8, 8 p.m., free. Hollywood Hillbillies, Sat., April 9, 8 p.m., free. The Jimi Nelson Band, April 13-14, 8 p.m., free.

THE FRET HOUSE: 309 N. Citrus Ave., Covina. Peter Lang, Rick Ruskin, Toulouse Engelhardt, Sat., April 9, 8 p.m., \$20.

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

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. The Desperate Measures, Fri., April 8, 9 p.m., free. Decadent Decades, Sat., April 9, 9 p.m., free. The Deep Cuts, Sun., April 10, 8 p.m., free. The Mountaineer Cowboys, Mon., April 11, 9 p.m., free. The French Connection, Tue., April 12, 9 p.m., free. Sitara Son, Wed., April 13, 9 p.m., free. Kerry Pastine & the Crime Scene, Thu., April 14, 9 p.m., free.

MOTHER'S TAVERN: 16701 Pacific Coast Highway, Huntington Beach. Groovy Rednecks, Sat., April 9, 3-6 p.m., free.

-Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Low Down: Hip-Hop DJ Night, Sat., April 9, 9 p.m., free. The Sunday Social, Sun., April 10, 2 p.m., free.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Doghouse Takeover, Kayzo, Cesqueaux, Junkie Kid, Fawks, Fri., April 8, 9:30 p.m., TBA; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Ronski Speed, Fisherman & Hawkins, Arkham Knights, Mike EFX, Dave Neven, Sat., April 9, 10 p.m., TBA; The 2016 Smiths/Morrissey Convention Weekend, Sat., April 9, 1 p.m.; Sun., April 10, 6 p.m., TBA. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

THE BELASCO THEATER: 1050 S. Hill St., Los Angeles. DJ Dan, Fri., April 8, 9 p.m., TBA. Infected Mushroom, Sat., April 9, 9 p.m., \$25.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Etc. Etc., Mighty Fools, Fri., April 8, 10 p.m., \$17-\$45; Noize Fridays, Fridays, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.; Thomas Gold, Sat., April 9, 10 p.m., \$20.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Chills N' Fever, Fri., April 8, 9 p.m., \$5. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. DJ Printz, DJ Super Nova, Jabari, Fri., April 8, 9 p.m., \$14.50-\$24.50. Dub Club, an eternally mesmerizing night of reggae, dub and beyond from resident DJs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony, plus occasional live sets from Jamaican legends, 21 & over, Wednesdays, 9 p.m., \$7. HW&W Fambam Party, Thu., April 14, 10 p.m., \$18.50.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m.; Sander Van Doorn, Fri., April 8, 10 p.m., \$20-\$90. Inception, Saturdays, 10 p.m.; Green Velvet, Kevin Saunderson, Sat., April 9, 10 p.m., \$20-\$90.

GENERAL LEE'S BAR: 475 Gin Ling Way, Los Angeles. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club '90s, Fri., April 8, 10 p.m., TBA. All Flows Reach Out, InDJnous, Sat., April 9, 7:30 p.m., \$8-\$15; Bass Bounce, Sat., April 9, 10 p.m., \$15.

MEDUSA LOUNGE: 3211 Beverly Blvd., Los Angeles. 4.9 Bridges, with DJ IFTW, DJ Vandal, Merc80, Sat., April 9, 10 p.m., \$5.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. Technasia, Fri., April 8, 10 p.m., \$15. Tensnake, Audrey Napoleon, Sat., April 9, 10 p.m., \$20. Cassy, Mon., April 11, 10 p.m., \$15.

THE STANDARD HOLLYWOOD: 8300 Sunset Blvd., West Hollywood. Giorgio's: Chapter Two, Sat., April 9, 10 p.m., TBA.

UNION NIGHTCLUB: 4067 W. Pico Blvd. III-Esha, Dot, Fri., April 8, 8:30 p.m., \$15; Lee Triffon, Fri., April 8, 8:45 p.m., TBA; Corey Black, Fri., April 8, 9:30 p.m., TBA. Deep Medi, Sun., April 10, 8 p.m., \$15-\$25.

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, APRIL 8

GO BASEMENT: With Turnstile, Defeater, Colleen Green, 8 p.m., \$16. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

DOWNTOWN SOUL: With Sir, Joomanji, Iman Omari, 9 p.m., \$20. The Regent Theater, 448 S. Main St.

GO ELLIE GOULDING: With Broods, Bebe Rexha, 7:30 p.m., \$29.50-\$65. Staples Center, 1111 S. Figueroa St., Los Angeles. See Music Pick.

FLOETRY: 7 p.m., \$20-\$55. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO JIMMY WEBB: 8 p.m., \$35. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

KEITH SWEAT: 8 p.m., \$50-\$70. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

KILLSWITCH ENGAGE: With Memphis May Fire, 36 Crazyfists, Toothgrinder, 7 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

MOE: 9 p.m., \$37.50. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

RJD2: 8 p.m., \$25. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

TOM KEIFER: 8 p.m., \$28-\$48. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

VILLAGE PEOPLE: 11 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

XYLO: With Transviolet, in the Constellation Room, 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SATURDAY, APRIL 9

BARLOW BLACK & WHITE: A fundraiser with Steve Tyrell, 6:30 p.m., \$500. Vibiana, 214 S. Main St.

BUYEPONGO, SWIMM, POM POMS: 11 a.m., free. USC, University of Southern California, 665 Exposition Blvd., Los Angeles.

DAVID BENOIT, SARA GAZAREK: 8 p.m., \$75-\$125. Samueli Theater, 600 Town Center Drive, Costa Mesa.

-Falling James

DMX: 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GAY MEN'S CHORUS OF L.A.: 8 p.m., \$20-\$85. Alex Theatre, 216 N. Brand Blvd., Glendale.

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

JODECI: With H-Town, Next, 9 p.m., \$75-\$150. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

JOE MOSES: With The Black Madonna, 9 p.m., \$20. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

JOHN PIZZARELLI: 8 p.m., \$40-\$95. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

LET'S DANCE: THE TOUR: With Silento, We Are Toonz, I Love Memphis, 99 Percent, DJ Double J, Dance 411, 6:30 p.m., \$29.50-\$95. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

PHIDELTOPIA: With DJ Snoopadelic, 9 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

RADIO HAMRAH SPRING FESTIVAL: 7 p.m., \$30-\$200. The Forum, 3900 W. Manchester Blvd., Inglewood.

GO THE RESIDENTS: 6 p.m., \$22-\$48. The Regent Theater, 448 S. Main St. See Music Pick.

GO STAN RIDGWAY: 7:30 p.m., \$25. The Ruth B. Shannon Center, 6760 Painter Ave., Whittier.

SWAMI JOHN REIS & THE BLIND SHAKE: 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THIRD EYE BLIND: 7 p.m., \$35-\$50. The Wiltern.

TRIXIE WHITLEY: 8 p.m., \$15. The Teragram Ballroom.

SUNDAY, APRIL 10

GO 2CELLOS: 7 p.m., \$39.50-\$55.50. Dolby Theatre, 6801 Hollywood Blvd. See Music Pick.

GO CAETANO VELOSO, GILBERTO GIL: 7 p.m., \$39.50-\$115. Microsoft Theater, 777 Chick Hearn Court, Los Angeles. See Music Pick.

DMX: 8 p.m., \$15. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

GAY MEN'S CHORUS OF L.A.: 3 p.m., \$20-\$85. Alex Theatre, 216 N. Brand Blvd., Glendale.

GO JOHN DOE, MIYA FOLICK: 1 p.m., free. USC, University of Southern California, 665 Exposition Blvd., Los Angeles.

SKYLAR STECKER: 2 p.m., \$15 & \$75. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

TEEN TOP: 7 p.m., \$98.50-\$233.50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

THIRD EYE BLIND: 8 p.m., \$40. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

YOUTH CODE: With Wreck & Reference, Doses, Field Agent, 7 p.m., \$5. The Regent Theater, 448 S. Main St., Los Angeles.

MONDAY, APRIL 11

ANOUSHKA SHANKAR: 8 p.m., \$25 & \$38. UC Santa Barbara, 552 University Road, Santa Barbara.

GENERATION AXE: With Yngwie Malmsteen, Steve Vai, Zakk Wylde, Tosin Abasi, 7 p.m., \$29.50-\$150. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

TUESDAY, APRIL 12

GO THE DARKNESS: With RavenEye, 7 p.m., \$25. The Belasco Theater, 1050 Hill St. See Music Pick.

GNASH: 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WEDNESDAY, APRIL 13

GO THE DARKNESS: With RavenEye, 7 p.m., \$25. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

PURITY RING: With Health, 8 p.m., \$27.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO UNDERWORLD: With Bob Moses, 8 p.m., \$34.50. Fox Theater Pomona, 301 S. Garey Ave., Pomona. See Music Pick.

THURSDAY, APRIL 14

THE AOMG TOUR: With Jay Park, Simon Dominic, Loco, Gray, DJ Pumkin, 7 p.m., \$75-\$105. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

GO CHVRCHES: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

FAT WHITE FAMILY: With Gateway Drugs, in the Constellation Room, 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SILVERSUN PICKUPS: With Foals, Deep Vally, 9 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave.

-Falling James

CLASSICAL & NEW MUSIC

AMERICAN CHAMBER MUSIC: The chamber musicians revive music by Samuel Barber, Eric Ewazen, Brad Lubman and Walter Piston, Tue., April 12, 8 p.m., \$20-\$57. Walt Disney Concert Hall.

GO ANNA NETREBKO & YUSIF EYVAZOV: The stirring Russian soprano Anna Netrebko makes her first local appearance in a decade, joined by her new husband, tenor Yusif Eyvazov, for an evening of Italian duets and arias, with an orchestra conducted by Marco Boemi, Wed., April 13, 7:30 p.m.; Fri., April 15, 7:30 p.m., \$100-\$275. The Broad Stage, 1310 11th St., Santa Monica. See GoLA.

ANOUSHKA SHANKAR: The sitarist-composer is accompanied by Manu Delago, Tom Farmer and Sanjeev Shankar, Wed., April 13, 8 p.m., \$19-\$69. UCLA, Royce Hall, 340 Royce Drive. See Music Pick.

THE CHAMBER ORCHESTRA AT ST. MATTHEW'S: Oboist Phil Feather is featured on Tomaso Albinoni's Oboe Concerto in B-flat major, and the group also performs music by Felix Mendelssohn and Joachin Turina, Fri., April 8, 8 p.m., \$35. St. Matthew's Episcopal Church, 1031 Bienvenida Ave., Pacific Palisades.

DON PASQUALE: Angel City Opera presents Gaetano Donizetti's comic opera, starting April 14, Thursdays-Saturdays, 8 p.m. Thru April 16, \$20. First Christian

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Church, 4390 Colfax Ave., Studio City.
EINAV YARDEN: The Israeli pianist bookends Robert Schumann's *Kinderszenen* with bagatelles and a sonata by Beethoven, Sun., April 10, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.

GO EVERYTHING WE DO IS MUSIC: Pianist Gloria Cheng and members of the Varied Trio examine music from such Black Mountain College composers as John Cage, Stefan Wolpe, Lou Harrison and Erik Satie, Tue., April 12, 7:30 p.m., TBA. Hammer Museum, 10899 Wilshire Blvd., Westwood.

JOHN WALZ & STEVEN VANHAUWAERT: L.A. Opera cellist Walz and pianist Vanhauwaert unravel sonatas by Ludwig van Beethoven and Gabriel Fauré, as well as the national premiere of Henriette Bosmans' Sonata for Cello & Piano, in a presentation by Le Salon de Musiques, Sun., April 10, 4 p.m., \$75. The Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave.

JOSEPH O'BERRY: Fri., April 8, 7:30 p.m., \$25. The British organist pumps out J.S. Bach, Buxtehude, Howells, Phillips and Reubke, Sat., April 9, 5 p.m., \$25. All Saints Episcopal Church, 504 N. Camden Drive, Beverly Hills.

KALEIDOSCOPE: The "conductor-less orchestra" goes for a spin with John Adams' *Short Ride in a Fast Machine* and Beethoven's Third Symphony, Sat., April 9, 8 p.m., \$30. First Presbyterian Church, 1220 Second St., Santa Monica. Sun., April 10, 3 p.m., \$30. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

THE L.A. BALALAIKA ORCHESTRA: Sun., April 10, 2 p.m., \$35-\$45. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

GO THE L.A. OPERA CHORUS: Grant Gershon conducts the group in selections from the Figaro trilogy,

Sun., April 10, 3 p.m., free. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

GO L.A. PHILHARMONIC: James Gaffigan conducts music by Brahms and Liszt, April 8-9, 8 p.m.; Sun., April 10, 2 p.m., \$20-\$186. Composer-conductor John Adams welcomes violinist Leila Josefowicz for a performance of his orchestral work *Scheherazade 2*, April 14-16, 8 p.m., \$20-\$178. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

GO LA VOIX HUMAINE: Charismatic soprano Suzan Hanson takes charge in a one-woman performance of Francis Poulenc's operatic monologue, which is based on the story by Jean Cocteau about a woman named Elle who's wrapped up in a desperate phone call with a distant lover. Presented by Long Beach Opera with accompaniment by pianist Kristof Van Gysperre, April 8-9, 7 p.m.; Sun., April 10, 3 p.m.; April 14-16, 7 p.m.; Sun., April 17, 3 p.m., \$67-\$137. The Federal Bar, 102 Pine Ave., Long Beach.

GO LES VIOLONS DU ROY: Bernard Labadie conducts J.S. Bach, Wed., April 13, 8 p.m., \$20-\$105. Walt Disney Concert Hall, 111 S. Grand Ave.

LONG BEACH SYMPHONY: Sun., April 10, 3 p.m., free. California Heights Methodist Church, 3759 Orange Ave., Long Beach.

SANTA CECILIA ORCHESTRA: Conductor Sonia Marie De León de Vega proffers music by Mascagni, De Falla, Respighi and Beethoven, Sun., April 10, 4 p.m., \$24 & \$26. Thorne Hall, Occidental College, 1600 Campus Road, Eagle Rock.

THE WEST L.A. SYMPHONY: Benjamin Wallfisch conducts works by Mascagni, Tchaikovsky and Mozart, Sun., April 10, 7 p.m., free. UCLA, Royce Hall, 340 Royce Drive, Westwood.

—Falling James

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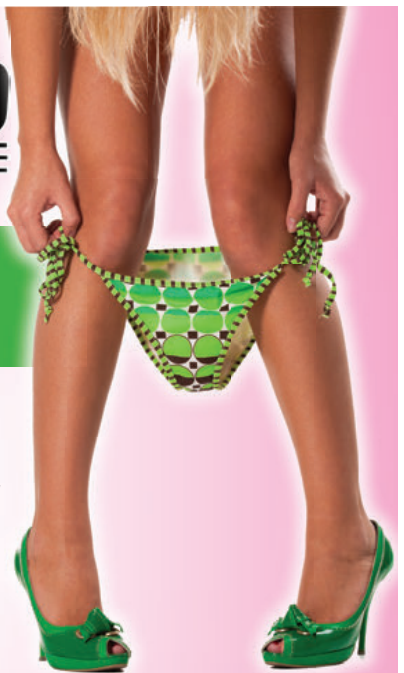
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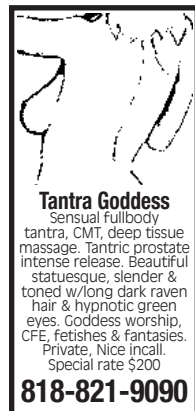
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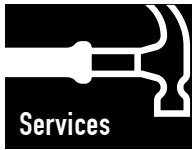
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656 Legal Notices

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. ES020267
Superior Court of California County of Los Angeles - North Central District 300 East Olive Avenue, Burbank CA 91502. Filed On March 3rd, 2016 - In the matter of petitioner: Julie Resendiz. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 04/15/16, 8:30am, NCB-B Located at 300 East Olive Avenue, Burbank CA 91502. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: (a) Noah Cruz Resendiz to Abe Cruz Resendiz Quintana and (b) Leena Patricia Quintana Resendiz to Leena Rain Quintana Resendiz. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish: 03/17/16, 03/24/16, 03/31/16, 04/07/16. Dated: March 3rd 2016



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PUBLICATION NOTICE OF PROPOSED CLASS ACTION SETTLEMENT

TO: ALL PERSONS WHO PERFORMED AS DANCERS AT PARADISE SHOWGIRLS AT ANY TIME DURING THE PERIOD MAY 17, 2006 THRU MAY 26, 2015

The purpose of this notice is to inform you of a proposed settlement (the "Settlement") of a class action lawsuit (the "Action") against Defendant Todd & Katie, Inc., aka Paradise Showgirls and/or Paradise 2000, ("Paradise") located at 14310 Valley Boulevard, City of Industry, California, 91746, on behalf of all persons who performed one or more Dancer Days as a dancer at Paradise at any time during the period from May 17, 2006 through May 26, 2015. The Action is currently pending in the Superior Court of the State of California, Los Angeles County, (the "Court"), Case No. BC437919. The Action includes claims of unlawful wage deduction and tip collection, denied rest periods and reimbursement for uniforms, and not providing itemized wage statements. A judgment was obtained on behalf of the class against the Defendant after trial.

On February 10, 2016, the Court issued an Order which, among other things, granted preliminary approval of the Settlement and established procedures for notice, final approval of the Settlement and other related matters. A hearing will be held before the Honorable Michele Rosenblatt in Department 40 of the Stanley Mosk Courthouse, located at 111 North Hill Street, Los Angeles, California 90012, on **September 21 at 8:30 a.m.** to consider whether the Settlement is fair, reasonable and adequate to the members of the Class.

If you believe you are a member of the Class and want to make a Claim, you must submit a Claim form. You may do this by mail, facsimile, or email; however, the mailing or other transmission must be postmarked or otherwise have date confirmation by **August 8, 2016**. You may be asked to submit a Settlement Questionnaire in order to assist in determining your qualification as a Class member and your entitlement under the Settlement. You can receive a copy of the Notice, Settlement Questionnaire and/or Claim Form by contacting the Claims Administration office.

The completed Claim Form should be sent to the Claims Administrator at:
In Re: Paradise Showgirls Claim Administrator.
c/o ILYM Group, Inc.
P.O. Box 2031
Tustin, CA 92781
Telephone: (888) 250-6810
Email: Claims@ilymgroupclassaction.com
Fax (888) 845-6185
Website: www.paradiseshowgirlsettlement.com

For further information you may also contact Class Counsel at:

K.L. Myles
KNAPP, PETERSEN & CLARKE
550 North Brand Boulevard, Suite 1500
Glendale, California 91203-1922

Telephone: (818) 547-5250 email: ParadiseClass@kpclegal.com

If you are a Class Member and do not wish to remain in the Settlement Class, you may exclude yourself (or "opt out.") If you wish to exclude yourself from the Settlement Class, you must file and mail a written request for exclusion, which must contain your full name, any stage name(s) utilized while you performed as a dancer at Paradise, the specific dates, if known, or date range(s), month(s), year(s) you performed as a dancer at Paradise, and your current address. Your request for exclusion must also contain generally the statement "I want to be excluded from the PARADISE SHOWGIRLS class action settlement described in the Notice dated March 11, 2016. I understand that by requesting exclusion, I will not be eligible to receive any payment or other benefit from the settlement but will be free to pursue my claims individually", and your signature. You must mail, fax, or email your request to the Settlement Administrator at the address set forth above postmarked or delivery receipt marked no later than **July 9, 2016**.

To object to the settlement, you must follow the procedures as set forth in the full Notice of Proposed Class Action settlement. You can receive a copy of the full notice by contacting the Settlement Administrator at the address and numbers set forth above. Any objection to the settlement must be filed with the Court by **June 9, 2016**.

IF THE SETTLEMENT IS APPROVED, AND IF YOU ARE AND REMAIN A MEMBER OF THE SETTLEMENT CLASS, AND IF YOU DO NOT SUBMIT A CLAIM BY August 8, 2016, YOU WILL NOT RECEIVE ANY MONEY BUT WILL STILL BE DEEMED TO HAVE RELEASED YOUR CLAIMS.

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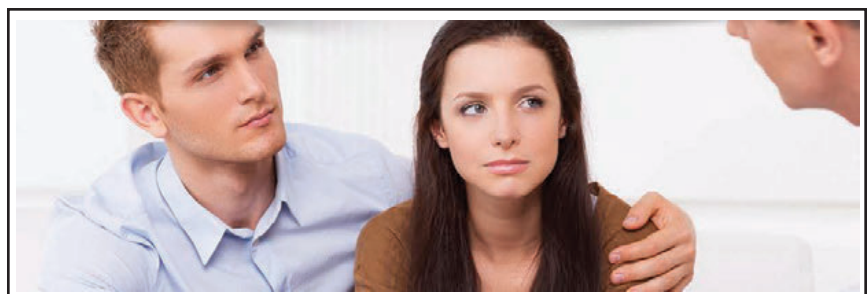
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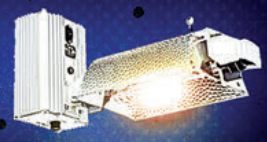
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