LA hasn't had a recent incident of police misconduct that captured national headlines. That may be a sign that the LAPD has reformed itself or it could be that it's very difficult to get police records in California.

By Gene Maddaus
Every detail considered. **Nothing overlooked.**

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L.A. hasn’t had a recent incident of police misconduct that captured national headlines. That may be a sign that LAPD has reformed itself. Or it could be that it’s very difficult to get police records in California.

BY GENE MADDAUS.
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Mark Arner didn’t know what he was getting into. A veteran reporter for the San Diego Union-Tribune, he was working the police beat when an editor told him to check out a case at the county Civil Service Commission.

“It wasn’t something I covered normally,” he says. “We stumbled across it.”

The case involved a rape allegation against Antonio Lee Smith, a Sheriff’s deputy. Smith had been called out on an assault case. The suspect, a 37-year-old woman, was drunk. She later told authorities Smith forced her to have sex and that she was too drunk to stop him.

The Sheriff’s Department agreed not to pursue rape charges against Smith. In exchange, he admitted to having sex with the woman. He was fired, but he appealed to the commission to get his job back, which made the case a public record.

“I wrote about what happened, and people
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Dr. Arner soon heard about another deputy who had been fired. But when he tried to attend the hearing, the commission refused to let him in. He later learned that the deputy had failed to make an arrest and take a report in a domestic violence case. But the commission wouldn’t release the deputy’s name or other details of the hearing, so the newspaper sued.

Bobbitt, who died in 2007, had been spoiling for this fight. State law made police discipline records secret. Access would be granted only to parties in litigation, and only with an order that the information would not be shared publicly. The commission was the lone exception to this blanket of secrecy, and Bobbitt wanted to close it off to outsiders.

Arner remembers Bobbitt “excoriating” the newspaper’s lawyer in court. The paper lost at the trial court but won on appeal. “Then Bobbitt appealed to the California Supreme Court.”

“We thought, naively of course, that you could find out what happens with public employees who carry guns and badges,” says Greg Moran, a Union-Tribune reporter who covered the case when it moved to the courts.

Watching the arguments in San Francisco, Moran got a sinking feeling. He says the justices’ attitude toward the newspaper seemed to be, “What do you think you’re doing?”

In Copley Press v. Superior Court, issued in 2006, the court ruled 6-1 to make the commission’s proceedings secret. The ruling also closed off access to similar bodies across the state, including the Board of Rights, which handles disciplinary appeals at the Los Angeles Police Department, and the L.A. County Civil Service Commission, which performs the same function for the L.A. County Sheriff’s Department.

“These are serious things, and so it was quite upsetting to just have that shut down,” Arner says. “It’s as if the courthouse door shut in our faces — as if it were somehow a private matter.”

In the year and a half since Michael Brown was killed in Ferguson, Missouri, a national movement has spread to demand greater police accountability. A spate of incidents — most of them shootings, many captured on video — has drawn attention to police abuses across the country. Los Angeles is used to thinking of itself as a model of police reform. But L.A. hasn’t exactly dodged controversial police shootings. Black Lives Matter activists have called for the resignation of Chief Charlie Beck over the shooting of Ezell Ford, an unarmed and mentally ill man who was killed in South L.A.

Still, L.A. has not had a recent incident of police misconduct that captured national headlines. That may be a sign that the LAPD has reformed itself. Or it could be that it is very difficult to get police records in California.

″WE THOUGHT, NAIVELY OF COURSE, THAT YOU CAN FIND OUT WHAT HAPPENS WITH PUBLIC EMPLOYEES WHO CARRY GUNS AND BADGES.″

—SAN DIEGO UNION-TRIBUNE REPORTER GREG MORAN

Last May, LAPD officer Clifford Proctor shot and killed Brendon Glenn, a homeless man who was panhandling outside a bar in Venice. Glenn was shot in the back. A surveillance camera captured the shooting, and it was disturbing enough for Beck to recommend that charges be filed against the officer. But the department has refused to release the video, which has kept the Glenn shooting a local story.

In the Ford case, Beck found that the two officers acted according to department policy. The Police Commission overruled him, but the consequence of that decision is unknown. The department may have disciplined them — or not.

“We don’t know what actually happened,” says Melina Abdullah, one of the leaders of the L.A. chapter of Black Lives Matter. “That has been a huge issue for us.”

“This obsession with secrecy does not make for a healthy relationship between law enforcement and the communities they police,” says Celeste Fremon, editor of the Witness L.A. blog and a former L.A. Weekly contributor, who is writing a book about brutality in the Sheriff’s Department. “If we saw the department’s rationale, then maybe we’d agree with it and maybe we wouldn’t, but we’d at least know what they were thinking. But the attitude is, ‘That’s for us to know and you to find out. Trust us.’ It infantilizes the public.

On issues such as climate change and the minimum wage, California is on the cutting edge of progressive politics. But the state ranks near the bottom when it comes to providing access to police records. Conservative, law-and-order states like Florida and Texas allow almost unfettered access to records relating to police discipline, while liberal states like California and New York, where law enforcement unions are most powerful, have made them off-limits.

“All of this has been done to protect the job security and reputation of rank-and-file police officers,” says Peter Scheer, executive director of the First Amendment Coalition.

In Sacramento, Sen. Mark Leno is attempting to pry open the door a little. He has offered a bill to undo the Copley Press decision and restore access to police oversight panels, which he argues, would build trust between departments and their communities.

“That trust is in a very challenged state right now,” Leno says. “By withholding information, I believe it only gets worse.”

The bill has provoked stiff opposition from the state’s police unions, which argue that opening up personnel files will erode the public’s confidence in law enforcement.

“I don’t know that transparency does anything,” says Kristi Eckard, a board member of the Los Angeles Police Protective League. “Transparency equates to more sensationalism and higher sales for the L.A. Weekly and the L.A. Times. It does not equate to developing public trust.”

But with national debate over police accountability, supporters of Leno’s bill see an opportunity for change.

“This would have been viewed as a total waste of time two or three years ago,” Scheer says. “If ever there was an opportune moment, politically speaking, to have some of these secrecy rules relaxed, now is it.”

In the aftermath of a police shooting, the police hold a monopoly on information. In the case of the LAPD, the department’s media relations section will generally issue a press release, in which cause and effect are not always clear.

“At this location the suspect’s vehicle and the patrol vehicle collided and an officer-involved shooting occurred.”

“One officer deployed a TASER device at the suspect and an officer-involved shooting occurred.”

“The officers attempted to detain the suspect and an altercation occurred between the two officers and the suspect. During that physical altercation an Officer-Involved Shooting (OIS) occurred.”

A week or two later, the department will release the name of any officers who fired shots, in accordance with a 2014 ruling from the California Supreme Court. Any further detail must wait nearly a year for a report from the Police Commission. That report omits the names of the officers — even the ones who have already been identified by the department — and substitutes Officer A, Officer B, etc.

The underlying investigation remains secret, as does the commission’s deliberation about it.

“The public is left with a summary of what happened,” says Peter Bibring, staff attorney for the American Civil Liberties Union. “It’s the agency’s own justification for their decision.”

The commission’s latest findings that a shooting has violated department policy, as in the Ford and Glenn cases. But that does not mean that an officer will be punished. That hearing — the real hearing — is held at the Board of Rights, on the fifth floor of the Bradbury Building. And that is entirely secret.

Jim DeSimone sued the department on behalf of the Glenn family. He has not yet received the video of the shooting. When he does receive it, it likely will come with a protective order, meaning he cannot share it with anyone.

He also has not been told anything about Officer Proctor’s disciplinary status. In a similar case, DeSimone was told the result of the department’s internal review — but that information
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came with a protective order.

“I know what it is, but I can’t tell you,” he says.

Defense lawyers and plaintiffs can access disciplinary records through what is called a Pitchess motion, named for a 1974 California Supreme Court decision. “You can get records if you’ve got a righteous reason that a judge agrees with,” Eckard says. “If the point is to hold officers accountable, there’s a process that weighs the right and the need to that information to the protection of their rights. You don’t need to carte blanche release them.”

But judges have varying standards for what they will release. And whatever they agree to release usually comes with a protective order, which means that, unlike most other court documents, they’ll be shielded from the public and the press.

Nana Gyamfi, a criminal defense lawyer, says that if her case turns on a cop’s dishonesty, she might not hear about other types of infractions the cop committed.

“If they never got a complaint about dishonesty, but there was a complaint about they-beat-their-ass, you’re not gonna get the beat-their-ass,” she says. “They could have 20 beat-their-ass [complaints] and you wouldn’t get it.”

Even clearly relevant information is tightly guarded, she says. “You don’t get the complaint,” she says. “You get the name of the person [who made the complaint] and the contact information if they left it.”

Gyamfi says it sometimes would be more effective to put up fliers and hold town hall meetings in South L.A., simply to ask if anyone has had problems with particular officers. “You cannot do it through the system,” she says.

For reporters, the way to go around the system is to get leaks. When he was an L.A. Times reporter, Robert Faturechi exposed a vast array of abuses inside the L.A. County Sheriff’s Department, drawing heavily on information from confidential sources.

In 2013, he reported on a trove of 280 confidential personnel files, which showed that about 80 deputies had been hired despite serious problems in their backgrounds.

“One guy had been fired from another agency after being accused of abusing inmates,” Faturechi says. “The department hired him and assigned him to the jails.”

The Sheriff’s Department responded by launching a leak investigation. The investigation pointed to a background investigator who had allegedly sent 43 emails containing confidential information from a department account to a personal account. Using a friend’s computer, the background investigator also contacted Faturechi.

“We have some information we think may need to be put out there,” the investigator wrote, according to a document released by the L.A. County District Attorney’s office. “We are adamant about getting this reviewed and decide as to whether you are interested in a story. We are tired of the politics that go on in this department and a change is needed somehow someway.”

Faturechi never identified his source and did not cooperate with the Sheriff’s investigation. The D.A.’s office declined to prosecute the investigator, citing the statute of limitations.

“There were people within the department who were willing to violate policy and potentially do something criminal to get stuff to me. That was very brave of them and lucky of me,” says Faturechi, who is now with ProPublica. “In order to do good reporting on local law enforcement in California, you have to depend on people being willing to violate policy or the law, which is nuts.”

When Jim Newton covered the LAPD for the Times in the mid-1990s, Board of Rights hearings were open to the public. “It was useful to have the access and for everyone to know the access was there,” Newton says. “Exposure and light helped the department improve.”

LAPD’s Rampart scandal, one...
Over and over, police union officials circle back to the same concern about the release of disciplinary records: sensationalism. Cops have a tough job, which requires them to get into fights and win them, and that makes them cheap targets for reporters.

“It’s less about transparency and more about trying to get something out there for shock and awe,” says Marshall McClain, president of the L.A. Airport Peace Officers Association. “You know—salacious stuff.”

Police unions are especially nervous about the proliferation of video. As other agencies have released footage of high-profile incidents, it has spurred calls for the LAPD to release bodycam video. City officials have debated doing so but have run into obstacles, including opposition from the police union. Some worry that if videos were released, officers would refuse to wear the cameras.

“Since you can share more, should you share more?” asks Mitchell Englander, chair of the L.A. City Council Public Safety Committee. “What happens if you start releasing video that looks bad but perhaps was very much in line and in policy? The police videos are investigative material. We don’t release any other investigative material. It’s not done. There’s no other part of an investigative record that’s ever released. So it’s a very slippery slope.”

Eckard, of the Los Angeles Police Protective League, agrees.

“There’s gotta be a line between what’s necessary and reasonable to see and protection of peace officers’ rights,” she says.

The unions are wary of any invasion of officers’ privacy. When Faturechi got the leak of personnel records, he and a colleague spent several months visiting deputies at their homes seeking their comments. Almost all of them refused.

“I wouldn’t like having people show up at my house with photos out of my personnel file,” says George Hofstetter, president of the Association of Los Angeles Deputy Sheriffs, which sued to try to block Faturechi’s report.

Hofstetter says he was not unsympathetic to the leak’s concerns.

“There might have been a better way of putting that out there, as opposed to sending it to the news media,” he says. “You can’t steal people’s personnel files.”

Many argue that the system already affords numerous layers of accountability — internal affairs, inspectors general, civil service commissions and the district attorney. Because they operate largely in secret, those bodies are able to do their jobs without being subject to political pressure. If disciplinary hearings were public, many worry that they would become a spectacle, with Black Lives Matter activists trying to shut them down.

“Holding these hearings in public will open the door to creating a media and public circus, and will not further the cause of justice,” wrote Rusty Hicks, the chair of the L.A. County Federation of Labor, in a letter opposing Leno’s bill.

Mark Arner doesn’t buy that. After working a few more years at the Union-Tribune, he was laid off in 2009, along with 110 others. He struggled to find work for a while, before landing a job as a records clerk at the County of San Diego. But he still has his journalist’s zeal.

“The question I have for the Legislature is, ‘Do you want bad cops patrolling our streets?’” he says. “It’s the standard journalistic view that we want to shed light on everything. We’ve been trained this way, and we rankle when we hear somebody is going to shut the door on us. But I don’t think it’s a matter of us just trying to provide stories. We’re trying to provide stories that are important.

“When police departments are considering terminating officers, that’s not a private matter. That’s a public employee who’s broken the law. They’ve breached their trust with the public, and they shouldn’t have this cloak of confidentiality.”
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I've seen a lot of Emmanuelle and vaguely resemble Sugar Smacks — dark brown wheat berries — fat kernels, right? Meehan cooks down the most brilliant dish at Kali is also the most satisfying. Meehan and former Providence wine director Kevin Langley comes to the table and explains that he cured the yolks in salt and sugar until they resembled firm yellow orbs. The dish would be far less memorable without their subtle injection of umami. After-drink there are petit fours: sugar-coated white chocolate truffles studded with bits of tachios and a heavy drizzle of olive oil. In the open kitchen, an ideal vantage point for sipping a cocktail while watching the kitchen crew work the pass, or perhaps for counting the various cuts of meat inside the dry-age refrigerator.

The cocktails are simple and refreshing, intended to pair with food rather than be attractions on their own. For each order, Meehan breaks off from the world of fine dining back in 2012, leaving Patina to its new space on Melrose, a former Providence wine director Drew Langley, there is no shortage of beautiful things to feed your iPhone: an artfully assembled crudo speckled with edible flowers and dried citrus, for instances, or a dense quenelle of chocolate cremeux decorated with sprigs of mints. It might come as a surprise, then, that the most brilliant dish at Kali is also the downright ugliest. Meehan cooks down dark brown wheat berries — fat kernels that vaguely resemble Sugar Smacks — until they reach the toothsome texture of Italian carnaroli rice. Atop the wheat berries sits a crunchy wafer, tinted black by garlic that the kitchen ferments in-house but looking a lot like burnt cheese. The wafer itself is made from toasted Fiscalini cheddar, a sharp aged cheese from California that more resembles Parmesan than the stuff Tillamook churns out. Although the gnarly black-on-brown heap looks like rations fed to a submarine crew, the combination of rich, savory and salty is immediately familiar. This is risotto — a fantastic one at that — in a beggar’s guise. To roll out another cliché: Looks aren’t everything.

Meehan broke off from the world of fine dining back in 2012, leaving Patina to launch an underground pop-up restaurant, Kali Dining, which he ran out of his garage. Part of the pop-up’s conceit was that it featured only ingredients sourced from California, a challenge that continued when the former pop-up morphed into a brick-and-mortar restaurant a few months ago. Along with Meehan came the chef’s longtime best friend, Drew Langley, a guy whose wine and beverage acumen, after a decade of stocking the cellars at Providence, is among the sharpest in town.

Their new space on Melrose, a former Italian bistro located near Paramount Studios, is stark and understated, accented by a couple of splashy modernist paintings hanging from the off-white walls. A long marble bar sits in front of the open kitchen, an ideal vantage point for sipping a cocktail while watching the kitchen crew work the pass, or perhaps for counting the various cuts of meat inside the dry-age refrigerator.

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Eats // Squid Ink //

10 MUST-TRY DISHES IN THAI TOWN
(THAT AREN’T PAD THAI)

S

ometimes we’re creatures of habit and can’t help but order the tried-and-true Thai staples like pad Thai or pad see ew. Of course, there are so many other, more interesting Thai dishes out there that don’t get the same love. From a naked shrimp salad that’s like Thai ceviche to a Thai biryani, here are some unique alternatives to order the next time you’re in and around Thai Town.

Crissy rice salad from Pa Ord Noodle

Nam khao tod (aka crispy rice salad) is an explosion of sour and spicy flavors. The dish is playable with its textures: deep-fried clusters of crispy rice, slices of springy naem (fermented, sour pork sausage), snappy red onions, chewy ginger and crunchy roasted peanuts. A spicy lime sauce holds the dish together. You can order this with no spice, but go for mild at least. 5301 Sunset Blvd., East Hollywood; (323) 461-3945, paordnoodle.com.

Spare-rib tom yum noodles at Hoy-Ka Thai Noodles

Sure, you can always get amazing boat noodles at Hoy-Ka, but the spare-rib tom yum noodles also should be a top contender. This is comfort food at its best: The sweet-and-sour soup base is full of umami, and inside the bowl you’ll find a hearty helping of large chunks of fatty and tender spare ribs, slices of juicy char siu pork and ground pork. It’s also accompanied by fresh bean sprouts, thin slices of green beans, slices of green onions and crushed peanuts. Order it as spicy as you’d like — the staff is very accommodating. If you want an extra treat, ask for an order of crunchy chiccharones to top your soup. 5908 Sunset Blvd., Hollywood; (323) 463-2975, hoykahollywood.net.

Naked shrimp salad at Hoy-Ka Thai Noodles

While Hoy-Ka may be best known for its noodles, its naked shrimp salad is a refreshing appetizer that should kickstart your meal. A row of large, fresh raw shrimp covered in a spicy lime and garlic dressing sits on a bed of shredded cabbage and carrots. Since it has a bit of a kick, you might want to order a Thai iced tea to cool you down. 5908 Sunset Blvd., Hollywood; (323) 463-2975, hoykahollywood.net.

Khao soi from Khao Soi by Inthanon Thai

When a restaurant’s name has the words “khao soi” in it, then you know they must mean business about this northern Thai dish. The bowl comes with egg noodles in a delicious curry-coconut broth that’s thinner than your average viscous Thai curry. It’s topped with a hard-boiled egg and a little nest of fried egg noodles. You can choose from 12 different protein options, including crispy pork, chicken and tofu. Each bowl also comes with sides of pickled mustard greens, onions and lime; we suggest adding all of that in your bowl for a pleasant punch. 5907 Hollywood Blvd., Hollywood; (323) 464-1790.

Jade noodles from Sapp Coffee Shop

This hole-in-the-wall spot that Anthony Bourdain featured on No Reservations gets a lot of cred for its boat noodles, but we’re even bigger fans of its jade noodles. This dish hits sweet and savory notes and looks like Christmas in a bowl. A bed of spinach egg noodles is topped with red char siu pork, crab meat, roast duck, Chinese broccoli and slices of green onions. Make sure to squeeze on the lime juice and give the bowl a good toss before digging in. 5183 Hollywood Blvd., Los Feliz; (323) 665-1035.

Deep-fried crab rolls from Sapp Coffee Shop

If you want a variation on your average egg roll, we suggest trying the deep-fried crab rolls at Sapp. These pork- and crab-filled rolls are encased in a sheet of bean curd, which lends the appetizer a crispy crunch. The rolls are sliced into nice, shareable pieces and accompanied by a sweet chili dipping sauce. 5183 Hollywood Blvd., Los Feliz; (323) 665-1035.

Crissy morning glory salad from Jitlada

The menu at Jitlada can be overwhelm-
Grilled pork from Hollywood Thai

There are lots of things we love about Hollywood Thai, from the live guitarist who performs almost every night to how you can order a Long Island iced tea from the full bar. But our favorite thing of all is the highly addictive grilled pork. The juicy, succulent pork is cut into strips and grilled to perfection. While that’s flavorful enough, it comes with a house-made chili sauce, which makes the pork spicy, tangy and rather salty — something we don’t mind at all, but we suggest pairing the dish with some white rice to tame the flavors.

Khoa mok gai from KT Thai Cuisine

KT Thai Cuisine (you know, the restaurant next to Jumbo’s Clown Room) whips up a delicious khoa mok gai — the Thai version of a biryani. This Thai-Muslim dish has succulent steamed chicken mixed into yellow curry rice. It’s the extra condiments that make the dish special: crispy fried shallots and mint chutney. The khoa mok gai is paired with a bowl of clear broth for sipping, making this a soothing starter dish.

Deep-fried papaya salad from Lacha Somtum

Lacha Somtum is a gem of a restaurant tucked away on Hollywood Boulevard. It specializes in northeastern Thai cuisine and has an impressive list of 10 or so papaya salads. One of our favorites is the deep-fried papaya salad, in which the fruit is julienned, dipped in flour and deep-fried. On the side is a spicy and citrusy sauce made with chunks of tomatoes, peanuts, chili, long beans, dried shrimp and lime juice. It’s kept separate so the crispy papaya doesn’t get soggy.

West Hollywood’s Norah Leans Stylish and Southern

Sitting unmarked, behind two towering wooden doors on a stretch of Santa Monica Boulevard in West Hollywood, you’ll find Norah — that is, if you’re looking. The latest project from restaurateur Rohan Talwar and chef Williams, previously of the now-closed Tipple & Brine, is easy enough to pass by without noticing. That would be a shame.

On a recent Thursday night, Norah is buzzing. The central bar is surrounded by guests sitting and standing, sipping cocktail bars such as a dangerously boozy take on Southern sweet tea or a gin fizz concoction called the Mandarin that’s reminiscent of an orange creamscicle.

Inside, Norah is all style. Housed in the former Don’t Tell Mama space, Norah was designed by Thomas Schoos in a complete overhaul. The two industrial-chic rooms are divided by a large central marble bar. Through the back wall’s floor-to-ceiling windows, a small garden studded with bamboo sits in wait, vacant until the restaurant has proved it’s a good neighbor.

The menu is filled with Williams’ eclectic American, Southern-swaying dishes. You might begin with small bites for sharing, such as skillet cornbread with rosemary butter, little sausages with kaffir lime chili jam and herb salad, chilled Gulf prawns with smoked tomato cocktail, and freshly made ricotta, whipped to the consistency of spreadable air, covered in sesame and sumac, then drizzled with honey and served alongside grilled leivain bread.

There are plates of chilled English peas — Jean Trinh

There are lots of things we love about Koreatown’s Blood Sausage Specialist Returns After a Decades-Long Hiatus

“Are there some quibbles to be had with Norah? Perhaps it’s a touch dark inside, parking is annoyingly difficult (and there’s no valet), and the pork belly and octopus is just all right compared with some of the other dishes. The biggest problem we have with West Hollywood’s new neighborhood spot, though? We wish it was in our neighborhood.” — Hillary Eaton

Norah, 8279 Santa Monica Blvd., West Hollywood; (323) 450-4211, norahrestaurant.com.
me through the menu, double-checking to make sure I knew what I was ordering.

Oh San Restaurant opened in Koreatown in late February. You’ll find it tucked between a hair salon and a video mart on the corner of Western and Fourth. A restaurant by that name once operated near Olympic and Harvard, and on the off chance that you were enjoying soondae in the late ’80s, you might recognize the recipe. Kelly Lee, a manager at the new spot, says her family sold the original Oh San Restaurant in 1984, but it closed, prompting her family to retake the name. They’re back to making traditional blood sausages and are slowly regaining a local Korean following.

There is no menu at Oh San. The offerings are scrawled with fat, black marker on hangul on sheets of white printer paper taped to the wall. I was told I could get the soondae with a spicy soup, various banh chon and some condiments for $17.99, and I said that sounded good. While I waited, a few more customers wandered in and ordered the same thing. A man sitting next to me slurred from a bowl of milky sul lung tong with an ox foot. I sat alone for maybe 10 minutes waiting for my lunch to arrive.

And then the miniature food parade began: a small bowl of cabbage kimchi and another filled with large chunks of spicy radish; a tiny dish with seasoned salt and soupy salted shrimp; a bowl of spicy soup with slivers of tripe, pig’s tongue and pig’s ears lurking beneath the surface; a stainless-steel dish of rice; some salted cucumber spears; and a massive plate of purplish-black sausage slices flanked with sliced liver and more pig’s ears for good measure. It’s a lot of food for one person, so maybe you should bring a friend.

The soondae is mildly flavored but delicious. Lee says the recipe includes beef instead of the traditional pork blood and a bit of finely minced pork. Rice noodles and some sweet rice act as a binder and lend a dense, bouncy texture — not custardy or crumbling — that makes for satisfying snacking. You can dip each piece into the seasoned salt if you like, but it’s sharp and abrasive, even in minute quantities. The soupy mixture of salted shrimp and other seasonings lends a softer brine to each bite.

While I ate, I watched a woman cooking at the corner of Western and Fourth. A restaurant. Its simple plate of sausage is worth the attention. I said that sounded good. While I waited, a few more customers wandered in and ordered the same thing. A man sitting next to me slurred from a bowl of milky sul lung tong with an ox foot. I sat alone for maybe 10 minutes waiting for my lunch to arrive.

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While I ate, I watched a woman cooking at the corner of Western and Fourth. A restaurant. Its simple plate of sausage is worth the attention.
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**THE OTHER MOTHER’S DAY**

Considering the human race spends 365 days a year obliterating the planet, from the deepest depths of the sea, it’s only fair the outer reaches of the atmosphere to — all former orphans, rescues and strays — develop the power to transform themselves into other women. The disturbance in the cosmic forces creates turmoil in their world and marriage. Expect something surprising and enormous in the cosmic forces creates turmoil in their world and marriage. Expect something surprising and enormous in

**ACRO-CATS ARE IN TOWN**

The Acro-Cats are in town — Skylaire Alfvegren

**CONVENTIONS**

**Monster Piece**

Coming to Pasadena from Burbank for the first time, Monsterpalooza: The Art of Monsters never fails to stupefy. The horror con is a roundup of FX, makeup artists, fan art, vendors, film screenings (don’t miss The Green Fairy, starring Roddy Piper as Oscar Wilde), celebrity guests (Linda Blair) and the always mind-ripping “museum” of lovingly rendered tableaux, memorabilia and actual movie monsters; years past have featured life-size King Kong, Jews and Robby the Robot. The event reliably instills such a rabidly enthusiastic, overstimulated passion in its fanatic attendees that the air itself crackles with an absolutely electrifying atmosphere. Pasadena Convention Center, 300 E. Green St., Pasadena; Fri., April 22, 6-11 p.m.; Sat.-Sun., April 23-24, 11 a.m.-6 p.m.; $30 daily, $70 three-day pass. (626) 793-2122, monsterpalooza.com

**COMEDY**

**Not That Quincy Jones**

In 2013, L.A. comedian Quincy Jones achieved his ambitious goal of performing 1,000 shows in a year. Last summer, the 32-year-old Seattle native was diagnosed with terminal peritoneal mesothelioma, a rare and aggressive form of cancer, and was given a year to live. Jones’ dying wish? To star in his own stand-up special. His friends launched a Kickstarter campaign and raised more than $50,000 to fund the project. Jones also got plenty of support from big-name comics, including Ellen DeGeneres, who helped him land an hour special on HBO. Quincy Jones: Burning the Light, which taped this month at the Teragram Ballroom and will air June 2. In the meantime, support one of L.A.’s own as he fights the good fight. Hollywood Improv, 8182 Melrose Ave., Hollywood; Sat., April 23, 8 p.m.; $15. (323) 651-2583, hollywoodimprov.com

**DANCE**

**I Need a Hero**

The Superhero and His Charming Wife may be the first dance theater/comic book combo. Created by Aaron Henry and choreographed by Michelle Broussard, this romp stars Diavolo alum Jones Welsh as a career superhero whose wife, played by Joanna Bateman, develops the power to transform herself into other women. The disturbance in the cosmic forces creates turmoil in their world and marriage. Expect something surprising and enormous in

**TELEVISION**

**The Best Defense**

Forget The People vs. O.J. Simpson. Since Making a Murderer launched on Netflix in December, Laura Ricciardi and Moira Demos’ documentary series has become a global binge-watching phenomenon. The show tells the story of Steven Avery, from Manitowoc County, Wisconsin, who...
Together, we’ll write the next chapter.

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served 18 years in prison for sexual assault, and was released in 2003 after DNA evidence exonerated him. Avery sued local officials for $36 million for wrongful incarceration, but while that lawsuit was in progress, he and his nephew, Brendan Dassey, were arrested for the murder of Teresa Halbach; both were found guilty and sentenced to life terms. The 10-part series and its did-he-or-didn’t-he twists looked at the legal process and police misconduct in a small town. At tonight’s A Conversation on Justice, Avery’s now-famous defense attorneys in the murder trial, Dean Strang and Jerry Buting, discuss the investigation, their thoughts on the show and the possibility of a season two, and take part in a Q&A. The Theater at Ace Hotel, 929 S. Broadway, downtown; Sun., April 24, 7 p.m.; free. (310) 822-3006, facebook.com/losangeles/theatre. —Siran Babayan

ART PARTY

The Old Garde

The L.A. experience can lead to exhaustion or exasperation — “Let me be, Los Angeles!” — but Will Erokan and Gerry Fialka see it differently. Their psychedelic events/1560698134253810. p.m.; free. (310) 822-3006, facebook.com/losangeles/theatre. —David Cotner

CD

Let Me Be Los Angeles

Is the Internet Turning Kids Into Zombies?

That’s the question tonight’s Zócalo salon asks, and you’d probably get some really interesting answers from the legions of grieving parents whose kids have been lost to Minecraft and Periscope. This audience will hear from Yalda Uhls, senior researcher at UCLA’s Children’s Digital Media Center; High Tech L.A. principal Marsha Rybin; and RAND education policy wonk Lindsay Daugherty, who’ll discuss concerns about kids whose lives are increasingly given over to this latest version of the plug-in drug, and what that means for happiness and productivity. RAND Corp., 1776 Main St., Santa Monica; Mon., April 25, 7 p.m.; free. (310) 393-0411, zocalopublicsquare.org. —David Cotner

TALKS

The Walking Dead

Is the Internet Turning Kids Into Zombies?


BOOKS

Day-Job Believer

Sara Benincasa is a comedian and author of four books, including 2013’s Agorafabulous! Dispatches From My Bedroom, about her struggles with agoraphobia, panic attacks and depression. Her latest, Real Artists Have Day Jobs: (And Other Awesome Things They Don’t Teach You in School), is 52 essays of practical advice for artists in all mediums that are “inspired by my 35 years of flaws, fuck-ups, failures and occasional good choices,” Benincasa writes. Topics include family, sex, masturbation, self-esteem, pets and even hygiene, as well as an entire chapter on Benincasa’s idol, Amy Poehler. Benincasa signs her book and performs as part of a comedy show, hosted by Allen Strickland Williams and featuring fellow comics Andy Haynes, Marcella Arguello, Solomon Georgio, Lauren Brown and Alexandra Fox, who’ll share their own day-job horror stories. Nerdist Showroom at Meltdown Comics, 198 Grove Drive, downtown; Sun., April 24, 8 p.m.; $49.50-$95. (213) 623-3233, acehotel.com/losangeles/theatre. —David Cotner

FILM

Eyes in the Sky

British comedian-writer Marty Feldman, famously identified by his protruding eyes, had a notable career that included working with members of Monty Python and David Frost among many others. He’s best known to American audiences for playing Igor in Mel Brooks’ classic Young Frankenstein. The actor died in 1982 in Mexico City, and is buried here in L.A. Some 30 years after Feldman’s death, Largo owner Mark Flanagan discovered his memoir, which was published last year in the U.K. Largo hosts the U.S. publication of eYe Marty: The Official Autobiography of Marty Feldman with a discussion featuring friend Eric Idle, who wrote the book’s foreword, and Jeff Garlin. Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Wed., April 27, 8 p.m.; $30 (includes copy of the book). (310) 851-7223, nerdmelt la.com. —Siran Babayan

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FOOD & DRINK

Fruit and Cheese

Is there a better pairing than local cheese and local cider? MiniBar Hollywood tonight hosts a Super Cheesy Dinner Party with Westlake Village’s 101 Cider House and Compton’s Sierra Cheese. The casual, open-seating dinner will feature three cheese dishes from Little Dom chef Brandon Boudet, each matched with a tart, dry California cider.

MiniBar Hollywood, 6141 Franklin Ave., Hollywood; Thu., April 28, 7 p.m.; $25 (resv. suggested; email minibarhollywood@gmail.com). (323) 798-4939, minibarhollywood.com. —Garrett Snyder

FILM FESTS

Head Turner

Now in its seventh year, TCM Classic Film Festival brings viewers a slew of iconic films the way they were meant to be seen: on the big screen in the heart of Hollywood. This year’s programming goes right for the gut with B&W high dramas and inspirational epics, and more recent surprises such as Boyz n the Hood and Field of Dreams. The fest opens with a 40th-anniversary screening of All the President’s Men and continues with unique offerings such as Ivan Tors’ 1954 science-fiction mystery, Gog, in 3-D and a program of early sound shorts. Beloved TCM host Robert Osbourne is unable to attend due to health issues, but the festival never fails to deliver star power. Francis Ford Coppola’s hand- and-footprint ceremony will be held at the TCL Chinese Theatre, and Carl Reiner, Elliott Gould and Anna Karina are among luminaries who’ll attend.

Various locations, Hollywood; Thu.-Sun., April 28-May 1, times vary; filmfestival.tcm.com. —Neha Talreja

ART

Totally ‘90s

Drawn from MOCA’s permanent collection, “Don’t Look Back: The 1990s” at MOCA (thru July 11) revisits key trends and events in that decade that shaped the art world. Six themed sections — Installations; The Outmoded; Noir America; Place and Identity; Touch, Intimacy and Queerness; and Space, Place and Scale — reintroduce works by Catherine Opie, Cady Noland, Sarah Sze, Paul McCarthy, Sam Durant and others. In conjunction with the show, Zócalo Public Square hosts Were the ‘90s L.A.’s Golden Age?, a panel discussion that examines the decade as a “time of great creativity, high aspirations and civic growth” in L.A., featuring moderator and Zócalo Public Square publisher Gregory Rodriguez, MOCA chief curator Helen Molesworth, American Prospect executive editor (and former L.A. Weekly columnist) Harold Meyerson, USC cinema professor Dr. Todd Boyd and Fernando Guerra, director of the Center for the Study of Los Angeles at Loyola Marymount University. MOCA, 250 S. Grand Ave., downtown; Thu., April 28, 7 p.m.; free with reservation. (323) 621-2766, moca.org. —Siran Babayan

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STEPPING UP IN SILVER LAKE

When urban hiker Dan Gutierrez organized his first Painted Stairways Tour, he didn’t expect that thousands of people would want to come along.

BY CATHERINE WOMACK

“Think of it as an urban hike,” Dan Gutierrez told a group of rain-jacketed people who’d gathered at Sunset Triangle Plaza on the morning of Saturday, April 9, at 8:30 a.m., and then led them through Los Angeles’ hills on a 6.7-mile group walk through Silv Lake, which included 10 public stairways. Many of the stairs have been decorated in brightly colored paint by local artists.

Gutierrez is a stair-walking aficionado. A satellite engineer whose day job involves long hours of government work, he uses his free time and weekends to climb, map and explore Los Angeles’ numerous public “stair streets.”

From Long Beach to Silver Lake, it would be hard to find a public stairway in the Greater Los Angeles area that Gutierrez hasn’t climbed. He has walked the infamous urban trail known as the Inman 300 and, after some quick mental calculations, estimates he probably climbs more than 100,000 steps a year on average.

“I just fell in love with stair walking,” he says matter-of-factly.

Gutierrez was an endurance cyclist and bike advocate for 21 years before friends introduced him to stair walking. At first, he started exploring Los Angeles’ stair streets with the help of maps generated by stair-walking gurus Dan Koeppel and Bob Inman. Soon Gutierrez started using satellite imagery and Google Maps to explore and map new routes in his hometown of Long Beach. In 2013, he started a group called SoCal Stair Climbers and began leading his own walks.

For Gutierrez and other stair walkers, camaraderie and community are a big part of what keeps them climbing. He and his friends from the SoCal Stair Climbers group have walked thousands of miles together over the years. Gutierrez loves the challenge of mapping new routes and getting creative with his walks, organizing themed tours like the “Tomato Pie” and “The Sicilian,” both named after pizzas at a favorite stop in Franklin Hills.

In February, Gutierrez decided to create a new stair walk that incorporated all of Silver Lake’s brightly painted stairways. He posted the event on Facebook expecting to get a typical response of 20 to 50 participants. But the Painted Stairways Tour went unexpectedly viral.

RSVPs climbed into the thousands. Gutierrez was shocked. There was no way he could safely lead a group of more than 1,000 people on a walk through Silver Lake.

As a trained engineer, Gutierrez is a problem solver. He quickly developed a solution to the problem of too many stair walkers. He shortened the route to make it more accessible, added several stops and offered a limited number of free tickets to each tour through Eventbrite. He also enlisted longtime stair-walking friends and a handful of Boy Scouts to help with crowd control.

Gutierrez and his volunteers successfully led a group of 90 walkers on the first Painted Stairways Tour on March 26. Thanks to Saturday’s wet weather, the second group was smaller, though the third tour — scheduled for April 24 — had already sold out.

Like the Pied Piper of stair walkers, Gutierrez led his group through the mist last Saturday with enthusiasm. He is knowledgeable about the history of pedestrian transportation in Los Angeles. He knows his routes by heart. His crowd-management techniques are smooth and practiced. The group was a mix of experienced stair walkers and newbies. Some of us huffed and puffed more than others, but all of us were ravenous after four hours of intense stair climbing. Lunch plans dominated conversations on the 10th and final stairwell of the tour.

Gutierrez has taken the time not only to meticulously map the tour’s route but also to track down and contact the four artists who painted the majority of the stairs on the tour. When they are available, Corinne Carrey, Kimberly King, Evelyn Leigh and Ricardo Mendoza meet the group at their respective stairways and talk about their artwork.

Artist Carrey spoke at the beginning of the walk. Her piano-key stairwell and the hearts she added to the Michelstere stairs are quickly becoming iconic. Her stair-painting tactics are guerrilla. With the help of some good friends, Carrey painted the steps at night to avoid attention or getting in any trouble. (You can see pictures of her “slightly illegal” painting excursions by following her on Instagram at @corinecarrey.)

Why paint piano keys on a random outdoor stairwell? To add color and change the vibe in an area that is sometimes plagued by homelessness and violence, Carrey says.

It’s also just “for you,” the stair climber, she points out. Maybe you are exercising or maybe you just happen upon them, but the paint is there to brighten your day as you climb. The piano-key design in particular was a nod to her father, who “was a total ‘80s synth player.”

Evelyn Leigh’s geometric contributions to the face of the Swan Stairs are a more officially sanctioned art project (she painted them at the request of the Silver Lake Neighborhood Council using donated paint). Likewise, muralist Ricardo Mendoza’s contribution — the stunning “Fluid City Rising” mural on the Hoover Stairs — was made possible by active neighborhood volunteers.

All of the stairways on the tour are technically pedestrian city streets, but various individuals and neighborhoods can and have adopted some of them. Keeping them clean is a labor of love.

If you’re lucky enough to snag a ticket to one of Gutierrez’s Painted Stairway Tours, expect to break a sweat, bond with new friends and gain a deeper appreciation for the way Angelenos navigated their city pre-automobile. The art is inspiring, and so are the stunning views of the Silver Lake hills you likely wouldn’t notice or encounter from a car window. If it’s raining, climb anyway. You’ll be glad around step 200 that the skies are offering you cool shade rather than hot sun.

Even if you don’t get a ticket to one of Gutierrez’s events, you can follow his lead virtually and tackle the steps on your own time. All of his stair-walking routes are available to follow via Google Maps.

You won’t get lost. Unsurprisingly, this satellite engineer is a careful and detailed cartographer. Bathroom stops, painted stairways, watering holes and recommended pizza shops are all carefully tagged. All you have to do is climb. And climb. And climb.

Tickets for the fourth Painted Stairways Tour on Sunday, May 8, will be available at 7 p.m. on Monday, April 25, at eventbrite.com.
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Diving Bell and the Butterfly
Hughes, longtime writer for Time, allegedly had to ask that libelous references to himself be removed from Schnabel’s memoir. In the 1980s, Schnabel had a plate-shattering phase, during which he would fill large canvases with broken porcelain. There’s a plate painting in Schnabel’s current show, “Infinity on the Wall” at Blum & Poe, with scraps scattered across a reddish background. Old work hangs alongside new work, and most of it holds its own, like The Edge of Victory, from 1987. Schnabel stretched a tarp from a boxing ring across canvas. The materials list suggests there’s blood and sweat on the tarp, the stuff of life literally taken from a gym, altered just enough and hung on a wall. 2727 S. La Cienega Blvd., Mid-City; through April 30. (310) 836-2062, blumandpoe.com.

Wi-Fi in a stone
Last year, artist Aram Bartholl installed a Wi-Fi router inside a large rock and placed it in a field near Neuenkirchen, Germany. Visitors could build a fire next to a boulder to “fire up” its router, since the boulder contained a thermoelectric generator to convert heat to electricity. Visitors who had phones could access an archive of survival guides to help “solo survival in the chaotic world of computer programming” and “solo survival in the wilderness.” Bartholl, whose projects often put the digital and the natural on a collision course, will be talking about his work at LACMA with Kathy Rae Huffman, a curator and writer who specialized in electronic art. 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 26, 7 p.m.; free with RSVP. (323) 857-6010, lacma.org.

Cult for consumerism
A brochure accompanies Timur Si-Qin’s show at Team’s Venice bungalow. It looks like something you’d find in a church lobby or an alt-medicine clinic: a golden field with a purple sky above it appears on the cover. The text explains Si-Qin’s “A Place Like This, New Peace” project as an imagined cult, in which members believe “replication serves variation.” They’re trying to embrace products and advertisement while also embracing ecological thinking. It’s all in bed together — consumerism and environmentalism — in Si-Qin’s work. His epic landscape videos could be Greenpeace calls to arms, or Pepsi commercials. He has a plot of earth and a tree trunk in the galleries, but sleek monitors and computer screens interrupt the naturalism. 306 Windward Ave., Venice; through May 8. (310) 339-1945, teamgal.com.

Culture // Art Picks //

BLOOD, SWEAT AND JEERS

JULIAN SCHNABEL’S SHOW AT BLUM & POE AND MORE

BY CATHERINE WAGLEY

This week, a Mid-City show include decades-old blood from a boxing gym, and a Berlin-based artist creates an imaginary, pro-tech cult. See me, don’t see me

Artist and dancer Myriam Rodríguez debuts a work-in-progress at Pieter this weekend. Called “Now You See Me?” it’s about a woman’s body, the space it does or doesn’t take up, and how physical presence relates to psychological presence. Rodríguez worked with four dancers, and will incorporate video footage as well as everyday objects. The short, in-process videos she’s posted on Instagram are compellingly restless and a bit funny. In one, a dancer rests her cheek on another’s bent-over back as the two walk across the room with their arms hanging loosely. See Me?” it’s about a woman’s body, the space it does or doesn’t take up, and how physical presence relates to psychological presence. Rodríguez worked with four dancers, and will incorporate video footage as well as everyday objects. The short, in-process videos she’s posted on Instagram are compellingly restless and a bit funny. In one, a dancer rests her cheek on another’s bent-over back as the two walk across the room with their arms hanging loosely.
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HE SAID, SHE SAID

Why do co-stars fall in love? Sarah Ruhl’s latest, *Stage Kiss*, has a theory

BY JENNY LOWER

More than any contemporary playwright who comes to mind, Sarah Ruhl creates characters who inhabit worlds wholly her own. Even when she adopts a historical setting, as with *In the Next Room (or The Vibrator Play)*, her lyrical sensibility fashions heightened realities, where a house of string or a dead man’s perpetually ringing cellphone seem natural. Her characters tell jokes and voice startling insights with a poet’s tongue. I was fortunate to catch Circle X’s production of *Eurydice* when it premiered in Los Angeles in 2006, and it devastated me. Ten years later, it remains one of the most remarkable evenings of theater I’ve ever experienced.

*Stage Kiss*, now up at the Geffen Playhouse, was born, according to the playwright, out of workaday rehearsals in the past decade or so. Altogether, it is a more conventional and decidedly less Ruhl-esque experience.

Bart DeLorenzo, who has previously directed Ruhl’s work in productions at the Odyssey Theatre and South Coast Repertory, oversees this backstage meta-farce about a 1930s melodrama in which two ex-lovers reconnect and fall in love, played by two actors and ex-lovers who reconnect and fall in love — and then just as swiftly and predictably (though more scenically), out of love.

The first act/second act parallel structure makes clever use of doubling, where the bit players in the first half reappear in a slightly revised, winking incarnation in the second act. (“I’m actually 23 but I always get cast as teenagers,” says one young actress, before turning up a while later as a real-life, high school-age daughter.)

In a nod to these reshufflings, the lovers are known only as She and He. The self-conscious artifice lets Ruhl explore the relationship between reality and the shadow worlds we create with our minds, both on- and off-stage. Then there’s the idea of how theater becomes a canvas for the projection of our desires, and sometimes even drives the desires themselves.

The trouble is that the actual characters, their pedestrian choices and even the themes Ruhl tosses around aren’t very novel or absorbing. As He, Barry Del Sherman convincingly embodies the sexually magnetic, emotionally flatlined bad boy most women outgrow, but the character has few surprises and little nuance for him to explore.

She is played by Glenne Headly, whose wide-eyed innocence was used...
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Sterling K. Brown and Josh Wingate in Father Comes Home From The Wars (Parts 1, 2 & 3). Photo by Craig Schwartz.

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and He. As a result, the pair’s romance and its collateral damage feels less credible from the get-go, and its stakes lower. Not until nearly the end do we tap into the play’s emotional core, but by then it’s mostly too late. Ironically it’s the Husband (Stephen Caffrey), one of the more peripheral characters, who carries the play’s emotional freight.

The first act makes limited use of the supporting characters, although baby-faced Matthew Scott Montgomery elicits the most laughs in both halves as a woefully miscast understudy, and later, a pimp. Tim Bagley has some amusing, though one-note, moments as the Director who abdicates all creative responsibility to his actors.

There are brief flashes of Ruhl’s characteristic incisive wit throughout, including one moment where He expounds on exactly why theater is superior to film (it has to do with mas-turbation). But those moments are so bright and rare that they dim the rest of the play by comparison.

Ruhl’s reverence for the transformative effect of both theater and love is clear through the last gentle monologue, but it’s not quite enough to elevate everything that comes before, pleasant enough though the journey is. The artifact that has previously transported her audiences to strange, revelatory landscapes is largely absent from Strap Me Kiss. In the end, the play’s biggest letdown is how commonplace it is.

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THE HARDEST PART

Tom Hanks waits for meaning, connection and a King

BY BILGE EBIRI

Don’t hold it against Tom Tykwer’s A Hologram for the King that its best scene is also its first. As Alan Clay (Tom Hanks) strides down a suburban street singing a modified version of Talking Heads’ “Once in a Lifetime” (“You may find yourself ... without a beautiful house ... without a beautiful wife ...”), the world around him — the house, the car and, yes, the wife — vanishes into purple clouds of CGI smoke. Then, suddenly, he wakes up in an airplane, surrounded by white-clad pilgrims headed to the Hajj in Saudi Arabia, all audibly praying with their eyes closed. It’s a wild, disorienting way to kick things off. And it’s unlike anything else in the rest of this otherwise contemplative film.

But Tykwer, the director responsible for Run Lola Run (1998) and the 2006 adaptation of Patrick Susskind’s famously unfilmable Perfume: The Story of a Murderer, likes that sort of thing: grand, stylized, cinematic gestures in pursuit of the subtle and the symbolic. It’s fitting that he’s taken on Dave Eggers’ existential fable about a 50-something American businessman making his way through a world that is becoming increasingly abstract and vaporous. His ambitions and passions have vanished. Nobody builds things with their hands anymore, we’re told; they’re no longer tied to the land, or to one another, or really to much of anything except growing mountains of debt.

Alan is both a victim and an enabler: Once the guy who helped ship jobs to China, he’s now at the end of his professional rope, competing with the Chinese himself. Hanks is ideally cast here as an affable guy simultaneously bemused and nervous about his own alienation. He laughs about the fact that nobody gets his Lawrence of Arabia jokes, but we can tell that he’s secretly terrified, that their silence reminds him he’s out of step with everything around him.

Tykwer sublimates what Eggers made explicit: the joblessness, the debt, the isolation. He knows the power of an image, a gesture, a brief exchange, so he captures those social themes in flashes, which ironically gives them new power. We get glimpses of the day when Alan had to tell a factory full of Schwinn employees that their jobs were being shipped overseas. Then, late in the film, we see the magic that Alan is now selling: the promise of hologram teleconferencing for the wealthy and powerful. Nobody need ever be in the same room again for bad news or confrontation: As one of Alan’s co-workers says, “Sticks and stones may break my bones, but holograms can never hurt me.” A hologram, in an imaginary city, for a king who’s never there. It may start with a big burst of energy, but this is a sad, somber film about a world that’s slowly, knowingly losing touch with the real.

ELVIS & NIXON IS AS TWO-DIMENSIONAL AS THAT FAMOUS PHOTO

What Elvis thought — who Elvis was — remains one of the great American mysteries. The strained, sour comedy Elvis & Nixon offers up the simplest of answers: He was a clown. “Elvis Presley decided his country needed him,” deadpans a title card, and the film then tracks, with snickering distance, Presley’s December 1971 efforts to arrange a meeting with president Richard Nixon — and to offer himself as some sort of undercover narc.

All that really happened, of course, and the famous photo of Tricky Dick shaking hands with a resplendently collared King might be a magnet on your refrigerator. Liza Johnson’s film, nudged along by ersatz “Green Onions” riffing, is itself a sort of souvenir tchotchke, a product whose only clear goal is getting the two men in the room so we can giggle: at the president’s awkwardness and grievance-airing, at the singer’s polite bad manners, at the ways that the men connect, a little, by hating on The Beatles.

A HOLOGRAM FOR THE KING | Directed by Tom Tykwer | Roadside Attractions | Citywide

ELVIS & NIXON | Directed by Liza Johnson | Amazon Studios | Citywide

PHOTO BY STEVE DIETL

PHOTO BY HELMUT FREIN

PHOTO BY LIZA JOHNSON
A ill actors possess their own personal gateway into becoming a character. Some require deep memory mining (Method). Others require lengthy conversations with the director about seemingly unrelated philosophical topics. And some just need a single physical characteristic around which they can develop a character’s entire being. Susan Sarandon is a rare breed who employs the tactics of a character’s entire being. Susan Sarandon completely in this way — without getting into unbelievable splach (ahem, Tommy). It’s a fun and funny movie that delivers an honest portrayal of a mother-daughter relationship and the heartache that comes just from losing someone but from moving on after they’re gone. Unfortunately, it’s not flawless.

Making an ultimately positive movie means the possibility of inconceivable gooey sweetness. Writer-director Scafaria, known for the equally adorable Seeking a Friend for the End of the World, walks the line by giving Lori acerbic tantrums to offset Marnie’s overbearing goodness. When Lori’s not in the picture, the film suffers.

Marnie’s interactions with the other characters tend toward goofiness, especially Jillian (Cecily Strong), a woman who readily accepts $13,000 from Marnie to have her dream wedding, even though Marnie just met her. That also goes for an African-American man (Jerrod Carmichael) Marnie’s helping with his night school — a visit from the cops means she has to eat a bag of weed to protect him, but it sends her on only a mildly high journey, despite the fact that she scarfed enough to lay her out flat for days. And, wait, Blues Traveler is somehow a big part of the story? Such moments seem too fabricated for this quaintly realistic narrative.

Hands down, what propels this film into likability is the acting — from J.K. Simmons playing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing — from J.K. Simmons playing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing — from J.K. Simmons playing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing — from J.K. Simmons playing a Sam Elliott twin with a stellar mustache to Rose Byrne nailing. 

THE MEDDLER | Written and directed by Lorene Scafaria | Sony Pictures Classics | Opening Weekend Q&A’s with director Anders Thomas Jensen Fri 4/22 & Sat 4/23: after 7:30 show, also intro’ing 9:55 show Sunday 4/24: after 2:30 show

“...A hybrid of The Three Stooges comedy and the lunacy of The Island of Dr. Moreau.” — RogerEbert.com

THE HUNTSMAN: WINTER’S WAR Careful what you wish for. When it was announced that Jessica Chastain and Emily Blunt would be joining Charlize Theron and Chris Hemsworth for the follow-up to 2012’s humdrum action fairy tale Snow White and the Huntsman, many filmgoers, myself included, got unduly excited. The second film, featuring a new cast and story, seemed to presage a new beginning. And the idea of three of our finest actresses hissing and belowing and making those wavy-magic-hand gestures at one another while decked out in elaborate medieval fantasy regalia ... well, it seemed like it might be something special. The film absolutely delivers on the scenery-chewing front. And yet it’s still hollow and joyless. It opens on the beautiful Ravenna (Theron) seducing...
HOCKNEY IS SOMETHING RARE – A CHEERY DOC ABOUT AN ARTIST

A
fter he saw a Claire’s commercial that declared, “Blonds have more fun,” David Hockney immediately went out to bleach his hair and has been blond ever since, for decades. Another time, he decided to rent out a billboard across the street from one displaying an anti-smoking ad, just to spread this message: You will die even if you do quit smoking.

Throughout this feature documentary, you get the sense that director Randall Wright is dealing with a man whose entire life has already been documented but has just been waiting for someone to assemble the trove of archival material into a chronological timeline. It’s to his credit that Wright does do that while managing to sometimes mimic the visual style Hockney pioneered: vibrant colors depicting his serene scenes and swimming pools.

The fascinating sound design borrows soundbites from archived material, like commercials and cowboy scenery as his fertile but dentally challenged eyes — April Wolfe

HOCKNEY | Directed by Randall Wright
Film Movement | Playhouse, Royal

and iPads — to make his work. The result is fantastic cultural context we rarely get in documentaries about artists, grounding us in each period and its significance.

Occasionally, Hockney’s happiness can get overwhelming, but we’re assured he does have down times — especially the AIDS crisis that claimed two-thirds of his friends. But Hockney is a little work of art of its own, even if it’s so very nice and happy about everything.

–Peter Debruge, VARIETY

and killing her way to the throne of a new kingdom. Her sister Freya (Blunt) isn’t quite as ruthless. Soon enough, the new queen engineers a harrowing heartbreak for her sister. This both puts Freya in touch with her secret power — she can constantly transform the people and things around her into ice — and turns her against the very idea of love. Freya seizes a kingdom in the north and begins raising an army of stolen children. Among them are young warriors Eric and Sarah, who will grow up to be Hemsworth and Chastain. Very illegibly in love, the two run afoul of Freya, and let’s just say it doesn’t end well. Director Cedric Nicolas-Troyan has a facility with the storybook visuals and a nice handle on the actors, but nothing seems to have any weight or consequence. It’s a quest narrative where nobody cares about the quest, a war movie where nobody cares about the war. (Bilge Ebiri)

NINA Deep into her earnest, uncertain Nina Simone drama Nina, writer-director Cynthia Mort at last musters up a sequence of gravity and awe. The all-too-brief Nina — invited here by Zoe Saldana — reads a letter from a woman who has recently lost her mother, a great Simone fan. It’s the mid ’90s, decades after Simone’s best work, and this towering strain to be a study of Simone herself: Little of her genius and complexity have been squeezed into this familiar three-act structure of friendship and redemption. Saldana, as you may have heard, has been outfitted with facial prostheses and skin-darkening makeup for the role. This is a distraction: This Nina Simone has no pores. (Alan Scherstuhl)

OUR LAST TANGO (UN TANGO MÁS) Juan Carlos Copes and María Nieves Rego, now in their 80s, met as teenagers and spent decades as a celebrated tango couple. They tell their stories in Our Last Tango, a documentary that both celebrates and challenges the passions of dance, and viewers will sense that the history of these compelling figures entails more frustration and complexity than can be examined in a short running time. Juan is dapper and still tries to dance every day, though he seems to have a caddish side, while María, with her short hair and a cigarette in a long holder, radiates hard-won sass. Thankfully, the film does not rely on other talking heads, leaving the exposition to the charismatic protagonists: María evocatively describes growing up in poverty, pretending a bottle was a doll as a child and finding refuge in dance as a young teenager. Describing her frustration with Juan’s betrayals, she says, “You have to use men and throw them away,” a striking statement delivered without apology. María is fraught — she has lived and learned, and we can learn from her. Less effective is the film’s frequent use of scenes of young dancers recreating Juan and María’s routines and key moments in their lives. While these vignettes are necessary, it might make you expect seeing Singin’ in the Rain multiple times and feeling inspired by it, the dance re-enactments feel unnes-

City streit’s: matzo and the American Dream
This gripping documentary about unleavened bread and the people who need it asks us to consider what we in the world owe one another — and demands that we do better. The Yiddish theater tunes that open the film’s poster are a testament to Klezmer’s power to make us feel good. That was a bad decision, and you should feel bad. (Sherilyn Connelly)

AMERICAN DREAM
This gripping documentary about unleavened bread and the people who need it asks us to consider what we in the world owe one another — and demands that we do better. The Yiddish theater tunes that open the film’s poster are a testament to Klezmer’s power to make us feel good. That was a bad decision, and you should feel bad. (Sherilyn Connelly)
YOUR WEEKLY MOVIE TO-DO LIST

Aliens and a Trio of Airport Movies
Friday, April 22
A week of sci-fi and noir classics commences at midnight with The Thing, the jewel in John Carpenter’s illustrious crown. That’s saying a lot of the filmmaker responsible for the likes of Halloween, Escape From New York and Assault on Precinct 13, but the genre master’s foray into body horror is an exemplar of slow-burning suspense and paranoia with few peers. Set in Antarctica, where an all-male scientific outpost led by Kurt Russell has been infiltrated by an unseen alien entity that takes over its host with literally zero outward signs, it’s the rare effects-driven film that only improves with age. Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., April 22, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com.

Saturday, April 23
A disastrous triple feature at the Aero: Airport, Airport 1975 and Airport ’77, all three on 35mm. The trio screens as part of a tribute to the late George Kennedy, the only actor to appear in all four installments of the trendsetting franchise. After the first film’s massive success — which included beaucoup bucks at the box office and 10 Academy Award nominations — a wave of lesser imitators followed. Your mileage may vary with the sequels, but hey: At least they’re not playing The Concorde... Airport 79, whose financial failure grounded the series for good. Aero Theatre, 1228 Montana Ave., Santa Monica; Sat., April 23, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.

ARRAY @ the Broad, an ongoing series guest-curated by Ava DuVernay and co-presented by REDCAT, returns with Nothing But a Man. About the difficult marriage of a railwork worker and a preacher’s daughter of higher social standing, Michael Roemer’s neorealist drama received the most limited of releases in 1964 and hasn’t been widely seen since. Newly restored on 35mm by the Library of Congress and Cinema Conservancy, this look at a small town in Alabama during the civil rights era sounds just as relevant now as it was 50 years ago. A discussion with as-yet-unannounced guests will follow the screening. Broad Contemporary Art Museum, 5905 Wilshire Blvd., Mid-Wilshire; Sat., April 23, 7:30 p.m.; $20. (213) 237-2800, redcat.org.

Sunday, April 24
Noir City ends tonight, so avail yourself of the film noir festival’s rare offerings while you can still. One of the most compelling of these is the little-seen Too Late for Tears, which tells of a malicious housewife whose monomaniacal fixation on a bag of cash she acquired via nefarious means is such that she’ll kill in order to hold onto it. Arrive an hour early for a cocktail party celebrating the DVD/Blu-ray release of several East Side and into a factory where old machines are turning out long strips of dough that they stretch and pull and heave. The gloss of the shot is romantic in a way we’ve been taught to associate with a family matzah business that thrived on Rivington Street for 90 years, is con-

Aliens

saturation. Zapata allows that the neighborhood is certainly safer and cleaner, but he’ll only know whether it was a good thing if he can still afford to live there 10 years from now. This quan-

dary extends the bounds of the film in all directions: The commercial and indi-

vidual, the local and the international, all depend on one another. (Diana Clarke)

ON SALE NOW

10 CLOVERFIELD LANE

In one key way, the kinda-maybe sequel 10 Cloverfield Lane might be the purest example yet of the J.J. Abrams house style. Directed by first-
timer Dan Trachtenberg but produced by Abrams (Super & Lost, Alias, Cloverfield, etc.) the thriller is yet another of the fanish wunderbrand’s mystery boxes, a genre tease whose marketing makes a secret not just of its twists but of its very premise. The innovation this time? Now the characters are actually inside the mystery box itself, either by proud choice (John Goodman’s whisky survivalist), desperate fear (John Gallagher Jr.’s even more whisky builder bro) or terr-
fying, mysterious happenstance (Mary Elizabeth Winstead). That’s no spoiler. Some three minutes in, Winstead’s Michelle awakens in a cinderblock cell, cuffed to a cot, bleeding from a head wound. But we immediately glean how resourceful she is, as she’s wearing the uniform of intrepid young women

REPRESENTED BY THEFT

stillness. Zapata allows that the neighborhood is certainly safer and cleaner, but he’ll only know whether it was a good thing if he can still afford to live there 10 years from now. This quan-
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in genre movies: a tight white tank-top. We also can tell because Winsted is adept at puzzling things out as we watch, letting us see her eyes take in each clue around her, and suggesting, with quick glances or a hitch of her sweeping eyebrows, that she's resolved to take resourceful action. Seeing what she does next — with a lighter she's looked upon or a crutch she's whipped into a shiv — is a thrill. I say nothing of the film's revelations but for this: The brush madness of it all is, as the multiplexes demand, "fun," but it's kids' stuff compared to the tough, tense scenes of Michelle plot, behind her mask of a face, as her captor/savior boasts about his own preparedness for the tragedy he insists has wiped out the rest of humanity. (Alan Scherstuhl)

**BATMAN v. SUPERMAN: DAWN OF JUSTICE**

Thunderous, ponderous and occasionally exciting, Zack Snyder's Batman v. Superman opens with one of those grim proclamations that the creators of modern superhero movies are so fond of: "There was a time above, a time before," intones the voice of Bruce Wayne (Ben Affleck), over a childhood flashback to his parents' death at the hands of a mugger. He continues: "But things fall apart, things on Earth, and what falls ... is fallen." Look, the guy's a masked vigilante, not a philosopher-poet. Unfortunately, that's just what Batman v. Superman opens with one of those grim proclamations that the creators of modern superhero movies are so fond of:

And not just Bruce Wayne but nearly every character in this ultimate superhero matchup gets reams of dialogue about good and evil and man and god and virtue and sacrifice and our fallen, fallen world. By the time Kevin Costner and virtue and sacrifice and our fallen, fallen world. By the time Kevin Costner

And we see how, in writing about food, things fall apart, things on Earth, and what falls ... is fallen. Look, the guy's a masked vigilante, not a philosopher-poet. Unfortunately, that's just what Batman v. Superman opens with one of those grim proclamations that the creators of modern superhero movies are so fond of:

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their tchotchke, their mascot, but she probably can’t be their lover. That this comes as news to her ensures that this lively, engaging comedy never comes to full life despite Field’s exuberance. What are we supposed to get from watching a naff learn a lesson we already know? (Alan Scherstuhl)

**MIDNIGHT SPECIAL**

Here’s about as convincing an argument as I can imagine for the existence of the modern Hollywood blockbuster. Disney and Jon Favreau’s _The Jungle Book_ reimagines an oft-told tale with star power, technology and calculated charm. The story itself isn’t too dramatically different from the familiar Disney animated film. Our hero Mowgli (Neel Sethi, delightfully vivacious and chatty) is a young boy who’s been raised by a family of wolves ever since the black panther Bagheera (voiced by Ben Kingsley) found him abandoned in the woods. Living as a wolf isn’t easy; Mowgli grows up slowly, can’t resist the temptation to use tools and has to make into instinct the things that wolves just know, like never to stray from the pack. Togetherness is the wolves’ mantra, and Bagheera’s voice-over tells us, “If he was going to survive, he was going to need a people — a people to protect him.” That’s not people, but a people. Superheroes be damned, this is a communitarian blockbuster. Mowgli runs into Kaa the python (Scarlett Johansson), Baloo the bear (Bill Murray) and King Louie (Christopher Walken), an orangutan lording over a small army of monkeys. In keeping with the spirit of Kipling, the story is largely episodic. That choice could result in tedious onscreen, but it works here, giving us ample opportunity to luxuriate in the cast’s star personas — Walken and Murray get songs. But the true wonder of _The Jungle Book_ lies in its very blockbuster-ness — the way it fully immerses us in this world, utilizing state-of-the-art effects (the talking, emoting animals look amazing and real) and juggling levity, menace and sweep. (Bijke Ebiri)

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**SING STREET**

_is an aspirational musical from a born-era's synth-pop heroes. Carney's Dublin_ tale of a Catholic-school garage band in 1985 and letting his 15-year-old singer/songwriter Conor (Ferdia Walsh-Peelo) adopt the sounds and personae of that era's synth-pop heroes. Carney's Dublin is troubled and hardscrabble, but this is an aspirational musical from a born crowd-pleaser, so don't expect an unflinching look at poverty — and don't expect the characters to ever stop looking like they're trying to prove it's 1985, with their frosted tips and denim pantsuits. But Sing Street pleases, all right, and even occasionally hits on truth: At first Conor’s band mates Duran Duran. Then his stoner older brother (Jack Reynor) hints him to more daring fare, and soon Conor shows up at school in full Cure regalia, even once smeared on a faceful of makeup. That doesn't go well for him, but Carney and Walsh-Peelo emphasize the character's strength rather than his occasional victimization. He's always defiant in the face of attacks on which-ever self he's currently trying on. Carney is smart about how much creative kids draw on the cultural material around them as they will themselves into being; he's also smart about musical numbers. Sure, the songs (written by Gary Clark and Carney) sound too confident, too fully composed. But their borrowings are bold, sometimes comic, and the lyrics are perfect youthful notebook scribblings: “She's standing on the corner/ like an angel in disguise” kicks off the priceless pastiche “The Riddle of the Model.” (Alan Scherstuhl)

**ZOOTOPIA**

_In Zootopia, animals do a lot of the things that animals in Disney movies usually do: They speak, to begin with; they walk upright and wear funny clothes; they exhibit attitudes that align or ironically misalign with their species’ appearance and reputation; they hold jobs; they experience outsized emotion and moral doubt. Which is to say that, in Disney’s almost-audacious new animated feature, the animals behave less like actual humans and more like humans found in movies. What sets Zootopia apart is the way it uses the terms of anthropomorphism to emphasize its central questions: What does it mean to be civilized — i.e., to be human — what does it mean to be an animal, and is it possible to be both? If that sounds heavy, never fear. Zootopia also features a lion named Mayor Lionheart (J.K. Simmons), a bunny named Judy Hops (Ginnifer Goodwin) and an anthem-belting gazelle (named Gazelle) voiced by Shakira. A biblical variety and number of God’s adorably styled creatures populate this allegory of discrimination and tribalism. Boroughs like “Little Rodentia” and “Tundratown” separate the mice from the polar bears, despite its claim of harmony between species, Zootopia’s animals self-segregate, something the film suggests is inevitable within even the most inclusive society. In case we miss the analogies for sexism, racism and bigotry that run somewhat rampant in Zootopia, the screenwriters use language borrowed from debates on diversity and civil rights as well as the realm of microaggressions. Zootopia’s mission gets clouded in scenes where the DMV is staffed entirely by sloths that behave — exactly like sloths. It’s an easy laugh, but one that cuts against the movie’s diligent parsing of how insidious a silly stereotype can be. (Michelle Orange)
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5/6 DAS BUNKER STAR WARS NIGHT V
5/7 NO VIOLENCE FEST 2016
5/12 MR. C
5/20 NOBUUNY
5/21 XCELLERATED FEAT. JAYLINE, HEDEX, BLACKLEY
5/21 KLUB LA - LBC PRIDE

5/22 FATHER
5/27 ESPLENDOR GEOMETRICO
5/27 108
5/29 GIRLS NIGHT OUT THE SHOW
5/29 KINGDOM
5/29 BLACKLISTED
6/8 GANGSTA BOO
6/12 INSPECTOR
6/23 SPECIAL DUTIES
7/2 KLUB LA - LA BLACK PROUD
7/8 TARRUS RILEY
7/9 THE DEFECTS

5/1 ROWDY CITY VS. EVERYBODY
5/5 THE OLD SCHOOL PARTY OVER HERE W/ PLANET PATROL, MELLOW MAN ACE, MARLA G + MORE
5/6 DROPODEAD
5/6 YENI TURKU
5/6 LOCAL DREAMZZZZ
5/7 A WILHELM SCREAM
5/14 LOCAL BLISS
5/14 ANDUSCIA
5/19 WALSHY FIRE
5/20 STARS AT NIGHT

EVERY WEEK:
TUESDAYS
LOST GLOBOS LOCALS
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THE PUNK UFOLOGIST

Former Blink-182 co-leader Tom DeLonge’s ambitious new Sekret Machines project is all about UFOs — and it’s not as crazy as you might think

BY NICHOLAS PELL

Tom DeLonge is many things: co-frontman of Blink-182 and chief purveyor of their trademark toilet humor. The entrepreneur behind Modlife, a digital platform designed to give artists more control over their music. Founder of the clothing companies Atticus and Macbeth Footwear. And the mastermind of Angels & Airwaves, the neo-prog-rock project that’s as far from Blink-182 as is possible.

Despite all these accomplishments, he remains a popular subject of media ridicule. In early 2015, he gave a Paper Magazine interview in which he seemed a bit, to be charitable, paranoid, holding forth on Area 51, government mind control and forbidden engineering. Australian music magazine Tone Deaf declared him “batshit insane”; SF Weekly asked if he was having a mental breakdown.

So has DeLonge lost it? Not by any outward appearances. On the phone, he doesn’t seem any crazier than the rest of us, even as he talks about revealing the truth behind UFOs, or what he calls “unexplained aerial phenomena.” In fact, his approach to the outer subject borders on academic.

“I understand that a lot of the time people think of little green men and the tinfoil-hat crowd, and I don’t blame them for thinking that way,” DeLonge says. “But I want people to understand that I’m being very serious and forthcoming.”

DeLonge spent more than a year and a half meeting with high-ranking military officials and scientific elites pitching the idea for Sekret Machines, a transmedia project he hopes will explain what UFOs are and what they’re doing.

The tip of the spear is a novel, Sekret Machines: Chasing Shadows. He co-authored the surprisingly readable, 700-page tome with A.J. Hartley, a Shakespeare scholar and co-author of the Darwen Arkwright series. Two other novels, a documentary television series, nonfiction books and a new Angels & Airwaves album will follow.

Chasing Shadows is hefty but a page-turner, more accessible to a mystery or thriller than to science fiction. It follows multiple people whose lives are changed by encounters with unexplained aerial phenomena.

DeLonge first investigated UFOs in junior high when he went to the school library looking for “weird books.” The best he could find was one on UFOs, but it didn’t do much for him. “It was mostly about the Loch Ness Monster and I wasn’t interested in that at all,” he says. Many years later, on tour with Blink-182, DeLonge caught the UFO bug. “It was my first year touring and I needed something to do,” he says. In the pre-iPhone era, boredom’s cure lay in books. So he grabbed a copy of Timothy Good’s definitive guide to UFO conspiracy lore, Above Top Secret: The Worldwide UFO Cover-Up. DeLonge was fascinated by the treasure trove of testimony from former high-ranking officials in the Department of Defense and Federal Aviation Administration, as well as pilots.

DeLonge explains that UFOlogy is a “nonlinear topic” that includes physics and the sciences, as well as geopolitics, religion and cosmology. “Researching just one branch can take up several years of your life,” he says.

He likens his research to a detective on a case. One day, he’ll get knee-deep in nothing but metallurgy. Another, he’ll dive into cargo cults, the phenomenon of primitive tribal people who worship World War II-era aircraft as vehicles of the gods. “You have to pull information from different areas and make it make sense.”

So what makes Sekret Machines different from Above Top Secret, the Disclosure Project and other works of UFOlogy?

“There won’t be any disinformation in my project,” DeLonge says. “The Disclosure Project has a lot of oddities, so you’re not sure who you can trust. We want to build on a very strong foundation of credibility by talking to very high-level people.”

DeLonge doesn’t mind using his fame as Blink-182’s chief scatologist to gain access. “From their perspective, it’s usually just a cool cup of coffee with a musician,” he says. But his studious approach to the subject piques his sources’ interest. “A lot of times they raise an eyebrow and wonder how I have the information I do. I’m not just regurgitating something I saw on afternoon television.”

Co-author Hartley is more buttoned down than DeLonge. As an adolescent, he had an interest in UFOlogy as what he calls “the middle ground between science fiction and conventional reality.” Initially Hartley was worried that his co-author would require him to believe things he didn’t, but his fears were quickly quashed. “This is a guy who is trying to put together what happened,” he says. “He doesn’t have this driving conviction that it’s aliens. His idea shifts as he gets new information. It’s not all about little green men.”

Hartley’s viewpoint has evolved as well, meaning he’s not sure where he falls anymore. “The thing that’s hardest for me to refute is when [DeLonge] asks me, ‘Why would all these people lie?’ All these deathbed confessions of engineers.” DeLonge introduced Hartley to conspiracy theories surrounding UFology, some of which Hartley believes, others of which he doesn’t.

Originally contracted to do one book, Hartley now is committed to co-authoring the remaining novels. Still, he and DeLonge have different goals. “He wants this to be a gateway drug,” Hartley says. “I just hope people enjoy the book.”

So what are UFOs or “unexplained aerial phenomena,” according to DeLonge? “The whole UFO phenomenon is a very vague label for what has been explained to me as a life form. When that life form does what it’s doing, human beings have a way of perceiving it in their own culture.”

But as with the identities of his sources, he’s a bit cagey about specifics. “There are certain things I don’t want to say and certain things that I can’t say. It’s a much more complex subject.”

Although DeLonge does believe our government knows more about UFOs than it’s been willing to admit, his take on the subject is uniquely optimistic. “I wanted to reverse people’s cynical view of government. Not politicians. But the government and what it’s doing. There are people in government doing really heroic work. When people hear this they’re going to be so relieved that [it’s] not some big, bad secret government. It will change the way people feel about our military and intelligence leadership.”

Who, according to DeLonge, are the shadowy forces operating behind closed doors to conceal UFOs? “It’s very compartmentalized,” he says. Some agencies, he claims, work on reverse engineering found technology from the life form, while others in intelligence gather reports of cattle mutilation and abduction stories. Still others monitor the entire electromagnetic spectrum at low orbit. Then there are the disinformation agents — people who leak photos of the Roswell crash or create discussions on Internet forums designed to look nutsy and tarnish the entire study of UFOs.

When asked why so much secrecy surrounds the subject, he’s evasive. “This is one of the things that we’re going to be talking about in the upcoming docuseries.”

Ultimately, what stands out about DeLonge’s UFology research is his seriousness. If his goal were more time in the limelight or a fatter bank account, he could just hop on the bus with Blink. Instead, he’s pursuing a rigorous examination of a truly esoteric and strange subject, one that invites accusations that he’s gone “batshit insane.”

DeLonge acknowledges that his project won’t change the world. But he remains hopeful that “Sekret Machines can be a spark for a pretty big fire.”
Mr. Nice Guy
DOMO GENESIS ISN'T JUST ODD FUTURE'S WEED-RAP KING — HE ALSO BELIES THE GROUP'S ROWDY REPUTATION

BY JEFF WEISS

When your crew’s credo is “Kill people, burn shit, fuck school,” it’s easy to give off the wrong impression.

During the Odd Future ascendency of 2010, the misinformation levels reached heights eclipsed only by North Korean dictators. But rather than golfing a 34, the Golf Wang comrades allegedly advocated homophobia, sexual assault, cannibalism and a grotesque revival of tie-dye.

Aside from OFWGKTA’s fondness for psychedelic socks, none of the accusations were valid. The hip-hop collective had merely mastered Internet media manipulation and how to stoke false controversies, receiving free publicity unseen in rap since Eminem stuffed his first fictional body in a trunk.

The truth was more complex. The crew contained two openly LGBT members. Some did drugs, some stayed sober. Some screamed “666,” some attended reform school in Samoa, and others were Good Samaritans for the swag era.

“Public perception is funny. They thought we were just some crazy rude motherfuckers kicking people’s mailboxes over,” Domo Genesis says with a laugh, smoking Backwoods at Babylon, the skate shop owned by Odd Future–affiliated hardcore band Trash Talk. The die-hard Lakers fan rocks a throwback Kareem Abdul-Jabbar jersey, black pants, Nike Dunks and a snapback. In the backyard, teenagers glide back and forth on the store’s half-pipe.

“We wasn’t even like that,” Domo continues, alternately playing PS3 and crooning the “Ignition Remix.” “All the videos of us going crazy in the front yards of people’s houses? When the video was over, we were like, ‘Yo sorry!’”

To many fans, Odd Future remain eternal enfants terribles — yet Genesis never fit that stereotype. He’s the first to admit how bizarre it is that he just turned 25.

“I'll walk out a store, look at an old lady with a basket full of groceries or trying to pump gas, and be like, ‘Oh, you need help with that?’” the Westchester High grad says, describing his current life in Culver City.

He was the Arizona State stoner who only realized that a music career might be a viable option after hearing his Tyler, the Creator–produced debut, Rolling Papers, bumping in the dorms. It remains a high point of the first wave of Odd Future solo records, a breezy blunt cruise singing the praises of smoke, sex and cereal — a welcome addition to the weed-rap canon.

The erstwhile Dominique Cole followed it up with a pair of mixtapes, a full-length collaboration with Alchemist and an album with his OF brethren MellowHype. But last month’s Genesis feels like the introduction of the second phase of Domo’s career.

Without sacrificing his laid-back, genial charm, it exhibits a more contemplative streak — analyzing his missteps as well as offering thanks for his good fortune. He blends neo-soul with narcotic haze, creating a more introspective, video game–playing gentleman who happens to rap very well. He still smokes daily, but it doesn’t consume his identity. His youthful nihilism has morphed into cautious positivity.

“It’s just grown from us being so innocent, saying we didn’t care, to me really caring now,” Genesis says. “I give a fuck about how other people’s days are going, from the biggest to the smallest — like when I step into the gas station and the attendant helps me, I’m like, ‘Yo, have a good day.’ I can’t explain what changed … I just know I see things differently now.”

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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WHIRLWIND

REAPING THE LGBT

When North Carolina Gov. Patrick McCrory signed House Bill 2 into law, I wonder if he was thinking long-range about what the result might be. I can’t see him and his staff wondering out loud if their thick-skulled, cracker logic might result in Bruce Springsteen not only canceling his upcoming show in Greensboro, depriving the state of revenue and its residents of a Springsteen concert, but inspiring Mr. Boss to issue a press release that more people have read than will ever peruse House Bill 2.

Springsteen’s is a well-written statement that you have probably seen by now. In it, he concludes, “Some things are more important than a rock show and this fight against prejudice and bigotry — which is happening as I write — is one of them.”

House Bill 2 is much more than just the “bathroom bill” that it’s being characterized as. It actually prevents avenues of state government from including LGBT people in previous protections. For private-sector bigots, it is now open season. It seems like a long way to go to please a few Juneteenth hicks, but obviously the governor was losing sleep over all those poor homophobes shaking in their boots as to who is in the stall next to them, and he took action.

Bruce Springsteen’s reputation, as far as I can see, is unimpeachable. His statement coming from a less well-known artist would be all well and good but would carry only a fraction of the weight.

Springsteen made Gov. McCrory all kinds of famous. I was being charitable using the governor’s name. The truth is that no one cares what his name is. He will be dimly remembered as the asshole who signed that fucked-up bill that embarrased the majority of North Carolinians.

Punching himself in the dick, North Carolina Congressman Mark Walker described Springsteen as “known to be on the radical left,” then generously added, “He’s got every right to be so,” but considers Springsteen’s cancellation a bully tactic. In a sad attempt to show how “with it” he is, Walker quipped, “We’ve got other artists coming soon — Def Leppard, Justin Bieber.”

The congressman added, “I’ve never been a Bieber fan, but I might have to go. Maybe artists who weren’t ‘born to run’ deserve a little bit more support.” Do they hand out free bags of dumdum at red lights in N.C.?

This is where the fun begins. Gov. McCrory will no doubt be getting more bad news as money big and small either leaves the state or goes around it. If he “stands his ground,” he will severely disadvantage his truly great state for a long time to come.

HB2 is now law. There is no “walking it back.” If McCrory eventually caves and tries to repeal it, everyone will know it’s because he values money over his homophobia, which he has poorly disguised as moral rectitude and common sense. Either way, he’s fucked. If I were him, I wouldn’t feel all that put out by Springsteen’s cancellation as much as I would fear PayPal scrapping its plans to locate a new operations center in his state. PayPal is bigger than any governor.

It is almost impossible to describe how beautiful North Carolina is. For a few summers, I was shipped off there to live in a tent at a summer camp. Each day, we were given chores. Milking cows, feeding chickens, getting beetles off the vegetables. Since the late 1960s, I have always had an affection for N.C.

Years later, I was happy to find out it was a great state in which to be a broke band on the road. Not only were there plenty of college-town venues to play in, but the people were incredibly friendly and would let you sleep on their floors.

One of America’s best venues, the Orange Peel, is in Asheville, North Carolina. It’s always one of my favorite stops on tour because not only is there a great show waiting for you, but you can walk from the venue and spend time in the Wolfe House, made famous by the legendary literary giant and Asheville native Thomas Wolfe.

Judging from the people of the state I have met over almost 50 years, I can’t believe they are pleased with House Bill 2. They probably are wondering how they got to where they are now.

It has become quintessentially American to resist progress and change. To still be breast-stroking in the primordial ooze of the past and call it integrity is pathetic, but describes the mindset of millions of people in this country.

While I have nothing but respect for Bruce Springsteen, I wish he had not canceled the show. I wish he had spoken to the thousands of people who were there about what had just happened to the greatness of their state, then told them where he was donating all that money. The cancellation, in a way, allows McCrory to end the conversation, which I think should be just beginning.

In any case, you can’t mess with Springsteen, so if that’s the way he saw to go, that’s cool. I just love the idea of when you see a problem, you don’t leave it alone; instead, you make it your special project. After I found out about the plight of Damien Echols, Jason Baldwin and Jessie Misskelley, otherwise known as the West Memphis Three, and got involved in the effort to secure their release, I talked about the state they were trapped in, Arkansas, every day, I enjoyed firing at the state’s hull on a regular basis.

I want North Carolina to reap an LGBT whirlwind. More shows, more light, more heat, more volume — just more.

We Americans are such a bunch. You give us a topic, any topic, and we’ll divide over it. I am impatient and don’t want the past for the future.
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Mini-Murder @ COMPLEX
From 2003 through 2009, metal promoter Church of the 8th Day’s Los Angeles Murderfest was the preeminent festival in the local underground metal scene, with many grindcore and death-metal heavy-hitters making their first L.A. appearances as part of the proceedings. Festival founder Daniel Dismal is still working on bringing Murderfest back to its full glory, but in the meantime this three-day bill, branded as “Mini-Murder,” will serve as a meaty appetizer plate. Six to eight bands play each night, with a lineup ranging from longtime deathgrind greats like Nausea (featuring Oscar Garcia of ’80s L.A. grindcore pioneers Terrorizer) and Cattle Decapitation to local cult favorites such as splatter-thrashers Gravelhill, thunderous doom dealers Behold! the Monolith and abrasive hardcore upstarts Colombian Necktie. Also Saturday-Sunday, April 23-24. —Jason Roche

Melody’s Echo Chamber @ THE OBSERVATORY
We haven’t heard much from French psychedelic songstress Melody Prochet since her debut album as Melody’s Echo Chamber produced by Tame Impala’s Kevin Parker, came out in 2012. “Shirim,” the lead single from what was supposed to be a forthcoming sophomore album, arrived in 2014, though after visa issues and a canceled festival appearance, there’s been no word on the status of a second record. It’s a shame, as Prochet’s lush, sensual, dream-pop debut drew immediate peers, palpably informing FK’s early work in fact far transcends their hit wonders, the influence of Kommunity FK more electronic-based sense of dread. Native Fauna guitarist Giotto Harrison stirs up exotic shards of post-punk noise, which contrast with wrathlike diva Cameron Murray’s sinuous melodies on such throbbing spells as “Ghosts Don’t Care.” Their engrossing sounds are fleshed out further by Murray’s swanklike costumes and the duo’s ever-changing, dramatically theatrical stage sets. Sunday’s bill is stacked with shadowy synth-pop trio Ghost Noise, along with Hikikomori, The Electric West, Diesel Dudes, Parallax Scroll and other sonic explorers. Also Sunday, April 24. —Falling James

John Daversa Big Band @ THE GARAGE AT L.A. COLLEGE OF MUSIC
Brilliant trumpeter and EVI (Electronic Valve Instrument) master John Daversa was a fixture on the SoCal music scene for 15 years, leading both a big band and small groups while eventually gaining a doctorate from USC’s Thornton School of Music. After a short stint at Cal State Northridge, Daversa was hired by the University of Miami’s Frost School of Music as its jazz chair, and the program almost immediately began winning college competitions. Daversa has kept on at his own music, and this weekend debuts material from his new CD, Kaleidoscope Eyes: The Music of The Beatles. The Los Angeles College of Music’s spacious “Garage” performance space in Pasadena should provide plenty of room for Daversa’s 17-piece big band and guest vocalist Renee Olstead to stretch out during three shows (one Saturday, two Sunday). Also Sunday, April 24. —Tom Meek
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DALE WATSON - LAURENCE JUBER - RANDY JACKSON - FABRIZIO SOTTI
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PROUDLY SUPPORTING THESE CHARITY ORGANIZATIONS
Tony Visconti, who produced its entirety tonight. This labor of love also surprised if there are more than a few collaborators channel their sadness by doing seemingly unprecedented ways. Instead of fading away, the Thin White Duke seems to be growing in number, as acolytes continue to expand and evolve in numerous and untimely death in January continues to expand and evolve in numerous and seemingly unprecedented ways. Instead of fading away, the Thin White Duke seems to be growing in number, as acolytes continue to expand and evolve in numerous and untimely death in January continues to expand and evolve in numerous and seemingly unprecedented ways. Instead of fading away, the Thin White Duke seems to be growing in number, as acolytes continue to expand and evolve in numerous and untimely death in January continues to expand and evolve in numerous and untimely death in January continues to expand and evolve in numerous and
THE ECHOPLEX:
THE ECHO:
DIRTY LAUNDRY:
CANYON CLUB:
BARDOT HOLLYWOOD:
THE BANCROFT:
AMOEBA MUSIC:
ALEX'S BAR:
ROCK & POP
Syntax, Fri., April 22, 8:30 p.m., $14.50. Imarhan, Luke Chico Mann, Fri., April 22, 8 p.m., free.
Snakearm, Rose's Pawn Shop, Steep Ravine, Andrew The Midnight Screening, Thu., April 28, 8 p.m., $10.
Snakehips, Lido, Sat., April 23, 9 p.m., $27.50. Jorma Kaukonan, Jack Casaday, Sun., April 24, 6 p.m., $25.
The MOULY MALONE'S:
MCCABE'S GUITAR SHOP:
THE LOVE SONG:
LOT 1 CAFE:
PAPPY & HARRIET'S PIONEERTOWN PALACE:
Playing for Change, Thu., April 28, 10 p.m., TBA. Baby Lemonade, Dragster, with Breaking Baby Blue, Sun., April 24, 7 p.m., $10. Baby Lemonade, Dragster Barber, Cindy Lee Berryhill, Constantine, Photo (see Music Pick). Alex Feder, Fri., April 22, 8:30 p.m., free; Joe Buck Yourself, Ryan Chrys & the Rough Cuts, Abraham Friday, April 22, 8:30 p.m., free; Jonny Craig, Zella Day, Sabrina Carpenter, Thu., April 28, 7 p.m., $20-$50. Holy Holy, with Tony Visconti & Woody Woodmansey, plus Jessica Morgan, Thu., April 27, noon, $30. The Anthony Lucero, Thu., April 28, 8:30 p.m., $20. The Anthony Lucero, Thu., April 28, 8:30 p.m., $20.

LA WEEKLY
53
A WEEKLY
55

THE BAND OF Skelly, Bigfellas, Fri., April 22, 8:30 p.m., TBA. Bear, Paladin Shield, Tue., April 26, 8:30 p.m., free. Jeffreys, Fri., April 22, 8:30 p.m., $15. Iska Dhaaf, Tuesdays, 10 p.m. Thru April 26, TBA.

Bear, Paladin Shield, Tue., April 26, 8:30 p.m., free.

Joe Buck Yourself, Ryan Chrys & the Rough Cuts, Abraham Friday, April 22, 8:30 p.m., free; Jonny Craig, Zella Day, Sabrina Carpenter, Thu., April 28, 7 p.m., $20-$50. Holy Holy, with Tony Visconti & Woody Woodmansey, plus Jessica Morgan, Thu., April 27, noon, $30. The Anthony Lucero, Thu., April 28, 8:30 p.m., $20. The Anthony Lucero, Thu., April 28, 8:30 p.m., $20.

LA WEEKLY
53
A WEEKLY
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THE BAND OF
ART LABOE BLOCK PARTY

Id-school vibes will be in full effect as 93.5 KDAY brings together a soulful mix of artists in honor of famed L.A. DJ Art Laboe. For those of us who grew up in Los Angeles, Laboe is more than a DJ—he’s a matchmaker, a confidant and a purveyor of Angeleno culture. While Laboe’s name still conjures Chicano car and gang culture ("Sad Girl dedicating Tierra’s ‘Together’ to her old man Shorty") via his time at KRLA, his move to KDAY brought out more bodacious jams on his dedication playlist.

This block party features some of the most audacious artists from the past several decades of soul, hip-hop and disco: the liquidy funk of Zapp (minus late mastermind Roger Troutman), the smooth seduction of Rose Royce, the disco decadence of Evelyn "Champagne" King, the bodytastic bumping of Sir Mix-A-Lot (whom we’ll take seeing over Nicki Minaj any day) and the lyrical bliss of Rapper’s Delight (featuring Master Gee and Wonder Mike from Sugarhill Gang), Coolio and Grandmaster’s Furious Five, featuring Melle Mel and Scorpio.

This one’s dedicated to the dancers, the dreamers and the lovers.

GREEK THEATRE | 2700 N. Vermont Ave., Los Feliz | Fri., April 22, 7:30 p.m. | $35-$75
lagreektheatre.com


THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Doug Webb Quartet, Sat., April 23, 11 a.m.-2:30 p.m., free. The Matt Gordy Sextet, Sun., April 24, 11 a.m.-3 p.m., free. The Mike Scott Quartet, Wed., April 27, 2 p.m., free.

LUCCILE’S SMOKEHOUSE BAR-B-QUE: 7411 Carson St., Long Beach. Doug MacLeod, Sat., April 23, 7 p.m., free.

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m., free.

RUSTY’S RHYTHM CLUB: 8025 W. Manchester Ave., Inglewood. Bryndis, X Siempre, Los Caminantes de la Guerra, Sat., April 23, 8 p.m., free.

ART LABOE BLOCK PARTY

For more listings, please go to laweekly.com.

LA WEEKLY // April 22 - 28, 2016 // www.laweekly.com

Lina In L.A.
by Lina Lecar

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m.; Milo & Otis, UZ, Jaykode, Wild Boys, Fri., April 22, 9:30 p.m., TBA. Avalon, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Neelix, where DJs are in the house with techno, trance and more, 19 & over, Saturdays, 9:30 p.m.; DJ Capone, Lisa Turner, Sat., April 23, 10 p.m., TBA.


THE ECHOLOGY: 1154 Glendale Blvd. DJ Sosupersam, DJ Silk, DJ Induce, Thu., April 28, 8 p.m., TBA.

EXCHANGE LA: 618 S. Spring St., Los Angeles. Organ Nelson, Mark James Dymond, Fri., April 22, 10 p.m., $20-$90; Awakening, Fridays, 10 p.m. Sidney Samson, Kennedy Jones, Sat., April 23, 10 p.m., $20-$90; Inception, Saturdays, 10 p.m. Bro Safari, Thu.,

SUN 4/24

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MON 4/25

(MOSTLY) MUSICALS

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WED 4/27

TIZER

Featuring Eric Marienthal & The Jaco Music Leisure Quartet Jazz 8p

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LUNCH MON - FRI NOON - 4PM

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THURSDAY 4/21

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KAP KALLOUS / SLUM THE RESIDENT

MIKE AK / GRIZZLE / ANONYMOUS

STEVIE D / MADEBYDRUGS

THURSDAY 4/21 FREE!

KIDDO GORGEOUS PRODUCTIONS PRESENTS MR K / OBISIDIAN / JEEZBOY RUN IT / JONNY KHAN

SATURDAY 4/23

UNITED PUNK ALLIANCE PRESENTS YOUTH GONE MAD / PUBLIC INDECENCY THEODORA KELLY PROJECT CXA / U.A / MEDIA BLITZ

MONDAY 4/25 POOL TOURNAMENT

TUESDAY 4/26

GASMSK TERROR (FRANCE) DAMNATOSKI / REALITY LOST / TORTURE

50+ BEERS FROM AROUND THE WORLD BEST BURGERS IN LA!

Lunch Mon - Fri 4pm

1874 Springfield Ave., Los Angeles. Flamin’ Moons, Sat., April 23, 10 p.m., $20; DJ Merle Ginsberg, Wed., April 27, 8 p.m., free. THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Neelix, with DJs in the house with techno, trance and more, 19 & over, Fridays, 9:30 p.m.; Milo & Otis, UZ, Jaykode, Wild Boys, Fri., April 22, 9:30 p.m., TBA.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Elokie, April 22, 8 p.m., free. The Rob Staley Band, Sun., April 24, 6 p.m., free. Debra Lee, Mon., April 25, 8 p.m., free. Rebel Heart, Wed., April 27, 8 p.m., free. Deanna D’Amico, Thu., April 28.

EB’S MEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Tom Gramlich, Eddie Murphie, Sat., April 23, 7:30 p.m., free.

JOE’S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Randy Kirk and the BC Riders, Fri., April 22, 9 p.m., free. Ezra Lee & the Havoc Band, Sun., April 24, 8 p.m., free. The Big Butter Jazz Band, Tue., April 26, 9 p.m., free. Rob Stone & the Shut Downs, Thu., April 28, 8 p.m., free.

For more listings, please go to laweekly.com.
CONCERTS

FRIDAY, APRIL 22

THE ART LABOE BLOCK PARTY: With Sir Mix-a-Lot, Rose Royce, Evelyn “Champagne” King, Zapp, Grandmaster’s Furious Five, Coolio, Rapper’s Delight, Vaughan Mason & Crew, 7:30 p.m., $35-$75. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

THE REGENCY THEATER: With DJs TBA, 11 a.m.-6 p.m., $10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Calvin Harris, Sia, Flume, Beach House, Major Lazer, The 1975, Rancid, Mike Snow, Edward Sharpe & the Magnetic Zeros, Matt & Kim, Chris Stapleton, Cold War Kids, Death Grips, The Chainsmokers, Adam Beyer & Ida Engberg, Pete Yorn, Maceo Plex, Warm Up!, Mavis Staples, Tchami, Nina Kraviz, Lost Frequencies, Rufus du Sol, Snails, Aluna George, Ex-Hex, Sophie, Matthew Dear, Algrün, and others, 12 p.m., $375. Empire Polo Club, 81-800 Avenue 51, Indio.

DUTCH KING’S DAY: With Slick Rick, Debbie Gibson, Tiffany, Salt Pepa, 2 Live Crew, Berlin, Biz Markie, Trinere, Color Me Badd, 2:30 p.m., TBA. Queen Mary Events Park, next to the big boat, 1126 Queens Highway, Long Beach.

INDUCTION GALA: With The Heartbeats, Norm Fox, Clive Duncan, Leon Hughes, Big Jay McNeely, Noah Jay, Steven Allen & the Detroiters, 7 p.m., $50. Globe Theatre, 740 S. Broadway, Los Angeles.

GRAMMY SALUTE TO MUSIC LEGENDS: With Lila Downs, Earth Wind & Fire, Andy Garcia & the CineSon All-Stars, Lucrecia, Martina McBride, J. D. Souther, 7:30 p.m., $50-$305. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

THE PEDRITO MARTINEZ GROUP: 7:30 p.m., TBA. The Observatory, 800 W. 3rd St., Santa Ana.

THE JOHNNY CLEGG BAND: Call for schedule, 10 a.m.-7 p.m., $25-$55. Smothers Theatre, Pepperdine University.

SATURDAY, APRIL 23


BROKE L.A. MUSIC & ARTS FESTIVAL: Formerly known as BoroOcheva, the fest has music from Air Life, DWNTWN, Kid Bloom, Tennis System, Alina Bea, Street Fever, The Fontaines, Valley Queen, Annuals, Disco Shrine, Salt Petal, Fuzzy Crystals, Sting Theory, Vinyl Williams, Yassou, Koshi Diltz, Black Gummy, Club Aerobics, Planet Rock, Different Sleep, A.J. Crew, Bludwork, Cam & China, Cassius, Lex Lu, Sufjan Stevens, Tame Tucker, Wajju, 3 p.m.-2 a.m., $25. Imperial Arts Studios, 695 S. Broadway, Los Angeles.

THE CHRIS ROBINSON BROTHERHOOD: 8 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.


CRISTAL FIGHTERS: 8 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Slick Rick, Debbie Gibson, Tiffany, Salt Pepa, 2 Live Crew, Berlin, Biz Markie, Trinere, Color Me Badd, 2:30 p.m., TBA. Queen Mary Events Park, next to the big boat, 1126 Queens Highway, Long Beach.

THE GLOBAL Doo-Wop COALITION HALL OF FAME INDUCTION GALA: With The Heartbeats, Norm Fox, Clive Duncan, Leon Hughes, Big Jay McNeely, Noah Jay, Steven Allen & the Detroiters, 7 p.m., $50. Globe Theatre, 740 S. Broadway, Los Angeles.

MISSING PERSONS: With The Flux Capacitors, 8 p.m., $30. Petersen Automotive Museum, 6060 Wilshire Blvd., Los Angeles.

THE PEDRITO MARTINEZ GROUP: 7:30 p.m., TBA. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.


DUTCH KING’S DAY: With Slick Rick, Debbie Gibson, Tiffany, Biz Markie, Trinere, Lisa Lisa, No Shoo, Pretty Poison, Debbie Deb, Berlin, Connie, Sweet Sensation, 2:30 p.m., TBA. Queen Mary Events Park, next to the big boat, 1126 Queens Highway, Long Beach.


THE SMC JAZZ BAND: 10 a.m.-6 p.m., $5. Petersen Automotive Museum, 6060 Wilshire Blvd., Los Angeles.

SANTA CLARITA COWBOY FESTIVAL: Call for schedule, 10 a.m.-7 p.m., $5-$75. William S. Hart Museum, 24151 Newhall Ave., Newhall.

SUNDAY, APRIL 24

BADBADNOTGOOD: 5 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Calvina Harris, Sia, Flume, Beach House, Major Lazer, The 1975, Rancid, Mike Snow, Edward Sharpe & the Magnetic Zeros, Matt & Kim, Chris Stapleton, Cold War Kids, Death Grips, The Chainsmokers, Adam Beyer & Ida Engberg, Pete Yorn, Maceo Plex, Tokimonsta, Bauuer, Nathaniel Rateliff & the Night Sweats, Wolves, Alice, Kamasi Washington, Autoles, Melody’s Echo Chamber, John Digweed, Alessia Cara, The Vandals, Prayers, Meg Myers, Joywave, Giripool and others, 12 p.m., $375. Empire Polo Club, 81-800 Avenue 51, Indio.

DUTCH KING’S DAY: With DJs TBA, 11 a.m.-6 p.m., $10. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica.

COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Calvin Harris, Sia, Flume, Beach House, Major Lazer, The 1975, Rancid, Mike Snow, Edward Sharpe & the Magnetic Zeros, Matt & Kim, Chris Stapleton, Cold War Kids, Death Grips, The Chainsmokers, Adam Beyer & Ida Engberg, Pete Yorn, Maceo Plex, Tokimonsta, Bauuer, Nathaniel Rateliff & the Night Sweats, Wolves, Alice, Kamasi Washington, Autoles, Melody’s Echo Chamber, John Digweed, Alessia Cara, The Vandals, Prayers, Meg Myers, Joywave, Giripool and others, 12 p.m., $375. Empire Polo Club, 81-800 Avenue 51, Indio.

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Colburn Orchestra: The Arohi Ensemble: Tank: Go
Big Bad Voodoo Daddy: Katchafire: Flatbush Zombies: Go
Body Slam Concert 2016: Go

Thursday, April 28
Santa Barbara, 552 University Road, Santa Barbara.

Wednesday, April 27
The Cairn Music Society are variously featured in a set of Nicholas Isherwood, The Lyris Quartet and Salastina Heath, Joseph Pereira and Jeff Beal., Sat., April 23, 7 p.m., $25 & $35. UC Santa Barbara, 552 N. Milpas St., Santa Barbara.

Friday, April 22
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Saturday, April 23
CHRIS STAPLETON: With ASAP Twelvyy, Remy Banks, 8 p.m., $25 & $40. UC Santa Barbara, 552 University Road, Santa Barbara.
BIG BAD VODOO DADDY: Go

For more listings, please go to laweekly.com.

CLASSICAL & NEW MUSIC
THE AROHI ENSEMBLE: Sat., April 23, 8 p.m., $20. Holy Nativity Episcopal Church, 6700 W. 83rd St., Los Angeles.
THE CALDER QUARTET: The string musicians stitch together selections by Thomas Adès, Benjamin Britten and Ludwig van Beethoven, in Campbell Hall, Sat., April 23, 7 p.m., $25 & $35. UC Santa Barbara, 552 University Road, Santa Barbara.
COLBURN ORCHESTRA: Stéphane Denève welcomes soprano Danielle de Niese and pianist Rodolfo Leone for an evening of music by John Williams, Liszt, Ravel, Puccini, Gounod and others, Sun., April 24, 7 p.m., $15 & up. Disney Hall, 111 S. Grand Ave.

THE DUDLEY ORCHESTRA: Saturday, April 23, 8 p.m., free. The bowl, 1122 N. Milpas St., Santa Barbara.

Wednesday, April 26
CHRIS STAPLETON: With Anderson East, 7:30 p.m., $25 & $40. UC Santa Barbara, 552 University Road, Santa Barbara.


Thursday, April 28
BIG BAD VODOO DADDY: Go

for an evening of music by John Williams, Liszt, Ravel, and others, 8 p.m., $25-$75. Alex Theatre, 216 N. Camden Drive, Beverly Hills.
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Wednesday - Nude Dance for $20
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