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LAWEEKLY

APRIL 29 -
MAY 5, 2016
VOL. 38
NO. 23
LAWEEKLY.COM



A JOURNEY TO THE CENTER OF UNKNOWN MUSIC

NEARLY 40 YEARS AFTER THE APPEARANCE OF THE MYSTERIOUS NURSE WITH WOUND LIST, THE INFLUENTIAL ROAD MAP OF "WEIRD MUSIC" STILL MATTERS — IN L.A. AND BEYOND. BY GUSTAVO TURNER

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L.A. WEEKLY (ISSN 0192-1940 & USPS 461-370) IS PUBLISHED WEEKLY FOR THE SUBSCRIPTION PRICE OF \$55.00 PER SIX MONTHS & \$90.00 PER YEAR BY L.A. WEEKLY, LP, 3861 SEPULVEDA BLVD., CULVER CITY, CA 90230. PERIODICALS POSTAGE PAID AT LOS ANGELES, CA. POSTMASTER: SEND ADDRESS CHANGES TO L.A. WEEKLY, P.O. BOX 4315, LOS ANGELES, CA 90078-4315.

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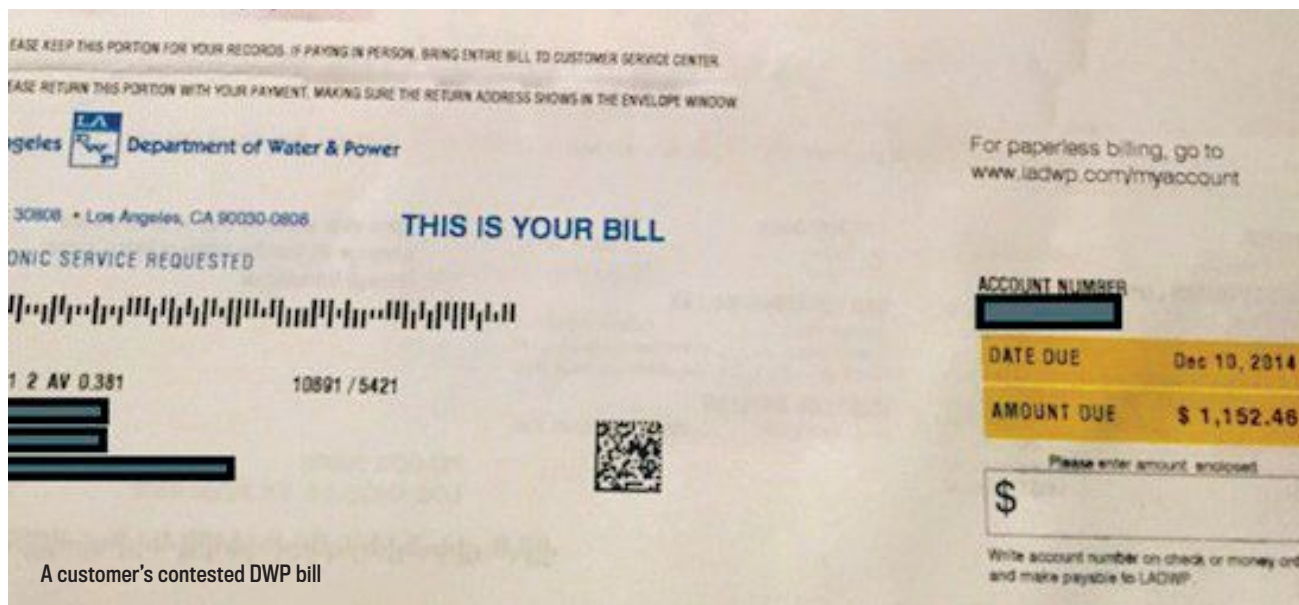
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News //

CUSTOMER DISSERVICE

Here's why the DWP is such a stagnant, bloated mess

BY GENE MADDAUS

If you claim that the L.A. Department of Water and Power is a bloated, bureaucratic mess, you won't get much of an argument. Mayor Eric Garcetti, City Council president Herb Wesson and councilman Felipe Fuentes have all said they want to make the department more "nimble" and "efficient" — and all are engaged in a debate over how best to do that.

But if you ask why the department is a mess, you run into trouble. To hear Fuentes tell it, the issue is political interference from City Hall and the city's cumbersome civil-service system. His proposed solution is to establish an independent governance structure and a new personnel system for DWP, both of which would

separate it from City Hall.

Yet a recent report from the City Administrative Officer and the Chief Legislative Analyst offers a somewhat different diagnosis. The report finds that many of the causes of the DWP's inefficiency are internal to the DWP. Distancing the utility from City Hall would not solve those issues.

For instance, the report finds that it takes as long as two years to fill a vacant position. Vacancies are subject to an internal "bid process," whereby the most senior eligible DWP employee who bids for the position is automatically granted the job. If a manager does not want that candidate, the position may remain vacant indefinitely. Hiring of supervisors also is subject to veto by rank-and-file workers, which is exercised routinely.

Naturally, these rules make it difficult for the utility to hire people, or to consider

candidates from outside the utility. That makes it more difficult to adapt to changing market conditions. All of these rules are the product of side agreements with the unions, and the unions would be loath to give them up.

"The primary disadvantage to removal of these rules is that negotiations will be very difficult," the report dryly notes.

"More than 95 percent of positions at DWP are IBEW 18," says Fred Pickel, the utility's ratepayer advocate. "They're the elephant in the room."

Pickel did his own report last year on the utility's billing fiasco, in which thousands of customers were overbilled and then forced to wait an hour or more to talk to a customer service representative. Pickel's report faulted the civil-service system and procurement processes but also blamed "labor rigidities."

"The DWP has a management-labor relationship that is unlike that of any other utility known to [the ratepayer advocate], and the result is that some practices are decades behind the times," Pickel wrote.

DWP management employees are represented by their own bargaining unit. Of the 8,700 employees at the utility, all but 20 belong to a union.

For many important decisions, management and labor have an equal vote. Pickel argued that arrangement creates an "imbalance," which has made it impossible for the utility to evolve into the 21st century.

"When two partners each have a vote, it is self-evident that they also each have a veto," he wrote. "Vetoes are biased toward the status quo."

Andrew Rea, a consultant who authored yet another report on the DWP for the city controller, offered a different take on the union. In his view, the IBEW should be treated as a "partner" in making the utility more flexible, and solutions can come from deeper labor-management collaboration.

"The union is a key stakeholder and does a lot of good," Rea says.

That report has influenced Fuentes' proposal. The councilman's plan would allow the DWP and IBEW to establish their own hiring procedures, unrelated to City Hall's personnel system. But it would not address the issues internal to the DWP that were raised in the CAO/CLA report or in Pickel's report.

In public hearings to discuss DWP reform, the role of the IBEW is almost never mentioned, except occasionally by angry members of the general public. (Fuentes has taken \$35,000 from the IBEW for his state and local campaigns.)

Pickel argues that the utility urgently needs to rebalance its relationship to its union.

"They have to be better at adapting to changing business environments," he says, citing the rise of rooftop solar as an example of new competition. "They've had a nice, comfortable, growing monopoly for 100 years. Now it's not growing. It's not projected to grow in the next five years. ... Lots of things are likely to happen in the utility industry."

YIELD TO THE TRAIN!

L.A. URGED TO GIVE THE EXPO TRAIN PRIORITY OVER CARS

BY GENE MADDAUS

Earlier this month, we wrote about how the Expo Line — which opens to Santa Monica on May 20 — offers a sluggish ride through downtown L.A. because it stops for cross traffic. Following that story, a transit activist posted a petition on Change.org urging the L.A. Department of Transportation to allow trains to preempt traffic on downtown

streets.

The petition is closing in on 500 signatures. Here are some of the arguments in support:

■ John McWhirter of Los Angeles: "I'm signing because the trains are PAINFUL-LY slow between USC and 7th St."

■ Thomas Tai of San Marino: "I am a frequent Expo Line rider. It is unacceptable that hundreds of people on a train must have their commute slowed because of a few people in cars."

■ Alisa Rivera of Los Angeles: "Efficient public transit is essential for the future of L.A. and the future of our planet. Time to prioritize trains over cars."

■ Andrew Sieger of Santa Monica: "It's ridiculous that this isn't happening already and LADOT needs to get the message that mass transit deserves signal priority."

As many of the supporters pointed out,

Santa Monica has agreed to preempt street traffic on many of its intersections for the Expo Line expansion. "It's about moving people," says Santa Monica Councilwoman Pam O'Connor. "People in cars with one or two people in them will have to wait for a train with 100 or 200 people to go through."

The Metropolitan Transportation Authority has been testing the trains for the last several months. Running west, the train will stop at Lincoln Boulevard and perhaps at Fifth Street. But eastbound, the train will run nonstop between the downtown station and the station at 17th Street, says Bruce Shelburne, the executive director of rail strategic planning at MTA. "It's a very nice ride going down the street there," he says.

At the outset, trains will run every 12 minutes. But the MTA expects heavy demand eventually will force the agency to

increase frequency to every five minutes. That would make it difficult to switch to preemption through downtown Los Angeles, Shelburne says.

"As we have more and more trains running, if we were preempting in downtown areas, some intersections may be out of business during certain times of day," he says.

Asked about the petition, a spokeswoman for Mayor Eric Garcetti said that he is "not opposed to preemption" but also wants to maintain the safety of riders.

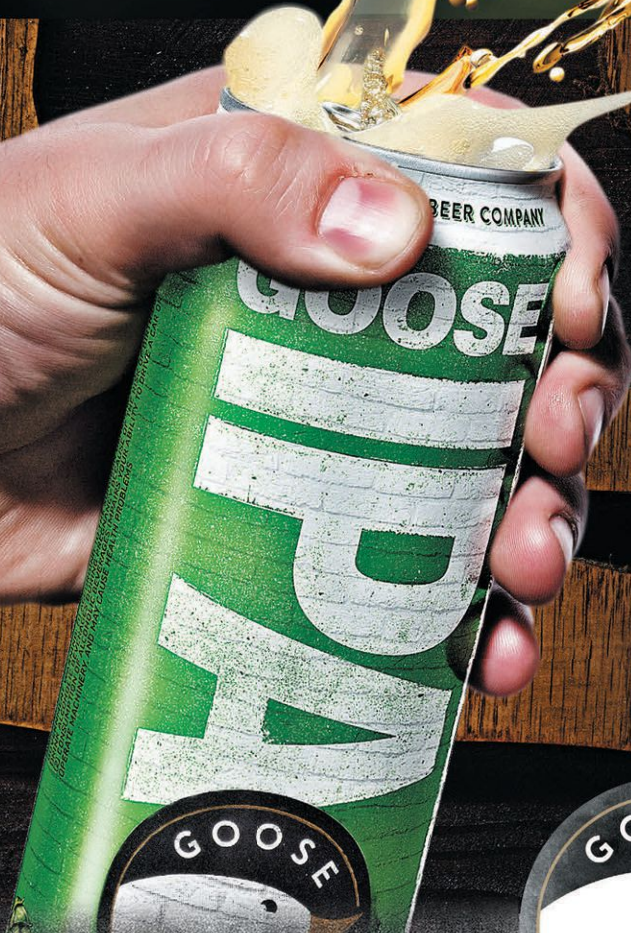
Dwight Sturtevant, who created the Change.org petition, says he hopes to get the attention of the Department of Transportation.

"I just wanted to see how many signatures I could get, and try and poke the bear," he says. "Until there's more and more pressure put on LADOT, the situation is not going to change."

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LA WEEKLY // April 29 - May 5, 2016 // www.laweekly.com

A JOURNEY TO THE CENTER OF UNKNOWN MUSIC

BY GUSTAVO TURNER

The “rabbit hole.” Any music fan understands the concept right away, especially in these days of fast Internet streaming and the constant availability of anything. Someone mentions a song that sounds interesting, or you see an intriguing album cover, and off you go into the darkest depths of YouTube, starting with songs, then live performances, then rarities (how rare can they be, really, when they’re right there on your right-side menu bar, waiting for your compulsive click?), related artists — always more, always further down the rabbit hole.

If you are of the generation that grew up with the Internet, you may think that the rabbit hole did not exist before our current era of accessibility and ease. And you’d be mistaken.

Before, say, 1997, going down the rabbit hole just required a lot more dedication and effort. Careful scanning of the liner notes. Fanzines. Listening to eclectic cult radio stations such as KXLU. And many, many trips to the record store, where, if you were lucky, an older clerk with similar tastes might turn you on to some real obscurities. Still, even in those Dark Ages of music availability, there were some well- (10 »



Don Bolles, former drummer for The Germs, who now collaborates with Ariel Pink



PHOTOS BY AMANDA LOPEZ

Mahssa Taghinia, co-owner and curator of Highland Park record store Mount Analog

>>9) trodden paths. Say you wore out the grooves of Miles Davis' *Kind of Blue*. Where to go next? Usually Coltrane — *A Love Supreme*, maybe, which might lead to the marvelously strange *Om*, supposedly recorded as an improvised session with all the players on LSD. And then on to Albert Ayler, Pharoah Sanders, Sun Ra. Always further out.

Getting off such well-worn paths could be difficult, especially if you lived somewhere without a local scene for your kind of music. But occasionally, very occasionally, someone would issue a road map that would find its way to like-minded expeditionaries. A Rosetta Stone, in the form of a cryptic list of names looking for the right person to decode it.

In 1966, in Los Angeles, Frank Zappa had included such a list in the Mothers of Invention's debut album, *Freak Out!* Zappa's list would turn many rock fans on to the sophisticated pleasures of avant-garde and "difficult" classical music by composers like Varèse and Stockhausen. And it would influence the most influential "weird music" list ever: the mysterious Nurse With Wound List.

In 1979, three young record collectors in London — Steven Stapleton, John Fothergill and Herman Pathak — lucked into some free studio time and, even though none of them had made music before, decided to record a surrealist album under the name Nurse With Wound. Aided by its salacious S&M cover

collage, *Chance Meeting on a Dissecting Table of a Sewing Machine and an Umbrella* (a title that nodded to the Dadaists) became a sought-after item in those heady days of post-punk craziness. Only 500 numbered copies were pressed, and they all quickly found a home in weird-music households in the U.K., with a few stragglers making their

way into experimental hubs in continental Europe and the United States.

Chance Meeting included a strange list of tightly spaced words — at first sight, it looked like an extension of the surrealist album title, a barrage of random names. Upon closer examination, however, those first 500 listeners realized that the list — now universally known as the "Nurse With Wound List" (or NWW List for short) — was an essential catalog of

bands and musicians that had influenced Stapleton and his record-collecting buddies.

Almost immediately, copies of the NWW List began circulating as a kind of syllabus for experimental and strange music. Over the years, especially in the pre-Internet era, it became essential for anyone interested in musical explorations beyond the main-

era, the albums were hosted on services like Rapidshare or Megaupload. This ended a few years ago with the collapse of many file-sharing services (although some links are still working), and the musical expeditionaries moved to YouTube, free streaming sites and other forms of information sharing.

The list is peculiar and eclectic. There are German rock groups from the Krautrock era of psychedelic/prog/cosmic music (Agitation Free, Alcatraz, Amon Düül, Amon Düül II, Anima, Annexus Quam, Ash Ra Tempel), Finnish minimalist composers (Pekka Aikarsinen), Los Angeles Free Music freaks (Airway), German conceptual artists connected to the Fluxus movement and Joseph Beuys (Albrecht/d), Swedish rockers (Älgarnas Trädgård, Arbete och Fritid, Archimedes Badkar), U.S. soundscape poets (All 7-70), U.K. art punks (Alternative TV), demented Chilean exiles (Alvaro Peña-Rojas), French avant-psych-prog-jazz weirdos (Ame Son, Arcane V, Archaña, Gilbert Artman, Art Zoyd, Association P.C.), British experimental composers (AMM), U.S. outsider ranters (Anal Magic and Rev. Dwight Frizzell), Belgian world-music ambientalists (Aksak Maboul), ultra-progressive Italian rockers (Area), U.K. political avant-folkies (Art Bears), U.K. proggers (Arzachel) and U.S. experimental composers (Robert Ashley).

And that's just the entries that **(12 >>**

THE NWW LIST BECAME A COMMON TOUCH POINT FOR SEVERAL GENERATIONS OF EXPERIMENTAL AND UNDERGROUND MUSICIANS, INFLUENCING EVERYONE FROM SONIC YOUTH TO ARIEL PINK TO THAT UP-AND-COMING BAND YOU CAUGHT LAST NIGHT AT A DRUGGY WAREHOUSE PARTY.

stream. With the advent of the Internet, the list continued doing its secret work on further generations of music fans. A website created by a self-defined "obsessive collector of unusual music" who goes by the initials TGK is simply called "Nurse With Wound List." Then came the Blogspot era of gray-area downloads and links to rare NWW List albums that could be found on legendary sites such as Mutant Sounds. During this



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>>10) start with the letter A.

Despite — or perhaps because of — its willfully obscure, idiosyncratic nature, the NWW List became a common touch point for several generations of experimental and underground musicians, influencing everyone from Sonic Youth to Ariel Pink to that up-and-coming band you caught last night at a druggy warehouse party. In the experimental section at Amoeba Music Hollywood, stickers will sometimes identify records as “From the Nurse With Wound List.” To this day, it’s still a selling point. “It’s definitely a great crash course in experimental/progressive music,” says Zac Bouvion, experimental music buyer for Amoeba.

Here in L.A., musicians continue to be influenced by the list, especially around the Smell, Pehrspace and other underground scenes. Even mainstream pop is undergoing one of its periodic fascinations with the more experimental fringes; last year, Miley Cyrus released a psychedelic collaboration with pop pranksters The Flaming Lips, and Lady Gaga posted Instagram photos of herself paying homage to extreme Japanese experimental band Les Rallizes Dénudés with a homemade T-shirt.

Hardcore icon (and *L.A. Weekly* columnist) Henry Rollins is a devout acolyte of the NWW List, which he calls “one of the most challenging and rewarding worlds of music I have ever waded into.” Over the years, he’s used the list as a beacon. “I have gathered the [list’s] seemingly endless amount of records as physical media or in downloads as best I could,” he says, “and rarely is there a band or artist I had ever heard of previously. These records have factored into my radio-show programming, listening and ‘want list’ for years now. It used to surprise me that there could be so much great music that I had never heard of, but because of the NWW List, I take that as a fact.”

Strangely enough, there’s a clear, definite axis that goes from the bedsit under the gray London sky where the NWW List was cobbled together to our own beloved California. It begins with Zappa’s *Freak Out* List, a huge influence on Stapleton and company, and continues with Bay Area eccentrics The Residents, one of the more recognizable names on the NWW List. In the mid- to late 1970s, Devo in Ohio and the NWW guys in London were drinking from the same spiked jug of California brew, oceans and territories apart.

For the mainstream back then, California signified sun, babes and the much-reviled Eagles. But for those interested in going further, there’s always been another version of the Golden State, the one where doomed Aleister Crowley disciple Jack Parsons had “sex magick” orgies in his Pasadena mansion and Charles Manson was a hippie outsider musician who hung out with The Beach Boys.

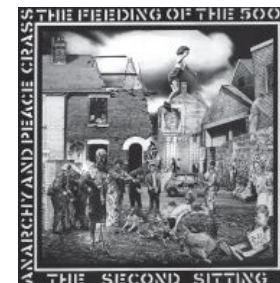
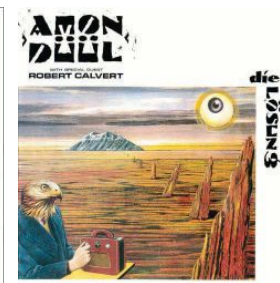
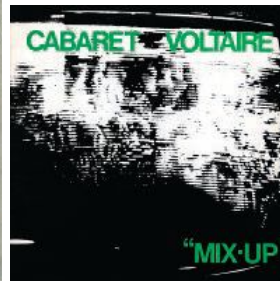
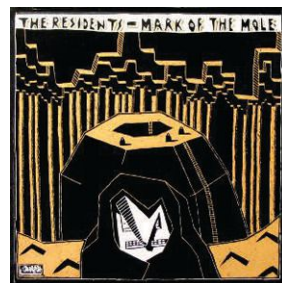
Scratch the glossy surface of “the industry” and you will find The Weird. The NWW List, in its astonishing wisdom, knew this.

“John Fothergill and I compiled the Nurse With Wound List after much discussion and debate in 1978,” the often elusive but still active Stapleton told us via email recently, during a rare NWW tour that took him to Russia. “We were fanatical collectors of weird experimental music, rock, jazz, classi-

cal, avant-garde, the stranger the better. For almost 10 years we traveled to used-record stores all over Europe and the U.K., searching out the unusual and unknown. Thousands of albums passed through our hands, all to be lugged back home and digested.”

In true hermetic style, however, these two musical explorers just printed their list of heroes and influences as a string of words, leaving all the hard work to a potential army of curious cryptologists. “First reactions to the inserted list were not good,” Stapleton writes. “Reviewers just didn’t grasp the concept at all. At the time there was no information on obscure, ‘left field’ music or its makers.”

Before the dawn of the Internet, you had to work hard to get the list, then track down



Nurse With Wound’s *Chance Meeting on a Dissecting Table of a Sewing Machine and an Umbrella* LP, left, and albums by bands from the NWW List: Cabaret Voltaire, The Residents, Neu!, Amon Düül, Chrome, Throbbing Gristle, Crass

cal, avant-garde, the stranger the better. For almost 10 years we traveled to used-record stores all over Europe and the U.K., searching out the unusual and unknown. Thousands of albums passed through our hands, all to be lugged back home and digested.”

One of the first names on the list alphabetically is Airway, a band affiliated with the Los Angeles Free Music Society underground collective. A still-active concern, the LAFMS recently performed at the Hammer Muse-

um’s All the Instruments Agree festival and is the subject of a new short documentary, *LAFMS: how low can you go?* One of the experimental-music collective’s core members, Rick Potts now works in the experimental section at Amoeba Music. He played mandolin on the debut lineup of Airway, a band with rotating members led by his brother Joe.

Potts, who got involved with the Los Angeles Free Music Society in 1975, explains

“FOR ALMOST 10 YEARS WE TRAVELED TO USED-RECORD STORES ALL OVER EUROPE AND THE U.K., SEARCHING OUT THE UNUSUAL AND UNKNOWN. THOUSANDS OF ALBUMS PASSED THROUGH OUR HANDS.”

—Steven Stapleton,

the often elusive co-creator of the Nurse With Wound List

The staff at Poo-Bah, led by Tom Recchion (who would go on to become a Grammy-nominated art director, designing album covers for Prince, Lou Reed and R.E.M.), were more sympathetic to the CalArts weirdos. “Our group met through the record store,” he says. “There we met a crowd that was into prog, Subotnick, John Cage, Stockhausen, Sun Ra. But we were a big group, and other people were listening to Funkadelic, Parliament, even ABBA.”

This eclectic Poo-Bah/CalArts group, which began making recordings that mixed synthesizers with toy and broken instruments, organized itself with an official-sounding name. “We came up with the name trying to impress the judges at a tape festival in Germany. It was a kind of joke,” Potts says. “‘Los Angeles Free Music Society.’ We felt really isolated here in Los Angeles. We weren’t getting any love at CalArts

from the serious composers there, so our records became messages in a bottle.”

To this day, Potts hears from people who became curious about Los Angeles Free Music Society because of the NWW List, which improbably included Airway barely a year after it had started playing obscure live shows.

Another local musician who was involved in Los Angeles Free Music Society was Don Bolles, later famous as the drummer for influential punk band The Germs. These days, Bolles continues to collaborate with experimental L.A. musicians like Ariel Pink.

“I’ve actually done a little bit of record trading with [NWW List co-creator] Steve Stapleton, so there you go. Full circle,” Bolles says. “I was a child in the 1960s in Scottsdale, Arizona. When I was 8, I discovered Dada and surrealism. I discovered the paintings of Bosch — ‘Gosh, that’s the best thing I’ve ever seen,’ I thought. And psychedelic music was on the horizon. And the avant-garde.”

Zappa’s *Freak Out!*, because it was on a major label, was relatively easy to find (“I went to the local grocery store and picked it up”), but in Arizona in the ’60s and early ’70s, weird music was otherwise hard to come by. “In Phoenix, there was me. I didn’t know anyone else,” Bolles says. “Nobody liked The Stooges. They liked Eric Clapton and Queen. I was into Tangerine Dream, Klaus Schulze. There was no support system for this shit.”

He spent hours at the library, researching Zappa’s list of avant-garde composers but soon found a better way to experience arty music. “I could go to modern dance recitals where they would play *musique concrète*, and I would watch girls prance around in leotards. I liked that combination.”

Eventually, Bolles discovered The Residents, and even tracked them to the mailing address for their label, Ralph Records, in San Francisco. “I knocked on their door and the guy who answered said he wasn’t in The Residents, but of course he was. He smoked me out with Colombian stuff and played me this cover of ‘Satisfaction’ (15»

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>>12) by 'The De-Evolution Band,' which later became Devo."

Later, when he moved to L.A., Bolles fell in with the collection of misfits hanging out at Poo-Bah Records. "I was in Airway for a while. The L.A. Free Music Society people were a tight-knit group — weirdos in Pasadena. The name was kind of a joke — there was a thing called the London Free Music Society ... and they copied that."

Even after he joined The Germs, Bolles tried to sneak his more esoteric influences into the group's raw sound whenever he could. "In 1978, when I first moved here, people were shocked — 'The Germs guy knows about Stockhausen?!' But you can hear it in the music. On The Germs record, I was the Brian Eno there."

Although he credits Zappa's list more than the NWW List for his indoctrination into the avant-garde, Bolles holds the latter in high regard. "Anybody else into that kind of stuff from our generation would have made a totally different list, of course. But theirs is fantastic, and it holds up. These are all records you only get when somebody dies nowadays. Basically, nobody sells these records."

We asked a number of people in the current Los Angeles experimental-music world to tell us what the NWW List means to them in 2016. They all waxed enthusiastic about this curious artifact of pre-Internet culture.

"I first became aware of the list in college," writes Los Angeles artist Ross Bryant via email. Bryant releases music on cassette as Flesh Realm and Amen Call Center on his label Desire for Sport. "My friends and I were music dorks engaged in a happy arms race to discover the oddest music we could find. So I surely first discovered it online in a campus computer lab, avoiding schoolwork by researching a band with a creepy name."

"The obscurity of this music, that someone had found, catalogued and championed it pre-Internet, boggled my mind," Bryant continues. "It was an esoteric document in the sense that it was full of obscure knowledge intended for a small number of people. But it was also esoteric in the sense that there seemed to be something *mystical* about it. A sort of musical Nag Hammadi Library of hidden music, rare artifacts, treasures reverently compiled, to be listened to in a ritual way."

Bryant says that when he got around to making music, the NWW List was an influence and an inspiration. "I knew that I could work within my means. It was OK to be small. It was OK to be rough around the edges. It was OK to be handmade. And that maybe the same White Rabbit that drew NWW to the recordings on their list might draw someone to mine."

"I first heard about Nurse With Wound in 1995," writes Jeff Swearengin, an L.A.-based experimental musician/producer/visual artist who records under the name Sleep Clinic. Like many of his generation, Swearengin was introduced to NWW and early industrial bands like Throbbing Gristle, Coil and Whitehouse as a fan of Godflesh and Nine Inch Nails. "Nurse With Wound was basically the event horizon into the black hole of avant-prog, chamber music, *musique concrète*, heavy psychedelic, dark ambient, grating noise and soundtrack experimentation." He admits to being "disappointed at times" in many of the NWW List recordings

he's stumbled across "but never discouraged to press further."

"I was really blown away at the amount of research Stapleton and the other early members who contributed to the list had to have done to even be aware of these bands in a pre-Internet age," says Zac Bouvion, one of Potts' colleagues in Amoeba's experimental section. "The fact that some L.A. hyper-underground dudes made the list is pretty boggling. They laid the groundwork. The reading list is assembled; they've made things much easier for your personal spelunking."

These days you'd be hard-pressed to find, even in other world-class cultural capitals, a physical record store catering to sonic eccentrics. Angelenos, on the other hand, can go to Highland Park and revel in the glory that is Mount Analog, arguably the best experimental- and weird-music record store in the country — and the closest thing our city has to a physical manifestation of the NWW List.

"I get super-nostalgic thinking about the NWW List, because it's something that's been with me ever since I can remember," says Mount Analog's co-owner and curator, Mahssa Taghinia. "It's meant something different every time I approach it. It feels new. I feel I progressed a little bit inside. The list has a life of its own. It's the *Alice in Wonderland* of music lists. Everything makes sense if you go backward or sideways."

"People ask about Mount Analog, 'What's the theme here?' And, like on the list, there's no real 'theme' except a sense of discovery. It's not how much you know about esoteric or occult music. It's the connections."

Taghinia admits that *Chance Meeting* is not, on the whole, her favorite album, but its legendary list keeps her coming back to it. "Recently, when the Pekka Airaksinen box set reissue came out, I had my latest 'eureka' moment. 'Where do I know that name from?' I thought. Of course, the NWW List!" Airaksinen, a Finnish composer, is the second name on the original alphabetical list.

"Thinking about the list and its importance makes me think about how you discover music or, to be more precise, how nerds discover music," Taghinia continues. "Before the Internet, you had a record you love and you read the liner notes obsessively, the production credits. 'This dude also plays drums here.' 'This record has the same producer.' Every record you liked operated as a big connector, connecting the dots pre-Internet."

"Nowadays, [music reference/marketplace website] Discogs provides production credits," she adds, wistfully. "You don't have to have the record in your hands. It's different."

Bryant shares some of Taghinia's nostalgia. He also thinks the NWW List — which now lives online at Wikipedia and various fan sites — still has a place. "The list is there as a monument of a time when being a fan and creator of this music took a lot more time and devotion," he says. And, even in the age of YouTube ubiquity, "There are still things on it that are impossible to find."

"The list is more than a shopping list," Bryant adds, "though it is very much that. It's an invitation into this particular lonesome corner of the music world. It's a proto-message board post: nerdy, arrogant and yearning for community. It's also a challenge to the scene: 'Look what I've got. What do you have? And what can you make?'"

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A ROSE BLOOMS IN VENICE

The Rose Café's revamp illustrates pros and cons of a changing neighborhood

BY BESHA RODELL

Lamb fat is a tough sell. Where other fats tend to become magical as soon as they've been rendered or crisped, the thick, lanolin-tinged grease that even a well-roasted lamb leg produces is harder to swallow. There's a skanky edge to its flavor and a suffocating slick to its texture. Even for those of us who adore the barnyard game of the lambiest lamb, pure lamb lard might seem questionable.

But that's exactly what you'll find on Jason Neroni's dinner menu at the Rose Café: a plate of roasted sugar snap peas with a dollop of thick, white "lamb lardo" plopped in its center. The dish gets a vibrant green broth poured over it, made from Parmesan and more sugar snaps, and its garnish of mint and pea tendrils brings extra brightness. And yes, the lamb lardo is just as funky and mouth-coating and bold as you'd think it might be — but somehow, in contrast with the exultant freshness of the other ingredients, it works. It doesn't just work, it's fantastic. And clever.

How many things are wrapped up in this dish? It's a meditation on spring and its ingredients, as well as a play on the classic Easter dinner of lamb with mint and peas (without really looking or tasting like that meal at all). At the same time, it fits comfortably into more than one modern L.A. restaurant trope: a vegetable-driven small plate; a new way to manipulate meat and charcuterie. It's just one example of how Neroni continues to make himself stand out in a market quite saturated with this type of food.

Of course, Neroni is in part responsible for the charcuterie/handmade pasta/vegetable plates obsession currently enveloping our city. He wasn't the first to do these things, or even the first to do all of these things in one place, but when Superba Snack Bar opened with Neroni as chef in mid-2012, he showed

a tremendous aptitude for the style that Superba, along with Gjelina and the Tasting Kitchen, embodied — a type of new Venice cuisine that felt vital. It was all sunny, modern California goodness with



Roasted sugar snap peas, lamb lardo, Parmesan brodo, mint, pea tendrils

PHOTO BY ANNE FISHBEIN

an enthusiastic nod to Italy, the country that gave Venice its name. Superba Snack Bar was an integral part of the transformation of Rose Avenue as well, from a quiet, hippie-ish enclave to an extension of the creeping boho-chic gentrification happening on Abbot Kinney.

It was a surprise when Neroni left Superba in the summer of 2014 to partner with Sprout restaurant group on a revamp of the Rose Café, just up the street. Superba struggled without him despite the talents of other very good chefs, and it eventually closed in January.

At the same time, the reimagining of the Rose Cafe provoked huge controversy in the neighborhood, where it was seen as a staple and had been around since 1979. Longtime employees (many had worked there for decades) were told they'd be welcome to jobs at the new Rose, but given the nine-month closure for renovation, the reality seemed to be that a lot of people would be out of work. (Six of those former employees now work at the Rose Café.)

And of course, like almost everything happening in this vicinity, the revamp signaled just one more step away from the weirder, older neighborhood Venice used to be — and one step closer to a stylish theme park built for young, rich techies. That the homeless encampment a block to the east has ballooned and solidified over the year that the new Rose Café has come to life serves as a bash-you-over-the-head illustration of the quandary of Venice as a

whole.

The new Rose Café, which reopened its doors in November, is a breezy fantasy of California living and eating. The massive operation has the capacity to hold 240 customers in a variety of scenarios. It's a bakery and café and bar and restaurant with multiple seating areas and patios. Inside, the bakery case gleams, the bar bustles, live plants and orb lighting hang from the ceiling on tasseled ropes. In the main dining area — a giant, covered patio — you sit on molded green and white chairs and eat off of wooden tables flanked by walls of ivy under giant wicker light shades. It all feels effortless and beautiful and so very, very Venice. (New Venice, that is.)

As for Neroni, the Rose is more evidence of his talent as a chef, and not just the cooking part. One of the secrets of the restaurant industry is that talent is only a small part of being a successful chef, and that's more true the larger the restaurant. Management and organization are just as (if not more) important, and here Neroni must manage a team serving breakfast, lunch and dinner to up to 2,300 customers a day, plus a full-scale bakery operation. It's not as if he has no help — he brought on a team of talented bakers to make bread and pastries, and Julian Cox built the bar program. But there's a level of ambition in the pure scale of this place that's new for this chef.

What's not new is the ways in which

he continues to shine, and those mainly appear in the Cali-Italian wheelhouse that made Superba so irresistible. Neroni's pastas are up there with the best in the city, and many diners who ate at Superba will recognize his decadent smoked buccatini carbonara, as well as his particularly deft hand with the more pungent ocean creatures and their rightful relationship to noodles.

Neroni has gotten better at charcuterie (and he was pretty good at it to begin with), and the butcher's board is a wonderland of bouncy rabbit mortadella topped with a fried quail egg; chicken liver pâté almost smoky in its meaty depth; various pâtés; a silky, funky *porchetta di testa* pastrami served with rye toast and pickles; and a feathery pile of "country prosciutto" served with "whipped pimento cheese." There again comes that cleverness, the pimento in question being the Spanish kind, whipped into cream cheese, both the ham and the spread finding punny middle ground between Spain and the American South.

Entrees are beautiful to look at. The charred eggplant puree that comes daubed around a plate of lovingly cooked duck breast doesn't appear quite as elegant when it's become a black smear across your plate (like the scene of a dainty oil spill), but the flavor and inventiveness are pretty in their own right.

Meals at the Rose grow in quality and excitement as the day progresses, which isn't to say that breakfast isn't good, just that it's more utilitarian in its aims. In Venice, that means egg whites nestled with braised greens, yams, seeded guacamole and shaved turkey. It's a tad too austere, but you give the people what they want. (To be fair, there's plenty of fat to be found on the breakfast menu; it's just not as thrilling as the fat available at night.)

In the bakery, there's a more casual breakfast service, where you can get granola and yogurt or a bagel with lox. Lunch provides grain bowls, some pretty good pizzas and a saucy meatball sandwich that only suffers when you compare it to the one around the corner at Gjusta. I can't tell you what magic makes Gjusta's superior, just that it is. But on certain days I'd forgo the pull of Gjusta for Neroni's pastas, which appear on the lunch menu and are just as good in the middle of the day as they are at night. And if a small, \$7 pineapple, ginger and cucumber juice sounds like your jam, they make a fine one here. Part of the allure of this place, especially in the daytime, is just how Venice-y it is.

All of this, of course, depends on the version of Venice that you want to experience. The Rose is a triumph of New Venice, and I'm not going to say whether that's a bad or good thing. What I can tell you is that Neroni is still cooking at the very top of his game, making the tough sell of gentrification a little more palatable — and the tough sell of lamb fat downright delicious.

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McMillan marinates his meats for at least 24 hours, and the marinade leans toward the sweeter, Kansas City style. "I put brown sugar in all of my marinades," he says.

One of his items on rotation — the sake- and soy-soaked chicken breast accompanied by scrambled eggs, bell peppers and an Old Bay aioli — is kind of like chicken fajitas in taco form. (Customers can expect fish, tofu chili and veggie taco options on other days.)

Each rather hearty-sized taco is \$3, and if you buy three tacos for \$8 you also get a raffle ticket. McMillan tells his customers to give that ticket to a homeless person so that he or she can exchange it for a free taco. "I live just two blocks away from Skid Row," McMillan says. "You get blown away by the homeless population and how massive it is, so I wanted to do something."

McMillan is an L.A. transplant from Cleveland and has worked as a general and assistant general manager at various restaurants, including ones in El Segundo and Santa Monica. He isn't a professionally trained chef but learned to cook from his mother and two sisters. "I grew up in a family that always cooked. [I have] a lot of Southern heritage, a lot of time spent in the kitchen."

He also messed around in the kitchens he worked at and was friendly with the cooks there, who would teach him techniques.

"When I moved here, I was really influenced by the street-vending culture of L.A., and I knew I wanted to be a part of that somehow," he says. "Eventually I got tired of running restaurants and I wanted to do my own thing."

It's been about a month and a half since he started his taco cart, and he says he now makes enough that he can sell tacos as a full-time gig.

As for the name of his stand, he says it stems from when he showed his Latina girlfriend at the time his menu. "She said, 'Babe, scrambled eggs? You're putting pulled pork on a taco?' And she laughed and goes, 'These are such white boy tacos.'" —Jean Trinh



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ICE CREAM

The Korean J-Shaped Ice Cream Cone Arrives in L.A.

In L.A., there always seem to be new ways to stuff our faces with ice cream, be it scooping the dessert onto wacky churros or loading it into waffle “taco shells.” Now comes an imported trend straight from South Korea: a zany, J-shaped cone.

BluTusk, an ice cream shop on the second level of a Sawtelle strip mall right by Daiso and Nijiya Market, has been selling the hollow, puffed-corn cone (aka Jipanggyi) filled with soft serve since December. While the cone made a splash in New York last year when Play J food truck introduced it stateside, BluTusk may well be the first L.A. joint to sling the dessert.

PHOTO BY JEAN TRINH



The J-cone filled with vanilla and chocolate soft serve

Owner Young Shim says that his friend told him he once saw the J-cone sold at a Korean food festival here but hasn't seen the dessert in a dedicated brick-and-mortar until now.

“It’s popular in Korea, but not in L.A., so I tried to introduce it,” Shim says.

Customers are given the choice to have the cone filled with vanilla or chocolate soft serve, or both. Shim then tops one end with sprinkles and the other with a raspberry. It makes for a bizarre and Instagrammable dessert.

The light and airy cone isn't sweet (the only ingredient is puffed corn), and it has the same texture as Corn Pops or Cap'n Crunch cereal. The shell is thick enough that the soft serve doesn't seep through or make the cone soggy. The unique shape also is this year supposed to help with the age-old problem of melty ice cream dripping.

Shim has a local vendor who custom makes the cones for him, by using heat and pressure from a special machine to pop the corn and then shape the cone. Shim says it's difficult to find the right corn to use in L.A., since the kernels have to be perfect — dry and with about 10 to 20 percent moisture. He's been talking to overseas vendors about whether they can ship the delicate cones to him here. If he's able to do that, then he can get them in different colors and shapes, like the U- or V-shaped cones.

Shim has no prior culinary training; this

is his first food shop. The retired investment banker worked overseas in Hong Kong and Singapore before deciding to come back to the United States 30 years after he attended grad school in Northern California.

Alongside the J-cone, BluTusk also serves the bite-sized Deli Manjoo. They're mini sponge cakes shaped like goldfish and injected with a small amount of creamy custard or red bean paste. The batter is light and thin, with a nice chewiness. Shim says it took three months to master making it. —Jean Trinh

BluTusk, 2130 Sawtelle Blvd., Sawtelle Japantown; (310) 477-4900.

WINE AND THAI FOOD

Same Same, a Wine Bar With Thai Food, Opens in Silver Lake

“Are you familiar with the phrase ‘same same but different?’” asks Last Word Hospitality’s Adam Weisblatt. He is referring to an exchange commonly used in Thailand, which also explains the name of his reimagined strip-mall Thai restaurant.

The hospitality experts of Last Word — Angus McShane, Holly Zack and Weisblatt — had made it their mission to find a small, established business to buy and take over. They found it in Silver Lake’s 13-year-old, family recipe-driven Rambutan.

“We were headed toward a sale,” Weisblatt says of their original plan. “We were going to do a Basque wine bar.” But when the trio noticed the way Katy Noochlaor and Annie Daniel — Rambutan Thai’s long-time owners — interacted with their customers, they opted instead to collaborate.

“Everybody knows them,” Weisblatt says. “They just take such good care of people.” The result is Same Same, a wine and beer bar that serves Thai food. Though Noochlaor and Daniel will still be cooking out of the same kitchen, the menu has been revamped to incorporate more traditional Thai food to appeal to adventurous palates.

“Thirteen years ago, if you tried to serve traditional Thai food, people would just be sweating and upset,” Weisblatt says. “Palates have changed, and people want the fish sauce and the herbs and all the garlic and the chili.” In addition to dishes such as extremely spicy minced chicken *larb* and colorful barbecued pork Jade noodles, Same Same will offer bar bites and blackboard specials like pork buns stuffed with Thai spice-braised pork belly and chutney, and grilled pork skewers with sweet chili dipping sauce.

Like any beloved neighborhood spot, Rambutan had a devoted following that the new owners hope to maintain. Rambutan Thai will remain online and to-go orders will be easily accessible through a window labeled “Rambutan To-Go.”

Same Same’s bar showcases Zack’s curated yet affordable wine list, and the new design has extended the bar all the way to the back of the restaurant. In fact, the trio considers the space to be more of a bar than a restaurant; all orders will be placed with the bartender.


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When asked what exactly the difference is between a restaurant and a bar that serves food, Weisblatt smiles. "The music levels. I've been working on this playlist for six months." —Heather Platt

Same Same, 2835 W. Sunset Blvd., Silver Lake; samesamethai.com.

PASTRIES

Don't Miss the Fougasse at McCall's New Pastry Shop

Twenty40, a new neighborhood café in Los Feliz, recently staged a very hushed opening on Hillhurst Avenue. Signs for the previous restaurant, San-Sui, remain like camouflage, advertising long-gone sushi and Japanese country cuisine, while laminated pieces of printer paper announce Twenty40's operating hours and a simple menu of pastries and coffee drinks. Owner Nathan McCall refuses to talk about the project, offering only that he's still trying to dial things in at the new space.

The baked goods, however, speak for themselves. If you've been to McCall's Meat and Fish Company, you've likely noticed the spoils of an ambitious pastry and bread program crammed into a glass case just down from the choice cuts of beef. Behind the spacious L-shaped counter at Twenty40, those same house-baked pastries look even better with the extra room to breathe. And they definitely seem more at home alongside coffee made from 49th Parallel beans.

The pastries almost have more room than the customers. Five tables line the walls inside the café, with a few tables more set up on a patio sheltered by a forest of bamboo. There's no Wi-Fi, so don't think this is the spot you'll pretend to finish your first screenplay. Still, a few determined customers have set up laptops and other workday paraphernalia.

Pay attention and you can scope out a few hints of more things to come. Back in the kitchen, a six-burner range sits idle, but it's hard to imagine it staying cool for long — not with McCall's nearby butcher shop churning out a never-ending supply of bones and trimmings.

For now the case is stacked with buttery croissants, cookies, brownies, macarons and other pastries. And then there's the fougasse. It sits amongst the cinnamon rolls and kouign-amann, looking like just another baked good but packing a whole world of savory. The football-shaped flatbread is heaped with Bellwether Farms ricotta and oven-blistered heirloom tomatoes that pop in red and green bursts of acidity, while the sweet pungency of oven-roasted garlic ties everything together. A café could build a future on these flatbreads alone. *Fougasserie*, anyone?

Employees working a recent morning shift confirm that more menu items are on the way and that the short business hours (8 a.m. to 2 p.m., Wednesday through Sunday) could expand soon, too. Twenty40 is a work in progress that's open for business, and so far it's delicious. —Scott Reitz

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P. 26 **TUE**

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4/29

FUNDRAISERS

Red Hot Willy Pepper

Will Ferrell and the Red Hot Chili Peppers' Chad Smith are famous, they look alike and they both play drums. What started as a drum-off in 2014 on *The Tonight Show Starring Jimmy Fallon* has led to **Will Ferrell and Chad Smith's Red Hot Benefit Comedy + Music Show**, featuring comedy and musical performances by the Red Hot Chili Peppers, Devo, Jim Gaffigan and Nick Offerman. It's also an excuse for Ferrell, who, as far as we know, isn't Hispanic, to have a belated *quinceañera*. Proceeds go to nonprofits Cancer for College and the Silverlake Conservatory for Music, the latter founded by RHCP's Flea. *Shrine Auditorium, 665 W. Jefferson Blvd., University Park; Fri., April 29, 7 p.m.; \$75-\$250. funnyordie.com/redhotbenefit.* —Siran Babayan

DANCE

Ezralow Places

Known for his work on the film *Across the Universe*, Cirque du Soleil's *Love* and the 2014 Winter Olympics Opening Ceremony, Daniel Ezralow's rep was built on his insightful, often humorous contemporary choreography. Two years ago his new company, L.A.-based **Ezralow Dance**, debuted with much hoopla at the Ford Amphitheatre but then essentially disappeared from local view while touring. Ezralow and his company return to L.A. with their newest work, *Open*, the calling card of recent NYC performances. An array of classical music excerpts provides the soundtrack for the dancing. *Wallis Annenberg Center for the Arts, 9390 N. Santa Monica Blvd., Beverly Hills; Fri.-Sat., April 29-30, 8 p.m.; \$39-\$99. (310) 246-3800, thewallis.org.* —Ann Haskins

COMEDY

Belcher? I Hardly Know 'er

Bob's Burgers Live! began in 2013, though the tour skipped the West Coast last year. This year, the cast of the kooky Fox animated series *Bob's Burgers*, about a family-run and perpetually imperiled burger joint, comes back home to celebrate the series' 100th episode. Scheduled to appear are creator Loren Bouchard and all the actors who voice the Belchers, in-



Lucha VaVOOM's Cinco de Mayo: See Thursday.

PHOTO BY TIMOTHY NORRIS

cluding H. Jon Benjamin (patriarch Bob), John Roberts (wine-loving mom Linda), Kristen Schaal (troublemaking daughter Louise), Dan Mintz (sullen sister Tina) and Eugene Mirman (artsy brother Gene). The show includes stand-up and musical performances, a script reading, Q&A and special guests. *The Wiltern, 3790 Wilshire Blvd., Koreatown; Fri.-Sat., April 29-30, 8 p.m.; \$49.50-\$69.50. bobsburgerslive.com.* —Siran Babayan

sat

4/30

COMEDY

Funches of Bun

Ron Funches, one-time *L.A. Weekly* Comedy Act to Watch and current co-star of NBC sitcom *Undateable*, recently dropped more than 100 pounds. He's looking good, feeling good and will be dressing damn good at the debut of his

monthly show at the Roxy. Co-produced by Riot L.A. founder Abbey Londer, **Midnight Merriment With Ron Funches** features the besuited host providing old-school Hollywood glamour and musical accompaniment courtesy of Comedy Central/Adult Swim composer Cyrus Ghahremāni. This weekend's debut includes Natasha Leggero, Moshe Kasher, Marcella Arguello and Funches' *Undateable* co-star Chris D'Elia. The show returns the last Saturday of every month. *The Roxy, 9009 W. Sunset Blvd., West Hollywood; Sat., April 30, 11:59 p.m.; \$15-\$49.50. (310) 278-9457, theroxy.com.* —Julie Seabaugh

SPOKEN WORD

Poetic Justice

Not all poetry is flowery, dull or nauseatingly romantic — especially when it's being delivered and enhanced by high school slam poets. **Get Lit's fifth annual Classic Slam**, which bills itself as the "largest youth classic poetry festival in the

world," brings together 300 students from 50 schools throughout L.A. County to recite poems by heavyweights such as Maya Angelou, Langston Hughes and Pablo Neruda, adding their own spoken-word responses. The quarter- and semi-finals take place Thursday and Friday; at the finals on Saturday, judges Andrea Gibson, Patricia Smith, Nate Parker, Jessica Oyelowo, Rory Pullens and Luis Rodriguez narrow it down to just one winner. It'll be the first time since college that poetry actually gives you chills. *Orpheum Theatre, 842 S. Broadway, downtown; Sat., April 30, 7-10 p.m.; \$15, \$5 18 and under. getlitclassicslam.org.* —Gwynedd Stuart

BOOKS

Stay Golden

As part of Book Soup's daylong **Indie Bookstore Day**, Jim Colucci signs his new book, *Golden Girls Forever: An Unauthorized Look Behind the Lanai*. Following his 2006 *The Q Guide to The Golden Girls*,



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Colucci's latest thank-you to the '80s comedy about four senior spitfires living in Miami traces its evolution from inception to enduring legacy (you're welcome, *Sex and the City and Girls*). This retrospective on the "Wicker Wonderland" features episode synopses, hundreds of photographs and Harvey Fierstein's tribute to Estelle Getty, plus interviews with producers, directors, writers and three of the *Girls*, Betty White, Bea Arthur and Rue McClanahan, as well as with some of the sitcom's guest stars, namely Mario Lopez, Debbie Reynolds and a certain *Pulp Fiction* director who played an Elvis impersonator. *Book Soup, 8818 Sunset Blvd., West Hollywood; Sat., April 30, 3 p.m.; free, book is \$35. (310) 659-3110, booksoup.com/event/indie-bookstore-day.* —Siran Babayan

sun 5/1

CELEBRATIONS

Buy the Farm

Hollywood 25 years ago was very different from Hollywood today. Besides being sort of seedy, it was a food desert with a dearth of places to buy good, healthful eats closer than driving distance. Then in 1991, the Hollywood Farmers Market came along. This Sunday — and the following four Sundays — the market celebrates a quarter century of bringing fresh produce into the 'hood with music, cooking demos and book signings. Beginning at 9 a.m., bands hit the Amoeba-sponsored stage (at Cahuenga and Ivar), while chefs including Susan Feniger and Kajsa Alger of Mud Hen Tavern and Susanne Tracht of Jar show off their culinary techniques. Oh, and there will be lots of fruits and vegetables for sale, too. *Hollywood Boulevard and Ivar Street, Hollywood; Sun., May 1, 8:45 a.m.-12:30 p.m.; free. hfm.la.* —Gwynedd Stuart

FOOD AND DRINK

Pig or Fig?

Without harping on the ideology — or lack thereof — behind an individual's dietary choices, let's just say that two very different events are going head to head on Sunday: the vegan-eats extravaganza VegFest L.A. and the pork-products extravaganza L.A. Bacon Festival. For vegans and vegetarians it's a no-brainer — VegFest features upward of 40 food vendors, a beer and wine garden and speakers on animal activism, and admission is free. But for omnivores with a taste for that sweet, smoky meat, things can get tricky. This year's Bacon Festival also features more than 40 vendors, from restaurants to farms, serving both sweet and savory dishes. It all depends what you're in the mood for, I guess. *VegFest L.A., Woodley Park, 6350 Woodley Ave., Sepulveda Basin; Sun., May 1, 10:30 a.m.-6:30 p.m.; free. Vegfestla.org. L.A. Bacon Festival, L.A. Center Studios, 1201 W. Fifth St., Westlake; Sun., May 1, noon-3 p.m. or 4-7 p.m.; \$64.29. labaconfest.com.* —Gwynedd Stuart

mon 5/2

FILM

Senseless Killing

Honor killings — murders within the family of those who have in some perceived way brought "shame" to the "honor" of the family — are the focus of this screening of *In the Name of Honor*, followed by a conversation with director Pawel Gula and human rights activist Lubna Dawany. It's a seething and necessary look at filicide, fratricide and uxoricide, which will open your eyes to a world of pointless misery stretching from India to the Palestinian territories. Short-term injustices such as institutional apathy and jailing victims (!) are offset by activists and officials doing their damndest to dismantle this abjectly shitty tradition. *Albert & Dana Broccoli Theatre, George Lucas Bldg., USC, 900 W. 34th St., University Park; Mon., May 2, 7 p.m.; free with RSVP. cinema.usc.edu.* —David Cotner

tue 5/3

TALKS

Talent Family

David Sedaris has been delighting American and international audiences with his stories in countless *New Yorker* essays, beloved books and NPR segments for more than three decades now. His mass appeal is indisputable — Sedaris' most recent book, 2013's *Let's Explore Diabetes With Owls*, was his seventh immediate best-seller and was nominated for a Grammy Award — so we're sure we won't have to convince you that *An Evening With David Sedaris* will be a hit. Instead, here's one of the bigger questions asked in *Owls*: "If you stepped out of the shower and saw a leprechaun standing at the base of your toilet, would you scream, or would you innately understand that he meant you no harm?" *Royce Hall, UCLA, 340 Royce Drive, Westwood; Tue., May 3, 8 p.m.; \$56-\$96. cap.ucla.edu.* —Neha Talreja


BOOKS

Fresh Ink

The new book and pop-up exhibit *Vintage Tattoo Flash: 100 Years of Traditional Tattoos From the Collection of Jonathan Shaw* celebrates the samples of lurid designs that lined the walls of every old-school tattoo shop. These are the dreamlike iconography of our cultural underworld: skulls, serpents, roses, hearts and daggers, diaper-clad cartoon devil Hot Stuff, "Born to Lose," "Death Before Dishonor," "Mother," Lady Luck, mermaids, Indian maidens, representing a critical iconographic Americana that, ironically, has been all but lost in the turn-of-the-century tat-and-piercings boom. Expect a lovely dose of low-brow eye candy. *La Luz de Jesus, 4633 Hollywood Blvd., Los Feliz; Tue.-Wed., May 3-4, 6-9 p.m.; free. (323) 666-7667, laluzdejesus.com.* —Jonny Whiteside

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wed 5/4

RADIO

Invasion of the Podcast People

Since launching in 2014, Cambridge, Massachusetts-based podcast collection Radiotopia has grown to more than 10 million downloads per month, with shows on topics ranging from true crime to design and architecture to storytelling. For its first **Radiotopia Live**, the network gathers the hosts behind 10 of the podcasts, including founder Roman Mars' 99% Invisible, *Criminal*, *Song Exploder*, *The Memory Palace*, *Mortified*, *The Kitchen Sisters*, *Benjamin Walker's Theory of Everything* and *The Allusionist*. *The Theatre at Ace Hotel*, 929 S Broadway, downtown; Wed., May 4, 8 p.m.; \$25-\$200. (213) 623-3233, acehotel.com/calendar/losangeles/radiotopia-live. —Siran Babayan

thu 5/5

HOLIDAYS

Cinco de Drinko

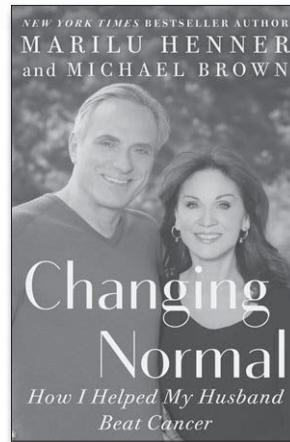
The rather insane burlesque 'n' wrestling blowout known as **Lucha VaVoom Cinco de Mayo** rears its incredibly strange and hilarious head in celebration of this tequila-rich holiday. This crazy carnival of the damned traditionally features only the finest-quality transvestite wrestlers and nearly nude high-wire acrobats; this year's sensational selection of masked maniacal marvels includes the LVV debut of Guerrero Maya Jr., the audacious return of Mexican meanie Magno, Extreme Tiger, Doctor Maldad, Marawa the Amazing and Piñatita! Also *folkloricos* Grandeza Mexicana, Aztec dancers and mariachis and tamales and *cerveza* and crazy chickens. What more could one possibly ask for? Nada! *Mayan Theatre*, 1038 S. Hill St., downtown; Thu.-Fri., May 5-6, doors 7 p.m., show at 8 p.m.; \$48.50. (213) 746-4674, luchavavoom.com. —John Payne

SCI-FI

Far Out

It has long been assumed that the ever-expanding universe of science fiction is best evoked through the magic of movies, if only because of film's inherent visual potential and relatively sophisticated special effects. But theater producers Michael Blaha and Lee Costello and actor David Dean Bottrell (*Boston Legal*, *Mad Men*) rely instead on the power of words — via inventive storytelling, actual character development and intimate staging — in their third annual **Sci-Fest L.A.**, a festival of one-act plays. This year's lineup, which alternates weekly, features short works by such luminaries as Clive Barker and Neil Gaiman alongside speculative fantasies by unexpected playwrights such as songwriter Janis Ian. *ACME Comedy Theatre*, 135 N. La Brea Ave., Hollywood; Thurs., May 5, 8 p.m.; through May 29; \$27 & \$37. (323) 525-0202, sci-fest.com. —Falling James

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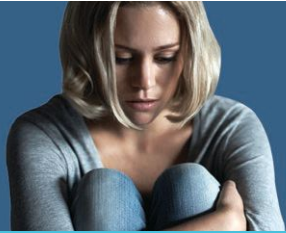
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PEOPLE ARE PEOPLE

CELESTE DUPUY-SPENCER
CROSSES CLASS DIVIDES AND
MATALA SHOWCASES WOMEN

BY CATHERINE WAGLEY

This week, Trump supporters — racist T-shirts and all — appear in a West Hollywood exhibition, and artists stage a telethon to raise funds for an old-age home.

Equal treatment

A woman with a champagne glass in hand scratches her back a few feet away from an expensive Rothko painting. Bemused and gleeful Trump supporters gather, wearing shirts with slogans such as “Blue Lives Matter.” Two girls in cotton shorts cat-fight in an alley. A guy with midcentury taste, wearing a wife-beater, leans over his MacBook, which he’s propped up beside a record player. All of these scenes and characters co-exist in Celeste Dupuy-Spencer’s show at Mier Gallery. You don’t notice at first that she’s crossing class and taste divides, since she gives all her figures the same treatment. They’re all awkward and flawed. No one, not the rich art collector or the shirtless guy out back, seems more at home with him- or herself than anyone else. 1107 Greenacre Ave., West Hollywood; through May 14. (323) 498-5957, miergallery.com.

Wordplay

Lawrence Weiner’s text work looks suave and professional in Regen Projects’ main galleries. He’s been working with words since the 1970s, and his approach is familiar by now. “MADE TO BE AS THICK AS CAN BE” the artist has spelled out across two adjacent walls, using the all-caps vinyl lettering he’s known for. On an opposite wall: “SPREAD AS THIN AS CAN BE.” The contradiction in message is easy to miss initially, because of the installation’s confident execution. In a side gallery, which features a series of drawings in colored frames, confusion is more readily apparent. Words butt up against one another and disappear mid-phrase. “Yay,” “Nay” and “Not in Play” says one drawing, the letters cut off by a thin line that loops and doubles back on itself. 6750 Santa Monica Blvd., Hollywood; through May 7. (310) 276-5424, regenprojects.com.

Old-folks home for artists

John Burt, Akina Cox, Niko Solorio and a few other artists launched the Eternal Telethon in 2009. They started raising money for a retirement and convalescent home for ailing and aging artists, which they say they might build near the Salton Sea. Their telethons mimic the format of those on PBS, with featured hosts and



Celeste Dupuy-Spencer's *St. Tammany Parish*

performances. In large part, that’s what the telethon does: Give artists a chance to showcase new work. They’re hosting *Eternal Telethon: 55+* this weekend at Human Resources. It will last for 55 hours, with performances by 150 artists, and stream live. 410 Cottage Home St., Chinatown; Fri., April 29, 1 p.m., through Sun., May 1, 9 p.m. eternaltelethon.com.

Uncanny road trips

A woman climbs into a convertible and begins speaking incessantly in Finnish. A man joins her, taking the driver’s seat and taping an alarm clock onto the dash. “It’s a really rotten life,” she tells him (according to subtitles that may or may not conform to her actual words). “You don’t notice me except that I am isolated by my new haircut.” They drive off; she keeps talking. So begins Alfred Leslie and Frank O’Hara’s short film *The Last Clean Shirt*. When it debuted in New York in 1964, audience members booed. They didn’t appreciate the woman’s gibberish or the absence of plot. The film will screen this week as the first in a series of events organized at MOCA by Public Fiction’s Lauren Mackler. Also screening is L.A.-based Mungo Thomson’s 2002 film, *The American Desert (for Chuck Jones)*, for which Thomson strung together desert backdrops from Road Runner cartoons. With no frantic characters racing through them, these landscapes look surprisingly austere. 250 S. Grand Ave., downtown; Thu., May 5, 6 p.m. (213) 621-1741, moca.org.

Full-bodied high-tech

MATALA, a nomadic art event series, was accepting submissions through last week for its video showcase about “the magical struggles and triumphs” of artists of color who identify as women. Even before the open call ended, the event, hosted by Superchief Gallery, included 14 artists and a lineup of live performances. Suzanne Kite, an Oglala Lakota artist, will explore indigenous narratives using her own body, a sculpture and custom software. The female vocal ensemble ILK, which recently debuted an experimental opera inspired by Gertrude Stein, will perform. The event should be eerie and techie. 739 Kohler St., downtown; April 29, 7 p.m. (performances at 9 p.m.); \$10 donation. (718) 576-4193, facebook.com/events/654600661347311.

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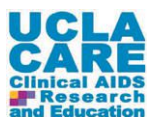
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WELCOME TO GHOST TOWN

Spooky site-specific stagings bring chills to the Westside: *The Turn of the Screw* and *Second Skin*

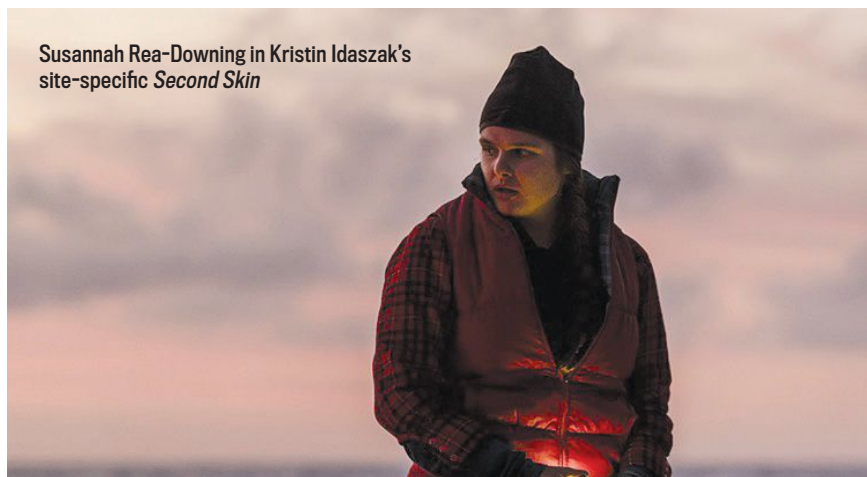
BY BILL RADEN

There are as many theories on the origins of theater as there are associate drama professors. Some point to 4,000-year-old Egyptian “Passion” plays, others to the Great Dionysia of ancient Athens. But a far more likely scenario involves a prehistoric campfire at night, a gifted Paleolithic shaman and the age-old and universal human delight in having the bejesus scared out of us. And that’s precisely the elemental magic that’s at work in two spooky and intimate psychological-horror tales now being staged in unconventional, out-of-the-theater places on the Westside. Director Blake Silver’s exquisitely realized rendition of Henry James’ eerie riff on the Gothic imagination, *The Turn of*

the Screw, uses the stockroom of a vacant Westwood Boulevard storefront and some stage fog as the setting for the lonely country estate Bly, its shimmering lake and distant tower, and its resident pair of ghost lovers, the spectral valet Peter Quint and the late governess, Miss Jessel. The primary conceit of Jeffrey Hatcher’s elegantly simple, 1996 chamber-play adaptation is to collapse the story’s characters into two roles: Katija Pevec is spot-on as the naive and romance-addled young governess, who rushes in to take a job where more experienced heads wisely fear to tread; and Josh Zuckerman, in a flawless feat of versatility, plays everybody else, including the stoop-backed Irish housekeeper, Mrs. Grose, and mostly Miles, the precocious, 10-year-old troublemaker who, with his younger sister Flora, are the inex-

perienced governess’ orphaned charges. What both Hatcher and Silver get most right over the countless other stage and screen adaptations of James’ tale is rigorously following the dictum that when it comes to generating frights, less is always more. What we imagine is lurking in the darkness is far scarier than anything rendered by CGI. To that end, Hatcher both amps the mystery and cleverly simplifies the casting by making Flora a traumatized mute whose presence is suggested only in pantomime. In addition to the fog, Silver deepens the narrative’s psychological shadows through low-key, LED candle lighting and by circulating amber flashlights among the 20 or so audience members who wield them as fill and follow spots throughout.

But the show’s more astute coup is the way it enlarges on James’ already ironic and erotically charged language to present a portrait of 19th-century English sexual repression gone wild. This is a world in which proper Victorian euphemisms seethe with racy double entendre, and Pevec is delightfully alive to every taboo nuance. Silver doubles down on the word-play with choreographed movement that gives full vent to the governess’s escalating hysteria and that reframes James’ climax as a more shocking act of ecstatic transgression worthy of Roman Polanski. By comparison, the haunt in playwright Kristin Idaszak’s *Second Skin*, receiving its local premiere in Kate Jopson’s atmospheric staging on Santa Monica Beach, seems almost sedate. Happily it **(33)**



Susannah Rea-Downing in Kristin Idaszak’s site-specific *Second Skin*

PHOTO BY JIM CARMODY

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»31) is anything but. That's because the emotionally fraught mindscape being excavated is the murky no-man's land of mother-daughter and sister-sister relationships, refracted through the mythic lens of Celtic sea legend.

The show, a co-production of Jopson's L.A.-based Flagship Ensemble and San Diego's West company, is currently barnstorming Southern California's beach towns. The analogue here might be the tail end of a SoCal beach party, at the point when the night chill closes in and the revelers settle by the fire pit for storytelling (on designer JR Bruce's simple, midbeach playing circle).

Second Skin plays as a Rashomon-like weave of three very different points of view: that of the daughter Quinn (Susanah Rea-Downing); her oddly mercurial but now ailing mother, Sigrid (Claire Kaplan); and Aislinn (Sarah Halford), Sigrid's long-deceased sister. The overlaps describe two fateful beach encounters with a selkie, a creature from Irish folklore that is said to be the soul of the drowned; it lives as a seal in the sea but can shed its skin to become human for brief terrestrial forays. Should one steal the selkie's skin, however, the creature becomes trapped on land until it can recover the skin from the thief.

As befits a memory play about shame and guilt and the tragic consequences of misunderstanding, Idaszak artfully backs into the evening's mystery with Quinn relating her fragmented, child recollections of Sigrid's seeming eccentricities. As each successive narrator takes over and retells the tale, the perspective gradually widens, the gaps in understanding are narrowed, and the scene is set for a climactic exorcism that is both literal and figurative.

Throughout it all, Jopson deploys her superb ensemble to powerful effect, expertly using both the setting sun and the vistas of savage surf and expansive sand to frame the kind of deep-focus pictures impossible on a stage but here both sensually evocative and poetically emblematic: Love is an implacable force of nature, *Second Skin* poignantly insists, with the power to imperil as well as redeem. Dress warmly.

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PHOTO BY CRAIG SCHWARTZ



Patrena Murray as Odysseus the Dog and Sterling K. Brown as Hero

WE NEED A HERO

If Pulitzer Prize-winning playwright Suzan-Lori Parks weren't already established in our 21st-century pantheon of foremost American playwrights, *Father Comes Home From the Wars* would place her there. The first three parts of a projected nine-part cycle, *Father Comes Home* at the Mark Taper Forum is a drama of epic proportion embracing multiple themes: power, race, identity, the nature of freedom and personal responsibility.

The play is set in the South during the Civil War, and revolves around a slave named Hero (Sterling K. Brown) who, in the first of three semi-independent acts, faces a momentous choice: whether to follow his master, the Colonel (Michael McKean), into battle on the side of the Confederacy in exchange for a promise of freedom, or to remain safely at home, basking in the adoration of his lover, Penny (Sameerah Luqmaan-Harris), his wise, old surrogate Dad (Roger Robinson) and his fellow slaves, who admire him.

Act two — alternately the most comic, obnoxious and dramatically scathing of the three — takes us to the backwoods where Hero, the Colonel and a Yankee captain (Josh Wingate) whom the Colonel has taken prisoner are stranded. In a performance that argues for complex villainy as the heart and soul of drama, McKean bares the soul of

the besotted Colonel, an unrepentant racist who pleasures in his power and whiteness but grows maudlin at the thought of bidding goodbye to his (ostensibly) faithful slave.

In act three Hero returns home, but his celebratory reunion with Penny, ever faithful to him in her heart, dissolves when he unheroically fishes from his pocket a cameo portrait of his new wife and bids Penny make their shack cozy for the three of them. Forfeiting any vestige of nobility, he proceeds to assault Homer (Larry Powell), a fellow slave whose foot he once severed on order of the Colonel. The reason for the latest attack: jealousy over Homer's love for Penny.

Both Hero and the Colonel are incredibly complex, intriguing characters, each splendidly realized under Jo Bonney's astute direction. Luqmaan-Harris as the lovely, passionate Penny makes a luminous heroine. Powell is strong as the ethical Homer, while Patrena Murray nabs the spotlight as Odysseus the talking dog, who perceptively remarks that for dogs, faithful is a "given," while for humans, it's an "extra."

The storytelling is topnotch, all the more compelling for its microcosmic portrayal of the institution of slavery, our nation's original sin. Seeded throughout are intimations of Greek tragedy: Penny might be short for Penelope, while Hero's chosen name for himself is Ulysses.

Neil Patel's relatively spare scenic design is memorable for its striking upstage ramp, from which characters enter at grand dramatic moments. Musical direction and arrangements are by Steven Bargonetti. The lyrics of these sometime haunting songs ("Dark is the night/Long is the day/Got time for work/No time to pray") are by Parks as well. —Deborah Klugman

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EAT YOUR HEART OUT

Tale of Tales dares to bite into the tangential madness of fairy stories

BY APRIL WOLFE

Fairy tales were meant to be oral stories. Translating the tangents of old women in far-flung villages (whose chips on their shoulders about, say, their brother's failed shipping business might inspire long asides about the shipping industry) into written texts doesn't always make for the most linear, easy read. In an oral story, however, that stuff is fun and weird and unpredictable. The story itself gets to mutate just like the characters, depending on who tells it, and that's where the magic lies. The Tuscan proverb Italo Calvino quoted in his thorough study *Italian Folktales* reads, "The tale is not beautiful if nothing is added to it." In director Matteo Garrone's vision of Giambattista Basile's Neapolitan classics, *Tale of Tales*, there is certainly much added.

First off, who could resist the extravagant period costuming and set pieces lit to mimic the works of Italian Baroque painters? But Garrone also works in surrealist elements for a more contemporary feel. John C. Reilly as the hero King of Longtrelis killing a serpent for his wife has the look of a dusty Wes Anderson scene and the sound design of a monster movie. Salma Hayek as the Queen of Longtrelis, in a stark white room, methodically devouring the serpent's giant heart, could be a Marina Abramovic performance piece.

As for that organ she's eating: It's supposed to make the barren Queen immediately pregnant. We're told there are equal and opposite consequences, but in true fairy-tale fashion, there's zero indication that a virgin servant girl will then give birth to the Queen's son's albino twin brother.

The story spirals out from there, intertwining the trials of the pasty prince and his pauper brother with those of two vaguely neighboring kingdoms, one of which holds a sex-crazed king (Vincent Cassel) terrified of old women and being alone. The king mistakes a hag (Hayley Carmichael) for a pretty young thing, and cringe-worthy courtship scenes follow, including some "skin handling" — lots and lots of excess, flappy human skin being touched, folded and flayed — on par with Cronenbergian body horror. The hag and her sister (Shirley Henderson) are so obsessed with the king's expensive gifts

that it's clear the case of mistaken identity can only lead to disaster. And then another disaster, followed by another, none of them remotely predictable.

For all the great performances in this ensemble cast, Toby Jones and his young co-star Bebe Cave stand out for their expressive, physical acting. Imagine the King of Hearts from Disney's animated *Alice in Wonderland*, only the Queen of Hearts is dead, and she's left behind her pouty daughter. In the third kingdom, Jones plays a man so focused on the care of his secret, giant pet flea that he can barely acknowledge his princess daughter's presence in the castle. He conveys the vulnerability of the fool with a genuine clowning talent and a seemingly elastic face, while Cave's wide blue eyes do her talking.

As this royal family butts heads and goes on separate paths to fight their own demons, they become the most transformative characters in the film. The princess endures a particularly heart-wrenching odyssey as she's held captive on a mountainside by her ogre husband. Cave plays the absurd situation artfully, a pendulum of emotion swinging back and forth until the story's satisfying end.

At times, the action is truly thrilling, a marriage of practical effects and the mentality that anything can happen. The sets seem purposefully theatrical, the set pieces like lavish stage shows, scary in the same ways early Jim Henson works such as *The Storyteller* or *The Labyrinth* were scary, but an inch further over the line into gruesome. The wry sense of



Salma Hayek in *Tale of Tales*

COURTESY OF IFC FILMS

humor of Garrone and the source material, where nobody is all good or evil, makes everyone a target for some comic comeuppance.

All this is to say, *Tale of Tales* has the makings of a cult classic but not exactly a box office success. Mainstream adaptations of fairy tales are generally manipulated to fit Joseph Campbell's "hero's journey" as if it's the only way to write a story (spoiler: The Little Mermaid kills herself in the original), but Jan Švankmajer's trippy adaptation of *Alice's Adventures in Wonderland* — *Alice* — proves a fairy tale can diverge from the path and be just as, if not more, thrilling.

It's worth noting that the fairy tales in Garrone's film were all originally created by women but recorded and added to by

men, which may or may not play into the story arcs, which have been classified as variations of the Feminine Journey, i.e. a slow self-destruction of the protagonist, and sometimes, if they're lucky, rebirth. The characters on the Feminine Journey usually realize they don't fit into their old world, and this type of arc doesn't lend itself to moral platitudes: Don't expect many lessons here.

Do expect, however, to be dazzled by lush cinematography, top-notch acting and some shocking turns. *Tale of Tales* is the most faithful and creatively rendered fairy tale onscreen to date, bizarrely satisfying and totally worth a patient, focused viewing.

TALE OF TALES | Directed by Matteo Garrone
IFC Films | Monica Film Center

PIRANDELLO ADAPTATION L'ATTESA STRAINS CREDULITY

In Juliette Binoche's previous project in Italy — Abbas Kiarostami's Tuscany-set *Certified Copy* (2010) — the French star emoted big, her rococo performing style and frequent hysteria nearly asphyxiating the viewer. Playing a grieving mother named Anna in Piero Messina's Sicily-shot feature debut, *L'attesa* (*The Wait*), the actress somehow makes even her long stretches of silence ring clamorously; her minimalist gestures are always maximized and engorged. Binoche's hushed histrionics, though, are of a piece with the fruity portentousness of *L'attesa*, which Messina wrote with three others, freely adapting Luigi Pirandello's 1923 play *The Life I Gave You*.

The film's premise strains credulity: Anna, first seen at her son Giuseppe's funeral, unexpectedly becomes a hostess when his girlfriend, Jeanne (Lou de Laâge), flies in from Paris to visit. The younger woman is unaware that Giuseppe is dead, and Anna insists on concealing the truth, telling her guest that he'll be back for Easter dinner — the



L'attesa

PHOTO BY ALBERTO NOVELLI

resurrected-son theme just one of the movie's many inane religious motifs. (There are more cowed figures skulking in slo-mo throughout this dream pop-scored film than in all of

Enigma's '90s videos.)

Messina, like Paolo Sorrentino, for whom he worked as an assistant director on *The Great Beauty* (2013), is a hack voluptuary, training the camera on a plastic cup as it rolls on a desk or on an inflatable pink pool mattress as it is carried by the wind in front of Anna's villa. The latter item at least makes it off the ground; everything else in *L'attesa* sinks and buckles. —Melissa Anderson

L'ATTESA (THE WAIT) | Directed by Piero Messina | Oscilloscope | Royal

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Mother's Day

PHOTO BY RON BATZDORFF

Film // SEND FLOWERS INSTEAD

GARRY MARSHALL'S
MOTHER'S DAY IS THE GIFT THAT GIVES NOTHING

BY MICHAEL NORDINE

It is too much to ask that all these holiday-themed rom-coms — *Valentine's Day*, *New Year's Eve* and now *Mother's Day* — one day merge with the *Halloween* movies? Michael Myers might be the only one in either franchise with a truly cutting response to all the rhetorical musings about relationships romantic, familial and platonic. Like the feature-length version of a last-minute gift (which, for many, is exactly what it'll end up being), Garry Marshall's latest seems like a nice enough rose until you actually get a whiff of its

gas-station chintziness. It's fine that the makeshift trilogy (please, let it only be a trilogy) is a simple-minded ode to love meant to send everyone home happy. So why doesn't it actually send *anyone* home happy?

This time, Marshall presents a cross-section of moms: married (Kate Hudson), divorced (Jennifer Aniston), young (Britt Robertson), old (Margo Martindale) — even dead (Jennifer Garner, for some reason). Not included among the A-list ensemble attempting to enliven the Hallmark Channel-grade script is almost anyone of color; this is an Atlanta-set dramedy in which every major character is white. The screenwriters fashion this intersecting narrative as an anthemic statement about how we treat the people we love, but focusing exclusively on upper-middle-class life undercuts the film's presumptions of universality.

Loosely connecting the needlessly long list of characters is Julia Roberts as a Home Shopping Network shill on everyone's TVs. They all admire her glamorous lifestyle, which, according to romantic-comedy logic, means

her personal life turns out to be even sadder than theirs.

From one scene to the next you're likely to forget not only who a given character is but who he or she is in relation to the other archetypes you won't much care about. But Marshall is eager to remind you. One of these is a stand-up comic (Jack Whitehall, and don't get your hopes up, his jokes aren't funny) whose girlfriend/mother of his child (Robertson) won't marry him because, as she tearfully tells Hudson while their kids play, "I have abandonment issues." If that's not overt enough, try the scene in which Jason Sudeikis (as Garner's widower) watches a video of his departed wife singing karaoke so that his daughter can walk in the room and helpfully inform us that "Mom loved karaoke."

Most of the laughs are unintentional. Aniston and Sudeikis make the best of what they're given, but they're fighting an uphill battle. By far the highest concentration of actual humor comes during the blooper reel over the end credits; free of the script's saccharine constraints, the performers immediately demonstrate their chops.

The screenplay's series of life-affirming contrivances is far longer than the list of funny lines: Everyone spends the first half of the film asking one another how they're spending the holiday in question, but no one is busy when Sudeikis throws an impromptu party and invites everyone he knows.

If mom has good taste, she'll probably be pissed you didn't take her to see *The Family Fang* instead.

MOTHER'S DAY | Directed by Garry Marshall | Open Road | Citywide

OPENING THIS WEEK

DOUGH There's an old comedy trick where a writer throws two polar opposites into an enclosed space and watches the sparks fly. It's called Neil Simoning, and it's the only trick Chuck Lorre ever learned. So far, nobody's tried Neil Simoning the conflict between Israel and the Muslim world, but if director John Goldschmidt's *Dough* is any indication, it would transform Palestine into a mirthful, edgeless dramedy. Nat, an elderly Jewish baker (venerable Jonathan Pryce), is forced by circumstance to hire Ayyash, a Muslim teenager (charismatic Jerome Holder) to work in his shop. They're so mismatched! To make these opposites even more polar, the old guy is from London and the kid is an African immigrant. The baker is a devout family man; the kid is trying to break into the London drug-dealing scene. Nat's a father without a son; Ayyash is the other way.

When Nat is rolling out of bed at 4 a.m., Ayyash is running pantsless from a nightclub. To build a clientele for his marijuana enterprise, Ayyash starts baking weed directly into the bagels, unbeknownst to Nat (who, as a professional baker, presumably would observe that this is not even how marijuana edibles are produced). It's strange that a film that includes racial tensions, an entire family's accidental ingestion of weed and an actual joke about the Protocols of the Elders of Zion could be as broad and innocuous as *Dough*, though. (Chris Packham)

PAPA: HEMINGWAY IN CUBA In his first scene of this strained biographical drama, Ernest Hemingway says, "I got your letter. It's a good letter." Then: "Do you like to fish?" And then, when Giovanni Ribisi's Hem-dazzled reporter shies from the chance to pilot Papa's boat: "Kid, the only value we have as human beings are the risks we're willing to take." It's as if

Hemingway himself is competing in one of those Bad Hemingway contests, trying to out-terse, out-truth and out-man all comers. That is, until he's unmanned toward the end. In a caustic — but unconvincing — dustup with wife Mary (Joely Richardson), Adrian Sparks' Hemingway actually has to dash about with a revolver and yawn, "There's nothing for me in this life anymore! I can't write! I can't fuck!" The script is based on screenwriter Denne Bart Petitclerc's own experience befriending the author, but words that might have lived in real life here die on the screen. The familiar story of a fan dismayed to see the sad truth of an icon gets filled out with some pre-revolution skullduggery: The FBI and the Mafia pressure Ribisi's reporter to betray Hemingway, whom they suspect of weapons smuggling. Meanwhile Castro's insurgents lead assaults, inspiring Hemingway to proclaim, "Goddam war!" But all that is background to the hero wor-

ship/idol smashing, with the Cubans barely present, and the reporter's lover (Minka Kelly) showing up at the finale to declare she's not an "accessory" despite not having clocked 10 minutes of screentime. The sunsets are gorgeous — the film was shot in Cuba — and Ribisi is suitably conflicted, and Sparks' Great Man is at first touchingly deflated. (Alan Scherstuhl)

RIO, I LOVE YOU (RIO, EU TE AMO) Even more than in *Paris, je t'aime* and *New York, I Love You*, this latest omnibus in producer Emmanuel Benbini's "Cities of Love" franchise might leave viewers wondering whether these needed to be set in Rio de Janeiro at all. Paolo Sorrentino's black-comic contribution could take place anywhere, really, with nothing gained by setting its nasty punchline on a Rio beach beyond pretty scenery. Same with John Turturro's end-of-relationship lament, which risibly turns into a sleek Vanessa Paradis music video, and Guillermo Arriaga's tale of a one-armed boxer's attempted redemption, which, perversely, has no ending. Two of the better shorts thrive on visual dazzle alone: Fernando Meirelles stages an amusing, wordless ballet of feet and sand sculptures, while professional ballet dancers figure into Carlos Saldanha's entrancing combination of shadow play and relationship drama. But even the more Rio-specific ones are dire: Stephan Elliott's showbiz lark with Ryan Kwanten and his chauffeur finding an angel atop Sugarloaf Mountain; Im

Sang-soo's ridiculous tale of vampire butlers and hookers; and Nadine Labaki's offensive extended joke, with Harvey Keitel in tow, about a kid who claims Jesus is calling him on a pay phone. Leave it to two Brazilian filmmakers to reveal the touristic gaze of the rest of this barrel-scraping collective project. Andrucha Waddington addresses Rio's homeless problem, albeit by finding a dubious romanticism in a grandmother's (Fernanda Montenegro) deliberate homelessness. More bracingly, José Padilha ends his otherwise ethereal short by having his hang-glider rant at the Christ the Redeemer statue about the social injustices going on in the streets below. (Kenji Fujishima)

GO SWORN VIRGIN (VERGINE GIURATA)

In this hushed, prickling drama, Laura Bisपुरi creates and erases binaries with every swivel of the camera, drawing out whole stories from soft glances, silences, shadows and the loom of the Northern Albanian mountains, the hard faces of men. Mark (Alba Rohrwacher) barely speaks until he is out of Albania, across the Italian border, in the home of his old friend Lila (Flonja Kodheli), who isn't quite happy to see him; he disrupted her life once and might do it again. Mark's disruption is a quiet but profound one, the simple fact of his being: He is a sworn virgin, or *burnesha* — he was born a woman and took an oath under traditional Albanian law to live as a man, with a man's rights and honor, but without any sexual contact, ever. *Sworn*

THE MAN WHO KNEW INFINITY PROVES THE MOVIES STILL DON'T KNOW HOW TO DEPICT GENIUS

Like *The Imitation Game*, *The Man Who Knew Infinity* is a Great Man biopic about a man most viewers have probably never heard of. Srinivasa Ramanujan was a brilliant, self-taught Indian mathematician who, in his brief time on this earth, made seismic contributions to his field. If nothing else, Matthew Brown's film will introduce audiences to the life of this fascinating thinker — "the most romantic figure in the recent history of mathematics," as Ramanujan's colleague G.H. Hardy (Jeremy Irons) puts it in an early scene. Still, many viewers might not be able to explain just what exactly Ramanujan *did*, even after seeing the film.

Movies about math geniuses are especially tricky. The field offers no tangible, material-world consequences to show, no momentous scientific experiments or life-changing works of art, just a bunch of numbers and formulas that happen to speak the secret language of the universe. Ramanujan's work reportedly was of immense importance. How does a filmmaker represent that? *The Man Who Knew Infinity* handles this problem by



Jeremy Irons, left, and Dev Patel

mostly sidestepping it. Much of the film is a typical culture-clash story, but it's not just one of East vs. West. Rather, it's a clash between instinct and process. Ramanujan (Dev Patel) does all his equations in his head, and is often unable or unwilling to show his work and include proofs with his formulas. For a man of process and detail like Hardy, this is almost unthinkable.

But in the end, *The Man Who Knew Infinity* never allows itself to transcend the sad irony of such biopics — that people known for thinking outside the box are always given film portraits that refuse to do so. —Bilge Ebiri

THE MAN WHO KNEW INFINITY | Written and directed by Matthew Brown | IFC Films | ArcLight Hollywood, Landmark

Virgin is the story of Mark trying to live in the world, so often out of place. In Albania, as a girl called Hana, Mark demanded to run, to shoot, to drink. His best childhood friend, Lila, was pushed aside because her dad mentored Mark and pushed her toward a rigid and traditional womanhood. Unlike Mark, who had found meaning and power in staying, Lila left for Italy, where she has a husband and a daughter. Lila's daughter, a teenage synchronized swimmer, distrusts Mark at first, but they become close as they realize that the pool is a place where they both feel free. Cutting between present, childhood and recent past, Bisपुरi constructs a subtle, richly emotional collage. (Diana Clarke)

VITA ACTIVA: THE SPIRIT OF HANNAH

ARENDR Hannah Arendt is an unlikely social-media star. Newly relevant 40 years after her death, the German-born philosopher's work is distinctly ill-suited to contemporary tools of relevance. Twitter's context of no context values aphorism, parody and potted wisdom — branded content available in bulk. Israeli filmmaker Ada Ushpiz makes an earnest, impressively researched attempt to distill her subject, beginning where common knowledge of Arendt's work generally ends. Published in 1963, *Eichmann in Jerusalem: A Report on the Banality of Evil* consists of Arendt's reporting on the 1961 war-crimes prosecution of Nazi officer Adolf Eichmann. *Vita Activa* uses as a sort of motif the phrase that came to haunt Arendt, teasing out in quotes and moments the intricate philosophy it invokes. Evil is not the province of monsters, of the unspeakable, but a friend to cliché, "a surface phenomenon ... the more superficial someone is the more likely he will be to yield to Evil." This Eichmann was nothing more or less than human, not a sadist and perhaps not even an anti-Semite — but merely a functionary whose evil derived from his inability or unwillingness to think and to empathize. *Vita Activa* traces the controversy Arendt provoked with this idea; even now, notes

Arendt's friend Richard Bernstein, to bring it up is to risk a brawl. Arendt deflected until her death her moral philosophy of evil, despite the accusations it brought that she was an apologist for the Nazis, diminishing their crimes. The title belies the film's modest stakes and rather straightforward tack: Insofar as Ushpiz succeeds in putting the most provocative, salient and damning aspects of Arendt's work into a lucid context, she exposes the limits of her own approach. (Michelle Orange)

VIVA Outsider filmmakers often bring to their work an outsider's curiosity. Irish director Paddy Breathnach captures a gorgeous portrait of Cuba with his drama *Viva*, but it fails to deeply connect with the culture it portrays. Here, the imagery is gorgeous, as the lens stares at what most inhabitants don't blink twice at: falling building façades, crumbling infrastructure and battered cars. The patchwork aesthetic fits the sewn-together livelihood his protagonist carves out for himself: Fresh-faced hairdresser Jesus (Héctor Medina) holds onto dreams of singing in the spotlight of a drag club. On a lark, he auditions for the head of the club's talent roster, Mama (Luis Alberto García), who gives him a shot at decent money and building his stage persona as Viva. Just as things seem to be looking up, his long-lost boxer father Angel (Jorge Perugorria, one of the stars of *Fresa y Chocolate*) reappears a broken and angry man. Since the two both have claims to Jesus' home, they must figure out a way to survive each other's egos and Angel's homophobia before it's too late for reconciliation. As impressive as it looks, the melodrama is uncertain, like a worn-down car chugging along the streets of Centro Habana. Jesus is almost a tragic gay figure, from his job (hairdresser) to his dream (drag performer). The young actor portraying him either isn't able or wasn't given enough room to show the character's growth, and Mark O'Halloran's script only briefly touches on key aspects of Cuban culture that would

shape Jesus' life, like machismo and the shortages of food and housing. (Monica Castillo)

WE THE PEOPLE: THE MARKET BASKET

EFFECT The fish rots from the head. No group understands this better than the employees and customers of low-cost New England grocery-store chain Market Basket, which risked its livelihood to fight the ousting of beloved populist CEO Arthur T. Demoulas. In his rousing — if at times syrupy — documentary, director Tommy Reid captures this stranger-than-fiction feel-good tale and bottles it in rosy glass. Combining court documents, footage of the protests and interviews with reverent personnel, reporters and politicians, Reid's fast-paced and engaging film appears to play out as a simple question-and-answer exercise. Q: Why did hundreds of working-class people fight on the behalf of a billionaire? A: The American Dream. In truth, the saga of the Demoulas dynasty does hit that sweet spot between Sophocles, Machiavelli and Mario Puzo: tragedy, vendettas, betrayals, machinations and prodigal sons, all within the mythology of a family-run regional corporation born from a turn-of-the-century butchery run by Greek immigrants. Michael Chiklis' narration parses out every soap-operatic twist, positioning "Artie T." as the embodiment of his grandparents' egalitarian people-before-profits business philosophy and his cousin "Arthur S." as his Cain. Reid veers into hagiography, presenting an unquestioning vision of Artie T.'s cult of personality, but more strikingly, he draws a hopeful microcosm of the Occupy movement (complete with a happy ending.) For those who feel the Bern, this film will stir the spirit, a testament to the force of grassroots efforts. For others, it may simply come across as a Pyrrhic victory, a single battle won in the war on the American middle class. But there is no mistaking its strongest argument: Brand loyalty is one hell of a drug. (Robyn Bahr)

GEORGE CLOONEY JULIA ROBERTS
MONEY MONSTER
 NOT EVERY CONSPIRACY IS A THEORY.
 MAY 13
 FOLLOW THE MONEY
 f t i / MoneyMonster
 R
 TRISTAR PICTURES
 A Sony Company

Susan Sarandon Rose Byrne And J.K. Simmons
"AN INSISTENTLY WINNING, HOPELESSLY IRRESISTIBLE MOTHER-DAUGHTER DUET"
 —Manohla Dargis, THE NEW YORK TIMES
The Meddler
 Written and Directed by Lorene Scafaria
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 (714) 557-5701
 ENCINO
 Laemmle's Town Center 5
 (818) 981-9811
 PASADENA
 ArcLight Cinemas
 (626) 568-8888
 SOUTH BAY
 ArcLight Beach Cities Cinema 16
 (310) 607-9955
Q&As with Susan Sarandon
and Writer/Director Lorene Scafaria
 Tuesday, May 3 at the ArcLight Hollywood after the 6:30 show
 and at The Landmark after the 7:40 show
 VIEW THE TRAILER AT WWW.THEMEDDLERMOVIE.COM

YOUR WEEKLY MOVIE TO-DO LIST

Women on Film

Friday, April 29

As part of **Independent Stardom: Freelance Women in Hollywood**, UCLA screens *The Hard Way* and *What Price Hollywood?* on 35mm. Emily Carman, who teaches film studies at Chapman University, co-programmed the series named after her book. *Hard Way* stars Ida Lupino, whose stifling Warner Bros. contract inspired her to form her own production company in 1949; *What Price Hollywood?* star Constance Bennett's tenuous relationship with fan magazines is reflected in George Cukor's unflattering view of the film industry. Bennett likewise went on to become a freelancer, going so far as to say, "Hollywood taught me to fight for my rights." UCLA's *Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Fri., April 29, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

In another celebration of female screen icons, **Women of Cinefamily** presents **An Evening With Anna Karina**. The Danish-French luminary will be on hand for a conversation prior to a 35mm screening of *A Woman Is a Woman*, one of several films she made with collaborator (and one-time husband) Jean-Luc Godard. Karina won the Silver Bear for Best Actress at the Berlin Film Festival for her performance as an exotic dancer in the "neorealist musical," which was the French New Wave stalwart's first foray into both color and CinemaScope. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Fri., April 29, 7:30 p.m.; \$25 (general admission) or \$45 (VIP seating and private pre-reception). (323) 655-2510, cinefamily.org.

Saturday, April 30

The Aero completes its George Kennedy tribute with all three *Naked Gun* movies: *From the Files of Police Squad!*, *The Smell of Fear* and *The Final Insult*. Kennedy's role in the action spoofs is certainly vital, but the series really belongs to star Leslie Nielsen, whose slapstick antics busted many a gut over his long, prolific career. If you've never seen any of these films, don't let the likes of *Scary Movie* give you the wrong impression — genre parodies used to actually be funny. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sat., April 30, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.

Sunday, May 1

The long-awaited DTLA outpost of Austin's famed Alamo Drafthouse is still forthcoming, so in the meantime we'll have to make do with the theater chain's monthly residency at the Regent. Its latest offering is *Selena*, a moving biopic about the barrier-breaking pop star who (spoiler alert) died tragically young. Jennifer Lopez has never been better than she was in the title role, giving nuanced expression to the singer's voice, personality and legacy. Arrive early for a dance party



The Turin Horse

and costume contest. *The Regent Theater*, 448 S. Main St., downtown; Sun., May 1, 7 p.m.; \$10-\$15. (323) 284-5727, theregenttheater.com.

Monday, May 2

REDCAT presents *Fantasia of Color in Early Cinema*, persuasively described in the program notes as "a ravishing treasure trove of hand-colored cinematic visions and wonders from more than a century ago." These digital restorations of early applied color on film will be accompanied by live music, and two of the book's authors, Tom Gunning and Jonathon Rosen, will introduce the screening. *REDCAT*, 631 W. Second St., downtown; Mon., May 2, 8:30 p.m.; \$11. (213) 237-2800, redcat.org.

Wednesday, May 4

Laemmle's Anniversary Classics offers *Breakfast at Tiffany's* for your viewing pleasure. Based on the Truman Capote novella and starring Audrey Hepburn, the rom-com is among the most chic and celebrated ever made. Ginny and Monica Mancini — the wife and daughter, respectively, of composer Henry Mancini — will appear before the screening for a Q&A with Stephen Farber, president of the Los Angeles Film Critics Association. *Ahrya Fine Arts Theater*, 8556 Wilshire Blvd., Beverly Hills; Wed., May 4, 7:30 p.m.; \$13. (310) 478-3836, laemmle.com/theaters/25.

Thursday, May 5

CSUN's semester-long tribute to Andrei Tarkovsky trudges toward its end with *The Turin Horse*. Béla Tarr retired from filmmaking after completing this existential endurance test, which at 2½ hours is among the Hungarian auteur's shorter works — his *Sátántangó*, a stone-cold masterwork made in 1994, clocks in at just under 7½ hours. Loosely inspired by the story of a horse being whipped in the streets of Turin, supposedly the event that drove Friedrich Nietzsche mad, the black-and-white film is genuinely moving if you can get on its wavelength. Tarr makes this easier than you might think: The opening sequence, a six-minute shot of a windswept horse-drawn cart accompanied by a dirgelike string arrangement, is haunting. *CSUN*, 18111 Nordhoff St., Northridge; Thu., May 5, 7 p.m.; free. (818) 677-1200, csun.edu. —Michael Nordine

tender eyes and scraped-raw whisper prove potent. Sometimes Davis' attention slackens and the film vaults into his past, to memories centered on Frances Taylor, the ballerina and Broadway star who married Davis in 1958. Early flashbacks celebrate her dancing, kick at the racism of the uptown arts world and — in a scene of strong, earthy passion — honor these icons' lovemaking. History demands that

Miles Ahead move on from that reverie, and soon, with too little context, we see Davis turn controlling, paranoid and violent toward her. In the present, Ewan McGregor turns up as an eager-beaver reporter who gets caught up in chases with goons hired by a Columbia Records exec. The worst of these scenes plays out like *Adventures in Babysitting*: *Miles Davis Edition*. (Alan Scherstuh)

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ONGOING

GO THE JUNGLE BOOK 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* reinvents an oft-told tale with star power, technology and calculated charm. The story isn't too dramatically different from the familiar Disney animated film. Our hero Mowgli (Neel Sethi, delightfully vivacious) is a boy who's been raised by a family of wolves ever since black panther Bagheera (voiced by Ben Kingsley) found him abandoned in the woods. It 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 orangutan King Louie (Christopher Walken). In keeping with Kipling's spirit, the structure is largely episodic. That choice could result in tedium 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 what might be called 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. (Bilge Ebiri)

MILES AHEAD Set in that bad patch of the

late '70s when Miles Davis didn't much bother leaving his brownstone, Don Cheadle's *Miles Ahead* is named for the first of the trumpeter's epochal collaborations with arranger Gil Evans, from 1957. But a more accurate title might have come the brace of casually brilliant records Davis knocked out with his first great quintet a year earlier, in 1956: *Steamin' With the Miles Davis Quintet*. To his credit, Cheadle (who directed, co-wrote and stars) chucks away everything false about the standard musician biopic and instead goes all-in on his subject's prickly, elusive presence. The film's heart, though, is in the basement of Davis' brownstone, where the musician snorts coke, works his heavy punching bag and waits out the (literal and figurative) disco party raging upstairs. Still, even guttered, Davis fascinates, and Cheadle's

Neighborhood Movie Guide

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

HOLLYWOOD & VICINITY

ARENA CINEMA 1625 North Las Palmas Avenue - Next to Egyptian Theater (323)306-0676
Call theater for schedule.

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

The Man Who Knew Infinity Fri-Sat, 10:45 a.m., 12:25, 2:25, 4:50, 7:25, 9:35, 11:50 p.m.; Sun, 10:45 a.m., 12:25, 2:25, 4:50, 7:25, 9:35 p.m.; Mon, 12:25, 2:40, 5:15, 7:35, 10:05 p.m.

Sing Street Fri-Sat, 12:10, 2:35, 4:45, 7:50, 10:05 p.m.; Sun, 12:10, 2:35, 4:45, 7:50, 10:10 p.m.; Mon, 12:20, 2:25, 5:05, 7:50, 10:20 p.m.

Captain America: Civil War Thurs., 7, 7:30, 8, 8:30, 9, 9:30, 10:15, 11:15 p.m., 12:15 a.m.

Captain America: Civil War in Disney Digital 3D Thurs., 8:15, 9:15, 11:30 p.m., 12:30 a.m.; Thurs., 7, 10:30 p.m., 1:45 a.m.

Keanu Fri-Sat, 10:30 a.m., 12:45, 2:45, 4, 5, 6:15, 7:15, 8:15, 9:15, 10:15, 11:30 p.m., 12:30 a.m.; Sun, 10:15 a.m., 12:30, 2:45, 5, 6:30, 7:15, 8:15, 9:15, 10:15, 11:30 p.m.; Mon, 12:30, 2:45, 5:45, 8, 9:30, 10:45, 11:30 p.m.

Mother's Day Fri-Sat, 10 a.m., 12:15, 3, 5:30, 7:30, 9:45, 11:45 p.m.; Sun, 10 a.m., 12 a.m., 2, 4:30, 7:45, 9:45 p.m.; Mon, 11:45 a.m., 1:30, 4:45, 7:15, 10 p.m.

Papa: Hemingway in Cuba Fri-Sat, 10:05 a.m., 12:05, 2:40, 5:40, 8:20, 10:25 p.m.; Sun, 12:05, 2:35, 5:40, 8:20, 10:25 p.m.; Mon, 11 a.m., 1:20, 4:40, 7:05, 9:55 p.m.

Elvis & Nixon Fri-Sat, 10:20 a.m., 1:15, 3:35, 5:50, 8:05, 10:20 p.m.; Sun, 10:05 a.m., 1:15, 3:35, 5:50, 8:05, 10:05 p.m.; Mon, 11:10 a.m., 1:10, 3:35, 5:50, 8:10, 10:25 p.m.

A Hologram for the King Fri-Sat, 10:05 a.m., 1:25, 3:20, 5:25, 7:20, 10 p.m.; Sun, 10:10 a.m., 1:25, 3:20, 5:25, 7:20, 10 p.m.; Mon, 11:05 a.m., 1, 3:05, 5:30, 7:25, 9:25 p.m.

The Huntsman: Winter's War Fri-Sat, 12:15, 2:50, 5:45, 7:45, 10:45 p.m., 12:20 a.m.; Sun, 11:40 a.m., 2:50, 5:45, 7:55, 10:55 p.m.; Mon, 11:10 a.m., 2:10, 5:35, 7:45, 10:15 p.m.

The Meddler Fri, 12:20, 2:30, 4:55, 7:05, 9:25 p.m.; Sat, 10:25 a.m., 12:20, 2:30, 4:55, 7:05, 9:25 p.m.; Sun, 10:20 a.m., 12:20, 2:20, 4:55, 7:05, 9:25 p.m.; Mon, 11 a.m., 1:25, 4:10, 7:10, 9:35 p.m.; Tues, 6:30 p.m.

Criminal Fri-Sun, 11:10 a.m.; Mon, 3:10 p.m.

Green Room Fri-Sat, 10:10 a.m., 1:30, 4:10, 6:10, 8:30, 10:50 p.m., 12:25 a.m.; Sun, 10:05 a.m., 1:30, 4, 6:10, 8:40, 10:45 p.m.; Mon, 12:45, 2:50, 5:20, 8:30, 11:15 p.m.

The Jungle Book in Disney Digital 3D Fri-Sat, 2:15, 4:30 p.m.; Sun, 12:15, 2:45 p.m.; Fri-Sat, 12:30, 6, 8:45 p.m.; Sun, 6, 8:45 p.m.; Mon, 12:30, 6, 8:45 p.m.

The Jungle Book Fri-Sat, 11:30 a.m., 12 noon, 1:45, 5:15, 7, 8, 9:30, 10:30 p.m., 12:15 a.m.; Sun, 10, 11:15 a.m., 1:45, 4:15, 5:15, 7, 8, 9:30, 10:30 p.m.; Mon, 11:15 a.m., 5, 7:30, 9:45 p.m.; Fri-Sat, 10 a.m., 3:15, 11:30 p.m.; Sun-Mon, 3:15, 11:30 p.m.

The Invitation Fri-Sat, 11:20 a.m., 3:40 p.m., 12:10 a.m.; Sun, 11:20 a.m., 3:40 p.m.; Mon, 3:35, 11:20 p.m.

Miles Ahead Fri-Sat, 2 p.m.; Sun, 2:05 p.m.; Mon, 3:40, 6:20 p.m.

Everybody Wants Some!! Fri-Sat, 12:40, 3:10, 5:10, 7:40, 10:10 p.m., 12 mid.; Sun, 12:35, 3:10, 5:10, 7:40, 10:20 p.m.; Mon, 11:30 a.m., 1:05, 4:55, 7:40, 10:10 p.m.

Midnight Special Fri-Sat, 11:25 a.m.; Sun, 11:30 a.m.; Mon, 2:50 p.m.

Aliens Wed, 7:30 p.m.

Jaws Sun, 5 p.m.

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Elvis & Nixon 1:30, 7 p.m.

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

Everybody Wants Some!! 1:30, 4:15, 7, 9:45 p.m.

Midnight Special 4:15, 9:45 p.m.

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

Ratchet and Clank Fri, 1:30, 4, 6:30, 9:15 p.m.; Sat-Sun, 11 a.m., 1:30, 4, 6:30, 9:15 p.m.; Mon-Wed, 1:30, 6:30 p.m.; Thurs, 1:30, 4, 6:30, 9:15 p.m.

Ratchet and Clank 3D Mon-Wed, 4, 9:15 p.m.

Captain America: Civil War Thurs., 7:30 p.m.; Thurs., 7:15, 10:45 p.m.

Barbershop: The Next Cut Mon-Wed, 1:10, 4:10, 7:10, 10:10 p.m.; Thurs, 1:10, 4:10, 10:40 p.m.

The Jungle Book in Disney Digital 3D Fri-Sun, 3:45, 9:30 p.m.; Mon-Wed, 1:15, 3:45, 6:45, 9:30 p.m.; Thurs, 1:15, 3:45 p.m.; Mon-Wed, 1:15, 3:45, 6:45, 9:30 p.m.; Thurs, 1:15, 3:45 p.m.

The Boss Fri-Mon, 12:30, 3, 5:30, 8, 10:30 p.m.; Tues, 12:30, 3 p.m.; Wed-Thurs, 12:30, 3, 5:30, 8, 10:30 p.m.

Batman v Superman: Dawn of Justice Sun, 11:45 a.m., 3, 6:45, 10 p.m.; Mon, 7, 10:15 p.m.; Thurs, 12:15, 3:30, 7, 10:15 p.m.; Wed, 12:15, 3:30 p.m.; Tues, 12:15, 3:30, 10:40 p.m.

TCN Presents MonologueSlam UK - LA Edition Tues, 8 p.m.

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

Captain America: Civil War An IMAX 3D Experience Thurs, 7, 10:30 p.m., 1:45 a.m.

The Jungle Book: An IMAX 3D Experience Mon-Wed, 1, 4, 7, 9:45 p.m.; Thurs, 1, 4 p.m.

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

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

Captain America: Civil War Thurs., 10:50 p.m.

The Ultimate Captain America Marathon Thurs., 7 a.m.

The Jungle Book in Disney Digital 3D Fri-Sat, 10 a.m., 1:15, 4:30, 7:45, 10:55 p.m.; Sun, 10 a.m., 1:15, 4:30, 7:45 p.m.

PACIFIC'S THE GROVE STADIUM 14

189 The Grove Dr., Third & Fairfax (323) 692-0829

Ratchet and Clank Fri-Sun, 10:05 a.m., 2:45, 4:40, 8:15, 10 p.m.; Mon, 10:20 a.m., 2:45, 7, 9:15 p.m.; Tues-Wed, 10:20 a.m., 2:45, 4:40, 8:15, 9:45 p.m.; Thurs, 10:20 a.m., 2:45, 4:40 p.m.

Ratchet and Clank 3D Fri-Sun, 12:30, 5:10 p.m.; Mon, 12:30, 4:50 p.m.; Tues-Wed, 12:30, 4:55 p.m.; Thurs, 12:30 p.m.

Captain America: Civil War Thurs., 7, 10:10 p.m., 12 mid.

Captain America: Civil War in Disney Digital 3D Thurs, 7:30, 10:40 p.m.

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

Mother's Day Fri, 11:40 a.m., 12:20, 3, 5:40, 7:20, 8:20, 11 p.m.; Sat-Sun, 9:45, 11:40 a.m., 12:20, 3, 5:40, 8:20, 11 p.m.; Mon, 10:45, 11 a.m., 1:40, 4:20, 7, 8:10, 9:40 p.m.; Tues, 11:40 a.m., 12:20, 3, 5:40, 7:05, 8:20, 11 p.m.; Wed, 11:40 a.m., 12:20, 3, 5:40, 7:05, 10:15 p.m.; Thurs, 11:25 a.m., 2:05, 4:45, 5:40 p.m.

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Barbershop: The Next Cut Fri-Sat, 11:45 a.m., 2:25, 5:05, 7:35, 10:10 p.m.; Sun-Mon, 11:45 a.m., 2:25, 5:05, 7:35, 11:10 p.m.; Tues, 11:50 a.m., 2:25, 5:05, 7:35, 11:10 p.m.; Wed, 11:45 a.m., 2:25, 5:05, 7:35, 11:10 p.m.; Thurs, 11:50 a.m., 2:25, 5 p.m.

Criminal Fri-Wed, 3:05, 5:40 p.m.; Thurs, 11:45 a.m., 3:05 p.m.

The Jungle Book in Disney Digital 3D Fri-Wed, 2:40, 7:40 p.m.; Thurs, 1:15 p.m.

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

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

Eye in the Sky Fri-Wed, 5:10 p.m.; Thurs, 3:45 p.m.

Batman v Superman: Dawn of Justice Fri, 10:45, 11:50 a.m., 2, 5:10, 8:25, 11:10 p.m.; Sat, 10:45, 11:55 a.m., 2, 5:10, 8:25, 11:10 p.m.; Sun, 10:45, 11:55 a.m., 2, 5:10, 8:25, 10:10 p.m.; Mon-Wed, 10:45, 11:50 a.m., 2, 5:10, 8:25, 10:10 p.m.; Thurs, 10:45, 11:50 a.m., 2, 5:30 p.m.

10 Cloverfield Lane Fri, 10:30 p.m.; Sat-Sun, 10:40 p.m.; Mon, 10:45 p.m.; Tues-Wed, 10:30 p.m.; Thurs, 4:45 p.m.

Zootopia Fri, 11:40 a.m., 2:15, 4:45, 7:15, 9:45 p.m.; Sat-Sun, 9:40, 11:40 a.m., 2:15, 4:45, 7:15, 9:45 p.m.; Mon-Wed, 11:40 a.m., 2:15, 4:45, 7:15, 9:45 p.m.; Thurs, 11:40 a.m., 2:15, 4:45 p.m.

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Captain America: Civil War Thurs, 10 p.m.

The Jungle Book Fri-Mon, 1:30, 4:15, 7, 9:40 p.m.; Tues, 1:30, 4:15, 9:40 p.m.; Wed, 1:30, 4:15, 7, 9:40 p.m.; Thurs, 1:30, 4:15, 7 p.m.

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The Jungle Book Fri-Wed, 10:30 a.m., 1, 3:30, 6, 8:30 p.m.

Time Renegades (Siganitaja) Fri-Wed, 10:45 a.m., 1:15, 4, 6:30, 9 p.m.

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

Captain America: Civil War Thurs., 9 p.m.

Captain America: Civil War in Disney Digital 3D Thurs., 7, 11 p.m.; Thurs, 8 p.m., 12 mid.

RiffTrax Live: Time Chasers Thurs, 8 p.m.

The Metropolitan Opera: Elektra (Encore) Wed, 6:30 p.m.

Come to The Garden - On Stage! Tues, 7 p.m.

The Metropolitan Opera: Elektra Sat, 9:55 a.m.

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Sworn Virgin (Vergine giurata) Fri, 3, 5:15, 7:30, 9:45 p.m.; Sat, 12:45, 3, 5:15, 7:30, 9:45 p.m.; Sun, 12:45, 3, 5:15, 7:30 p.m.; Mon, 3, 5:15 p.m.; Tues, 5:15, 7:30 p.m.; Wed-Thurs, 3, 5:15 p.m.

Breakfast at Tiffany's Wed, 7:30 p.m.

Family Bonds Thurs, 7:30 p.m.

The Royal Opera House: Boris Godunov Mon, 7:30 p.m.; Tues, 1 p.m.

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We the People: The Market Basket Effect 2:50, 7:50 p.m.

Miles Ahead Fri-Sat, 2:20, 7 p.m.; Sun, 2:20 p.m.; Mon, 2:20, 7, 9:30 p.m.; Tues, 2:20, 9:30 p.m.; Wed-Thurs, 2:20, 7, 9:30 p.m.

Midnight Special 12 noon, 5, 10 p.m.

Hello, My Name Is Doris Fri, 12 noon, 2:20 p.m.; Sat, 12 noon, 5 p.m.; Sun-Wed, 12 noon, 2:20, 4:40 p.m.; Thurs, 12 noon, 2:20 p.m.

Streit's: Matzo and the American Dream 12:10, 4:50 p.m.

Alex & Eve Fri, 8 p.m.

Atomic Heart (Madare Ghalbe Atoomi) Fri-Sat, 9:30 p.m., 7, 9:30 p.m.

Bucharest Non Stop (Bucuresti Non Stop) Mon, 9:30 p.m.

Enclave (Enklava) Tues, 7 p.m.

Holy Cow Thurs, 5:30 p.m.

Losers Sun, 9 p.m.

Moira Sat, 2:30 p.m.

Sennagudi Love Story Sun, 7 p.m.

The Wednesday Child (Szerdai gyerek) Fri, 6 p.m.

Why me? Mon, 7 p.m.

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Ratchet and Clank 3D Fri-Wed, 4:35, 9:45 p.m.

Captain America: Civil War Thurs, 10:20 p.m., 1:40 a.m.; Thurs, 8:45 p.m., 12:05 a.m.; Thurs, 7:20, 7:40, 8:45, 11 p.m., 12:05 a.m.

Captain America: Civil War in Disney Digital 3D Thurs, 7 p.m.; Thurs, 8, 11:30 p.m.; Thurs, 8, 9:30, 11:30 p.m., 12:01, 12:50 a.m.

RiffTrax Live: Time Chasers Thurs, 8 p.m.

The Metropolitan Opera: Elektra (Encore) Wed, 6:30 p.m.

Come to The Garden - On Stage! Tues, 7 p.m.

The Metropolitan Opera: Elektra Sat, 9:55 a.m.

Baagh: A Rebel For Love Fri, 12:40, 3:50, 7, 10:10 p.m.; Sat, 1:41, 4:10, 7:20, 10:30 p.m.; Sun, 10:50 a.m



PHOTO COURTESY OF STAGECOACH FESTIVAL

| Music //

2,000 MILES FROM NASHVILLE

As the country music festival circuit struggles, Stagecoach still packs them in. What's the secret to its success?

BY HILARY HUGHES

Eric Church is eager to return to the desert sprawl of the 2016 Stagecoach Festival. He's just hoping that Mother Nature will try a little tenderness this year. Last time he came to Indio, she didn't exactly welcome him with open arms.

"I'm looking forward to not playing in 40-mile-per-hour winds!" he jokes.

When Church wrapped up the opening-night festivities with his headlining set in 2014, a blustery burst nearly swept him off the stage. "Of all the shows I've played, I remember that being some of the most miserable weather I'd ever been in. It was just howling wind, sandstorms. People had their bandannas up around their faces."

Assuming there's no repeat of that tempestuous interlude, the singer-songwriter's upcoming Stagecoach set feels like déjà vu in the best possible way. He headlined the first night of the festival in 2014, just as he's doing on April 29; he had a new album to promote back then, 2014's chart-topping *The Outsiders*, and surprised his fans with an unexpected album, *Mr. Misunderstood*, at the tail end of 2015.

The record cycle, as he knows it, hasn't really changed: Make a record, tour to promote it, and hit a slew of country-

friendly festivals along the way. "The only thing that kind of threw a wrench in this process is we had a record that I didn't expect, that kind of fell in my lap," he says with a chuckle. "It's a little odd to put out a record in a year when you're not playing a lot, when you're not really out doing a tour. It's cool to just drop in right now and play some songs. It's kind of different."

The landscape is kind of different, too, in both popular country at large and the festival circuit it feeds. Church has carved himself a place as a bit of lone wolf by shirking the trappings of "bro country" and the beer can-crushin', small town-livin' sentiments it holds close to its hairy chest.

As Church has risen in the genre's ranks, so have other performers who don't exactly fit the current Music Row mold. The most compelling talents coming out of Nashville have little interest in tailoring their image or sound to trends (Chris Stapleton); sing about pot and same-sex relationships (Kacey Musgraves) or psychedelic turtles (Sturgill Simpson); work hip-hop and R&B into their ballads (Sam Hunt); and play on country's relationship with faith by likening a Johnny Cash-soundtracked drive to church (Maren Morris).

Country has come to celebrate such stylistic rule breakers since Church's last Stagecoach set, and the festival, in its 10th year of operation, has long since worked

them into its booking DNA. Goldenvoice, the promoter-producer of Coachella, launched Stagecoach in 2007 with a lineup of 46 acts. (Goldenvoice declined to comment for this story.) That first roster included players credited with shaping the genre as we know it, like Willie Nelson and Emmylou Harris, alongside such radio-friendly acts as Sugarland and Kenny Chesney and artists of an indie-leaning ilk — Old 97's, Neko Case, Drive-By Truckers and Church, back when he was playing to a smaller crowd earlier in the day.

The number of performers at Stagecoach has grown — 2016 will draw 60 acts over three days — but that mix of big names and up-and-comers is still central to the festival's strategy. Carrie Underwood and Luke Bryan join Church as headliners, while artists like Aubrie Sellers — who independently released her debut album, *New City Blues*, to critical acclaim back in January — will share the same bill with her mother, Lee Ann Womack, one of the most recognizable voices in traditional country.

"You know, I think my music is a little shocking to some people, because my voice is very traditional-sounding, and my music is not," says Sellers, who notes that fans of her mom aren't necessarily into the electric onslaught of *New City Blues*. "I think it's definitely not everybody's cup of tea, but I like it that way. It's pushing some

buttons and it's different from everything else out there." She's excited to be part of the diverse lineup at Stagecoach, where she thinks fans may be more "accepting [of] my brand of garage country."

For Church, this embrace of nonmainstream styles is what sets Stagecoach apart from other multiday, big-budget country productions. "Country's a really big umbrella, and when you say 'country music,' especially during this day and time, I could really give you an array of acts," he says. "I think a lot of [Stagecoach's success] is being smart about who is on the bill and having some taste, too. If you're putting one of these things together, it's not always the people ringing the bell at the top of the charts that are cool and fit in with what you want in your presentation."

Stagecoach's winning formula is apparently harder to replicate than it looks. In recent article "Is the Country Festival Business Past Its Peak?" *Billboard* pointed out that at least six major country music festivals canceled their 2016 editions, including Dega Jam and Big Barrel, both produced by Goldenvoice's parent company, AEG Live. The market is oversaturated, and the hefty fees festivals must shell out for top-tier talent can cripple a fledgling operation, even one with a corporate concert powerhouse behind it.

But unlike its competitors, Stagecoach is thriving. After raking in \$21.8 million in gross ticket sales in 2015, the festival can afford to secure popular headliners, and it continues to celebrate the various sounds of the genre and outliers with true talent, instead of casting a mold and booking accordingly. It takes an approach that has worked for massive, multigenre festivals such as Coachella and Bonnaroo and applies it within a smaller scope.

Church emphasizes Stagecoach's perpetual support of the artist yet to rise. "The way we consume music is not the way it used to be consumed," he says. "With iPhones, streaming, everything else, people build their own playlists; they listen to what they want to listen to. Festivals — Bonnaroo, things like that — that are multigenre, it's worth checking it all out. You're not going to like it all, but you're not going to hate it all, either."

Church fondly remembers some of his own early festival gigs, when he was low-profile enough to wander among the fans undisturbed. "My favorite thing to do back in the day was just roam, walk. There used to be three, four stages all going at one time, and you could walk around, check stuff out. The first time I heard Gary Clark Jr. was at a festival, and I was pretty blown away. Stuff like that is neat."

If he has time between press engagements and his set, Church will make a point of checking out the smaller names on the Stagecoach roster. He knows that territory well, as his own name used to run in the smaller flier font, and he's encountered a ton of new music that way.

"I discovered Shovels & Rope at a festival one time. There was kind of a buzz there," he recalls. "That's why it's so important to get out there and look around. And don't get too drunk, 'cause then I can do nothing with you six hours later." He laughs. "Pace yourself!"

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HONKY TONK SON

SAM OUTLAW'S NAME PAYS TRIBUTE TO HIS LATE MOTHER — AND DECLARES HIS STATUS AS A NASHVILLE OUTSIDER

BY JEFF WEISS

Let's get this out of the way: Sam Outlaw's real name isn't Sam Outlaw. The bills mailed to his Glendale apartment are addressed to "Sam Morgan." "Outlaw" is a *nom de guitar* selected after he quit his ad-sales job to pursue his dream of making "country music that doesn't suck."

For some, that's a deal breaker. In every article about Outlaw — who plays the Stagecoach festival this Saturday — it's the 800-pound gorilla in a 10-gallon hat. But it's his way of aligning himself with the outlaw country popularized by George Jones, Waylon Jennings and Merle Haggard.

"I know some people are like, 'Fuck this guy, he's coming out of L.A. using the name Outlaw,'" Outlaw says at a diner in Eagle Rock, wearing dark sunglasses, black shoes and jeans and a denim jacket.

"I've had so many people, young and old, come up after the shows to say, 'We talked shit on your name, then we came out and really liked your songs,'" Outlaw says, jokingly adding, "I may have cock-blocked myself a little with the Outlaw name."

The Outlaw moniker isn't just a nod to his forebears. It's also the maiden name of Morgan's mother, who died shortly after he adopted it. Her death imbued it with an enhanced gravity and made his use of it a tribute to her South Dakota cowboy lineage.

His music stifles any lingering skepticism. Outlaw's debut, last year's *Angeleno*, boasted production and guitar lines from roots legend Ry Cooder, and other backing from Bo Koster (My Morning Jacket) and Taylor Goldsmith (Dawes). The star was Outlaw himself, who could go from ghostly to gritty on a minute-by-minute basis. His lyrics were wry and the production was ornate but unvarnished; it spit on the modern Nashville glossy.

Angeleno made him a legitimate contender to be the biggest country star L.A. has produced since Dwight Yoakam.

"I'm not saying I'm a badass, but I definitely fight a lot of shit internally," Outlaw says. He drives and speaks fast, with a slight recklessness. He's garrulous and self-deprecating, one of those people you immediately like because he's so up front about his opinions, problems and personal history.



PHOTO BY MICHELLE MOSQUEDA

After spending his early years in South Dakota, Outlaw and his religiously devout parents moved to Poway, a San Diego suburb better known for producing Blink-182 than anything remotely twangy.

Apart from an Asleep at the Wheel album that his father loved, the adolescent Outlaw's musical education consisted of mostly Brit-pop and random radio songs.

HE'S PURSUING HIS DREAM OF MAKING "COUNTRY MUSIC THAT DOESN'T SUCK."

Not until his late 20s — when both his parents' and his own marriage simultaneously crumbled — did Outlaw discover the Highwaymen gospel.

"I actually remember sitting on my porch drinking whiskey and listening to George Jones crying," Outlaw says, removing his shades and placing them on the Formica tabletop, revealing glacial blue eyes. He has the kind of face that you'd expect to see in a Marlboro ad from an old magazine.

The true epiphany arrived slightly over three years ago. Outlaw rented out a Silver Lake bar for his 30th birthday and woke up the next morning to realize that he was living the wrong life.

He kept working to pay the bills but wrote demos every night, landed opening gigs and eventually killed a Nashville showcase that won him representation.

"I didn't think music meant I'd live my dreams, because all my friends were musicians and they were all poor, screwed and depressed," Outlaw says. "But I thought maybe I could move in a general direction of what my dreams could be. I know that's not something catchy you put on a poster, but that's what I've been doing since."

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

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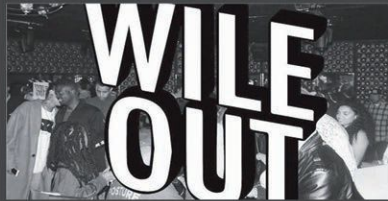
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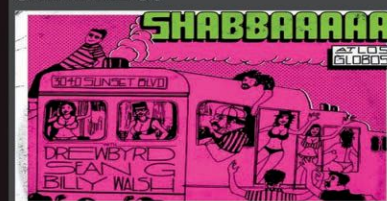
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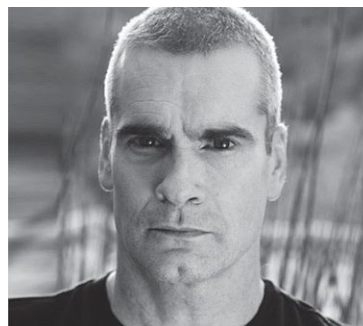
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Henry Rollins The Column!



OUR OBSCENE ELECTION CYCLE

I like the Coachella Festival. For two weekends a year, it drains Los Angeles of a few cars, shortens lines in stores and teaches thousands of young people that dehydration is no joke.

The idea of the festival is pretty insane. Drive hours into a very hot part of California and spend three days trying to avoid having your skin destroyed by the sun as you enjoy some of the most popular bands of your lifetime. Looking at many of the photos from the festival, it seems that it's as much a mecca for fashion and photo ops as it is for anything else. I guess that's part of the "you can take people out of L.A. ..." thing.

In a far more low-tech, this-might-go-south-fast setting, for two straight years, I went to Mali and made my way to Timbuktu for the Desert Music Festival and got some meaningful lessons in how mighty our species isn't.

In the Sahara Desert, the sun is a predator and all living things are its prey. By noon, it's above 100 degrees. If you're smart, you'll be cowering underneath something to block the sun. I spent the hours of the sun's most lethal glare underneath a slab of camel skin.

If you must leave such shelter, it's best not to have a single square inch of your skin exposed, lest the sun's rays find it. I noticed the local Tuareg men were almost completely covered in multiple layers of cloth, their heads wrapped like cool mummies. There was no mercy for their camels, who, fully exposed, just toughed it out yet seemed indifferent.

By the second day, I had met a fair portion of the few thousand adventurous Malian jam-session enthusiasts. We found camaraderie in the beautiful and deadly environment we were in.

There is no way you can do a weekend at Coachella and return to the city and not have learned something about yourself. Both times, after I got back from the Desert Festival to the Radisson Blu in Bamako (the same hotel where armed attackers killed 19 last November), I was a wiser person.

Music festivals are the right thing to do. May they never end.

While the young and photogenic were at Coachella, I was in L.A. On the festival's first Saturday, I was driving west on Hollywood Boulevard, about to make a right onto Laurel Canyon, when a mob of red and blue lights

materialized seemingly out of nowhere.

It was a large motorcade. Police motorcycles cut off my access to Laurel and allowed the SUVs and other vehicles to haul ass past. One SUV had its windows down and in each passenger-side seat was a man with what looked like an AR15. Whoever it was had some serious backup.

Of course, as this straight-out-of-a-movie entourage tried to power by, it went right into the almost perpetual snail's pace of the single lane. It was funny to see all those lights and firepower have to slow down to jogging speed. People driving the other direction were laughing. They ran the red light at the Canyon Market and I lost them.

I found out later that it was Secretary Clinton, apparently on her way to a fundraiser being put on by George Clooney. A day later, Mr. Clooney described the amount of money he had raised for Ms. Clinton's campaign as "obscene."

Too bad the presidential hopeful can't reimburse we the taxpayers, who no doubt paid a hefty sum for that particular joyride. Grim as it looked, it wasn't cheap.

Several minutes later, I was in a coffee place, notebook out, tunes on, inhaling the odor of a homeless gentleman who smelled as if he had come into contact with several cans of bug spray. The effect was odd and overwhelming. As I sat there, getting off on the fumes, I thought about how much money is spent on things like driving a politician to someone's house for dinner.

The tail has been wagging the dog for a long time. I think the dog is us and now, the tail wags everything else, too — truth, information, how it gets disseminated and how we get it. This election cycle has been thousands of hours of viewing, with none of the candidates rolling out their plans in any great detail. One of them will get it, but so far it's been a lot of semi-hollow talk.

I look forward to any of these candidates tossing their scripts and digging in on the big issues, which are all incredibly complex. Shouting won't help.

I listen to everyone's speeches whenever I can. I want to hear what they have to say. I am amazed at how low-calorie all of them are, even from the candidates I like. They all resemble Ms. Clinton's motorcade — just a visual, no substance. Opaque promise, accusation, insult. I am de-energized by it all.

We, the American people, are to blame. We let the standards dip, and they really have. Journalists like Walter Cronkite would be disgusted at what's currently passing for election cycle coverage.

Why does a campaign need "obscene" amounts of money, raised by A-list actors, the agenda-driven uber-wealthy and the thinnest air-breathing elite? Why does a candidate seek to outspend another thinking that it's the money that wins and not the intellectual content the candidate seeks to espouse? Because it often is indeed the money spent that makes the difference in a political system that seems more concerned with corporations than citizens.

I know this happens in all elections. But has it ever been to this degree? I think we have allowed this vital function of government to become about almost everything but ideas.

What does it cost to get Ms. Clinton to Mr. Clooney's house? You're not making that much money this year. Obscene.

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Thao & the Get Down Stay Down, Kera & the Lesbians

@ THE REGENT THEATER

Thao Nguyen has long been one of indie pop's wittiest songwriters, and she continues her collaboration with the similarly inventive Merrill Garbus (Tune-Yards), who produced Thao & the Get Down Stay Down's new album, *A Man Alive*. Garbus previously worked with Nguyen on the singer's 2011 album, *Thao & Mirah*, and the producer provides a lot of colorful tonal variety and space for the band to roam freely. *A Man Alive* was inspired by Nguyen's difficult relationship with her father, but she and Garbus disguise the often-dark lyrics with ebulliently poppy arrangements. The music alternates between the arty dub of "Fool Forever," the ambient soundscape of "Millionaire," the funky clutter of "Meticulous Bird" and the breezy psychedelia of "Astonished Man." Local "bipolar folk" combo Kera & the Lesbians are even more dementedly eclectic pop revisionists. —Falling James

Har Mar Superstar

@ THE TROUBADOUR

Sean Tillmann's Har Mar Superstar alter ego began as something of a goof, as he channeled an R&B sex-god persona into his Everyman frame, working his pudgy physique and receding hairline like his fellow Minnesotan Prince [R.I.P.] doing splits at the climax of *Purple Rain*. Sixteen years and six albums later, Har Mar seems less like a gimmick and more like an authentic extension of Tillmann's personality and talent. He may not look the part, but Tillmann can croon a soulful bedroom jam with the best of them, and his songwriting skills have gotten sharper with each LP. His latest, the just-released *Best Summer Ever*, coats everything from dreamy, hands-in-the-air balladry ("I Hope") to bouncy electro-pop workouts ("It Was Only Dancing (Sex)," "Youth Without Love") in a haze of summery, old-school synths. —Andy Hermann

Andy Stott

@ THE ECHOPLEX

Manchester-based experimental-techno producer Andy Stott gained notoriety in 2012 with the enthusiastic reception of his austere *Luxury Problems* LP for the Modern Love imprint. The Manchester label, which also is home to the darkly like-minded duo Demdike Stare, has released some of the most ambitious electronic music of the current decade. Stott, whose latest full-length, *Too Many Voices*, appeared April 22, headlines a diverse lineup that also features Seattle drone-metal originators Earth (led by Kurt Cobain BFF Dylan Carlson) and New York industrial-techno act Vatican Shadow (aka Dominick Fernow; ex-Cold Cave), whose last two albums also came out on Modern Love. —Matt Miner

Peter Murphy: See Wednesday.



PHOTO BY CIHAN UNALAN

sat 4/30

Thee Commons

@ TERAGRAM BALLROOM

L.A.'s Thee Commons are a nonstop kind of band; their last release, *Rock Is Dead: Long Live Paper and Scissors*, was a collection of a long run of self-released and creatively robust EPs, chronicling a band in enthusiastic conversation with a galaxy of influences. And now they're back not much more than a year later with *Loteria Tribal*, a ferocious new album of cumbia-garage-punk that matches the energy of Los Saicos — whose unhinged vocals and spaced-out guitar live on in Thee Commons — to plenty of vigorous, "Interstellar Overdrive"-style psychedelic instrumentals. They've added in some versatile saxophone work and even a few rapped verses on "En el Sol," too. Live, they're fearless, confident and ready to go off-script at a moment's inspiration. It's wild stuff, just as it absolutely should be. —Chris Ziegler

Amanda Shires

@ THE MINT

By the age of 15, Amanda Shires was already playing violin with the Texas Playboys, the group that used to back Western-swing legend Bob Wills. Over the next two decades, she also recorded and performed extensively with Thrift Store Cowboys, Todd Snider and her husband, Jason Isbell. But the native of Lubbock, Texas, also has released a series of distinctive solo albums, including her most recent record, *Down Fell the Doves*. The album traipses across the wide landscape of Americana, from the intimate acoustic ballad "A Song for Leonard Cohen" to harder-rocking rambles such as "Wasted and Rollin'." But what distinguishes Shires from other alt-country songbirds is her soulful vocal

intimacy and often poetic lyrics, such as the intriguing character sketch "Devas-tate," in which a mysterious woman is symbolized as an approaching storm. Also at the Stagecoach festival, Sunday, May 1. —Falling James

sun 5/1

The Rosenboom/Templeton Group

@ THE YORK

It's nice the way the new jazz-aligned musicians have pushed the post-jazz dialogue forward to embrace sonic strains from experimental and progressive rock, electronics and minimalism, while tipping a hat to yé olde blues and even straight-ahead jazz. Daniel Rosenboom is an L.A. composer-trumpeter who's made interdisciplinary collaborative art his pursuit, bringing together similarly inclined artists such as saxophonist Gavin Templeton for releases on his Orenda Records label. He also established the music and art collective Creative Underground Los Angeles, an equally important endeavor that has energized and focused creative music players in Los Angeles. Tonight Templeton and Rosenboom bring some of this physically satisfying head music to bloom with the aid of a few heavy-duty friends: Jeff Babko on keyboards, Jerry Watts Jr. on bass and Gary Novak on drums. —John Payne

mon 5/2

Knower

@ BLUEWHALE

Even if their music wasn't compelling, people would still watch Knower's videos — like the one where Louis Cole appears



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shirtless, wearing aviators and an ammo belt loaded with corn dogs, repeating the mantra, "The government knows when you masturbate." Visuals aside, Knowler, the sublime partnership of Cole and singer Genevieve Artadi, is delightfully reimagining electro-pop, with elaborate drum tracks (impossibly played on real drums by Cole), immaculate vintage synth programming, and unique melodies sung by Artadi with eloquent conviction. They also produce their own videos, with a carefully crafted early-days-of-MTV look that pairs perfectly with the retro-vibe of their music, displayed on their just-released fourth album, *Life*. At this album-release show, Knowler hopes to hearken us all back to the golden age of the synthesizer, the Commodore 64 and John Hughes films. They hope to Make Electronic Music Great Again. —Gary Fukushima

tue 5/3

Rihanna

@ THE FORUM

Fresh off a surprise appearance during Calvin Harris' set at Coachella's first weekend, Rihanna continues to push boundaries as an unapologetically charismatic pop star. Her latest album, *Anti*, though clumsily rolled out, showcased what an intrepid talent she is. Moving ever further from the bright, dancehall-infused pop of her early singles, the album travels down a dark, minimalist path. While "Work" has garnered her accolades and radio play, covering Tame Impala's "New Person, Same Old Mistakes" with her terrific "Same Ol' Mistakes" is a better indicator of her new direction. With lyrics that focus sharply on the difficult nature of love and self-worth, the album is one of Rihanna's boldest to date, and should lend itself well to her typically adventurous stage show. Also Wednesday, May 5. —Daniel Kohn

wed 5/4

Peter Murphy

@ REGENT THEATER

The ominous feedback and catacombs claustrophobia of Peter Murphy's former band, Bauhaus, and the post-Bowie stylings and look-at-me prancing of his solo shows may have overshadowed the man's artsy-yet-accessible songcraft and dramatic, crinkle-edged baritone. So his current "Stripped" semi-acoustic tour, with accompaniment from bassist/violinist Emilio China and guitarist John Andrews (plus occasional electronic enhancements), brings a welcome focus back to what has always been — alongside those legendary cheekbones — at the heart of a nearly 40-year career. Expect Bauhaus bastions ("Hollow Hills," "Silent Hedges"), career-spanning solo cuts ("Marlene Dietrich's Favourite Poem," "Cascade," "Lion") and covers both common (Iggy Pop's "Lust for Life") and obscure (Bowie's "The Bewlay Brothers"), all in wonderfully exposed, expressive form. —Paul Rogers

Kid Congo Powers and The Pink Monkey Birds

@ THE ECHO

Guitar-slinger extraordinaire Kid Congo has one of the most distinctive styles and wildest résumés in all of rock & roll. From his youthful start alongside punk-blues wildman Jeffrey Lee Pierce in Gun Club, whence he was poached by Lux and Ivy to join The Cramps, to his long run with Aussie goon squad Nick Cave & the Bad Seeds, his entire career has been one marked by deliciously offbeat, atmospheric riffs and distinguished associations with music's most infamous extremists. For the last decade, leading his exotic psych-funk-prone Pink Monkey Birds, Congo has really come into his own, and the band's shadowy, shattering brand of exploratory, groove-heavy rock has been consistently satisfying. Expect plenty of high-flying, downright surreal shenanigans as they present tunes from their brilliant new *La Araña Es la Vida* disc. —Jonny Whiteside

thu 5/5

Julianna Barwick

@ HIGHLAND PARK EBELL CLUB

Julianna Barwick creates layers of strange enchantment on her upcoming album, *Will*. The Brooklyn singer isn't interested in lyrics as much as she's fascinated by the sounds of words. Many of the song titles on *Will* consist of just one word ("Beached," "Nebula," "Wist"), and her singing is wispy and ethereal, coated in layers of echo and reverb. Pianos and synthesizers serve only to deepen the mystery, washing over her hazy singing in slow, subtle waves of sound. "Same" features Mas Ysa, and his and Barwick's vocals blend together into a single strand of distant longing while a watery synthesizer rains lightly down on them. The overall effect of the new album is quietly haunting as each gentle soundscape unfolds into a hypnotic trance. Also at the Velaslavasy Panorama Theatre on Friday, May 6. —Falling James

Bleached, No Parents

@ TERAGRAM BALLROOM

"I'll be a good girl, and I won't mention yesterday," Jennifer Clavin promises on Bleached's new album, *Welcome the Worms*. In the song, she's begging an old boyfriend to give her another chance, but the lyric also serves as a statement of purpose about her new band. She and her guitarist sister, Jessica Clavin, are former members of the local group Mika Miko, and while they retain much of their old outfit's punky intensity, they're also bursting with newfound melodic confidence. Such songs as "Trying to Lose Myself Again" and "Sleepwalking" have anthemic, sing-along choruses. Even when Jennifer is lamenting about her love life, Jessica doesn't let her sister lapse into self-pity for long before drowning her sorrows in a fusillade of power chords. No Parents are more hardcore as they rant rudely about sorority girls, pizza and hippies. —Falling James

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ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Pepper, Lose Control, Fri., April 29, 8 p.m., \$30. X, Los Lobos, The Blasters, LP3 & the Tragedy, Thu., May 5, 8 p.m., \$35.

AMERICAN LEGION POST 465: 7550 Eastern Ave., Bell Gardens. Thanatology, The Dead Prevail, Infirmity, Angel Flesh, Dopeslammeer, Anschluss Amor, Suicycoos, Still Searching, Absorb, Sat., April 30, 5 p.m., \$8-\$10.

AMOEBIA MUSIC: 6400 Sunset Blvd., Los Angeles. Hungry Beat DJs, Fri., April 29, 8 p.m., free.

AMPLYFI: 5617 Melrose Ave., Los Angeles. New Work City, Savage Young, Pilgrim Song, Kenneth Perrin, Fri., April 29, 7:30 p.m., \$12. Bad Wolf, De La Torre, Smoke & Mogadon, Fire Glass, Pyrotechnica, Sat., April 30, 7:30 p.m., \$12.

BACKSTAGE BAR & GRILL: 10400 Culver Blvd., Culver City. King Chris & the Groove Thang, Wednesdays, 9 p.m., free.

BAR 20: 8462 W. Sunset Blvd., West Hollywood. Katie Garibaldi, Sat., April 30, 9:30 p.m., free.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Baby Alpaca, Cannons, Beau, People vs. Larsen, Mon., May 2, 8 p.m., TBA.

BASIC FLOWERS: 242 S. Broadway, Los Angeles. Choreography, Zawa, The Vivids, Second Still, Future Shoxx, Fri., April 29, 8 p.m., TBA.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Fruition, Moonville Collective, Fri., April 29, 8:30 p.m., \$14. Gavin Turek, Res, Alina Bea, DJ Val Fleury, Mon., May 2, 8:30 p.m., free. Mr. Hudson, Amy Kuney, Audra Mae, Tue., May 3, 8:30 p.m., free. The Range, Rome Fortune, Wed., May 4, 8:30 p.m., \$16. Plum, Violet Mindfield, Brainstory, Children, Thu., May 5, 8:30 p.m., \$5.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Golden Rulers, It, The Dogs, Streetwalkin' Cheetahs, Fri., April 29, 8:30 p.m., \$5. Cello Pudding, Frictional, Not in the House, Sat., April 30, 9 p.m., \$5.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Fast Times, Fri., April 29, 10 p.m., \$19.50. The Anderson Ponty Band, Sat., April 30, 9 p.m., \$38-\$68. Todd Rundgren, Thu., May 5, 7 p.m., \$38-\$68.

CASA ESCOBAR: 22969 Pacific Coast Highway, Malibu. Malibu Guitar Festival, with Albert Lee, The Maze, Fri., April 29, 9 p.m., \$60-\$400. The Malibu All-Star Jam, Sat., April 30, 10 p.m., \$60-\$400.

THE COACH HOUSE: 33157 Camino Capistrano, San Juan Capistrano. Deana Carter, Fri., April 29, 8 p.m., TBA. The Smithereens, Sun., May 1, 7 p.m., TBA. Crystal Bowersox, Thu., May 5, 8 p.m., TBA.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; The Freightshakers, Strut, Jimmy White, Fri., April 29, 8 p.m., free. The Cody Bryant Experience, Matt Bunsen & the Burners, Jimmy Angel, Sat., April 30, 7:30 p.m., free. Murphy's Flaw, Sun., May 1, noon, free; Debra Lee & Trigger Happy, Sun., May 1, 6 p.m., free. The Brombies, Mondays, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free. Cody Bryant, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. Marseilles Express, Thu., May 5, 6:30 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Cody Bryant's Classic Country Guitar Pull, with Ronnie Mack, Jimmy Lee Harris, Jimmy Angel, Thursdays, 9 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Little Red Lung, The Electric West, Dekades, Polartropica, Fri., April 29, 8 p.m., \$5. High-Functioning Flesh, Body of Light, Ariisk, Field Agent, Sat., April 30, 8 p.m., \$6. Onry Ozzborn, Wool See, Graves 33, Myke Bogan, Thu., May 5, 8 p.m., \$10.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Gepe, Globelamp, Maria del Pilar, Fri., April 29, 8:30 p.m., \$14.50. Luke Bell, The Cactus Blossoms, Sun., May 1, 3 p.m., \$5; DJ Tamaryn, Alex Transistor, Sun., May 1, 10 p.m., \$8. Monsieur Perine, Salt Petal, Mon., May 2, 7:30 p.m., \$22.50. Kid Congo & the Pink Monkey Birds, Mind Meld, Tramp for the Lord, Wed., May 4, 8:30 p.m., \$13.50 (see Music Pick). Peter Bjorn & John, Okay Kaya, Thu., May 5, 8:30 p.m., \$24.50.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Andy Stott, Earth, Vatican Shadow, Fri., April 29, 9 p.m., \$20 (see Music Pick). Duncan Trussell, Sun., May 1, 8:30 p.m., \$21. Dungen, Boogarins, Thu., May

5, 8 p.m., \$18.50.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Bad Wave, B. Random, Aux Lingua, Fri., April 29, 9:30 p.m., \$10. White Dove, Sophia Knapp, Rebecca Schiffman, Sat., April 30, 10 p.m., \$7. Thank God: A Comedy Show, Sun., May 1, 8 p.m., free. Open Mic, Mondays, 8 p.m., \$5. Reggie Watts & Karen, Pegasus Warning, Tue., May 3, 9 p.m., \$10. Short Film Night, Wed., May 4, 9 p.m., \$10. A.J. Hobbs, Jeremiah & the Red Eyes, Thu., May 5, 8 p.m., \$5.

THE FEDERAL BAR: 102 Pine Ave., Long Beach. Zach Alwin & Duck Funk, Wed., May 4, 8 p.m., TBA.

GARAGE GALLERY LA: 715 Garland Ave., Los Angeles. Waterbed, Florals, Huey & Honora, Ultra Violent Rays, I Us & We, Sat., April 30, 7:30 p.m., \$15.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. Jimmy Lloyd, Benjamin Weintraub, Clair Reilly-Roe, Fri., April 29, 8 p.m., TBA. Lexie Rose, Sat., April 30, 7:30 p.m., TBA; Chris Trapper, Sat., April 30, 8:30 p.m., TBA; Andrew Lange, Sat., April 30, 10 p.m., TBA. Sophia Louise, Wed., May 4, 8:30 p.m., TBA; Trade Heroes, Wed., May 4, 9:30 p.m., TBA. Haig Gevorgian, Thu., May 5, 8:30 p.m., TBA.

THE GLASS HOUSE: 200 W. Second St., Pomona. Anamanaguchi, Lindsay Lowend, Thu., May 5, 8:30 p.m., \$18.

GOOD TIMES AT DAVEY WAYNE'S: 1611 N. El Centro Ave., Los Angeles. Beck Black, Mon., May 2, 10 p.m., TBA.

GRAMMY MUSEUM: 800 W. Olympic Blvd., Los Angeles. John Doe, Thu., May 5, 7:30 p.m., \$20.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Emily Gold, Tuesdays, 9 p.m. Starts May 3. Thru May 31, free.

THE HI HAT: 5043 York Blvd., Highland Park. Little Wolves, King Shelter, Bear Fight, Arms Akimbo, Fri., April 29, 8 p.m., \$5. Decorator, The Elwins, Talkie, Minimal, Sat., April 30, 8 p.m., \$10. Jupiter Black, Nyxe, Belly Belt, Native Fauna, Glitzer, plus KCHUNG DJs, Sun., May 1, 7:30 p.m., \$5. Vs. Colour, Mon., May 2, 8 p.m., free. Genevieve Bellemare, Tue., May 3, 8 p.m., \$5. Jonny Two Bags, Badluck Bandits, The Smoking Flowers, Wed., May 4, 8 p.m., \$12. Emerson Star, Thu., May 5, 8 p.m., \$10.

HIGHLAND PARK EBELL CLUB: 131 S. Avenue 57, Highland Park. Julianna Barwick, Mas Ysa, Thu., May 5, 7:30 p.m., TBA. See Music Pick.

HM157: 3110 N. Broadway, Los Angeles. Lenka Morávková & the Bohemian Cristal, Rococo Jet, Telecaves, Fri., April 29, 8 p.m., \$10. Carpe Delirium, with Holland Greco, Larry Leron, Diva Zappa, Their Only Dreams, Solar Soons, Mack Hill, Poppy Jean Crawford, Sat., April 30, 8 p.m., \$10.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. The Station Breaks, Peter Bradley Adams, Connor Zwetsch, Dylan Starrs, Fri., April 29, 7 p.m., \$12.50. Black Water, Jules Galli, Meghan Tonjes, Sat., April 30, 6 p.m., \$10. Lambert, Mon., May 2, 8 p.m., \$12. Jake Troth, Emile Welman, Tue., May 3, 7 p.m., TBA. Titus Malkin Jr., Robbie Lee, Thu., May 5, 9:30 p.m., TBA.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Drive, Anaheim. The Eli Young Band, Thu., May 5, 7 p.m., \$25-\$45.

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

KULAK'S WOODSHED: 5230 1/2 Laurel Canyon Blvd., Studio City. Singer-Songwriter Open Mic, Mondays, 8 p.m.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Jon Brion, Last Friday of every month, 9:30 p.m. Thru May 27, \$30.

LIQUID KITTY: 11780 W. Pico Blvd., Los Angeles. The Fulltones, Sun., May 1, 10 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Planet Patrol, Mellow Man Ace, Marla G, Nelson Ruiz, Thu., May 5, 8 p.m., \$15; Pollari, Moneyposse, Thu., May 5, 9:30 p.m., TBA.

THE LOVE SONG: 450 S. Main St., Los Angeles. Cynnne, Fri., April 29, 8 p.m., free. Spain, Tuesdays, 9 p.m. Starts May 3. Thru May 17, free. Langosta Blanca, Wed., May 4, 9 p.m., free.

LYRIC-HYPERION THEATER & CAFE: 2106 Hyperion Ave., Los Angeles. Danny Wood, Fri., April 29, 9 p.m., \$25.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Lucy Kaplansky, Fri., April 29, 8 p.m., \$24.50. Sandra Sandia, Sun., May 1, 11 a.m., \$10.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Lina, Honeypot, Sugar Ponies, Space Cadets, Bemo, Fri., April 29, 7:30 p.m., \$12-\$15. Dead Man's Party,



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Sat., April 30, 8 p.m., \$18; Amanda Shires, Roses & Cigarettes, Sat., April 30, 10 p.m., \$15 (see Music Pick). Ryan Beatty, Sun., May 1, 2 p.m., \$20-\$40; The Glimpses, Scott Pemberton, Dan Patrick Fulton, Sam Hale, In Autumn, Sun., May 1, 6:30 p.m., \$8. Hunnygot Radio, Every other Monday, 7 p.m., free. Caravela, Brave, The Alien Dance Band, Talia Keys, Tue., May 3, 9 p.m., \$6. Johnny Gomez, Tiffany Christopher, Purest Fire, Sean Pawling, John John Flanagan, Wed., May 4, 7:30 p.m., \$10. Bad Wednesday, The Luck, Brian's Escape, Thu., May 5, 8 p.m., \$15.

OLD STYLE GUITAR SHOP: 510-A N. Hoover St., Los Angeles. Britta Phillips, Sat., April 30, 8 p.m., free.
PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneer Road, Pioneertown. The Deslonde, The Cactus Blossoms, Fri., April 29, 9 p.m., \$10. Cactus Wine Experience, Wild West Burlesque, Sat., April 30, 9 p.m., \$10 & \$20; Har Mar Superstar, White Fang, Sat., April 30, 9 p.m., \$15. The Sunday Band, Sundays, 7:30 p.m., free. Ted Quinn's Open-Mic Reality Show, Mondays, 7 p.m., free. Quiet Life, Thu., May 5, 8 p.m., free.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Pussycow, Joe Myside & the Sorrow, Undercover Monsters, Fri., April 29, 9 p.m., \$5-\$10.

RESIDENT: 428 S. Hewitt St., Los Angeles. Scott Biram, Jesse Dayton, Sat., April 30, 8 p.m., \$16. Jovi Rockwell, Paul Stewart, Sun., May 1, 3 p.m., free. Swerve, Tue., May 3, 8 p.m., free; Swerve, Vision, Tue., May 3, 8 p.m., free. Javiera Mena, Wed., May 4, 8 p.m., \$10. Blockhead, Eliot Lipp, Thu., May 5, 8 p.m., \$15.

THE ROSE: 245 E. Green St., Pasadena. Young Dubliners, Fri., April 29, 9 p.m., \$24-\$32. The Smithereens, Sat., April 30, 9 p.m., \$30-\$40. Todd Rundgren, Wed., May 4, 7 p.m., \$38-\$68.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Langhorne Slim & the Law, Sam Outlaw, Susto, Fri., April 29, 8:30 p.m., \$20. Tegan & Sara, Mon., May 2, 8 p.m., \$39.50. Pete Yorn, Tue., May 3, 8:30 p.m., \$35-\$285. Thirdstory, Wed., May 4, 8 p.m., TBA. The Summer Set, Thu., May 5, 8 p.m., TBA.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Puddle of Mudd, Carbonine, Hipnotic, Viceroy Crux, Sat., April 30, 8 p.m., \$28. Tyrone Wells, Sun., May 1, 7 p.m., \$18.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. Seaweed Salad, Sat., April 30, 10:30 p.m., free. Betty Petty, Tue., May 3, 10:30 p.m., free. The Big Gone, Wed., May 4, 10:30 p.m., free. The Sextones, Thu., May 5, 10:30 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Livingmore, The World Record, Young Creatures, Patrolled by Radar, Fri., April 29, 9 p.m., \$10. The Soft White Sixties, Kolars, Sexy Jesus, Ellipses, Mon., May 2, 9 p.m., free. Zachary Kibbee, Great White Buffalo, Ivory DeVille, Tue., May 3, 9 p.m., \$8. Flavia, Madeline Spooner, Wed., May 4, 9 p.m., \$10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Dragsterbarbie, The Neptunas, Buck, Wolvez, Fri., April 29, 8 p.m., \$8. The Woodsmans Babe, Wicklow Atwater & the Fallen Flame, House Atlantic, Seneca & the River, Sat., April 30, 5:30 p.m., \$8. Rod Melancon, Geronimo Getty, Greg Felden, Jeremiah & the Red Eyes, DJ Roamer, Mon., May 2, 8 p.m., free. Gem & Leo, Sunset, Daisy Chain, Rocketwolf, Amber & the Alerts, Tue., May 3, 7 p.m., \$10. Toil & Trouble, a Shakespearean burlesque show, Wed., May 4, 7:30 p.m., \$12-\$15.

THE SMELL: 247 S. Main St., Los Angeles. Ramonda Hammer, Wasi, New Evil, Gigi Gash, Fri., April 29, 9 p.m., \$5. The Florida Mistakes, Badlnds, Joos, Pure Muscle, Sat., April 30, 9 p.m., \$5. Dropout Variety Show, with Jake Weisman, Waju, Poppy Jean Crawford, Risa Rubin, Zane Rubin, Aman Showbiz, David Hertel, Sun., May 1, 9 p.m., \$5. Prissy Whip, Select Sex, Fucked Forever, Wed., May 4, 9 p.m., \$5. Surf Curse, Slow Hollows, Hana Vu, Thu., May 5, 9 p.m., \$10.

THE SURLY GOAT: 17337 Ventura Blvd., Suite 100-A, Encino. Glam Skanks, The Knits, Drop Tanks, Fri., April 29, 9 p.m., \$5. Chris Murray, Mad Tab, Trulio Disgracias, Sat., April 30, 7 p.m., \$10.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. Rob Waller, Double Naught Spy Car, Fri., April 29, 10:30 p.m., free.

TINHORN FLATS SALOON & GRILL: 1724 N. Highland Ave., Los Angeles. Divinity Roxx, Anjali Ray, Maddy Vance, Facing West, Fri., April 29, 9 p.m., free.

TORRANCE CULTURAL ARTS CENTER: 3330 Civic Center Drive, Torrance. Andy Hill, Renee Safier, Marty Rifkin, Sun., May 1, noon, \$10-\$35.

TRIBAL CAFE: 1651 W. Temple St., Los Angeles. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Har Mar Superstar, White Fang, Rig 1, Fri., April 29, 8 p.m., \$15 (see Music Pick). Hunny, Figs Vision, Dante Elephante, Sat., April 30, 8 p.m., \$15. LANY, May 1-2, 7 p.m., \$15. The Subways, Pins, Tue., May 3, 8 p.m., \$18. Jamie Lawson, Amy Vachal, Wed., May 4, 8 p.m., \$15. Beach Slang, Potty Mouth, Dyke Drama, California, Thu., May 5, 7 p.m., \$15.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Backslider, Sex Prisoner, Whelm, Fri., April 29, 7 p.m., \$8.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Tha Dogg Pound, Fri., April 29, 8:30 p.m., TBA. Decry, Circle One, Shattered Faith, False Confession, Walk Proud, Sat., April 30, 8 p.m., TBA.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Juan Croucier, Fri., April 29, 7 p.m., TBA. Ill Nino, Bobaflex, Terror Universal, Thu., May 5, 7 p.m., TBA.

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Bruce Baker & the Altered Presence Band, Sat., April 30, 8 p.m., \$20. The Jonathan Rowden Group, Sun., May 1, 4 p.m., \$15.

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

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Allen Hinds, Fri., April 29, 9:30 p.m., \$20. Cosmo-squad, Sat., April 30, 9:30 p.m., \$25. Kirk Fletcher, Sun., May 1, 9:30 p.m., \$15. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Julian Coryell, Tue., May 3, 9:30 p.m., \$15. Joey Navarro, Wed., May 4, 9:30 p.m., \$15. Philip Sayce, Thu., May 5, 9:30 p.m., \$20.

BARBARA MORRISON PERFORMING ARTS CENTER: 4305 Degnan Blvd. Ste. 101, Los Angeles. Chuck Johnson, Chester Whitmore's Big Band, The John Stephens Big Band, Sat., April 30, 2 p.m., TBA.

THE BARKLEY RESTAURANT & BAR: 1400 Huntington Drive, South Pasadena. Jack's Cats Swing Sextet, last Friday of every month, 9 p.m. Thru Dec. 30, free.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Anthony Wilson, April 29-30, 9 p.m., \$20. Knowler, Mon., May 2, 9 p.m., TBA (see Music Pick). The Avishai Cohen Quartet, Tue., May 3, 9 p.m., TBA. Ben Shepherd's New State of Matter, Wed., May 4, 9 p.m., \$10. The Greg Reitan Trio, Thu., May 5.

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

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Thelma Houston, Fri.-Sat., April 29-30, 8:30 p.m., TBA. The Gardena Mohican Love & Jazz Festival, Sun., May 1, 6 p.m., TBA. Ron King, Mon., May 2, 8:30 p.m., TBA. The Frank Vardaros Jazz Orchestra, Wed., May 4, 8:30 p.m., TBA. Julia Kantor & Moulin Russe, Thu., May 5, 8:30 p.m., TBA.

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

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

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

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Marsha Bartinetti, April 29-30, 9 p.m., TBA.

HARLOWE: 7321 Santa Monica Blvd., West Hollywood. Brent Canter, Mondays, 8:30 p.m., free.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. Missus Jones, Fri., April 29, 9:30 p.m., TBA. Cafe R&B, Sat., April 30, 9:30 p.m., TBA. The Toledo Show, Sundays, 9:30 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

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

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

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. Al Williams, Sat., April 30, 11 a.m.-2:30 p.m., free. The Adam Schroeder Quartet, Sun., May 1, 11 a.m.-3 p.m., free. The Alex Snyder Quartet, Wed., May 4, 6-9 p.m., free.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Blue Monday Party, hosted by Cadillac Zack, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

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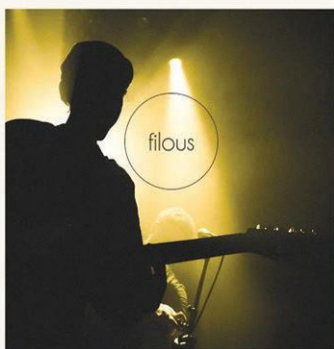
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6/1: ANDUZE
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Lina In L.A.

by Lina Lecaro

BATS DAY HAPPY HAUNTS SWINGING WAKE

The end of the month marks two huge unofficial events at the home of Mickey Mouse: Dapper Day and Bats Day, which are taking place on the same day this year, Sunday, May 1. But even if you can't attend the biggest Disneyland dress-up day(s) of the year, this weekend offers plenty of character-driven cosplay and fanciful, fantasy-driven hijinks.

Your best bet for eye candy has to be Bats Day's pre-party, the Swinging Wake, a costume ball celebrating all things supernatural and dark. Costumes are required, so come dressed as a ghost or ghoul, spirit or spook or, better yet, a Haunted Mansion denizen or Disney villain.

Eerie entertainment includes Janet Klein & Her Parlor Boys, Marquis & the Rhythm Howlers and demonic DJs out to possess your soul on the dance floor. They've also got roaming characters, fortune tellers, tarot card readers, magicians, "horror d'oeuvres" and a themed photo booth to capture your bewitched best looks.

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

SOFITEL LOS ANGELES: 8555 Beverly Blvd., Los Angeles. Roxanna Bonilla-Giannini, first Tuesday of every month, 8 p.m. Thru July 5, free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Chuck Manning & Steve Huffsteter Quartet, Fri., April 29, 6:30 p.m., free. Josh Johnson, The Pat Senatore Trio, Sat., April 30, 6:30 p.m., free. Hefti Plays Hefti, with Paul Hefti, Sun., May 1, 7:30 p.m., \$25. Michael Lington, Wed., May 4, 8 p.m., \$25. Angela Carole Brown, Thu., May 5, 6:30 p.m., free.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Jason Lee Bruns, Kevin Bachelder, Fri., April 29, 8 p.m., TBA. Jane Kinsey, with Mitch Ellis & David Lucky, Sun., May 1, 7 p.m., \$20 & \$40. Daria, with Otmario Ruiz, Abe Laboriel & Alex Acuña, Wed., May 4, 8 p.m., \$20 & \$40. Fernando Allende & His Mariachi Band, Thu., May 5, 8 p.m., TBA.

WORLD STAGE PERFORMANCE GALLERY: 4344 Degnan Blvd., Los Angeles. Sisters of Jazz Jam Session, Sundays, 9 p.m., \$5. Shine, Thursdays, 7-9 p.m., free; Jazz Jam Session, preceded (at 7) by Shine Muwasi Women's Drum Circle, Thursdays, 9 p.m., \$5.

THE YORK: 5018 York Blvd., Highland Park. The Rosenboom/Templeton Group, Sun., May 1, 8 p.m., TBA. See Music Pick.

—Falling James

LATIN & WORLD

COCOPALM RESTAURANT: 1600 Fairplex Drive, Pomona. Chino Espinoza y los Duenos del Son, Fridays, 10 p.m., free.

THE CONGA ROOM: 800 W. Olympic Blvd., Los Angeles. Wilfrido Vargas, Thu., May 5, 9 p.m., TBA.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.

EL FLORIDITA RESTAURANT: 1253 N. Vine St., Los Angeles. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.

THE GRANADA LA: 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., \$10. Salsa & Bachata Saturdays, Saturdays, 7 p.m.-3 a.m., \$15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., \$5. Bachata Thursdays, Thursdays, 8 p.m., \$5-\$10.

TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE: 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Burning Heart Bluegrass, Chris Cerna, Sat., April 30, 8 p.m., \$15.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Round 12, Fri., April 29, 9 p.m., free. Adam Marsland's Chaos Band, Sat., April 30, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Jeremiah & the Red Eyes, Tue., May 3, 9 p.m., free. Michael Koppy, Wednesdays, 7 p.m. Thru May 4, free; David Serby, Wed., May 4, 9 p.m., free. Neighborhood

Bulls, Thu., May 5, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The David Pritchard Acoustic Guitar Trio, Fri., April 29, 8 p.m., \$15. Janet Klein & Her Parlor Boys, Sat., April 30, 7 p.m., \$20. 2 Guys Named Ben, Sun., May 1, 3 p.m., \$15; Jason Hawk Harris, Natalie Nicoles, Sun., May 1, 7 p.m., \$12.

COWBOY COUNTRY: 3321 E. South St., Long Beach. Hollywood Hillbillies, April 29-30, 7 p.m., \$5.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Coldwater Canyon, April 29-30, 8 p.m., free.

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

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Fifth & Birmingham, Fri., April 29, 9 p.m., free. Royal Young, Sat., April 30, 5:30 p.m., free; The Kyle Gass Band, Sat., April 30, 8:30 p.m., free. Orquesta Charangoa, Wed., May 4, 9 p.m., free.

—Falling James

DANCE CLUBS

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

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m.; TWRK, OG Maco, Riot Ten, Not Sorry, Fri., April 29, 9:30 p.m., TBA. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Lee Foss, Kenny Glasgow, Kevin Anderson, Matt Ossentjuk, Sat., April 30, 10 p.m., TBA.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m.; 4B, Unlike Pluto, Fri., April 29, 10 p.m., \$17-\$57. Arcade Saturdays, Saturdays, 10 p.m.; Mako, Sat., April 30, 10 p.m., \$17.99-\$57.99.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Markus Schulz, Fri., April 29, 10 p.m., TBA; Awakening, Fridays, 10 p.m. Keys N Krates, Hunter Siegel, Sat., April 30, 10 p.m., \$20-\$90; Inception, Saturdays, 10 p.m.

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

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8.

HONEYCUT: 819 S. Flower St., Los Angeles. DJ Ladymonix, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Drive, Anaheim. Club Cosplay, Fri., April 29, 6 p.m., \$20.

LA CITA: 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free. Moist Mondays, Mondays, 9:30 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club 90s, Fri., April 29, 9 p.m., \$5; Easy Girl, Imprintafter,

A Sol Mechanic, Shoffy, Levels, Slowbro, Jrren, Fri., April 29, 10 p.m., free. Swaggar Like Us: A Queer Dance Party, with Cakes da Killa, Sat., April 30, 9 p.m., \$12; Shabbaaaaa, Sat., April 30, 10 p.m., free. Bass City, Sun., May 1, 9 p.m., \$10; Foundation Reggae Sundays, Sundays, 9 p.m., \$7; Caribbean Infusion, Sun., May 1, 10 p.m., \$10.

THE MAYAN: 1038 S. Hill St., Los Angeles. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

THE REGENT THEATER: 448 S. Main St. Bootie L.A., 21 & over, Every other Saturday, 9 p.m., \$15.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Brodinski, Louisahhh, Gener8ion, Fri., April 29, 9 p.m., \$20-\$40; Hardrush, with Hixxy, Vinylgroover, Spree, Fri., April 29, 9 p.m., \$30. Whose House, with 2 Tone Disco, Cool Herq, Mix Mason, Phonome, Sat., April 30, 9 p.m., TBA; Klub L.A., Sat., April 30, 10 p.m., \$10. Thank You for a Funky Time, a Prince dance party with DJs La Tootterre, Alex Martinez, Sun., May 1, 9 p.m., \$5. 2DLQZ, Ultra Cat, Kid Cobra, Awsumo, Thu., May 5, 9 p.m., TBA.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, APRIL 29

GO THE AQUADOLLS: With So Many Wizards, Summer Twins, Jurassic Shark, 8 p.m., \$12. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

THE AVETT BROTHERS: 7:30 p.m., TBA. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

DUKE ELLINGTON BIRTHDAY CELEBRATION: Kenny Burrell conducts UCLA jazz ensembles TBA, 2-6 p.m., free. Jan Popper Theater, Schoenberg Hall, UCLA, 405 Hilgard Ave., Westwood.

FLATBUSH ZOMBIES: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GIRLS TO THE FRONT: A Girls Rock Camp benefit with Haim, 7:30 p.m., TBA. Chateau Marmont, 8221 Sunset Blvd., Los Angeles.

GO KEITH JARRETT: 8 p.m., \$35-\$140. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

THE RED HOT BENEFIT COMEDY & MUSIC SHOW & QUINCEAÑERA: With Red Hot Chili Peppers, Devo, host Will Ferrell and others, 8 p.m., \$75-\$250. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles. See GoLA.

RY X: 8 p.m., \$20. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

SAGE THE GEMINI: 7:30 p.m., \$15. California Lutheran University, 60 W. Olsen Road, Thousand Oaks.

GO STAGECOACH: With Eric Church, Chris Young, Sam Hunt, Emmylou Harris, Marty Stuart, Robert Earl Keen, Jana Kramer, Lucero, Billy Joe Shaver, Kristian Bush, Whitey Morgan, Dale Watson and others, 12 p.m., \$269-\$899. Empire Polo Club, 81-800 Avenue 51, Indio. See Music.

GO THAO & THE GET DOWN STAY DOWN: With Seratones, Kera & the Lesbians, 8 p.m., \$28. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

ZANE CARNEY: With Charles Jones, 8:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

SATURDAY, APRIL 30

ATLAS GENIUS: With Skylar Grey, The Young Wild, 8:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO BEN UFO, DAPHNI, FLOATING POINTS, MADLIB, FOUR TET: 8 p.m., \$15-\$30. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

BRODINSKI: With Louisahhh, Virgil Abloh, Gener8ion, 11 p.m., \$5. The Observatory, 3503 S. Harbor Blvd.,

Santa Ana.

GO THEE COMMONS: With Santoros, Quita Penas, Sin Color, 8 p.m., \$18. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

GO DEAP VALLY, LE BUTCHERETTES: With Kav, DJ Andy Rourke, 8 p.m., \$12-\$30. The Regent Theater, 448 S. Main St., Los Angeles.

IMMORTAL TECHNIQUE: 8 p.m., \$30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE KESTERFEST WORLD MUSIC & ART FESTIVAL: With musicians TBA, 11 a.m.-5 p.m., free. Kester Avenue Elementary, 5353 Kester Avenue, Sherman Oaks.

LA BULLA: With El Conjunto Nueva Ola, DJ Sloe Poke, plus Lucha Libre matches., 7 p.m., \$15-\$30. Plaza de la Raza, 3540 N. Mission Road, Los Angeles.

LA CINCO: With Boogaloo Assassins, Quinto Sol, Christon Gray, Las Colibri Mariachi, DJ Malski, Raquel Rodriguez, Vanessa Madrueno, Casa de Calacas and others, 12 p.m., free. El Pueblo de Los Angeles, 125 Paseo de la Plaza, Los Angeles.

MALIBU GUITAR FESTIVAL: With Kenny Wayne Shepherd, Robert Randolph, The Empty Hearts, Dale Watson, Laurence Juber, Fabrizio Sotti, 12 p.m., \$60. Malibu Village, 3835 Cross Creek Road, Malibu.

GO MARIACHI LOS CAMPEROS DE NATI CANO: 8 p.m., \$34. Haugh Performing Arts Center, Citrus College, 1000 W. Foothill Blvd., Glendora.

THE NIGHT SEA: 7:30 p.m., free. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

PENTATONIX: With Us the Duo, AJ, 7 p.m., TBA. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

GO RHYME FEST: With De La Soul, The Grouch & Eligh, Jarren Benton, Garth Trinidad, 8 p.m., \$40-\$100. The Belasco Theater, 1050 S. Hill St., Los Angeles.

THE SANTA FE SPRINGS SWAP MEET FIFTH ANNUAL BEER FEST: With a tribute band TBA, 6-11 p.m., \$15. Santa Fe Springs Swap Meet, 13963 Alondra Blvd., Santa Fe Springs.

SARA EVANS: 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

SLAY L.A.: With Tony Moran, DJ Big Kid, 10:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GO STAGECOACH: With Carrie Underwood, The Band Perry, John Fogerty, Dustin Lynch, Chris Stapleton, Lee Ann Womack, Sam Palladio, Rodney Crowell, Langhorne Slim & the Law, Pokey LaFarge and others, 12 p.m., \$269-\$899. Empire Polo Club, 81-800 Avenue 51, Indio. See Music.

SUMMER MELTDOWN ART & MUSIC FESTIVAL: With Unified Highway, Z-Trip, Katchafire, Zion I, Wakrat, Through the Roots, Chali 2na, R-Mean, Krokod Treez, Arise Roots, Janelle Phillips, J Ras, Magic Bronson and others, 11 a.m.-10 p.m., \$30-\$60. Santa Clarita Central Park, 27150 Bouquet Canyon Road, Santa Clarita.

GO TIGRAN HAMASYAN: With The Yerevan Chamber Choir, 8 p.m., \$19-\$49. UCLA, Royce Hall, 340 Royce Drive, Westwood.

YIRUMA: 8 p.m., TBA. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

SUNDAY, MAY 1

AMERICAN COUNTRY COUNTDOWN AWARDS: With Luke Bryan, Florida Georgia Line, Thomas Rhett, Sam Hunt, 5 p.m., \$30-\$75. The Forum, 3900 W. Manchester Blvd., Inglewood.

THE ANDERSON PONTY BAND: With Jon Anderson & Jean Luc Ponty, 8 p.m., \$40-\$50. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

ARABO ISPIRYAN: 7 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

BERNIEBASH: With Holychild, 7 p.m., \$20-\$35. The Teragram Ballroom, 1234 W. Seventh St., L.A.

BINARY STAR: With MC Lyfe, DJ Mando, in the Constellation Room, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

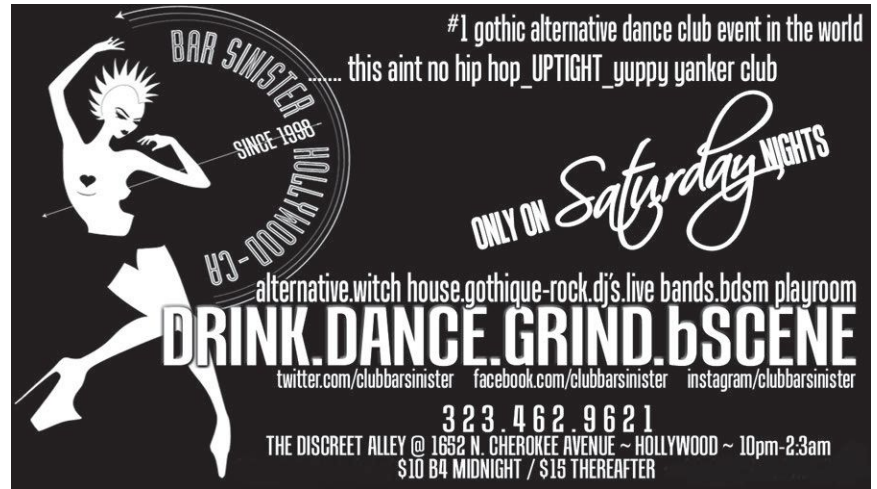
FIESTAS DEL MAR: With Larry Hernandez, Voz de Mando, La Septima Banda, Alfredo Olivas, 1 p.m., TBA. Queen Mary Events Park, next to the big boat, 1126 Queens Highway, Long Beach.

LA CINCO: With Quinto Sol, Lex, JC Villafan, Elah, Lebulia, Banda Galeana, JC Barrios, La Creacion, Banda La Clica, Ballet de Oaxaca and others, 12 p.m., free. El Pueblo de Los Angeles, 125 Paseo de la Plaza, Los Angeles.

LARRY HERNANDEZ: With Voz de Mando, La Septima Banda, Salazar, Alfredo Olivas, 1 p.m., \$50-\$500. Queen Mary Events Park, next to the big boat, 1126 Queens Highway, Long Beach.



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PENTATONIX: With Us the Duo, AJ, 7:30 p.m., TBA. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

GO STAGECOACH: With Luke Bryan, Little Big Town, Joe Nichols, The Doobie Brothers, A Thousand Horses, Raelynne, The Turnpike Troubadours, The Marshall Tucker Band, Jason Boland & the Stragglers, Amanda Shires, The Deslondes, Ruthie Collins, William Elliott Whitmore and others, 12 p.m., \$269-\$899. Empire Polo Club, 81-800 Avenue 51, Indio.

MONDAY, MAY 2

CATFISH & THE BOTTLEMEN: 8 p.m., \$30. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Los Angeles.

GO DURAN DURAN: 7 p.m., \$135. The Belasco Theater, 1050 S. Hill St., Los Angeles.

JACKSON BROWNE: 8 p.m., TBA. Lancaster Performing Arts Center, 750 W. Lancaster Blvd., Lancaster.

TORTOISE: 8 p.m., \$25. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

TUESDAY, MAY 3

APOCALYPTICA: With 10 Years, Failure Anthem, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

BABY BASH, MC MAGIC: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GAZETTE: 7 p.m., \$50. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

JACKSON BROWNE: 7:30 p.m., \$59-\$89. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

GO RIHANNA: With Travis Scott, 7:30 p.m., \$45.50-\$180.50. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

TEGAN & SARA: 8 p.m., \$39.50. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

WEDNESDAY, MAY 4

GO BLEACHED: With No Parents, in the Constellation Room, 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

JADAKISS: With Nino Man, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

JENNIFER NETTLES: 7:30 p.m., \$35-\$60. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

MAYER HAWTHORNE: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO PETER MURPHY: 8 p.m., \$39.50-\$57.50. The Regent Theater, 448 S. Main St., Los Angeles. See Music Pick.

GO RIHANNA: With Travis Scott, 7:30 p.m., \$30.50-\$165.50. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

STEEL PANTHER: 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

THURSDAY, MAY 5

BLAQK AUDIO: With Night Riots, Charming Liars, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO BLEACHED: With No Parents, Feels, 8 p.m., \$16. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

BOOGALOO ASSASSINS: With Quitapenas, Rudy de Anda, The Delirians, Cutty Flam, 7 p.m., \$5-\$12.50. The Regent Theater, 448 S. Main St., Los Angeles.

GO EXPLOSIONS IN THE SKY: 8 p.m., \$32-\$38.50. The Theatre at Ace Hotel, 929 S. Broadway.

GIN WIGMORE: With Matthew Santos, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

JA RULE, ASHANTI: 7:30 p.m., TBA. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland.

LA ORIGINAL BANDA LIMÓN: 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

GO LUCIUS: 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GO MANIC HISPANIC: 8 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

THE PSYCHO REALM, IMMORTAL TECHNIQUE: 11 p.m., \$25. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

REVOLUTION: MUSIC & ART EXPERIENCE: With Alvin Risk, Lucent Dossier, Sam Sparro, PLS & TY, Destenee, Computer Club, Lits, Colleen Shannon, Idex, Just Cletus, Alicia Murphy and others, 7 p.m., TBA. The Belasco Theater, 1050 S. Hill St., Los Angeles.

SIR MIX-A-LOT: 11 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

—Falling James

CLASSICAL & NEW MUSIC

BEETHOVEN, BAGELS & BANTER: Violist Robert Davidovici leads a discussion and performance of music by Brahms, Mendelssohn and J. Bach, Sun., May 1, 11 a.m., \$24. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

CALICO WINDS: Wed., May 4, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

CLAREMONT SYMPHONY ORCHESTRA: Pianist Robert Sage essays Beethoven's Fifth Piano Concerto and then conducts the "Emperor" symphony, Sun., May 1, 3:30 p.m., free. Bridges Hall of Music, Pomona College, 340 N. College Ave., Claremont.

GILBERT MARTINEZ: The harpsichordist performs a solo recital, Sun., May 1, 2:30 p.m., \$80. Contrapuntal Performances Recital Hall, 655 N. Bundy Drive, Brentwood.

THE HELIX COLLECTIVE FILM SCORING ENSEMBLE: The group performs as part of the L.A. Live Score Film Festival, Sat., April 30, 5 & 8 p.m., \$10. Art Share L.A., 801 E. Fourth Place, Los Angeles.

GO L.A. CHAMBER ORCHESTRA: Westside Connections' "Music & the Mind" series, which examines the intersection of music and neuroscience, concludes with selections by two composers who endured depression, Ravel and Schumann. Host and LACO concertmaster Margaret Batjer presents Dr. Linda Liau, a UCLA professor and neurosurgeon, who will reveal how the mind responds to music. The performance features soprano Jessica Rivera, pianist Robert Thies, violinist Maia Jasper, cellist Andrew Shulman and violist Roland Kato, Thu., May 5, 7:30 p.m., \$65 & up. Ann & Jerry Choss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.

GO L.A. PHILHARMONIC: Pianist Jean-Yves Thibaudet delves into Grieg's Piano Concerto in A minor, Op. 16; and Jakub Hrusa conducts Mussorgsky's *St. John's Night on Bald Mountain* and Janáček's *Taras Bulba*, Fri., April 29, 11 a.m.; Sat., April 30, 8 p.m., \$20-\$191. Walt Disney Concert Hall, 111 S. Grand Ave.

LONG BEACH SYMPHONY: Sat., April 30, 8 p.m., \$49-\$85. Long Beach Terrace Theater, 300 E. Ocean Blvd., Long Beach.

GO THE LYSANDER PIANO TRIO: Presented by Da Camera Society in the ornately lavish Pompeian Room, the ensemble proffers selections by Beethoven, Liszt, Fauré and Lili Boulanger, Fri., April 29, 8 p.m., \$65 & \$85. Doheny Mansion, 10 Chester Place, Los Angeles.

THE NATIONAL CHILDREN'S CHORUS: Fri., April 29, 7:30 p.m., \$25-\$87. UCLA, Royce Hall, 340 Royce Drive, Westwood. And Sat., April 30, 2 & 4 p.m., TBA. Schoenberg Hall, UCLA, 445 Charles E. Young Drive.

PACIFIC SYMPHONY: Nancy Cartwright narrates Prokofiev's *Peter & the Wolf*, and Richard Kaufman conducts pieces by Mozart, Haydn, Holst and Grainger, Sun., May 1, 3 p.m., \$30-\$40. Valley Performing Arts Center, 18111 Nordhoff St., Northridge.

PASADENA SYMPHONY: Pianist Joyce Yang solos on Ravel's Piano Concerto in G minor, and David Lockington conducts selections by Offenbach, Satie and Fauré before closing with Gershwin's *An American in Paris*, Sat., April 30, 2 & 8 p.m., \$35 & up. Ambassador Auditorium, 131 S. St. John Ave., Pasadena.

STEFANO MILANI: The Italian tenor performs popular arias, Sun., May 1, 4 & 8 p.m.; Thu., May 5, 8 p.m.; Sun., May 8, 4 & 8 p.m., \$38-\$88. Marina del Rey Marriott, 4100 Admiralty Way, Marina del Rey.

THE TORRANCE CIVIC CHORALE: Sat., April 30, 8 p.m., \$20. James R. Armstrong Theatre, 3330 Civic Center Drive, Torrance.

YOUNG ARTISTS SYMPHONY ORCHESTRA: Pianist Stanislav Iodenitch is featured in a program of Russian composers, including Pyotr Tchaikovsky and Anatoly Lyadov, Sun., May 1, 6 p.m., free. UCLA, Royce Hall, 340 Royce Drive, Westwood.

GO YUJA WANG: The young Chinese pianist can dazzle with her fast, florid flurries of notes, but she also has an expressive, intuitive touch. This evening, she ignites Johannes Brahms' Ballades, Op. 10, Nos. 1 & 2; Robert Schumann's *Kreisleriana*, Op. 16; and Ludwig van Beethoven's Piano Sonata in B-flat major, Op. 106, Mon., May 2, 7 p.m., \$35-\$55. The Granada Theatre, 1214 State St., Santa Barbara.

—Falling James

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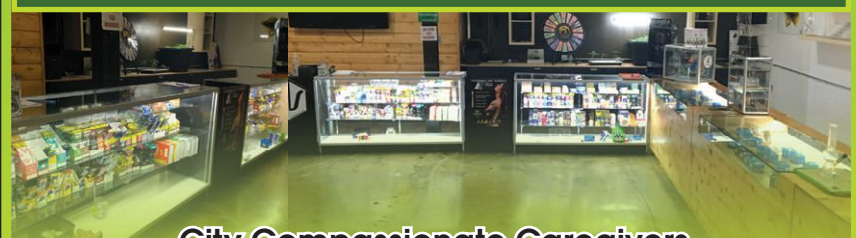
\$3 OFF ALL EDIBLES

first time patients only

OVER 50 DIFFERENT EXTRACTS AND VARIOUS EDIBLES

- | | |
|------------------|-----------------|
| KIVA CONFECTIONS | HONEY POT |
| KOROVA | DANK TANK |
| CHEEBA CHEWS | EUREKA |
| SLOTH BARS | BLOOM |
| SPLIFFIN VAPES | TREE BASE KLEAR |
| JUANA VAPES | G FARMA LAB |
| DELTA 9 | NINJA KITTY |
| PURE VAPES | MILF N COOKIES |
| KURVANA | OH GEE GRANDMA |
| APOTHECANNA | EDI PURE |
| OIL REFINERY | SPRIG |

ALL ACCESSORIES AVAILABLE



City Compassionate Caregivers
182 S. Alvarado • Los Angeles, CA 90057
213-263-2447 • 10AM - 8PM Everyday



EXP. 5/4/16



FREE GRAM FOR EACH REFERRAL
6 GRAM 1/8TH
FOR 1ST TIME PATIENTS ON
ALL STRAINS (WITH THIS AD ONLY)
 STRAINS ARE UPDATED DAILY!

5 GRAM 1/8THS AVAILABLE (DAILY ON SELECT STRAINS)

4720 VINELAND AVE. NORTH HOLLYWOOD, CA 91607
 (ON VINELAND, BETWEEN RIVERSIDE & CAMARILLO) • 10AM-8PM
(818) 980-MEDS

Promotions & discount cannot be combined. All promotions valid while supplies last & are subject to change.



DOWNTOWN PATIENT GROUP
 213.747.3386
 1320 MATEO ST. LOS ANGELES CA. 90021

PROP D COMPLIANT • PRE-ICO COLLECTIVE

FIRST TIME PATIENT & REFERRAL PROGRAM OPTIONS:

- 1 Free 8th of LOVE NUGS (w/\$10 Donation)
 - 2 Free \$10 Gram (w/ \$10 Donation)
 - 3 \$25 Cap on \$30 Strains (Limited 2 8th's or \$10 off 1g of Oil Refinery Wax)
- * All FTP get a FREE Gift Bag w/ your choice of a Joint, or Small Edible

\$20 OFF 1/2 OZ'S W/ THIS AD

OPEN DAILY 10AM - 8PM

MOST AFFORDABLE 420 CARDS IN SOCAL

SHOW US ANY COMPETING AD AND WE WILL BEAT IT BY \$5!*

LBC 420
Evaluations

By Dr. Raja Toke



Spring Compassion Deal

Medical Marijuana Cards
\$24
 Starting as low as:

(some restrictions and/ or extra fees apply)

RENEWALS \$24/ NEW PATIENTS \$29

Real Doctors! No Skype!

(562) 599-8420

BOOK YOUR APPOINTMENT TODAY

SoCal420docs.com

720 ALAMITOS AVE., UNIT A, LONG BEACH 90813

MON-SAT 11AM-7PM

NOHO EVALUATIONS+

\$30
ANY DOCTOR
 RENEWAL

\$40
NEW PATIENT

MUST BRING AD AT TIME OF APPOINTMENT TO RECEIVE DISCOUNT
 WE MATCH ANY LOCAL DR'S PRICE WITH FLYER - VETERAN DEALS AVAILABLE
OPEN EVERYDAY: 11AM-7PM

ADD US ON SOCIAL MEDIA!
 @NOHOEVALUATIONS

(818) 853-7544 | 7561 LANKERSHIM BLVD. SUITE #107 NORTH HOLLYWOOD, CA 91605



+ DOCTOR PICO WEST +
BEST PRICES IN LA!

24/7 VERIFICATION
 New Patients

PROFESSIONAL PHOTO ID CARDS
 Renewals

\$30



\$20

*TERMS & CONDITIONS APPLY FOR PROMO PRICES

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323-251-0058

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2267 W. PICO BLVD. LOS ANGELES, CA 90006
 MEDICAL MARIJUANA EVALUATIONS

EXEMPTIONS AVAILABLE

THE DOCTORS

OPEN 7 DAYS FOR YOUR CONVENIENCE NOW THREE LOCATIONS

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1439 N. Highland Ave., Hollywood, CA 90028
 Cross Street Sunset • (323) 463-5000 • (323) 463-2222

10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm

LOS ANGELES

1155 NORTH Vermont Ave. #200, Los Angeles, CA 90029
 (323) 463-5000 • (323) 463-2222

10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm

RESEDA

6650 Reseda Blvd. #101B, Reseda, CA 91335
 (818)654-5882 and (818)370-7379

10am to 7:30pm Monday through Saturday • Sunday from 10am to 6:30pm



420 SPECIALS!!!

FREE GIFT WITH EVERY ID CARD PURCHASE

\$25

For Renewals

WALK-INS WELCOMED

\$35

For New Patients

SAME LOCATION FOR 4 YEARS



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\$45 New Patients \$35 Renewals

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\$5 OFF Medical Marijuana Evaluation

\$10 B-12 Complex

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Tues-Sat 9:30am-7:30pm Sun&Mon 10am-6pm 24/7 Phone & Online Verification Photo Verification Cards Available

the **Chronicals** all your medical marijuana needs in one place.

Jet strip

Always Hiring Beautiful Dancers (no experience necessary - we will train)

NEW DANCE SPECIALS

\$30 Nude All Day Monday

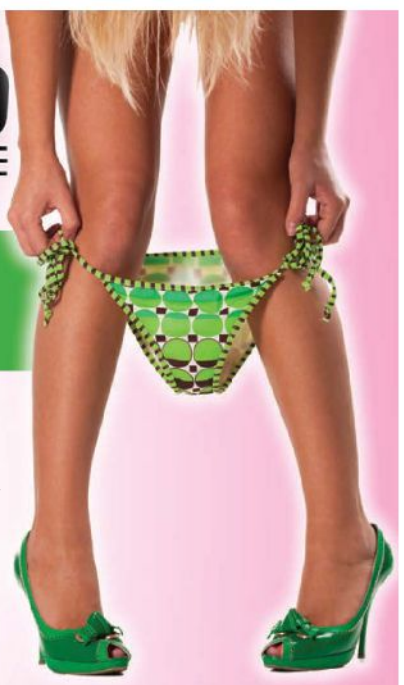
Mini Premier Lounges now available

THURSDAY COUPLE'S SPECIAL

Admissions 2 for 1 Buy 1 drink get one free Enjoy lapdance together

FRIDAY - FREE BUFFET 12PM - 2PM

FREE ADMISSION FROM OPEN TILL 9PM (WITH THIS AD)



10624 HAWTHORNE BLVD. LENOX, CA 910.671.3073 • JETSTRIP.COM

MON-WED 11AM TIL 2AM THURS 11AM TIL 3AM FRI-SAT 11AM TIL 4AM SUN 6PM TIL 2AM FREE PARKING • EXP 5/31/2016



THE ONLY FULL NUDE/ FULL BAR CLUB IN LA

XPOSED



18 AND OVER

ALL PRIVATE FULL NUDE LAP & COUCH BOOTHS

PAID SHIFTS

HAPPY HOUR 11AM TO 6PM

\$2 DRAFT BEER AND FREE POOL WEDNESDAY'S 11-6PM

1/2 OFF ADMISSION BEFORE 7 \$5 OFF ADMISSION AFTER 7 1ST SODA FREE

8229 Canoga Ave., Canoga Park 818.992.7616 www.xposedclub.com

M-TH 12PM-3AM FRI 12PM-4AM SAT 2PM-4AM SUN 6PM-2AM LUNCH AND DINNER MENU AVAILABLE

CANOGA @ ROSCOE

VIP GENTLEMEN'S CLUB Showgirls

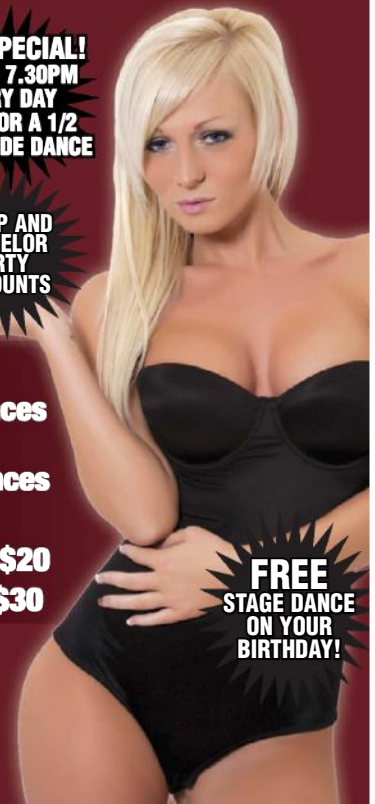
NEW SPECIAL! 12PM - 7.30PM EVERY DAY \$100 FOR A 1/2 HOUR NUDE DANCE

GROUP AND BACHELOR PARTY DISCOUNTS

SPECIALS:

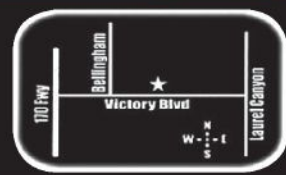
Monday - \$100 1/2 Hour Nude Dances All Day & All Night Tuesday - \$40 10 Minute Nude Dances Wednesday - Nude Dance for \$20 Thursday - 2 for 1 Topless Dances \$20 Sunday - 2 for 1 Nude Dances for \$30

MORE GIRLS MORE EXOTIC SHOWS & A CLASSIER VIP EXPERIENCE



FREE STAGE DANCE ON YOUR BIRTHDAY!

12147 Victory Blvd. by Laurel Canyon North Hollywood, CA in the SEARS shopping center www.vipshowgirls.com 818.760.1122



FREE ADMISSION with this coupon subject to minimums valid during special events restrictions apply

ALWAYS HIRING NEW GIRLS!

SPEARMINT RHINO'S
BLUE ZEBRA
ADULT CABARET

SPECIALS

Monday
\$120
20min VIPS

Thursday
2-4-1s
&
\$200
30min Dances

1/2 OFF ENTRY
This coupon is good for 1/2 off entry into Blue Zebra Adult Cabaret. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.
LA WKLY SPEARMINT RHINO'S BLUE ZEBRA ADULT CABARET Expires 5-31-16

6872 Farmdale Ave.
North Hollywood
818-765-7739 18+ w/ID

SPEARMINT RHINO VAN NUYS
PRESENTS
ADULT FILM STAR
VERONICA VAIN
LIVE ON STAGE!
MAY 19TH - 21ST
SHOWTIMES
THURS 10:30PM
FRI-SAT 11PM-1AM

1/2 OFF ENTRY
This coupon is good for 1/2 off entry into Spearmint Rhino - Van Nuys. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.
LA WKLY SPEARMINT RHINO Expires 7-31-16

SPEARMINT RHINO 15004 Oxnard Street,
Van Nuys | 818-994-6453
18+ w/ID

SPEARMINT RHINO MOBILE APP DAMES N' GAMES MOBILE APP



WE NOW FIT IN YOUR POCKET



SPEARMINT RHINO'S
Dames n' Games
TOPLESS "SPORTS" BAR & GRILL

FULL BAR • FINE FOOD

ONE FREE ENTRY WITH THIS PASS
VALID ONLY AT DAMES N GAMES VAN NUYS. CANNOT BE COMBINED WITH ANY OTHER OFFER. NOT VALID DURING SPECIAL ENGAGEMENTS OR PAY PER VIEW EVENTS.
LA WEEKLY FREE EXPIRES 07-01-16

14626 RAYMER STREET
VAN NUYS, CA 91405 (818) 786-1822
OPEN DAILY 11AM-2AM DAMESNGAMES.NET

THURSDAY MAY 5TH

VAN NUYS' SEXIEST
CINCO DE MAYO
CELEBRATION!

3-4-2 Dance Specials
\$200 Buchanan's Bottles
\$5 Cazadores Tequila Shots
\$1.50 Tacos

CANELO KHAN
MIDDLEWEIGHT WORLD CHAMPIONSHIP
SAT., MAY 7, 2016 9PM ET 6PM PT
LIVE ON PAY-PER-VIEW
SEE IT HERE

RESERVE YOUR TABLE TODAY!
WATCH IT LIVE

SPEARMINT RHINO  LOS ANGELES



Gineo De Mayo

THURSDAY MAY 5TH OPEN-CLOSE

2-4-1 NUDES TIL 10PM

\$120 VIPS TIL 10PM

VIP PRIZE BALLOONS! SEE STAFF FOR DETAILS

1/2 OFF ENTRY WITH THIS PASS
ONE DRINK MIN. PURCHASE REQUIRED. CANNOT BE COMBINED WITH ANY OTHER OFFER. SPEARMINT RHINO LA ONLY.
LAWEEKLYHALF EXPIRES 06-01-16

2020 EAST OLYMPIC BOULEVARD LOS ANGELES, CA 90021
(213) 629-9213 18+ SPEARMINTRHINO.COM
M-W: NOON-2AM TH: NOON-3AM F: NOON-4AM SAT: 1PM-4AM SUN: 6:30PM-2AM



BOYS NIGHT OUT FRIDAY MAY 6TH 3PM

LIVE BROADCAST! STARTS AT 3PM
HAPPY HOUR SPECIALS

"LEYKETTES" TALENT SEARCH CONTEST \$500 PRIZE

THE TOM LEYKIS SHOW

RETURN OF FLASH FRIDAY

PARTY W/ TOM 6PM-9PM

DOWNTOWN SATURDAY 5/07 9PM

OPENING NIGHT **MODELS & BOTTLES**

Hosted by 92.3's & Big Boy's Neighborhood's **Louie G.**

NON-STOP BALLER BOTTLE AND DANCE SPECIALS ALL NIGHT!

SPEARMINT RHINO'S **Dames n' Games** FULL BAR • FINE FOOD
TOPLESS "SPORTS" BAR & GRILL

ONE FREE ENTRY WITH THIS PASS
VALID ONLY AT DAMES N GAMES LOS ANGELES. CANNOT BE COMBINED WITH ANY OTHER OFFER. NOT VALID DURING SPECIAL ENGAGEMENTS OR PAY PER VIEW EVENTS.
LAWEEKLYFREE EXPIRES 07-01-16

2319 EAST WASHINGTON BOULEVARD LOS ANGELES, CA 90021 (323) 589-2220
OPEN DAILY 11AM-2AM DAMESNGAMES.NET

OPEN LATE ARCADE

SPEARMINT  RHINO SUPERSTORE

VIDEO BOOTHS TOYS SEXY ATTIRE

25% OFF ANY 2 ITEMS

SHOP AS A COUPLE AND RECEIVE 25% OFF ANY TWO ITEMS!
\$10 minimum purchase. Only valid on Saturdays.
One coupon per couple only.
Cannot be combined with any other offer.

LA WKLY **SPEARMINT  RHINO SUPERSTORE** Expires 5-31-16

15429 E. Valley Blvd. | 626-961-1724 Inside Rhino Plaza



SPEARMINT  RHINO
CITY OF INDUSTRY

MAY 19TH-21ST

SHOWTIMES
THURS 10:30PM
FRI & SAT 11PM & 1AM

Alexis Amore
XXX SUPERSTAR

DAILY SPECIALS
\$20 TOPLESS & **\$40** NUDES

1/2 OFF ENTRY
This coupon is good for 1/2 off entry into Spearmint Rhino - City of Industry. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.

15411 East Valley Blvd., Ph. 626-336-6892
spearmintrhino.com 18+ |   

LA WKLY **SPEARMINT  RHINO GENTLEMEN'S CLUBS** Expires 7-31-16

THAI Massage

323.369.1929 • 213-263-2662

1607 N La Brea Ave • 90028
240 N Virgil #11 • 90004

Asian Massage
3989 S. Centinella Ave, #102 & #201, LA 90066
310-465-8787
9:30am - 10pm

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LUXE WELLNESS CENTER
BEAUTIFUL LATINA STAFF
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11A-10P
***\$10 OFF W/AD**

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35 Gorgeous Girls
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915
Adult Massage

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\$10 Off 1 HR.
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Canoga Park 10am-10pm

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\$35
40 min w/ad
Beautiful Asian Girls
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\$50/1hr w/ad
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#108 LA, 90019
323-938-9446

Grand Opening!
WY Massage
Beautiful Asian Girls
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8415-3 Reseda Blvd,
Northridge • 10am-10pm

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BEST LATINA RELAXATION
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463 N. Western Ave. LA.
Ca. 90004

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Beautiful Asian Girls
818-886-1688 10am-10pm
8415-3 RESEDA BLVD, NORTHRIDGE 91324

ASIAN MASSAGE
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10am-10pm
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Thai Massage**
Young & Nice
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\$39.99/hr
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Brittney 562-500-0673

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Sensual Fullbody
tantra, CMT, deep tissue
massage. Tantric prostate
intense release. Beautiful
statuesque, slender &
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Private. Nice incall.
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Tantric sensual & soothing
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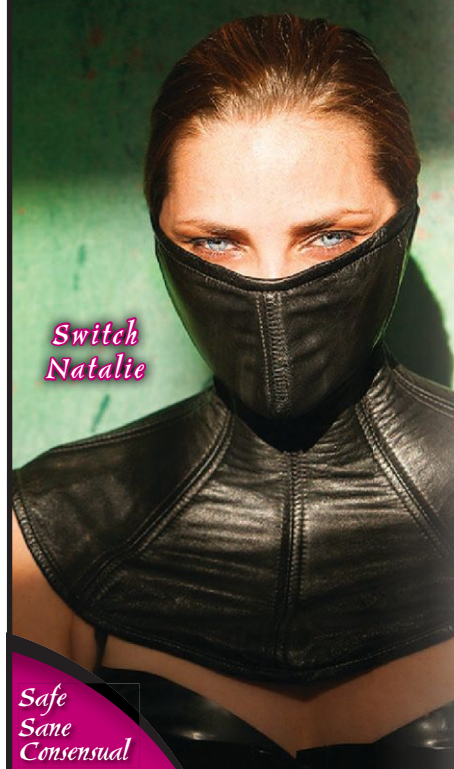
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836 Psychic/Astrological

662 Summons

SUMMONS NOTICE TO DEFENDANT: PATRYCIA CARIC, an individual; and DOES 1 through 100, inclusive. **YOU ARE BEING SUED BY PLAINTIFF: JUSTIN MCWILLIAMS**, an individual.
CASE NUMBER: SC123634. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/

662 Summons

650 Adoption Notices

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656 Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT 2016000595
The following person is doing business as: **The Total Package** 451 S Main St #624 Los Angeles, CA 90013. This business is conducted by an individual. The registrant commenced to transact business under the fictitious business name or names listed above on: N/A Signed: **Yakira Halliburton** NOTICE- THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THIS DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: 04/14/2016 Publish: 04/21/16, 04/28/16, 05/05/16, 05/12/16 LA Weekly

Notices

662 Summons

selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org) the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. **NOTE:** The court has a statutory lien for waiv fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. The name and address of the court is: **SANTA MONICA COURTHOUSE - WEST** 1725 Main St., Santa Monica, CA 90401 The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Kenneth Szeto Esq.** 19600 Fairchild, Suite 350 Irvine, CA 92612 (949) 334-3600 DATE: January 14th 2015 Sherri R. Carter Clerk, by Mehran Mahammedi, Deputy. **NOTICE TO THE PERSON SERVED: You are served as an individual defendant.**

662 Summons

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Platform Engineer,
Los Angeles (Nordstrom). Create & maintain software platforms to run web retail services. Req Bach in CS/Eng + 5 yrs exp as software eng/devlpr/prog/analyst, incl 3 yrs exp w/ software devlpmnt & sys admin. Skills: Ansible, Chef or Puppet; HTTP; REST; APIs. Resume to Haley. Mundy@hautelook.com. Ref #0010

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