How YG Put "Bompton" On The Map

Inside the studio with Compton's most controversial rapper

By Max Bell
Every detail considered. Nothing overlooked.

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NEWS...8
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HERNIE ROLLINS examines the fallout from the San Diego Gay Men’s Chorus fiasco, and JEFF WEISS catches up with the man behind ’90s cult rapper Hot Karl, Plus: listings for ROCK & POP, JAZZ & CLASSICAL and more.

BOMPTON’S MOST WANTED ... 11
Surviving bullets, album delays and government censorship, Compton rapper YG prepares to release Still Brazy, his most provocative statement yet. BY MAX BELL.
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RIDING INTO THE FUTURE

On July 7, Los Angeles will join the rest of the civilized world with the introduction of a bike-share program

BY SHAWNA KENNEY

A few years ago, before moving back to L.A. from Washington, D.C., I did what many people called absurd — I sold my car. But as someone who works from home, a casual cyclist and an avid proponent of public transportation, I knew I’d be OK. (Full disclosure — my husband has a work truck, which I have access to on weekends, if needed.) I’ve memorized the bike lanes of Hollywood and Silver Lake, learned the quietest side streets of surrounding neighborhoods and finally mastered the long-feared art of putting my bike on the bus.

On July 7, Los Angeles will join the rest of the civilized world with the introduction of a bike-share program (Copenhagen has had one since 1995, and three out of four of the world’s 1 million bike-share bikes currently can be found in China). The Los Angeles Metropolitan Transit Authority and the city of Los Angeles have partnered with contractor Bicycle Transit Systems to launch the pilot program, beginning with 65 docking stations and 1,100 bikes sprinkled throughout downtown L.A.

I’ll never be a Tour de France contender, but I am a bike enthusiast who makes a point to ride in other cities and countries whenever I can. I’ve mountain-biked mossy trails through Danish forests, toured Stockholm on a City Bike, did a bike-on-a-boat trip through the Gap of Dunloe in Ireland and even used Bay Area Bike Share while on a mini book tour a couple of years ago in San Francisco. Though my own 1988 model Specialized Rockhopper gets me where I need to go in L.A., I’m pretty stoked to see my city finally rolling out the rent-a-bikes.

I was lucky enough to be offered one of the Metro Bike Share demo bikes for a spin from Union Station (where two docking kiosks will be installed) to the Arts District (which will hold several). It’s an easy route from the Gateway Plaza bus station area, crossing North Vignes onto Ramirez Street (which becomes Center Street), heading downhill under the 101 freeway, veering right onto Santa Fe and taking another right onto Third Street. Unfortunately bike lanes do not appear until you hit Third, but once there, all of the shops and restaurants on Third and Trac tion are within reach, with Little Tokyo just a few more pedal strokes away. The 1.2-mile stretch took me five minutes total. Small hills handled well with the three gears, my bag stayed cozy in the spring-loaded front basket, and dynamo (energy-generating) hubs kept the safety lights lit in front and back. Other nice features include the adjustable cushioned seat, disc brakes and my favorite device for avoiding collisions — a bell! Future models will even have a cargo attachment behind the seat.

Like most bike-share bikes, Metro’s turning radius is a little clunky, and at 40 pounds, no one will be taking these things over any sweet jumps or hoisting the beasts onto the bike racks of a city bus. Metro deputy executive officer of transportation Laura Cornejo says they “discourage anyone from taking these bikes on the Metro” at all, as the intent is for the program to fill the first-mile-last-mile gap of a trip between a transit stop and your final destination. The U.S. Department of Transportation reports that such “bike-share systems enhance modal choice and extend the existing transportation system by providing access to destinations off existing public transportation routes.”

Ideally, both tourists and locals will use the bikes, Cornejo says, and if usage is high in these stations from Chinatown to USC, the program will expand to other nearby areas.

The walk-up cost to rent a Metro bike will be $3.50 per 30-minute trip, with $20 monthly and $40 yearly flex passes, which will cut the fee to $1.75 per half-hour.

Cornejo says TAP cards will carry two separate balances — one for Metro buses and trains, the other for bike share. Smartphone apps will offer users real-time information about bike and dock availability.

Some have complained that the price is prohibitive, while others hate that this fleet does not link to Santa Monica, Long Beach or West Hollywood bike-share systems.

Still, the effort seems a pedal in the right direction. On top of reducing greenhouse gases and improving health through exercise, biking around town may have financial benefits for businesses, too. While bike-share programs haven’t proven to be hugely profitable in many cities, one study in Minneapolis shows increased spending activity near stations.

Overall, the Metro bike ride is smooth and seems perfect for bar-hopping, grocery shopping or seeing the sights of DTLA. It’s no joke, but it feels sturdy and safe.

Maybe the coolest side effect of riding the bike-share bike was the interaction it caused with those around me. A security officer on his own bike admired it as he rode by. Another guy asked if it was heavy, like a beach cruiser.

“Is that one of them old bikes?” asked a dishwasher out on his break.

“No, it’s new,” I said. “It’s going to be a bike you can rent all over downtown L.A.”

His eyes widened. “Oh, like they have in Europe?”

As I returned the bike to Metro headquarters, a woman wearing a bamboo Asian sun hat walked up to check it out. She said it looked “interesting” but shyly admitted she did not know how to ride a bike. Not a problem, as Metro transportation planning manager Avital Shavit assured her that bike riding and safety classes will be offered by Metro and its partners this fall.

“In English only?” the woman inquired.

“No, Spanish, too.”

The woman smiled and asked when she could start.

THE METRO BIKE RIDE IS SMOOTH AND SEEMS PERFECT FOR BAR-HOPPING, GROCERY SHOPPING OR SEEING THE SIGHTS OF DTLA.
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For nearly 30 years, much of Los Angeles rap has been shaped by the same hand. Listing regional stars who’ve worked with Dr. Dre — Eazy-E, Ice Cube, Snoop Dogg, Warren G, Nate Dogg, 2Pac, Kurupt, Xzibit, The Game, Kendrick Lamar — essentially serves as the CliffsNotes for the city’s rap history from 1987 onward. The endorsement of the producer-rapper turned tech billionaire still holds so much weight that nascent artists such as King Mez and Anderson .Paak gained national notoriety after appearing on Dre’s 2015 album, *Compton*.

But one of Compton’s most renowned rappers has flourished without a beat or co-sign from the G-funk pioneer: YG. The hype surrounding his forthcoming sophomore album, *Still Brazy*, due out June 17, is deafening, extending to nearly every major hip-hop publication and even, due to his provocative lyrics, to agencies of the U.S. government.

Since 2008, the man born Keenon Jackson has left an indelible mark on L.A. rap. His earliest songs soundtracked the city’s short-lived jerkin’ dance movement, and his 2010 single “Toot It and Boot It” cracked *Billboard*’s Hot 100 chart. After six months in jail for residential burglary, YG signed to Def Jam and flooded the streets with increasingly promising mixtapes, most largely produced by “ratchet” architect and longtime collaborator DJ Mustard.

YG’s 2014 Def Jam debut, *My Krazy Life*, married Mustard’s rubbery, Southern-inflected minimalism with the sonic hallmarks of West Coast rap and served as a national introduction to YG’s jocular, conversational gangster narratives. It ranks as one of the most important rap albums of the 2000s, an uncompromising autobiography that chronicles the perennial hazards of Compton life and celebrates in spite of them.

It’s also the reason that even East Coast publications have begun referring to the city as “Bompton,” the “C” replaced with a “B” in a nod to YG’s unflagging allegiance to the Bloods, specifically the 400 clique of the Tree Top Pirus.

Last June, YG was shot in the hip as he left a San Fernando Valley recording studio. Though no one has been apprehended, the rapper says he believes the shooting was not gang-related. The incident could have stalled his momentum, but instead, the proud father of one hobbled back into the studio 24 hours later.

“Twist My Fingaz,” the resulting Terrace Martin–produced single, detail the shooting and remains in heavy rotation on local radio (according to Def Jam, Power 106 once played it 17 times in a day). Though the song’s grooves are cribbed from funk deities George Clinton and Roger Troutman, it snaps with freshness. While fellow Compton rapper Kendrick Lamar is bent on fusing everything from jazz to neo-soul, YG is poised to reinvent G-funk once again.

If Kendrick is L.A. rap’s poet laureate, YG is its thug antihero. He’s survived gang life, jail, the vicissitudes of the music industry, and a bullet. And, after years of reviving L.A. gangster rap, he still has something to say.
On a sweltering L.A. afternoon in early February, YG is cloistered and cool inside Snoop Dogg’s recording studio. Housed in a nondescript brick compound in Inglewood, the studio is perhaps the most secure in the state. Preapproved guests must check in, pass through a seemingly impregnable gate, and submit to a bag search and pat-down.

The security measures give YG peace of mind. When asked how many people know he’s here, the taciturn, heavily tattooed 26-year-old is quick to answer: “Not a lot. I’m not really doing too much or going nowhere. Motherfuckers don’t really know where I’m at. I don’t trust nobody.”

After months of sold-out shows and a foray into film — YG wrote and directed Blame It on the Streets — YG was nowhere. Motherfuckers don’t really know where I’m at. I don’t trust nobody.”

Now a 26-year-old is quick to answer: “Not of mind. When asked how many people to a bag search and pat-down.

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After months of sold-out shows and a foray into film — YG wrote and directed Blame It on the Streets, a short film depicting many of the grim, often fatal realities discussed on My Krazy Life — he’s devoted innumerable hours to recording Still Brazy. He spent several weeks in Atlanta and the Bay Area, cultivating relationships with producers such as London on da Track and HBK Gang’s P-Lo.

But YG has returned to L.A. to finish the album. Though many studios denied him admittance in the wake of the shooting, he’s found a home at Snoop’s compound.

“I fell in love with this spot,” he says. “This spot is lit.”

Safety aside, YG’s infatuation is understandable. Walking from the lobby to the studio is a surreal odyssey marked by long, gray, space station–like hallways and an unimaginable cache of Snoop Dogg–inspired prints and paintings. A sign over the studio’s double doors reads “The Mothership,” an obvious homage to George Clinton, whose image is featured alongside artists whose duality is as compelling as the inherent duality on different paths.

Mustard has of late made inroads toward EDM and pop producer, a sound heard most recently on “Whole Lotta Lovin’,” his single with Travis Scott. The songs YG plays in the studio, by contrast, fall in line with “Twist My Fingaz,” each offering a contemporary analog to the G-funk of old.

Sun-soaked synths, vocoder-filtered vocals and shimmering keys smack of the ‘90s, but they’ve been rearranged and matched with distinctly modern percussion.

If My Krazy Life stripped the proverbial lowrider down to its axles, Still Brazy aims to rebuild the ride with run-flat whitewalls and better mileage.

“MOTHERFUCKERS DON’T REALLY KNOW WHERE I’M AT. I DON’T TRUST NOBODY.”

YG

YG works on his new album in Snoop Dogg’s recording studio.

YG could even pull off an album. Outsiders often chalked up the delay to label politics. However, YG was his own biggest skeptic.

“I was telling my people that I wasn’t putting out an album,” he explains. “Def Jam was always trying to get me to put out an album because I had ‘Toot It and Boot It.’

However, YG was his own biggest skeptic.

“I was telling my people that I wasn’t putting out an album,” he explains. “Def Jam was always trying to get me to put out an album because I had ‘Toot It and Boot It.’

But YG didn’t lie low while he kept Def Jam waiting. Annual mixtapes (Just Re’d Up, 4 Hunnid Degrees, Just Re’d Up 2) were released to escalating fanfare. Videos for mixtape hits like “I’m a Thug” and...
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A proposed $7,325,000 class action settlement has been reached in a lawsuit called Joyce Roberts v. Wyndham Hotels and Resorts, LLC, et al., USDC NDCA Case No. 12-cv-05083-PSG. The lawsuit claims that Defendants’ third party vendor recorded telephone calls of persons calling certain toll-free reservations and customer-service lines without telling callers that the calls may be recorded, allegedly in violation of California law. Defendants have denied the claims. Nonetheless, Defendants and the Class Representatives have agreed to settle the dispute to avoid the uncertainty and costs of litigation. The $7,325,000 settlement fund will pay eligible claims, notice and administration costs, attorneys’ fees and expenses, and the named plaintiff’s service award.

Who is a class member?
You are a Class Member if you are a California resident who, while physically located in California, called one or more toll-free telephone numbers associated with Wyndham Rewards®, Wyndham Hotels and Resorts®, Wyndham Grand® Hotels and Resorts, Wyndham Garden® Hotels, Travelodge®, Ramada®, Knights Inn®, Wingate®, Days Inn®, Super 8®, Baymont®, Hawthorn®, Microtel®, or Tryp® between May 1, 2011 and March 23, 2012, inclusive, were routed to a call center operated by a third-party vendor (Aegis), spoke to a representative and were recorded without notice.

What are my legal rights?
To receive a settlement payment, eligible class members must submit a claim. It is expected that eligible class members who submit a timely and valid Claim Form will receive at least $150 per qualified call but not more than $5,000 per account. The amount of each individual settlement payment will depend on the total number of claims filed.

If you do not wish to be a member of the settlement class, you must submit a letter to the Claims Administrator at 1-800-889-8319 to get a claim form. The deadline to submit claims August 18, 2016.

If you wish to object to the settlement, you must do so by submitting your objection to the Court in person or postmarked by August 18, 2016. Visit the settlement website for more information.

If you wish to object to the settlement, you must do so by submitting your objection to the Court in person or postmarked by August 18, 2016. Visit the settlement website for more information.

A final hearing will be held on October 18, 2016 at 10:00 a.m. to determine the fairness, reasonableness and adequacy of the proposed settlement and to award attorneys’ fees and costs and plaintiff’s service award. The motion for attorneys’ fees and costs and plaintiff’s service award will be posted on the settlement website after it is filed. You may attend the hearing, but you do not have to.

This is only a summary. For detailed information including the full text of the Settlement Agreement, the Class Notice and the Class Claim Form, visit www.CARRecordedCallsSettlement.com, call 1-800-889-8319, or write to: Settlement Administrator at Hotels Call Recording Settlement c/o Rust Consulting, P.O. Box 2506, Faribault, MN 55021-9506.

1-800-889-8319 www.CARRecordedCallsSettlement.com

Hotel Call Recording Settlement Claims Administrator
c/o Rust Consulting, P.O. Box 2506, Faribault, MN 55021-9506.

- 12 -

“I’m Good,” which were released well before My Krazy Life’s ubiquitous, Billboard-charting single “My Nigga,” received millions of views, and local shows pre-2014 were packed affairs.

“We had the streets. We knew how to get shows. We knew how to make our music pop. But YG did not want to do an album,” Moore says when discussing the nearly four years between YG’s first Def Jam single and the release of My Krazy Life. “If I brought up the album, he would want to fight.”

In the end, My Krazy Life proved to be both critically and commercially successful, selling more than 250,000 copies. The perfect foil to Kendrick Lamar’s good kid, m.A.A.d city, the album featured its own tightly structured narrative and reintroduced the world to gang life in Compton in the kind of stark, visceral terms only the initiated can convey.

“Before the album came, I really don’t think people understood who YG was as an artist,” Moore says. “Now there’s been a whole cultural shift. You have rappers saying everything with B’s now. Everybody is saying ‘Compton’ ‘Bompton.’ Nobody was saying ‘Bompton’ before YG came out.”

Given YG’s gang allegiance, it’s easy for detractors to dismiss his music. But to say that he only glorifies the violence perpetrated in the primary colors of the Bloods and Crips would be reductive and wrong. As he rapped on “Really Be (Smokin N Drinkin)” from My Krazy Life, “I ride around with my gun, this is not for fun/I stay protected ‘cause my homie just took one to the lung/...
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> "It seemed like everybody else was too scared to say something." — YG on his controversial song, "Fuck Donald Trump"

"Fuck Donald Trump" did for My Krazy Life. "It’s about to be two years since my last album," he says. "This break will never happen again."

Then, of course, the album is pushed back. At the label, talk of an April release comes and goes. The original title, Still Krazy, gets changed. The primary reason for the delay was, again, YG.

Unlike with his debut, however, YG wasn’t questioning his abilities. The idea of evading the dreaded “sophomore slump” never crossed his mind. Instead, he wanted to ensure that every song was essential, that none detracted from the album’s cohesiveness.

“I’ve been adding records; I’ve been tweaking records,” he says later by phone. It’s the last week of May and YG is relaxing in Hollywood before he heads to the studio to finish arranging the album and approving final masters. “In the last couple days of going in and tweaking shit, the album started to change at the end. I had to take songs off and move [some tracks] around.”

Somehow, these incessant revisions didn’t prevent YG from recording one of the most urgent, topical records of his career: “Fuck Donald Trump.” Released in March, the single is as blunt as its title (and subject). Repeating a hook that turns the title’s succinct "Fuck Donald Trump” did play a role in Still Brazy’s delay. YG claims that after the song’s release, the U.S. Secret Service requested that Def Jam’s parent company, Universal, send over all of the album’s lyrics. Universal compiled, lyrics to “Fuck Donald Trump” were changed at the Secret Service’s behest, and YG agreed to record a censored version of the instigating song. (Def Jam did not respond to requests to confirm this.)

Luckily, the controversy has been cleared up. Still Brazy is now firmly slated for a June 17 release. No matter how many permuta-
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A RECIPE FOR FAME
The man who propelled the humble chef to the role of rock star

BY ERIN MOSBAUGH

It's probably difficult for you to imagine but there was a time when the chefs behind the world's most successful restaurants were underpaid and undervalued. In the 1980s, there was no such thing as the Food Network, the spice aisle was devoid of Emeril's Essence, and winners of high-stakes cooking competitions didn't appear in Carl's Jr. ads. Hell, in the '80s, Wolfgang Puck was making a paltry $5,000 for a MasterCard endorsement.

What, then, propelled the humble chef to the role of rock star? Before we even begin to talk about the Food Network and Iron Chef, we must talk about a successful music manager named Shep Gordon, a man whose interest in chefs — combined with his outsider's perspective — led to their eventual (and extreme) monetization.

"I was getting calls from very powerful people — the type of people who would pay $10,000 a seat for the Super Bowl — to get them into restaurants like Spago and Charlie Trotter's," recalls Gordon, who was friendly with chefs like Puck and Trotter in the '80s. "So in the back of my head, I knew there was unbelievable demand for these chefs' services."

Gordon also noticed that chefs weren't being paid shit. "All chefs knew was how to treat each other," explains Gordon, who made a name for himself managing artists including Alice Cooper, Luther Vandross and Teddy Pendergrass. "They didn't know any other way. It was very much like my experience with black music artists in the Chitin' Circuit in the '70s. Chefs were being exploited, and it made Gordon furious.

The first time Gordon saw the inside of the culinary world was when he asked his friend and unlikely mentor, chef Roger Vergé, if he could tag along during Vergé's guest-chef series at the Highlands Inn in Carmel. The hotel charged guests hundreds of dollars a head to eat Vergé's food, and it paid him nothing for his time.

"The hotel room they gave Mr. Vergé was next to a garbage dump," Gordon recalls. "I ended up switching with him."

Gordon and Vergé went to have dinner at the hotel restaurant; Roy Yamaguchi was cooking. When they arrived, the maître d' said, "I'm very sorry, Mr. Gordon, we have a rule that the owners won't let the help eat in the restaurant. But I'll give you a free meal at the bar with Mr. Vergé" — to which Gordon replied, "Wait. You didn't pay him, you gave him the shittiest room in the place, you charged people $2,000 to eat his meal, and he's the help? I thought the help gets paid."

That's when Gordon told Vergé that if he spoke to any of these people ever again without calling him first, he would personally choke Vergé to death. "I cannot see you treated like this," he told the chef. "I'd rather see you dead."

It wasn't just Vergé who was being treated like the help. Remembering the pre-Shep days of chefdom, Wolfgang Puck says, "People didn't respect what we do as much as they do today. And the most messed-up thing is, we didn't even realize it."

Gordon recalls that Puck asked him if he would consider him as a client, taking his calls as he was doing for Vergé. "Listen, Luther Vandross makes more in a night than any of you guys make in a year," Gordon replied. "You think I'm that out of my mind that I would do this?" But Puck didn't back down.

The year was 1992, and Gordon says Puck invited him to Spago for lunch. (While Gordon insists the lunch took place at Spago, Puck believes it was at a restaurant in San Francisco.) Puck also invited his chef friends, including Alice Waters, Mary Sue Milliken, Susan Feniger, Lydia Shire, Nobu Matsuhisa and Paul Prudhomme. Gordon recalls what happened next: "They said, 'Would you help us out? We get fucked over just like Mr. Vergé.'"

That same day, Gordon started an agency, taking on 46 clients including a relatively unknown chef from New Orleans named Emeril Lagasse. (Gordon met Lagasse one evening while dining at Commander's Palace and took an immediate liking to him after he gave Gordon complimentary Champagne and Cognac in to-go cups.) He would never be able to manage each chef individually but, with the power of everyone's voice, Gordon said he'd build a highway that they could all speed down.

Milliken, of Border Grill fame, recalls, "Shep thought we should have our name on the marquis no matter where we were cooking. If we were doing an event at the Beverly Wilshire Hotel, he made sure the first thing people recognized was that this food is being cooked by Susan [Feniger] and Mary Sue."

Puck elaborates, "Shep made us realize: If you do it for free, they won't respect you. If you tell them they have to pay you, then they will respect you."

Then came the second chef-world game-changer: food television. In 1993, the co-founder of CNN, Reese Schonfeld, started a cable network that ran food programming 24 hours a day. The Food Network negotiated with Gordon to get Lagasse's services for a very small fee in exchange for a commercial to advertise his Emeril's Essence spices. "He ended up making more on the spacing than he ever would on the 'TV show," Gordon says.

Milliken and Feniger were asked to host their own series, which they called Too Hot Tamales. "Our producer on the show, Pat O'Gorman — who was actually Reese Schonfeld's wife — hated food," Milliken explains. "She weighed about 95 pounds and drank Diet Coke all day and smoked cigarettes. She had the kitchen in her apartment removed. Pat just turned the camera on and basically walked out of the room to smoke, which was brilliant, because we got free rein; we got to be ourselves. It was a stroke of genius on the part of Pat and her husband."

Fast-forward to 1999, when a Japanese cooking-competition show called Iron Chef was picked up by the Food Network. The show became a cult phenomenon and led to other breakthrough series such as Bravo's Top Chef. Michael Voltaggio, the winner of Top Chef season 6, became an instant celebrity after the show aired in 2009, eventually launching two successful restaurant concepts. "The minute I got off Top Chef, I was advised to work with a publicist," he recalls.

Voltaggio has since participated in marketing campaigns for brands including Carl's Jr., Bose, Lamborghini, Samsung and Williams-Sonoma. At a Share Our Strength charity auction last year, Voltaggio's personal-chef sessions sold for $100,000 apiece.

Voltaggio, who began his kitchen career at 15 at a Holiday Inn in Frederick, Maryland, explains that the skill set required of a chef today is very different from what it was 15 years ago. "Before, you just had to focus on making sure the pots and pans were in place, the staff showed up, the food was there and you were ready to go at 6 p.m. Today, he says, getting out of your kitchen and showcasing your personal brand is what guarantees sustainability. "It's fortunately and unfortunately part of the business model now."

Voltaggio tries to be in his kitchen as much as possible but acknowledges that's not the case for everyone. Although he won't name names, Voltaggio says some celebrity chefs brag that they're never in their restaurants. "They're not so much focusing on the chef part, they're focusing more on the celebrity part," he says. "And you need to make sure that the chef part is solid before you try to get to the celebrity part. Because eventually, somebody is going to pull the curtain back."
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A BIT OF PARIS IN HOLLYWOOD
FRENCH COCKTAIL LOUNGE POURE
VOUS HAS A SECRET CREPE STAND

In France, when you’re in preschool they teach
you how to make crepes,” says Allassane Sankare,
explaining the source of his crêpier training. He
is standing behind a hot round pan in the alley next to the cocktail
lounge Pour Vous. Anyone familiar with
this upscale Hollywood haunt, or any
of its sister establishments under the
umbrella of Houston Hospitality Group
(La Descarga, Harvard & Stone, No
Vacancy, Dirty Laundry, Good Times at
Davy Wayne’s, etc.) knows that each
event venue goes to great lengths to commit to
its theme.

“In all of our cocktails, we use French
spirits,” general manager Francois Vera
explains. There are also Moulin Rouge–
styled burlesque dancers on the weekends.
But perhaps the most transportive part
of the trendy club is located in the alley
behind it, where a vintage trolley car is
parked and the scent of cooking crepes
wafts through the air. The smell sends
you to Paris and a little closer to sobriety.

The crepe stand isn’t Pour Vous’ first
attempt to bring French fare to the club.
There was an unsuccessful attempt to
serve oysters to the late-night crowd.
Then one night Sankare, who grew up
in Paris and mastered crepe making in
France, when he was in preschool,
was invited to set up shop in the alley
Thursday through Saturday nights.

Hungry patrons can choose from a
menu of savory and sweet crepes. The
most popular, the Gary (named after one
of the bouncers who apparently likes to
eat eggs on everything), is filled with
spicy sausage, turkey bacon, fried egg
and cheese. There’s a Mediterranean
version with French tapenade and a vegeta-
rian option with spinach and artichokes.

Sweet crepes are filled with Nutella,
truffle chocolate, peanut butter and jam,
or lemon and sugar. Take a break from
the noisy DJ inside and find a seat in the
trolley car to enjoy your folded French
treat. They are all $8, cash only, and worth
every penny. —Heather Platt

EAT LIKE A LOCAL

The Local’s Guide to Eating and Drinking in Malibu

When it comes to many “best of Malibu”
lists, there’s something left to be desired.
Malibu has a relatively underdeveloped
restaurant scene, and there’s a tendency
to allow a good view to make up for
pricey, subpar food. But there are some
solid, off-the-beaten-track places that
locals frequent, and they’re well worth
checking out.

From post-surf egg sandwiches to killer
pizza to unmarked Mexican food trucks,
these are the best places to eat and drink
in Malibu like a local.

The Country Kitchen

This roadside stop has been a favorite
of Malibu locals since 1972, so much
so that when it threatened to close in
2014, patrons successfully rose up with
a petition to keep it open. The Country
Kitchen’s claims to fame are its breakfast
burritos and its egg sandwiches served
on a warm roll with mayo and your choice
of bacon, ham, sausage or hot pastrami.
For lunch, go for the “Big Burger,” which
comes on an extra long, toasted French
roll. The “California” version has two
quarter-pound patties, bacon, avocado and
cheese, or keep it classic with the
regular cheeseburger. Either way, you’re
going to want a side of crispy tater tots.
21239 Pacific Coast Hwy, Malibu; (310)
450-8708.
Malibu Farm Restaurant

Malibu Pier Cafe recently expanded on the pier with Malibu Farm Restaurant, which has turned the pier into Malibu Farms’ miniature food empire. The farm-to-table fare by Helene Henderson comes with a side of sweeping ocean views and is a favorite of locals and tourists alike. While breakfast, lunch and dinner are served throughout the week, the best part of Malibu Farm Restaurant is perhaps its brunch. Head there early (brunch is only served until noon) and enjoy coconut-blackberry French toast pudding; sweet corn pancakes with berries, bacon and maple syrup; green eggs and ham shakshuka with fried eggs, gruyere, harissa chickpeas, tomatillo and chervil; or the killer skirt steak and eggs with lobster scramble béarnaise. Street parking is difficult on weekends, so you probably will have to succumb to valet or the paid lot across the street. But once you’re there, with the ocean breeze and a bloody Mary in hand, it all seems worth it. Malibu Pier; 23000 Pacific Coast Hwy., Malibu; (310) 456-1112, malibu-farm.com.

Taverna Tony

Located in the back corner of the country mart, you’ll find Malibu’s resident Greek restaurant and its owner, Tony Kourisaris, most likely sitting outside the front door, greeting regulars as they walk in. On warm evenings, the outdoor patio, which is enclosed by lush purple bougainvillea, is bustling with loud music and louder voices, a lively atmosphere that seems just right for your standard Greek restaurant. The restaurant has become a staple for both locals and weekend visitors looking for a taste of an authentic Malibu-casual, see-and-be-seen dining experience. Standout dishes include the chargrilled octopus drizzled in olive oil, garlic, lemon and an ample amount of bright, fresh herbs; thick, tangy tzatziki with fresh pita bread (or veggie sticks upon request); beef-and-rice-stuffed dolmades covered in lemon sauce; and a perfectly grilled swordfish steak dressed in lemon and herbs. The standout dish, however, is from the restaurant’s list of “daily specials,” which I’m pretty certain has been made up of the same five dishes for at least the past six years: a plate of butterflied and grilled giant prawns served simply with lemon, olive oil and parsley alongside the Taverna Tony’s signature combination of rice, assorted veggies and lemon-paprika potatoes. 23410 Civic Center Way, Malibu; (310) 317-9667, tavernatony.com.

Pacific Coast Greens

If you’re looking for a sandwich or some deli takeout to bring to the beach, PC Greens’ grocery store deli counter is the place to stop. The counter is stocked with all-day breakfast burritos, rotisserie chicken, plates of turkey meatballs with mashed potatoes, taquitos and chile rellenos, an array of rotating salads (from quinoa tabouleh to shaved Brussels sprouts with Parmesan), a wide selection of sandwiches and burgers, and vegetarian, gluten-free and vegan fare. There’s even an amazing vegan orange chicken. Plus, you can pick up organic, locally grown fruit from One Gun Ranch or a nice bottle of wine to sneakily drink at the beach. 22601 Pacific Coast Hwy., Malibu; (310) 774-0794, pcgreens.com.

Ollo

If you don’t live in Malibu, you probably haven’t been to Ollo. It isn’t very glamorous or doing anything revolutionary; it’s just good food in a pleasant environment. But if you live in Malibu, it’s the type of place you could eat at once a week. Ollo is housed in the old Coo-gies space, and you’ll find Pepperdine students gossiping over their tabouleh salmon bowls, families with their kids sharing appetizers such as portobello mushroom fries with habanero aioli, and locals gathering around the perpetually bustling bar sipping on the signature Malibu Mary. The restaurant, run by chef Francesco Velasco, is classic Cali bistro food, occasionally leaning slightly Italian. Menu favorites included the roasted half-chicken with citrus chimichurri, the lamb rack with black garlic demi-glaze and the wild salmon linguine with lemon cream and capers. Ollo also is home to what is hands-down the best pizza in Malibu: a perfectly charred pizza adorned with fresh, creamy burrata and fragrant basil that is silly-good in its simplicity. 23750 Pacific Coast Hwy., Malibu; (310) 317-1444, ollomalibu.com.

Tacos El Primo

You can find this Salvadoran food truck parked on the land-side shoulder of PCH just before Topanga Canyon (if you reach Mastro’s Ocean Club, you’ve gone too far). Expect Salvadoran-style tacos ranging from chicken to beef liver, crispy pupusas revueltas or chicharron, pan con pollo and crispy fried pastelitos stuffed with chicken or vegetables. Take your food to go or sit down and enjoy it roadside at the single foldout picnic table. Neptune’s Net

There’s no shortage of places in Malibu to get the beachside staple of fried fish. But none has perfected the fried seafood game as well as Neptune’s Net. Sure, it’s a bit of a trek to the edge of where Malibu and Ventura meet, but when it comes to crispy fried seafood, this is the best in town — and with the isolated vibe, with nothing obscuring your views of one of L.A.’s best surf beaches, not to mention the line of motorcycles outside, it feels like an untouched Malibu of a previous age. Go to the restaurant side and grab a cold beer from the extensive collection and order the Neptune Sampler, which comes with fried fish, shrimp, clam strips,
calamari, crab cakes and french fries. Or, if you’re looking for something a little less heavy, hit up the fresh seafood side for oysters, steamed crab, shrimp, lobster or a ceviche. 42205 Pacific Coast Hwy., Malibu; (310) 457-3095, neptunesnet.com.

**Nobu**

There’s no doubt that the food is great and the views are amazing. And if you’re local, you know that it’s pretty impossible to get a last-minute reservation during the latter half of the week, as Nobu is usually flooded with tourists looking to enjoy a beautiful ocean view alongside their yellowtail sashimi. No worries; get your short-notice Nobu dinner by making like a local and grabbing a seat at the sushi bar, which is first-come, first-serve and usually has space because it lacks that ocean view. Nobu has an unlisted selection of fresh fish ranging from Kohada to live octopus; just ask your sushi chef what he has have unlisted for the day and he’ll head to the back for the good stuff. The previously off-menu panko-crusted oysters have become so popular in recent years that they’ve graduated to the permanent menu. Other stand-out dishes include a Dover sole with crispy spinach, the “new style” salmon sashimi and the still off-menu and phenomenal lobster tempura with truffles. 22706 Pacific Coast Hwy., Malibu; (310) 317-9140, nobumalibu.com.

**Aleman Catering Services**

This plain white food truck by Alejandro Perez usually spends its mornings parked in front of the former Malibu Courthouse and is relatively easy to pass by unnoticed, which would be too bad because it’s serving some of Malibu’s best Mexican cuisine. The best options include pinto bean-and-beef-topped sopes with fried masa cakes, saucy chilaquiles topped with bright orange-yolked fried eggs, a succulent chicken and chile quesadilla, carnitas topped with fresh green chilies, and a rich *mendito* with hominy and pig feet. If you don’t catch Aleman Catering in the morning, you can usually find the truck making the rounds at Malibu construction sites, and they will be happy to come by your place (within Malibu) if you give them a call. Even better, sometimes they make micheladas available for house calls. (323) 532-9944.

**Malibu Beach Inn**

After recently changing hands from David Geffen to Simon and Daniel Mani, the real estate mogul brothers who own the building that houses West Hollywood’s Soho House, there have been some changes made for the better at Malibu Beach Inn. The completely revamped reception, restaurant, bar and lounge areas house a new cocktail program, setting up Malibu Beach Inn as one of the best places in town to grab a cocktail or sip a glass of wine while listening to the waves roll in. Snack on some of the smaller shared plates, such as uni and avocado toast, *moule frites* in a coconut saffron broth or a selection of fresh oysters, and you have yourself the happiest happy hour. 22878 Pacific Coast Hwy., Malibu; (310) 651-7777, malibubeachinn.com.

—Hillary Eaton
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one hour. The six dancers from this celebrated sitespecific ensemble are accompanied by musician Chris Garcia on an array of indigenous instruments. The event is part of the Lummis Day festival. Autry Museum of the American West, Mount Washington Campus, 234 Museum Drive, Mount Washington; Sat., June 4, 4 p.m.; $40, $25 students & seniors. bit.ly/hiddt43
—Ann Haskins

GAMES
Pac’em in
Judging by the parking situation at some of L.A.’s more popular arcades on weekend afternoons, vintage video games are in high demand. For one night only, the news and culture website Hop.media — founded by Cooper Hefner, son of publishing magnate Hugh Hefner — hosts the pop-up Hop’s Hidden Arcade at Think Tank Gallery. Expect classic arcade games (no quarters necessary), ’80s tunes and an open bar. It may not exactly be hidden — at least, not anymore — but maybe the parking will be easier. Think Tank Gallery, 939 Maple Ave., Suite 200, downtown; Sat., June 4, 8 p.m.-1 a.m.; $40 (tickets sold only in advance). hop.media/event/hidden-arcade-hop-hangout.
—Gwynedd Stuart

MUSICALS
Under the Sea
Disney’s film The Little Mermaid, now 27 years old, has more than proved its longevity, making it a cash cow in every new form it takes. The last big incarnation was the 2007 Broadway adaptation. This month, the Hollywood Bowl presents a concert production featuring singers from the stage version, as well as a slew of celebrity leads, performing live with a 71-piece orchestra and 12-person choir led by Michael Kosarin alongside a screening of the animated classic. On Friday and Saturday, singer-songwriter Sara Bareilles will sing the part of Ariel, Tubus Burgess plays Sebastian, Darren Criss is Prince Eric and John Stamos voices Chef Louis. On Monday, Jodi Benson, who voiced Ariel in the film, takes over for Bareilles. Hollywood Bowl, 2301 Highland Ave., Hol-
lywood Hills; Fri.-Sat., June 3-4, and Mon., June 6, 8 p.m.; $32-$583.75. (323) 850-2000, hollywoodbowl.com.
—Neha Tareja

CONs
She and Him
For people feeling deeply nostalgic for the Saturday morning cartoons of the ’80s and the corresponding toys that were available at any given Gemco, Zody’s or TG&Y. Power-Con: The He-Man and She-Ra Toy & Comic Book Experience is the place to be. Since 2011, Power-Con has brought together fans to experience up-close-and-personal encounters with the people behind the scenes of Filmation studio’s animated galaxy of wonders. Guests include original voice actors Melendy Britt (She-Ra) and Alan Oppenheimer (Skeletor), Mattel toy designer Martin Arriola and many other icons of that simpler, more magical time. Torrance Marriott Redondo Beach Hotel, 3635 Fashion Way, Torrance; Sat., June 4, 10 a.m.-6 p.m.; Sun., June 5, 10 a.m.-5 p.m.; $25 a day, free for kids 12 and under. (310) 316-3636, thepower-con.com.
—David Cotner

DANCE
South by Southwest
Long before Jack Kerouac went On the Road in the 1950s, Charles Fletcher Lummis, a journalist, early activist for Native American rights and founder of historic preservation, chronicled walking across the United States in 1884 as his first assignment for the L.A. Times. In 143 Days, Heidi Duckler Dance Theatre pays homage to Lummis, condensing his 3,500-mile cross-country walkabout into 12 acres and a

MUSIC
Voices of Angels
Celebrating its 23rd year, the Angel City Chorale is a very cool enterprise that presents eclectic music programs featuring a bunch of people who get together for the best of reasons: They love to sing together. Led by artistic director
The main purpose of this clinical trial is to see if pitavastatin can prevent heart disease and heart disease related deaths in people living with HIV infection who are taking antiretroviral medications. Pitavastatin is a type of medication that, along with diet, has been approved by the FDA for the treatment of high cholesterol. It also lowers triglyceride levels in the blood.

This study may last up to 6 years (total of 21 visits) and you may be eligible if:

✔ You are living with HIV
✔ You are between the ages of 40 and 75
✔ You have been on antiretroviral therapy (ART) for at least 6 months
✔ You have a CD4+ cell count at or above 100
✔ You are not currently using a statin drug
✔ You have no history of cardiovascular disease (heart attack, stroke, etc.)

Talk to your medical provider today about your cardiovascular risk and to see if you would qualify for this study.

UCLA CARE Outreach Hotline
310.557.9062
Sue Fink, the multicultural ensemble of 150 men and women presents its spring concert, *Rhythm Planet*, a globe-trotting expedition highlighting good things like diversity and humanity. The program features the music of Grammy-winning composer Christopher Tin alongside pieces by Aaron Copland, Moses Hogan and Eriks Ezenvalds, and a full orchestra with lots of percussion. Their cover of Toto’s “Africa” is worth the cost of admission on its own.

*Wilshire United Methodist Church*, 4350 Wilshire Blvd., Mid-Wilshire; Sat.-Sun., June 4-5, 7 p.m.; $110-$160, kids $25; ce.nokidhungry.org. —John Payne

**BOOKS**

*You’ll Go Fargo*

Noah Hawley tells a good story. And he’s got the Emmy, PEN, Peabody, Critics’ Choice and Golden Globe awards to prove it. The creator of TV’s *Fargo* has penned a thrilling new novel set in the aftermath of a plane crash with only two survivors. Hawley will discuss *Before the Fall* with his esteemed colleague and *Fargo* actor Bob Odenkirk, who is also known for his incredible comedy career as David Cross’ partner in crime on *Mr. Show*. The breadth of talent between the two is sure to make for an incredible discussion. *Skylight Books*, 1818 N. Vermont Ave., Los Feliz; Mon., June 6, 7:30 p.m.; free, book is $26. (323) 660-1175, Skylightbooks.com. —Neha Talreja

**FOOD & DRINK**

*Good Food*

The No Kid Hungry foundation, a nonprofit that works to ensure that kids have access to healthy food whether they’re at home or at school, hosts its annual *Taste of the Nation* in Culver City, featuring food and drinks from some of L.A.’s biggest restaurants. Look for bites from Hanjip, Guerrilla Tacos, Terrine, Waxler’s Deli, Madcapra, Salt and Straw and many more, as well as craft cocktails and tasty desserts. The highlight — well, besides the food — is the event known as the Waiter Races, in which local servers do things like sprint down the street while balancing wine glasses on trays. It’s like Sunday brunch on steroids. *Media Park*, 9070 Venice Blvd., Culver City; Sun., June 5, 1-4 p.m.; $10-$180, kids $25; ce.nokidhungry.org/losangeles. —Garrett Snyder

**TELEVISION**

*Hi, Decker*

Straight from Victorville Film Archives Pictures comes *Deckercon 16*, the latest and possibly greatest fan convention to date. See new episodes of Adult Swim’s espionage masterpiece *Decker* with stars Tim “Decker” Heidecker and Gregg “Kington” Turkington. CIA agent extraordinaire Decker fights Dracula, the Taliban and other evils that would destabilize our nation as we know it — and you get to be the proud beneficiary of the freedom Decker brings. You’ll also get gifts, a QA with the stars and a night of incredible adventure. Sure, the production values may look cheap, but the spirit of *Decker* is priceless. *Cinemafamily*, 611 N. Fairfax Ave., Fairfax District; Wed., June 8, 7:30 p.m.; free (first come, first served). (323) 655-2510, cinemafamily.org/films/special-events/june-2016/adult-swim-presents-deckercon-16. —David Cotner

**HISTORY**

*Now Presenting: The Past*

There was a time when the city and its various departments, from Public Works to the LAPD, shot miles of film strictly for in-house study, training and analysis.

*This is Los Angeles — Movies Made By and About the City* plunders this huge archive of historical film, essentially the city’s own home movies, to show them for the first time; spanning the 1920s through the 1990s, none of it has ever been seen by the public. This free matinee screening and lecture by city archivist Michael Holland is bound to be a fascinating look back at how our crazy burg developed and grew.

*Central Library*, Mark Taper Auditorium, 630 W. Fifth St., downtown; Sun., June 5, 2-4 p.m.; free. (213) 228-7000, auditorium.com/nadya.html. —Siran Babayan

**VARIETY**

*Pussy Riot*


*The Cavern Club*, 1920 Hyperion Ave., Silver Lake; Tue., June 7, 8 p.m.; $10 in advance, $15 at the door. (323) 662-4255, cavernclubtheater.com. —Neha Talreja

Meet

Freddie Prinze Jr.

**TELEVISION**

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**Theater**

**Fringe Candidates**

The Hollywood Fringe Festival is L.A.’s largest celebration of the performing arts, spanning 18 days at various theaters, parks, clubs, churches, restaurants and a number of more obscure, makeshift venues. This year, in addition to traditional performance practice, the festival opens with exciting programming on virtual reality’s role in the future of theater. Theater careerists will find workshops on Money & Promotion, Marketing, and Venues extremely useful not only for information but also networking purposes. Attending as a spectator? Check out a nontraditional form or two—several impressive solo shows deal with challenging issues such as domestic violence, while innovators in physical comedy are on stand-by for lighter fare. Various locations; Thu., June 9-Sun., June 26. hollywoodfringe.org.—Siran Babayan

**Backstage in Biscuit Land**

It’s the title of a play by the unforgettable Tourette’s de Force, which, after premiering at the Edinburgh Fringe Festival in 2014, is traveling across the pond. The two-person show, featuring Jess Mabel Jones, incorporates comedy, puppetry and songs geared for kids 14 and up. And because Thom is “neurologically incapable of staying on script,” every show is unique. Skirball Cultural Center, 2701 N Sepulveda Blvd, Brentwood; Wed.-Thu., June 8-9, 8 p.m.; $20. (310) 440-4500, skirball.org.—Siran Babayan
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HIGH ART ANXIETY

As flashy international galleries continue to set up shop in L.A., emerging and midcareer artists worry they’re being shut out

BY CATHERINE WAGLEY

On a Tuesday in late February, the Cologne-founded gallery Sprüth Magers opened its L.A. location with an exhibition of paintings by iconic L.A. artist John Baldessari. Known for his comic conceptualism (“I will not make any more boring art,” he wrote over and over in a 1971 lithograph, presumably until it became boring), Baldessari had made a series of clean, lightly ironic paintings to help the gallery debut its new space on Wilshire Boulevard. At around 6:30 p.m., a few art advisers, artists and museum staffers milled about, while 84-year-old Baldessari rested in the upstairs office. The scene stayed quiet, at least until I left.

The next morning, however, both The Hollywood Reporter and Artforum reported lines around the corner and parties raging into the wee hours. Had I left too early to see the fanfare? Or were these stories part of the overinflated boom narrative that people love to tell? I later learned that people were giving away free burgers and the gallery was handing out homemade pickles. Clearly commercial, it included staggeringly impressive work, like the gnarly steel-and-canvas contraptions that includes staggeringly impressive work, like Herz's twisted, folded forms hold a show up at Culver City's Cold War-focused Wende Museum, an unusual institution. Different kinds of institutions support different kinds of projects, she says, adding: “Los Angeles enables that kind of compartmentalizing.” One compartment can’t meet all your needs, and a wealth of more offset spaces means more chances to thrive, and in different ways.

On a recent evening just before sunset, I meet with artist Barak Zemer at the Hermosillo in Highland Park. Zemer moved from Israel to Los Angeles almost five years ago. “The reason I wanted Los Angeles was that it wasn’t New York,” he says. In New York he saw an “impulse to be so international.” He wanted to make art in a place where local identity mattered. But already the city and its art scene have shifted drastically. “You feel some kind of change and you’re not sure if you’re part of it or if it’s flooding you,” he says. He mentions that, even as someone starting out, he has always found support and interest in his work here. Is that because the scene is growing?

My meeting with Zemer takes place right before the opening of a show at the nearby sub-space Chin’s Push, a collabora-tive installation of ceramic sculptures by Roni Shneior, Zemer’s wife, and artist Orr Herz, also from Israel. As we talk, Herz wanders in and joins the conversation. Zemer has just seen Hauser Wirth & Schimmel’s inaugural show, and feels confused by it. Clearly commercial, it includes staggeringly impressive work, like the gnarly steel-and-canvas contraptions Lee Bontecou made in the 1960s. Zemer tells Herz he should see it.

Herz wonders about the “patriarchal problem” of a gallery with a mostly male roster staging an all-female show. “They are giving women the stage in a supposed-ly liberal manner, but claiming the narrative or zeitgeist for themselves to conduct,” he says.

“The show’s going to confuse you,” Zemer says.

“I experience this confusing reality whenever I go to Chelsea [in New York],” Herz says. “I’m not sure if I want to see it here.”

“I feel weird wishing this wasn’t happening,” Zemer says. “I just want artists and communities to feel they still have a say.”

In the backyard at Chin’s Push, Shneior has hung craggy ceramic arms from a tree. Some of them hold cigarettes, which Shneior has to keep relighting. Others hold homemade pickles. She and Herz titled their show “Please Please Please Let Me Get What I Want.” The Smiths song, and together they crafted a ceramic fountain. Herz’s twisted, folded forms hold up one of Shneior’s hands, which shoots water from long fingers. People keep climbing in and out of a worn Airstream trailer that doubles as a poetry library.

Whatever pricey, white-walled complexes may be opening elsewhere, they’re not tamping the energy here now.

Lisa Jugert hasn’t visited Hauser Wirth & Schimmel yet — and she doesn’t plan to.

PHOTO BY SHANE LOPES
FEMALE TROUBLES

That Pretty Pretty; or, The Rape Play, an outrageous black comedy about a pair of ex-stripper revenge killers, skewers cultural representations of gender

BY BILL RADEN

The first hint that audiences might want to fasten their seat belts for Sheila Callaghan’s clever and outrageously transgressive burlesque comes with its provocative title: That Pretty Pretty; or, The Rape Play. And Son of Semele Ensemble’s Los Angeles premiere of the scabrous 2009 feminist satire does not disappoint.

In its fast-moving 90 minutes, director Marya Mazor’s high-octane production offers a dizzying inventory of misogynistic invective, gun-toting ex-strippers, a graphically grisly onstage murder, female Jell-O wrestling, cross-dressing, necrophilia and even a cameo by Jane Fonda. They’re all part of Callaghan’s politically pointed, hallucinogenic dissection of the psychosexual can of worms that seethes between male desire and the representa-

set as Valerie (Paula Rebelo) and Agnes (Cindy Nguyen), a pair of demented, cleavage-baring and miniskirted sisters, lure unsuspecting Rodney (the fine Tope Oni) from a karaoke party next door. The sisters, who look nothing alike but are from “the same loins,” quickly reveal some decided anger and self-objectification issues (Agnes worships Howard Stern; Valerie likes to be hit) as they coldly dispatch Rodney and document the murder for the blog that chronicles their cross-country killing spree.

The scene abruptly shifts as Jane Fonda (Betsy Moore), dressed in her iconic blue country killing spree.

The proceedings are all vividly imagined by Mazor in a precision staging that is effectively punctuated by John Zalewski’s sound and Josh Epstein’s lighting, and is fluidly performed by a flawless ensemble. But the star of the show is Callaghan’s smart text and its escalating absurdities. The play saves its most trenchant irony for its postscript, in which Owen defends his vicious cinematic farago of sexual violence to the audience by pleading that he’s merely an observer of the human condition regardless of gender. “I’m gender-blind,” he offers incriminatingly.

THAT PRETTY PRETTY; OR, THE RAPE PLAY
| Son of Semele Ensemble Theatre, 3301 Beverly Blvd., Westlake | Through June 19
(213) 351-3507 | sonofsemele.org

FOREIGN AFFAIRS LAID BARE IN THE ENGINE OF OUR RUIN

The Engine of Our Ruin, now having its world premiere at the Victory Theatre Center under the direction of Maria Gobetti, is a wildly uneven comedy. Written by Jason Wells, it runs the gamut from your basic physical farce (better-than-life affectations) to a thoughtful, if somewhat wordy, satirical take on international diplomacy. While too fragmented in focus and uneven comedy. Written by Jason Wells, it runs the gamut from your basic physical farce (better-than-life affectations) to a thoughtful, if somewhat wordy, satirical take on international diplomacy. While too fragmented in focus and

in a black comedy whose very serious purpose is to parody the hegemonic and culturally coercive nature of gender roles. Seesawing between broad caricature and a more chilling naturalism, Callaghan connects the dots of her argument through a series of ever-shifting and telescoping points of view as the play’s crosshairs gradually widen to include gruesome wartime sex atrocities, overripe ’80s metal love songs (Bon Jovi’s “You Give Love a Bad Name” and Whitesnake’s “Still of the Night”) and, finally, a scene from Owen’s over-the-top exploitation movie—which also delivers the titular rape promised by That Pretty Pretty—which is itself unmasked as a thinly veiled and bitter revenge on Agnes, his ex-wife.

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unanswered questions and the representation of what has been called “the abyss of the feminine.”

The evening opens on Aubree Lynn’s wittily gauche, vaguely 1980s hotel-room

as the opening scene is replayed almost verbatim, but this time between Rodney, who is revealed to be an Iraq War veteran, and Owen (Will Bradley), an aspiring screenwriter working on a convoluted story about a pair of vengeful ex-stripper thriller killers preying on men at pro-life conventions.

The swap is classic Callaghan and serves as a kind of metaphorical drag act in a black comedy whose very serious purpose is to parody the hegemonic and culturally coercive nature of gender roles. Seesawing between broad caricature and a more chilling naturalism, Callaghan connects the dots of her argument through a series of ever-shifting and telescoping points of view as the play’s crosshairs gradually widen to include gruesome wartime sex atrocities, overripe ’80s metal love songs (Bon Jovi’s “You Give Love a Bad Name” and Whitesnake’s “Still of the Night”) and, finally, a scene from Owen’s over-the-top exploitation movie—which also delivers the titular rape promised by That Pretty Pretty—which is itself unmasked as a thinly veiled and bitter revenge on Agnes, his ex-wife.

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El Tepeyac Café
La Monarca Bakery
The Taco Man Mexican Grill
Gish Bar Restaurant Oaxaqueño
A Fine Mess
IN “WOMANSONG,” JOAN SNYDER FIGHTS BACK AGAINST NEATNESS

BY CATHERINE WAGLEY

An iconic feminist painter shows new work at a Boyle Heights gallery, and it’s the last week to see crowded family scenes in another downtown show.

Messy impulses

Dried plant life covered in paint bulges off canvases in Joan Snyder’s “Woman-song” at Parrasch Heijnen. Round marks, orange drips and thin, swirling lines coexist equally — Snyder’s paintings have no clear center. Bright blues and neon greens share space with earthy, dirty browns. Snyder, who has been working since the 1960s, championed other women artists early on, has always rebelled against art’s high-mindedness. These paintings are intentionally messy things, idiosyncratic, nonhierarchical marriages of refined and guttural impulsions. 1326 S. Boyle Ave., Boyle Heights; through June 10. (323) 943-9373, parrasch-heijnen.com.

Record store nostalgia

Julie Beaufils installed chest-high shelves at Overduin & Co. and filled them with plastic-covered drawings the size of records, so you can flip through her art as you would albums. The drawings are black-and-white and have a casual, sunny feel. Beaufils’ paintings, hung around the shelves, look as if they’re spinning slightly, in the way records would on a turntable. Fabio makes casual, sunny feel. Beaufils’ paintings, hung around the shelves, look as if they’re spinning slightly, in the way records would on a turntable. Fabio makes

Civil rights sexiness

Artist Olayami Dabls opened the African Bead Museum on Grand River Avenue and West Grand Boulevard in Detroit in 2000. There he houses a large collection of beads from Africa, along with other cultural objects and a sculpture garden. One sculpture has a gnarly tree trunk with an African mask on its front. Folding chairs weighted down by rocks face the tree, in a scene that recalls a church service. Dabls has a show at Henry Taylor’s — the artist-

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Flyer by Veronica Kort

Engaging in “Woman-song,” Joan Snyder fights back against neatness above him, and you’ll see a barely visible replica of his face. In yet another painting, a baby with a squished, round face sits in a carrier in the middle of a table, surrounded on all sides by family members. Like this one, Alvarez’s paintings are often claustrophobic, with visual information squeezed into every square inch. They give a picture of this city that’s frenetic, full, layered and eccentric. There’s not much wide-open sprawl. 649 S. Anderson St., downtown; through June 4. (323) 526-8097, marsgallery.net.

Grande openings in big blurs of color.

Cords would on a turntable. Fabio makes they’re spinning slightly, in the way records would on a turntable. Fabio makes

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THE LOOK OF LAUGHS

Yes, comedies look better than they used to. Brandon Trost is why.

BY APRIL WOLFE

“Did I want to shoot comedies?” asks Brandon Trost, director of most of this summer’s funniest films, Popstar: Never Stop Never Stopping and Neighbors 2: Sorority Rising. “It’s funny — not at all.”

But then came MacGruber, Jorma Taccone’s 2010 SNL film. “The director wanted me because I wasn’t a comedy DP,” Trost says. “I’d done action and horror, and they wanted it to feel like an ’80s action movie. And that informed my approach for all of these.”

MacGruber, a box-office slouch but cult favorite, Trost has lensed Adam Sandler’s That’s My Boy (2012), the apocalyptic comedy This Is the End (2013), the first Neighbors (2014), the provocative The Interview (2014), indie coming-of-age dramedy Diary of a Teenage Girl (2015) and the Christmas disaster movie The Night Before (2015), among many others. Trost has become one of the most sought-after comedy DPs of this decade. You may not see a signature style connecting his films, but if you’re watching a comedy and think, “Why does this movie look so much better than it needs to?” you’re probably watching a Trost film.

“When I did The Interview, our whole approach was to look at it like a political thriller,” Trost says. “We were looking at references from Tony Scott and Michael Mann. For This Is the End, we looked at The Thing and Apocalypse Now. Ignore it’s a comedy and shoot it like it’s a different genre, and that’s what I’ve been doing.”

This year will also see the release of James Franco’s The Masterpiece, a meta comedy about the making of The Room, that cult classic and contender for the worst movie ever made. Trost’s visual inspiration for that one? Darren Aronofsky’s The Wrestler. Trost’s approach may seem novel and new, but it’s actually a return to form.

In the 1980s, directors like Ivan Reitman set the standard for how cinematic comedies could look with Stripes and Ghostbusters, which had dynamic color palettes and lighting choices that weren’t just about blasting actors with lights hot enough to show their faces. To achieve the look, Reitman brought Bill Butler in from Jaws (for Stripes) and, for Ghostbusters, Laszlo Kovacs, who’d already done Five Easy Pieces and Paper Moon. Sure, the 1970s had seen a few unconventional comedies that found a more artistic vision — like Robert Altman’s MASH and Hal Ashby’s Harold and Maude — but these weren’t mainstream blockbuster comedies, and prior to this, the photographic style simply kept a comedy sterile and removed from reality.

Trost says one scene — a poker game with purple hue and gritty shadows, was something undeniably new. Unfortunately, in the ’90s through the early aughts, “a flattening” cyclone blew through nearly all forms of popular art, and the look of studio comedies got as bright and soft as a Sugar Ray video. Now, it seems there’s a sea change.

“It’s kind of this trend now where people are embracing a stronger look. Keenu [shot by Jas Shelton] had that kind of old-school ’80s and ’90s throwback action movie thing. The Hangover did something special too.”

For every film he shoots, Trost builds his own “rule book” for color palettes, lighting and camera movement. “Our inspiration for Popstar, solely, was just these sort of flashy pop-artist documentaries,” Trost says. “There’s the Justin Bieber one, Believe. There’s a Katy Perry doc that was pretty instrumental. One Direction has another one. We looked at how they made these documentaries.”

Lonely Island’s Popstar: Never Stop Never Stopping is a mockumentary about an idiotic recording artist named Conner4Real, played by Andy Samberg. Trost had never even shot a documentary, so he had to simultaneously learn how they’re done while also subverting the genre. In the end, Popstar turned out to be a combination of arena concerts with moving lights and cameras shooting from every possible angle, fake behind-the-scenes antics and days’ worth of talking-head interview footage with big-name cameos, including Ringo Starr.

“It was weirdly majestic having a Beatles on set. When he was there, everyone came.” The process was loose, even with Ringo. Trost says, “The Lonely Island guys [Samberg, Taccone and Akiva Schaffer] would say, ‘Imagine you’re talking about Justin Bieber or Kanye West.’ It was easy to get people keyed up to talk about this kind of person, and then they’d roll through all the circumstances of the movie. ... Most people could hang, and we got way too much footage. If we were to include everything good we shot, the movie would have been four hours long.”

It took about a year for Popstar to be edited down to a reasonable 86 minutes. Trost says a cinematographer will never even shoot a documentary, so the end result will look. Trost’s accustomed to leaving room in frames for digital artists to do their work, but with midbudget movies, there may be as many as 10 different visual effects companies working on his footage, and he simply has to hope everything turns out.

What is consistent across the board for all cinematographers, no matter their use of VFX or color palettes or rollerbladers: They strive for perfection, but light and physics always get in the way.

“None of it actually looks like how I want it to look,” Trost laughs. “It’s always just close to where it is. And in the end — as crazy as it sounds — that’s OK.”
WITH the perfect timing of a deadpan comic and the keen observational skills of a zoologist, Athina Rachel Tsangari highlights just how bizarre the most banal of human activities can be. In Attenberg (2010), the filmmaker’s previous feature, walking itself is presented as a deranged means by which to move from point A to point B. Confining the action of Chevalier, her third film, almost entirely to a yacht in the Aegean, Tsangari drolly emphasizes primitive behavior in a posh habitat.

Pointedly, the specimens here are all men: a group of six, all but one employed in solidly middle-class professions, whose relation to one another, and even their names, is revealed only gradually. The median age of this sextet is about 40, with the patrician gentleman known only as the Doctor (Yorgos Kendros), who has organized the expedition, the oldest of the group, and plump, cosseted Dimitris (Makis Papadimitriou) the youngest.

The members of this odd fraternity are first introduced as insignificant, unintelligible shapes: In an extreme long shot overwhelmed by majestic craggy cliffs somewhere along the Greek coast, tiny black-clad bodies surface above the water. On the shore, as their faces become distinct, their actions — slamming octopi and other aquatic life onto rocks, presumably to consume later — prove gruesome. After peeling out of their wetsuits aboard that luxury cruiser, though, their deeds become more peculiar. “You want to see how long I can hold my breath?” Dimitris eagerly asks one of his associates, who just as alacritously whips out his phone to time this pathetic feat. It is the first of many nonsensical contests that the men will stage in order to determine who is “the best in general,” with the victor to be awarded the Doctor’s signature ring. Silver-polishing skills, triglyceride levels, stone-skipping ability — and, inevitably, tumescence — are all furiously recorded. When not generating comparative data, the men obsessively stare at themselves in the mirror, pinching rolls of belly fat or admiring calf-muscle tone.

Despite the claustrophobic setting and Tsangari’s observational style, Chevalier doesn’t register as hermetic or coolly condescending; the film feels loose and agile even amid so much capricious rule-making. Her scrutiny of male folly and vanity never lacks for bite, but she extends sympathy to her half-dozen desperate competitors, never more so than in a scene that obliquely suggests their behavior may be a response to Greece’s perpetually calamitous state.

Luminaries of Greek cinema’s new wave, Tsangari and Yorgos Lanthimos — whose first two films she produced; he acted in Attenberg — share a mordant sensibility and a fascination with codes and rituals. They also share a screenwriter: Efthymis Filippou, who scripted Chevalier with Tsangari, also co-wrote with Lanthimos his latest, The Lobster, a piercing, savagely funny dystopian tale about mating. Tsangari’s worldview is less flamboyantly pessimistic than her compatriot’s. Her field notes unquestionably record despair, but the conclusions aren’t as resolutely grim.

THE MEMBERS OF THIS ODD FRATERNITY ARE FIRST INTRODUCED AS INSIGNIFICANT, UNINTELLIGIBLE SHAPES
ANDRON — THE BLACK Labyrinth

“Familiar,” a nice word for “derivative,” is hardly the worst charge you can level at a science-fiction action-adventure. They almost all are, and the best of the familiar lot find a way to persuade viewers to go along with it. Writer-director Francesco Cinquemani’s corridors-and-shadows thriller Andron does itself no favors by asking us to go along with a lot that we’ve gone with before: Set in a concrete maze beneath some future dystopia, it pits combatants to the death in a contest televised by a brooding tyrant to quell the population. That contest is no-joke called “The Redemption Games,” and the contestants get it in their heads that they’re somehow, through clever play, bringing about a revolution. This takes place in half-lit tunnels, with a cast whose charisma mostly can’t penetrate the muck enough to make anyone distinctive, except Deborah Dyer as a shaven-head survivor lifting. Alec Baldwin splits the Donald Sutherland role with Danny Glover, for some reason, in a series of brief cutaway scenes in a fuzzily futuristic gel-capped office space. Baldwin graces the holo-projections of the action, saying things like “Let’s live things up” or “Now it’s getting interesting.” Sometimes it does — the brawls and sequences of protagonists striking one another and the tyrant’s soldiers prove suspenseful and inventive, in complex shots taking advantage of corners, darkness and a cast playing hide-and-seek. The movie gets wilder as it goes: There are eyeball cans, a video game–style power-up, a scary super-soldier with a light-up bughaz mask, lots of hurled lightning and the revelation, about 40 minutes in, of the gleaming city above all that subterranean combat. But then it all gets ponderous, (Aran Scharenthu).

AS I AM: THE LIFE AND TIMES OF DJ AM

As As I AM: The Life and Times of DJ AM opens with an eruption of sirens. From the start, we know this documentary is telling an ill-fated tale: DJ AM (aka Adam Goldstein) was born into soap-opera levels of familial dysfunction and became a drug addict as a preteen. He’d become a respected DJ by the time he was a young man, and his fame grew in tandem with the increasingly gaudy nightclub scene of early millennium. Kevin Kerslake’s film follows a familiar Behind the Music trajectory with an increased helping of drama to hold our attention. The doc would benefit from more focus on the music but stands as an effective (if overly long) portrait of addiction. AM, who was able to get clean, gamely describes his difficult path in voice-overs. It’s clear he already had an obsessive personality, and the filmmakers ably illustrate a hyper-focused creative mind. AM recalls closely watching the motions of windshield wipers on cars as a child, studying their synchronization. Later, in his DJ sets, he would become known for perfectly coordinating song transitions by lyrical cues. The film, though authorized by AM’s estate, does not sugarcoat his struggles or his tragic ending. AM’s relapse seems inevitable after he miraculously survives a plane crash and attempts to push through injuries and PTSD to get back to Djing. He strives to resist drugs, but ultimately dies of an overdose. Viewers without an active interest in the world of DJs may wish for more cultural context — and it’s entirely possible the talking heads have made — but the film has a dramatic pulse that may engage even those who avoid a drug addict with a light-up game–style power-up, a scary super-soldier with a light-up bughaz mask, lots of hurled lightning and the revelation, about 40 minutes in, of the gleaming city above all that subterranean combat. But then it all gets ponderous, (Aran Scharenthu).

THE WAILING

Astarte Friday 6/3

The Wailing

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“Spectacular” – The Hollywood Reporter

“Relentless” – Screen Daily

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THE BEST SCI-FI MOVIE SINCE GRAVITY

At first glance, the most obvious analogue to Mark Elijah Rosenberg’s Approaching the Unknown would be The Martian, both being about lone men on treacherous missions to Mars. But Approaching the Unknown operates on a much smaller and more philosophical scale, and is ultimately more satisfying.

Captain William D. Stanforth (Mark Strong) has volunteered to take a one-way trip to the angry red planet to prepare it for further colonizers, but disaster strikes a few months into the flight. We never leave his point of view; there are no scenes back on Earth showing the planet banding together to bring the hunky spaceman home. His Mission Control buddy Skinny (Luke Wilson) is seen entirely via computer screen, and other than occasional flashbacks as well as a stopover at a space station populated by two broken men who ultimately decide to forsake their mission because life in space sucks, the majority of the film is just Strong in a few cramped sets. Approaching the Unknown is the best science-fiction movie since Gravity, and certainly the most melancholy since Andrel Tarkovsky’s 1972 Solaris, while also harrowing back to the kind of thoughtful stories once found in magazines like Galaxy Science Fiction and radio programs like X Minus One. In an age in which anything can be shown onscreen, sometimes all you need is one person reckoning with the infinite. — Sherrilyn Connelly

APPROACHING THE UNKNOWN | Directed and written by Mark Elijah Rosenberg | Vertical Entertainment | Royal
De Palma Double Bill and Mean Girls at Hollywood Forever
Friday, June 3
The term “Hitchcockian” is used to describe thrillers so often that it has practically lost its meaning, but few have earned it quite like Brian De Palma. That he’s also transcended the label is evident in films such as Sisters, Carrie and Blow Out — few have melded highbrow and lowbrow sensibilities like De Palma, whose works operate (and satisfy) on multiple levels at once. The Aero pays tribute to the writer-director in the lead-up to a members-only screening of Noah Baumbach’s upcoming documentary about him, with tonight’s offering of Body Double (on 35mm) and Femme Fatale representing sleaze at its most high-minded. Aéro Theatre, 1328 Montana Ave., Santa Monica; Fri., June 3, 7:30 p.m.; $11. (323) 466-3456, americancinema@aeoberkeley.com.

If you’ve never watched House on a scratchy old print at midnight, you’ve never really seen Hausu. If you’ve never seen it at all, brace yourself for something wholly original (not always in a good way): Nobuhiko Obayashi’s cult classic is the platonic ideal of bizarre late-70s horror, the kind of movie most of us could never dream up on our own but that somehow seems inevitable in hindsight. A schoolgirl brings six of her classmates to her aunt’s home in the country, where all manner of supernatural nastiness awaits. Nuart Theatre, 11272 Santa Monica Blvd., West LA; Fri., June 3, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com.

Saturday, June 4
Bring your burn book to Hollywood Forever for an under-the-stars screening of Mean Girls, which to date holds the unfortunate distinction of being Tina Fey’s only genuinely good movie role. (She also wrote the screenplay, ensuring that “fetch” did indeed happen.) One of the more well-known success stories of the film’s production was that the妮a remake of the 1984 John Hughes classic, Mean Girls is based on the novel of the same name by Libertyville, Illinois native Megan Morris. The film, which was released on May 18, 2004, grossed over $300 million worldwide and received generally positive reviews. The film’s success helped solidify Fey as a leading lady and established her as a comedic star in Hollywood.

Cinespia, 6301 Sunset Blvd., Hollywood; Sat., June 4, 9 p.m. (gates at 7:15); $16. (323) 221-3343, cinespia.org.

Sunday, June 5
Chinese filmmaker Wang Bing turns his attention to a decrepit mental hospital in his little-seen Til Madness Reigns. The film, which premiered at the Berlin Film Festival in 2013, received a limited release in the United States in 2015. The film’s focus on mental health and the treatment of mental illness in China is one that is particularly relevant in the current political climate of the country. The film’s exploration of the intersection of mental illness and the penal system is also a significant aspect of its narrative, as it sheds light on the conditions of mental hospitals in China.

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Confounders.
Their vocation is to exude the sort of bleak romanticism that’s at odds with the sobering spirit of this cautionary tale. (Nick Schager)

THE WAILING
In what amount to two of its most dazzling scenes, The Wailing opens with a Bible verse and ends with a man’s demonic vision of better days. Most everything else that happens in Na Hong-jin’s supernatural police procedural about a string of puzzling murders that leave entire families slaughtered is, as they say, bonkers. The film, which just premiered in Cannes and has already proven box-office gold in its native country, is marked by occult esoterica that will have you wondering if True Detective’s third season takes place in Korea: a Gollum-like hermit living in the woods with nary a loincloth to protect himself from the elements (he’s one of the nicer characters),
TIME TO CHOOSE

URGENT MESSAGE: TARGETS THE RICH

I f you’ve paid any attention to the news in the last 20 years, little of Charles Ferguson’s glossy climate-change documentary Time to Choose will come as a shock. The horrors of the coal industry, the decimation of the rainforests, the fast-rising sea levels — all familiar, terrifying stuff, and powerfully depicted in this globe-spanning portrait of the present crisis. However, if An Inconvenient Truth served to scare us, then Time to Choose offers hope, presenting what amounts to an hour-and-a-half commercial for renewable technology that might inspire confidence in scientific progress, even as it reminds us that it isn’t cheap being green.

That might be the opposite of the point. As the industry insiders assembled by Ferguson argue, the financial costs of halting climate change will drop as the demand for sustainable practices rises. They want us to leave the theater shouting “Yes, we can!” Yet for all of the galvanizing talk of solar energy, wind turbines, electric cars and vegetarian diets, the film-makers seem to forget that many people who want to save the planet will never be able to afford these grand gestures of ethical consumerism. Time to Choose does not aim to convince the nonbelievers (at this point, global-warming deniers may as well be flat-Earth truthers.)

Nevertheless, in forging an emphasis on numbers in favor of heart-wrenching images of natural and human beauty and theTED-speakers’ talking-head testimonials, the film comes across more as a sales pitch than an invigorating plea for action. Change may be possible, but seemingly only in the hands of the already privileged. — Robin Bahr
IN HIS HILARIOUS NEW MEMOIR, JENSEN KARP RECOUNTS HIS BRUSH WITH FAME AS ‘90S WHITE RAPPER HOT KARL

BY JEFF WEISS

If you were a teenage L.A. rap fan in the late 1990s, you know the legend of Hot Karl — the bespectacled battle-rap assassin from the West Valley, whose two months of consecutive victories on Power 106’s Roll Call briefly made him the city’s hottest rapper, and the greatest ever named after a filthy sex act.

The USC student’s original songs went Napster-platinum and appeared on mixtapes hawked from Fat Beats to Venice Beach. Unlike almost every other white rapper who preceded him, Hot Karl accentuated his lack of street cred, comparing himself to Milhouse and bringing his mom, dressed in an astronaut costume, onstage at his sold-out debut show at the Roxy.

“I could’ve talked about jewelry or guns, but I loved the art form so much that I knew I would hate myself had I done that,” says Jensen Karp, the man behind Hot Karl, over lunch in Los Feliz late last month. Save for flecks of gray in his beard and a few more tattoos, he looks almost the same as he did a decade and a half ago, when he regularly ripped out rappers’ souls via freestyle.

“People are always like, ‘Is he going to be mad?’ And I don’t know why he would,” Karp says. “The book is nice to him; Kanye knows people laughed when he left the room.”

But the book functions as more than a tell-all. It’s a superbly unsentimental chronicle of growing up in the ’90s as a white kid who loved rap more than anything. It’s a classic L.A. redemption story of an artist narrowly missing stardom and failing at his first dream, but surviving to write his own second act, and ultimately, one of the best hip-hop memoirs in years.

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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Perhaps you read about what happened last month in San Diego before a Padres game, when the San Diego Gay Men’s Chorus was on the field to sing “The Star-Spangled Banner.” Strangely, they were set to lip-sync to their own prerecorded track, but instead heard a solo female vocal come through the sound system.

Afterward, the Padres issued a statement: “This evening during the pre-game ceremony a mistake was made in the Petco Park control room that prevented the San Diego Gay Men’s Chorus from performing the national anthem as scheduled. We apologize to anyone in the ball park who this may have embarrassed the men in front of thousands of spectators. And if it was an error, why was a mistake, or if it was done on purpose not wanted is a far better use of your time.

I read articles on this and, as always, checked the comments below. The posts ranged back and forth as to whether the wrong version of the anthem being played was a mistake, or if it was done on purpose to embarrass the men in front of thousands of spectators. And if it was an error, why didn’t the soundboard operator simply stop the track, find the correct one and hit play?

I think there are a few things to consider. These kind of mistakes are easier to make than you might think. Things happen in even the most rehearsed and planned situations. Also, if I were the board up, I would wonder if I was breaking some unwritten tenet of Americana by stopping the national anthem once it had started. In real time, that would be a very difficult call.

I think of him.

I felt for the men of the San Diego Gay Men’s Chorus. No matter what was the cause of this mishap, it must have been quite awful to endure such perfect situation- al humiliation. It reminds me of the scene in Carrie when she gets bucketed in pig’s blood. I always dug it that she destroyed the place.

If you know someone who is angry at the San Diego Padres about this and you think they’re overreacting, you might want to consider that some people are just sick of the bullshit.

I had a boss who was gay. He was the night manager at a movie theater where I worked as an usher in the 1970s. He told me stories about being gay, or queer as he termed it, in the 1950s. He said that beat- ings were handed out liberally and you had to be careful. He later died from what killed a lot of gay men in 1980s America. Whenever I read about things such as House Bill 2 in North Carolina and this deal in San Diego, I think of him.

I was thrilled to the point of moon-eyed naiveté when President Obama was elected. I thought the USA was on its way somewhere. My exuberance didn’t last long. It’s been almost eight years of watching the president keep his cool and try to make things happen with a Congress that doesn’t want to hear about it. I reckon if he couldn’t get it going, it don’t want to go. Like the choir members being told to buy tickets for the Padres game, I got it.

I am not thrilled by either presumptive presidential nominee. I’m back in my pre- Obama groove of voting because I need to hold onto the idea that it makes a difference and that it insures a more transparent public, but I’m not convinced my vote means much. As to winning or losing, I have one vote and I leave it in the ballot box.

NEVER BEFORE HAVE I SEEN A MORE UN-UNITED STATE OF THE UNION.

I’m not interested in swaying anyone’s point of view. I think that, for the most part, it is wasted energy.

Never before have I seen a more un-united state of the union. I think a lot of people are run out there isn’t a declared civil war to slouch toward so they can combat tyranny by temporarily holding a government building hostage or misfiring their under-threat weapons into their own legs more often. Life is too short to pull a sled packed with these assholes. They don’t want to go anywhere.

You, on the other hand, once disabused of the ridiculous notion that all boats are raised by the tide, can be an absolute smash-hit individual, who never caves into the pathetic pleading of hateful semi-literates who pine for an age that never existed.

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Baroness @ THE FONDA THEATRE
This Georgia act threw out their reliably sludgy, alt-metal blueprint and introduced ambitious, progressive-rock elements on their sprawling 2012 double album, *Yellow and Green*. The group’s latest record, *Purple*, sees Baroness tightening those colliding forces into a streamlined record of equal parts power and beauty. Settling into the comfortable median between the powerful din and riffage of Mastodon and the soaring melodies and musical world-building of ‘70s Queen, Baroness twist the adversity they battled after an August 2012 bus accident and channel it into the finest release of their already impressive discography. On tracks such as “Chlorine and Wine,” guitarist/vocalist John Baizley leads a hearty charge of wonderfully layered vocal harmonies and guitar work that integrates the band’s Deep South roots with the grandeur of Brian May. —Jason Roche

Digitalism @ EL REY THEATRE
While the EDM world explodes around their heads, German duo Digitalism remain seemingly oblivious, even as they enjoy many of the same benefits of that scene’s stardom. Their just-released third album, *Mirage*, dabbles in ’80s new wave moods on “Open Waters,” ambient soundscapes on the two-part title track, and house-y disco rollers on “No Cash.” Phoenix’s indie dance-pop is referenced on “Go Time,” while the dreamy “Utopia” swims in warm synthesizer melodies, and “Power Station” lives up to its name with robust, banging techno. Unlike most dance-music albums these days, *Mirage* has only two features: Andrew Rossoman-do (Dirty Pretty Things, Libertines) on the rock-infused party starter “Batterley” and Tennessee Tony on the slick, buzzing rhythms of “The Ism.” —Lily Moayeri

The Dickies @ ROMANO’S
The Dickies were the first punk band to make a sideline out of covering songs from unlikely sources. While late-’70s peers such as The Damned and The Sex Pistols were juicing up remixes of The MC5 and The Stooges, The Dickies were condensing solemn tunes by such unhip inspirations as Barry McGuire and Simon & Garfunkel into bracingly exhilarating bursts of speed and sarcasm. (Who else realized that there was a passionately dramatic, head-banging anthem lurking within the soggy melody of The Moody Blues’ old warhorse “Nights in White Satin”?) Lead singer Leonard Graves Phillips and guitarist Stan Lee also love to revel in lowbrow culture in their equally catchy original songs, including succinctly witty, two-minute snapshots of such all-American icons as Barney Rubble, Trivia Toyota, Courtney Love and the Pep Boys. —Falling James

Emmylou Harris Tribute @ THE HI HAT
As a singer-songwriter and through her work with others, Emmylou Harris needs no introduction. Though there have been a number of Harris–related tribute albums over the years, the latest one, *7b Emmylou*, from new label Fleeing Ghost Records, will feature 10 Los Angeles–based bands who joined forces to pay respect to the acclaimed country and folk icon. This show will feature a number of the rising bands who performed on that collection, including The Silver Lake Chorus and Wires in the Walls, plus special guests such as Caifans and The Lonely Wild. Each respective contributor picked a song that reflected their favorite period of Harris’ illustrious career, which will be on full display at this show. —Daniel Kohn

Robyn Hitchcock, Emma Swift @ LARGO AT THE CORONET
Apart from the searing anger of the 1980 power-pop gem “I Wanna Destroy You” by his early band The Soft Boys, Robyn Hitchcock has generally preferred to channel his emotions into more subtly absurd means of expression, especially throughout his long solo career. But the English songwriter’s whimsical perspective crashes headlong into an impressive opposing force in his collaboration with Australia’s Emma Swift, a singer who specializes in hulking, sadcore balladry. Their new single, “Follow the Money,” is a wearily resigned commodification of lonely souls, crowned by judiciously spaced hints of jangle from Hitchcock’s guitar. The B-side, a cover of Neil Young’s “Motion Pictures,” is just as quietly moving, as Swift’s stark vocals float dreamily over Hitchcock’s rustically heartfelt harmonies. Swift dresses herself further in pedal-steel adornments and country music melodies on her new self-titled EP. —Falling James

La Luz, Colleen Green @ THE BOOTLEG
Seattle’s La Luz are much more than just a surf punk band, though of course
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Guitar Shorty, The Chambers Brothers, Swamp Dogg
@ Maui Sugar Mill Saloon
Venerable bluesman Guitar Shorty recently had his van and all his musical gear stolen, but this bumping benefit should drum up plenty of welcome support. Shorty himself will take the stage along with two of America’s greatest black psych-rock and psych-funk spearheads — the incomparable Chambers Brothers, Willie and Joe, and the lapsed gospel stars who wrote and recorded ‘66 mindbender “Time Has Come To Today,” and the wild, groove-centric philosopher Swamp Dogg, whose classic 1970 album, Total Destruction To Your Mind, was a syncopated, lysergic rampage that remains unrivaled.

Basia Bulat
@ Largo at the Coronet
If you’re wont to conduct theory-tests on the science of how to construct the “perfect” pop record, then you might start with a look at Basia Bulat’s new Good Advice album. The Canadian singer-composer has made a case study of sorts, a precise hash of every time-honored and currently de rigueur element in the pop songbook. “Catchy” hooks? Check. Stylistic nods to R&B, country and Brill Building pop? Yep. Add some mildly ironic though effervescent refrains, slather on Bulat’s vaguely edgy vocal trills and tics, and voila. One recognizes the parts Bulat throws into her mix while perhaps not fully understanding why it doesn’t sound overly familiar. Must be because she writes timelessly great songs, and sings them as if her life depends on it. — Jonny Whiteside

Caravan Palace
@ The Fonda Theatre
Zoé Colotis is a sassy chanteuse who oozes oodles of charisma as she kicks up her heels merrily and scats-sings with rapid-fire intricacy over her band Caravan Palace’s joyfully jazzy arrangements. But before you roll your eyes and assume that the Parisian outfit is another watered-down imitation of the classic groups from swing’s heyday, keep in mind that her bandmates Antoine Toustou and Charles Delaporte are just as likely to pump up the tunes with dance-heavy electronics as they are to stick to traditional big-band instrumentation. What makes Caravan Palace so inviting is this clash between the past and present on such songs as “Lone Digger” and “Human Leather Shoes for Crocodile Dandies.” The group reportedly met while writing the score to a silent porn film, which might explain why they are more than just period revivalists. — John Payne

Pharoah Sanders
@ Catalina Bar & Grill
Saxophonist Pharoah Sanders began his serious musical journeys in San Francisco in the late 1950s, before moving to New York and gaining the attention of now-legendary avant-garde bandleader Sun Ra. Sanders’ breakthrough came via his playing with John Coltrane during Coltrane’s explorations into what became known as “free jazz” in the mid-1960s. After Coltrane’s death in 1967, Sanders continued to explore and expand his own musical boundaries, working with notables including pianist and composer Carla Bley and bassist Bill Laswell. Although Sanders’ style has trended away from the influence of his Parisian roots to embrace more straight-ahead jazz, he has maintained a commitment to technical mastery and compositional innovation. — Tom Meek
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Sleepless June 17

The Music Center's After Hours

June 19

Grand Park Free

This project is supported by a grant awarded by the National Endowment for the Arts

Beat Swap Meet June 17-19
The Music Center's Dorothy Chandler Pavilion

Tickets Available June 17

This project is supported by a grant awarded by the National Endowment for the Arts

The Glass House: 200 W. Second St., Pomona.
Modern Baseball, Joyce Manor, Thin Lips, Fri., June 3, 8 p.m.; $15. Discharge, Eyehategod, Holocaust, Sun., June 5, 7:30 p.m., $28. Cherry Glazerr, Sex Stains, Thu., June 9, 8 p.m., $15.


The Hi Hat: 5043 York Blvd., Highland Park, Uncles, Hooka Hey, Fri., June 3, 8 p.m., $7. Emmylou Harris Tribute with The Silver Lake Chorus, The Lonely Wild, Feronia, Good Outwest, Lindsay Carter Coates, Burning Jet Black, Caftans, Wires in the Walls, The Lonely Wild, Ben & Ash, Sat., June 4, 8 p.m., $10 (see Music Pick). Missions, Panthar, Gnarvana, Sun., June 5, 8 p.m., $5. Dream Vacation, Higuera, The Knits, Act as If, Mon., June 6, 8 p.m., free. Grooves, Paper Pilots, Teammate, Tue., June 7, 8 p.m., free. Veronica Biaxqui, Children, Michael Rey & the Weebeagones, Empty Palace, Wed., June 8, 8:30 p.m., $8; Laser Background, Triptides, Hollow Sidewalks, The Lentsils, Thu., June 9, 8 p.m., $7.

HM157: 3110 N. Broadway, Los Angeles. Luke Top, Blank Blue, Rainbow Arabia, French Vanilla, Sat., June 4, 5 p.m., TBA.


La Moter: 1627 N. Gower St., Los Angeles. All Your Friends First, with Patrick Paige III, Gimmer, Daisy, Spaxton, Won-Tin, Rosie Tucker, Tempest le Mens, Orchin, Lilu, No Telescopes, Loveyou, plus art and spoken word. Sun., June 5, 7:30-10 p.m., $15.

Largo at the Coronet: 366 N. La Cienega Blvd., Los Angeles. Nikka Costa, Fri., June 3, 8 p.m., $20. Robyn Hitchcock, Emma Swift, Sun., June 5, 8:30 p.m., $30 (see Music Pick). Basia Bulat, Buana Bulat, Wed., June 8, 8:30 p.m., $30 (see Music Pick).

The Last Bookstore: 454 S. Spring St., Los Angeles. Homemade Jam, plus an auction and art exhibit to benefit the Downtown Women's Center. Sat., June 4, 7 p.m., free. Niantic, Thu., June 9, 8 p.m., free.


Lyric Theatre: 520 N. La Brea Ave., Los Angeles. Sofi Tukker, Wed., June 8, 8 p.m., TBA.


Molly Malone's: 575 S. Fairfax Ave., Los Angeles. Echo Division, Thu., June 9, 8 p.m., TBA. Pool, Thu., June 9, 9 p.m., TBA. Presence, Thu., June 9, 9 p.m., $5.

Moryork Gallery: 4959 York Blvd., Highland Park, Alma Sangre, Edith Crash, Sat., June 4, 8 p.m., $7.

Pappy & Harriet's Pioneertown Palace: 53088 Pioneertown Road, Pioneertown. Nick Waterhouse, Sat., June 4, 9 p.m., $15.

The Record Parlour: 6408 Selma Ave, Los Angeles. Diana Dan, Fri., June 3, 7:30 p.m., TBA.

The Redwood Bar & Grill: 316 W. Second St., Los Angeles. The Flytraps, Sexes Reast, Babyon, Fri., June 3, 9 p.m., $5-$10. Golden Graves, Lacinua, Quiet Fear, Sat., June 4, 9 p.m., $5-$10. The Couch Bombs, The Kyonins, Rundown Kneeps, Mon., June 6, 9 p.m.

Resident: 428 S. Hewitt St. Hidden Chambers, Fri., June 3, 9 p.m., free. Banta, The Gloomies, Sat., June 4, 8 p.m., $8. Adia Victoria, Tue., June 7, 8 p.m., $12. Mild
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**Kaleo**  
June 9th - 6PM  
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**Corinne Bailey Rae**  
The Heart Speaks In Whispers

Celebrating her new album, *The Heart Speaks In Whispers* with a live set at Amoeba! Purchase your copy of her new album at Amoeba Hollywood to attend the signing after her live set. Deluxe CD also available!

**Kaleo**  
A/B

Icelandic band, Kaleo, celebrates their US debut album, *A/B* (out 6/10), with a performance at Amoeba. Purchase your copy of *A/B* at the in-store to attend the signing after their live set.

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The Fontaines  
Jose Galvez  
Kid Cadaver  
Valley Queen

The Lemon Trees  
Tall Tales & The Silver Lining  
Givers & Takers

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Little Brazil  
Laura Jean Anderson  
Zach Bridget

Austin Mccutchen  
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PHANTOMS

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JAZZ & BLUES
ALVIA SHOWROOM: 1417 W. Eighth St., San Pedro. Sharon Marie Cline & the Bad Boy of Jazz, Sat., June 4, 9 p.m., $19.50. Ode'n Pink, Sun., June 5, 9 p.m., $25.
AU LAC: 710 W. First St., Los Angeles. Stacye Branche, Sat., June 4, 7:30 p.m., $10-$25.
BIG MAMA'S RIB SHACK: 1453 N. Lake Ave., Pasadena. Guitar Shorty, Sat., June 4, 8 p.m., TBA.
BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.
CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Freda Payne, Fri., June 3, 8:30 p.m., TBA. Freda Payne, Fri., June 3, 8:30 p.m.; Sat., June 4, 8:30 p.m.; $25 & $30. Crossroads School, Sun., June 5, 11:30 a.m., TBA. Beverley Church Hogan, Mon., June 5, 7:30 p.m., TBA. Connie Han, Bob Sheppard, Tue., June 7, 8:30 p.m., TBA. Phareo Sanders, The Harold Mabern Trio, Thu., June 9, 8:30 p.m.; Fri., June 10, 8:30 p.m.; Sat., June 11, 8:30 p.m.; TBA (see Music Pick).
DESSERT ROSE: 1700 Hillhurst Ave., Los Angeles. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.
EDWIN MILLS BY CALCULATOR: 22 Mills Pl., Pasadena. Andy Cowan & Nina Beck, Fri., June 3, 7:30 p.m., free.
GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Samantha Sidley, Sat., June 4, 9 p.m., $10-$20. Open Mic, hosted by Keri Kelsey, Tues., June 7, 9 p.m., free.
THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The James Blackwell Sextet, Sat., June 4, 11 a.m.-2:30 p.m., free. The Paul Young Quintet, Sun., June 5, 11 a.m.-3 p.m., free. The Bruce Lett Trio, Wed., June 8, 6 p.m., free.
MALARKEY'S GRILL & IRISH PUB: 168 N. Marina Drive, Long Beach. Kid Ramos, The 44s, Sun., June 5, 6 p.m., TBA.
MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Double Naughty Sky Car, Sun., June 5, 8 p.m., $20. Guitar Shorty, The Chamber Brothers, Swamp Dogg, Mon., June 6, 8 p.m., TBA (see Music Pick). Just Dave Bern's Last Chance Country Jam, Wednesdays, 9 p.m.
9TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 8 p.m., free.
ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., Los Angeles. Michael Longoria, Thur., June 7, 8 p.m., $20.
SHANELING'S IRISH PUB & GRILL: 423 Shoreline Village Drive, Long Beach. The Whiskey & Jenny Combo, second Thursday of every month, 8 p.m.
SOFITEL LOS ANGELES: 8555 Beverly Blvd., Los Angeles. Roxanna Bonilla-Giannini, first Tuesday of every month, 8 p.m. Thu July 6, free.
VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Kevin Ahart, Fri., June 3, 9:30 p.m., free. The Carl Saunders Quartet, Sat., June 4, 9:30 p.m., TBA. The Ron Jones Influence Jazz Orchestra, Seth MacFarlane, Sun., June 5, 8:30 p.m.; $50. Harold Mabern, The Joe Farnsworth Trio, Wed., June 7, 7:30 p.m., $20. Tamara Galicia, Wed., June 8, 6 p.m., TBA. The Rob Lockhart Quartet, Thu., June 9, 6:30 p.m., free.
–Falling James

FOR MORE LISTINGS, PLEASE GO TO LAWEEKLY.COM

COUNTRY & FOLK
THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Folk Collection, Sat., June 4, 7 p.m., $20. Maybe April, Mon., June 6, 8 p.m., $18. The Salty Suites, Thu., June 9, 8 p.m., $18.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., June 3, 9 p.m., free. Decadent Design, Sat., June 4, 9 p.m., $5. Maladjusted, Popsical, Trap Girl, Stars the Great, Sun., June 5, 4 p.m., TBA. Sitara Son, Wed., June 8, 9 p.m., free. Guitar Shorty, The Chamber Brothers, 19 & Over, Fridays, 9:30 p.m.; Paz, T-Mass, Fox Stevenson, Molotov Control, with DJs spinning dubstep and more, 19 & Over, Saturdays, 9:30 p.m.; Menno de Jong, Rank1, are in the house with techno, trance and more, 21 & Over, Fridays, 9:30 p.m.; Rank1, are in the house with techno, trance and more, 21 & Over, Saturdays, 9:30 p.m.; Menno de Jong, Rank1, are in the house with techno, trance and more, 21 & Over, Saturdays, 9:30 p.m.; Menno de Jong, Rank1, are in the house with techno, trance and more, 21 & Over, Saturdays, 9:30 p.m.; Menno de Jong, Rank1, are in the house with techno, trance and more, 21 & Over, Saturdays, 9:30 p.m.; Menno de Jong, Rank1, are in the house with techno, trance and more, 21 & Over, Saturdays, 9:30 p.m.; Menno de Jong, Rank1, are in the house with techno, trance and more, 21 & Over, Saturdays, 9:30 p.m.; Menno de Jong, Rank1, are in the house with techno, trance and more, 21 & Over, Saturdays, 9:30 p.m.
–Falling James

DANCE CLUBS
THE AIRLINER: 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Stylers and MC Nocanco, Wednesdays, 9:30 p.m.-1:30 a.m. D. Lynch, Thu., June 9, 7:30 p.m., $11.
ALEX'S BAR: 2913 E. Ball Road, Anaheim. Jake Worthington, Sun., June 5, 8 p.m., TBA.
TAM O'SHANTER INN: 2990 Los Feliz Blvd. Ken O'Malley & the Ne'er Duwells, Sat., June 4, 8 p.m., TBA.

–Falling James
FALLEN JAMES

SATURDAY, JUNE 4

AMANDA MIGUEL & DIEGO VERDAGUER: 7 p.m., TBA, Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.


BROCHUO: 8 p.m., $14. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

SUN, JUNE 5

DICK DALE: MIKE HAYES AND THE MALIBU ALLSTARS: THE BRUCE PIED BLUES BAND

SATURDAY, JULY 23

THE BRUCE PIED BLUES BAND: 7 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WITH The Dirty Nil, in the Constellation Room, 9 p.m., TBA. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

WITH Young Magic, 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SUN, JULY 24

AMANDA MIGUEL & DIEGO VERDAGUER: 7 p.m., TBA, Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.


BROCHUO: 8 p.m., $14. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

SATURDAY, JUNE 4

AMANDA MIGUEL & DIEGO VERDAGUER: 7 p.m., TBA, Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.


BROCHUO: 8 p.m., $14. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.
Southern California family, the Huck Finn Jubilee is a three-day gathering of true bluegrass music lovers.

**CYMande:** With Jungle Fire, 9 p.m., TBA, The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**HELLYeah:** With Escape the Fate, Sunflower Dead, Doll Skin, 6:30 p.m., TBA, Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

**HUCk:** With Ozzie, Great Dane, The Nineteens, Gypsy Mamba, 9 p.m., $20-$60. The Regent Theater, 448 S. Main St., Los Angeles.

**LADY ANTERELLA:** With Sara Bareilles, 8 p.m., $29.50-$250. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**LUMMIS DAY FESTIVAL:** With Willie Heron, Los illegals, plus an art exhibit, 10:30 a.m.-4 p.m., free. Southwest Museum, Mount Washington Campus, 234 Museum Drive, Los Angeles. With Superbeanz, The Tall Men Group, Campus Security, The Remstoons, 1 p.m., free, York Park, 4596 N. Avenue 50.

**MAKOTO TAIKO'S ONE PULSE:** 7 p.m., $15, Thorne Hall, Occidental College, 1600 Campus Road, Eagle Rock.

**MATT CORBY:** With Phoebe Bridges, 8 p.m., $25-$30. The Wiltern, 3790 Wilshire Blvd., Los Angeles.

**THE BRAND NEW COUNTRY MUSIC FESTIVAL:** With Rodney Atkins, Josh Thompson, Chase Bryant, Honk Tonk Boom Box, Ryan Bexley, Hannah Rose, The Other Words, Jake Parr, The Just Dave Band, The People, Rebel Heart, 1 p.m., $45-$599. Conejo Creek South Park, 1300 E. Janss Road, Thousand Oaks.

**THE SIMPKIN PROJECT:** With Purple Mountain Majesties, Warehouse One, in the Constellation Room, 9 p.m., $12. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**THE USED:** 8 p.m., $35. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**WEST COAST SINGERS:** 8 p.m., $10-$50. Barnsdall Gallery Theatre, Barnsdall Art Park, 4800 Hollywood Blvd., Los Angeles.

**THE ZAC BROWN BAND:** With Drake White & the Big Fire, 7 p.m., $25. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

**SUNDAY, JUNE 5**

**AMANDA MIGUEL & DIEGO VERDAGUER:** 7:30 p.m., $29-$599. The Orpheum Theatre, 842 S. Broadway, Los Angeles.

**BLUE OCTOBER:** 7:30 p.m., $29.50. El Rey Theatre, 1336 W. Sunset Blvd., Los Angeles.

**BRONCHO:** With Billy Childers, Winter, in the Constellation Room, 9 p.m., $10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**CAM'RON, THE UNDERACHIEVERS:** With G Herbo, Smoke DZA, Nyck Caution, 11 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**CHELSEA WOLFE:** 8 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

**LIL UZI VERT:** With Kodak Black, 21 Savage, YFN Lucci, 7:30 p.m., $31-$75. The Regent Theater, 448 S. Main St., Los Angeles.

**UPCOMING JUNE**

**BOOBOX CARTEL:** 9:30 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**THE GAME:** 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**ISLANDS:** 8 p.m., $15. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**SURF'S UP SAN GABRIEL:** With tribute band Woodie & the Longboards, 6 p.m., free. San Gabriel Mission Playhouse, 320 Mission Drive, San Gabriel.

**THURSDAY, JUNE 9**

**THE TOMMY BAHAMA PADDLEBOARD RACE & OCEAN FESTIVAL:** With Dick Dale, Sat., June 11, 8 a.m.-5:30 p.m., free. Santa Monica Pier.

**A BENEFIT CONCERT FOR CHILDREN’S MUSIC FUND:** With Shana Halligan, Sat., June 25, 7 p.m., $26. The Teragram Ballroom.

**ANATOMY THEATER:** A collaboration between composer David Lang and artist Mark Dion, Thu., June 16, 8 p.m.; Fri., June 17, 8 p.m.; Sat., June 18, 8 p.m.; Sun., June 19, 2 p.m.; Mon., June 20, 8 p.m., $69. REDCAT: Roy & Edna Disney CalArts Theater.

**ANDERSON PAAK & THE FREE NATIONALS:** Mon., June 27, 8 p.m., TBA. The Theatre at Ace Hotel.

**ARMAR SORAYON & GEORGLA LILL:** Writer Sorayan recites his poetry against cellist Lill’s improvisations, Tue., June 21, 7:30 p.m., TBA. Hammer Museum.

**ASIAN HERITAGE JAZZ FESTIVAL:** With Michael Paulo, Grace Kelly, Koto June Kuramoto, Charmaine Clamor, Connie Han, Rene Paulo, Kelly Che, Tateng Katindig and others, Sat., June 25, 8 p.m.; Sun., June 26, 8 p.m.; Mon., June 27, 8 p.m., $12. California State University Fullerton, 5151 California State University Fullerton, Fullerton, Calif.

**BERNER:** With Kool John, Anonymous That Dude, Fri., June 17, 9 p.m., TBA. El Rey Theatre.

**BETH ORTON:** Sun., June 19, 8 p.m., $30. The Teragram Ballroom.

**BETH ORTON:** Sun., June 12, 6:30 p.m. The Wiltern.

**BOOBS & DOLLS:** With music by Rattle the Knee, preceded by readings from James Joyce’s Ulysses, Thu., June 16, 7:30 p.m., TBA, Hammer Museum.

**BOB DYLAN & HIS BAND:** With Mavis Staples, Sun., June 12, 7 p.m. Santa Barbara Bowl. With Mavis Staples, Thu., June 16, 7:30 p.m., $50-$154.50. Santa Barbara Bowl, Santa Barbara.

**BOB DYLAN & HIS BAND:** With Mavis Staples, Mon., June 20, 8 p.m., $20. The Wiltern.

**THE TEMPER TRAP:** With Walking Shapes, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**TUESDAY, JUNE 7**

**ARAB LABOR UNION:** 9 p.m., $8. The Observatory, 3503 S. Harbor Blvd., Santa Ana.


**CHELSEA WOLFE:** With A Dead Forest Index, 8 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

**CAGE THE ELEPHANT:** With Walking Shapes, 8 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

**CHICO & THE GYPSIES:** 8 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles.

**CLARKSDALE:** 8 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**CHELSEA WOLFE:** With A Dead Forest Index, 8 p.m., $20. The Teragram Ballroom, 1234 W. Seventh St., Los Angeles. See Music Pick.

**THE CRudes, BLUES CHANNEL, HIGHLAND HAWKS, VIENTO:** 8 p.m., $25. West Coast Sings, 5115 Manchester Blvd., Inglewood.

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Copland’s Concerto for Clarinet & Strings and George Gershwin’s An American in Paris, Sun., June 12, 3:30 p.m., free. Bridgewater Hall of Music, Pomona College.

THE DUSTBOWL REVIVAL: Thu., June 16, 8 p.m., $18. The Teragram Ballroom.

EAGULLS: Fri., June 24, 8 p.m., $15. The Teragram Ballroom.

GALAXY OF THE EDGE OF FOREVER: Adventurous opera troupe the Industry presents selections from composer Lewis Pesacov & librettist Elizabeth Cline’s chamber opera, which revolves around the passions of an early astronomer on the last day of the Mayan calendar. The performance will be live in the world premiere of a new piece by Pesacov and a discussion by the creators, Fri., June 24, 7 p.m., TBA.

THE FOURTH ANNUAL KAZZ BENEFIT CONCERT: With Ramsey Lewis, Dee Dee Bridgewater, Jane Monheit, Sat., June 25, 8 p.m., $50-$60. Disney Hall.

Easter Sunday service: with 13th Street Walker, John Beal at Wilshire Avenue United Methodist Church, 4350 Wilshire Blvd.


LEÓN LARREGUI: Fri., June 10, 4 p.m., free. San Gabriel Mission Playhouse.

L.A. PHILHARMONIC: Violinist Carrie Dennis conjures Béla Bartók’s Viola Concerto, and Gustavo Dudamel conducts Bartók’s Miraculous Mandarin Suite, alongside selections by fellow Hungarian composers György Ligeti and Zoltán Kodály, as the orchestra closes its current season in Disney Hall, starting June 2, through June 4, 8 p.m.; Sun., June 5, 2 p.m., $20-$218. Disney Hall, 111 S. Grand Ave.


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Binge eating is a disorder, not a decision.

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• Have a valid passport for international travel
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