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by Chris Kisse
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Ocean Vuong
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YOUR VOTER CHEAT SHEET

If you care about mega-developments or rising rents, bike paths or pot shops, you’d best vote

If you’re wondering whether you should bother to vote in the March 7 Los Angeles election, you should ask yourself a few things. How much do you care about an influx of development to the city, about L.A.’s ever-increasing rents, about the influence of charter schools on LAUSD, about the construction of protected bike lanes and about the future of recreational and medical marijuana?

There are plenty of issues deserving of your time and attention on Tuesday’s ballot — and if it all seems overwhelming, well, we’re here to walk you through it. Here are quick overviews of a half dozen key races; you can find more info on all of them (and a bunch of other races on the March ballot) at LAWEEKLY.com/news.

Measure S: Should L.A. Get More Dense?

It’s difficult to recall a local election that had this many billboards. The near ubiquity of the “Yes on S” billboards is just one indication of how important the issue is, and how contentious — especially compared with everything else on the March 7 ballot.

The Coalition to Preserve L.A., the backers of Measure S, say it’s an effort to clean up City Hall, to get money out of politics, to stop “luxury development” and to prevent Los Angeles from becoming a super-urbanized city like New York. Measure S opponents say it will drive up rents even further by constraining an already tight housing supply. And they say it will make traffic worse by stymieing transit-oriented density. —Hillel Aron

City Council District 1: Battle of the Bike Lanes

Gil Cedillo is one of the most liberal of Los Angeles’ 15 City Council members. He was an early supporter of Bernie Sanders in the Democratic Party primary, and his lifetime crusade, as a state assemblyman, was to allow undocumented immigrants to get driver’s licenses. That earned him a reputation as a tireless advocate for immigrants, as well as the nickname (from detractors) “one-bill Gil.”

But his stance against bike lanes may be Cedillo’s Achilles’ heel. Running for re-election for the Northeast L.A. District 1 seat, Cedillo faces a surprisingly tough challenger in Joe Bray-Ali, a 37-year-old bicycle activist and owner of the Flying Pigeon, a bike shop in Cypress Park. Bray-Ali has raised a healthy sum of $50,000 in campaign contributions and has qualified, so far, for another $49,000 in matching funds. Even more impressive: He recently received the endorsement of the Los Angeles Times editorial board. —H.A.

L.A. Board of Education District 4: Perhaps the Most Expensive LAUSD Election Yet

The amount of outside money going to three races for the Los Angeles Board of Education (Districts 2, 4 and 6) is on pace to make the March 7 election the most expensive LAUSD school board election yet. Nowhere near the amount of outside money in the school board contests is going to the other March 7 races. A reported 81 cents of every dollar contributed to the L.A. city election has been spent on supporting or opposing candidates for school board, according to the City Ethics Commission. Most of it is coming from backers of public charter schools. So far this year, charter backers are outspending labor unions by a ratio of 2-to-1.

Former L.A. Mayor Richard Riordan donated $1 million in January to a group called L.A. Students for Change, which opposes the re-election of school board president Steve Zimmer in District 4, covering the Westside and west San Fernando Valley. The group is one of a few connected to the California Charter Schools Association. The CCSA and its financial backers have spared no expense in targeting Zimmer, who has shown increasing support for more stringent fiscal and operational oversight of charters. As of Feb. 20, more than $1.2 million from charter-backed groups has gone to opposing him.

In addition, the Parent Teacher Alliance, closely tied to the CCSA, has donated more than $260,000 to support the campaign of Zimmer challenger Jesse Creed, a 31-year-old attorney who works at Munger, Tolles & Olson, has Koretz’s attention for one reason: He’s raised money. Lots of money — $264,629, to be exact, according to the City Ethics Commission website. That’s more than any other City Council challenger this year. Much of that money has come through Creed’s Munger, Tolles & Olson connections. Throw in another $100,000 in matching funds, and it starts to look like real money, although Koretz has still raised $120,000 more than Creed.

The L.A. Times editorial board was cooly dismissive of Creed, writing that his experience is “a good start for an aggressive young activist who wants to become involved in community matters.” The board instead chose to endorse Koretz, though its praise was tepid: “After two terms in office, it’s troubling that he hasn’t been more of a leader on the important citywide issues he says he cares about — the creation of affordable housing, for example.” —H.A.

Measure H: Money to Help the Homeless

Remember Proposition HHH, the city bond measure Angelinos overwhelmingly passed in November, to build supportive housing for the homeless? Well, now the county needs money for the “supportive” part.

Measure H is a countywide ballot measure that would raise the sales tax by a quarter of a cent in order to generate about $355 million a year, for 10 years. That would pay for things such as outreach workers, mental health workers, drug addiction counselors and housing subsidies for the 47,000 or so people living in their cars, in shelters or on the streets in L.A. County. The measure, which needs a two-thirds super-majority to pass, is supported by most of the region’s elected officials, unions, business groups and nonprofits. —H.A.

Measure M: Clear the Path for Pot Shops

It’s do-or-die time for L.A. pot collectives. Starting in 2018, all pot shops will need permits to operate — and L.A. doesn’t currently issue them. Measure M would allow the City Council to issue permits to existing, Proposition D-compliant medical marijuana dispensaries; would expand the number of legal medical marijuana shops; would clear the path for the licensing of recreational pot shops in 2018; would tax cannabis businesses; and would establish new penalties for illegal weed store operators and the landlords who rent to them.

It would also allow the council to establish “regulation of transportation” of cannabis; that could include green-lighting delivery services and apps, which are outlawed under Proposition D.

A similar competing measure, Measure N, has been abandoned by its backers, the United Cannabis Business Alliance, which has thrown its weight behind Measure M. However, Proposition N made the ballot before UCBA figured out its allegiances. —Dennis Romero

Mayor Eric Garcetti speaks at a “No on S” press conference, top; the beloved Sunset Junction sign was recast as a Yes on Measure S billboard.

Measure N proponents say it will drive up rents even further by constraining an already tight housing supply. And they say it will make traffic worse by stymieing transit-oriented density. —Hillel Aron

Photos by Hillel Aron

He’s never been attacked as “vigorously” as he has during this campaign. Challenger Jesse Creed, a 31-year-old attorney who works at Munger, Tolles & Olson, has Koretz’s attention for one reason: He’s raised money. Lots of money — $264,629, to be exact, according to the City Ethics Commission website. That’s more than any other City Council challenger this year. Much of that money has come through Creed’s Munger, Tolles & Olson connections. Throw in another $100,000 in matching funds, and it starts to look like real money, although Koretz has still raised $120,000 more than Creed.

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At the corner of East First Street and Bailey in Boyle Heights, the gateway to East L.A., two ends of history meet. Mariachis wait for gigs, jackets slung over their shoulders, while a few feet away, skaters sit with their feet dangling off the big, concrete stage. A rooster crows in someone’s backyard; the sound of hammering emanates from the half-finished development across the street.

Bardo Martinez, lead vocalist of L.A. band Chicano Batman, crossed the street there one evening last December in a blue suit, complete with ruffled shirt, vest and maroon bow tie — the kind of outfit you might wear if you played in the house band at the 1976 Grammys. As he stepped toward the hip bar Eastside Luv, he locked eyes with an older man standing on the front stoop of a nearby house.

“The man was just like, looking at me — staring at me for a while,” Martinez remembers. “Then he gave me one of these” — Martinez gives a little salute — “and I gave him one of these” — he salutes, too, turning it into a full-arm wave. The connection was instant, and the meaning was unspoken, deep. “There was just so much elation, so much respect reverberating back and forth.”

Martinez was in the neighborhood with the rest of Chicano Batman. The quartet have, over the course of almost a decade, become something like the city’s own house band — a band that straddles the classic and the new, the nostalgic and the identity shifting. The rest of the band wore matching suits, as they always do. They already had been in Boyle Heights for 13 hours that day, filming a commercial that doubled as a video for their funky, bilingual cover of “This Land Is Your Land.” The shoot was a moment that felt for the band like a big step forward, a legitimization of years of hard work.

The older man’s gesture had said, simply: “I see you.”

“There was no distance between me and him, because we had this understanding of each other that goes beyond class,” Martinez recalls. “He saw a brother coming up. Like, ‘This cat has the golden ticket.’”

It was, perhaps, a sign — reassurance that a band whose music distills this sprawling city’s cultural heritage...
They decided to start a band. "Damn, you know that?" Martinez recalls. "Nine Out of Ten" at a party. "He was like, 'Brazilian songwriter-guitarist Caetano Veloso's..."

FREEDOM IS FREE, THE BAND'S NEW ALBUM, IS THEIR CLEARSTATEMENT.

LA WEEKLY // March 3 - 9, 2017

Gabriel Villa, left, Bardo Martinez, Carlos Arévalo and Eduardo Arenas

PHOTO BY DANNY LIAO
says. Arenas chimes in with an example: Heatwave’s corny-sweet “Always and Forever,” which was “the last song at every school dance.” The rest of the band nods in agreement. “It’s in my bloodstream,” Arenas says.

It’s a sound any warm-blooded human can connect with, but for Latinos raised in Los Angeles, it’s also a tip of the hat to generations of culture. It’s this connection that resonates with the band’s younger fans, in a city that has cherished lowrider oldies for three generations and has spent the last 60 years under the sway of Art Laboe.

“Young people are making those connections because they’re digging for substance they won’t find in the present status quo,” Martinez says. “Especially because the current status quo is ever alienating them. That’s what people are digging for. They’re trying to find their identity in this place and time.”

Freedom Is Free develops its political stance from this vantage point. “For me, the microcosm is the macrocosm; there is no difference,” says Martinez, the band’s primary lyricist. He cites as influences Vietnam-era firebrands like Gil Scott-Heron and John Lennon, two artists whose political songs felt weightier because they looked inward as earnestly as they looked out. “It was a radical time, and people were very honest with everything,” he says. “I really feel as an artist you have to strive toward that.”

“The Taker Story” is the band’s most political song, a Scott-Heron–style funk monologue about human hypocrisy. (“Man has been killing his brother since the beginning of the agricultural revolution,” Martinez spits.) The Arenas–penned “La Jura,” one of only a couple songs in Spanish on this record — another departure for the band — is a lurching, hesitating ballad about police brutality.

But the title track, which the band released as the album’s second single the day before Donald Trump’s inauguration, takes the positivity that comes naturally to the band and sharpens it into a political mantra. The ecstatic “Freedom Is Free” — a prime showcase of Arenas’ and Villa’s powerhouse rhythms and Martinez’s vocal warmth — is the direct inverse of a specific kind of war propaganda; it represents the idea that minds can’t be changed by force or colonized by fear. “You’ve got your guns up on display/But you can’t change how I feel, no way,” Martinez sings.

“Existentially speaking, we all have our own freedom inside of us, in our minds.” —Bardo Martinez

It’s all in your head. That’s really the point of that song,” Martinez says.

It’s also a kind of spiritual cousin to earlier Chicano Batman songs, like “Stoned Soul Picnic” off the band’s second album, Cycles of Existential Rhyme, songs that advocated self-care, communal joy and achieving a kind of Zen that makes you untouchable.

With Chicano Batman honed in every way — sound, message, approach — it’s time to accept that they won’t be L.A.’s house band forever. Which is something not all of their hometown fans, many of whom have watched them come up since the early days playing little gigs at clubs like La Cita Bar, are totally down with.

“Some people take it very personally,” Arévalo says. “I’ve seen comments on our newest singles, and people are saying, ‘Man, they sold out. It’s so obvious the label made them do this.’” At this, band-mates laugh. “This is just our natural progression. It’s not in line with your growth, but this is our growth.”

The commercial featuring “This Land Is Your Land,” the one the band shot that day in December, officially aired two months later, shown to 26 million TV viewers during the Grammy Awards. Their fans were watching, too — including José Rojas, an East L.A.–born-and-bred Chicano Batman fan who has followed them for years.

“Pulling out a song like that, and customizing it that way — I definitely wanted to latch on to that brown pride, and identify myself with [it],” says Rojas, who plays bass in the L.A. band Thee Commons.

For new fans, there may be no better band than Chicano Batman to represent L.A. — a city built on upending expectations, on myriad struggles for recognition, on music as a social force. For the stalwarts, it’s nice just to see them come up.

“You know, we grew up so close to them,” Rojas says. “It’s great to have that hometown pride.”

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EYE OF THE TIGER

One of L.A.’s most promising young chefs re-emerges at a neighborhood coffee shop

BY BESA RODELL

One of the underlying truths of the Great Restaurant Disruption that’s currently upon us is this: The most delicious bites of food available in Los Angeles are oftentimes not in upscale restaurants. This isn’t a new phenomenon — for as long as there have been tacos on the streets of L.A., there’s been reason to celebrate our non-fancy restaurant riches. More recently, many of our most promising young chefs have carved niches for themselves by cooking on trucks or in their living rooms or out of random storefronts with little or no signage.

One of these chefs is Ria Dolly Barbosa. Barbosa was part of the opening team at Sqirl, one of the city’s most famous venues for incredible cooking in an unconventional location. After leaving her chef de cuisine position there, Barbosa went on to launch a lunchtime pop-up at Canéle in Atwater Village with her then-partner (and Sqirl alum) Matt Wilson. Wild at Canéle showcased Sqirl-like themes: a natural talent for bringing out the best in beautiful, local produce; a penchant for using acid boldly, to wonderful effect. But Wilson and Barbosa also branched out at Wild, adding more of her Filipino heritage to the cooking, and flavor combinations that were downright Sqirl-like: a natural talent for bringing out the best in beautiful, local produce; a penchant for using acid boldly, to wonderful effect. But Wilson and Barbosa also branched out at Wild, adding more of her Filipino heritage to the cooking, and flavor combinations that were downright... wild. I still think of a creamy, savory, milk curd custard, strewn with morel mushrooms, fava beans and shiso leaf; or a bowl of outrageously rich chashu dumplings in a tonkatsu broth. When the Wild residency ended, we lost one of the city’s most exciting lunch options.

Now Barbosa has turned up as the chef at Go Get Em Tiger, a project that also has Sqirl to thank as a major part of its origin story. Go Get Em Tiger (often referred to by the somewhat simpler GGET) is an expansion of the G&B Coffee brand, a local roasting company started by two Intel-ligentia alums, Kyle Glanville and Charles Babinski. Before G&B had a stall facing Hill Street in Grand Central Market — and before The New York Times published a lengthy story about its almond-macadamia milk iced latte with the headline “The Best Iced Latte in America?” — G&B operated as a coffee pop-up inside Sqirl. Post-Sqirl, and after the Grand Central stall became a pilgrimage site for coffee obsessives, Glanville and Babinski launched Go Get Em Tiger — a more expansive cafe with a food menu — in Larchmont Village. For a while they also took up residence in Silver Lake before moving that operation to its current home, on Hollywood Boulevard in Los Feliz. Barbosa was brought on to oversee food at both GGET locations, though she spends most of her time in Los Feliz. In Larchmont, she relies on chef de cuisine Marilei Denila to run the kitchen.

Even at the Los Feliz location, GGET may well help it produce more folks. But Barbosa’s personality shines through brightest with the more inventive dishes, such as a savory rice porridge with a soft egg, topped with winter greens and shot through with sesame and chili oil; or a vegan frittata made of garbanzo beans and served with more of those vivid pickled beets. She also has a way with ramping up standard sandwiches and making them intense and wonderful — the GGETBLT with house-cured bacon and pickled green tomatoes is especially memorable.

I’d be lying if I said that this format and kitchen are doing justice to all of the potential I tasted at Wild at Canéle, where Barbosa and Wilson were turning out food that might have competed with many of the best restaurants in town. This is a cafe, and one that — for now — is still far less ambitious in scope than Sqirl or Wild. There are dishes here that could become much more dynamic if Barbosa had the space and resources, or even a format where more complex cooking might make sense. But like everything else she’s done, this food excited me for what’s to come.

Just as Sqirl served as an incubator for Barbosa and G&B, her collaboration with GGET may well help it produce more folks. That scallion pancake? Barbosa told me with pride, via email, “This dish is special as it is the first contribution to the menu by my sous chef, Justin Dauz.” It certainly is special, and this whole team has plenty of reason to be proud.

(Oh, and the coffee is pretty great, too.)

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MARGARITAS AND A SHOW
COMMUNITY IS KEY AT SILVER LAKE'S CASITA DEL CAMPO

Casita Del Campo was opened on the Silver Lake side of Hyperion Avenue in 1962 by dancer-actor Rudy Del Campo, who was looking for a second career. The restaurant was painted every color of the rainbow and filled with objets d’art. The menu was a collection of Tex-Mex–inspired combo platters, and the bar was stocked with tequila and tropical fruit juices. Nothing really has changed about Casita since then, which is why it’s so beloved.

He died a number of years ago, but Del Campo’s widow, Nina, and their children have kept true to his vision, adding to the mix only more tile-top tables and rainbow flags. The family has also kept up Rudy’s role as unofficial patrons of the arts.

According to the family, Casita was overrun by jazz musicians from the moment it opened its doors. It’s always been an artists colony, though at some point musicians were replaced by actors and drag performers. The Del Campos don’t have much involvement beyond providing the basement space for queer stuff that didn’t need to be perfect. I think that’s been the aesthetic from day one,” says Sam Pancake, a regular Casita performer. “And I love the cilantro chicken, which I learned about from Drew Drooge.”

Pancake remembers first performing at Casita in 2005, as a backup dancer in a Julie Brown show. Once a performer has met with the approval of the theater’s booker, known as Mr. Dan, he becomes a sort of lifetime member, with full benefits.

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Sure, you can get a classic margarita on the rocks, but you’ll have more fun with a flavor, such as the limited-edition guava, which is seasonal and made only from fruit grown in Nina Del Campo’s backyard.

“I like the ice-cold green salads, and the amazing albondigas soup,” says Sam Pancake, a regular Casita performer. “And I love the cilantro chicken, which I learned about from Drew Drooge.”

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“Mr. Dan is very selective,” Pancake says. “But once you’re in... it’s a really good deal to do your shows here.”

Newbies to Casita Del Campo should do as the regulars do: Head over for dinner and, if there’s a show on, buy a ticket, grab a margarita in a theater-friendly plastic cup and go downstairs for some theatrical entertainment. If you’re still hungry afterward, grab some nachos at the bar.

“At Casita, people eat upstairs, and they just drink their faces off. People for some reason get drunker and wilder in that basement. ... There’s just a spirit down there,” Drooge says. “It just feels like you can do no wrong, and you’re completely embraced.”

—Katherine Spiers

1920 Hyperion Ave., Silver Lake. (323) 662-4555, casitadelcampo.net.

CRAFT BEER

Danish Brewery Mikkeller Opens Largest Bar Yet

When the Mikkeller Bar in San Francisco opened on the edge of the Tenderloin in 2013, it instantly became a marker of West Coast dominance in global craft beer. As the first U.S. beer bar owned by Danish brewer Mikkel Borg Bjergsø, it featured 40 gleaming taps of incredibly rare beer from the world’s best breweries, including small European breweries and Bjergsø’s own globally recognized Mikkeller.

With seating for about 150, Mikkeller DTLA is not only the largest of Mikkeller’s...
20-plus watering holes but also the first to feature a wide range of fresh Mikkeller beers, most made a few hours’ drive south. Of Mikkeller DTLA’s 52 taps (also a record among its bars), nearly 20 on opening day were flowing with Mikkeller SD beers unavailable elsewhere in L.A., including day were flowing with Mikkeller SD beers among its bars), nearly 20 on opening beers, most made a few hours’ drive south.

The tap list was rounded out with funky Brett-fermented beers, fruited Belgian-style saisons and bright, bitter beers made with multiple uncommon hops. Except this time, it didn’t have to reach too far outside of L.A. to find them.

L.A. breweries such as Mumford, Highland Park, Beachwood and Brouwerij West are well represented, as are Orange County’s most notable names, like the Bruery and Noble Ale Works. A bottle list provides more European options, including hard-to-find sour beers from De Proef, Drie Fonteinen, Cantillon and Hanssens.

In the last year, Bjergsø has opened a bottle shop and taproom in Oakland, his first full-time permanent brewery in San Diego and the country’s second Mikkeller bar, in a 7,600-square-foot former Discount Tire Center warehouse in downtown L.A.

Stripped to its wooden bones and minimally decorated with dim lighting and paintings of Keith Shore’s quirky bottle-label cartoons, Mikkeller DTLA feels more like an oversized wine bar than a thunderbolt roaster Dark Horse.

Breakfast, made with beans from local癫果 Cuevas adds to the low-key appeal.

The menu (smørrebrød, house-made sausages, Danish panini and salads) contains a refined take on Mikkeller’s formerly Europe-fied take on Mikkeller’s formerly European

Mikkeller’s limited-run spirits label.

“Gordita” means “mix mix.” His features cherry tomato, Chinese green bean, tofu, rice cake and purple cabbage, drizzled with a mortar-ground peanut sauce, tangy with tamarind, and topped with fried shallot.

Also, to share, beef tartare, brightened with fish sauce instead of citrus. It blends fried and fresh shallot, Japanese silken mayo and a Thai basil and chive garnish.

Finally, the suggested main course: beef rendang. “Traditional beef rendang is braised beef cooked in a wok for 84 hours,” Tjahyadi says. In his take on the dish, he sous vides short rib for 18 hours.

“A lot of flavors are bolder and stronger and are right in your face than Vietnamese and Cambodian flavors. A lot of other East Asian [foods] are more subtle and let herbs speak for themselves,” he explains. “We tend to heavy our meat and heavy our vegetables. When you taste [the food], it’s so overwhelming that you have to eat it with white rice to complement. “We use a lot of turmeric, galangal and kaffir lime. We use a lot of calamansi instead of lime. It’s like a mixture of kumquat and lime.”

Tjahyadi has enjoyed enormous success with Komodo, which soon will have three locations. But he feels he can be more creative with Bone Kettle. “I’m going to be able to change the menu every three months,” he says. —Gowri Chandra


**Phrrrito Inventor Opens Indonesian Restaurant**

You probably know Erwin Tjahyadi as the guy who invented the phrrrito — a phi burrito — at Komodo, his food truck turned brick-and-mortar in West L.A. The Cordon Bleu–trained chef returns to his more refined roots with an Indonesian sit-down:

Bone Kettle, opening soon in Pasadena.

Bone broth, its namesake offering, is what Tjahyadi was raised on: “My mom cooks broth every morning.” At Bone Kettle he boils beef tendon, feet, knuckles and marrow for 36 hours. The resulting broth is milky and infused with garlic, onion and chile. But that’s just the signature dish — the menu offers other items.

Tjahyadi’s three must-order dishes include gado-gado, a cooked-vegetable salad whose name means “mix mix.” Its features cherry tomato, Chinese green bean, tofu, rice cake and purple cabbage, drizzled with a mortar-ground peanut sauce, tangy with tamarind, and topped with fried shallot.

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**FAN FESTS**

**Dude Ranch**
Can I make it through roughly four sentences about **Lebowski Fest Los Angeles** without quoting the Coen brothers classic from which it gets its name? Don’t be fatuous, reader. Launched in Louisville, Kentucky, in 2002 — meaning it took just four years for the 1998 film to achieve a cult following — and later expanding to other cities, Lebowski Fest features a Friday movie party and a Saturday bowling party at Fountain Bowl in Orange County. The former, at the Wiltern, features music by The Kyle Gass Band, a screening of the film and appearances by awesomely obscure bit actors like Leon Russom (who plays the Malibu sheriff who throws a mug at the Dude’s head) and James G. Hoosier (who plays the Jesus’ mild-mannered bowling partner Liam). The Wiltern, 3790 Wilshire Blvd., Koreatown; Fri., March 3, 7 p.m.; $20. lebowskifest.com. –Gwynedd Stuart

**DANCE**

**Another Day in Paradise**
Led by Diavolo alum Jones (Welsh) Talmadge and actress Laura Covelli, **Not Man Apart Physical Theatre Ensemble** has a strong track record of taking on contemporary issues filtered through historical prisms, often Greek mythology. Its *Ajax in Iraq*, for example, considered parallels between U.S. military involvement in Iraq and the great warrior Ajax from the Trojan War. For *Paradise Lost: Reclaiming Destiny*, NMA takes aim at John Milton’s epic poem about the battle of angels versus demons and the fall from grace of Adam and Eve. An original score and live digital animation, video and other technical goings-on underscore the dance, acrobatics and theatrics. **Greenway Court Theatre**, 544 N. Fairfax Ave., Fairfax; Fri., March 3, 8 p.m. (runs Fri.-Sun. through April 2); $20-$30, $15-$20 students & military. (323) 673-0544, greenwaycourttheatre.org/paradiselo. –Ann Haskins

**FOOD & DRINK**

**Let Them Eat Cupcakes**
Beverly Hills isn’t exactly the culinary capital of L.A. County, but the bakers there sure do put together some pretty little confections. Specifically cupcakes and macaroons — which, remember, are different from macarons. The **Cupcake & Macaron Tour of Beverly Hills** (it’s a two-hour walking tour, so wear comfortable shoes!) will take you from one end of the city’s commercial district to the other, starting at Sprinkles (9635 S. Santa Monica Blvd., Beverly Hills; Sat., March 4, 3 p.m.; $35-$50. besttours.com/cupcake-tour-of-beverly-hills.html. –Katherine Spiers

**PERFORMANCES**

**Hangin’ on the Telephone**
The Bureau of Feminism reaches out and touches someone with *Teletathon*. A logical progression from avant and/or prankish ’60s art actions, it’s a performance staged for a live audience — during which the Bureau calls people randomly and poses questions about feminism. The ring tones, the dial tones and the overtones of confusion, surprise and hostility — they’re all here, coming at you in a big, flaming ball that’s actually a larger statement about feminism and the kaleidoscopic uncertainty about its significance. **Hammer Museum**, 10899 Wilshire Blvd., Westwood; Sat., March 4, 3 p.m.; free. (310) 443-7000, hammer.ucla.edu. –David Cotner

**COMEDY**

**DeVine Intervention**
Workaholics, the Comedy Central series about three dim-witted, obnoxious, prank-playing telemarketers set in Rancho Cucamonga, is in its seventh and final season. But creator and actor Adam DeVine still hosts his other Comedy Central show, sitcom/stand-up hybrid Adam DeVine’s *House Party*, and stars with Workaholics’ Anders Holm and Blake Anderson in an upcoming Netflix comedy-action movie. DeVine’s film career also has taken off, thanks to big roles in *Pitch Perfect* and *Mike and Dave Need Wedding Dates*. DeVine returns to his stand-up roots in his Weird Life tour, with opener Adam Ray. The Wiltern, 3790 Wilshire Blvd., Koreatown; Sat., March 4, 7 p.m.; $29-$50-$95. (213) 388-1400, wiltern.com. –Siran Babayan

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LITERATURE

Out Like a Lambda
For almost 30 years, Lambda Literary Foundation has been an LGBTQ-centric literary organization, presenting the prestigious annual Lambda Literary Awards to such gay and lesbian writers as John Waters, Tony Kushner, David Sedaris and Armistead Maupin. The first Lambda Litfest Los Angeles is a week of readings, discussions, workshops, comedy and performances across the city; it features the likes of Luis Alfaro, Zackary Drucker, Noel Alumit, Alec Mapa and Beth Lapidus. The fest kicks off today with Yes Femmes, writing and performance that explores the femme experience, at Pieter Performance Space in Lincoln Heights and Queer Bird Lit, a celebration of contemporary queer authors, at Stories in Echo Park. The week culminates with a full-day fest at Barnsdall Park on Saturday and a closing party at Akbar on Sunday. Various locations; Mon.-Sun., March 6-12; free. lambdalitfest.org.

—Siran Babayan

PODCASTS

Fear Factor
Horror-themed and other storytelling podcasts are slowly reviving the old-fashioned radio show. In 2011, Toronto-based voice actor David Cummings created The NoSleep Podcast, inspired by the Reddit forum No Sleep, where users post first-person horror fiction. Narrated by Cummings, each episode features actors reading several of the forum’s top-rated stories, whose dark topics run the gamut, from spiders and monsters to paranormal activity, accompanied by original music. In its seven seasons the podcast has generated 18 million downloads. The No Sleep Podcast Sleepless Tour features live narration by Cummings and readings by regular contributors Jessica McEvoy, Peter Lewis, David Ault and Nichole Goodnight, with a live score by Brandon Boone. Largo at the Coronet, 366 N. La Cienega Blvd., Beverly Grove; Tue., March 7, 7 p.m.; $30. (310) 855-0350, largo-la.com.

—Siran Babayan

MUSEUMS

Remembering the Riots
Four new exhibitions are coming to the California African American Museum. Marking the 25th anniversary of the Rodney King riots, “No Justice, No Peace: L.A. 1992” offers a fresh perspective on the Los Angeles uprising, while “Paperworks: Selections From the Permanent Collection” showcases works on paper from the last 200 years. The museum also highlights projects by solo artists with “Derrick Adams: Network” and “Kenyatta A.C. Hinkle: The Evanesced.” To celebrate the new shows, CAAM is throwing an all-ages, family-friendly fête. Can’t Stop, Won’t Stop! not only features food trucks and DJs but also offers more than enough creative inspiration to go around. California African American Museum, 600 State Drive, Exposition Park; Wed., March 8, 7 p.m.; free with RSVP. (213) 744-7432, caamuseum.org. —Tanja M. Laden

Smart Alec
He’s an Oscar-nominated, Emmy-winning actor, Donald Trump impersonator and Saturday Night Live’s most frequent host—a whopping 17 times. But what you might not know about Alec Baldwin is he’s also a podcaster. Since 2011, Baldwin has hosted New York–based podcast Here’s the Thing, interviewing big-name actor and artist types (David Letterman, Michael Douglas, Paul Simon, Billy Joel, Carol Burnett), politicians, political pundits and business leaders (Anthony Weiner, Dan Rather and Starbucks CEO Howard Schultz). For his first live podcast taping in L.A., Baldwin sits down with husband-and-wife comedy couple Nick Offerman and Megan Mullally, whose stage show, Summer of 69: No Apostrophe, airs on Epix later this year. The Theatre at Ace Hotel, 929 S. Broadway, downtown; Mon., March 6, 8 p.m.; $30-$55. theatre.acehotel.com.

—Siran Babayan

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SATANISM’S TIME TO SHINE

The nontheistic activists of L.A.’s year-old Satanic Temple are ready to take on Trump with a little help from the (symbolic) guy downstairs

BY JENNIFER SWANN

I t’s become increasingly apparent that Donald Trump’s administration wants to make religion inescapable, even for secularists. Education secretary Betsy DeVos Education secretary Betsy DeVos personally described her education reform as an evolution was encouraged by Satan. a creationist who once said the theory of evolution was put to death by Satan. Perhaps Carson wasn’t entirely wrong, at least, not when you consider the Satanic Temple, a nontheistic activist organization that has for years worked to champion science — notably evolution and climate change — as a counterpoint to religious teachings pushed by public institutions nationwide. Contra to its name, the Satanic Temple is not composed of the kind of devil worshippers Carson evoked during his speech at a Seventh-day Adventists gathering in 2012. Rather, these Satanists identify as justice-oriented atheists, using the symbol of Satan not just as parody but also to challenge religious groups that use the mantle of God to justify their actions. At a time when religious advocates hold tremendous power in the White House, the Satanic Temple’s mission may become more important than ever — if its would-be supporters can get past all the demonic imagery.

“We decided that Satan was the ultimate rebel, and we realized the power of that symbol,” says William Morrison, a co-founder of the Satanic Temple’s L.A. chapter, which formed about a year ago and has held recruitment and advocacy meetings regularly ever since. He acknowledges that while the group’s allegiance to Satan may give the wrong impression, it has garnered them an outpouring of international media attention that they likely wouldn’t have achieved otherwise. (One of their strong beliefs: Any press is good press.)

When critics express revulsion at the idea of Satanism, Morrison says he tells them it’s nothing compared with gory religious iconography. “Let’s take the pentagram and paste that on a wall, then let’s take the [stair] shape or this bleeding hippie dude nailed to a cross!”

While the Satanic Temple doesn’t align itself with any political parties, campaigns or candidates, the organization’s goals are in staunch opposition to the Trump administration’s crackdowns on reproductive health, freedom of the press and transgender rights. “We want First Amendment [rights], we want women to have control of their bodies, and we want the LGBT community to have equal rights,” Morrison says. “Obviously with Trump and Pence being in office and with the administration that’s being put in place right now, we’re probably looking at a more aggressive stance” than in previous years. He says membership in the organization surged after Trump was elected, with thousands of members now spread among dozens of chapters around the world.

The Satanic Temple — not to be confused with the Church of Satan, led by Anton LaVey for much of the latter half of the 20th century — rose to prominence in 2014 when it organized a crowdfunding campaign to build a Satanic monument at the Oklahoma State Capitol. Like many of the Satanic Temple’s highly publicized efforts, this one came in response to what it saw as religious infringement in a public space: a biblical monument to the Ten Commandments, which had been dedicated by the state legislature in 2009. “Allowing us to donate [our] monument would show that the Oklahoma City Council does not discriminate, and both the religious and nonreligious should be happy with such an outcome,” the campaign’s organizers wrote on the Indiegogo page at the time.

More than 1,000 backers helped the Satanic Temple surpass its $20,000 fundraising goal, but the statue of Baphomet — the mythical horned goat that has become a kind of mascot for Satanists — was never erected; a 2015 Oklahoma Supreme Court decision banning religious monuments on state property had already accomplished the goal of removing the Ten Commandments from the Capitol. Instead, the Satanic Temple took its 9-foot-tall Baphomet statue to Detroit, where it held a party that was billed at the time as the largest public Satanic ceremony in history, drawing hundreds of supporters. The group has since stepped in to exercise its religious freedom and challenge the authority of religious groups, sometimes partnering with the ACLU — in city councils, public schools and state legislatures across the country.

At L.A.’s Union Nightclub last month, the Satanic Temple held its largest gathering to date — the 1,200 tickets sold far exceeded attendance at the Detroit party, according to organizers. With on-site tattooing, a performance by a band of goth rockers in white masks and black hoodies, and a series of so-called destruction and bloodletting rituals, it didn’t exactly scream political fundraiser. But for many of its attendees, the party was a first introduction to the Satanic Temple’s L.A. chapter, which counts only about a dozen steady members but hopes to grow its base, with a public community meeting scheduled for late March and a slate of actions in the works.

“I love sitting in our meetings because we represent exactly what we should be in Los Angeles,” Morrison says. “It’s not a bunch of white goth kids. We’re Asian, black, Hispanic, right across the board, and it’s a mix of people from all walks of life, who have all come together under a common mission.”

That mission includes efforts such as the After School Satan Club, designed as a science-based alternative to the Good News Club, which pushes an evangelistic agenda in thousands of U.S. public schools. Morrison says the group’s request to host After School Satan at Chase Street Elementary in Panorama City last summer went ignored by L.A. Unified School District. He’s now pushing to get After School Satan installed at Hollywood High instead.

Steve Hill, one of the L.A. chapter’s most active members, waded into state politics last year when he ran for Senate as a Democrat in California’s historically Republican 21st District, which covers parts of northern L.A. County. Hill was defeated in the 2016 primary, scoring just 12 percent of the vote, but says his platform as a Satanist helped generate widespread media attention — even if much of it was negative — for his causes. Hill’s passion for prison reform comes from his time working as a correctional officer, where he saw how low-income people of color were disproportionately incarcerated. His desire for Wall Street regulation arose from his experience working in real estate appraisal for more than a decade, including during the crippling mortgage crisis of 2008.

But Hill wasn’t always eager to identify as a Satanist. He met the temple’s national leaders at an atheist convention in St. Louis years ago and was, perhaps unsurprisingly, skeptical about joining an organization named after Lucifer. “I initially thought, ‘This is absurd. I’m already black, I don’t need to be running around saying I’m the devil, too!’” he recalls. “But as a comedian, I understand that this is basically satire. ... This is a great tactic to say, ‘Don’t push your religion and your thoughts and your laws on the public.’”

As a resident of conservative Lancaster, where Mayor R. Rex Parris has advocated for the right to pray during City Council meetings and once declared the city a Christian community, Hill has his work cut out for him. This year he’s focusing on organizing protests at local black megachurches, which he believes take advantage of disenfranchised minority communities. “It’s going to be a busy 2017,” he says.
WELCOME TO THE FUN HOME

Alison Bechdel's landmark graphic memoir turned Broadway musical finally makes it to L.A.

By Bill Raden

A dolorescence is a war,” mystery writer Harlan Coben once shrewdly said of that traumatic collision of self-esteem and self-awareness from which “no one gets out unscathed.” Though the textbooks insist it ends when one reaches “the age of majority,” the idea that a meaningful cessation of hostilities is inextricably tied to the adult successfully grappling with the insoluble riddle of WTF its parents could have been thinking has largely been left to psychoanalysis and literature.

So it is in director Sam Gold’s scintillating roadshow staging of Fun Home, the lyrically penetrating 2015 Broadway musical adaptation of Alison Bechdel’s acclaimed graphic novel memoir, which has finally landed at the Ahmanson Theatre. Driven by the haunting melodies of Jeanine Tesori’s contrapuntal score (under Micah Young’s assured musical direction) and Lisa Kron’s mosaically structured book and poetically on-point lyrics, the soaring drama of that fraught coming-of-age journey is compounded by its heroine’s double bind of coming out in a small-town, 1970s Pennsylvania family led by a gay patriarch who is himself tragically trapped in the closet.

But the most universally resonant insight of the evening comes in its grasp of the slippery nature of family itself, as the sheltering assumptions of pre-adolescent Small Alison (Alexandra Baldacchino, doubled by Carly Gold) first fracture under the increasingly resentful questioning of college-age Medium Alison (Abby Corrigan), only to be reconciled in the expansive compassion of adult Alison (Kate Shindle), who hovers over the proceedings like a ghostly narrator.

The core of the story is Alison’s attempt to come to terms with how her own sexual identity is connected to that of her father, Bruce (a touching Robert Petkoff), and is maybe even implicated in the high school English teacher and funeral director’s untimely end.

“My dad and I both grew up in the same small Pennsylvania town,” Alison states at the end of “Welcome to Our House on Maple Avenue,” the show’s second full song, “and he was gay, and I was gay, and he killed himself, and I became a lesbian cartoonist.”

That number, which ends on the discordant note of Bruce leering at the family’s hunky young handyman Roy (Robert Hager) as the Bechdels sit for a formal portrait, both encapsulates and drives the narrative. Alison’s long-suffering mother, Helen (the superb Susan Moniz), is joined by the rest of the family, frantically singing about the macabre perfectionism that Bruce imposes on the Bechdels’ showcase Victorian home (eye-poppingly rendered by set designer David Zinn), which he has meticulously restored and maintains, the lyrics suggest, as a means to contain his inner chaos.

The evening’s emotional highpoint is carried by Corrigan as Middle Alison goes off to Oberlin College and meets confident out lesbian Joan (Karin Elliot). Corrigan is terrific as a self-conscious freshman bristling with insecurities, and her sexual awakening is vividly celebrated in her rapturous solo to the sleeping Eilbacher on the whimsical love ballad “Changing My Major.” Shindle also scores in her heartbreaking duet with Petkoff on “Telephone Wire,” which imagines father and daughter in their final moment together before his death, unable to broach the subject that has simultaneously separated and connected them.

Fun Home’s most poignant irony is driven home in its wistfully moving and hopeful finale ballad, “Flying Away,” shared by Shindle, Corrigan and Baldacchino; that, not unlike the old-time carnival funhouse of trick mirrors, shifting floors and distorted perspectives, family can be both a prison as well as a liberation.

Fun Home | Ahmanson Theatre, 135 N. Grand Ave., downtown | Through April 1
(213) 628-2772 | centertheatregroup.org

Hook, line and stinker

“Your a writer. You make up stories.” This critique by young Peter Llewelyn Davies of J.M. Barrie’s profession applies equally to Finding Neverland, a show that seems best suited for children. Set in Edwardian London circa 1903, this musical adaptation of the 2004 Oscar-nominated film is essentially the origin story of how Barrie came to create the work for which he’s now most famous. It will likely delight children and Peter Pan fans, but otherwise the show is like an ersatz Mary Poppins without the iconic songs, dance sequences or charm.

The story begins with J.M. Barrie (Billy Harrigan Tighe), a playwright in crisis, looking for a hit in order to save a theater in crisis, run by American producer Charles Frohman (Tom Hewitt). Barrie frequents Kensington Gardens to try to cure his writer’s block, and there he meets the Llewelyn Davies boys — George (Finn Faulconer), Jack (Mitchell Wray), Michael (Jordan Cole) and Peter (Ben Krieger) — as well as their widowed mother, Sylvia (Christine Dwyer). Inspired by the kids’ imaginations, Barrie becomes a father figure to them. He’s also drawn to their mother, despite the fact that he’s already married.

As Barrie becomes closer with the Llewelyn family, his wife (Crystal Kellogg) divorces him and Sylvia’s mother, Mrs. du Maurier (Karen Murphy), continues to cast a skeptical eye toward Barrie’s relationship with her daughter and grandsons. Barrie’s interactions with the boys provide breadcrumbs of inspiration, which he follows in crafting the narrative of Peter Pan. Frohman and the acting company are initially resistant to the new play, believing it to be an unserious piece of theater, but Barrie wins them over, even as he begins to lose Sylvia to “consumption” (presumably).

Director Diane Paulus is most successful staging Mia Michaels’ precisely and energetically choreographed sequences in numbers such as “Believe” and“The Dinner Party.” Both feature a marriage of movement and props that creates the strongest part of the show: spectacle. That spectacle is rounded out by Jon Driscoll’s multidimensional projections, Scott Pask’s colorful set pieces beautifully illuminated by Kenneth Posner’s dappled lighting, and Daniel Wurtzel’s “air sculpture,” which provides a magical finale.

Where Paulus stumbles is in the direction of the comedic bits, which feel formulaic. Combine that with James Graham’s overly saccharine book glossing over the difficulties of life, and the show starts to become cartoonish in its easy resolutions. Losing parents to tuberculosis, divorce and the pressures of creating art are fertile sources for real drama but, alas, there is little to be found here. A younger audience may not mind as much, given the distraction of spectacle, but many adults will find it less than compelling.

Gary Barlow and Eliot Kenneth’s score and lyrics are cheery, but the songs rely too much on familiar melodic elements to be memorable. Tighe and Dwyer have pleasant voices and good chemistry, but it often feels as if — in true British form — they are holding back something. Hewitt delights in being the inspiration for Captain Hook, and the kids deliver lively performances, enhancing the “cute” factor of a show that squarely qualifies as family entertainment. Did I mention there’s a dog, too? — Mayank Keshaviah

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There are limitations to the confidentiality of email communications. Do not include any sensitive health information if you choose to contact the study team via email.

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• 18 years of age or older
• HIV-positive with an undetectable viral load
• Have had a HIV-associated neurocognitive disorder within 45 days prior to study entry

For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062

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**LAST TIME’S THE CHARM, BUB**

Grim and bloody, _Logan_ gets Wolverine right

**BY BILGE EBIRI**

Logan is a punch in the gut in all the right ways. Chris can, like _X-Men_ series has always found ways to morph and expand, from time-traveling fantasy to social allegory to political thriller. And it’s done so as other comic-book franchises have ossified, with the DC movies (foolishly) doubling down on flamboyant gloopiness and Marvel proper (hazardously) committing to jokey spectacle. Constant redefinition has made the mundane tolerable — you never quite know what you’re going to get — but when it works, it can be beautiful. In _Logan_, we have an example of a superhero story taken to new extremes and a franchise to a spare, sad, apocalyptic finish (or “finish”), with R-rated action scenes that are both rousing and unbearably violent.

We open on a drunk, out-of-it Logan, aka Wolverine (Hugh Jackman), waking up to a group of dudes trying to jack his limo and unbearably violent. The year is 2029. Logan keeps a hands, just like Logan himself. The men — called “reivers” — who also have been失去 his mind in the worst way possible: losing his mind in the worst way possible: Logan refuses to believe in the worthiness of his cause or the possibility of hope. _This_ so-called Eden, he’s convinced, is a sham, an imaginary sanctuary Laura and Gabriela got from reading too many _Uncanny X-Men_ comic books. (That’s right, in this least comic-booky of comic books. (That’s right, in this least comic-booky of comic books)

A motel room, Laura catches George Stevens’ _Shane_ on TV, and while the reference feels appropriate — Logan probably owes more to Westerns than to superhero

flicks, with a bit of _Firestarter, Children of Men_ and _Terminator 2_ also thrown in — we may be struck by how little our nihilistic lead behaves like Alan Ladd’s romantic, all-American drifter in that 1953 classic. If there is an inconsistency in _Logan_, it’s this: The remorselessly desolate tone can feel, at least on the surface, like a rejection of the _X-Men_ films’ largely congenial, collective spirit, even as the filmmakers mine the goodwill left from that series to color in their characters. We care about Professor X because we know who he once was, and we care about Logan because we know who he could be again. (Even the constant swearing feels like a reversion to the earlier movies: Logan features so many “fucks” it approaches _Deer Hunter_ levels of profanity.)

But maybe that’s also why the film works so well. The dead-end despair comes not just from what’s onscreen but from a vague memory of a better past. _Logan_ is not so much a refutation of those earlier pictures but their cautionary flip side — a sign of what happens when a community falls apart, cooperation is no longer possible and the bad guys have all but won.

More than any other superhero franchise, the _X-Men_ movies play more with their characters’ vulnerabilities than their strengths. The mutants have amazing powers, but most of the time, they’re harried, hounded and haunted. Seen from that perspective, _Logan_ isn’t so different after all. From the doddering invalid Professor X to the alcoholic, broken hero left to rot among his demons and the young girl unable to control her rage, the story takes three unwell people and shows us how they need each other. Ultimately, it is their growing bond that proves most fascinating and moving about this film. Somewhere amid all that foul-mouthed carnage, a sense of humanity still shines through.

**THE DEAD-END DESPAIR COMES NOT JUST FROM WHAT’S ONSCREEN BUT FROM A VAGUE MEMORY OF A BETTER PAST.**

Donald Cried

The exquisite discomfort of _Donald Cried, Kris Avedisian’s_ bracing first feature, arises from the incompatibility of former best friends. Peter Latan (Jesse Wakeman) left Warwick, Rhode Island, for college, retooling his working-class past into the model of Wall Street success. Donald Treebeck (Avedisian) stayed put, in mind as well as body. He remains an aimless high school stoner 20 years later, and still yearns for the treasured friend who made the mundane tolerable.

Cloaked in his own concerns, Peter doesn’t realize what he’ll unleash by turning up on the Treebecks’ doorstep. Donald makes him cringe, fighting back waves of regret and revulsion; he’s a living, wheezing reminder of what Peter escaped — and escaped being. In a bitterly funny performance, Avedisian lets Donald’s freak flag fly, a big-toothed grin lighting up his face, framed by a shaggy haircut not deliberate enough to be a mullet. He can subtly shift from awesome positivity to slumped sadness in a heartbreaking gesture of resignation.

Wakeman and Avedisian created these characters for a 2012 short and collaborated on a storyline (with Kyle Espeleta) for the feature, shot while Rhode Island was smothered in knee-deep snow, a wintry playground for frustrated men to revisit misspent youth. A cruel incident from the past that provides the film’s title reveals complicated power dynamics in Peter and Donald’s friendship, which shaped their personalities. The unsettling day they spend together reminds them of how much each affected the other’s life — even after they took diverging paths. — _Serena Donadoni_

**STELLAR DEBUT DONALD CRIED MAKES URGENT DRAMA OUT OF AWKWARD OLD FRIENDSHIP**

**BY SERENA DONADONI**

**DONALD CRIED** | Directed and written by Kris Avedisian | The Orchard | Nuart

Donald Cried

**Don’t take the title at face value. The peripatetic, autobiographical feature film _Donald Cried_ with Kris Avedisian and Jesse Wakeman is a serious, intimate character study.**

The two buddies who grew up in Rhode Island are now estranged, and for Peter Latan (Wakeman) it's a wake-up call. He goes back to his hometown to confront his former best friend, Donald Treebeck (Avedisian), for the first time in 20 years. The reunion is awkward, to say the least. The two have moved in different directions since high school, and Peter is now a successful hedge-fund manager, while Donald is a delinquent stoner.

The film explores their complex relationship as they reconnect in the town they once knew. Peter is haunted by his own past and his responsibilities as a successful man. Donald, on the other hand, is lost and struggling to find his place in the world. The film is a personal reflection on their shared experiences and the choices they made as they grew up.

**THERE IS A COMFORTING textual convergence:**

_**The Orchard | Nuart**

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**Send Regrets**

**Wedding Comedy Table 19 Looks Like It Can’t Miss, But It Finds a Way**

**BY ALAN SCHERSTUHL**

How could this not work? Table 19 boasts the right premise and a top-shelf cast: Anna Kendrick, Stephen Merchant, June Squibb, Craig Robinson and the great Lisa Kudrow as the randos consigned to a wedding reception’s least choice table, the one way in the back by the bathrooms. Mostly strangers to one another, the outcasts become a sort of grown-up Breakfast Club, wreaking havoc, learning some lessons, saving the day.

Robinson and Kudrow play a bickering married couple, which was all the reason I needed to give this a shot; that inveterate scene-thief Merchant goes full ne’er-do-well as a white-collar convict on the run, or affecting. Instead of letting you watch these nimble comic performers egg one other on around that benighted table, Table 19 dashes us away from the wedding so that this crew can mope stoned in the woods, the movie growing as aimless as their baked thoughts. The filmmakers — director Jeffrey Blitz wrote the script based on a story by Blitz and Mark and Jay Duplass — never commit to a tone, opening with pratfalls and fizzy romantic comedy before striving for Little Miss Sunshine–style life-and-death dysfunction drama.

**The Lessons, Like the Jokes, Are as Warmed-Over As Reception Catering.**

The lessons, like the jokes, are as warmed-over as reception catering: Dope’s Tony Revolori plays an awkward teen virgin on a mission to get laid and, acting on vague tel告girls-what’s-good-about-you sitcom-style advice from Robinson’s character, approaches a young woman and declares that he’s packing an enormous penis. It’s not funny from a president-to-be in the woods and declares that he’s pack-ing an enormous penis. It’s not funny from a president-to-be in the woods, the movie growing as aimless as their baked thoughts. The filmmakers are too humane to let him just be the ass he seems at first. But those initial impressions (and Russell’s ickily stringy hair) are so convincing that it’s easy as a viewer to resist the later developments — and to root actively against the rom-com plotting that Table 19 half embraces and half-parodies. You’re right for guessing that there’s a climactic scene of one lover desperately chasing a vehicle in which the other lover is departing despite the fact that they both have cellphones. The only novelty: which lover, which vehicle and the sad vision of Stephen Merchant not scoring laughs.

**Table 19** | Directed and written by Jeffrey Blitz | Fox Searchlight | Citywide
There’s a reason Zoey Deutch is often “the girl” in comedies. Her face expresses multitudes, capped by a terrible car crash. If you’ve seen Groundhog Day, you know how the insights are largely superficial: When dancer Zora von Pavonie says that the confidence she developed in burlesque led her to make bolder choices in her personal life, we never hear what those choices were. We get tantalizing glimpses of what look like jaw-dropping routines — the enigmatic Isaiah Esquire and the cherubic goofball Babas Jamboree star in some of the standouts — but they’re choppily edited together with interviews or aimless backstage bustle, so we rarely get a proper sense of the performances as designed and choreographed. No doubt they’re electrifying onstage, but as presented here they tease more than they satisfy. The same is true of the film as a whole: While pleasant to watch, it promises heart and emotion but doesn’t deliver. (Rob Staeger)

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 vehicle for Palestinian rapper Tamer Nafar as 8 Mile was for Eminem, and Aloni goes so far as to borrow the basic story outlines of that 2002 Curtis Hanson film. It's yet another chronicle of a poor young man's efforts to transcend his circumstances by becoming a hip-hop star. And though its setting — Lod, a mixed Palestinian-Jewish city in Israel — offers some differentiation, Junction 48 mostly sticks to uplifting formula, rarely offering anything fresh or interesting. Worse than the clichés, though, is its simplistic view of the Israeli-Palestinian conflict within this racially mixed town. All of the Israelis in Junction 48 are varying shades of villainous; ultra-nationalist rappers, racist police officers, faraway author-
YOUR WEEKLY MOVIE TO-DO LIST

Midnight Mayhem

Friday, March 3

You can call Elle a comeback, since it marks Paul Verhoeven’s first film in a decade, but it’s worth remembering what made him worth missing in the first place. Case in point: Starship Troopers, which is looking smarter and more prescient with each passing year. Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., March 3, 11:59 p.m.; $11. (310) 473-8530, landmarktheatres.com.

You know they call Pulp Fiction in Paris? Probably the same thing they call it here — a decade-defining classic — only in French. Though watching Quentin Tarantino’s nonlinear masterwork for the first time is revelatory, the kind of experience that makes you realize movies can do things you might not have thought possible before, revisiting it is no less rewarding. The New Beverly screens it on a 35mm print from Tarantino’s archive. New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Fri., March 3, 11:59 p.m.; $8. (323) 938-4038, thenewbev.com.

Saturday, March 4

Now that we live in the future, all anyone wants to do is relive the past. And now that Saturday Morning Cartoons no longer exist as they once did, the fine folks at Cinemafax present a monthly showcase devoted to the halcyon days of animated TV. This month’s theme is Monsters, perhaps of the variety, so bring some cases, don’t — that the war’s full effects take hold. LCSA, 5905 Wilsshire Blvd., Mid-Wilshire; Tue., March 7, 11 p.m.; $4. (323) 857-6000, lcmca.org.

Thursday, March 9

Roman Polanski’s nerve-jangling Rosemary’s Baby gets under your skin and in your head, calling into question the plausibility of its own narrative — could there really be witches in this apartment building, and who are those late-night incantations invoking? — as you try to believe that both you and Rosemary (a never-better Mia Farrow) are simply imagining things. Cal State Northridge screens it for free as part of its semester-long John Casavettes retrospective. CSUN, 18111 Nordhoff St., Northridge; Thu., March 9, 7 p.m.; free. (818) 677-1200, csun.edu.

At the Egyptian, The Thin Red Line — which happens to be the greatest movie ever made — kicks off The Songs of Terrence Malick. In some ways the inverse of Apocalypse Now, this WWII drama is only about war insofar as it’s kind of about everything. (It’s still the best WWII movie of 1998 — sorry not sorry, Saving Private Ryan.) It’s transcendental and not to be missed. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., March 9, 7:30 p.m.; $11. (323) 468-3456, americancinemathequecalendar.com. —Michael Nordine

who climb ashore in Warsaw. One is looking for love; the other for dinner. The setup may borrow much from The Little Mermaid, but Robert Bolste’s screenplay gives its protagonists far more agency than Hans Christian Andersen and Disney ever did. From its ethereal beginning to its tragic end, The Lure keeps the mermaid sisters (Marta Mazurek) and Golden (Michalina Olszanska) in full control of their decisions. “Help us come ashore, no need to fear,” the mermaids sing. “We won’t eat you.” That’s in response to a cabaret band — led by Krystia (Kinga Preis) — whose bass player, Mietek (Jakub Gierszal), entices the leads ashore with his own, far less ominous song. These daughters of Triton become part of Krystia’s act at an adult nightclub whose clientele likes its entertainment big, boisterous and bathed in strikingly bold living color. The Lure puts to shame any notion that something as bland as La La Land is the future of the movie musical. Much of Smokynsca’s film is sung, and the excellent music and lyrics by Ballady I Romanse lend music and lyrics by Ballady I Romanse to the story, changing from disco to punk as the film progresses. The Lure has pointed things to say about women’s bodies, hearts and minds — and society’s perception and perversion of each. The film’s messages are cleverly wrapped in Smokynsca’s entertaining, original vision. It’s sexy, fearless, fun and unrepentantly nasty. (Jodie Henderson)

WOLVES: This tried-and-true formula has worked for many a sports-centric family drama: Local kids overcome adversity off the court (or field, or track — you name it) and rises above it all for the love of the game. Despite some spectacular performances and equally compelling basketball scenes, writer-director Bart Freundlich’s Wolves sticks too closely to that playbook. Anthony (Taylor John Smith) benevolently rules his high school basketball team — he’s a jock with a heart of gold and his eyes set on Cornell. But he has problems at home that bleed (sometimes literally) onto the court and put his scholarship in jeopardy. His biggest burden is a hard-drinking, hard-ass father (Michael Shannon) with a knack for betting — and busting up anything that gets in his way. Shannon brings spark to his bleak role, sparring with equal parts ferocious charm and brute force with the family, including Carla Gugino as the worried mother. Bolstered by tough love from new mentor Socrates (John Douglas Thompson) — a former pro and the Bagger Vance of the West 4th Street Courts — Anthony finds his groove. Smith channels his character’s nickname (Saint) and does lots of heavy lifting, both emotionally and with his basketball skills. A feel-good Friday Night Lights withlayups, Wolves ain’t. There’s real turmoil in the script (abuse, a crumbling marriage, pregnancy) but the problems sometimes seem tacked on for added drama. One of the film’s coaches says it best: They don’t want players who will fit in, they want ones who will stand out — but Wolves blends in with the pack. (Tatiana Craine)
MARATHON WOMAN

For drummer, period runner and solo artist Madame Gandhi, “The Future Is Female” is more than just a song title

BY KATIE BAIN

While Kiran Gandhi’s philosophies on art, femininity and menstrual blood are nuanced, her essential nature can be summed up in a single anecdote. It was May 2013, and Gandhi was sprinting through Boston’s Logan Airport, attempting to make a Friday-afternoon flight to Toronto. She was late. Very. Gandhi had rushed to the airport after taking a mid-term exam at Harvard, where she was pursuing her MBA. It was crucial she make it to the M.I.A. concert happening that night in Toronto, because she was the drummer in M.I.A.’s band.

The door of the plane was closing when Gandhi arrived breathlessly at the gate; she broke down crying in a fit of relief when the flight attendant let her on. She touched down in Canada, drummed her ass off at the show, and then boarded a flight back to Boston so she could be in class Monday morning. She got a B+ on the midterm.

On this stormy Friday morning at the Springs, a vegan restaurant in the downtown Arts District, Gandhi tells a life story characterized by the same ambition and lucky streak that got her into business school and onto that plane. That same willfulness inspired her to walk away from a corporate music job and transform into the singer, songwriter and feminist thought leader Madame Gandhi.

She couldn’t have done it anywhere but here. “In Los Angeles I can hear myself think because of the physical space we have as individuals,” she says. Her kind eyes hold wisdom, while the half-inch of black roots at the base of her long, platinum curls imply a give-no-fucks streak. “I’m not intimidated by what everyone else’s opinion is, because nobody else is around.”

Gandhi was raised in Manhattan and attended a private all-girls school, where her early inclinations toward feminism were catalyzed. As an undergraduate at Georgetown, she triple-majored in political science, women’s studies and math while immersing herself in the D.C. music scene, once playing Bonnaroo as the drummer for Thievery Corporation. She was certain that New York and D.C. were the cultural centers of the universe, until Georgetown sponsored a trip for students to meet fellow alums in L.A.

“I was like, ‘L.A.? I can’t drive, I don’t have a car, it’s not a city, I don’t want to go to the suburbs. No.’ Then I came out here, and I was so inspired. The fact that everything in the industry is here like, it’s not even a big deal; I just couldn’t believe it.”

Gandhi parlayed a Georgetown connection into an internship at Interscope. A drummer since childhood, she found a room to rent in Silver Lake through a Facebook group for female drummers. The house was owned by Patty Schemel, the former drummer for Hole.

At Interscope, Gandhi carved out a niche helping the company understand the mountains of data coming in via streaming and social media. Sensing a unique talent, Interscope exec Brooke Michael became a mentor to Gandhi, eventually helping her get a full-time gig.

“I was so fucking grateful,” Gandhi says. “I would stay so late.”

M.I.A. was signed to Interscope at the time, and during a meeting Gandhi joked that the singer needed a drummer. (“Someone Indian, and female and young…”) She made an audition video and sent it up the proper channels. She soon got an email from M.I.A. herself, saying that she would contact Gandhi when there was more info about the tour. Another email came shortly thereafter, officially hiring her for the gig.

A month later, Gandhi was accepted into Harvard Business School. Gandhi wasted no time obsessing over which opportunity to take — she would do both. Weekends were spent flying to Japan and Chile to play shows. Eventually the tour ended, and Gandhi graduated from Harvard and got a job at Spotify. It wouldn’t last.

In the summer of 2015, she became a viral sensation by running the London marathon with her period blood seeping through her pants. The New York Times, Cosmopolitan, People, NPR and others covered the story about her goal of ending “period shame.” A single menstrual cycle had given Gandhi a worldwide platform to express her feminist ideas — plus she finished the marathon in just under five hours.

“That was a huge moment for me, because I had a microphone to talk about all of these issues that were important to me, through the lens of the stigma and the misogyny surrounding women’s periods,” she says. “In being able to speak so often to all of these different media outlets, it gave me the confidence to move from the drums to the mic.”

Her debut EP, Voices, was released last year. The five dreamy, deeply layered and electronically infused tracks demonstrate not only her gift of rhythm but also her feminist ideals, expressed on tracks including “Her” and “The Future Is Female.” On the latter, she raps, “The system must make room for all that we do/We’ve been bleeding each month ‘til we gave birth to you.”

In her music and in conversation, Gandhi expresses these ideas with a clear, sober passion. In them, she sees a course correction for humanity itself.

“We have to look to the female archetype for our very survival. Instead of ‘girly’ being an insult … all the women I know are the ones moving culture. Michelle Obama. Beyoncé. Oprah. We are literally looking to these people for answers, for nourishment, for care, for survival.”

“Toxic masculinity is a real thing,” she adds. “It’s called Donald Trump. We’re on this brute force–hyper-machismo–not-listening–unintelligent way of leadership, which is not going to work. You can’t suck every bit of oil out of the earth to make money. The female energy is more collaborative; it’s more emotionally intelligent.”

Gandhi says L.A. has given her the space and artistic nourishment to crystallize such thoughts. She finds the city’s emphasis on holistic living to be innately feminine in the way that it nurtures people like her. A participant in the recent all-female Girls School festival, Gandhi, is holed up in her Arts District apartment making music.

“This weekend, she’ll play the Women Fuck Shit Up Fest at the Smell. In May, she plays Lightning in a Bottle. Given her trajectory, there’s no reason to doubt she has many more festival dates in her future. For Gandhi, however, inspiring others to express themselves is more important than reaching the top of the L.A. food chain. A lot of people spend their time telling women how to think,” she says. “It’s oppressive whether you tell them to be a feminist or if you don’t. I want to be someone who, when someone thinks of me, it makes them want to express their voice and their idea, whatever that idea.”
The exact origins of The Urantia Book remain enveloped in mystery, but this much is certain: In the early 20th century, a pair of respected Chicago physicians and committed skeptics, William and Lena Sadler, received contact from a neighbor whose husband — allegedly a “hard-boiled businessman” — plunged into a somnambulant trance state every night, where he was unconsciously possessed by spiritual beings.

Over the course of 250 nocturnal sessions, the Sadlers and a stenographer received the labyrinthine transmissions that became The Urantia Book — a 2,000-page esoteric bible that presents an alternate history of the creation of the earth, the life of Jesus and the future of humanity.

Whether you accept it as divine revelation or not, you can’t deny the fertility of the tome’s imagination. Revered by Jimi Hendrix, Jerry Garcia and Jaco Pastorius alike, it makes Game of Thrones look like Chutes & Ladders.

This much also is certain: A century later, jazz pianist Cameron Graves, founding member of The West Coast Get Down, has an album called Planetary Prince, whose titular and extraterrestrial inspiration comes from that abstruse text.

“It’ll have you skeptical until you read it, and then start to wonder whether the universe is really that way or whether it’s just a made-up story?” Graves says.

“If I loved the idea of it, if I was intimidated by it, I wouldn’t be playing it. I’m inspired in so many ways. I often write in seven time because it’s a really important number in the universe,” he continues. “Take a song like ‘Adam and Eve’: The A side is really emotional, and the B section offers release. It’s a yin-and-yang thing. The yin is Eve, the yang is Adam.”

If this sounds like metaphysical mumbo jumbo, I’ll refer you to the music, which offers a clarity that words often can’t provide. In all aspects of his being, Graves embodies intense seeking and absurd skill. He’s backed Jada Pinkett Smith and jazz icon Stanley Clarke. He’s a master of the martial art Xing Yi Quan, studies Daoism and practices daily standing meditation.

“Chi energy is an amazing thing, and you’ll only know it if you feel it and walk with it every day,” the Van Nuys native says. “It’s the driving force behind me waking up and doing everything. I haven’t felt tired for a long time. I can stay up for two days at a clip.”

Graves wears a black T-shirt, a skull ring and a cross necklace topped with a silver eagle, his long, wavy black hair tied back. If he looks slightly metal, it’s reflective of his lifelong obsession with the genre.

Even if you don’t immediately recognize his name, you’ve likely heard his notes. The son of ‘70s soul singer Carl Graves, he’s been playing piano since kindergarten. At Hamilton High’s music academy, he formed a band with classmates Kamasi Washington and Miles Mosley, teaming up with Stephen “Thundercat” Bruner and Ronald Bruner at Locke High for after-school sessions with legendary educator Reggie Andrews.

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Much of Planetary Prince was first recorded at the now-mythologized “KSL sessions” that yielded Washington’s The Epic. It comes off somewhere between McCoy Tyner and The Time, Chopin and J Dilla — with an extra layer of mystic clashes between celestial princes of good and evil. It’s the score that Urantia always deserved.

“I’m trying to bring music back to the time where virtuosos are celebrities again,” Graves says. “I want to educate the ears of the listener and change their palates to where I can use nontraditional jazz changes and scales and still speak to their soul. So that the music makes you feel like an acid trip without being on acid.”
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SEEING GREEN

Last November, California approved Proposition 64, legalizing personal use of marijuana for people over 21. The California entrepreneur who sees a future in cannabis sales would be well advised to start planning immediately. There is demand to be supplied. With an economy as great as California’s, it is reasonable to conclude that Proposition 64 is going to make some people very wealthy.

To prepare those hoping to establish themselves in this bold new world of profit, conventions are springing up to get this industry off to an informed and advantaged start. One of them is the International Cannabis Business Conference, which took place recently in San Francisco.

In an ironic twist, I, a non-user, was asked to deliver the conference’s keynote address. The history of marijuana and hemp in America is steeped in racism, false information and hypocrisy. At the beginning of the 1930s, Harry J. Anslinger started an obsessive crusade to demonize it. He wasn’t always against marijuana. In fact, during alcohol’s prohibition, he claimed that marijuana was harmless. But when the 21st Amendment repealed the 18th, and alcohol was again legal, Anslinger, with his Federal Bureaus of Narcotics, went after marijuana users with a vengeance.

The result was propaganda like the film Reefer Madness and a perception that marijuana was the socially deviant, anti-American’s drug of choice. Your father, powered by cheap bourbon and beer, bellying violent oaths and racist epithets on a Saturday afternoon while you stood trembling, was an approved bonding ritual. The friendly hippie a/f_t_ernoon while you stood trembling, was an cheap bourbon and beer, bellowing violent

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Tom Brosseau @ SANCTUARY SANTA MONICA
Tom Brosseau was raised in the small city of Grand Forks, North Dakota, and although he spent a decade in Los Angeles and was a regular at Largo — where ribald, sardonic humor is usually the order of the day — there is still a Midwestern directness and disarmingly sincerity in his music. “Love is one powerful luck/An everlasting drug” he croons softly on “You Can’t Stop,” from his 2016 album, North Dakota Impressions. Most of the tracks are gentle, acoustic guitar–based ballads that are distinguished by his clear, yearning vocals and earnestly romantic lyrics, which succinctly evoke small-town life. He’s part of actor–singer John C. Reilly’s circle of musical friends, and he’s even collaborated with the stellar classical violinist Hilary Hahn. Contemplative folk singer Garrett Pierce and local acoustic-pop stylist Sofia Wolsfon open. — Falling James

John Kay & Steppenwolf @ THE SABAN
Over the course of nine studio albums released between 1968 and 1976, Steppenwolf helped bridge the gap between psychedelic rock and the earliest progenitors of heavy metal. Their greatest cultural contribution was when two songs from their 1968 self-titled debut, “Born to Be Wild” and “The Pusher,” were released as part of the Easy Rider film and soundtrack the following year. Blending musical styles, Steppenwolf alternated between the escapist and hedonistic themes of the hit “Magic Carpet Ride” and increasingly politically charged material, such as the title track of 1969’s Monster. This current lineup features frontman John Kay leading longtime bandmates in delivering those Steppenwolf classics along with fan favorites “Sookie Sookie,” “Rock Me,” “Hoochie Coochie Man” and “Rock & Roll Rebels.” Also at the Libbey Bowl on Saturday, March 4. — Jackson Truax

Ralph Towner @ BLUEWHALE
Playing all the parts of a small instrumental group on one guitar is the essence of Ralph Towner’s art, which, whether on classical or 12-string guitar (often in alternate tunings), flows with a pristine, probing sonority that is instantly recognizable. From his earliest recordings with the avant-jazz–folk ensemble Oregon in the early 1970s throughout his now 44-year run of solo and collaborative works on the ECM label with the likes of John Abercrombie, Gary Peacock, Jan Garbarek, Eberhard Weber and Egberto Gismonti, Towner’s incisive economy of means might best characterize his gift. His new album, My Foolish Heart (ECM), is solo magic of the highest order, with shiveringbly beautiful one-man–orchestra settings for the titular classic and typically fascinating compositions of his own. — John Payne

Women Fuck Shit Up Fest @ THE SMELL, FIVE STAR BAR
Now in its third year, Women Fuck Shit Up Fest returns with a two-day cavalcade of art, music and unity. This year’s lineup is staggering in its breadth and depth, with almost 40 artists spread across two venues, including multi-instrumentalist and double violin virtuoso Ginger Shankar, Fat Wreck Chords power-pop combo Bad Cop/Bad Cop, drumming and electronics firebrand Madame Gandhi, and Moldy Peach Kimya Dawson. This year’s fest benefits Alexandria House, a transitional home in Koreatown, which has for 20 years been there for single women and moms making the leap from an emergency shelter to a more permanent home. Also Sunday, March 5. — David Cotner

Brian Jonestown Massacre @ THE FONDA THEATRE
Anton Newcombe and Brian Jonestown Massacre are masters at suggesting the future by reading the bones of the past, and Don’t Get Lost, their new (and sudden) sequel to last year’s Third World Pyramid, is predictive analog sci-fi of the highest order. “Open Minds Now Close” is a valentine to Harmonia’s prog classic “Watussi” and “Groove Is in the Heart” is riding the same two-lane blacktop as Primal Scream’s Vanishing Point. The spirit of tape manipulators This Heat is alive and well on songs like “One Slow Breath” and “Fact 67,” and Pil’s corrosive “Anna Lisa” sends its regards from the beyond, too. Like Broadcast, BJM know how to sound both prescient and ancient — even occult — at the same time. With anyone else, that’d be a paradox, but with them, it’s just what they do. — Chris Ziegler

Quetzal @ RUTH B. SHANNON CENTER
Quetzal still have the power to surprise on their new album, The Eternal Getdown. Even after two decades of provoking listeners with an unusual combination of restlessly varied, entrancing music and slyly subversive, socially minded lyrics, the East L.A. band are mixing influences even further. The musical collision of cultures and histories starts from the first track, “Espejos vs. The Gaze,” which segues from acoustic folk to a cool trip-hop groove laced with violin and spaghetti Western guitar, followed by chanting choruses and a surge of hard-rock rage. “Take a picture of my suffering, a memento of my wares,” Marthe Gonzalez purrs with deceptively languid soulfulness as she bargains with some run-of-the-mill cultural imperialist. Guest Aloe Blacc pumps up the ultra-funky “Get to Knowing,” while the “La Bamba” remake turns into a mad whirlwind of stringed instruments. — Falling James

IHeart Radio Music Awards @ THE FORUM
You know the times are a-changin’ when seemingly escapist pop singers are speaking up about the new presidential administration. At the Grammy Awards, Katy Perry sunk around the stage to the frosty beats of her new single, “Chained to the Rhythm,” even as she sarcastically urged, “Put your rose-colored glasses on and party on,” and warned about being “trapped in our white picket fence like ornaments.” She echoed that perfor-
Dr. Octagon

Patti Smith and her Band

Trevor Hall

Electric Guest

The Japanese House

Hippo Campus

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Thursday • March 2nd • 6 PM
KARRIEM RIGGINS WITH J ROCC
Celebrating the release of his new album, Headnod Suite (out now on Stones Throw Records) with a live set & signing at Amoeba. Best known as a Jazz drummer & Hip-Hop producer (Common, Kanye, The Roots, Kaytranada), his latest is 29 tracks of pure hip-hop.

Thursday • March 9th • 6 PM
MURS CD SIGNING
@ SPACE15TWENTY
Murs is ready to drop his latest album, Captain California, out March 10th on Strange Music. Purchase your copy of Captain California at Amoeba a day early, on Thursday, March 9th, and receive a ticket to attend this special signing event, which will be hosted by our friends at Space15Twenty in the courtyard at 1520 Cahuenga Blvd.

Tuesday • March 14th • 6 PM
THE LOVE WITCH DVD SIGNING
Anna Biller visits Amoeba to celebrate the DVD/Blu Ray release of her celebrated indie film, The Love Witch (Oscilloscope Pictures). Anna wrote, directed, produced, edited and handled production and costume design for this gorgeously realized and darkly humorous story - a tribute to Technicolor thrillers of the ’60s.

MON 3/6

Tashaki Miyaki, Winter, The Tyde, Shannon Lay
@ THE ECHOPLEX
“Oh, and I want fame/And all the boys will want me,” singer Paige Stark declares guilelessly in a foggy haze on “Girls on TV,” from Tashaki Miyaki’s debut album, The Dream. Life is indeed but a dream for the local band, who shroud their music in an impenetrable veil of fuzzy distortion and sludgy tempos. The contrast between the wall of guitars and Stark’s melodically radiant vocals evokes the candied pop of Mazzy Star, but there is also a more darkly alluring heaviness and bold pop grandeur in Tashaki Miyaki’s approach. As Winter, Samira Winter gives her version of dream pop more of a glossy and glassy spin. The Tyde’s retro psyche-delia is more driving, whereas Feels’ Shannon Lay strums eternally lulling electric folk idylls. —Falling James

TUE 3/7

Six Organs of Admittance, Itasca
@ THE BOOTLEG
On Ben Chasny’s newest Six Organs album, Burning the Threshold, he shelves his self-designed Hexadic songwriting language — an invention that deserves your attention, by the way — that powered his last two albums and returns to something…well, “conventional” is never the word for Chasny, so let’s settle for “traditional,” although that still barely covers it. Rearranged for fuzz and feedback, this would be an obliterating album. But Threshold has even more power in its mostly acoustic settings, where light (and dark) bleed around the edges of the songs. Chasny’s instruments are cascades of movement and melody, and his vocal pieces sprout from a single point of contact between gentle back-bench folk and acrobatic prog mathematics. With opener Itasca, a powerfully committed L.A. singer-songwriter who complements Chasny perfectly. —Chris Ziegler

WED 3/8

Whitechapel, Cattle Decapitation, Goatwhore
@ THE BELASCO
To celebrate the 35th anniversary of Metal Blade, the label that has had the likes of Goo Goo Dolls, Slayer, King Diamond and GWAR on its books over the years, an impressive bill has been assembled featuring some of the most ferocious groups currently under Metal Blade’s wings. The headliners are Whitechapel, the Tennessee deathcore band that formed 11 years ago, appropriately named after a violent area of East London. Their vocals are gravelly and their tunes deceptively emotional. Before that, San Diego deathgrind band Cattle Decapitation likely will batter heads as mercilessly as the commercial farming practices they’re protesting through their lyrics. Goatwhore bring unrelenting, sludgy death metal with them from New Orleans. Allegaeon and Necromancing the Stone round out an undeniably brutal bill. —Brett Callwood

THU 3/9

P.O.S.
@ THE ROXY
Minneapolis rapper Stefan “P.O.S.” Alexander approaches hip-hop with a skater punk’s daredevil attitude, executing tricks with his cadence and wordplay as if he’s just grinding at the park with his buddies; whether he wipes out or sticks the landing, it’s all part of the fun. On “Wearing a Bear,” from his latest album, Chill, Dummy, he whiffs on a lyric with such enthusiasm that it almost sounds intentional. Chill, Dummy, which features guest appearances from Busdriver, Open Mike Eagle, Lizzo and Kathleen Hanna, is P.O.S.’ first album in five years and marks his return after health issues forced him into temporary retirement. At last fall’s Music Tastes Good festival in Long Beach, he proved that the time off hadn’t dulled his edge, as he leaped off the stage to rap his funny but fiercely political lyrics from the middle of a mosh pit.

—Andy Hermann

Respect 18th Anniversary with Roni Size
@ PROJECT L.A.
Drum ‘n bass may be the forgotten stepchild of dance music, but that has only made it the most resilient of the styles. Case in point: Los Angeles’ Respect, which has unfallingly run its weekly party since ’99. The label celebrates its 18th anniversary with another resilient drum ‘n bass entity, Roni Size. Along with his group, Reprezent, Size changed the face of the underground sound on an international level with his award-winning double album, New Forms, which smoothy brought elements of jazz into the drum ‘n bass structure with a fresh and accessible approach. This year marks the 20th anniversary of New Forms’ release, which coincides with Size’s win of the Inspiration Award at the U.K.’s recent Music Producers Guild Awards. There is no better place than at the stalwart Respect for Size to celebrate. —Lily Moayeri


AMOeba MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Qay Moore, Costume Kollegion, Sat., March 4, 9 p.m., free.


BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Midnight Showers, Birt Community, Kid Bloom, Brayton Bowman, Mon., March 6, 8 p.m.

BOARDNER’S: 1737 N. Vine St., Los Angeles. Various acts.

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Kinya Dawson, Wasi, Blushb, Aparato, San Chay las Sirenas, Skydive, Sawyer Key, Whisper Kid, Mininill, Gypsyum, Lucy Gucy, Bad Cop/Bad Cop, Sun., March 5, 4 p.m., $12. This Saxophone Kills Fascists, Jessika Kenney's Sisivaramphied, Tuez., March 7, 9 p.m., $55. Priyya Whip, Consumer, Illuminati Sex Party, Wed., March 8, 9 p.m., $5.

**THE TERRORGRAM BALLROOM:**
1234 W. Seventh St., L.A. Hippo Campus, Fri., March 3, 9 p.m., $16.
Karl Denson's Tiny Universe, Sat., March 4, 9 p.m., $25.
Trevor Hall, Sun., March 5, 8 p.m., $22. Dr. Octagon, Tue., March 7, 8 p.m., $20. Milky Chance, Wed., March 8, 8 p.m., $30.

**TIMEWARP RECORDS:**
12204 Venice Blvd., Los Angeles. Manchester Murder Mystery, Miss Lori & the Family Band, Fri., March 3, 6 p.m., free.

**THE TROUBLEJAW:**
G. Love & Special Sauce, City of the Sun, Thu., March 9, 7 p.m.

**TUPPER ROOK:**
8852 W. Sunset Blvd., West Hollywood. Black Sabbath, Dig the Kid, The Hunchen, Sat., March 4, 8 p.m., $10.

**WHISKY A GO-GO:**

**JAZZ & BLUES**

**AU LA C:**

**DRAINED POTATO:**
3787 Cahuenga Blvd. W., Studio City. Prophecy, Fri., March 3, 9:30 p.m., $25. Steve Vai, Fri., March 3, 10 p.m.

**WHALE BLUE:**
123 Astronaut E.S. Onizuka St., Los Angeles. Ralph Towne, Fri., March 3, 9 p.m., $25 (see Music Pick). The Nick Mancini Collective, Sat., March 4, 9 p.m., $15. The Necks, Sun., March 5, 7 p.m., $20. Ben Finley, Mon., March 6, 9 p.m., $10.

**CATALINA BAR & GRILL:**
6725 W. Sunset Blvd., Los Angeles. Jane Monheit, March 3-4, 7 p.m., $25 (see Music Pick). The Nick Mancini Collective, Sat., March 4, 9 p.m., $15. The Necks, Sun., March 5, 7 p.m., $20. Ben Finley, Mon., March 6, 9 p.m., $10. The Voo Doo Voodoo Chamber Ensemble, Wed., March 8, 9 p.m., $20. Sinne Eeg, Thu., March 9, 9 p.m.

**UNION NIGHTCLUB:**
14663 Oxnard St., Sherman Oaks. Meduza, Fri., March 3, 10 p.m, $30-$50. The Wiltern, 7 p.m., $38.50-$88.50. The Wiltern.

**SOUND NIGHTCLUB:**
1642 Las Palmas Ave. Skream, Fri., March 3, 7 p.m., $30-$50.

**KING OF THE COOL:**
Tuesday, March 7

BLACKALICIOUS: 9 p.m., $18. The Observatory, 631 S. Broadway, 21+.
Red Hot Chili Peppers: With Trombone Shorty & Orleans Avenue, 7:30 p.m. Staples Center.

Wednesday, March 8

BEBE REXHA: With Daniel Skye, Spencer Ludwig, 8:30 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd.
BON JOVI: 7:30 p.m., $19.75-$552.75. The Forum.
CHARLIE WILSON: With Fantasia, Johnny Gill, 7 p.m. Microsoft Theatre, 777 Chick Hearn Court.
ISAIAH RASHAD: With Lance Skilikwalker, Jay IDK, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd.

Red Hot Chili Peppers: With Trombone Shorty & Orleans Avenue, 7:30 p.m., $49-$99. Staples Center.

Thursday, March 9

CHARLIE WILSON: With Fantasia, Johnny Gill, 7 p.m. Microsoft Theatre, 777 Chick Hearn Court.
DAYA: With Jess Kent, Frankie, 8 p.m. El Rey Theatre.
GHOSTFACE KILLAH: 8 p.m. The Regent Theater.
JAPANDROIDS: 9 p.m. The Fonda Theatre.
SKULL: With Sick Puppies, Devour the Day, 6:30 p.m., $23. The Belasco Theater, 1050 S. Hill St.


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**ORDER TO SHOW CAUSE NO. Case No. V529768**

Superior Court of California County of Los Angeles located at: 111 N Hill St #102, Los Angeles, CA 90012. Filed On: 12/5/16. In the matter of petitioner: Elizabeth Deloria. It is hereby ordered that all persons interested in the above entitled matter of change of name appear before the above entitled court as follows to show cause why the petition for change of name should not be granted: Court Date: 2/5/17. Located at Superior Court of California County of Los Angeles, 111 W Hill St, #102, Los Angeles, CA 90012. And a petition for change of name of an individual party filed with the clerk of this Court, and it appeared from said petition that said petitioner(s) desire(s) to change their name as indicated herein above and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the Los Angeles, a newspaper of general circulation for the City of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. To be published: 2/2/17, 2/9/17, 2/16/17, 2/23/17. 2/3/17

**Summons**

**SUMMONS TO DEFENDANT:** TIANHUAO ZOU, an individual YOU ARE BEING SUED BY: PLAINTIFF: OCCIDENTAL COLLEGE CASE NUMBER: 14AC026030 NOTICE! You have been served. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 days to file a written response at this court and a copy on or before the service of this summons. Address to: Clerks Office: 1546 Argyle Ave, Los Angeles, CA 90028. (www.lawhelpcalifornia.org). (www.courtinfo.ca.gov) or by contacting your local court or county bar association. The court has a statutory lien for unpaid fees and costs. A lien on any settlement or arbitration award of more than $20,000 may be recorded to secure the payment of any judgment. If you do not appear before the superior court at the time specified above, you may lose the case.

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