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LAWEEKLY[®]

FEBRUARY 16-22, 2018 / VOL. 40 / NO. 13 / LAWEEKLY.COM

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BY PAUL HODGINS

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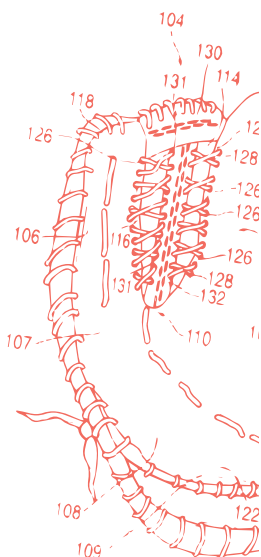
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Week of
FEB.
16-22

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POLITICAL THEATER — THE GOOD KIND — AT OPEN FIST

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REVISITING SELMA TO SHED LIGHT ON CIVIL RIGHTS STRUGGLE TODAY

fri

2/16

THEATER

Political Pop-Up

Open Fist Theatre presents *One Year Later — A Political Pop-Up of the Theatrical Kind*, 14 short plays by writers from across the United States who explore our nation's current social and political climate and how the past year under President You-Know-Who has affected us. The plays range from *Sunset in Chappaqua* by Myra Slotnick and *Here to Serve You* by Barbara Lindsay to *Dreaming* by Diana Burbano and *Boxes and Fake* by Jen Huszcza. The Acting Ensemble will handle acting duties. You might just have an epiphany in a short span of time. *Atwater Village Theatre, 3269 Casitas Ave., Atwater Village; Feb. 16-March 3; Fri.-Sat., 8 p.m., Sun., 7 p.m.; \$25. (323) 882-6912, openfist.org.* —Richard Chang

FOOD/ART

Chocolate Indulgence

Hey, you got your charity in my chocolate! Hey, you got your chocolate in my charity! Two great tastes that taste great together meet at today's **Chocolate and Art Show**. Whether it's live body painting, musical performances or just a bunch of free chocolate, you're bound to find something you'll enjoy at this event, which raises the public profile of Artists for Trauma, an initiative under which survivors of military trauma recover with help from established artists from across the creative spectrum. You know, like when Lt. Hurwitz thought he was Ethel Merman in that scene in *Airplane! The Vortex, 2341 E. Olympic Blvd., downtown; Fri.-Sat., Feb. 16-17, 7 p.m.-2 a.m.; \$15. (213) 375-4150, chocolateandartshow.com/events.* —David Cotner

MUSIC

Jazzy Soundtrack Live

Combine 2014's Oscar-winning best film and a live score and you have **Antonio Sanchez: BIRDMAN LIVE**. Born in Mexico City, Sanchez is a five-time Grammy-winning jazz drummer who's spent the last 17 years working with guitarist Pat Metheny's group, as well as leading his own quartet, Migration. Sanchez contrib-

Antonio Sanchez: See Friday.



PHOTO BY BÓGARADAME MENDOZA

uted most of the soundtrack to Alejandro G. Iñárritu's Oscar-winning *Birdman or (The Unexpected Virtue of Ignorance)*, and most of it was improvised; Sanchez's percussion is as memorable as the scene with star Michael Keaton walking down Times Square in his tighty-whities. After spending the last couple of years performing a live accompaniment, Sanchez returns to L.A. to re-create the movie's music for this screening. *UCLA, Royce Hall, 10745 Dickson Court, Westwood; Fri., Feb. 16, 8 p.m.; \$29-\$59. (310) 825-2101, cap.ucla.edu.* —Siran Babayan

sat

2/17

CULTURE

Brooklyn's Drag Renaissance Heads West

Dear Brooklyn: Silver Lake is all out of affordable housing, but we welcome cultural exports. Lucky us, that now includes an entire weekend of death drops, drama, weirdness and world-class drag. An expression and catalyst of the Brooklyn drag renaissance, Bushwig celebrates the borough's affinity for alternative and contemporary performance — or as co-founder Horrorchata told Huffington Post, "The drag scene in Brooklyn is evil and it's full of crazy witches!" Headliners for **Bushwig Does L.A.!** include Pinché Queen, Merrie Cherry and a "very exclu-

sive" surprise headliner, with DJ Hannah "Lit" Lou and a full bar at Faultline. Keep an eye out for future *Drag Race* starlets. Bushwig keeps the party going Monday at the Ace downtown with a free, Speedo-friendly poolside fantasy, *Drag Queens on Acid*, where you're invited to "expand your mind, body and hole." *Faultline, 4216 Melrose Ave., Silver Lake; Sat., Feb. 17, 10 p.m.-2 a.m.; \$10. (323) 660-0889, faultlinebar.com/event/bushwig-does-los-angeles.* —Beige Luciano-Adams

BOOKS

Wanna Drink?

Alcohol has a knack for bringing out the worst in the best of people, and when you hit rock bottom as an alcoholic, you may wonder how you got down there in the first place. Past mistakes and future potential are showcased when Chris Finan discusses *Drunks: An American History* (Beacon Press), his necessarily gory chronicle of recovery and sobriety unveiled in candid and illuminating tones, from Native Americans in the colonial period to Alcoholics Anonymous founders Bill Wilson and Dr. Bob Smith, who demonstrated through trial and miserable error that alcoholics can maintain their sobriety. *Vroman's, 695 E. Colorado Blvd., Pasadena; Sat., Feb. 17, 4 p.m.; free, book is \$29.95. (626) 449-5320, vromans-bookstore.com/event/chris-finan-discusses-and-signs-drunks-american-history.* —David Cotner

CULTURE

Year of the Woof

Maybe the gods are listening, after all. According to the 4,000-year-old Chinese zodiac, 2018 is the Year of Earth Dog: sincere, humble and dedicated to reform, equality and truth. Celebrate auspicious beginnings at Chinatown's 119th annual **Golden Dragon Parade and Festival**, where dragon dancers, martial artists, folklore and interactive culinary stages make it an all-day affair. Find a spot before the parade begins (at 1 p.m.), then check out Central Plaza's food trucks, vintage fair and artisans; Mandarin Plaza has live music and a beer garden. Head to Taoist Thien Hau Temple on Yale Street to light incense and offer and receive blessings. Lucky red — flowers, sweets, garments and little red envelopes stuffed with \$8 — will abound. The faithful don't sweep their houses on New Year's Day; after the cosmic clusterfuck of 2017, why tempt providence? *Parade runs along Hill from Temple to Bernard, then heads back down Broadway to Temple in Chinatown; Sat., Feb. 17, 1 p.m.; free. (213) 617-0396, lagoldendragonparade.com.* —Beige Luciano-Adams

sun

2/18

BOOKS

Art in the Face of Oppression

The story of art in opposition is honorable and time-honored, and with an eye toward recent developments in Chinese culture, Shelley Drake Hawks presents *The Art of the Resistance: Painting by Candlelight in Mao's China* (University of Washington Press). Revealing the creative struggles of seven painters active during the stark decade of the Cultural Revolution (1966-1976) — only one of whom, Huang Yongyu, is still alive — the book shows how the creative urge resists oppression, flowering even under the flickering light of a candle, in the process tapping into symbols, images and themes that supersede all kinds of grinding authoritarianism. *Diesel Books, 225 26th St., Suite 33, Brentwood; Sun., Feb. 19, 3 p.m.; free, book is \$65. (310) 576-9960, dieselbookstore.com/event/shelley-drake-hawks-discusses-and-signs-art-resistance.* —David Cotner

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DANCE

Volcanic Moves

On the nightly news, Bali's Mount Agung volcano is seen spewing rock and lava, a fitting intro as **Çudamani** takes the local stage. The 25-member troupe, Bali's premier music and dance ensemble, is based in a village at the foot of the volcano and rehearsed for this visit amid its rumbling and eruptions. Performances are primarily events presented as a spiritual offering at temples, generally not on view for tourists. For this visit, Çudamani offers a family-friendly matinee, but for the evening concert, the ensemble premieres *Bhumi-Mother Earth*, a subject close to the performers' hearts as they consider their upcoming return to that lava-gushing volcano. *The Broad Stage*, 1310 11th St., Santa Monica; Sun., Feb. 18, 2 & 7 p.m.; \$20-\$50. festivalofsacredmusic.org. —Ann Haskins

mon 2/19

FILM

Native Issues

Anti-Objects: Works by Sky Hopinka showcases the artist's digital cinema output from 2014 to 2017. Hopinka will be present to explain the finer nuances of his riveting views into the daily life of the indigenous Milwaukee-based Ho-Chunk Nation, of which he counts himself a member. His is a body of work examining everything from issues of endangered languages — both linguistic and father-son — to the unfolding dilemma surrounding the Dakota Access Pipeline on the Standing Rock Indian Reservation. It's not all about push, push, struggle in Hopinka's reflections on his heritage, though — sometimes catching one glimmering moment is the most artistic thing he does. *RED-CAT*, 631 W. Second St., downtown; Mon., Feb. 19, 8:30 p.m.; \$6-\$12. (213) 237-2800, redcat.org/event/anti-objects-works-sky-hopinka. —David Cotner

tue 2/20

MUSIC

Adams Performs Eastman

It's not often that a work with the title *Evil Nigger* is performed at staid Disney Hall, but its author, **Julius Eastman**, was no ordinary composer. As an African-American singer, pianist and composer whose controversial but inventive minimalist creations often were infused with homosexual themes, Eastman was a rarity in the classical scene in the 1970s. The New York iconoclast eventually became homeless before dying in relative obscurity in 1990, but his music is finally receiving belated critical appreciation. Minimalist icon John Adams conducts four adventurous pianists — Joanne Pearce Martin, Vicki Ray, Dynasty Battles and Michelle Cann

— through the rolling, cascading melodic waves of *Evil Nigger*, and L.A. Phil New Music Group ushers in the world premieres of new pieces by similarly bold composers Katherine Young and Andrew McIntosh. *Walt Disney Concert Hall*, 111 S. Grand Ave., downtown; Tue., Feb. 20, 8 p.m.; \$20-\$59. (323) 850-2000, laphil.com. —Falling James

BLACK HISTORY MONTH

Breaking the Barrier

Before he became a civil rights leader and broke Major League Baseball's color barrier with the Brooklyn Dodgers in 1947, Jackie Robinson lived in Pasadena for 24 years. Robinson's mother, Mallie, moved herself and her five sons from Georgia to 121 Pepper St. in Pasadena, where a plaque today marks their residence. Robinson played football, baseball, basketball and track at Pasadena Junior College, now Pasadena City College; last year, the Rose Bowl unveiled a statue of Robinson wearing his football jersey. The city also has a baseball field, community center and park named after him. Hosted by the Pasadena Museum of History, **The Robinsons in Pasadena: A Life Between Segregation and Integration** features Amy Essington, a Cal State University professor, author and executive director of the Historical Society of Southern California, who'll talk about Robinson's Pasadena roots and how his family struggled with racism in the then-mostly white neighborhood during the Depression. *Pasadena Senior Center*, 85 E. Holly St., Pasadena; Tue., Feb. 20, 6:30 p.m.; free. (800) 838-3006, ext. 1, pasadenahistory.org. —Siran Babayan

BOOKS/BLACK HISTORY MONTH

Living at the Intersection

Conceivably, "intersection" should represent a place at which everyone comes together — and yet the reality is somewhat different. So taking a deeper look at what meeting people is all about, Morgan Jerkins discusses her new book of essays, **This Will Be My Undoing: Living at the Intersection of Black, Female, and Feminist in (White) America** (Harper Perennial). Topics Jerkins tackles include body issues, having "good hair," dating men who claim they don't "see color," the thorny conundrum of Rachel "Tensions" Dolezal, and other indignities that bespeak larger problems of becoming an individual adult human being in modern society. *Skylight Books*, 1818 N. Vermont Ave., Los Feliz; Tue., Feb. 20, 7:30 p.m.; free, book is \$16. (323) 660-1175, skylightbooks.com. —David Cotner

wed 2/21

BOOKS/BLACK HISTORY MONTH

African-American Writers Speak

Los Angeles' official 69th African-American History Month calendar is rich with visual and performing arts, while Our Author's Study Club — local chapter of the Association for the Study of African

American Life and History, founders of Black History Month — connects historical and contemporary realities through the lens of African-American experience in times of war. Mayor Eric Garcetti and OASC present **An Evening With African-American Authors**, at which prominent locals will discuss their latest works and the writer's path, followed by "thoughtful discussion" and a reception. Authors include Todd Bridges (yes, the guy from *Diff'rent Strokes*), Yvette Heyliger and Gil L. Robertson IV. *L.A. City Hall, Public Works Chambers, 200 N. Spring St., 3rd floor, downtown; Wed., Feb. 21, 6-8 p.m.; free. (213) 978-0254, culturela.org/programs-and-initiatives/city-of-los-angeles-heritage-month-celebrations.* —Beige Luciano-Adams

BOOKS

Wylde Nights

Gay pornography in L.A. has come a long way from cops busting up premieres at the Vista, and it's in this spirit of retrospection that a true moment of perspective can be had when **Christopher Zeischegg** presents his memoir, *Body to Job* (Rare Bird). Zeischegg — formerly adult film star Danny Wylde — bundles up six years of painful, enlightening reflections on his time in the trenches. It's punctuated with fictional passages — as what memoir is not — and frank revelations about coming down from stardom, the rigors of sex work, demoralization and the cumshot of ultimate redemption.

Skylight Books, 1818 N. Vermont Ave., Los Feliz; Wed., Feb. 21, 7:30 p.m.; free, book is \$17.95. (323) 660-1175, skylightbooks.com. —David Cotner

TALK

Passing the Torch

In 1965, nearly 100 years after the post-Civil War ratification of the 15th Amendment to the Constitution, which states that "the right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude," African-Americans in the South still faced obstacles when it came to voting. In March of that year, a series of protest marches from Selma to Montgomery in Alabama spurred the signing into law of the Voting Rights Act of 1965 by President Lyndon B. Johnson; it eliminated racial discrimination in voting. Hosted by the Skirball Cultural Center, **Passing the Torch — From Selma to Today** looks at one of the most crucial moments of the civil rights movement and how this piece of legislation affects modern times. Jessie Kornberg, president of legal services nonprofit Bet Tzedek, moderates the discussion with civil rights leaders Andrew Young, Bernard Lafayette Jr. and Clarence B. Jones, as well as James Perkins Jr., Selma's first African-American mayor. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Thu., Feb. 22, 7:30 p.m.; \$12, \$10 students. (310) 440-4500, skirball.org.* —Siran Babayan

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The Rollup by Madison Margolin

420TV BRINGS CANNABIS CULTURE TO THE MASSES

You know cannabis has hit the mainstream when there are shows, such as HBO's *High Maintenance* and Netflix's *Disjointed*, that revolve around the plant. Now cannabis entertainment has gone a step further with an entire channel dedicated to it. Meet 420TV, a channel headquartered in Beverly Hills that targets both the "converted and the curious" and celebrates cannabis culture.

Launching on Thursday, Feb. 22, 420TV features original news, entertainment and lifestyle programming developed by L.A.-based executives from the TV, music and, of course, cannabis industries. It's also an OTT (that stands for "over-the-top") channel, meaning it's delivered via the internet rather than through a cable or satellite provider. You can stream 420TV for free, since the channel is completely ad-supported.

"The way this channel started was that I was looking at the landscape for cannabis-related content and I felt like there was a void in the way that the story about cannabis was being told by the media," says Alex Nahai, founding partner of 420TV. The high-quality content pertaining to cannabis painted the culture in a somewhat negative light, while the less pejorative pro-cannabis content wasn't as good quality, he says.

The channel speaks to two main audiences: One comprises people who are already involved in cannabis culture who will "immediately get" what the channel puts out, says Nahai, an attorney and former music executive at William Morris Endeavor. The other category includes people who are curious about the culture. "They may not be pot smokers or know a lot about the culture, but they are people who want to learn," he says.

For the latter group, 420TV features educational programming in addition to comedy, documentary and scripted content. "Our shows and movies can play to both audiences, so it's not really about age, race, how much money you make or anything like that," Nahai says. "It's just about whether or not you currently have an interest or could have an interest in cannabis culture."

Among 420TV's debuting programs are *Top Shelf With Dr. Dina*, a travel show that takes viewers in search of the best cannabis in a variety of 420-friendly cities; *Cannabiz*, in which TV personality and social entrepreneur Quddus Philippe surveys innovators in the cannabis industry; and *Super Slackers*, an animated comedy from *The Simpsons* animator-director David Silverman, in which lazy friends unwittingly become superheroes.

Other programming includes *In Amsterdam*, in which model, VJ and TV actress Veronica van Hoogdalem takes viewers to ground zero of the cannabis movement; *Trae the Truth*, a semi-autobiographical animated comedy about hip-hop artist Trae's struggles and adventures; and *Medical Marijuana Miracles*, a documentary series exploring real-life stories of people (and pets) who



Madison Margolin

have benefited from the cannabis plant's medicinal properties.

The new channel is a coming out for cannabis culture, as legalization normalizes and spreads awareness of the plant, as well as a triumph for the culture and cause that existed long before cannabis became this mainstream. Featuring longtime ganjapreneurs like Dr. Dina, a pioneer in California's early medical marijuana movement and now cannabis consultant to the Netflix show *Disjointed*, as well as patients who have used the plant far before it was as accepted as it is today, 420TV sheds light on where cannabis culture comes from and where it's headed.

Dr. Dina's *Top Shelf*, for instance, tears down stereotypes about cannabis culture by portraying the diversity of the culture in a number of different cities. Dina herself identifies as a "stiletto stoner" — not the typical stoner you'd expect at, say, a High Times Cannabis Cup, but nonetheless someone who loves weed and is broadening the image of those who do. She foresees that with the changing laws, cannabis tourism will become a more widespread phenomenon.

"I've had a dispensary for 15 years and in the last five years I've noticed that people want a look into this little world," Dr. Dina says. "Now with legalization in California, and California being the biggest state to go legal, it's very clear that people want this information. They're starting to realize that traditional pharmaceuticals are not necessarily the answer. It's the first time people are saying it's legal, it's a lifestyle change, I choose cannabis over alcohol."

Tracy Ryan, whose 5-year-old daughter Sophie was diagnosed at 8 months with optic pathway glioma, a tumor that follows the optic tract, tells her story on *Medical Marijuana Miracles*. "I recount our lives and how our journey began with Sophie's diagnosis, the heartache we went through after giving birth to a healthy little girl, who required chemo at such a young age," Ryan says. "With this plant, miraculous happenings occurred in our daughter." Today, Sophie is in the 81st percentile for height and weight for her age — and both her doctors and parents attribute her progress to cannabis.

420TV's goal is to reach a million unique viewers on the service within the first year, says Dan Goman, founder and CEO of Own-Zones and a partner with the new cannabis channel. Geographically, 420TV targets a U.S. market but is also launching in Europe via a large telecom, he adds.

"We have global ambitions," Goman says. "We see the demand being so high and with so much interest, we're very optimistic about the prospects of the channel. There could be a broadcast version of what we're launching today on a digital platform."



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ONSTAGE ACTIVISM

George Takei, Thor Steingraber and Tim Robbins
bring stories of immigration, refugees and persecution
to L.A. theaters

BY PAUL HODGINS

PHOTO BY SHANE LOPES

Los Angeles has always extended a welcoming hand to immigrants in need. During the 1930s and '40s it was home to some of Europe's most famous artists and intellectuals, many of them refugees from the fascism that gripped their continent.

So it's poetically fitting that L.A.'s performing arts community has found inspiration and solidarity during a period of anti-immigrant sentiment that undoubtedly would have stirred members of the old L.A. intelligentsia, such as Thomas Mann and Bertolt Brecht, to a fiery rage. Throughout L.A. County, several arts organizations have simultaneously yet independently fixated on the American immigrant experience as a cause célèbre:

■ The Younes and Soraya Nazarian Center for the Performing Arts at Cal State Northridge (aka the Soraya) has devoted much of its current season to the subject, with evenings of theater and music devoted to stories of Mexican, African and Irish struggle and assimilation.

■ The Actors' Gang is creating a play, *The New Colossus*, that delves into the family histories of its 12 performers, focusing on their ancestors' journeys from oppression to freedom. It opens Feb. 17 at the Ivy Substation in Culver City.

■ And East West Players is staging *Allegiance*, a musical based on the internment experiences of George Takei and his family when the celebrated Japanese-American actor was a child during World War II. It opens Feb. 21 at the Japanese American Cultural & Community Center's Aratani Theatre in Little Tokyo.

Immigrants became a high-profile piñata on June 16, 2015 — the day Donald J. Trump declared his candidacy. "They're bringing drugs. They're bringing crime. They're rapists. And some, I assume, are good people," Trump said in his infamous speech. He was talking about America's immigrant Mexican community, but the comments also seemed ominous to many living in this country who weren't born here.

The moment stuck with Thor Steingraber, executive director of the Soraya Center, although it didn't immediately translate into concrete programming choices.

"It was a little over a year ago when I said to my team, 'You know, it would be interesting to look at issues of immigration and migration, which are two halves of a whole.'"

During a presidential campaign in which immigration was a constant hot-button topic, Trump's controversial views remained front and center. "A year ago or more (these issues) were particularly relevant," Steingraber says. "My question was, 'Will they still be relevant a year from now?' Lo and behold, they are even more important now."

The remainder of the Soraya season includes *Cruzar la Cara de la Luna*, a mariachi opera featuring Mariachi Vargas de Tecalitlán, which tells (16»



Thor Steingraber

PHOTO BY SHANE LOPES

"I TEACH ON A CAMPUS THAT'S FULL OF DREAMERS. THE CONFUSION AND FEAR ARE PALPABLE HERE. THIS IS AN IMPORTANT MOMENT FOR THE ARTS, AND THEY ARE STEPPING UP."

—THOR STEINGRABER

>>15) the tale of two families divided by the Mexican-American border (Feb. 16-18); Dublin Irish Dance's *Stepping Out*, which looks at Irish history, including the great American migration in the 19th century (Feb. 25); and *Underground Railroad: A Spiritual Journey*, performed by soprano superstar Kathleen Battle accompanied by the Albert McNeil Jubilee Singers, an evening of spirituals that weave together the story of American slaves' perilous journeys to freedom in the northern U.S. and Canada (March 29).

Steingraber thinks we're living through a moment when the arts are galvanized by fundamental disruptions in the political climate. It takes something monumental to create such a reaction, he believes. "I would say the AIDS crisis was like this. It brought us *Angels in America* and other important work." Steingraber recalls that even operatic warhorses such as *La Traviata* and *Don Giovanni* were produced in a way that responded to the AIDS epidemic.

Though it has its historical parallels, the current rupture in America's social fabric is also unique in some respects, Steingraber says.

"I think what's interesting about this moment and makes it different from all the others is that it's so wide and so pervasive. I don't think there's anyone who isn't in some way immediately affected — whether it's by seeing what's happening in their communities or to their friends or colleagues or employees who are struggling with this challenge," he says. "I teach on a campus that's full of Dreamers. The confusion and fear are palpable here. This is an important moment for the arts, and they are stepping up."



Elena Wang
in *Allegiance*
at East West
Players

PHOTO BY MIKE PALMA

Chance meetings lead to a Broadway show

Allegiance, based on George Takei's early life, was inspired by a chance meeting one night in an off-Broadway theater.

"My husband and I had gotten to the theater a little early," says Takei, who despite his early fame as a *Star Trek* regular has devoted much of his career to the stage. "There were two empty seats in front of us. Two guys came in — one Caucasian, the other Asian. The Asian guy recognized my voice and we started talking."

A second chance meeting with the



George Takei in his
Allegiance costume

PHOTO BY SHANE LOPES



Tim Robbins

PHOTO BY SHANE LOPES

same couple the next night at Lin-Manuel Miranda's *In the Heights* led to a more revealing conversation. One of them had noticed Takei crying during the song "Inutile." "I told him the song reminded me of teenage conversations I had with my father when I was trying to reconcile what I read in the civics books, the shining ideals of democracy, with my incarceration" in internment camps set up by the U.S. government in the wake of Pearl Harbor for Americans of Japanese descent.

Takei wondered why his father hadn't protested his family's treatment as they were being interned. "He said, 'I had you and your mother and brother and sister to worry about, and they had guns pointed at us. What would have happened if I protested?'"

That theater-loving couple, Lorenzo Thione and Jay Kuo, helped mold Takei's

story into a musical called *Allegiance* — Thione served as producer and writer, Kuo as composer-lyricist. A decade later, after a record-breaking premiere at San Diego's Old Globe Theatre and a Broadway production starring Takei and Lea Salonga, the show comes to the Aratani Theatre, co-produced by East West Players and the Japanese American Cultural & Community Center for its Los Angeles debut. Takei reprises his two Broadway roles.

"It felt like an important story when I first heard it," recalls Thione, who emigrated to the United States from Italy. "I felt tremendous empathy for the plight of people who had everything taken away from them for reasons tied to prejudice and fear — that knee-jerk reaction when something bad happens and you find the simplest way to rally against a common enemy. We knew



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Jeanette Horn, left, Pierre Adeli, Stephanie Lee, Dora Kiss and Zirko Petkovic in *The New Colossus* at Actors' Gang



Quonta Beasley and the cast of *The New Colossus*

>>16) the show would be relevant in 2008, just a few years after 9/11. What we never could have imagined was how relevant it would feel now."

Takei was well aware of the show's resonance during its 2015-16 Broadway run. At a rally in December 2015, Trump called for a "total and complete shut-down of Muslims entering the United States until our country's representatives can figure out what the hell is going on."

"When Trump made that statement, we immediately recognized the relevance of our story to what he was talking about," Takei says. "I sent (Trump) a personal invitation to see our musical,

"WE KNEW THE SHOW WOULD BE RELEVANT IN 2008, JUST A FEW YEARS AFTER 9/11. WHAT WE NEVER COULD HAVE IMAGINED WAS HOW RELEVANT IT WOULD FEEL NOW."

—ALLEGIANCE PRODUCER LORENZO THIONE

and followed it up on the morning and evening talk shows. He never came."

Takei chuckles. "However, we put a great big sign in the orchestra section that said, 'This seat is reserved for Donald Trump.' During intermission a queue would form in the aisle as people would

take selfies with that sign. So we kept the issue alive."

The experience has strengthened Takei's long-held belief in theater's power to shape great debates. "From the time of the Greeks, art has played an important role in public social commen-

tary, and I think that's part of its attraction. *Angels in America* is coming back to Broadway, and it got great reviews in London. Once again, it's very relevant to our times."

Unearthing family secrets

At Actors' Gang, founding artistic director Tim Robbins and his company had been workshoping a piece about the refugee experience several years before Trump came to power — not surprising, as consciousness-raising and political commentary have always been among the company's principal calling cards. Now 59 and silver-haired, the Oscar-winning actor has always main-

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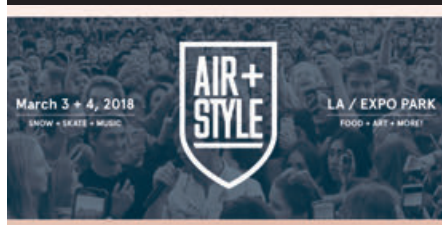
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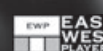


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tained a close relationship to the scrappy theater he helped create in 1981, and its work reflects his progressive, humanistic outlook.

"We started this exploration during the Obama years, when the Syrian refugee crisis was beginning," Robbins recalls. "We saw the reluctance of certain countries to take in refugees, not only here but in Europe. And we started discussing what it means to be a refugee. We have a very diverse group of actors, and I asked everyone in the company to do some research and tell their own family's story of migration."

The result is an evening-length work featuring a dozen separate stories that span the globe over several centuries yet are connected by a common thread: the need to escape oppression and danger. During a pre-rehearsal group interview, four performers describe the background of their narratives.

"I'm telling a story about a close friend of mine from university in Turkey," Onur Alpsen says. "He signed a petition to support peace. (He was) a research assistant.

Later on the government took his passport; (the university) fired him. He couldn't apply to other universities because he was classified as a terrorist. He killed himself a year ago." Alpsen's story also includes "my friends who are struggling against censorship for freedom of speech right now in Turkey."

Quonta Beasley's character, Sadie Duncan, is based on her great-great-great-aunt. "My story is actually part of a larger story about blacks in the South around the time of Reconstruction. I'm telling it through my ancestor, who was sold away into slavery. The rest of it is an amalgamation of true stories that happened in Arkansas and other places. It's about persecution in the South and escape to the North."

Stephanie Lee plays Ly My Dung. "I'm telling a story of this young woman who is fleeing Vietnam after the fall of Saigon to go to Paris to find her son. It's based on what my family has told me about the war in their country. And the spirit of this character is very much my mother and my grandmother, living in Saigon post-fall,

having trauma from the war and needing to escape their country and find a new home."

Paulette Zubata focuses on Gabriela Mia Garcia, her mother's friend, and her journey from Michoacán, Mexico, to El Norte, beginning in 1993. "It was necessary in a town where opportunities ran out. She finally came to the understanding that to find a job ... that was morally just, it would have to be up in the United States."

"A lot of the challenge for the actors was simply getting information from their families," Robbins says. The pressures of assimilation, coupled with a desire to leave the past in the past, meant that many family stories had never been brought to light. "It's interesting because it opened up

doors in their relationships that they'd not been exposed to," Robbins says. "Information about who their parents actually were, what their journey was. Some of the actors have told me that their relationship with their parents is better as a result."

Robbins and his actors discovered a common thread to the stories during rehearsal — a revelation that he hopes audiences take home with them.

"No refugee is leaving their country because they hate their country. They're leaving because it's not longer safe for them there: lack of food, lack of free speech, a power shift that leaves them in a very dangerous position. Most are fleeing certain death.

"This notion that they're coming here because they want to sap our social services is so misguided," he says. "Most of them would love to be back home if their countries weren't in turmoil. Our country has been defined by its open doors,

and the concept of 'illegal immigration' is relatively new. In fact, I think the character of our country has been defined by our immigrants."

In Robbins' view, the nation's indigenous art forms — rock music, jazz, musical theater, Hollywood — owe a fundamental debt to its immigrants. "American culture is so rich because many, many different people from all over the world have become one strong voice — the American voice. We can't ever deny or forget that."

THE IMMIGRANT EXPERIENCE ONSTAGE IN L.A.

The New Colossus

The Actors' Gang presents an evening of 12 stories about who we are as a nation. Through this intensely physical production, the actors tell their ancestors' and friends' stories in multiple languages with live music. It concludes with a question: Who are we as a nation right now? *The Ivy Substation*, 9070 Venice Blvd., Culver City; Feb. 17-March 24. (310) 838-4264, theactorsgang.com.

Allegiance

A musical inspired by the childhood incarceration of Japanese-American actor George Takei during World War II. *JACCC's Aratani Theatre*, 244 S. San Pedro St., downtown; Feb. 21-April 1. (213) 680-3700, eastwestplayers.org.

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- Mariachi Vargas de Tecalitlán presents its sweeping "mariachi opera," *Cruzar la Cara de la Luna (To Cross the Face of the Moon)*, telling the tale of two families divided by the Mexican-American border. (Feb. 16-18)

- Dublin Irish Dance performs *Stepping Out*, revealing the influences that shaped Irish music and dance throughout its history. (Feb. 25)

- American superstar soprano Kathleen Battle performs *Underground Railroad: A Spiritual Journey*, an evening of spirituals sung with a gospel choir that weaves together the story of American slaves escaping via the Underground Railroad. (March 29)

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DÉRIVE LOOKS LOCAL

Formerly Racion, the Pasadena eatery turns its gaze from Spain to “thoughtfully sourced food prepared simply”



Pork shoulder



Toasted grains

COURTESY DÉRIVE

BY MICHELE STUEVEN

The critically acclaimed Ración in Pasadena, which closed in January, has moved from Spain to California in concept and reopened as Dérive, with an American menu focused on small local farms and wineries.

Under the same ownership of chefs Loretta Peng and Shane Alvord, Dérive’s new menu is partly inspired by Peng’s travels and exploration of local ingredients around the world, a spontaneous journey guided by landscape and nature.

“I had the opportunity to eat at these amazing places that were so isolated and dependent on what they had around them — a little hilltop restaurant in Skiathos arrived at by ATV, a locals-only restaurant in Bidarray where the guests all broke out in a Basque folk song halfway through the meal, the Saltry in Halibut Cove, Alaska,” Peng told *L.A. Weekly* recently in the cozy neighborhood spot.

“These were all places that didn’t have the luxury of being able to order from distributors stocked with everything a chef could desire,” she added. “They had to see what the farmers and the fishermen had that day, and come up with something delicious that night.”

During Peng’s travels, Alvord took the helm at Ración and developed a style of his own, discovering new techniques and ingredients, making bread from his own natural yeasts, and butter and crème fraîche in-house. He didn’t rely on animal — or any other fats — to make his food taste good.

“Then we started to ask ourselves — why

were we trying to fit our food, cuisine, menu, restaurant into a Spanish box when there was so much else to explore and represent?” Peng said. “I wanted to see if L.A. could move away from a food culture of gastropubs and (dare I say it) heavy-handed Italian food, and appreciate thoughtfully sourced food prepared simply. So simply that you had

to think about the potato you were eating to realize that it was the creamiest, most potato-like potato you’ve ever had.”

Which brings me to the kelp steamed potatoes with Meyer lemon cream and seaweed salt on the new menu (\$12). Two Yukon gold potatoes are nestled in a warm kelp bed for a very filling dish. I realized

long after the spuds were gone that I had cleaned up every last grain of the seaweed salt with my fingers.

The pig’s head toast with mustard and pickled jalapeño combines crunchy toast and slow-roasted pork that melts in your mouth (\$10). The green beans with avocado, kiwi, pistachio and citrus is a great starter at \$12.

One of the most popular items on the new menu is the bowl of toasted grains, kale, anchovy aioli, cabbage and black rice chips. When I hear “kale” I usually say “pass,” but it’s a background player in this combination of crunchy and chewy that comes with a salty kiss of anchovy (\$14).

On the edge of the current trend of serving pasta in broth instead of heavy sauces, Dérive’s cavatelli pasta with early spring vegetables in roasted onion broth with goat gouda is clearly a star on the menu (\$21). The rich broth cooks for 48 hours and is combined with dashi to create a flavor that is onion soup on steroids. For the carnivore, there’s a hefty pork shoulder with celery root, Basque cider and apple (\$21).

The breads — sourdough, fig and seeded — are all still made in-house, as is the cultured butter. In addition to California wines, there are still plenty of Spanish, Italian and French selections as well.

As for the interior, there were some simple changes made to create a lighter, cheerful and more casual vibe. The dark surfaces and black light fixtures were replaced with a brown saddle booth and seafoam bar.

“We wanted to make the space feel more approachable,” Peng said. “It represents where we are trying to take the restaurant — a space that is comfortable, modern and clean and allows the food and ingredients to shine.”

Dérive, 119 W. Green St., Pasadena; (626) 460-8110, derivela.com.

SGV DUMPLINGS COME TO HIGHLAND PARK

When foodies in the know crave distinctive house-made *xiao long bao* (Chinese soup dumplings steamed in small bamboo baskets), they often head to a small cafe called Luscious Dumplings in the heart of dumpling-rich San Gabriel for their fix. These dumplings are decidedly more rustic and fiendishly delicious than the almost too perfectly pleated dumplings served by the corporate-leaning Din Tai Fung chain. One bite of the profoundly juicy, ceaselessly savory flavor bomb is enough to achieve pure gastronomic bliss for a mere moment, which surely more than makes up for the likely exhausting drive in oppressive L.A. traffic.

Fortunately, the owners behind Luscious Dumplings have opened a tasty new concept, Mason’s Dumpling Shop, in the rapidly gentrifying Eastside neighborhood of Highland Park. (The name of the dumpling shop stems from the owner’s son, Mason.) The cute, eye-catching cursive script of the Mason’s logo is ripe for franchising across the city, which would be an excellent development.

Sandwiched between a Subway and a Little Caesars in your garden-variety (read: nondescript) mini-mall, Mason’s — housed in a now-defunct taco shop — has been doing brisk business since opening in January. It’s a clean, modern, minimalist space, with none of the drab, dark, old-fashioned atmosphere of Chinatown dumpling spots.

Mason’s pithy menu prominently features its signature dumplings: boiled, steamed or pan-fried. In addition to various dumplings, a couple token rice bowls (Angus stewed beef and pork belly) and meaty buns are offered as well as light vegetable side dishes.

The handmade steamed crab and pork soup dumplings are juicy and meaty; they sing with the sweet oceanic profile of fresh shredded crab.

As for the famous soup dumplings, be careful that the precious juice doesn’t singe your tongue as you bite through the doughy yet supple skin. Unwavering patience here pays dividends. Each dumpling is loaded with a meat aspic that melts into liquid as the dumplings are carefully steamed, which creates the soup.


Minced sole fish dumplings are more subtly restrained, so a light dip in vinegar brings the flavor together. Pan-fried chicken and cabbage dumplings are offered as a healthier option, while beef and cheese dumplings (yes, cheese!) is the *jiaozi* answer to the lunch-counter cheeseburger.

This is strictly a no-frills, order-at-the-counter, quick-service joint with prices to match: Everything is less than \$10. Mason’s Dumpling Shop often runs out of dumplings due to the overwhelming demand and the fact that, as a handwritten note on the front door cautions, all the dumplings are “scratch made by hand every morning.” So it’s wise to arrive early. Currently Mason’s is operating under limited lunch hours (closing at 4) with the hopes of expanding into dinner service soon.

While not in the same league as the dumplings, the vegetable side dishes are worthy complements. Sweet and sour lotus root is something you don’t see on menus everyday. These crunchy, crisp, thick slices of lotus root are perfectly pickled and as deeply satisfying a snack as a bag of potato chips — and significantly better for you. Baby bok choy marinated in soy is the greens you need to cut through the richness of the rest of your meal with a wallop of vibrant flavor. However, the sticky, syrupy oyster sauce served on the side is superfluous and sadly cloying.

Mason’s is the type of deeply satisfying dumpling joint that I keep wishing would make its way further west.

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Behind The Bar

by Gabriella Mlynarczyk

THIS DIY ENERGY DRINK/ CRAFT COCKTAIL IS NOBULL

A few weeks ago an email popped up in my inbox that brought me something of a dilemma. A marketing team hired by a very well-known energy drink company was seeking creative bar types to assist in making the brand relevant in craft cocktail bars — was I interested?. Hmmm, was I?



On the one hand, my business side nudged me: "Hey, you could do something out of your usual wheelhouse and make a decent chunk of change at the end of their six-day immersion." On the other, my artistic Jiminy Cricket chirped, "Was it really possible to achieve the goal — take a brand known for keeping party animals out pumping through the wee hours into a more refined environment desirable to cocktail snobs?"

I convinced myself it was possible; after all, I've concocted cocktail ingredients out of radioactive sodas as well as common pantry staples, and made my own version of cola — surely this was not too outrageous a request?

As it happens, the gig fell through and someone they had already worked with was chosen to solve the problem. But it got my inquiring brain firing — can I make my own more healthful "craft" version of this nightclub staple and use it as a classy cocktail mixer? This particular brand has a somewhat intense and unmistakable quality that bullies other flavors off the playing field.

The only mix I've seen it work in is with an off-dry riesling, and while I'd love to fool the average energy beverage junkie into thinking mine was the real thing by re-creating that flava, it would make for a very reluctant team player; mixing with it would be a challenge. So, OK, I'm not about to pull wool over any eyes as it were.

But if my starting point is a tasty potion made from natural components with the ability to give a solid kick in one's get-up-and-go-deficient pants, then this task should be an easy one.

Feeling somewhat like a witch from Macbeth, I set about mixing, spell optional.

For my base and to keep the blend as close in color to the original inspiration, I choose an infusion of jasmine green tea. It gets steeped for half an hour in hot water via my trusty sidekick the immersion circulator, and the consistent heat of the water makes sure I get a full-flavored result.

Next, since I'll be carbonating the finished product, I need an acid that will give me a tartness as well as ensure the carbon dioxide sticks to the liquid — without acid there would be minimal to zero fizz, and an energy drink without bubbles would just be sad. Both apple cider vinegar (immune and gut support) and malic acid (it's what gives apples their zing) go into my cauldron. Lastly, to make this elixir delicious as well as craveable to drink, I

need a sweetener; honey syrup is the obvious go-to since it's packed with antioxidants and enzymes that can only do a body good. I blend it with raw ginger root for extra punch.

Now that I have my tasty base, I select three powerful heroes as my energy-begetting pep team. Ashwagandha, popular in Ayurvedic medicine and well known for its restorative properties — the name means "smell of a horse" — certainly gives you the strength of a horse, too. Then a dram of Rhodiola, a flower-

ing herb used in Chinese medicine to promote physical as well as mental vitality, literally turning that horse into Pegasus and giving you wings. To complete the trio, Vitamin B12 to combat fatigue and memory function. Use this one sparingly: Take too much and, like me, you'll risk cleaning your oven like a maniac at 3 a.m., high

on B12. Trust me, you don't want to go there.

The whole shebang gets chilled down, which also aids carbonation. We need those frisky CO₂ molecules to get well attracted to the drink, and ice is the obliging matchmaker. The CO₂ is dispensed via a handy little gadget called the Perlini cocktail shaker, from Seattle-based company Perlage. Now comes the real test. My guinea pig is our college-age cameraman who filmed this segment. He crushes the whole glass and goes back for more. Methinks my brew is a smashing success!

(NO)Bull

(makes 2 servings)

- 3 jasmine green tea bags
- 1 ¼ cups boiling water
- 5 oz. honey ginger syrup
- ½-1 oz. apple cider vinegar (to your taste — apple cider vinegar can be intense)
- 1 oz. malic acid solution (½ teaspoon malic acid stirred into 1 oz. hot water)
- 14ml liquid Ashwagandha
- 14 ml liquid Rhodiola
- 10 ml liquid B12

Steep the tea bags in hot water for half an hour, using the sous-vide method for fuller flavor or conventionally in a teapot. Allow to cool before using or you will need a whole lot of ice to chill this down and have way too much dilution of flavor.

Add all other ingredients and pour into your Perlini contraption or alternatively an ISI cream whipper.

Add 3 to 4 ice cubes and screw on lid. Charge with CO₂ and shake.

Allow bubbles to subside and open carefully so you don't lose half of your drink — it's similar to a shaken bottle of soda, so go slowly.

Pour into an ice-filled glass and slurp.

For a boozy highball version, add 2 oz. of your spirit of choice into your glass, then pour over the NoBull. My recommendation would be something like Toki Japanese whiskey — the ginger and honey would pair beautifully with it.

Honey ginger syrup

- 1 cup runny honey
- 1 cup boiling water
- ¾ cup peeled ginger

Add all ingredients into a high-speed blender and blitz for about 30 seconds.

Strain before using and store in the fridge until ready to use.

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Jasper Johns, *Three Flags* (1958), encaustic on canvas

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Culture //

THE “TRUTH” ABOUT JOHNS

The Broad stages a comprehensive exhibit offering insight into Jasper Johns’ many facets

BY RICHARD CHANG

He’s one of the three most important American artists from the 20th century, alongside Robert Rauschenberg and Andy Warhol. He’s probably *the* most important *living* American artist, if you believe the art critics, curators and museum docents.

Jasper Johns. Even his name evokes a kind of mystery yet accessibility, and a sparkling, alliterative notion of success. The Broad museum downtown has just opened the most comprehensive survey of Johns’ work in the United States in more than two decades, and the first major survey of the artist’s work in Los Angeles. (Although his “Numbers” show at LACMA in 2004 was important and memorable.)

“Jasper Johns: ‘Something Resembling Truth’” is a huge exhibition, featuring more than 120 works from the past seven decades of Johns’ career. He’s 87 now, living in Sha-

ron, Connecticut, one of the richest artists alive.

The exhibition brings together paintings, prints, sculptures and drawings from the country’s most prestigious museums, as well as international institutions, private collections and the artist’s own stash.

The show shares plenty of Johns’ history and context as an artist but not much insight into his deep, intimate and secret (at the time) relationship with fellow New York-based artist Robert Rauschenberg. Johns and Rauschenberg were lovers for six years, between 1954 and 1961. Their relationship is still begging for some theory, queer or otherwise, to explain, penetrate and connect the great achievements of the two artists, who were aesthetic collaborators for a significant period. (That’s why their work looks so similar during certain eras.) The two sought to detonate the reigning zeitgeist of abstract expressionism, even though they emerged from and shared traits with that seminal movement. And they pretty much succeeded in detonation, each in his own way.

But this is not that kind of exhibition, exploring queer connections. No, this is the comprehensive, blockbuster presentation that billionaire wallets and long-nurtured connections can produce. And it’s an impressive, strong survey and retrospective of some of Johns’ finest work, as well as a window to obscure pieces that most of us in Southern California have never seen in person.

“Jasper Johns” is organized thematically, not chronologically. So don’t expect to see first things first and last things last. However, there is a method to the thematic organization, and later work — some of it surprising — does tend to show up near the end.

The opening gallery after the entrance is devoted to the American flag, one of Johns’ trademark subjects. The “flag room” contains famous and lesser-known paintings of American flags, including banners with 48 stars — before Alaska and Hawaii became states — and flags painted in green, black and orange. Supposedly, those are the opposite colors of red, white and blue on the color spectrum, but I haven’t checked yet to see what Josef Albers theorized about all that.

Three Flags (encaustic on canvas), on loan from the Whitney Museum of American Art, is a show stopper, as it was in 1958. *Flag* (1967), an encaustic and collage on canvas from the Broad’s own collection, also is worth close examination because of its texture and layers.

Essentially, the flags allow us to ask important questions, as viewers did when they first saw them: Is it a flag? Or is it a painting of a flag? Is it art? These are the kind of questions René Magritte asked with *This Is Not a Pipe* (aka *The Treachery of Images*) from 1928-29. In addition to the traditional oils on can-

vas, Johns is noted for his use of encaustic (beeswax) and found-material collage. He also employed cross-hatchings in a series of works from the 1970s through the early ’80s.

Viewers will get to see the famous encaustic and collage painting *Target*, from 1961, as well as *White Target* from 1958. *Painting With Two Balls* (1960) and *Watchman* (1964) also may look familiar to art history buffs.

Map (1962-63) is a cool achievement, straddling the line between art and cartography. It’s an encaustic-and-collage map on canvas of the United States in almost all black and white and gray, with some touches of yellow, blue and red. One can make out the capitalized names or abbreviations for most of the states.

Johns’ talent was to take the familiar symbol or object, such as flags, numbers, letters and balls, detach them from their original context and turn them into art, or a part of his art. The artist was influenced by Marcel Duchamp and Dada, even though he’s lumped in with the tail end of abstract expressionism and the rise of pop art and minimalism.

Numbers are among his strongest, most effective works. You can see all the digits from 0 to 9 on top of one another in *0 through 9* (1961), an oil on canvas, and *0 through 9* (1960), a charcoal drawing on paper. In fact, identifying the digits from 0 to 9 and realizing the spatial and linear connections between certain numbers becomes something of a revelation.

The “In the Studio” section features Johns’ recognizable *Painted Bronze* (1960) sculpture of a paint can and brushes, as well as a handful of combines, borrowing techniques from friend and lover Rauschenberg. References to other artists, musicians and choreographers abound, among them John Cage, Merce Cunningham, Pablo Picasso and Edvard Munch.

“Something Resembling Truth” — its title a phrase taken from a quote by Johns — reveals philosophical and introspective sides of the artist that haven’t been widely shared. His reflective, figurative “Seasons” series from 1985-86 is shown at the Broad in its entirety, from *Summer* to *Spring*. It’s quite rare to have them all together in one show; in fact, it’s never happened before in Los Angeles.

The exhibition includes enigmatic later-career work, which is full of references to surrealism, Joan Miró and the end of life. There’s even a painting as recent as 2016, an untitled oil on canvas that looks more like Miró or Salvador Dalí, and not at all like a typical Johns.

A warning: Once you decide to attend this show, which is a hot ticket, you must deal with the vicissitudes of the crowds at the Broad. Avoid the endless line outside and buy your ticket in advance online.

Oh, and a reminder: This show ain’t free, like the rest of the Broad. “Jasper Johns: ‘Something Resembling Truth’” is a bit on the expensive side at \$25 a ticket. (Children 15 and younger can get in for free.) But considering the price of art these days, and the multimillion-dollar price tag that Johns’ work commands, it’s worth it.

JASPER JOHNS: “SOMETHING RESEMBLING TRUTH” | The Broad, 221 S. Grand Ave., downtown
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Stage //

ROAD WARRIOR

Martyna Majok's feel-good immigrant comedy *Ironbound* can't cut it in the age of Trump

BY BILL RADEN

There are a host of dramatic dos and don'ts onstage in *Ironbound*, Martyna Majok's wryly bleak if sometimes plausibility-straining comedy of immigrant aspiration gone off the rails, which is now playing at Geffen Playhouse.

For example, do anchor your play with the resplendently fierce Marin Ireland, who here reprises her full-throttled and transforming performance as Darja, Majok's steely, working-class Polish heroine, from Rattlestick Playwrights' 2016 Off-Broadway's production. In Ireland's hands, the delicious poetic ironies of Darja's fractured English and her big-hearted determination to hold onto her ever-shrinking scrap of an American dream in the face of Job-like adversity plays like an old-fashioned hymn to New World resolve.

However, unless you are Edward Albee or your characters are waiting for Godot, try not to set your time-leaping, naturalistic drama at a desolate Newark, New Jersey, bus stop. Though it might appear to offer emblematic possibilities to a play chronicling the

emotional travails of Darja's increasingly hardscrabble existence during two decades of the Garden State's globalization-driven manufacturing decline, in practice, that's a job better left to language.

But if one must have a city bus stop, then do hire the production design team of Tim Mackabee (set), Lap Chi Chu (lights) and Leon Rothenberg (sound) to bring it to gritty life. The grim photorealism of Mackabee's litter-strewn, urban freeway offramp, with its cinderblock noise barrier, does metaphoric double duty as the existential no man's land in which Darja finds herself trapped. The unnerving metal halide drone of the lone streetlight as it flickers to sickly green life is one of the eerily foreboding pleasures of director Tyne Rafaeli's glossy production.

That's when the twice-married, 42-year-old Darja takes the stage in full, tongue-twisting fury at her infidelity-prone, live-in postal worker boyfriend, Tommy (the fine Christian Camargo), in what is perhaps the evening's strongest—and funniest—writing. What has triggered the row is Tommy's ongoing sexual affair with Linda, the affluent housewife for whom Darja also cleans house. He has tracked Darja to the bus stop, which, with its



Marin Ireland and Josiah Bania share an intimate moment in *Ironbound*.

PHOTO BY CHRIS WHITAKER

view of the shuttered paper factory where she enjoyed a long-lost living wage, has become Darja's go-to retreat during crises.

But the calculating Darja has more in mind than mere reconciliation; she desperately needs \$3,000 in order to search for her 22-year-old junkie son. She frantically attempts to negotiate that figure with an incredulous and disapproving Tommy as the price for his betrayal.

Majok wastes no time in drilling into the mystery behind that maternal resolution by winding the clock back to the same bus stop and the 20-year-old Darja, who has recently followed husband Maks (the likable Josiah Bania) from Poland to Newark's welcoming embrace. But Maks has his heart set on Chicago, and he won't allow Darja's factory job or her pregnancy to get in the way of his dream. "Make one thing that's yours," Maks ironically urges her. "That nobody can take away."

It is when the play later flashes forward

a decade, again to the bus stop, to a physically battered Darja taking refuge from her abusive second husband that the drawbacks to Majok's setting take center stage. The playwright invents a sort of fairy-godfather twist by introducing Vic (amiable Marcel Spears), a wealthy teen hustler from Montclair with a heart of gold, who comes to the stranger's aid.

But it's a bus stop too far that sends both the drama and Darja's deepening dilemma collapsing into the kind of feel-good fantasy that used to be the weekly fare of old working-class sitcoms such as *Roseanne*.

Majok based Darja on her mother, which suggests the playwright may be too close to her subject for *Ironbound* to have mustered a literary gravitas commensurate to these dire, politically xenophobic times.

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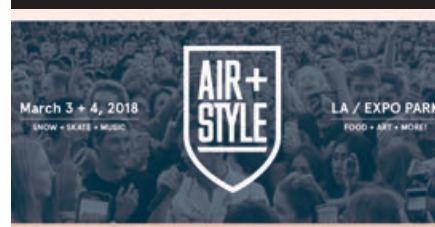
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Danai Gurira, left, and Letitia Wright flank Chadwick Boseman in *Black Panther*

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| Film //

WATCH THE THRONE

Ryan Coogler's *Black Panther* isn't just good — it marks a new reign

BY KRISTEN YOONSOO KIM

A certain socially conscious apprehension can come with popular art that's expected to be groundbreaking or revolutionary. *Black Panther* arrives freighted with the highest of expectations. Here's the Marvel movie even non-Marvel fans are prepared to root for, the rare black superhero film, one boasting not only an almost-all black cast but helmed by a black director as well. The stakes are higher, here, than just the fate of the Marvel Universe: What if it sucks? What if it flops? What would that mean for the future of diversity in studio tentpoles?

It's a great relief to confirm that *Black Panther* is genuinely worth rooting for, a clear standout on Marvel's roster — and certainly on track for box office success. It's only the third feature from director Ryan Coogler — and an ambitious leap from his impressive 2013 debut, *Fruitvale Station*, and his critically acclaimed Rocky franchise entry, *Creed* (2015) — but *Black Panther* is executed with the confidence of a far more experienced filmmaker. Coogler and his team have conjured a universe and fleshed out its players, one existing (honestly, thriving) in the even

bigger cinematic universe that is Marvel.

It's a case of the right story landing in the right hands. As with *Creed*, Coogler again freshens up a stale formula, making something familiar not just relevant but urgent. (Case in point: When Black Panther's sister roasts his traditional sandals with a 3-years-late joke based on the "What are those?" meme, before giving him high-tech sneakers, the line is delivered with such earnest glee that it doesn't even feel out of touch.)

Chadwick Boseman plays King T'Challa, aka the Black Panther, a monarch and superhero who hails from the fictional country Wakanda, an African tech utopia that has never been conquered and is uniquely rich. The source of its material wealth is a Marvel-magic resource called vibranium. This Edenic world is fully realized on screen thanks to Hannah Beachler's paradisiacal production design and Ruth E. Carter's traditional-meets-futuristic costume design. And it's captured by Coogler's *Fruitvale Station* director of photography, Rachel Morrison, who just made history by becoming the first woman to be nominated for the Academy Award for cinematography, for her work on Dee Rees' *Mudbound*. Morrison is adept not just at superhero spectacle but at illuminating and photographing, for clarity and beauty, the skin

tones of a cast full of actors of color that includes rising newcomers as well as veterans like Angela Bassett and Forest Whitaker.

At first, thanks to a cleverly deceptive storyline, *Black Panther* may lead you to believe the big battle will involve defeating the caricature-ish evil white guy, Ulysses Klaue, played by Andy Serkis,

IT'S A GREAT RELIEF TO CONFIRM THAT *BLACK PANTHER* IS GENUINELY WORTH ROOTING FOR — AND CERTAINLY ON TRACK FOR BOX OFFICE SUCCESS.

appearing in his human form rather than through motion capture, with a good dash of Eurotrash. Klaue is an arms dealer whose trickster ways lead T'Challa and his squad of women on an undercover mission to a Busan, South Korea, casino — and a fight sequence more 007 than Marvel. Watching the female warriors

fight together — the general Okoye (Danai Gurira), spy Nakia (Lupita Nyong'o) and T'Challa's tech-savvy younger sister Shuri (Letitia Wright) — I couldn't help but think how the three would justify a *Charlie's Angels* reboot.

Black Panther goes full *Fast and Furious* in the car chase that follows, on the streets of the practically undrivable Busan, where the alleys are narrow and the foot traffic busy. As T'Challa ditches his exquisitely tailored jacket for his Black Panther suit and starts climbing neon-coated buildings with feline ease, the women, clad in fancy gowns and barefoot-driving at electric speed, step up to the spotlight.

Their screen time marks the best parts of the film. At times, the actresses' charisma overwhelms Boseman's. That's partly in character, as T'Challa is a king who thinks of and serves his people, the kind of monarch who puts the kingdom first. In that regard, *Black Panther* is smart to create equally exhilarating fighting scenes for the Dora Milaje (Wakanda's female bodyguards) as it does for Black Panther himself. Newcomer Wright, especially, is a revelation — she's got the spunk, the punchlines, the outfits and the heart.

Boseman's star power is further tested when Serkis' storyline is cast aside to make room for the *actual* villain — Klaue's sycophant, Erik Killmonger (Michael B. Jordan), who not only nearly steals the throne but also steals the show. Jordan, who has starred in all of Coogler's features, is a magnetic presence, and his portrayal marks a refreshing departure from the cartoonish Klaue. Like all the best antagonists, Killmonger has an agenda we can empathize with (he wants to avenge his father's death), and his arrival in Wakanda inspires the nation to question how they've been so private with their riches, living comfortably without helping other oppressed black people throughout history.

Coogler gives the villain's backstory as much thought as the protagonists'; at one point, I even wondered if the big twist was that Jordan's Killmonger would actually prove to be the rightful heir to the throne. Because the character has depth, the big fight at the end — as Wakandans face off against one another — never feels senseless or trivial.

Still, Boseman is an actor with a lived wisdom on his face, fit for the role of this king/superhero. Written by Coogler and Joe Robert Cole, *Black Panther* brings grounded history — in Black History Month, no less — to a fantastical story, carefully considering the world in which the characters reside. There are generations of consequences at play here, and T'Challa must make weighted political decisions — for his people, for other black people outside Wakanda, for the world. Just as Spider-Man's uncle famously said, "With great power comes great responsibility," T'Challa, too, is told by his father: "It's hard for a good man to be king."

BLACK PANTHER | Directed by Ryan Coogler
Written by Coogler and Joe Ryan Cole
Walt Disney Pictures | Citywide

Jon Hamm stars in *Nostalgia*.

PHOTO CREDIT

| Film //

THE RIGHT STUFF?

Nostalgia tackles one of today's hottest topics: dealing with the accumulated, inherited stuff

BY ALAN SCHERSTUHL

Mark Pennington's contemplative fugue *Nostalgia* might have been called *Stuff* or *Inheritance*. An episodic ensemble drama organized around the logic of theme rather than of traditional narrative, the film concerns above all else accumulation and dispersal, in the American vein. Pennington's subject is the sorting that families find themselves facing as relatives age or die. Here are the homes clotted with a lifetime's worth of possessions, some treasure and some junk. Here are middle-aged children renting dumpsters as they dig into all that their parents have left behind — furniture and tchotchkes, sets of dishware it might tear your heart out to donate, photographs and love letters and maybe an heirloom. Here's an insurance agent (John Ortiz) who surveys the belongings of the aged with an eye toward material value: Might some priceless rarity lurk beneath the piles of paper in a widower's (Bruce Dern) firetrap apartment? Here's that same agent, later, guiding us to something like the opposite of that situation. He stands in the ashes of a home, with the widow (Ellen Burstyn) who faced an impossible choice: In the moment she realized her house would burn, what should she grab?

Pellington, who came up with

the story with screenwriter Alex Ross Perry, is something of an appraiser himself, holding his subject up to the light and studying its angles. To that end, we meet the man who hoards, the woman who has lost everything, the offspring who balk at the thought of dealing with their parents' detritus ("So it all falls on me because I live the closest?" sighs Amber Tamblyn's Bethany) and, eventually, the man who purchases the keepsakes that are indisputably of value. He's played by Jon Hamm, and the movie wends slowly to him, moving along a chain of provenance — of ownership and receivership but also pain, guilt and, on occasion, intergenerational connection.

Pellington opens this vital, restless, insightful film with that insurance agent, follows him on a pair of cases and lets him muse some about the themes before the story shifts to Burstyn's character. After the loss of her home, she bristles at having to bunk up in a spare room at the home of her son (Nick Offerman). You probably would, too, considering the way that son carps about the couple of items she managed to pull from the fire — some jewelry and an old baseball that her long-gone husband had revered.

"It's something that makes no sense to her that she can't detach herself from," her son complains. That's typical of Perry's dialogue, which holds to a philosophical register, sometimes at the expense of convincing about the particu-

lars. One character describes the items clung to by the aged as "our artifacts, our scars," a bit of poetry made redundant by the production design and Pennington's foregrounding of objects and his cast's thoughtful regarding of them. We can see how memory and meaning freight this stuff, how hard it is to cull, even for an avowedly unsentimental character like Catherine Keener's Donna. She

WE CAN SEE HOW MEMORY AND MEANING FREIGHT THIS STUFF, HOW HARD IT IS TO CULL.

sits on the floor of her parents' house with her brother Will (Hamm), steeling herself for a weekend of pitching and salvaging, and can't comprehend why her teenage daughter (Annalise Basso) has no interest in helping. The young woman didn't grow up with this stuff and feels no attachment to it — she doesn't sense her grandmother and grandfather in it. (Donna, of course, eventually will wind up putting much of this stuff in storage.)

We meet Will when Burstyn's character brings that baseball to his Las Vegas sports

memorabilia shop. Pennington and his actors wring terrific suspense from the question of whether the ball is worth something to anyone outside the family. Hamm and Burstyn give layered, revealing performances as each character tries warily to hold back some truths — to complete the transaction without her believing she has dishonored her husband's memory or robbed her own children's inheritance. Will plies her with a tender speech about her needing to do what's best for her, and while its essence is true, you might worry, watching, that he's cheating her. Then she's gone, and the movie belongs to Hamm and Keener, whose characters command its more conventional back half.

Keener, typically, is excellent as a woman annoyed at the task ahead of her but also moved by it — and excited at the opportunity to spend so much time with her brother, who lives out of state. They crab at each other but know what matters most: One virtue of the film's unorthodox structure is that we're spared the usual dust-ups and misunderstandings that pad out family dramas. These two don't get into a fight, but their hugs at the end still matter.

Keener is a shrewd actor adept at revealing what her characters might not realize they're revealing. Eventually she must plumb the depths of grief, and the effect is something like watching a member of your actual family collapse and then pull herself together and keep pressing on.

This is Hamm's best big-screen role, one that takes advantage of his sharkish and ruminative streaks. *Mad Men* fans will appreciate moments in which Don Draper has a reverie by a swimming pool or contemplates slides that capture family memories. (That's a nostalgic sight itself.) His Will is gently prickly, a little aloof, driven by money rather than sentiment — and spared from having to learn the lessons three-act screenwriting usually imposes upon such characters. He's not a great brother, but he's a good enough one, there when the family needs him. It doesn't take an epiphany or a cloying redemptive arc to get him to do what's right. If you're expecting him to question, in the final scenes, the meaning of having bought that baseball, you're too used to dumber, less honest movies.

NOSTALGIA | Directed by Mark Pennington | Written by Alex Ross Perry
Bleecker Street | Landmark

OPENING THIS WEEK

DOUBLE LOVER (L'AMANT DOUBLE)

Director Francois Ozon's latest plays as though Adrian Lyne and Jean-Jacques Beineix were back in the saddle, fetishizing sweaty flesh and black lacquer. Adapted from one of Joyce Carol Oates' '80s mystery-pulp "Rosamond Smith" books, the movie begins with a speculation-view vaginal exam. The down-under belongs to Chloe (the boyish Marine Vacht, the spitting image of a 1981 Rick Springfield), a skittish model who quits the biz and decides to see a shrink. The muscular, sandy-haired stud doctor, Paul (Jeremie Renier), has an office at the top of a mile-high circular stairwell (looks great, but what?) and a recessive therapeutic M.O. Before you know it, sessions later, he attempts to end the treatment, due to a sudden case of sensual obsession. Ozon's De Palma-esque mise en scène and general coolness suggest ulterior motives on the doctor's part, and even a little gaslighting. It's odder than that, it turns out: Chloe, undistracted by friends or family of any kind, snoops around and finds out that Paul has a secret twin brother — also a psychoanalyst. She sets up an appointment with him, but this Renier has a radically different method: provocations, insults, Viagra domination, coerced sex. Of course she's turned on by it all and starts fucking both bros, because this subgenre, as Oates well knows, depends upon emotional improbabilities. Tiptoeing toward the hot tub of camp without quite diving in, *Double Lover* starts to fracture Chloe's point of view, resulting in at least one fabulous Cronenbergian dream scene. It's a buffet of psychosexual delicacies, borrowed and otherwise, all staged with hot-blooded, straight-faced vigor. (Michael Atkinson)

EARLY MAN

Let's get this out of the way: Nick Park's caveman-centric animated feature *Early Man* is actually about soccer. Or football, depending on which side of the pond you're on. This half-inflated comedy about kooky Stone Age cave dwellers begins well enough, like a revisionist history lesson, maybe even like a stop-motion *History of the World: Part I*. Aardman Animations (*Chicken Run*, *Wallace & Gromit* and *Shaun the Sheep*) generally invests a great deal of care and precision into its storytelling, but this picture is somehow both simple and nonsensical. *Early Man* is the convoluted, caveman-populated skewering of FIFA that nobody asked for. Park and his team of animators have always excelled at creating hilarious animals whose eccentricities are the engines of Park's stories. The standout this time is Hognob, a wordless warthog who grunts, wheezes and howls. (He's voiced by Park, who gives the funniest performance in a cast that includes Eddie Redmayne, Maisie Williams and Tom Hiddleston.) Hognob is the eager but anxiety-ridden pal, the loyal companion to do-gooder dunderhead Dug (Redmayne), a caveman dreamer whose primitive clan gets pushed off its land by Bronze Age bully Lord Nooth (Hiddleston) and his mechanized instruments of war. Hognob helps Dug fight back. And later, when Dug cuts a deal with Nooth to play

YOUR WEEKLY MOVIE TO-DO LIST

Love on the High Seas and a Lover Scorned

Friday, Feb. 16

The American Cinematheque salutes venerable Tokyo animation house Studio Ghibli with a 35mm screening of *Howl's Moving Castle*. Hayao Miyazaki's dreamy tale of a demure teenager who stumbles into the abode of a cursed wizard attended by various fantastical creatures was adapted from British novelist Diana Wynne Jones' book. American-made features could learn from *Howl's* thoughtful pace and luminous sense of the bizarre. The Aero will show the Japanese-language version, which means audiences will be deprived of Billy Crystal's vocal performance as a genial fire demon. *Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., Feb. 16, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

Saturday, Feb. 17

A recent restoration of Bernard Rose's striking indie feature *Ivans xtc* has inspired a stand-alone, celebratory screening at the Egyptian Theatre. Shot in 1999 on a Sony camcorder, it's one of the earliest and most trenchant examples of HD filmmaking. Based on Tolstoy's *The Death of Ivan Ilych*, it stars Danny Huston as a Hollywood agent who receives a diagnosis of terminal cancer at the height of his success. A discussion with Rose, Huston, Peter Weller and Lisa Enos, moderated by Larry Karaszewski, follows the film. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sat., Feb. 17, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

UCLA is in the midst of a lavish tribute to director Michael Curtiz, the intrepid studio hand for whom *Casablanca* was one drop in a very large bucket. Tonight's double bill begins with *The Unsuspected*, a menacingly photographed thriller based on a Charlotte Armstrong novel about the producer (Claude Rains) of a radio crime show who commits murder. It's followed by *Romance on the High Seas*, a lightweight musical starring a debuting Doris Day as a passenger on a romantic voyage to Rio. Alan K. Rode will sign copies of bio *Michael Curtiz: A Life in Film*, in the lobby beforehand. *UCLA's*



Howl's Moving Castle

Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Sat., Feb. 17, 7 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.

Tuesday, Feb. 20

LACMA's brief retrospective of Czech-born director Milos Forman continues with his first American triumph, *One Flew Over the Cuckoo's Nest*. Jack Nicholson cemented his reputation as a New Hollywood icon (and won an Oscar) playing McMurphy, the anti-authoritarian mental ward patient from Ken Kesey's novel. *Cuckoo's Nest* still holds up as a robust piece of storytelling, and the star is flanked with great actors on every side, including Louise Fletcher (in her Oscar-winning performance) as Nurse Ratched. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., Feb. 20, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Wednesday, Feb. 21

Laemmle's *Anniversary Classics* series presents *Women on the Verge of a Nervous Breakdown*, Pedro Almodovar's tangy farce about an actress (Carmen Maura) on a desperate search for her ex-lover, who left without explanation. Almodovar paints in bright, pop colors and directs his actors with such passionate excess that practically every scene has the lift of a comic opera. The film is a testament to the beauty and buoyancy of Latin women, a seemingly bottomless well from which this great Spanish director draws inspiration. *Laemmle Royal (also at Playhouse 7 and Town Center 5), 11523 Santa Monica Blvd., West L.A.; Wed., Feb. 21, 7 p.m.; \$13. (310) 478-3836, laemmle.com. —Nathaniel Bell*

one epic soccer match for the rights to the land, Hognob is dragged into his master's hijinks. You get the picture. But something about the Neanderthals and their new human counterparts falls flat. It's much more amusing to watch Hognob pantomime his discomfort than to endure another dead line where a humanoid character explains his discomfort. (April Wolfe)

LOOKING GLASS With the release of *Looking Glass*, it seems somebody in Hollywood read *The Voyeur's Motel*, that questionably true Gay Talese book about the motel owner who supposedly spent years watching his lodgers through ceiling vents, and decided to use it as fodder for a skeezy thriller — starring Nicolas Cage, no less! Rocking a beard that looks just as glued-on as his hair, Cage is the new owner of the seedy motel that he runs with his wife (Robin Tunney). Looking to make a fresh start after the accidental death of their daughter, they soon find that the area is teeming with shady, creepy folk and dark, sinister secrets. Cage's character eventually gets in the perry, freaky-sneaky spirit when he discovers a secret spot where he can watch customers get it on in one of the rooms. You might get the feeling that Cage, director Tim Hunter and everyone involved in the production got together and wanted to make the sort of sordid, straight-to-cable kinkfest that Cinemax

used to play ad nauseam in the '90s. As much as it piles on the skankiness, giving us brief but substantial glimmers of Sapphic and sadomasochistic activity, the movie's clumsy attempts to be all salacious and menacingly tawdry makes it look like another quickie thriller that's just Brian De Palma lite. If you want watch a more effective movie about a motel owner doing some sleazy shit, *Voyeur*, the documentary based on Talese's book, is streaming on Netflix. (Craig D. Lindsey)

GO MIND GAME The exhilarating Japanese animated coming-of-age fantasy *Mind Game* plays out like a hallucinogen-fueled shaggy-dog joke that only ends after 20-year-old horndog Nishi (Koji Imada) discovers that the world does not revolve around him. Over the course of 103 lightning-fast minutes, Nishi realizes that his quest to woo good-natured childhood crush Myon (Sayaka Maeda) depends on the influence and consent of others, in this case supporting characters such as hothead yakuza gangster Atsu (Kenichi Chujou), Myon (duh) and her apathetic mother, Yan (Seiko Takuma). But Nishi only makes this personal discovery after he dies from a gunshot wound up the ass, reincarnates by charming a fickle, shape-shifting god, and then gets swallowed by a colossal whale. Director Masaaki Yuasa (*Kick-Heart, Devilman: Crybaby*) gives

viewers a perpetually escalating high by presenting the pit stops on Nishi's road to post-adolescent enlightenment as a manic series of flashbacks and chase scenes. First, we watch Myon's deadbeat dad (Toshio Sakata) revisit his premarital bachelor days in a brief montage of drinking, dancing and womanizing. Then, minutes later, we join Nishi in the afterlife as he tries to race back to Earth and reinhabit his still-warm corpse before a wrathful, leopard-shaped god can destroy his eternal soul. Every so often, we see Nishi inch closer to happiness, though only after he performs a synchronized swimming routine with a Nessie-like sea monster to Franz Liszt's second *Hungarian Rhapsody*. Don't waste time unpacking that last sentence: Just relax and let Yuasa take you wherever the hell he wants. (Simon Abrams)

THE PARTY Sally Potter's *The Party* is a slim 75 minutes of dinner-party farce, like Buñuel meets Molière, grounded in Chekhov — there's literally a gun introduced in the first act. Upon the occasion of Janet's (Kristin Scott Thomas) ascension to the head of the British National Health Service, her small group of friends and colleagues join her for dinner. The guests are all embroiled in their own dramas, which all reach their own boiling points as the party implodes in rage, tears and declarations that democracy is dead. Potter isn't

what you'd call subtle, but she also knows not to overstay her welcome, and this pithy comedy is a master class in all that a filmmaker can squeeze from the most basic theatrical concept: Put a bunch of characters with opposing motivations in a room and see what happens. Janet's husband, Bill (Timothy Spall), is the first act's silent powder keg. While Janet is in the kitchen making her own victory dinner, Bill is sipping wine, so entranced that when the couple's friends April (Patricia Clarkson) and Gottfried (Bruno Ganz)

arrive, Bill is so distracted he can barely remember his own name and declares it doesn't matter anyway. He's cryptic in his dialogue, hinting he holds a secret. Spall may play the powder keg, but Clarkson's April holds the honor of lighting the fire, with theatrical dialogue, decrying the inefficiency of parliamentary politics and accusing her own faith-healer boyfriend of being a secret fascist. Potter's project is to examine classic structures that have been ingrained in theater and now film for centuries. She's hitting us over the head with

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| Music //

ON A MISSION TO “ROCK OUT CORRECTLY”

L.A.’s The Mormons are still converting audiences in their 20th year together

BY BRETT CALLWOOD

Here’s something you don’t see every day: five grown men, dressed as Mormon missionaries (cycling helmets and backpacks included), raising all manner of unholy hell onstage through the medium of riotous punk rock.

Yet that is what you get if you go see L.A. punks The Mormons at one of their fairly regular soirees. These guys formed in 1998 with a relatively conventional desire to play rock & roll at local dives with their buddies. They wrote a few songs, and things were going OK, but then frontman Patrick Jones devised the plan that would alter their destinies.

“I guess I liked the idea of having a uniform,” Jones says. “I would judge bands by the way they were dressed, and I wanted to neutralize that. I thought that would be a fun way of doing it, and I’ve always like the costumed bands like The Mummies, The Monks and The Leeches.

That’s kind of where the idea came from, more or less.”

Dressing as Mormons is all well and good, but essentially that means wearing a black suit and white shirt with a tie. It’s the addition of the bicycle helmet and backpack that makes it art.

“We made it our own thing,” Jones says. “We’re spreading our mission to ‘rock out correctly’ onstage, so we have to wear the helmets for protection when we do that.”

“When you see Mormon missionaries around, they’re usually on bicycles,” guitarist Peter Tintle adds. “The helmets and the backpacks remind people that these are the Mormons that come up to our door. This is the same person I saw yesterday.”

Purists and experts might point out that modern Mormons are more likely to be seen with a messenger satchel slung over their shoulders than the two-strap backpack, but that’s splitting hairs. Plus, these guys draw the line at a satchel for fear of being made fun of, which seems ludicrous given the clothes they’re wearing onstage. More bizarre still is the fact that there are some concert attendees

who actually believe these musicians are genuine Mormons.

“When they see us with a beer in our hands, they’re completely shocked a lot of times,” Tintle says.

“You know what, though, it doesn’t bother me because I just went to Disneyland yesterday and we actually met Mickey Mouse,” guitarist Vince O’Campo adds. “My son was so excited but I didn’t want to tell him, ‘Son, that’s not Mickey Mouse — it’s somebody in a Mickey Mouse costume.’ You’ve just got to go with it. The guy in the costume went with it, so we do it too sometimes.”

It’s nice not to destroy the magic and mystique. On the flipside, it’s rare that actual Mormons are ever offended by The Mormons band, preferring to take the twisted tribute in good spirits.

“WE ALWAYS TRY TO PUT OUT 100 PERCENT AT EVERY SHOW. WE HAVE 30 MINUTES TO GET IT DONE, AND WE WANT PEOPLE TO REMEMBER THAT 30 MINUTES FOR AS LONG AS POSSIBLE.”

—PETER TINTLE

“They get a kick out of it, the few times that has happened,” O’Campo says. “If anything, they think it’s cool. They’re honored. Maybe people who were Mormon or who just really like Mormons get offended by it — I’ve had that happen a few times.”

The Mormons have a sound that, on one hand, is rooted in traditional punk rock, but there’s a welcome element of quirk in there, which encourages not-inaccurate

comparisons to Devo.

“People say we sound like Devo and Dead Kennedys, or Devo and Bad Brains, or Devo and The Damned,” O’Campo says. “Devo and The Misfits. So pretty much Devo and your favorite punk band is what we sound like. But we don’t have any keyboards or anything like that.”

The band members agree that there is a punk resurgence happening in Los Angeles at present, younger bands looking to do their own thing while simultaneously tipping a respectful hat to the old guard.

“I think a lot of the younger kids these days are looking back at the older bands in the scene and they really respect those guys,” Tintle says. “We get included in a lot of shows with all these new punk bands that are coming out, and they love the old scene. We also play with a lot of the older bands, bands that have been around longer than us, too.”

Live, The Mormons’ mission statement is to “rock out correctly,” which they say means many different things but seems to suggest that they give their all onstage, pulling out all the stops. The focal point is Jones, who is a gloriously unpredictable leader — standing on a barstool tower one night, wearing a trashcan like a dirty robot the next.

“The good thing is that Patrick is always inventing something new for the show,” Tintle says. “So any show you go to is completely different. You can see him one night and say, ‘Oh man, I remember when he jumped on the bar.’ The next night, you’re like, ‘Oh yeah, I remember when he jumped in that trashcan and started singing with it over his head.’ Every show is a different experience. I remember one time Patrick went into the restroom and sang from there.”

“I had to pee really badly, midsong,” Jones admits.

On Sunday, The Mormons play at the Liquid Kitty Punk Rock BBQ, which takes place at Harvelle’s in Santa Monica this year. The show, they say, will include all of the “classic hits.”

“We always try to put out 100 percent at every show,” Tintle says. “We have 30 minutes to get it done, and we want people to remember that 30 minutes for as long as possible. We’re always trying to give the best show that we can. Patrick is great at doing that, and making sure that each show is a special experience.”

This being the 20th year The Mormons have been existence, they’re working on some special performances and releases for later in 2018: an album, and a few other items as well.

“We’re also thinking of getting into making products,” O’Campo says, probably joking. “It’s time to cash in after 20 years. We’re working on a very futuristic Mormon sexual aid — for if you’re in prison or just a lonely fella. You can buy one of those — that’s just down the pipe.”

Literally.

The Mormons play the Liquid Kitty Punk Rock BBQ with PRV13, Superbean, Lawndale, Atomic Sherpas and Shit 4 Brains, at 1 p.m. on Sunday, Feb.18, at Harvelle’s, 1432 Fourth St., Santa Monica; (310) 395-1676, harvelles.com.

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Larry Campbell & Teresa Williams

@ MCCABE'S GUITAR SHOP

She's a Tennessee farm girl who by nature and nurture conjures a blue sob and sacred shout. He's a master multi-stringuist who can play the hundreds of instruments hanging on McCabe's walls. While he toured and recorded with Bob Dylan for eight years, she played Sara Carter in a musical about The Carter Family. Later they teamed up with Levon Helm: he as Levon's musical director, she as lead and harmony singer. Both have been members of Phil Lesh & Friends and Hot Tuna, and they now gig as a couple with two killer albums to their credit, most recently *Contraband Love*, filled with blue yodels, wrist-slashers, raw-house rockers and gorgeous harmonies about addiction and survival. Campbell and Williams embody America and American music — ya wanna stand up and salute 'em when you're not busy shakin' your ass. —Michael Simmons

sat

2/17

Veruca Salt

@ LODGE ROOM

"I wanted to live, so I pretended to die/ I had to shut down, cash out and get buried alive," Nina Gordon confides on "The Gospel According to Saint Me," from Veruca Salt's 2015 comeback album, *Ghost Notes*. The singer-guitarist could just as easily be describing the quartet's return to action in 2013 after various lineup changes. "Hatchets buried, axes exhumed," the group teased on their Facebook page to announce the reunion of the original lineup, which also includes singer-guitarist Louise Post, bassist Steve Lack and drummer Jim Shapiro (Gordon's brother). *Ghost Notes* is a welcome return, with Post and Gordon engaging in bittersweet harmonies as Lack and Shapiro hammer out grungy accents. "Wait, don't grow up yet... We're wired and under-slept," Post wails yearningly on the rueful romantic anthem "Eyes on You" as Gordon chimes in consolingly. —Falling James

Synthwave Showcase

@ WHISKY A GO-GO

The last few years have seen a resurgence in acts looking toward the synthesizer-driven sounds of the 1980s for new inspiration. Whether you call it synthwave or retro-wave, this bill showcases the wide spectrum encompassed by these genre tags. L.A. duos The Midnight — doing a DJ set here — and Future Holotape generate melodic, vocal-driven synth-pop creations. The Midnight are inspired by the chill, saxophone driven-pop of the '80s on their 2017 record, *Nocturnal*. Future Holotape straddle the fence between gothier dance-pop and old-school Giorgio Moroder soundtracks on 2017's *Terra District 1*. The heavier end of the modern synth spectrum is represented by

Bully: See Thursday.



PHOTO BY ALYSSE GAFKJEN

French musician Shredder 1984 and L.A.'s FaceXhugger, each performer an extreme-metal musician turned synth composer channeling darker instrumental sci-fi and horror-inspired soundscapes on their latest records — Shredder 1984's *Dystopian Future* and FaceXhugger's *Chasing Replicants*. —Jason Roche

Tashi Wada

@ HUMAN RESOURCES

Live actions by Tashi Wada are comparatively rare here, even though he lives in Los Angeles, so tonight is a deeply weird treat. Son of Fluxus artist Yoshi Wada — with whom he regularly collaborates — Tashi is a drone proponent and master at shifting tones so that a whole landscape of sound unveils itself in front of your ears before you realize that you've switched continents. He appears tonight with sometime La Monte Young associate and cellist Charles Curtis (no slouch at drones himself), composer Julia Holter and bassoonist Dafne Vicente-Sandoval to perform a trio of lengthy works delving deep into themes of tuning and tonality. If ever you wanted to experience the sound reverberating at the heart of a star without burning your nuts off, this is about as close as you'll get. —David Cotner

sun

2/18

Grails

@ RESIDENT

The great thing about the music of Portland, Oregon experimentalists Grails is that whenever you listen to an album of theirs — last year's *Chalice Hymnal* on Temporary Residence Limited, for example — is that you feel like you're really going somewhere when their stirring, inspiring tones blast out of your speakers. Going somewhere like on a mission, or an

adventure, especially when that adventure makes you realize something about yourself as you move. You can point to cornerstones of influence ghosting through their grooves — like Kosmische music, or *giallo* soundtrack stabs — but their propulsive, rhythmically riveting songs are beasts unto Grails themselves, and they want to take you on a journey with them — their grail is a cradle of enlightenment, not a mug of STFU. Also tonight: avant guitarist Chuck Johnson. —David Cotner

mon 2/19

Mia Doi Todd, Jade Castrinos

@ ZEBULON

"Love is like that lilac wine/It makes you drunk; it makes you cry," Mia Doi Todd once crooned on the acoustic ballad "Sleepless Nights." Her songs inspire that same sense of intoxication and passion, mixed with hints of mysticism and mystery. The local singer's 2011 album, *Cosmic Ocean Ship*, was a quintessential collection of Todd's gently lulling original folk reveries, but she infused her music with Brazilian rhythms on the 2014 idyll *Floresta*. More recently, on 2016's *Songbook*, she covered some of her favorite songwriters, imbuing tunes by The Cure, Prince, Neil Young and Elliott Smith with her distinctively contemplative vocals. As part of Todd's monthlong residency at Zebulon, Jade Castrinos, a former member of Edward Sharpe and the Magnetic Zeros, belts out her pop-rock songs with bluesy assurance. —Falling James

Zee Avi

@ MOROCCAN LOUNGE

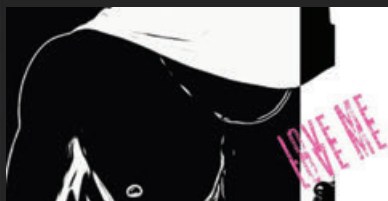
The hottest thing out of Malaysia since the dread pirate Sandokan, singer-songwriter-ukulelist Zee Avi was an early adopter of YouTube as a means to spread the good word of her music. In the past 10 years her

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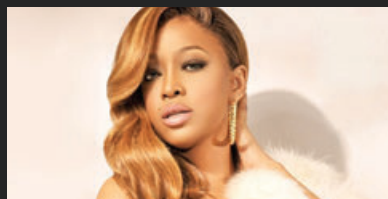
WAZE & ODYSSEY

THU. FEBRUARY 15



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THU. FEBRUARY 15



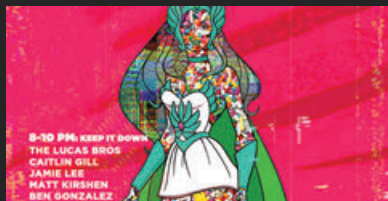
TRINA

FRI. FEBRUARY 16



LOVE & LUST 2018

SAT. FEBRUARY 17



CRAZE LEGALIZED

SUN. FEBRUARY 18



TRAP KARAOKE

SUN. FEBRUARY 18



JOLLOF N CHILL

COMING SOON:

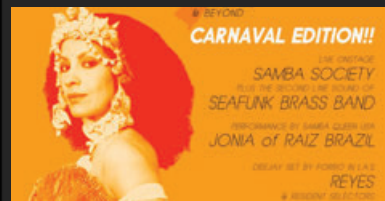
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2/17 ECSTATIC BASS YOGA
2/18 GET HEAVING PRESENTS:
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TOUR
2/19 THE SHOWCASE TOUR
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SHIFTY RHYTHMS & FRIENDS
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2/24 WE LOVE KANDY
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THU. FEBRUARY 15



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FRI. FEBRUARY 16



CLUB 90'S

FRI. FEBRUARY 16



BAILALO BASSMENT

SAT. FEBRUARY 17



DILF LOS ANGELES

SUN. FEBRUARY 18



ALL-STAR AFTER PARTY

SUN. FEBRUARY 18



SWEET SUNDAYS:
SONIDO LATINO LOS MAGNIFICOS

TUE. FEBRUARY 20



THE MOTH

WED. FEBRUARY 21



JUNIOR REID

COMING SOON:

2/18 CLUB 90'S
2/19 THE FLOOR IMPROV NIGHT
2/22 KARAOKE IS FOR LOVERS
2/23 RIH RIH - DI BAD GYAL
DANCEHALL PARTY
2/23 MAC & CHEESE PRESENTS,
YEAR OF THE DAWG
2/24 AFROLITUATION
2/24 CLUB 90'S
2/25 THE CANVAS
2/25 SWEET SUNDAYS:
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LOS MAGNIFICOS
2/25 2ND ANNUAL TRIBUTE TO TWO
PIONEERS OF REGGAE
3/2 CLUB 90'S

3/3 DECIBELIOS
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ARLO GUTHRIE APR 5	WHICH ONE'S PINK APR 14	AIR SUPPLY APR 20	BLOOD SWEAT & TEARS MAY 19
The Fab Four APR 27	GORDON LIGHTFOOT APR 28	NANA MOUSKOURI APR 29	THE TEMPTATIONS SEPT 15
THE TEMPTATIONS SEPT 15	THE ISLEY BROTHERS SEPT 21	GINO BOINGO DANCE PARTY OCT 27	

FEB 17: A NIGHT WITH JANIS JOPLIN
22: JESSE COOK
23: DARK STAR ORCHESTRA
24: THE SPINNERS
MAR 3: DON McLEAN
4: JAKE SHIMABUKURO
9: MANHATTAN TRANSFER
23: CARROT TOP
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star has risen to the point where it shines a light on her uniquely heartfelt songs about people falling in and out of love with one another. She was working on an album of children's music at last report — which is fitting because you'll come away from tonight with new ears for hearing. Dana Williams — occasionally compared to Ella Fitzgerald but in reality much closer to Billie Holiday in terms of register — mixes jazz, folk and poetry to create a wonder that's all her own. Also tonight: the countrified soul of Sutter Zachman. —David Cotner

tue 2/20

Bananarama @ THE NOVO

When Bananarama emerged from London in the early 1980s, they seemed a bit quaint, singing overtly poppy songs at a time when other female musicians, such as The Slits and The Raincoats, were not only singing but also playing their own instruments and making radical new music. But vocalists Siobhan Fahey, Sara Dallin and Keren Woodward also were underrated songwriters, and their cover versions of such obscure Motown singles as “He Was Really Sayin’ Somethin’” were unexpectedly mesmerizing. And while the trio’s hit remake of “Venus” was fairly lightweight compared with the more rocking original

son, AC/DC’s “Highway to Hell.” She has a breathy, whispery and sometimes forlorn aspect to her voice — which means that the aforementioned songs likely take on a very different cast with her interpretations; that means the acoustics in the Orpheum are going to get the glorious glowing workout for which they were originally designed.

—David Cotner

thu 2/22

Bully, Potty Mouth @ TERAGRAM BALLROOM

“I struggle with being back in town especially when you’re around,” Alicia Bognanno laments on the quieter verses before the rest of the band kicks in with full power on “Running,” from *Losing*, the Nashville trio’s latest record on Sub Pop. Bognanno’s coolly delivered lyrical confessions often are bookended by heavier grunge-punk surges and shout-along choruses. “When I’m around you, I try to keep my distance/ What I want to do is none of your business,” Bognanno warns on “Kills to Be Resistant,” another declaration of independence powered by surging guitars. Potty Mouth are a similarly exhilarating trio, based now in L.A. after forming at Smith College in Massachusetts. Lead singer Abby Weems shouts out slyly sarcastic tracks such as “Smash Hit” even as she risks drowning



Bananarama: See Tuesday.

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version by The Shocking Blue, it nonetheless introduced the classic anthem to a new generation of listeners. Although various lineups of Bananarama continued after Fahey’s departure in 1988, the group are back to their beloved original incarnation after reuniting late last year. —Falling James

wed 2/21

Carla Bruni @ THE ORPHEUM

Did you know that Carla Bruni is the 35th most powerful woman in the world? That’s what *Forbes* says. She can’t become invisible or turn peasants to stone, but the wife of former French president Nicolas Sarkozy is a charming and chic chanteuse in her own right. Her 2017 album, *French Touch*, is a bunch of covers such as “Enjoy the Silence” by Depeche Mode, “Miss You” by The Rolling Stones, “The Winner Takes It All” by ABBA and, for some strange rea-

herself out with towering pillars of hard-punk guitar. —Falling James

Superchunk @ MOROCCAN LOUNGE

One of the cornerstones of indie rock, Superchunk rose to prominence in the early '90s with a single called “Slack Motherfucker,” a lo-fi anti-anthem for underachievers, and *No Pocky for Kitty*, the scorching, Steve Albini-produced indie-punk archetype. Crucially, the Chunk’s singer-guitarist Mac McCaughan and bassist Laura Ballance founded and own evergreen indie imprint Merge Records. Merge has been home to everyone from fellow Chapel Hill, North Carolina, band Archers of Loaf, reissuing their catalog in 2011, to Arcade Fire, who remained loyal to the label until their 2017 flop, *Everything Now*. In 2010, Superchunk released *Majesty Shredding*, an exuberant return to form following a nine-year gap between albums. Their new record, *What a Time to Be Alive*, drops Feb. 16. Also Friday, Feb. 23, at Teragram Ballroom. —Matt Miner

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with DJ Battlecat, J Rocc, Inka One, DJ Expo., Sat., Feb. 17, 9 p.m., \$15. DJ Jose Maldonado, Sun., Feb. 18, 9 p.m., \$10. Dub Club, a night of reggae, Wednesdays, 9 p.m., \$7. 143, Thu., Feb. 22, 9 p.m., \$10.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A.

Homeo & Juliet: A Post-Valentine's Day Fête, Sat., Feb. 17, 10 p.m., \$10.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Geosf Oli, Halo, Matalo, Fri., Feb. 16, 10 p.m., free. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10. Monopoly All-Star After-Party, Sun., Feb. 18.

THE REGENT THEATER: 448 S. Main St., L.A. Scam & Jam, with Karinas, Que Madre, DJ Rawn., Sat., Feb. 17, 10 p.m., \$15.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Bottles & Models, Fri., Feb. 16, 9 p.m., \$30; Love & Lust, Fri., Feb. 16, 10 p.m., \$20; Kandhihearts Massive Valentine's Rave, Fri., Feb. 16, 10 p.m., \$15-\$30. Crave Legalized, with The Lucas Brothers, Caitlin Gill, Jamie Lee, Matt Kirshen, Benito Gonzalez., Sat., Feb. 17, 8 p.m., free-\$15; Waze & Odyssey, Denney, SecondCity, Sat., Feb. 17, 10 p.m., free-\$25. Jollof N Chill, Sun., Feb. 18, 1 p.m., free-\$20. DJ Jam, Mon., Feb. 19, 8 p.m., \$15. Shifty Rhythms, Neo Fresco, Thu., Feb. 22, 9 p.m., \$10.

WANDERLUST HOLLYWOOD: 1357 N. Highland Ave., L.A. DJ Windows 98, Sat., Feb. 17, 6-9 p.m., \$25.

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, FEB. 16

ANTONIO SANCHEZ: 8 p.m., \$29-\$59. UCLA, Royce Hall, 340 Royce Dr., Westwood.

DOROTHY: 9 p.m. The Fonda Theatre.

DVBBS: With Vicetone, 9 p.m. Hollywood Palladium.

GRAMATIK: With Haywyre, Mome, 7 p.m. The Wiltern.

JORGE DREXLER: 8 p.m. El Rey Theatre.

MARIACHI VARGAS DE TECALITLÁN: 8 p.m., \$43-\$85. Valley Performing Arts Center, 18111 Nordhoff St.

TOUCHÉ AMORÉ: With La Dispute, Self Defense Family, Warm Thoughts., 7:45 p.m. The Regent Theatre.

TREY SONGZ, 21 SAVAGE: 9 p.m. Globe Theatre.

SATURDAY, FEB. 17

ANTHONY HAMILTON: 8 p.m. The Orpheum Theatre.

ANTONIO SANCHEZ & MIGRATION: 8 p.m., \$29.50-\$59.50. The Theatre at Ace Hotel, 929 S. Broadway.

GO CHINESE NEW YEAR FESTIVAL: 12-8 p.m., free. Chinatown Central Plaza, 727 N. Broadway, L.A.

CHUCK RAGAN: 9 p.m., \$25. The Pico Union Project.

DAN AUERBACH & THE EASY EYE SOUND REVUE: With Shannon & the Clams, 7 p.m., \$30-\$45. The Wiltern.

THE FREDDY COLE QUARTET: 8 p.m. Moss Theater.

LOTUS: With Marvel Years, 9 p.m. The Fonda Theatre.

QUEENS OF THE STONE AGE: 7 p.m. The Forum.

GO THE WILD HONEY ORCHESTRA: With Richie Furay, Micky Dolenz, Carlene Carter, Martha Davis, The Three O'Clock, Carla Olson and others, 8 p.m. Alex Theatre, 216 N. Brand Blvd., Glendale.

YACHT ROCK REVUE: 9 p.m. El Rey Theatre.

YG: With DJ Mustard, Lil Pump, 9 p.m. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A.

SUNDAY, FEB. 18

CHICAGO: 7:30 p.m., \$62-\$132. Fred Kavli Theatre.

COVEN: With Hammers of Misfortune, Beastmaker, 8 p.m., \$32.50. The Regent Theatre.

MUMIY TROLL: 8:30 p.m. El Rey Theatre.

MONDAY, FEB. 19

CALIFORNIA FEETWARMERS: 12:30 p.m. & 2:45 p.m., free. LACMA, 5905 Wilshire Blvd., L.A.

GO DR. OCTAGON: 8 p.m., \$29.50. The Belasco.

TUESDAY, FEB. 20

GO BANANARAMA: 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd., L.A. See Music Pick.

NEWSBOYS: 6 p.m., \$29-\$32. The Wiltern.

WEDNESDAY, FEB. 21

BRUNO MAJOR: 8 p.m. Hollywood Forever Cemetery.

GO CARLA BRUNI: 8 p.m. The Orpheum Theatre, 842 S. Broadway, L.A. See Music Pick.

THEORY OF A DEADMAN: The Belasco Theatre.

TUNE-YARDS: El Rey Theatre, 5515 Wilshire Blvd., L.A.

WHY: With Florist., 9 p.m., \$25. The Regent Theatre.

THURSDAY, FEB. 22

BRUNO MAJOR: Hollywood Forever Cemetery.

THE DREAM: With BJ the Chicago Kid, Briah Jhane, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd.

G-EAZY: With Trippie Redd, Phora, Anthony Russo, 6 p.m., \$55-\$75. The Wiltern, 3790 Wilshire Blvd., L.A.

JESSE COOK: 9 p.m., \$38-\$58. Saban Theatre.

RON POPE: 8 p.m. The Fonda Theatre.

SEPTIC FLESH, DARK FUNERAL: With Thy Antichrist, 6:50 p.m., \$32.50. The Regent Theatre.

X AMBASSADORS: The Belasco Theater, 1050 Hill St.

-Falling James

CLASSICAL & NEW MUSIC

ANA VIDOVIC: The Croatian guitarist plucks a program TBA, Sun., Feb. 18, 3 p.m., \$36-\$100. Warner Grand Theatre, 478 W. Sixth St., San Pedro.

BLACK VIOLIN: Sun., Feb. 18, 7:30 p.m. Musco Center for the Arts, Chapman University, 1 University Dr., Orange, Tue., Feb. 20, 7:30 p.m., \$50-\$150. UCLA, Royce Hall, 340 Royce Dr., Westwood.

GO CANDIDE: L.A. Opera's presentation of Leonard Bernstein's update of Voltaire's satire is highlighted by beguiling vocal performances by coloratura soprano Erin Morley, tenor Jack Swanson and mezzo-soprano Peabody Southwell, Sat., Feb. 17, 2 p.m.; Sun., Feb. 18, 2 p.m., \$29-\$299. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

THE DANISH STRING QUARTET: The Scandinavian ensemble works up quartets by Bartók and Beethoven, Wed., Feb. 21, 8 p.m., \$53. Valley Performing Arts Center, 18111 Nordhoff St., Northridge. The group knits together string quartets by Haydn, Mozart and Brahms, Tue., Feb. 20, 8 p.m., \$38 & up. Samueli Theater, 600 Town Center Dr., Costa Mesa.

EVE BEGLARIAN: In collaboration with pianist Vicki Ray, harpist Alison Bjorkedal and others, the composer presents *Play Like a Girl*, an ode to "nasty women," as part of a larger work titled *A Book of Days*, Sat., Feb. 17, 8:30 p.m., \$25. REDCAT, 631 W. Second St., L.A.

GO L.A. PHIL NEW MUSIC GROUP: John Adams conducts the world premieres of Katherine Young's *For Daphne and Delia* and Andrew McIntosh's *Shasta* preceding Julius Eastman's *Evil Nigger* and Salvatore Martirano's *L's G.A.*, Tue., Feb. 20, 8 p.m., \$20-\$59. Disney Hall, 111 S. Grand Ave., L.A. See GoLA.

GO L.A. PHILHARMONIC: Sopranos Hila Plitmann and So Young Park pitch in as Esa-Pekka Salonen conducts his own *Wing on Wing*, a work he composed in homage to Frank Gehry's Disney Hall design, preceded by Beethoven's Violin Concerto (featuring violinist Vilde Frang) and selections from Mozart's *The Impresario*, Fri., Feb. 16, 8 p.m.; Feb. 17-18, 2 p.m., \$20-\$188. Disney Hall, 111 S. Grand Ave., L.A.

GO L.A. CHAMBER ORCHESTRA: Concertmaster-violinist Margaret Batjer, cellist Andrew Shulman, flutist Joachim Becerra Thomsen, horn player Michael Thornton and others confer over Brahms and Mozart, Wed., Feb. 21, 7:30 p.m., \$49. Huntington Library, 1151 Oxford Rd., San Marino.

ORY SHIHOR: The pianist serves two late sonatas by Franz Schubert while storyteller Hershey Felder recites prose, Tue., Feb. 20, 7:30 p.m., \$25-\$75. Wallis Annenberg Center, 9390 N. Santa Monica Blvd.

GO PASADENA SYMPHONY: Celist Inbal Segev unwinds Antonín Dvořák's Cello Concerto, and David Lockington conducts Igor Stravinsky's *The Firebird* Suite, following the world premiere of L.A. composer Dale Trumbore's orchestral piece *Infinitely and Without Apology*, Sat., Feb. 17, 2 & 8 p.m., \$35 & up. Ambassador Auditorium, 131 S. St. John Ave.

GO SALASTINA MUSIC SOCIETY: Host Brian Lauritzen presents pieces by John Luther Adam, Aaron Jay Kernis, Mohammed Fairouz, Caroline Shaw, Elena Kats, Germaine Tailleferre, Tchaikovsky, Ives and Strauss, Sat., Feb. 17, 8 p.m., Barrett Hall, Pasadena Conservatory of Music, 100 N. Hill Ave.

SERENATA: Soprano Marinè-Ter Kazaryan, violinist Marina Manukian and pianist Gayane Simonyan invoke Schubert, Spohr, Rimsky-Korsakov, Böellmann, Dohnanyi, Gliere and Amy Beach, Sat., Feb. 17, 7:30 p.m., free. First Presbyterian Church of Burbank.

GO THE SZYMANOWSKI QUARTET: The Warsaw string quartet proffers bonbons by Schubert, Mozart and Sokolov, Fri., Feb. 16, 8 p.m. Doheny Mansion.

-Falling James

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Notices

660 Public Notices

ORDER FOR PUBLICATION OF SUMMONS DIVORCE - Case #KD097558 SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES
In regards to the marriage of Petitioner Plaintiff: **LUIS HERNANDEZ-ABURTO** and Respondent: **MARIA DEL CARMEN RESENDEZ GUZMAN** IN THE STATE OF CALIFORNIA, TO THE PERSON NAMED ABOVE AS RESPONDENT: IT IS ORDERED that

660 Public Notices

the service of the summons in this action be made upon respondent **MARIA DEL CARMEN RESENDEZ GUZMAN**, DISSOLUTION OF MARRIAGE, by publication thereof in LA Weekly, a newspaper of general circulation published at Los Angeles, California, hereby designated as the newspaper most likely to give notice to said respondent; that said publication be made at least once a week for four consecutive weeks. IT IS FURTHER ORDERED that a copy of said summons, said petition, and his/her order for publication be forthwith deposited in the United States Post Office, postage paid, directed to said respondent if this address is ascertained before expiration of the time prescribed for the publication of this summons. A declaration of this mailing or of the fact that the address was not ascertained must be filed at the expiration of the time prescribed for the publication. Dated 11/02/17, Judge H. Don Christian.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. SS028696

Superior Court of California County of Los Angeles located in 1725 Main Street, Santa Monica, 90401, West District. On 1/05/18 - in the matter of petitioner: **Armando Aguilar**. It is here-

by 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. Located at 1725 Main Street, Santa Monica, 90401, West District. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: **Armando Aguilar to Fernando Aguilar**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. **Set to publish 1/25/18, 1/31/18, 2/01/18, 2/08/18, Dated: Jan. 5th., 2018**

652 Announcements

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