

Vince Staples Does His Own Thing

DuVernay's Stellar Wrinkle

LAW WEEKLY

MARCH 9 - 15, 2018 / VOL. 40 / NO. 16 / LAWEEKLY.COM

With 'Til Death
and his Nike shoe
release, **Nyjah
Huston** is skating
toward a bright
future that might
include the 2020
Summer Olympics

SKATE AND DESTROY

BY LILY MOAYERI



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Theatre



March 16 | 7:30pm



March 17 | 2:00pm



March 17 | 7:00pm



March 18 | 2:00pm



March 18 | 7:00pm



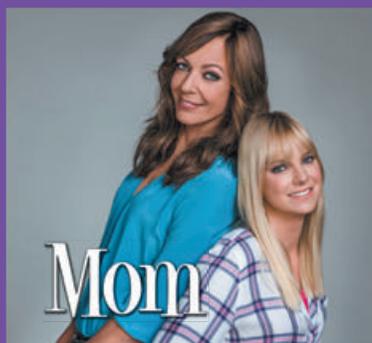
March 20 | 6:45pm



March 21 | 7:30pm



March 22 | 7:30pm



March 24 | 2:00pm



March 24 | 7:00pm



March 25 | 2:00pm



March 25 | 7:00pm
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VENUE



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If you purchased food and/or beverages at any Cabo Cantina, Baja Beach Café, Fiesta Cantina, PB Cantina, Jameson's Irish Pub or Sunset Trocadero Lounge between January 1, 2012 and May 31, 2017, a proposed Class Action Settlement may affect your rights.

A proposed class action settlement has been reached in a Class Action lawsuit called South v. RMG Sunset, Inc Case No. BC652905, claiming that certain restaurants in California added an undisclosed state living wage surcharge onto restaurant bills.

WHO IS INVOLVED?

You are a class member if you purchased food and/or beverages at any Cabo Cantina, Baja Beach Café, Fiesta Cantina, PB Cantina, Jameson's Irish Pub or Sunset Trocadero Lounge (collectively, the "Restaurants") at any time between January 1, 2012 and May 31, 2017, and paid an undisclosed state living wage surcharge.

WHAT ARE THE BENEFITS?

Class Members that have receipts will be eligible for a full refund of the surcharge paid. Class Members without receipts will be eligible to receive a voucher for 10% off a future purchase, or a \$3 check.

WHAT ARE MY OPTIONS?

If you are a class member, you must submit a claim online or by mail postmarked by May 21, 2018, to receive either the full refund, \$3 check, or 10% voucher. If you do not want to participate, you may exclude yourself from the class by April 30, 2018. If you exclude yourself, you will not receive any benefits, but you will keep your right to sue the Restaurants on your own for claims relating to the surcharge. You may also stay in the class and object to any part of the Settlement by April 30, 2018. If you do nothing, you will not receive benefits but you will still be bound by the Court's decision regarding these claims.

A final approval hearing will take place on June 18, 2018, at 11:00 a.m. in Dept. 308 of The Los Angeles Superior Court located at 600 Commonwealth Avenue, Los Angeles, CA 90005, to determine the fairness, adequacy, and reasonableness of the settlement; whether to approve the settlement; and attorneys' fees and costs and class representative awards. The motion for attorneys' fees and costs will be posted on the website after they are filed. You may attend the hearing, but you don't have to.

This is only a summary. For more information or to file a claim, go to any of the Restaurants, or visit www.SouthSurchargeSettlement.com.

www.SouthSurchargeSettlement.com

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COMING SOON: **Marshalls** **Chick-fil-A** **Smart & Final**

CONTACT: SPACE AVAILABLE!
 Kristin Ambrose - 714-460-1564
 kambrose@rmrginc.com



RED MOUNTAIN GROUP
 Red Mountain Group acquired The Interchange in March 2017 and is in the process of redeveloping the site in phases.
 Founded in 1991 by Michael Mugel, Red Mountain Group is an established and innovative leader in the retail redevelopment industry located in Orange County.
 Learn more about us on our website.
RedMountainGroupInc.com

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Festivals celebrate art in Pasadena and entrepreneurial women in Lincoln Heights, Joshua Bell leads the Academy of St. Martin in the Fields and more to do and see in L.A. this week.

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GO»LA

Week of
MARCH
9-15

P.7 **FRI**
EXPLORE ART ALL OVER
PASADENA, FOR FREE

P.7 **SAT**
VIVA LA MUXER CELEBRATES
ENTREPRENEURIAL WOMEN

P.8 **MON**
"FAT GAY VEGAN" SEAN
O'CALLAGHAN TALKS FOOD



P.9 **THU**
JOSHUA BELL, ACADEMY OF ST.
MARTIN IN THE FIELDS JOIN UP

fri

3/9

DANCE/OPERA

Modern Love

The popular **Joffrey Ballet** arrives with Polish choreographer Krzysztof Pastor's contemporized *Romeo and Juliet*. Serge Prokofiev's score still puts the star-crossed lovers in Italy, but Pastor injects time-capsule shifts over the three acts. Opening with Mussolini's fascists in the 1930s, the action moves to the Red Brigade and political kidnappings in the '70s, concluding with Silvio Berlusconi's social upheaval in the '90s. Along the way, there's even a ball that nods to *West Side Story*, perhaps the original contemporary version of the doomed lovers. Originally set on the Scottish Ballet in 2008, Pastor's version joined the Joffrey repertoire in 2014. The spread-out performance schedule reflects the Joffrey doing double duty, alternating with another tale of star-crossed lovers dancing John Neumeier's choreography for the **Los Angeles Opera's** performances of *Orpheus and Eurydice*. Complete details on both productions at musiccenter.org. *Music Center Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Fri., March 9 & Sat., March 17, 7:30 p.m.; Sun., March 11 & Sat., March 17, 2:30 p.m.; \$34-\$125. musiccenter.org/joffrey.* —Ann Haskins

ART

Pasadena Parties

Twice a year, the city of Pasadena sponsors **ArtNight** — a utopian evening of art, music and culture where visitors can flit among open museums, libraries, universities and theaters on MTA shuttles like denizens of a new belle époque — all totally gratis. The same event last fall drew 28,000 people; this Friday, there are 19 participating cultural institutions, and nearly as many city-funded site performances. Start at City Hall (free snacks, live Indian music, woodworking workshop), and hop on a shuttle to the destination of your choice. Dive into scene work at the Pasadena Playhouse, art history and jazz at Jackie Robinson Community Center, taiko drumming and a kimono show at Shumei Arts Council, "counter-conventional orches-

tra" **MUSE/IQUE** at Paseo Colorado. For the kids, interactive glow-in-the-dark art beckons at Kidspace Children's Museum. *Pasadena City Hall, 100 N. Garfield Ave., Pasadena; Fri., March 9, 6-10 p.m.; free. (626) 744-7887, artnightpasadena.org.* —Beige Luciano-Adams

MUSIC

War Is Hell

The 1968 My Lai massacre in Vietnam, in which members of the U.S. Army slaughtered several hundred unarmed, defenseless civilians, was a shocking wake-up call for many Americans who'd been raised to believe that the U.S. military were always the good guys on the battlefield. Fifty years later, San Francisco string musicians Kronos Quartet revisit the scene of the tragedy via composer Jonathan Berger and librettist Harriet Scott Chessman's new, darkly stirring operatic collaboration, *My Lai*. Featuring tenor Rinde Eckert and Vietnamese multi-instrumentalist Văn-Ánh Võ, the work tells the story from the point of view of U.S. helicopter pilot Hugh Thompson, who tried to save some of the victims. As with other recent war-themed operatic experiments, such as *Fallujah*, *The Source* and *Thumbprint*, the powerful subject matter helps to counteract the sometimes mannered tendencies of the presentation. *Royce Hall, 340 Royce Drive, Westwood; Fri., March 9, 8 p.m.; \$29-\$59. (310) 825-4401, cap.ucla.edu.* —Falling James

sat

3/10

FILM

Outfest Branches Out

Part of Outfest, the oldest film festival in Los Angeles, the 15th annual **Outfest Fusion** screens movies made by and about LGBTQ people of color from around the world. This year's subjects range from a documentary about male sex workers in Japan and a drag performer in Alaska to a biopic on Tamara Adrian, the first transgender woman to serve in Venezuela's legislature. Following Friday's opening-night gala and awards presentation, the festival, which takes place mostly at Hollywood's Egyptian

The Joffrey Ballet's *Romeo and Juliet*.
See Friday.



PHOTO BY CHERYL MANN

Theatre and TCL Chinese Theatres, includes screenings of features, shorts, documentaries and even musical comedy, discussions with directors, an episode of Showtime's *The Chi*, film-making workshops and a closing party with a contest for one-minute movie submissions. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; TCL Chinese Theatres, 6925 Hollywood Blvd., Hollywood; Sat., March 10, noon-9:30 p.m.; screenings \$12; thru March 13. outfest.org.* —Siran Babayan

FESTIVAL

Celebrating Women, Helping Girls

It may be a stretch from the socialist roots of International Women's Day (March 8), but L.A.'s vibrant all-women art and music festival **Viva La Muxer** this year celebrates March 10 with a hyper hashtag-able theme ("Boss Lady") to honor "the entrepreneurial spirit of women around the globe." Check out more than 100 curated art exhibits, live music and DJs, poets, food, dancing, workshops and a network of community resources. Your ticket money goes to Las Fotos Project, a nonprofit that mentors hundreds of local teen girls in professional photography each year. Onstage, don't miss local gems/global sensations Madame Gandhi, Amindi K. Fro\$ and Syncopated Ladies. *Plaza de la Raza, 3540 N. Mission Road, Lincoln Heights; Sat., March 10, 6-11 p.m.; \$25 advance, \$35 door, \$55 VIP, kids under 10 free. (323) 223-2475, lasfotosproject.org/vivalamuxer/.* —Beige Luciano-Adams

FASHION

Clothing Cornucopia

The largest touring fashion show in the country, the **SOCIETY Fashion Week** attracts the best and brightest working in the rag trade today. We're not talking just designers and models, either. This spectacle of style is geared toward everyone working in the clothing industry, from runway producers to buyers who bring sartorial sensations from the catwalk into the wardrobes of stylists and fashionistas nationwide. With a weekend-long pit stop in L.A., the **SOCIETY Fashion Week Los Angeles** continues to help shape the city into a fashion destination, forecasting trends while fostering creativity in the city's ever-budding garment industry. *Sheraton Grand Los Angeles, 711 S. Hope St., downtown; Sat.-Sun., March 10-11; \$50-\$200. (844) 697-5286, thesocietymfashionweek.com/los-angeles-fashion-week-fw/.* —Tanja M. Laden

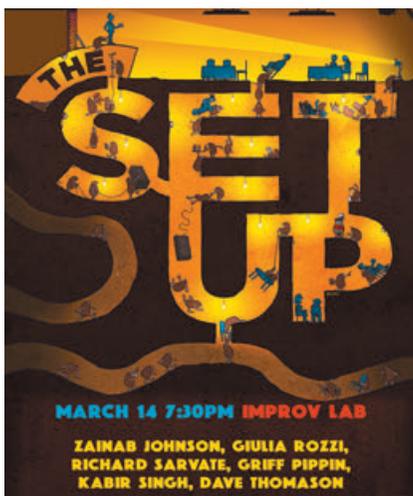
sun

3/11

CULTURE

Happy Nowruz!

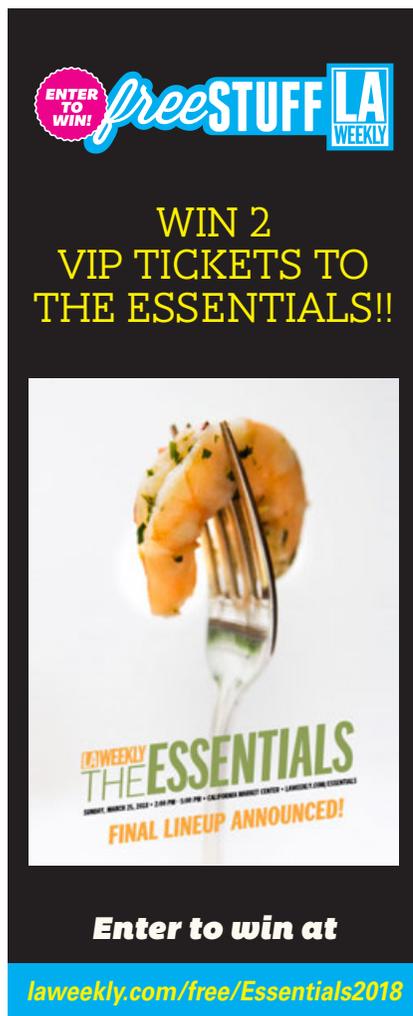
For the past decade, the nonprofit Farhang Foundation has sought to bring more visibility to the artistic legacy of Iran, elegantly avoiding the religion and politics in order to focus exclusively on Iranian cultural heritage. Now, it's celebrating the Iranian new year with its 10th annual **Celebration of Nowruz**.



THE SET
MARCH 14 7:30PM IMPROV LAB
ZAINAB JOHNSON, GIULIA ROZZI,
RICHARD SARVATE, GRIFF PIPPIN,
KABIR SINGH, DAVE THOMASON



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Festivities begin with a free program at UCLA's Dickson Court, featuring live music, dancing, kids activities, a Persian costume show and a Haft Sîn display (a symbolic tabletop arrangement that traditionally accompanies Nowruz). As the sun sets, the celebration moves inside to Royce Hall for Sima Bina's Nowruz Concert, a ticketed program that features folk songs from Iran. *UCLA's Dickson Court/Royce Hall, 340 Royce Drive, Westwood; Sun., March 11, noon-5 p.m.; concert at 6 p.m.; Free/\$35-\$250. (310) 825-2101, roycehall.org/calendar/event_detail.asp?id=1111. —Tanja M. Laden*

HISTORY

Parsing Persecution

Anti-Semitism and Islamophobia in the Middle Ages and Today is your chance to see the meeting of the minds that happens when historians Hussein Fancy and Sara Lipton talk about the shared miseries of both Jews and Muslims living in Western Europe during the Dark Ages. They'll tell you how both groups shared common enemies and persistent persecutors that could have just as easily gone after spatulas if a flyspeck fell a particular way on their manuscripts. Muslim scholar Jihad Turk moderates the whole thing and reminds you that hate crimes against Muslims and Jews are on the rise. Yet again. *Getty Center, 1200 Getty Center Drive, Brentwood; Sun., March 11, 3 p.m.; free (advance ticket required; parking is \$15/\$10 after 3 p.m.). (310) 440-7300, getty.edu/visit/cal/events/ev_2064.html. —David Cotner*

mon 3/12

BOOKS

Conscious Eating

Ask someone if they're a vegan and they'll tell you. Or don't ask them. They'll still tell you. But what people tend to miss about the vehemence of vegans is that their stance on eating is really about awareness of the effects of what they consume. As such, Sean O'Callaghan — aka Fat Gay Vegan — presents his book *Fat Gay Vegan: Eat, Drink and Live Like You Give a Sh!t* (\$15, Nourish), in which he tells you about how being observant about the things that die so that you can live is one of the cornerstones of the movement. *Stories Books & Café, 1716 Sunset Blvd., Echo Park; Mon., March 12, 7 p.m.; free. (213) 413-3733, storiesla.com/blogs/events. —David Cotner*

tue 3/13

FOOD/CULTURE

Palates and Painting

There's hardly a better way to understand a culture than through its cuisine. **Cur-ATE: Dining in Colonial Mexico** is a multisensory journey to 18th-century

artnight PASADENA

FRIDAY, MARCH 9, 2018
6-10 PM

Enjoy a free evening of art, music and entertainment as Pasadena's most prominent arts and cultural institutions swing open their doors.

PARTICIPATING INSTITUTIONS

Armory Center for the Arts / Artcenter College of Design / artWORKS Teen Center / City of Pasadena—City Hall Side Street Projects / Jackie Robinson Community Center / Kidspace Children's Museum / Light Bringer Project @ Day One / Lineage Performing Arts Center / MUSE/IQUE / Norton Simon Museum / Parson's Nose Theater / Pasadena Central Library / Pasadena City College / Pasadena Museum of California Art / Pasadena Museum of History / Pasadena Playhouse / Pasadena Unified School District / Shumei Arts Council / USC Pacific Asia Museum

FREE SHUTTLES

Free shuttles, running 6–10 p.m., will loop throughout the evening with stops at each venue.

PASADENA TRANSIT

Pasadena Transit 10 runs along Colorado Boulevard and Green Street until 8 p.m. Information at pasadenatransit.net.

METRO GOLD LINE

Attend ArtNight by taking the Metro Gold Line to the Memorial Park Station in Pasadena. Check metro.net for information.

artnightpasadena.org
facebook.com/artnightpasadena
twitter.com/ArtNightPas

ArtNight is an ongoing partnership among many cultural institutions and the Cultural Affairs Division of the City of Pasadena. More information: 626 744-7887. Accessibility and alternative formats: 626 744-7062. Para español, visite artnightpasadena.org.



Mexico that begins with a private visit to LACMA's exhibition "Painted in Mexico, 1700-1790: Pinxit Mexici." The immersive tour is led by Maite Gomez-Rejón, founder of ArtBites, an organization that seeks to uncover delicious tidbits of art history through cooking. Afterward, hungry parties move to Ray's & Stark Bar in order to enjoy dishes such as Spanish omelet, rabbit with mole and avocado flan. Inspired by the exhibition, the sumptuous four-course meal is prepared by executive chef Fernando Darin. *Los Angeles County Museum of Art, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 13, 6 p.m.; \$100 members/\$110 general. (323) 857-6010, lacma.org/event/cur-ate-35.* —Tanja M. Laden

wed 3/14

FESTIVAL

Can't Stop Won't Stop

The California African American Museum celebrates winter/spring openings with its recurring **Can't Stop Won't Stop** party. Explore photography, film, painting and multimedia exhibitions, with food trucks and DJ sets by Huneycut and Suga Shay. New shows map metaphysical geographies across the Southland, discover L.A. as a hub of 20th-century gospel music, see new photographic musings on black utopia in L.A./Miami and explore painterly

perspectives on the West Coast; there's also a film capturing youth stories from Athens, California. Arrive early (6-7 p.m.) for 30-minute walkthroughs with artists and curators of Adler Guerrier's "Conditions and Forms for blk Longevity" and Shinique Smith's "Refuge." *California African American Museum, 600 State Drive, Exposition Park; Wed., March 14, 7-9 p.m.; free (RSVP required). (213) 744-2024, caamuseum.org.* —Beige Luciano-Adams

BOOKS

Indigenous Poetry

What is now Los Angeles County once was home to thriving indigenous populations such as the Gabrielino, Chumash and Tataviam. Los Angeles still has the most native Americans of any city in the country but tragically, much of their cultural heritage was almost lost. **Native Women's Voices Through Poetry** aims to change that. Led by Navajo artist and filmmaker Pamela J. Peters, this event features live readings from four poets who represent the incredible range of American Indian cultures: Emily Clarke of the Cahuilla, Kinsale Hueston of the Navajo, Allison Ramirez of the Tohono O'odham and Tazbah Rose Chavez of the Nüümü, Diné and Apache. *The Main Museum (Beta Main), 114 W. Fourth St., downtown; Wed., March 14, 7:30-9 p.m.; free. (213) 986-8500, themainmuseum.org/program/native-womens-voices-through-poetry.* —Tanja M. Laden

thu 3/15

COMEDY

No Gifts, Please

Weddings make people cry. But have you ever laughed during a fake one? Since last year, comedians/writers Amrita Dhaliwal and Sunanda Sachatrakul have hosted **Indian Wedding**, their interactive sketch comedy show at the Three Clubs. They play Pinky and Bubbly, haughty sisters from New Delhi, celebrating the marriage of their brother, Tarun, on *sangeet*, one part of an Indian wedding (and those can last three to seven days). *Sangeet* is the most festive of the wedding celebrations and includes henna designs, food, music, singing and dancing. Dhaliwal and Sachatrakul schmooze and greet guests, offering them traditional Indian sweets. Each night, they're joined by fellow South Asian artists who perform music, comedy and dance. Tonight's lineup includes Neal Dandade, Nalini Sharma, Sri Panchalam, Richa Shukla and Anne Akhila Rubins Kang. It has all the fun and dysfunction of a real wedding minus — hopefully — the chicken dance. *The Three Clubs, 1123 Vine St., Los Angeles; Thu., March 15, 8 p.m.; \$5. (323) 462-6441, threeclubs.com.* —Siran Babayan

MUSIC

Joshua Bell Takes the Reins

Brash American violinist **Joshua Bell**

returns to L.A. in high style as he leads a stellar band of backup musicians — the often-sublime British orchestra Academy of St. Martin in the Fields. Bell has been music director of the venerable chamber-music ensemble since 2011, and he will simultaneously conduct and wring out the violin solos on Mozart's Violin Concert No. 4 and Beethoven's Sixth Symphony. But the violinist also will contrast those traditional classical opuses with an Overture for Violin & Orchestra by the eclectically inventive Tennessee composer-bassist Edgar Meyer, who created the piece specifically for Academy of St. Martin in the Fields and his longtime collaborator, Bell. *The Soraya, 18111 Nordhoff St., Northridge; Thu., March 15, 8 p.m.; \$43-\$85. (818) 677-8800, valleyperformingartscenter.org.* —Falling James

THEATER/TALK

Sisters in the Sun

A Noise Within is presenting Lorraine Hansberry's classic, **A Raisin in the Sun**, through April 8. On Thursday, Mamie Hansberry, sister of the late playwright, will give a lecture before the show from 6 to 7 p.m. Come hear about growing up on the South Side of Chicago and the development of Hansberry as a writer and a civil rights symbol. *A Noise Within, 3352 E. Foothill Blvd., Pasadena; Fridays-Sundays thru April 8, showtimes vary; \$25. (626) 356-3100, anoisewithin.org.* —Richard Chang



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TAKING ADVANTAGE

Woman running home in Inglewood for elderly and disabled disappears with rent, leaving tenants subject to eviction by landlord

BY JASMYNE CANNICK

If you were to ask Vincent Cook about the first 56 years of his life, he'd probably tell you his proudest moments were being handpicked by comedian Richard Pryor and singer Luther Vandross to be their opening act during their respective tours. But mention former U.S. President Bill Clinton and Cook lights up and smiles as he recounts opening for Clinton during one of his California primary appearances.

Today, as Cook sits on an old rickety porch swing in front of a dilapidated boarding home in South Los Angeles, the words don't flow as easily for the man who, as an accomplished comedian and actor, was never at a loss for words. But since a debilitating stroke in 2014, he hasn't been the same.

"I'm a wild — I'm a wild — wow, you look at me and say, 'He's old!'" says Cook, who portrayed Jimmy Ellis, Muhammad Ali's famed sparring partner and former heavyweight champion of the world, in Michael Mann's 2001 film *Ali*.

Cook is one of about a dozen tenants — some with autism and developmental and physical disabilities — who live in a nearly 4,600-square-foot house on the border of Inglewood in the city of Los Angeles. Their property manager, Giovanna Wilkerson, who was months behind on rent, abandoned the house in November, prompting the landlord to file papers in court to legally evict her, says the tenants' attorney, Elena Popp of the Eviction Defense Network.

And now Cook and the others are facing eviction themselves — and are stuck in the middle of a bureaucratic blame game. A court hearing on their eviction was continued last week, and they are awaiting word from the city to see if they qualify for relocation assistance.

Before a notice to vacate was posted on Feb. 20, Wilkerson collected rent and disappeared, some residents say. The Crenshaw Boulevard house is believed to be one of several similar businesses she runs in South Los Angeles, including one in Watts.

"Not really concerned what the public thinks," Wilkerson told *L.A. Weekly* via email on Feb. 27. "The house on Crenshaw is in horrible condition, but it helped a lot of people. Some people loved the idea of being in a mansion, some grateful to being off the street, various situations."

The tenants claim Wilkerson promised them transitional housing that included a clean living environment, meals and even job assistance. They were asked to sign transitional housing agreements and gave Wilkerson access to their government assistance and bank accounts so she could check each month to see when and how much money they received, they say.



Vincent Cook pays \$350 to sleep on the floor of a room he shares with a stranger at a Crenshaw boarding house.

PHOTO BY JASMYNE CANNICK

But according to tenants, those who received general relief paid between \$175 and \$200 of their \$221 monthly benefits for a bed bug-infested mattress on the floor in a shared room. The accommodations for those who received more money weren't any better — they were just charged more for it, they say. Cook pays \$350 to sleep on the floor of a room he shares with a stranger.

Frustrated tenants say they filed complaints with several city departments regarding the condition of the house. A 19-page city inspection report dated Feb. 20 shows dozens of violations at the house, which was home to as many as 40 men and women. Tenants say the house has no heat and only one working toilet and shower in four full bathrooms. Water leaks downstairs into the living room and every room in the house has signs (and smells) of mold. And then there are the broken windows, rats, roaches and stray cats, they say.

Wilkerson contends she had an agreement with the landlord to leave in November. She says she took the tenants' rent money and rented another home on 91st Street in South Los Angeles.

Tenants say she posted a notice on the wall that said a moving van was coming on Nov. 19 and those who didn't go would be left on their own. Some left the Crenshaw house and went with Wilkerson, while others, including Cook, stayed, citing concerns about crime in the new neighborhood and the distance from their jobs and other resources.

Popp says that by law, landlords can evict everyone living in a home just by serving notice to one person — even if that one person doesn't tell the others, which appears to be

the case with Wilkerson and her subtenants.

Now, city and county officials are trying to figure out who's responsible for what. City Attorney Mike Feuer's office says that no case against Wilkerson has been presented to them. The property owner says he's not responsible to the tenants and their issue is with Wilkerson. For her part, Wilkerson contends that the residents are not tenants and therefore landlord-tenant law does not apply to them. "I'm the Housing Director, they are participants," she said via text message. When asked about the services clients say she promised, she responded, "What services? We provide month-to-month housing. Guaranteed refrigerator and stove."

Cook is left with no place to go. "What can I say? You gotta fight. Fight to the end. That's what it's all about. Fighting to the end. So I'm fighting to the end," he said, with tears in his eyes, during an interview with KABC-TV.

It's hard to believe that the onetime accomplished boxer, comedian, actor and filmmaker had found himself homeless and was living off his meager Social Security monthly allowance — the bulk of which goes to rent.

An online search revealed that Cook was featured in Starz Entertainment's comedy series *Martin Lawrence Presents 1st Amendment Stand-Up*. He was tapped to perform on the groundbreaking TV shows *The Apollo Comedy Hour*, BET's *Comic View*, HBO's *Def Comedy Jam* and *Showtime at the Apollo*.

During the making of *Ali*, Cook, whose bio online says that he once won a gold medal for the United States boxing team and was proclaimed a Golden Gloves champion, realized a childhood dream when he got the opportunity to meet his boxing idol, Muhammad Ali.

Cook has a hard time articulating when and where it started going wrong. He mentions a wife and a brother with whom he lived in downtown L.A. for a few months following his stroke. He says his brother was evicted.

A GoFundMe campaign from nearly four years ago set up by his brother says Cook was in a coma for 10 days and has medical bills of over \$250,000, including therapy and seven medications, that won't be covered by medical insurance. In updates on the campaign's page, a smiling Cook can be seen with his wife and then-10-month-old daughter. Attempts to locate Cook's wife and brother were unsuccessful.

Cook says the hospital arranged for him to be brought to the house on Crenshaw. "They asked where I wanted to be dropped off and I said that I didn't have a place. So they called up a woman. Her name was Giovanna Wilkerson. The first thing she asked me was did I have any money. I said hold up a minute and I gave them back the phone and I said I didn't know her. She told the hospital they would work with it out with me. That was the first time that I talked to her."

Wilkerson gave him a receipt for the first month's rent "and some kind of guarantee, and that was that. I was here," he says.

Wilkerson, the tenants said, would rent to anyone who had money, often putting drug users, registered sex offenders, disabled people and the elderly in the same room.

Wilkerson is associated with renting beds in shared rooms at numerous properties throughout South L.A. Los Angeles County lists her as the contact for the Monroe's Heavenly Blessed Care Home on Vernon Avenue and Hands Helping Hands II in Inglewood.

A search of court documents shows that beginning in 2009, Wilkerson has had seven unlawful detainers filed against her — almost one every year.

Two of her previous landlords in Inglewood say they evicted Wilkerson for non-payment of rent. Lauren Sutton says Wilkerson rented her three-bedroom home on Second Avenue in Inglewood. After three months, Wilkerson stopped paying the rent, Sutton says, forcing her to evict her. Another one of Wilkerson's landlords, who asked not to be identified, says Wilkerson was receiving thousands of dollars a month from the government as a caregiver for people with autism and other disabilities through the South Central Los Angeles Regional Center when she stopped paying the rent. Both landlords said Wilkerson left their property in "horrible" condition.

While the blame game continues, the tenants still could be looking at displacement if a judge doesn't intervene and give them more time to find a new home. A GoFundMe campaign has been established to help them raise money for their legal fees and relocation assistance if none is provided to them.

Back at the house on Crenshaw, sitting on the porch, Cook reminisces about his famous past and lost riches. "I didn't own any of the shows. You know, I didn't own any of the shows. I was on BET. I played a lot of characters. I was good. I was really good."

Meanwhile, rent is still too damn high in Los Angeles, Giovanna Wilkerson is still in business and it's the beginning of the month.

Los Angeles native Jasmyne A. Cannick is a nationally known writer and commentator on political, race and social issues.

The Rollup

by Madison Margolin

IS CANNABIS STILL COUNTERCULTURE?

The first issue of *High Times* came out in the summer of '74. Its simple beige and teal cover paraded marijuana as a "wonder drug," listing that among other stories about acid pioneer Timothy Leary, hemp paper and lady drug dealers. *High Times* soon became not only the Bible of the counterculture but an entity unto itself, with events and other media making waves far beyond just the physical magazine.

High Times has become not only a cultural icon but an authority on pot culture itself. Still, one question lingers: Now that marijuana is becoming legal in more and more places, and hence increasingly mainstream, do pot culture and counterculture still go hand in hand?

On March 1, *High Times* held an awards gala in downtown L.A. to honor the 100 most influential people in the cannabis industry over the past year. Categories included activists, cultivators, dispensary owners, scientists, media moguls and so forth. The cocktail-attire evening, with vape pen favors neatly on display and waitstaff zigzagging through the crowd to serve wine, wasn't necessarily what you'd expect from a so-called stoner event — but who's calling it a stoner event anyway?

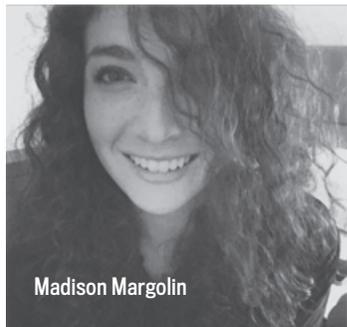
Whether "stoner" has an inherent fringe quality to its definition anymore, or whether it merely describes someone who loves weed, as it appeared Thursday, pot people are just like everyone else — they just happen to love pot.

Cannabis culture isn't countercultural anymore — the social justice, political, scientific and economic value of the industry is too big for that now. Instead, it's a growing brand of popular culture unto itself. "It's time to properly celebrate the cannabis industry, for *High Times* to take its place as one of the cultural leaders in cannabis, and also from a heritage perspective, as the original brand from over 40 years ago," says Brian Rucker, head of events and partnerships at *High Times*. "We're focusing on being that bellwether media brand bringing the industry together via entertainment and business."

High Times is mainstreaming cannabis, he adds, bringing it to the general population, "not just to people reading *High Times* as a teenager and hiding it under the mattress."

Honoring such industry leaders as Doug Benson, Reggie Watts, B Real (Cypress Hill), Berner, Damian Marley, Snoop Dogg, Whoopi Goldberg & Maya Elisabeth (founders of pot-for-PMS line Whoopi & Maya), Cheech & Chong and Jordan Lams (founder of women-centric cannabis brand Moxie), the gala validated *High Times* as a cultural purveyor and authoritative source in the cannabis space.

By the same token, *High Times* validated cannabis as a dynamic force in society — a medicine, policy issue, lifestyle product and, as honoree Evan Nison, founder of PR company NisonCo, points out, "an industry



Madison Margolin

born from a social movement."

That movement began with a focus on the medicinal aspects of cannabis, paraded by gay rights activists such as Dennis Peron, who used cannabis to treat his partner, who was dying of AIDS. Peron was instrumental in authoring Proposition 215 to legalize medical marijuana in 1996. The facility with which one could get a medical recommendation in California bred a culture, fueled by legal-ish weed, never mind that more conservative states have since looked down on that program as a hall pass for stoners.

Fast-forward more than two decades and cannabis is regarded as more than a medicine, more than just a stoner "drug," but a wellness and lifestyle product, as seen with brands like Whoopi & Maya. "Our intention is to help people find healthy ways to enjoy cannabis so it can be incorporated into everyday life," says Maya Elisabeth. Face wash, tampons, cannabis cream — it's a quotidian lifestyle product.

The *High Times* 100 serves almost as a "Forbes 100" list for the cannabis industry, Rucker says.

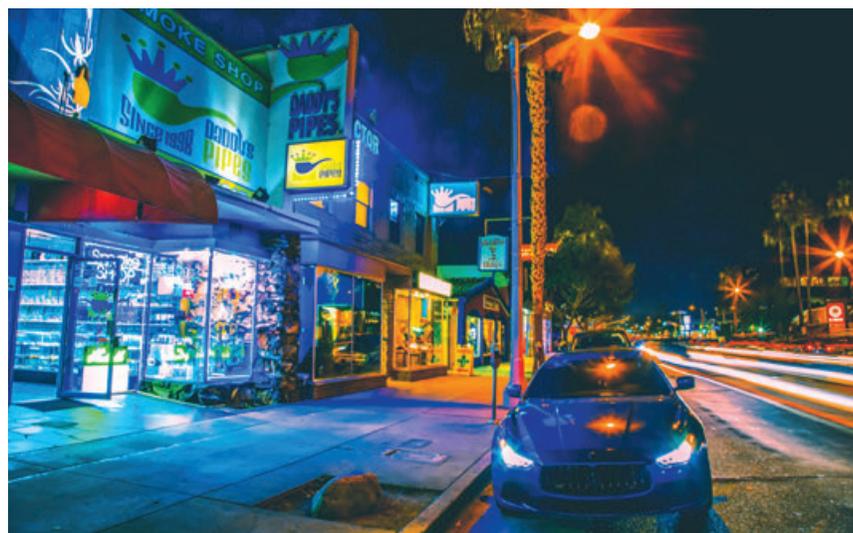
But the pioneers and risk takers should also be honored, says Cameron Forni, founder of Select Oil and president of Cura, one of the event sponsors. "They've risked their lives, freedom and businesses," he says. "They've blazed the trail for the future of the industry."

Meanwhile, in recent years, the industry and money poured into cannabis has helped make it more palatable to say, conservatives, non-cannabis folk, medical patients or Republicans in Congress. "You either have to innovate or you die — that's just the business," Forni says. "As this legal climate changes, it requires you to follow rules and laws if we want to normalize cannabis."

Today, legalization in California means a highly regulated system; cannabis is still not as "legal" per se as alcohol, for which there are far fewer hoops to jump through. Select Oil, for instance, the best-selling cannabis brand on the West Coast, operates out of three states, all with different laws.

Some may argue that the highly regulated, if not overly regulated, approach to cannabis "legalization" is an extension of Prohibition; others, like Forni, argue that the rules and regulations help make cannabis and cannabis legalization more palatable to the mainstream.

Despite disagreement within the cannabis space about the best way to go about legalization and regulation, what was clear at the *High Times* gala was the reach of the cannabis plant itself into all facets of society — at no other event would Snoop Dogg and U.S. Sen. Cory Booker of New Jersey, a champion for marijuana law reform, be granted the same honor.



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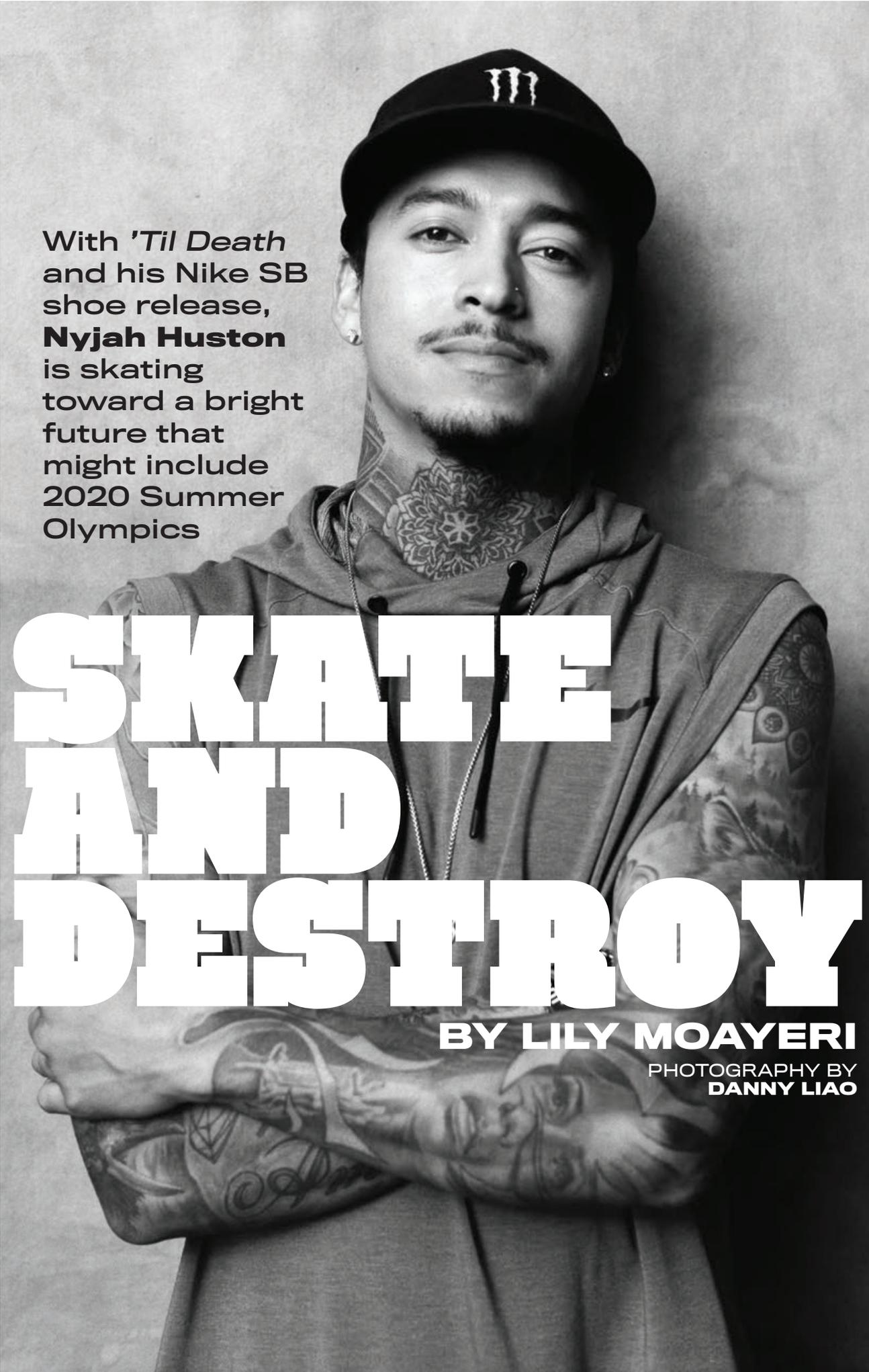
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With *'Til Death* and his Nike SB shoe release, **Nyjah Huston** is skating toward a bright future that might include 2020 Summer Olympics

SKATE AND DESTROY

BY LILY MOAYERI

PHOTOGRAPHY BY
DANNY LIAO

Nyjah Huston strides with confidence — albeit with a touch of caution — across a private indoor skate park in South Los Angeles, skateboard at the ready. The tall and tattooed Huston is wearing a gray sleeveless hooded shirt, one that displays his famed sleeve tattoos as well as his Thomas Hooper-inked neck. His thick thatch of luxurious hair is shiny and black, growing everywhere.

He's got on his signature Nike SB shoes, which launched March 1. This makes the 23-year-old one of the select few to have his own shoe with the brand, joining other skateboarding legends Paul Rodriguez, Stefan Janoski, Eric Koston and Brian Anderson. To coincide with the shoe's release, Huston has collaborated with revered skate filmmaker Ty Evans for *'Til Death*, his first part in years, and it is unparalleled.

If you don't have a skateboard enthusiast in your life, you may not have heard of Huston, an object of both esteem and notoriety. In the world of action sports, he is a living legend and ranked as one of the highest-paid professional skateboarders, with an estimated net worth of \$6 million, according to *Celebrity Net Worth* and *Slice*. An internet search of his name shows the expected social media results and mind-melting numbers but also a selection of jaw-dropping skate parts (aka videos) with Huston effortlessly flying down impossibly high rails and landing flawless tricks.

On the other hand, the internet has more than a few reports alleging that Nyjah's hard-partying ways resulted in criminal charges, ranging from felony battery to disturbing the peace and assault on a peace officer. While some charges have been dropped, he is on probation and completing community service for others. The felony battery charge is pending.

A deeper search uncovers an equal amount of grudging admiration of Huston's undeniable talent and accomplishments and a pure hatred — not just on social media but from his contemporaries as well as skating fans.

Once settled at the skate park, a bottle of water at his side, his hands occasionally ruffling his enviable hair, Huston leans on the word "stoked" to describe every emotion. He speaks about the hate he receives on a regular basis. "Honestly, it's something I've gotten used to. A few years ago when I would win a lot of contests, people were like, 'Oh it's rigged, the judges just like you.' It was the opposite. Some of the courses would be built against me. Or, 'You win too much. Why don't you let someone else win?' Sorry, I want to go out there and win. It's not like this is happening easily. I worked hard to be where I'm at.

That's another thing I feel people don't realize," he continues. "I see their comments saying things like, 'Oh you did that so easily, first try.' I'm like, 'That actually took hours to land. That took a lot of slams.' This video part I have done with [Evans] shows that well. (14 »



»13) There are a couple of scenes with me just battling a trick, slamming over and over. It's good for people to see everything doesn't come as easily as you think."

A rundown of Huston's wins can help explain why every other street skater feels they don't stand a chance. From before he hit double digits, Huston has been entering competitions, placing admirably from the start. He has won many championships — from X Games to Maloof Money Cup to Street League to Dew Tour to Tampa Pro. He was awarded Best Male Action Sports Athlete at the ESPYs in 2013 and 2014. Most recently he walked away with 2017's SLS Super Crown, not his first.

He is also a *TransWorld* triple winner: Best Street, Reader's Choice and Best Video Part — although *Thrasher's* coveted title of Skater of the Year continues to elude him.

And Huston is never short of sponsors. He currently represents the drink company Monster Energy and Hawkers Sunglasses Co. as well as Nike SB, of course, and the ever-present Element Skateboards.

Even with all the young pro-skater talent in the skating world, Huston's accomplishments are extreme for his 23 years. And if that's not enough, he has Tokyo 2020 in his sights — skateboarding's first foray into the Olympics. He speaks of qualifying in 2019 as something that is a

"Before I got my first [tattoo] I was like, 'Oh, I'm never going to get tattoos.' After my first one, I got addicted."

matter of course. He says he hopes there will be a good skate park with an inclusive format that everyone can be "stoked" on, including some big rails for him.

Huston's very public backstory is unconventional, even for a skater. In an emotional video interview on ESPN U.K., and an in-depth interview with skateboarding platform Jemkem, Huston's mother, Kelle, described the way her children, Huston in particular, were raised.

The middle of five kids, the multiracial Huston, a blend of Japanese, black, British and Norwegian heritage, grew up in a family of skateboarders. In addition to treating skateboarding like a religion, the Hustons, headed by father Adeyemi, followed a strict Rastafarian way of life that included a vegan diet and growing their children's hair into dreadlocks. The family lived in Davis, where the children were homeschooled.

They bought an indoor skate park,

further committing to the sport for which Huston was showing a marked ability. It's not hard to find videos of a 7-year-old dreadlocked Nyjah — already sponsored by the giant skateboarding brand Element — his locks flying as he flawlessly lands unfeasible leaps.

As Huston's career was ramping up, his father, now his manager, moved the family to a remote farm in Puerto Rico, bought with Huston's money. By that point, the boy was supporting his family. In her Jemkem interview Kelle says, "We purposely separated ourselves from society and basically lived as a mini cult."

According to the ESPN U.K. video, *Nyjah Huston: Growing Pains*, "Nyjah's contact with the skate world was limited by Adeyemi and he lived in social isolation." Huston started missing his skating commitments, including opportunities to compete for prize money. Additionally, Kelle's and Adeyemi's beliefs started to diverge. In Jemkem Kelle says, "Basically,

the kids were getting older and wanted to be a part of society — go to school, have friends, meet girls, etc. They wanted to have choices and become themselves, not just be a reflection of us. I was supportive of their teenage curiosity but their dad was not in agreement. So I chose them over him." Kelle separated from Adeyemi and moved back to California, taking the other four children with her but leaving Huston with his father.

Later, she filed for divorce and sole custody of the children, which she got. When Huston joined his mother and siblings in California in 2010 at age 15, the teen became estranged from his father. In a cover story for the March 2018 issue of the skateboarding tome *Thrasher*, Huston speaks candidly about his father: "There was never that feeling there of an apology or feeling that he chose wrong by choosing to control my skateboarding career over just being a father figure in my life. So I expressed to him one day, I was, like, 'Hey, I think this isn't right. You never gave me a good apology, I feel, and your intentions just aren't really there.' After that it just kind of faded away and now we haven't talked for years."

Kelle has taken over management of Huston's career and has done very well for both of them. "My mom and dad are very, very different," Huston says guardedly. "My dad definitely did a really good job at getting me to where I'm at as far as just pushing me. He pushed (16»

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»14) a little too hard at times, yeah, I couldn't say I would be where I'm at if it wasn't for that. I'm definitely thankful for most of it. Everyone has to go through some struggles like that in their childhood to get to where they want to be, so I'm grateful for that.

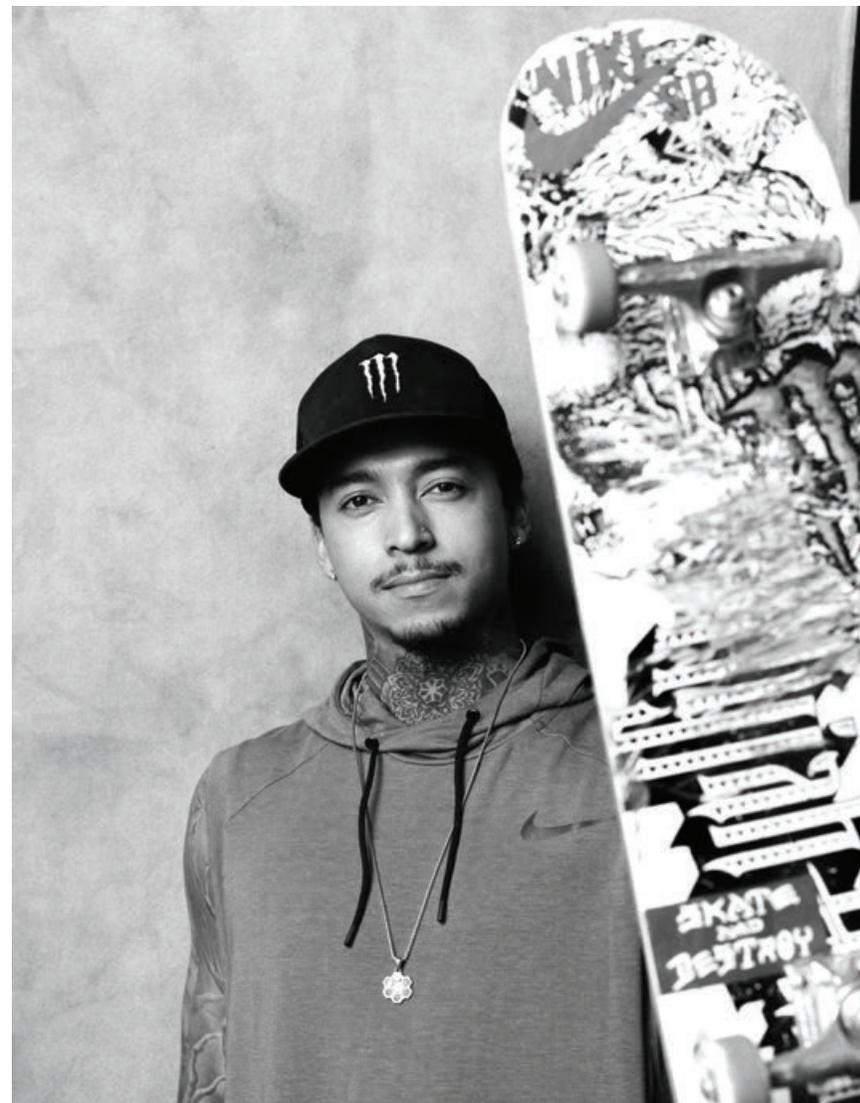
"Being able to deal with one of your family members when it comes to handling all your personal side of things is definitely an ideal situation for anyone," he continues, "My mom handles all my day-to-day stuff, all the stuff I don't want to and I have to trust someone to deal with. She and I are really close. I'm always going to trust my mom and she does a great job. I have to thank her for that."

Let It Flow, a nonprofit that brings

choosing the competition life, are doing their own thing; his younger brother works for Element on designs that go on skateboards and his younger sister has entered NYU on a full scholarship to study business, the first of the Huston children to go to college.

In an interview, Huston is prepared for personal questions. His responses are tailored and efficient, his tone practiced and final, not inviting further questioning into such subjects as his father, his partying, his haters. He gives a nervous sniff at the end of each of his responses.

Yet Huston is very relatable. Forget his wealth and indulgent lifestyle, which, according to the *Los Angeles Times*,



fresh water to communities that have no access to clean water or difficulty getting it, is a joint venture Huston does with his mother. The idea came from the family's firsthand experience when they lived in Puerto Rico. Let It Flow's primary focus is on repairing wells that already exist and its secondary focus is on digging new wells, Huston says. Although he is not physically doing the work, he visits the locations and keeps up to date on the operations.

While he provides his mother a percentage of his earnings, Huston no longer supports his siblings. His two older brothers, also great skateboarders but not

includes his purchase of a multimillion-dollar San Juan Capistrano home when he was a teenager. And his three custom luxury cars, including a Lamborghini Aventador, all purchased by the time he was 21.

He's relatable because of his looks, which reflect the diversity of the United States rolled into a cohesive whole. And while his tattoos can be overwhelming at first glance, there are so many intricate and beautiful drawings that there is something to connect with for everyone.

"This whole arm was done by one person, this arm was mostly another person," he says looking down on his left

and then right arm, twisting them around and indicating with his chin particular designs as favorites. "Before I got my first one I was like, 'Oh, I'm never going to get tattoos.' After my first one, I got addicted. When I first started I picked out random things that I like that were meaningful to me, 'Skate and Destroy' was my first one. This one of a cross I used to wear every single day when I was a kid. Once you get past that stuff, you collaborate with your tattoo artist."

Collaboration is becoming more natural to Huston, most recently with his Nike SB shoe and with Evans for *Til Death*. The shoe, priced at \$95, is white with a black swoosh and a design not dissimilar to the Nike Free and Air Presto. "I was able to make it everything I wanted it to be," Huston says. "I wanted it to break in really fast because I don't like skating new shoes. I also wanted it to last a long time. I know kids who skate a ton more than I do, every day, practicing tricks and doing kick-flips all day, so I wanted them to be able to wear the shoe and enjoy it as long as possible."

Huston has been working on the video for the past year with Evans, who has made his mark in the skating world with his videos *The Flat Earth, We Are Blood, Pretty Sweet, Fully Flared* and *The Land*

Huston won't talk about his scrapes with the law but he will address his partying days. "There was a point where I'd just moved into my house and I was the typical kid your neighbor hates that throws parties all the time. I was 19, not allowed to go to clubs and stuff, so my friends were trying to have a good time."

"It all happened really early for me," he says, sounding a bit like a public service announcement. "I moved out on my own when I was 17. I've grown up a lot since then. You can't be going out spending money on unnecessary things like tons of cars all the time. I bought a Lamborghini — I actually just sold it — because that's something I've always dreamed of having. If you're doing well you can afford yourself some things sometimes, but you can't go out there all time, being a wild child and not saving your money and not thinking about your future."

Nowadays Huston lives in an apartment in Hollywood, with one roommate. That's a big change from the tribe of friends he had living with him in the San Juan Capistrano house (the list is included in the *Thrasher* cover story). He recently sold the private gated estate for \$3.2 million, according to the *Orange County Register*. If he wants to party, Huston says, he calls one of his club promoter friends and takes his posse

"I was able to make it everything I wanted it to be." —Nyah Huston on his new Nike SB shoe

of *Skate*. The last title is a documentary he filmed for Skateistan, the nonprofit organization that uses skating and education for youth empowerment.

"It's the first video part I've really been involved in," Huston says. "All the spots I wanted to skate, picking out every trick I wanted to try, picking out the music I wanted to use. It's 10 minutes long. That's something you can do with someone like [Evans] who has the best equipment, the best angles, the most experience. All his videos are amazing. In between B-roll, slams and shots, it doesn't feel like trick, trick, trick, it's more meaningful than that, like a little mini-movie."

Although he is no longer a vegan, Huston still maintains healthy eating habits and daily physical therapy. He's fortunate not to have the host of major injuries many skaters have, but he does have a bone bruise on his left kneecap that keeps him from being able to skate as long as he'd like. He's quick to minimize its severity.

And he says he's cut back on his news-making partying, although the felony battery charge from February 2017, for allegedly jumping a man at a party and giving him a broken nose and cheek gash, is still pending. He pleaded not guilty, calling it self-defense.

there. But he is keeping a balance now, he insists.

"It's something I've always been good at since I was a little kid," Huston says. "I would always handle my homework so I could go out and skate. I feel like no matter how much fun I'm having or whatever I'm doing with my friends, I am always coming back to that point where I realize what has gotten me to where I am and what's important."

Sometimes, Huston's rehearsed talk can be off-putting — you never get a sense of the actual person. The same can be said of his skating, which is so seamless, with an exacting perfection, that it makes his tricks look easy. Huston gives off the air of uber-professionalism, skating to win, not for the love of it — something that rubs a lot of skaters the wrong way.

"I've always been super concentrated and super competitive," Huston says. "Ever since I was a little kid and I would go practice at my little skate park, the same tricks every day, that's how I got good. After that I would allow myself to try some new tricks. I was just constantly focused on progressing and getting better at skateboarding because I wanted to become professional, but also because I loved it."

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PHOTO BY KAYVAN GABBAY

| Eats // Fork Lift //

CHEAP EATS THAT SPAN CULTURES AND THE CITY

So many options, so little money needed to explore them

BY KAYVAN GABBAY

Los Angeles is ripe with culinary riches, from gourmet fine-dining joints to casual, quick-service cafes. The city is also home to a diversity of cheap eats. The following are merely a few of our favorites that run the gamut from regional Mexican food to soulful Israeli cuisine.

HiHo Cheeseburger

Who knew a gourmet take on the iconic fast-food cheeseburger could be so deeply satisfying? On their way to “fiendishly delicious” global domination, the owners of Sugarfish have given us a new burger concept that is anything but boring. It is the ideal version of the thin, griddled double-patty, fast-food cheeseburger. On its website, HiHo Cheeseburger touts itself as “the only burger restaurant that exclusively serves 100 percent grass-fed Wagyu beef.” Juicy, drippy, packed with beefy flavor, these cheeseburgers are the best burgers I’ve had in recent memory. Simply topped with melted American cheese that oozes into the ground beef and an addictive onion compote that adds the desired sweetness in the proper measure, it’s the burger of your dreams. Suffice to say, I went back for a second cheeseburger after inhaling the first one. A slab of superb banana cream pie topped with a quarter-inch-thick layer of

barely sweetened, softly whipped cream is a fitting coda to your burger meal.

HiHo even offers some fine wines by the glass, including a dry Battaglini zinfandel that goes surprisingly well with the burgers. (Paul Giamatti’s character in *Sideways* was surely on to something when he paired his greasy fast-food cheeseburger with a glass of 1961 Cheval Blanc.)

Too bad HiHo’s not open 24/7, since it would work wonders for those in need of something to soak up a melancholy, Bukowski-esque bender. And most everything on the menu is easily under \$10. 1320 Second St., Suite B, Santa Monica; (310) 469-7250, hiho.la.

Santa Rita Jalisco

Despite the plethora of taco trucks in East L.A. doling out everything from *suadero* to *lengua* to *tacos al pastor*, *pezquesos de pollo* (fried chicken neck tacos) are still a rarity. And no truck does them better than the Santa Rita Jalisco truck, parked at the corner of East First Street and Dickerson in the heart of East L.A. These more exotic tacos are found in Tijuana and usually are referred to as “Kentucky Fried *Buches*.” Santa Rita serves them three to an order, sluiced with an incendiary, chunky tomato salsa that grows on you as you chow down. The crispy bits of chicken that cling to the bones pack a wallop of flavor — the meat on the bone always seems to impart the

deepest, truest flavor — while the fiery salsa cuts down the richness of the fried chicken. Each order is all of \$2.50. The tacos plus a pineapple *agua fresca* make just about a perfect lunch on a sunny day.

The truck has been parked at this spot continuously for nearly two decades (the adjacent brick-and-mortar taqueria has been defunct for years) and hopefully will remain there indefinitely. The owner hails from Puebla, Mexico, where they know a thing or two about food — it’s the birthplace of the legendary pomegranate seed-topped *chiles en nogada*. 3900 E. First St., Los Angeles; (323) 261-2738.

Soom Soom Fresh Mediterranean

Opened recently in Beverly Grove, Soom Soom (which translates to “sesame sesame”) serves up classic Middle Eastern staples in a no-frills, counter-service atmosphere: Think airy falafel balls, mouthwatering *shwarma* and grilled kebabs served with a plethora of toppings, Chipotle-style, from creamy hummus to addictive *amba* (mango-based hot sauce) to a fiery *zhug*. The quick-service surroundings belie tremendously well-honed flavor, skilled craftsmanship and quality ingredients.

The succulent chicken *shwarma*, carved straight from the vertical spit, hits all the right taste receptors and may make you dream of the hefty pita sandwiches topped with fries that you relished on your last trip to Tel Aviv. The creamy,

suave hummus, slicked with good olive oil, topped with green chili, laced with the puckery tang from fresh lemons and hot garbanzo beans may even remind you of the sainted hummus specialist Abu Hassan in Jaffa, Israel (as some on Instagram have mentioned).

You can find the justly famed Israeli spin on lemonade, *lemonnana*, which contains the crucial element of mint leaves. Here you can have glass after glass of this restorative tonic. 8744 W. Third St., Beverly Grove; (310) 888-8804, soomsoomfresh.com; additional locations in Beverly Hills and downtown L.A.

Wild & Free

This Sherman Oaks healthy-casual cafe was opened back in October by the original proprietor of the Plan Check chain, Terry Heller. The streamlined focus is on rotisserie chicken in various spice rubs, from one inflected with black pepper to another emphasizing rosemary and sage. It’s deeply satisfying, juicy chicken offered in quarter- or half-size portions with a couple of sides. Though it’s not necessarily a novel concept, it certainly fits the bill for those lazy nights when only a crisp-skinned rotisserie chicken consumed in front of the TV will do.

Wild & Free also offers smoke-infused chicken as well as its take on *pollo a la brasa* (wood-fired Peruvian rotisserie chicken). And one of the potato side dishes is even roasted in *schmaltz* (rendered chicken fat). We wouldn’t be surprised if Wild & Free rapidly multiplies across the city. Caveat emptor: Wild & Free accepts only credit cards, which sadly seems to be the trend these days with many new restaurants. 4550 Van Nuys Blvd., Sherman Oaks; (818) 616-5688, eatwildandfree.com.

Yuca’s Hut

This Lilliputian hut is quite possibly the tiniest restaurant to ever win a prestigious James Beard Award (it took the regional prize in 2005). Even longtime *Los Angeles Times* critic Ruth Reichl praised its bean and cheese burrito as one of the top dishes in L.A. But the awards would mean nothing if the food didn’t taste great.

Socorro Herrera, affectionately known to longtime customers as “Mama,” opened the stand in 1976 with her husband, Jaime, to share a taste of her home-style Yucatán cooking. The carne asada tacos taste like a steak you might grill up at home if you weren’t so lazy, which is to say the home-cooked flavor comes through loud and clear. Each taco is simply topped with a mild pico de gallo. You can add some of the various bottled salsas if you need more of a kick. Mama usually will hold court outside the stand and scrawl your order on a paper plate.

Curiously, Yuca’s chili cheeseburgers are significantly better than those at most fast-food joints around town, most likely something to do with the flavor built up on the trusty four-decades-old grill. And the Yucatecan specialty *cochinita pibil* is fiendishly tasty. Makeshift tables and recreation room-style chairs are set up in the parking lot Yuca’s shares with a liquor store in case you simply can’t wait to devour your tacos. 2056 Hillhurst Ave., Los Feliz; (323) 662-1214.

Eats // Squid Ink //

WEISER FAMILY FARMS' STARS

PURPLE NINJA RADISHES AND KUMQUATS FILL THE FARMERS MARKET STALL THIS WEEK

There's nothing more inspiring and maybe even a little therapeutic than shopping at the local farmers market. We're lucky to live in a city that offers at least one farmers market for every day of the week in every neighborhood, many of which you can get to on foot. We're on market watch and will keep you posted on what to look for and where to find it across town.

Weiser Family Farms, based in Tehachapi, is one of the restaurant community's favorite vendors for fresh produce and can be found at farmers markets across the Southland. Known for root vegetables such as carrots and turnips,



Roasted salmon with kumquat compote and curried quinoa

PHOTO BY MICHELE STUEVEN

Weiser is most famous for potatoes. Dérive uses them in its recipe for kelp steamed potatoes with Meyer lemon cream and seaweed salt. Miles Thompson

from Michael's Santa Monica loves them for his Potatoes a la Plancha. "We make it with a little *furikake* aioli and bonito flakes and parmesan," he tells me.

But my latest obsession from the Weiser family is their sweet Purple Ninja radishes. Medium-sized with an oblong shape, they're larger and milder than regular radishes and are capped with purple and green stems. The inside looks like a starburst of lavender with a purple center. While I just eat them raw with a little salt (very high in vitamin C), they're also perfect for sautéing with a little butter alongside a small steak. Or sprinkle a few drops of vinegar over thin slices for a salad and watch them intensify in color in seconds before your eyes.

From tubers to citrus, there are precious few weeks left of kumquat season, and you can find the little jewels at the Garcia Organic Farm stand. Kumquats are a citrus the size of a cherry tomato — you might say they're the opposite of an orange. The rind is thin, juicy and sweet and the fruit slightly sour. Eat raw kumquats backwards; skin first, then the puckery flesh.

Think about making a kumquat compote, which works as a savory side dish, or for dessert over vanilla ice cream. Here's one of my favorite recipes:

Roasted Salmon With Kumquat Compote and Curried Quinoa

4 8-oz pieces of salmon
1 T. garlic salt
1 tsp. sweet paprika
Extra virgin olive oil
1 cup kumquats, halved
½ cup orange marmalade
½ cup sugar
¼ cup white balsamic vinegar
1 star anise

1 seeded jalapeño, minced
One-inch piece of ginger, peeled and grated
1 cup quinoa
½ chopped onion
1½ tsp. curry
½ tsp. each salt and pepper

Make compote:

In a small saucepan, combine the kumquats, marmalade, sugar, vinegar, ginger, star anise, jalapeño, 1/2 cup water and a pinch of salt. Bring to a simmer and cook, stirring frequently, until all of the liquid has evaporated and the mixture has slightly thickened, about 20 minutes. Cool.

Make quinoa:

Sauté rinsed quinoa, onions, curry, salt and pepper in one tablespoon olive oil for 5 minutes. Add two cups water, cover and simmer at lowest setting for 15-20 minutes.

Make salmon:

Preheat oven to 350 degrees. Rub salmon with olive oil and sprinkle with garlic salt and paprika. Arrange on a baking sheet and roast for about 15-20 minutes.

Santa Monica Farmers Markets:

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A STREETCAR FOR TODAY

Boston Court's staging comments on current issues of gender, racial equality

BY DEBORAH KLUGMAN

Sometimes, a play may be outdated in its particulars, but what it says of human relationships is so truthful that the work remains moving and relevant.

A *Streetcar Named Desire* is that sort of drama. Tennessee Williams' potboiler opened in December 1947, and even then, in post-World War II America, the genteel Southern world summoned by Williams' fragile Blanche Dubois was on the fade. Seventy years later, it's not only Blanche's ideals and illusions that seem distant and quaint — so does the 1940s New Orleans' Latin Quarter environs she traveled to, in search of salvation and survival. Moreover, many societal changes have transpired since Williams wrote *Streetcar*; watching, you're aware of the gap between the prescribed gender roles of mid-20th century men and women and the relative fluidity of these roles today.

But neither this disparity nor any other mars the punch and power of director Michael Michetti's dynamic revival at Boston

Court. The commentary extends beyond the individual human condition to the realms of race, power and privilege.

In this production, Michetti has preserved the original text, but he has also made two fundamental adjustments: He's framed the action with a mix of howling blues and pulsating rock & roll (vocals by Paul Outlaw, computer digitized and augmented by DJ Sam Sewell), and he has cast multi-ethnically, with every character, save Blanche (Jaimi Paige), portrayed by an individual of color.

A nervous Blanche arrives at the cramped quarters of her younger sister, Stella (Maya Lynne Robinson), and her husband, Stanley (Desean Kevin Terry), and promptly begins to usurp the limited space, turning the focus of attention on herself every possible minute of the day. So it's no wonder that the down-to-earth Stanley, already disturbed because he suspects Blanche has cheated him and Stella out of some money, has zero patience for her sugary maneuvers and prim pretensions.

Stella, on the other hand, despite being pregnant and having her hands full with her volatile spouse, is forbearing and kind. She recalls her sister in their girlhood, before life exacted its demanding price on Blanche's



Jaimi Paige as Blanche and Desean Kevin Terry as Stanley

PHOTO BY JEFF LORCH

fracturable ego. Blanche's breakdown is forestalled when Mitch (Luis Kelly-Duarte), one of Stanley's card-playing buddies, develops a liking for her and they begin to date, until the façade Blanche has fashioned inevitably falls apart.

Williams constructed each of these four characters as a complex amalgam of sentiments and passions, and the actors deliver, in spades.

One of the problems in staging this play is having to compete with Elia Kazan's original, in particular Marlon Brando's iconic performance as Stanley. But Terry, playing a smarter, less loutish albeit just as sexy Stanley, makes the role absolutely his own, with cool stares at the presumptuous Blanche that conceal not at all his smoldering resentment. And when he begs forgiveness from his wife (after striking her and betraying her with her sister), it's yet another strand added to an intricate portrayal.

As Blanche, Paige's first moments onstage are mannered and stiff (understandable, given she's delivering Williams' metaphori-

cal prologue that takes her from "a streetcar named Desire" to a "streetcar named Cemeteries," to "a street named Elysian Fields"). But things loosen up once she interacts with Stella and Stanley, and you realize how her affectations are intrinsic to her character.

Robinson's Stella isn't as showy, but her portrait of a woman who's spent her life adapting to difficult and demanding others — yet who can still hold her own in an argument — is a glowing one. Kelly-Duarte's kindly-turned-bitter Mitch breaks your heart.

It goes without saying that casting performers of color while leaving this text unmodified requires audiences to overlook certain disparities. It's a measure of the production's strength that one can. And having a flaky white person swish and strut about a small claustrophobic space (scenic design by Efrén Delgado Jr.), with everyone else forced to accommodate her, is a brilliant way to make a political statement.

A STREETCAR NAMED DESIRE | Boston Court
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Photo: L.A. Film School

WRITE YOUR OWN SCRIPT

L.A. FILM SCHOOLS EMPOWER MOTION PICTURE PROFESSIONALS

By: Paul Rogers

Los Angeles is synonymous worldwide with movie and TV production. The L.A. Basin boasts the highest concentration of entertainment jobs in the United States, including around 150,000 people employed in the motion picture and sound recording industries, according to a new report sponsored by the Center for a Competitive Workforce (CCW).

Published in February, the CCW report forecasts an average 4,000 well-paying job openings per year over the next five years in middle-skill entertainment and digital media positions. Simply entering “film production” and “Los Angeles” into employment search engine Indeed.com earlier this month yielded 845 vacancies.

So it's little surprise that Los Angeles also boasts some of the country's most respected film schools. With experienced industry professionals as instructors, these institutions offer up-to-date, real-world-relevant training in the latest techniques and tools, plus invaluable networking in what is still often a “who-you-know” business.

L.A. Weekly talked to two of Los Angeles' best-known film schools to learn more.

THE LOS ANGELES FILM SCHOOL

Why is Los Angeles a great place for an education in film?

The filmmaking atmosphere in Hollywood is different from anyplace else on earth. L.A. has America's major studios, prop houses and equipment rental houses. It is a mecca for smaller production companies and new media (YouTube, Netflix). It is synergistic with movie making and the energy is invigorating.

Can you briefly characterize the Los Angeles Film School?

Los Angeles Film School teaches filmmaking in a hands-on approach starting with the first classes, so the student is telling stories right from the get-go.



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ed-u-ca-tion guide



Photo: L.A. Film School

What programs do you offer?

An associate of science in Film degree, and bachelor of science in Film with emphasis in Directing, Cinematography, Production or Producing. In addition to our Film degrees, LAFS and the Los Angeles Recording School (a division of the Los Angeles Film School) offer campus programs in Computer Animation/VFX, Audio Production, Entertainment Business and Music Production. We also have online-based degrees in Digital Filmmaking, Entertainment Business,

Music Production and Graphic Design.

What sets your school apart?

The strong hands-on approach to creating and generating content through short-form storytelling. We believe our concentrations of study at the undergraduate level, the diverse student and faculty population supported by collaborative filmmaking, and offering students ownership of all their material to use in their portfolios all add to a practical education and experience.

Who are your instructors?

Our faculty and classroom support staff are required to have industry experience in their field of instruction. Many of our faculty members also have terminal degrees or master's degrees. ... Some have worked with Academy Award- and Emmy-winning talent and themselves have won an Emmy and Sundance Award.

What sorts of careers does the Los Angeles Film School train students for?

Entry-level positions in the film and television industry. Many of our legacy graduates have become successful producers, directors, cinematographers, editors, production designers and other above-the-line film and television positions.

Does the Los Angeles Film School offer networking and career assistance?

Students nearing program completion can meet one-on-one with degree-specific Career Development Program advisers, receiving guidance and instruction in such critical areas as personal brand development, resume research, job leads and other professional services. The Career Development staff also includes an industry outreach team that creates relationships with employers throughout the entertainment industry.



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Photo: L.A. Film School

L.A. Weekly spoke with Charles Kanganis, film program director; Sandra Lee, associate film director and professor; and Barbara Dunphy, film faculty, production design. Learn more about the Los Angeles Film School at LAFilm.edu

NEW YORK FILM ACADEMY

Can you briefly introduce the New York Film Academy?

The New York Film Academy (NYFA) was founded on the philosophy that "learning by doing" combined with best industry practices is more valuable than years of theoretical study for filmmakers and actors. This educational model allows students to achieve more in less time than traditional film schools.



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Photo: L.A. Film School

What sets New York Film Academy apart?

A personalized study experience, with small class sizes, individual access to all faculty and administration, and a curriculum in which all students create several personal projects on NYFA's state-of-the-art equipment.

Who are your instructors?

All of our film and media instructors are working professionals, many of whom have been in the industry for decades.

What sorts of careers is New York Film Academy training students for?

All New York Film Academy students are trained as visual storytellers, responsible for designing and conveying their stories using their craft. The institution aims to graduate not just technicians but content creators.

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ed-u-ca-tion guide



Are there any alumni success stories you'd like to share?

NYFA is extremely proud of our graduates who have had a great impact on the film and media industries not only in the United States but also in countries like Brazil, Egypt, Russia, Nigeria and China, where many have gone on to be leaders in their countries' industries. Some recent examples of NYFA alumni success include actor Manuel Garcia-Rulfo (*The Magnificent Seven*, *Murder*

on the Orient Express); writer-director-actor-producer Issa Rae (*Insecure*) ... [and] visual effects artist Eric Demeusy (Emmy Award winner for Main Title Design on *Stranger Things*).

L.A. Weekly spoke with Dan Mackler, director of New York Film Academy Los Angeles. Learn more about New York Film Academy at NYFA.edu.



Photos: N.Y. Film Academy

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Storm Reid, left, and Levi Miller



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| Film //

A NEW WRINKLE IN BLOCKBUSTERS

Ava DuVernay's humanity is worth more than any effects budget

BY APRIL WOLFE

I'll get this out of the way: I haven't read Madeleine L'Engle's beloved science fiction adventure novel *A Wrinkle in Time*, but I have seen Ava DuVernay's heart-on-its-sleeve adaptation. No doubt there will be those who compare and contrast the book and the film, as L'Engle's words have touched the childhoods of so many, but I'm going in fresh. And while I cannot fold time and return to my youth to experience what it would be like to find comfort in the fictions of a woman who deeply understood children's fears and insecurities, I can say that as an adult, I was transported by DuVernay's adaptation to the mindset of my girlhood — embarrassing insecurities and all. This is not a cynic's film. It is, instead, unabashedly emotional.

At times, the choices DuVernay makes seem antithetical to the traditional big-budget adventure tale. Early in the film, she employs the *vérité* techniques she honed in low-budget indies — intimate, handheld cameras, lingering on a person's face before cutting to two hands

touching, or maybe the back of someone's neck, followed by an extreme close-up on a profile. And forget the establishing shot orienting you in a place; in these first scenes, DuVernay is most concerned with the people, always ready to begin and end with them filling the frame.

Take the opening scene, where Mr. Murry (Chris Pine) is showing his daughter Meg (played at her youngest by Lyric Wilson) a physics experiment in his backyard laboratory. The tone between the two actors is light and easy, touched with improv, something you don't see in most \$100 million movies but that here quickly grounds us in Meg's emotional state.

When we see Meg four years later (now played by Storm Reid), she's mourning her disappeared father. Those first moments of realism prove crucial: The adaptation then must compress hundreds of pages into an hour and 49 minutes, sending Meg, her little adopted brother Charles Wallace (Deric McCabe) and her new friend Calvin (Levi Miller) on a Technicolor search-and-rescue mission through time.

Helping the children along the way are three near-divine beings of light, the astral-traveling Mrs. Which (Oprah Winfrey), Mrs. Who (Mindy Kaling) and Mrs. Whatsit (Reese Witherspoon), who are adorned in any number of multicolored, puffy, flowy, metallic, knit, quilted and woven gowns. As always when she takes an acting role — most recently in 2017's *The Immortal Life of Henrietta Lacks* — Winfrey reminds us that she's not just a brand name. Jennifer Lee's script gives her one beautiful monologue to chew

AS ALWAYS WHEN SHE TAKES AN ACTING ROLE, OPRAH WINFREY REMINDS US THAT SHE'S NOT JUST A BRAND NAME.

into, the kind of pep talk about fighting against the darkness that you may need on repeat these days.

Witherspoon's wry humor lands a few solid laughs. She's the self-important Mrs. Whatsit, playfully berating the low-confidence Meg like an older sister, needling into Meg's fears but out of love. Meg is a pressurized bottle just waiting to pop, afraid to trust in the world or herself. Mrs. Whatsit is rightly frustrated with this girl, and when Meg says those two annoying little words — "I can't" — Mrs. Whatsit cocks her head and replies with a parent's firm encouragement: "At least try." The film sends the simultaneous messages that it's futile to coddle children but also that it's OK to feel the icky stuff that you feel, because even your weaknesses can be transformed into strengths.

And who would have thought in a film with this cast that the most cathartic moment would come from Zach Galifianakis? The comic plays the Happy Medium, a seer who forces Meg to find balance within herself so that she can open up to the world and locate her missing father. After a session channeling difficult truths about her father and why he left her to "shake hands with the universe," Meg and the Happy Medium embrace, the hug truly moving. "It's OK to fear the answers," he assures her, and you believe it.

But this film belongs to the kids, the ones in the audience and the film's stars. Little McCabe looks no older than 6 (he's actually 9), yet he's capable of playing both a character so pure of intention that he beams like a ray of sunshine — but also a character so callous that he seems to beam evil from his eyes. A horror director could make great use of him. Miller, who happened to star as a psychopathic villain in one of the funniest/scariest horror-comedies of 2017, *Better Watch Out*, proves here he can be the nice kid, playing a role usually reserved, in the movies, for the girl sidekick who must admire the boy hero's smarts and tenacity.

Reid, while a little unsteady in scenes where she must play joyful, nails the darker emotions, like the moment when Meg asks Mrs. Which if she could possibly come back through the tesseract that bends space and time as someone different, because she hates herself so much. Often, Calvin offers comments on Meg's hair, saying how nice it looks, and each time, Meg refuses to believe him. Meg, who is mixed-race, wears her black hair curly. I may be white, but I've listened to enough African-American women to understand the hurt and pain that can come from living in a world where European hair is seen as the desirable norm. That DuVernay uses her latest film to tell little girls that their natural hair is good and pretty is the kind of touch we'd expect from the activist filmmaker. That she does it in a tentpole blockbuster is revolutionary.

A WRINKLE IN TIME | Directed by Ava DuVernay
Written by Jennifer Lee and Jeff Stockwell
Walt Disney Pictures | Citywide



Artist Andy Goldsworthy in *Leaning Into the Wind*

COURTESY MAGNOLIA PICTURES

|| Film ||

ART PROJECT

NATURE IS THE COLLABORATOR IN ARTIST ANDY GOLDSWORTHY'S MARVELOUS *LEANING INTO THE WIND*

BY ALAN SCHERSTUHL

The art of Andy Goldsworthy is not about the complex systems of the natural world. Instead, it's in collaboration with them. Goldsworthy's projects — in the woods of Scotland, the streets of Edinburgh, the cliffs of Gabon — often flow from those systems and then are destroyed by them. Witness him layering gold-yellow leaves he's gathered across the faces of black rocks on a hillside, only to see the wind tear his work away before he's finished. Watch him create his *Rain Shadows*: He lies flat on his back on an outcrop or sidewalk as the rain or snow starts, and then stands some moments later, leaving behind a patch of dry silhouette that quickly, beautifully, darkens from the precipitation. The work lasts for a breath, maybe two.

In the first scene of *Leaning Into the Wind*, the follow-up to 2001's *Rivers and Tides: Andy Goldsworthy Working With Time*, the artist, now 60, makes his way, with awed solemnity, through an abandoned stone home in Brazil's Ibitipoca Reserve. A shaft of sunlight beams down through a hole in the ceiling of an otherwise dark back room. The artist scoops dust from the earthen floor and tosses it into the light. It billows and clouds. He reaches into the beam, breaking

it, and then pulls his hand back. He repeats this, again and again, faster and faster, strobing the sun. Director Thomas Riedelsheimer then employs a four-way split screen, showing Goldsworthy's protracted engagement with the light, his zeal to discover every interesting interaction he could have with it. It's art but also play and even dance. Then, this being the restlessly curious Goldsworthy, the film soon cuts to the English artist and his local guides interviewing locals in a similar home about their clay floors, about how they built something so smooth and strong upon the soil yet from the soil.

Like *Rivers and Tides*, also directed by Riedelsheimer, *Leaning Into the Wind* is a study in seeing, in subordinating one's self to the elements, in creating with nature rather than from it. (Fred Frith once again furnishes a score.) The film ranges more widely than its predecessor, surveying more landscapes and a greater variety of projects. But it's still a contemplative beauty, a chance to consider and be moved by a richer sort of connectedness than our lives typically allow. Goldsworthy steepes himself in forests and streams, creating sculpture from driftwood or stones, works that honor the flow of the elements around them — and will eventually be overwhelmed by them.

Goldsworthy has created some permanent works, which we see

in the film, but even these are built with humility. Late in the documentary, he apologizes to the crew because he just can't bring himself to perform the work he had planned for the morning — drill into bedrock. He does subtly alter some landscapes: Inspired by the remains of stone walls built long ago by the first farmers in New England, Goldsworthy splits native boulders in two and then carves a path between them. Much of the work is purely ephemeral, with the film and Goldsworthy's photographs our only record of it: He and his daughter/assistant wrap his finger and hands in ruby-red flower petals, creating an alien skin. He then dips each hand into a stream, the current tugging the petals away. They parade along with the flow.

One permanent work involves a canvas and could even be hung in a gallery. But here Goldsworthy's collaborator is sheep: He and his daughter lay a white canvas out in a muddy pasture and then set a bucket of feed in the center. Soon, the flock comes to eat. The completed work, all brown hoofprints, charts the patterns of their milling, making a study of the instinctual choices of livestock. At the center of this muddy study: a circle of white where the bucket had stood.

The title comes from Goldsworthy's own efforts to get himself fully into the flow of systems indifferent to us. In England, during a windstorm, he stands upon a grassy bluff and faces the gusts, outstretching his hands, leaning his body forward. He stumbles back and forth, sometimes in danger of tumbling over the precipice. The winds batter him backward. But sometimes, for a heartbeat, he's held there, standing at an almost 45-degree angle, buffeted and supported at once. It's a dance.

LEANING INTO THE WIND | Directed by Thomas Riedelsheimer | Magnolia Pictures | Nuart

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OPENING THIS WEEK

DEATH WISH At a late-morning Sunday showing of Eli Roth's *Death Wish* remake, a theater of about 65 let loose a few sparse chuckles at Bruce Willis' characteristic tough-guy-with-untreated-depression quips, jumped when Willis fired a pistol in an echo-y warehouse and gasped when a bad guy's head got crushed by a car like a watermelon by Gallagher. But for the most part, the audience was as lifeless and disengaged as Roth's movie itself, a winky wannabe-exploitation drama that would like to condemn some gun violence while getting off on its hero's killing spree. And yet, at the film's conclusion, as Willis' Dr. Kersey sprayed his final victim with bullets, the audience broke out into a smattering of dutiful applause. What is wrong with us? How does this film depart from Michael Winner's 1974 version, starring Charles Bronson? For one, Bronson's Kersey is a smoldering cauldron of paranoia and insanity, driven to excess of violence by the big, bad city. For all its faults, Winner's film still functions as gritty exploitation: It's shockingly over the top, and Bronson plays his role with grave seriousness. Willis' Kersey, however, is a suburban "feminized" male who seeks to de-escalate violence until he grows impatient with the cops' progress on his wife's murder case and starts shooting people in Chicago. Roth doesn't put us into Kersey's deteriorating psyche or even hint that Kersey might be losing his mind — one would have to be to shoot up a bunch of strangers on a whim. Roth's movie is the good-guy-with-a-gun propaganda the NRA is just lapping up straight out of the toilet. (April Wolfe)

THE FORGIVEN *The Forgiven* is based on screenwriter Michael Ashton's play *The Archbishop and the Antichrist* — and its origin really shows. Every time Forest Whitaker's hopeful, God-fearing Archbishop Desmond Tutu has a sit-down with Eric Bana's incarcerated, racist, death-squad assassin Piet Blomfield, in lengthy, two-man scenes where they each pull out every emotion they can wring out, it's hard to shake the feeling this was done on a theater stage somewhere. The acting gives those scenes potency, and veteran director Roland Joffe (*The Killing Fields*) whips up a political thriller/prison flick/award-baiting melodrama gumbo around them. Set in South Africa in the mid-1990s, when Tutu's Truth and Reconciliation Commission was cracking down on apartheid's most reprehensible players, the movie has the archbishop looking for a missing girl while occasionally facing off with the amnesty-seeking Blomfield. Meanwhile, Blomfield tries to stay alive amid the angry minorities and corrupt guards who populate his prison, all as he wonders if he should do something positive before it's too late. (People who didn't dig Sam Rockwell's redemptive arc in *Three Billboards Outside Ebbing, Missouri* will not like this at all.) It's all heavily fictionalized (Blomfield is not a real person), but the scenes between Whitaker and Bana suggest that it would've been fascinating seeing a man of God go toe to toe with the personification of evil that

YOUR WEEKLY MOVIE TO-DO LIST

Revisiting Errol Flynn and Wes Anderson

Friday, March 9

The Adventures of Robin Hood swoops into the Billy Wilder Theater to restore a measure of innocence to the jaded moviegoer. Splendidly operatic in style and resplendent in its Technicolor trappings, the film endeared Errol Flynn to a Depression-era audience and secured his place in the Hollywood pantheon. Director Michael Curtiz replaced William Keighley when Warner Bros. decided that the action needed more oomph, and the film certainly doesn't lack for excitement, particularly during the climactic swordfight with Basil Rathbone. UCLA Film & Television Archive is pairing it with Flynn's American debut, **The Case of the Curious Bride**, as part of its tribute to Curtiz. Alan K. Rode will sign copies of his new Curtiz biography in the lobby prior to the screening. *UCLA's Billy Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., March 9, 7:30 p.m.; \$10. (310) 206-8013, cinema.ucla.edu.*

Sunday, March 11

A new series at the American Cinematheque's Aero Theatre pairs several of Wes Anderson's films with their cinematic precedents. This provides an excellent opportunity to revisit **Moonrise Kingdom**, a tale of adolescent love that ranks among the decade's finest achievements. The real draw of the evening, though, is a faded 35mm print of **S.W.A.L.K.** (aka **Melody**), Waris Hussein's 1971 romance, which has accumulated a sizable cult following in several foreign countries. This early screenplay by Alan Parker features Mark Lester (of *Oliver!* fame) as a smitten 12-year-old, and a soundtrack by a pre-disco Bee Gees. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sun., March 11, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

Tuesday, March 13

LACMA pays tribute to actor and activist Marsha Hunt with a screening of **Cry 'Havoc'**, a WWII drama that follows the plight of a group of army nurses caught up in the retreat of Bataan. Margaret Sullavan, Ann Sothern and Joan Blondell headline an all-female cast drawn

has plagued his homeland for so long. Unfortunately, this movie has so many damn things percolating all through it that it ultimately seems unfocused and painfully earnest. In the end, *The Forgiven* does something I never thought I'd see: It turns a Nobel Peace Prize-winning holy man into Columbo. (Craig D. Lindsey)

GOLDSTONE Ivan Sen opens his slow-burn

Western *Goldstone* with yellowed photographs of a frontier mining town, and although the film is set in contemporary Australia, it suggests that a modern community can feel as remote and lawless as the Wild West. In the Queensland Outback, the combination of a desperate, dwindling population and lucrative mineral deposits has led to endemic corruption. Racial segregation is maintained through land councils and restrictive immigration, and the local white cop is dumbfounded that the aboriginal drunk driver he pulled over could be a police detective, or that he'd bother investigating a missing Chinese sex worker. When the violence comes, as it must, Sen stages his shootouts with the physical and emotional wallop of the best Westerns, but he's more interested in restoring the faith of law enforcement officers whose belief in justice has eroded. Sen brings back



Hairspray

from the MGM stock company, and it's worth it just to see them all together in the Philippine jungle, especially when the foliage is photographed by the great Karl Freund. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 13, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

Wednesday, March 14

The American Cinematheque and the Greg Proops Film Club celebrate **Hairspray**, the 1988 pop musical that became a Broadway hit, which in turn led to a 2007 remake. The original can hold its own against *American Graffiti* as a nostalgic look at the 1950s, although the decade never looked quite so alien as under John Waters' exaggerated, satirical gaze. Despite the grotesque period distortions, the film is generous and big-hearted in its characterizations and social crusading. The Egyptian Theatre will screen a 35mm print, preceded by a live half-hour podcast by comedian Greg Proops. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Wed., March 14, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

The Echo Park Film Center presents **An Evening With Vanessa Renwick**, a program featuring a generous selection of shorts — 13 in all — by the Oregon-based artist and filmmaker. Renwick has been working steadily as a multimedia experimentalist since the early 1980s, and her work covers a wide range of topics, usually from an outsider's perspective. This is a rare opportunity to experience the work of a radical underground talent whom Todd Haynes referred to as a "pioneer." *Echo Park Film Center, 1200 N. Alvarado St., Echo Park; Wed., March 14, 8 p.m.; \$5. (213) 484-8846, echoparkfilmcenter.org. —Nathaniel Bell*

Det. Jay Swan (Aaron Pedersen) from his film *Mystery Road* and gives him a *Thunderheart* storyline: A case sends Jay to his father's tribal land, where an elder (David Gulpiil) helps him connect to a lost heritage. Josh Waters (Alex Russell) may not accept bribes, but he knows he's compromised, and a trafficked girl (Michelle Lim Davidson) at the mine company's brothel makes him question the status quo. Sen, who's also screenwriter, cinematographer, editor and composer, stocks *Goldstone* with taciturn characters oozing menace. "Don't take it personal when things turn from ripe to rotten," the maternal, manipulative mayor (Jacki Weaver) tells Jay, and only those who can recognize that moment survive in Sen's unforgiving desert. (Serena Donadoni)

THE HOMELESS CHORUS SPEAKS *The Homeless Chorus Speaks*, decidedly not called *The Homeless Chorus Sings*, is exactly as its title promises. We hear people speak — not social workers or charity organizers but those in California's homeless community, specifically members of the San Diego-based Voices of Our City Choir. Founded by Steph Johnson and Nina Leilani Deering, the choir aims to heal through the power of music while raising awareness. The results

can be felt in the film's 14 interviews. Directed by Susan Polis Schutz, this PBS documentary is unflashy in style, and running just under an hour, it plays less like a film than a classroom educational video. Consisting mostly of talking-head interviews, it offers a platform to people who rarely get one, let alone even a right to defend themselves — many recount unjust run-ins with the police, getting arrested and losing their property and pets. It's difficult not to be moved when the subjects — men and women, young and old, of various backgrounds and ethnicities — talk about the abandonment, hate crime, drug addiction, child loss and gang rape they've had to endure. What's even more heartbreaking is that not everyone is speaking about their past. Many are still suffering in the present, still relapsing from drugs, still unable to find housing. But the choir — and the new community it has given them — consistently lends itself as a beacon of hope in dire situations. "I have no one else," one man says, and compares this group to family. Another man says he was suicidal but that attending choir rehearsals has given him a sense of purpose. Even when most of the subjects have yet to find their happy ending, it's still an uplifting film,

and hearing them sing “Somewhere Over the Rainbow,” you know that they’re still holding out for something better, too. (Kristen Yoonsoo Kim)

JUGGERNAUT You can probably guess some of the shopworn plot twists and characterizations that define the familiar but well-executed indie neo-noir *Juggernaut*. This type of revenge thriller is practically archetypal: Byronic hothead Saxon (*12 Strong*'s Jack Kesey) returns home after a mysterious years-long absence to investigate his mother's death and repeatedly butts heads with his estranged stepbrother Hank (*Supernatural*'s Ty Olsson) and troubled father Leonard (*The Visit*'s Peter McRobbie). But writer-director Daniel DiMarco and his collaborators apply un-ostentatious, workmanlike skill to the generic tropes that fill out Saxon's story. Even Mamet-y one-liners like, “I got no beef with God; I don't go out of my way to please 'im either,” resonate because they're delivered with low-key skill. Key collaborators, like cinematographer Patrick Scola, help to foster a seductive dive-bar ambiance that makes you want to overlook DiMarco's distracting reliance on storytelling clichés, like how he only ostensibly hides his protagonists' motives by obscuring his actors' faces with partially silhouetted low-angle close-ups and/or over-the-shoulder tracking shots. But the real secret to *Juggernaut*'s success is DiMarco's choice to end scenes just before you might expect them to climax. Take Saxon and Leonard's first confrontation: Kesey's low-simmering growl brings out the best in DiMarco's deliciously pulpy dialogue. “You forget, Leonard,” he says. “I knew you before you were touched by God.” But the seconds-long silence that follows Leonard's impotent retort — “They say time heals all wounds ... that it's never too late to turn it all around” — is even more powerful. (Simon Abrams)

KING OF HEARTS (1966) We need another movie about lovable loonies liberating martinets like we need a hole in our heads — think *The Fisher King* or, God help us, *With Honors*. But you'd be hard-pressed not to find yourself somewhat enchanted — if not exactly bowled over laughing — by Philippe de Broca's wistful and whimsical 1966 World War I-set comedy *King of Hearts*. This 4K restoration enhances the already bewitching greenery and tony cathedrals of Senlis, the lush French medieval village where *King of Hearts* was shot. It even brightens up the film's loudest, happiest spectacle: Genevieve Bujold, dolled up from start to finish in a strangling yellow tutu, playing a virginal naif who thinks she's a budding escort. Her incessant widened-eye twitches somehow never lose their fascination. The story is a familiar comedy-of-errors conceit. A lowly Scottish soldier stationed in France (Alan Bates) is mistaken for a munitions expert, and sent to defuse a bomb placed by German troops in a clock tower. The town he's assigned to has been abandoned, save for a group of newly freed mental patients, who impersonate circus performers, brothel matrons and foppish royalty. When he reports these activities to military person-

nel, his superiors consider him crazy. The inmates themselves, blissfully unaware of the war, do the same when he tries to warn them of the impending explosion. De Broca relies too often on easy gags — sped-up tank chases, the mispronouncing of names — and an unendingly brash score of polkas and marches. But in casting Bates — of gritty kitchen-sink drama fame — gloriously against type, de Broca renders this character's transformation from stodgy to manic a deliriously endearing affair. (Sam Weisberg)

THE LEISURE SEEKER Yes, if you were to jot down a list of things you expect to happen in *The Leisure Seeker* — a comic drama in which a married couple facing their last days embark on a Massachusetts-to-Key West Winnebago road trip — you would almost certainly get a lot right. There are winning vistas, some silliness with a motorcycle, a run-in with the cops. Yes, the couple loses and finds each other, and the journey they're on turns out to be more than merely geographical. But for all its familiarity, this first English-language feature from Italian director Paolo Virzi (*Human Capital*, *Like Crazy*) is at times moving in its sincerity, thanks to stellar casting and the director's clear-eyed perspective on aging and dementia, even when the story skirts toward sensationalism. Helen Mirren and Donald Sutherland play the couple, a duo who go together like matching furniture, their moods and habits perfectly shaped by each other's. Mirren's character, Ella, is facing cancer, while Sutherland's, John, is losing his memory and his certainty about who he's speaking to. She's spent her life listening to him rattle on about Herman Melville and Ernest Hemingway, and she's planned this trip to show him his favorite author's famous home in Key West. She lets him drive — he's alert behind the wheel — but she's fully in charge, except in those moments when he wanders off. Sometimes Virzi plays this for comedy, but there's terror in these scenes, a species-level discomfort related to our distaste for convincing scenes of children in danger. The final scenes feature a welcome sexual frankness you probably would not note on that list of what *The Leisure Seeker* will offer, and the ending — well, I misted up. (Alan Scherstuh)

THOROUGHBREDS Like the friendship at its heart, Cory Finley's superbly controlled rich-kid noir *Thoroughbreds* gets more complex and intense as it develops. The leads are a pair of posh Connecticut prep school teens, Lily (*Split*'s Anya Taylor-Joy) and Amanda (*Bates Motel*'s Olivia Cooke), one of whom feels too much while the other professes, convincingly, to feel nothing all. They will surprise themselves and each other as they discover that, between them, they have all it takes to plan and possibly execute a murder. They'll surprise audiences, too, as they each reveal themselves capable of decisions more terrible and tender than you might expect. Posh, porcelain Lily wants to kill the stepdad (Paul Sparks) who rules over her palatial home. And since the guy's a vision of moneyed, muscled menace, you, of course, might be tempted to welcome this. *Thoroughbreds*' best trick is to convince us, through the aching stillness

of its stars' eyes, that it might not actually be a twisty, twisted noir inspired by the likes of *Strangers on a Train*. The film, much like teen lives, centers on performance: performance of self, performance of friendship, performance of the perfect life that we might believe at first Lily enjoys. When Lily suggests that they collaborate on the murder of her stepfather, it's hard to tell which of the girls is nudging the other — and even, at first, whether they're even serious. For all the fluid camerawork and exquisite exploitation of cinematic suspense technique, Finley is a playwright with a shrewd sense of act structure, of power dynamics, of revelations that prove as inevitable as they are shocking. (Alan Scherstuh)

ONGOING

GO BLACK PANTHER It's a great relief to confirm that *Black Panther* is genuinely worth rooting for, a clear standout on the Marvel movie roster. It's only Ryan Coogler's third feature, but it's executed with the confidence of a far more experienced filmmaker. 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. 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. This Edenic world is fully realized on screen thanks to Hannah Beachler's paradisaical production design and Ruth E. Carter's traditional-meets-futuristic costume design, and captured by Coogler's *Fruitvale Station* since-Oscar-nominated director of photography, Rachel Morrison. Watching T'Challa's female warriors/bodyguards 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 a car chase on the streets of the practically undrivable Busan, South Korea. At times the charisma of the actresses — like Michael B. Jordan, who plays the villain — 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 (those 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. (Kristen Yoonsoo Kim)

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Vince Staples performs on New Year's Day at Field Day in Sydney, Australia.



PHOTO BY JAKE LAPHAM

Music //

BIG FISH

Vince Staples still does things on his own terms

BY SHIRLEY JU

Vince Staples couldn't give a fuck about what other people think. Whether it's through his music, social media or everyday life, his authenticity proves to be his biggest asset. There's no trend, no sound, no artist that he's worried about — except his own. His ability to manifest his talents into meaningful hip-hop that feeds the soul is just one reason for his current position as one of the most respected contemporary MCs.

Consistency, hard work and a real story — the Long Beach rapper never fails to deliver. He tends to mind his business, but he will use his platform to voice his opinions on the political and social injustices that plague our times. One look at the recent *Black Panther* soundtrack, a compilation album produced by Kendrick Lamar and TDE, and you'll see Vince's name next to track No. 5, "Opps."

And yet he sees the hypocrisy of Black History Month.

"Black History Month is for white people," he says with a laugh. "Just to be honest, Black History Month is so that white people feel like they're including black people."

For most rappers who grew up on the streets, music is more than a career. The way Staples tells it, this was a chance to give hope to the community that there's a life beyond hustling and gangbanging. For Staples, there was no Plan B. This was it. As the rising star continues to shake up the game, his end goal never falters.

"Just to be able to take care of myself and my family — do the things that I want with my life, which is a luxury that most people don't get," he says.

And at 24 years young, Staples has received his first RIAA certification, with "Norf Norf" achieving gold status three years after its release. While most would be overjoyed at the news of their stand-out single pushing more than 500,000 units, Staples remains unenthused.

"I don't really care that much," he states. "You have to pay for those plaques, so when I knew that, it was kind of funny to me. I don't have it. I'm on tour right now, so I think they're gonna mail it to my residence. But yeah, you have to pay for those things. They're not free. So it's not even like a gift or anything. It's fucked up that they make you do that ... but I guess it's cool."

Having been on tour the past three and a half years, Staples resorts to celebrating the achievement on his social media page. With "Norf Norf" bringing fans back to *Summertime '06*, his debut album via Def Jam, listeners are reminded that Staples is not here to fit in and will never conform to any conventional perception of what hip-hop should be.

"I've honestly never thought about that in my life," he says. "That's a funny question because I don't think anyone who makes music is concerned with those things. I think they're more concerned with the things that they create and whatever they gain from it. But I don't have a problem with the current state of hip-hop. If I don't like it, I really don't listen to it. It's not really my quarrel what anyone else is doing. If that's

what they want to make and that's what makes them happy and that's their creative vision, then I have no say-so in that. But as far as my current state of myself, I'm very, very happy with that."

With an undeniably enviable and influential catalog, Staples' name remains at the forefront of West Coast hip-hop. Being around for the rise (and fall) of Odd Future, Staples was always surrounded by the talents of his peers, such as Earl Sweatshirt and Syd Tha Kid. An artist who is dedicated

JUST TO BE HONEST,
BLACK HISTORY
MONTH IS SO THAT
WHITE PEOPLE
FEEL LIKE THEY'RE
INCLUDING BLACK
PEOPLE."

—VINCE STAPLES

to his craft, Staples knows the game and knows his worth. While YG and Nipsey Huddle may continue to take much of the on-air limelight, Staples reminds us of the artists who have been around since day one.

"I don't wake up like, 'Aw man, West Coast hip-hop is doing great,'" he says. "West Coast hip-hop has been in a decent space since Tyler, the Creator came out, and things of that nature... and when it was Hopsin, and G-Eazy, and G-Licious.

Usually, when people refer to West Coast hip-hop, they're referring to the same shit. Gangster rap, gang coastal music. Tyler, the Creator came out 10 years ago and is nominated for a Grammy and sold 100,000 records. He changed the way that rappers brand themselves, changed the way that rappers sell their merch and all these different things. Kind of helped change the touring format. Every single rapper has a clique and a record label and all these other things. It's been in a decent place for a minute, is my opinion."

Speaking of Tyler, the Creator, those who were lucky enough to catch the two on their co-headlining tour were in for a treat — although Staples makes it look as effortless as possible.

"I don't really do much," he says. "I do the show and then I go to the hotel or go on the bus. I think just how easy it's been. It's been an easy transition. I like the setup we have right now. The fact that the shows are going well, those are my favorite things about it. If you would ask them, they would say that they don't ever see me because I just do my job and go home."

At both sold-out shows at New York City's Madison Square Garden, Def Jam presented Staples with his first plaque, which proved to be only a snippet of the festivities. The actual show yielded a set highlighting the contrast between light and darkness, leading to an unforgettable evening of growth, success and celebration.

"[Tyler is] bright and happy and I'm not," Staples says. "So as far as the tone of the music and things of that nature, I think it's just kind of reflecting on each other — each other's personalities, I guess. Because his music and his self are reflected in his set, and my music and myself are reflected in mine."

When "Yonkers" was released in 2011, it seemed like "dark" was the go-to adjective to describe Tyler's music. Fast-forward to 2017 and *Flower Boy* sees a happy, go-lucky Tyler. Similarly, Staples' *Big Fish Theory* takes a left turn from his previous projects and critically analyzes his life as he steps into rap stardom. It seems the roles have reversed.

Nonetheless, Staples continues to hold nothing back, as he strives to preserve an element of surprise for his fans, on top of the cinematic experience they already expect. Parting ways with Tyler, Staples now embarks on his own solo tour, with the City of Angels being one of the first stops.

"Just a different show," he says. "We try to bring something interesting and new every time we deliver something onstage. It's just a completely different setup. You won't see the same stage setup. It won't be the same set list or order. Just trying to repurpose all the work that we've done so just a new take on the things that they already know."

While most artists juggle tour life with studio time, Staples' response to new music is brutally honest.

"I'd like to take a break," he confesses. "I know that's not possible, but I'd like to take a break. It's not gonna happen, but when I know, you'll know."

Vince Staples performs at 9 p.m. on Monday, March 12, at the Novo.

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**Music //
Picks //****fri****3/9****Alice Bag**

@ ALEX'S BAR

At a time when many of her early punk-rock peers are content to look back and linger in a state of permanent punk nostalgia, Alicia Armendariz continues to create new music. On Ms. Bag's new solo album, *Blueprint* (Don Giovanni Records), the vocalist evokes her early days fronting punk legends The Bags with such hard-rocking anthems as "White Justice" and "Turn It Up," but she also varies the pace with the funky digression "Shame Game" and the Spanish-language art-pop idyll "Se Cree Joven." In the video for "77," a spirited parody of the 1980 film *9 to 5*, a secretarial Bag exchanges sarcastic verses with robo-typists Kathleen Hanna and Allison Wolfe about the pay disparity for women workers while Seth Bogart and Shirley Manson camp it up as evil bosses. —Falling James

Sylvan LaCue

@ UNION

From Miami to Los Angeles, Sylvan LaCue proves to be one of hip-hop's best-kept secrets. Formerly known as Quest, Sylvan has been making music that feeds both ear and soul. Building a loyal fan base throughout the years, his music is a reflection of his humble perspective and skills behind the mic, backed by his own life experiences. In 2014, he released his *Searching Sylvan* mixtape, which garnered the attention of listeners as well as the music industry. Touching on real-life struggles and his own obstacles in the rap game, Sylvan switched over from Quest to his government name. From there, he launched his own Wise Up collective, promoting the sharing of wisdom through art, music, conversation, performance and literature. Fast-forward to the tail end of last year, Sylvan released his *Apologies in Advance* album. With his breakout single "Best Me" leading the way, Sylvan has much to offer. —Shirley Ju

sat**3/10****Omniindustria**

@ BRIDGETOWN DIY

Oaks, acorns, etc. — tomorrow's noise stars are here today when Forever-glitched presents noise, ambiance and endless violent loops in deepest darkest La Puente (!), with stellar live actions from omniindustria (Naomi Mitchell's love letter to her ménage of both modular synthesizers and breakcore); Zachary Paul (symphonic ambiance and cinematic ambiance); Rare Form (contemplative loops that are in their way a metaphor for going over the same ground in your life, endlessly); Ritual Goat (the sonic meeting of Pomona Ritual Chair's cathartic, discomfiting 'nads-grabbing

Alice Bag: See Friday.



PHOTO BY GREG VELASQUEZ

and Loopgoat's swooping bird-of-prey meditations); Salvae (Angeleno drones summoned forth yea verily by Issaiah Vaca); and Sidle (violently consigning their guitars to the noisy dustbin of eternity). The bands you love today were once the ones about which you were terminally clueless — so project yourself into that faraway future utopia and get ecstatically marginal tonight. —David Cotner

Guantanamo Baywatch

@ THE HI HAT

Despite their name, Guantanamo Baywatch aren't some hardcore band making heavy political statements. If anything, the surf-garage trio from Portland, Oregon, are more interested in the size and shape of the waves along the Cuban coast than they are about the conditions inside the walls of the notorious U.S. military prison at Gitmo. The retro-minded band's latest album, *Desert Center* (Suicide Squeeze Records), is populated with a series of evocative surf instrumentals such as "Area 69" and "The Scavenger," which are interspersed with singer-guitarist Jason Powell's nostalgic garage-rock vocals on "Neglect" and "Blame Myself." Also on the bill, L.A. trio Prettiest Eyes induce a more unsettling blend of aggressive, shadowy post-punk riffs and electronic-induced claustrophobia on their 2017 record, *Pools*. Local quintet No Parents crank out unapologetically savage punk anthems such as "Die Hippie Die." —Falling James

sun**3/11****Buddy Guy**

@ THE NOVO

If you've been paying any attention at all to music over the past 60 years, it should come as no surprise that Buddy Guy is an unrivaled blues guitarist who can make each note sting with vibrancy and mean-

ing. But if you've seen him in concert, you already know that he's a masterful showman who belts out such original declarations as "Damn Right, I've Got the Blues" with a soulful and underrated vocal passion. Last summer at the Saban Theatre, Guy and his ace band didn't just play the blues — they inhabited them, possessed them, reinvented them and turned them inside out with the casual ease of a card sharp flipping through the deck. Guy made a game of saluting past icons such as John Lee Hooker and B.B. King by mimicking their styles with savvy aplomb. —Falling James

Chai

@ ALEX'S BAR

Wearing orange traffic cones on their heads while decked out in matching pink jumpsuits, Chai look like a squad of rogue Caltrans workers who've decided to play hooky and form a band. The quartet from Nagoya, Japan, are inescapably endearing as they mix new-wave keyboards, fuzzy punk guitars and fizzy pop vocals for a style they describe as "a genre-less sound" that's infused with lyrical messages of "women empowerment." The song "N.E.O." bubbles along atop a disco-funk groove as twin sisters Mana (keyboards) and Kana (guitar) chant aptly enough, "We are so cute!" But don't let their adorable images fool you — Chai are solid musicians, with their cheery songs pushed along by Yuuki's fluidly funky bass lines and drummer Yuna's tight rhythms. Look for the group's debut full-length album on Burger Records. —Falling James

mon**3/12****Noel Gallagher's High Flying Birds**

@ ORPHEUM THEATRE

Watching Noel and Liam Gallagher trading insults in the media is a source of great amusement, and the dueling

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FRIDAY • MARCH 9 • 6PM

CHAI

The Japanese all-female band known for all-things pink, an excessive appetite for dumplings, and a genre-less sound with lyrics that redefine the definition of cute, celebrates their new album, *Pink* (Burger Records), with a special live set and signing at Amoeba Hollywood.

TUESDAY • MARCH 13 • 5PM

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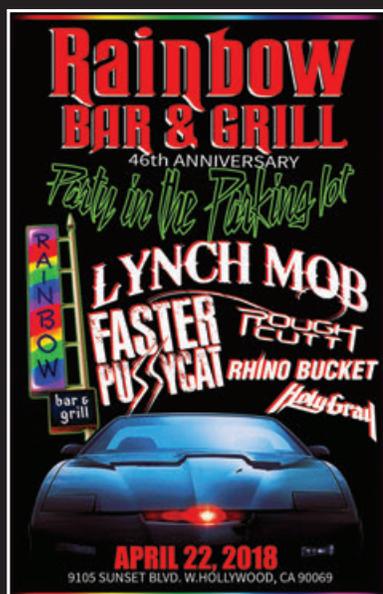
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brothers, formerly of Oasis, both have recent solo albums. For Noel, *Who Built the Moon?* is his third full-length as Noel Gallagher's High Flying Birds. Listeners are divided on this David Holmes-produced work, which takes its lo-fi cues from French film noir and '60s girl groups for which Noel is most commonly known. Some consider *Who Built the Moon?* a work of utter genius while others think Noel has lost his mind. It's clear Noel couldn't care less what people think as he has a scissors player accompanying him onstage while he trots out material from his 25-year-long career, peppering the show with gut-busting banter. That alone is worth the price of the ticket. Also Tuesday, March 13. —Lily Moayeri

David Amram

@ BEYOND BAROQUE

Musician David Amram is not simply one of the last of the Beat Generation vets still standing — he whirls like an unstoppable dervish. A French horn master, he toots an array of flutes and whistles worn around his neck when not composing and conducting, scribing hip tomes and generally wiring and inspiring. As part of Beyond Baroque's Beyond Beat series, he will perform a solo set and host a screening of Robert Frank's Beat film classic *Pull My Daisy* (which he scored). Hepcat historian Pat Thomas will interrogate Amram about pals Kerouac, Neal Cassady, Gregory Corso and Lawrence Ferlinghetti and generally do his best to keep Amram tethered to Earth as his improvisational flights send him airborne. Good luck, Pat! Also: On Tuesday, March 13, the David Amram Trio & Friends will give a 90-minute concert at Zebulon. —Michael Simmons

tue 3/13

Between the Buried and Me

@ BELASCO THEATER

Between the Buried and Me first broke through within heavy metal circles in the mid-2000s by being one of the first bands of that era to embrace the progressive-metal song structures of legacy acts such as Dream Theater and weave in aspects of the technical death metal that their peers were specializing in. Hardcore and death growls are still found in a few spots on their latest record, *Automata: Part I*, the first half of a planned two-part opus to be completed later this year. Overall, though, the North Carolina act alternately referred to by fans as "B-T-BAM" have transitioned into a melodic progressive-metal powerhouse. While there are indeed moments of head-banging heaviness, piano-and-keyboard-laden atmospherics and soaring, magazine cover-worthy guitar solos reign supreme in this era of the band. —Jason Roche

Gaz Coombes

@ THE ECHO

Gaz Coombes seems to have always been with us: the model-handsome for-

mer Supergrass frontman with minds-of-their-own sideburns and a wicked way with wink-and-a-grin indie songcraft. Yet having formed his old band in his mid-teens, Coombes, at 41, still has plenty to say. Like Supergrass, Coombes' solo albums — 2012's *Here Come the Bombs* and 2015's *Matador* — reek of an unwillingness to pander or repeat yet, thanks to innate melodic instincts, never become self-indulgent or inaccessible. While ever more adventurous in his influences, instruments, beats and harmonies, his indefatigable quest for pure, perfect pop is a quarter-century deep and counting. Purposeful yet poignant teaser "Deep Pockets" hints that Coombes' third solo effort, *World's Strongest Man*, due in May, could be a definitive statement, drawing upon hip-hop, krautrock and Frank Ocean for a spruced-up take on a timeless talent. —Paul Rogers

wed 3/14

Four Tet

@ MASONIC LODGE AT HOLLYWOOD FOREVER CEMETERY

Kieran Hebden aka Four Tet became one of the more prominent artists working today in electronic music in part by bridging the gap between left-field house and indie electronic. Aside from obvious crossover appeal, another reason for Hebden's success is sheer talent, which he holds in spades. *New Energy* is the latest Four Tet album, released last September on Hebden's own Text imprint. It features 14 tracks, including "Two Thousand and Seventeen," which pairs dubby downtempo beats with intricate sitar work, and the plaintive "Scientists," its melancholy pads overlaid with skittering percussion and dubbed vocal snippets. Hebden's current live show, illuminated by tantalizing strands of LED lights that hang throughout the venue, was described by *Mixmag* as "mesmerizing." Also Thursday-Saturday, March 15-17. —Matt Miner

Lorde, Run the Jewels

@ STAPLES CENTER

Headliner Lorde and special guests Run the Jewels would appear to be polar opposites on the same bill tonight. New Zealand vocalist Lorde is a contemplative pop stylist, whereas rap duo Run the Jewels perpetrate some of the heaviest and most aggressive verbal and musical assaults in the modern era. Yet these contrasting forces came together on a recent remix of Lorde's eerie tune "Supercut," which Run the Jewels' Killer Mike and El-P juiced up with their trademark intensity. "We aim for the darkness," El-P makes clear on "Call Ticketron," from *Run the Jewels 3*, before Killer Mike counters, "We just like excitement, gun fights, indictments/High-speed chase through Manhattan in the night winds." Lorde's second album is archly titled *Melodrama*, but such tracks as the ballad "Liability" are actually steeped in careful introspection. —Falling James

CLUBS

ROCK & POP

THE AIRLINER: 2419 N. Broadway, L.A. Bad Cop/Bad Cop, Go Betty Go, Noise of Rumors, Sat., March 10.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Alice Bag, Bad Cop/Bad Cop, Rats in the Louvre, Fri., March 9, 8 p.m., \$10 (See Music Pick). Chai, Bombón, Sun., March 11, 8 p.m., \$10 (see Music Pick). Nebula, Fatso Jetson, Albatross Overdrive, Thu., March 15, 8 p.m., \$10.

AMOEBIA MUSIC: 6400 Sunset Blvd., L.A. Chai, Fri., March 9, 6 p.m., free (see Music Pick); E Ruscha V (DJ set), Fri., March 9, 8 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. Faith Healer, Lukas Frank, Sam Gendel, Fri., March 9, 8:30 p.m., \$12. Criminal Hygiene, No Win, Luke Rathborne, Sat., March 10, 8:30 p.m., \$10. Allie Crow Buckley, Lily Kershaw, Mon., March 12, 8:30 p.m., free. Desert Magic, Marshweed Ensemble, Max Ox, Tue., March 13, 8:30 p.m., \$10. Chase Cohl, Guy Blakeslee, Cory Becker, Wed., March 14, 8:30 p.m., \$10. The Show Ponies, The Novel Ideas, Thu., March 15, 8:30 p.m., \$15.

BRIDGETOWN DIY: 1421 Valinda Ave., La Puente. Ritual Goat, Salve, Rareform, Sidle, Zachary Paul, Analscubahive, Sat., March 10, 7:30 p.m., \$5. See Music Pick.

THE CANYON SANTA CLARITA: 24201 Valencia Blvd., #1351, Santa Clarita. Carl Palmer, Sat., March 10, 9 p.m., \$24-\$38. The BlockBusters, Thu., March 15.

CLUB FAIS DO-DO: 5257 W. Adams Blvd., L.A. The Hailers, Play With Fire, Fri., March 9, 8 p.m., \$10.

CORNERSTONE MUSIC CONSERVATORY: 12121 W. Pico Blvd., L.A. Deb Filler, Sat., March 10, 7:30 p.m., \$30.

DIPIAZZA'S RESTAURANT & LOUNGE: 5205 E. Pacific Coast Highway, Long Beach. The Ziggens, Mike Watt & the Missingmen, Law, Time of the Season, Fri., March 9, 7 p.m. Wax Apples, Zen Robbi, Doc Pittillo, The Panda, Sapphire Rain, Wayde 31, Sat., March 10, 7 p.m.

THE ECHO: 1822 W. Sunset Blvd., L.A. Moaning, Froth, Numb.er, Fri., March 9, 8:30 p.m., \$15. The Wedding Present, Terry De Castro, Sat., March 10, 5:30 p.m., \$20. Halfnoise, The Gloomies, Albacore Club, Mon., March 12, 8 p.m., \$15. Gaz Coombes, Piney Gir, Tue., March 13, 8 p.m., \$26 (see Music Pick). Moby, March Wed.-Thurs., 14-15, 8:30 p.m., \$35.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Ghostface Killah, Smoke DZA, Fri., March 9, 9 p.m., \$25. American Nightmare, Tørød, Fireburn, Spiritual Cramp, Death Bells, Sat., March 10, 7 p.m., \$25. Hibou, Death Bells, Floating Room, Alien Boy, Sun., March 11, 8 p.m., \$13. The Blank Tapes, Psychic Jiu-jitsu, Dream Phases, Trans Van Santos, Mon., March 12, 8:30 p.m., free. The Dead South, The Hooten Hallers, Amigo the Devil, Tue., March 13, 8 p.m., \$18. Purpleman, Wed., March 14, 9 p.m., \$10. Lil Skies, Thu., March 15, 7 p.m., \$32.

THE HI HAT: 5043 York Blvd., Highland Park. Hot Flash Heat Wave, No Vacation, Tim Atlas, Fri., March 9, 8 p.m., \$12. Guantanamo Baywatch, Prettiest Eyes, No Parents, VNLVX, Sat., March 10, 8 p.m., \$10 (see Music Pick). Harms Way, Ringworm, Vein, Queensway, Sun., March 11, 7 p.m., \$15. Comrades, Mon., March 12, 8 p.m., \$12.

LODGE ROOM: 104 N. Avenue 56, L.A. Current Joys, Fri., March 9, 8 p.m., \$15.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Love Weapon, Fri., March 9, 8 p.m. It's a Dead Man's Life, The Disgustingtons, The Alpha Bronze, Bad Advice, For Sale, Sat., March 10, 8 p.m. Kenny Wayne, Mon., March 12, 8 p.m. Maxwell Cary, Cubicle, The Alibi, Too Tough 2 Die, Thu., March 15, 8 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Laurence Juber, Sat., March 10, 8 p.m., \$25. Rhythm Future Quartet, Sun., March 11, 8 p.m., \$18.

THE MINT: 6010 W. Pico Blvd., L.A. George Porter Jr., The Chrissy Shefts Band, The Ethan Tucker Band, Rat Soup, Fri., March 9, 8 p.m., \$20. The Nth Power, Malik & the Loved Ones, Sugar Fly, The Top Shelf Brass Band, Sat., March 10, 8:30 p.m., \$18. Randy Coleman, Rick Kurek, Taylor Alexander, Devmo, Ryan Taylor, Sun., March 11, 8:30 p.m., \$10-\$20. The Mint Jam, every other Monday, 8 p.m., \$5; Simon Moullier, Mon., March 12, 9 p.m., \$5. Grad Party, The Living Roomers, The Charles Mansion After Party, Cosmic Empire, Tue., March 13, 7:30 p.m., \$8. Emily Rath, Casey Ahern, Yoni, Ayoni, Modern Monet, Wed., March 14, 7:45 p.m., \$13. Ryan Nealon, Christine Noel, Ricky Manning, Kylie Rothfield, Thu., March 15, 8 p.m., \$10.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Cifika,

Anomie Belle, Common Souls, Fri., March 9, 8 p.m., \$25 advance / \$30 door. Robert Stevenson, I Am Strikes, Sat., March 10, 7 p.m., \$15. Haunted Summer, Alyeska, Gold Casio, Sun., March 11, 8 p.m., \$13. Findlay, Mon., March 12, 7:30 p.m., \$10. Rachael Yamagata, March 13-14, 8 p.m., \$25. Dream Machines, Vokes, Thu., March 15, 7:30 p.m., \$10.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Joe Moses, The Game, YG, Fri., March 9, 10 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Sunday Morning Sinners, Dime Box Band, 100 Flowers, Sun., March 11, 3 p.m., \$5. Aaron Deily, Mondays, 9 p.m., free.

RESIDENT: 428 S. Hewitt St. Cutty Flam, Tess Holiday, Fri., March 9, 8 p.m. The Cooties, Thu., March 15.

THE ROSE: 245 E. Green St., Pasadena. Missing Persons, Fri., March 9, 9 p.m., \$28-\$34. Gary Puckett, Sat., March 10, 9 p.m., \$28-\$68.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Big Wreck, Jesse Roper, Sat., March 10, 9 p.m., \$25. Arctic Lights, Raegan Beast, Jonas Bridges, Sam Collins, ItsJustNick, Wed., March 14, 6:30 p.m., \$25.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. She Wants Revenge, Tessa Rae, Fri., March 9, 9 p.m., \$35. The Spazmatics, Sat., March 10, 8 p.m., \$15. Carl Palmer's ELP Legacy, Sun., March 11, 7 p.m., \$30-\$60.

THE SMELL: 247 S. Main St., L.A. Espresso, The Gems, Whaja Dew, Fri., March 9, 9 p.m., \$5.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Porches, Fri., March 9, 9 p.m., \$18. Protomartyr, Sat., March 10, 9 p.m., \$18. Vitalic, Thu., March 15.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Sylvan LaCue, BJRNCK, Taylor Made, Fri., March 9, 9 p.m., \$15 (see Music Pick). Kota the Friend, Rene Fresh, Haseeb, Jrias Law, Marcelo, Sat., March 10, 8:30 p.m., \$15-\$25. Talisco, Sun., March 11, 8 p.m. Thief, Piggy Black Cross, Zvi, Wed., March 14, 8 p.m., \$12.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Harry Mack, Fri., March 9, 8 p.m. Thunderpussy, Livingmore, Down & Outlaws, Sat., March 10, 8 p.m. The Sunset Jam, Mondays, 7:30 p.m., free. Cane Hill, Tue., March 13, 7 p.m. Royal Distortion, Barrio Tiger, Color TV, Name the Band, Wed., March 14, 8 p.m. Rama Duke, Karaza, Coevality, Stone Revel, Asphalt Socialites, Thu., March 15, 7:30 p.m.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Alien Ant Farm, Fri., March 9, 8 p.m. Fozzy, Through Fire, Dark Sky Choir, Sat., March 10, 8 p.m., \$25. Doyle, Sun., March 11, 7 p.m. Norma Jean, Gideon, Toothgrinder, Greyhaven, Mon., March 12, 7 p.m.

ZEBULON: 2478 Fletcher Dr., L.A. Orb, Flat Worms, Hooverii, Fri., March 9, 9 p.m., \$10. UV/DB, with DJ Sofa, Onochie Chukwurah, The Peaking Lights Family Band., Sat., March 10, 8 p.m., free. Weirdo Night, with Dynasty Handbag, Svetlana Kitto, Ali Liebegott, Meriem Bennani, Sun., March 11, 7 p.m., \$15; DJ Jimi Hey, Sun., March 11, 10 p.m., free. Xylouris White, Mon., March 12, 9 p.m., free. The David Amram Trio, Tue., March 13, 8:30 p.m., \$20 (see Music Pick). Jackson MacIntosh, Mega Bog, DJ Amanda Siegel, Wed., March 14, 9 p.m., free. Grey Gersten, Prudence Rees-Lee, DJ Zac Pennington, Thu., March 15, 9 p.m., free.

-Falling James

JAZZ & BLUES

AU LAC: 710 W. First St., L.A. Syd Straw, plus comedy from Beth Lapidés and others, Sun., March 11, 8 p.m.

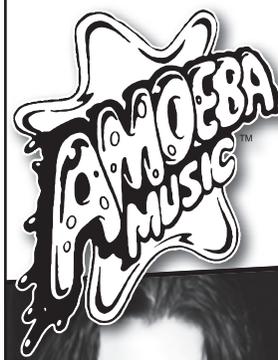
THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Lao Tizer, Fri., March 9, 9:30 p.m. Mitch Forman, Sat., March 10, 9:30 p.m. Jason Harnell, Sun., March 11, 9:30 p.m., \$15. Brent Canter, Tue., March 13, 9:30 p.m., \$15. Dave Hill, Wed., March 14, 9:30 p.m., \$15.

BEYOND BAROQUE LITERARY ARTS CENTER: 681 Venice Blvd., Venice. David Amram, Mon., March 12, 8 p.m., \$25. See Music Pick.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. The Joe La Barbera Quintet, Fri., March 9, 9 p.m. The Jimmy Brantly Trio, Sat., March 10, 9 p.m., \$20. Diana Gamos, Sun., March 11, 9 p.m. The Vinny Golia Sextet, Wed., March 14, 9 p.m. The Kevin van den Elzen Big Band, Dick Oatts, Thu., March 15, 9 p.m.; Philip Sayce, Thu., March 15, 9:30 p.m., \$20.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Jane Monheit, March 9-10, 8:30 p.m. Steven Brinberg, Tue., March 13, 8:30 p.m., TBA. Damiani Olstead, Wed., March 14, 8:30 p.m., TBA. Alan Bergman, Thu., March 15, 8:30 p.m.

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



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APR 27 NANA Mouskouri!	APR 28 THE TEMPTATIONS	31: JOHN CLEESE & THE HOLY GRAIL
APR 29 THE ISLEY BROTHERS	MAY 19 BLOOD SWEAT & TEARS	APR 5: ARLO GUTHRIE
SEPT 21	SEPT 15 GINGO BOINGO DANCE PARTY	14: WHICH ONE'S PINK
SEPT 21		20: AIR SUPPLY
		27: THE FAB FOUR
		28: GORDON LIGHTFOOT
		29: NANA MOUSKOURI: FOREVER YOUNG TOUR
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THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. Alex Snyder, Sat., March 10, 11 a.m.-2:30 p.m., free. Janis Mann, Sun., March 11, 11 a.m.-3 p.m., free. The Doug Webb Quartet, Wed., March 14, 6-9 p.m., free.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. John Pisano's Guitar Night, Tuesdays.

ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave., L.A. Anita Tony, Sun., March 11, 7 p.m., \$29-\$49.

THE UCLA FACULTY CENTER: 480 Charles E. Young Dr. The Alfredo Rodriguez Trio, Sun., March 11, 3 p.m.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Joseph Rozum, Fri., March 9, 6:30 & 9 p.m., \$20. Bill Cantos, Sat., March 10, 6:30 & 9 p.m., \$20. Del Casher, Sun., March 11, 7:30 p.m., \$20. The Sam Hirsh Trio, Tue., March 13, 7:30 p.m., free. Billy Valentine, Wed., March 14, 8 p.m., \$20. Steve March-Tormé, Thu., March 15, 7:30 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Claude Hall, Mary Bogue, Fri., March 9, 7:30 p.m., \$20 & up. Lisa Donahey, Sun., March 11, 7:30 p.m., \$25 & up. Barb Heller, Mon., March 12, 8 p.m., \$20 & up. The Bombshells, Wed., March 14, 7:30 p.m., \$20 & up. The Bombshells, Wed., March 14, 7:30 p.m., \$20 & up.

THE WORLD STAGE: 4321 Degnan Blvd., L.A. Billy McCoy, Fri., March 9, 9 p.m., \$20. Mark de Clive-Lowe, Sat., March 10, 9 p.m., \$20.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Bernie Pearl, Mike Barry, Sat., March 10, 8 p.m.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. M.R. Snakes, Fri., March 9, 9 p.m., free. Bruce Ray White & the Random Band, Glasgow Tiki Shakers, Sat., March 10, 9 p.m., free. Pillow Fort, Sun., March 11, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. The Deltaz, Tue., March 13, 8 p.m. Rick Shea & the Losin' End, Dead Rock West, Thu., March 15, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Burgan & Chan, Chris Burgan, Fri., March 9, 8 p.m., \$20. Eva & the Vagabond Tales, Sat., March 10, 2 p.m., \$15; Janet Klein & Her Parlor Boys, Sat., March 10, 7 p.m., \$20. Fortunate Son,

Sun., March 11, 2 p.m., \$20. The Brill Building Years, with Nick Berk, Rob Bonfiglio, Joel Bennett, Coyote Moon, Cassidy Heal, Pam Loe, Levi Petree, Neil Rosengarden, Chad Watson, Paul Zollo, Emily Zuzik, Thu., March 15, 7 p.m., \$20.

FINN MCCOOL'S: 2702 Main St., Santa Monica. Weekend Celebrity, Fri., March 9, 10 p.m. Ruled by Venus, Sat., March 10, 9 p.m.; Sat., April 14, 9 p.m. Marian Thomas Griffin, Sun., March 11, 5 p.m.; Sun., March 25, 5 p.m.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. The Teresa James Band, Fri., March 9, 8 p.m. Supergirl Soundtrack, Sat., March 10, 8 p.m. Acoustic Jam, Tuesdays, 8 p.m., free. Wynchester, Wed., March 14, 8 p.m. Match Fingers, Thu., March 15, 8 p.m.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Fifth & Birmingham, Fri., March 9, 9 p.m., free. Bandwagon, Sat., March 10, 9 p.m. Morganfield Burnett & da Blues, Sun., March 11, 8 p.m. The Blue Rhythmic Orchestra, Tue., March 13, 9 p.m. John Marx, Wed., March 14, 9 p.m. Cody Bryant, Thu., March 15, 8:30 p.m.

—Falling James

DANCE CLUBS

EASTSIDE SHOWROOM: 1300 S. Brand Blvd., Glendale. Friends in Low Places, with DJ Matt Farber, DJ Ray Bowen, Wednesdays, 9 p.m., free. Procedure, Thursdays, 8 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., L.A. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-\$5.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., \$8. Barrio Funky, second Saturday of every month, 9 p.m., \$5-\$10.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m. DJ Moma, Erica Landia, Sat., March 10, 9 p.m., \$15; DJ Sean G, Drewbyrd, Sat., March 10, 10 p.m., \$10; Bootie L.A., Saturdays, 10 p.m., \$5 & \$10. Rih Rih: Bad Gyal DanceHall Party, Thu., March 15, 10 p.m., \$10.

LURE: 1439 Ivar Ave., L.A. Lure Fridays, Fridays, 10 p.m.

THE MARKE: 3311 S. Main St., L.A. 7 Day Weekend, Fri.,

March 9, 10 p.m. Take It to the Bridge, Sat., March 10, 10 p.m.

THE SATELLITE: 1717 Silver Lake Blvd., L.A. Dance Yourself Clean, Saturdays, 9 p.m., \$5.

SHORT STOP: 1455 Sunset Blvd., L.A. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free. Club Rubbish, second Wednesday of every month, 10 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Tony Powell, Master Kev, Sat., March 10, 10 p.m., \$10-\$20.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MARCH 9

BILLIE EILISH: With Reo Cragun, 8 p.m. El Rey Theatre. **COIN:** With The Aces, Riah. The Fonda Theatre.

THE CONNIE HAN TRIO: 7 p.m., \$10. Edge Second Space, 1310 11th St., Santa Monica.

GO JAWBREAKER: With Waxahatchee, 7 p.m., \$49.50. Hollywood Palladium, 6215 W. Sunset Blvd.

GO JOHN BEASLEY'S MONK'ESTRA: With Dee Dee Bridgewater, Gerald Clayton, Helen Sung, Darek Oles and others, 8 p.m. Walt Disney Concert Hall.

GO JOSH NELSON & THE DISCOVERY PROJECT: 8 p.m. Union Station, 800 N. Alameda St. Ste 203, L.A.

K. MICHELLE: With Damar Jackson, Kayla Brianna, 8 p.m. The Novo by Microsoft, 800 W. Olympic Blvd.

THE MANHATTAN TRANSFER: 9 p.m., \$48-\$78. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

GO STEVE AOKI: With Designer, Max Styler, Bok Nero, 8 p.m. Shrine Auditorium & Expo Hall.

UNOTHEACTIVIST, THOUXANBANFAUNI: 11 p.m., \$10. The Novo by Microsoft, 800 W. Olympic Blvd., L.A.

WALK OFF THE EARTH: 7 p.m. The Belasco Theater.

SATURDAY, MARCH 10

ANTIBALAS: With Ethio Cali. The Regent Theater.

GO BRIGHTER SUN BENEFIT: With The Dustbowl Revival, Simon Petty, 7:30 p.m. El Rey Theatre.

EDEN: With Vérite, 9 p.m. The Fonda Theatre.

GLEN HANSARD: 8 p.m. Walt Disney Concert Hall.

GO JAWBREAKER: With Waxahatchee, 7 p.m., \$49.50. Hollywood Palladium, 6215 W. Sunset Blvd.

KARLA BONOFF: 7:30 p.m., \$39-\$49. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd.

LANE 8: With Luttrell, 9 p.m. The Novo by Microsoft.

NEW POLITICS: With Dreamers, The Wrecks, 6:30 p.m., \$25. The Belasco Theater, 1050 S. Hill St., L.A.

UNIT ONE, MIYAKE TAIKO: 8 p.m., \$25. James R. Armstrong Theatre, 3330 Civic Center Dr., Torrance.

GO VIVA LA MUXER FESTIVAL: 6-11 p.m. Plaza de la Raza, 3540 N. Mission Rd., L.A. See GoLA.

SUNDAY, MARCH 11

8 KALACAS: With Raskahuele, La Banda Skalavera, Roncovacoco, Cafe Con Tequila, 6:30 p.m., \$22.50. The Regent Theater, 448 S. Main St., L.A.

GO BUDDY GUY: With Brandy Zdan, 8 p.m., \$42.50-\$65. The Novo by Microsoft, L.A. See Music Pick.

THE FARHANG NOWRUZ FESTIVAL: 12 p.m., free. UCLA, 351 Charles E. Young Dr., L.A. See GoLA.

GLEN HANSARD: 8 p.m. Walt Disney Concert Hall.

IHEARTRADIO MUSIC AWARDS: 5 p.m. The Forum.

RUFUS WAINWRIGHT: Fred Kavli Theatre.

SIMA BINA: 6 p.m., \$25-\$150. UCLA, Royce Hall.

YAMATO DRUMMERS OF JAPAN: 3 p.m. The Soraya.

ZZ WARD: With Black Pistol Fire. The Fonda Theatre.

MONDAY, MARCH 12

GO NOEL GALLAGHER'S HIGH FLYING BIRDS: 8 p.m., \$40-\$82. The Orpheum Theatre, 842 S. Broadway, L.A. See Music Pick.

GO VINCE STAPLES: 9 p.m. The Novo by Microsoft. See Music feature.

TUESDAY, MARCH 13

GO BETWEEN THE BURIED & ME: With The Dear Hunter, Leprous, 6 p.m., \$25. The Belasco Theater, 1050 S. Hill St., L.A. See Music Pick.

GO NOEL GALLAGHER'S HIGH FLYING BIRDS: 8 p.m., \$40-\$82. The Orpheum Theatre, 842 S. Broadway, L.A. See Music Pick.

SNACKY TUNES LIVE: 7:30 p.m. El Rey Theatre.

GO VINCE STAPLES: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana. See Music feature.

WEDNESDAY, MARCH 14

GO BUDDY GUY: With Brandy Zdan, 7:30 p.m., \$50-\$95. Musco Center for the Arts, Chapman University.

GO FOUR TET: 8 p.m., \$35. Hollywood Forever Cemetery, 6000 Santa Monica Blvd. See Music Pick.

GO LORDE, RUN THE JEWELS: With Tove Styrke, 7 p.m. Staples Center. See Music Pick.

THURSDAY, MARCH 15

ALL DEF L.A.: With Mozzy. The Regent Theater.

ANDY GRAMMER: 7 p.m., \$30.50. The Belasco Theater.

AWOLNATION: With Nothing But Thieves, Irontom, 7 p.m., \$31.75-\$36.75. The Wiltern.

CHARLI XCX: 9 p.m. El Rey Theatre.

FISCHERSPOONER: 9 p.m. The Fonda Theatre.

GO FOUR TET: 8 p.m., \$35. Hollywood Forever Cemetery, 6000 Santa Monica Blvd. See Music Pick.

QUINDAR: With Farbarf, Eddie Ruscha, 6 p.m., free with RSVP. MOCA Grand Avenue, 250 S. Grand Ave., L.A.

—Falling James

GO ACADEMY OF ST. MARTIN IN THE FIELDS: Violinist Joshua Bell stirs up Edgar Meyer's Overture for Violin & Orchestra, which is preceded by another overture (from Felix Mendelssohn's *A Midsummer Night's Dream*) and followed by Henryk Wieniawski's Violin Concerto No. 2 and Ludwig van Beethoven's Sixth Symphony, Fri., March 9, 8 p.m., \$48. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Thu., March 15, 8 p.m., \$58-\$85. The Soraya, 18111 Nordhoff St., Northridge. See GoLA.

THE CALDER QUARTET: The group strings together quartets by Beethoven and Webern, Sun., March 11, 4 p.m., \$35 & up. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St.

CAMERATA PACIFICA: The ensemble covers material by Kaija Saariaho, Krzysztof Penderecki and others, Fri., March 9, 7:30 p.m., \$56. Hahn Hall, UC Santa Barbara, 1070 Fairway Rd., Santa Barbara.

THE HARLEM QUARTET: With The Samuel Goldberg Honors String Quartet, Wed., March 14, 7:30 p.m., \$5. Cal State Northridge, Plaza del Sol Performance Hall, 18111 Nordhoff St., Northridge.

JAMES DORSA: Fri., March 9, 7:30 p.m., \$15. Cal State Northridge, CSUN, 18111 Nordhoff St., Northridge.

GO KALEIDOSCOPE CHAMBER ORCHESTRA: The L.A. group sets forth the West Coast premiere of Nina Shekhar's *Cajón* and the U.S. premiere of Gregor Mayrhofer's *Lageder Oktett*, which leads into Franz Schubert's *Oktett in F major*, D. 803, Sat., March 10, 10 p.m. L.A. Theatre Center, 514 S. Spring St., L.A. Sun., March 11, 2 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

GO KRONOS QUARTET: Fri., March 9, 8 p.m. UCLA, Royce Hall, 340 Royce Dr., Westwood. See GoLA.

L.A. PHILHARMONIC: Paolo Bortolameoli conducts Esa-Pekka Salonen's *Wing on Wing*, in a family-friendly program, Sat., March 10, 11 a.m. Disney Hall.

NATHAN GUNN & JULIE GUNN: Pianist Julie backs her husband, baritone Nathan, in an homage to Leonard Bernstein and other composers, Thu., March 15, 7:30 p.m., \$45-\$95. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd.

GO ORPHEUS & EURYDICE: Christoph Willibald Gluck's operatic Greek myth resurfaces in an L.A. Opera presentation directed by choreographer John Neumeier, which features dancers from Joffrey Ballet, Sat., March 10, 7:30 p.m.; Thu., March 15, 7:30 p.m. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

THE PANDOLFO QUARTET: Viola de gamba champion Paolo Pandolfo and company revive the music of Marin Marais, Sat., March 10, 4 p.m., \$65 & \$85. Doheny Mansion, 10 Chester Place, L.A.

POPAGANZA: A TENOR BONANZA: Vocalists Brian Cheney, Joseph Lopez and Orson Van Gay perform operatic selections backed by pianist Zach Neufeld, in a Pacific Opera Project presentation, Tue., March 13, 6:30 p.m., \$50. Castle Green, 99 S. Raymond Ave., Pasadena.

SIMONE PORTER: Backed by pianist Hsin-I Huang, the young American violinist wends her way through a thicket of melodies by Mozart, Salonen, Prokofiev, Janacek, Block and Ravel, Sat., March 10, 7:30 p.m., \$30-\$60. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

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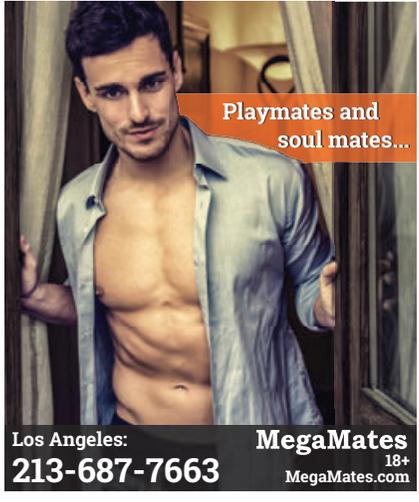
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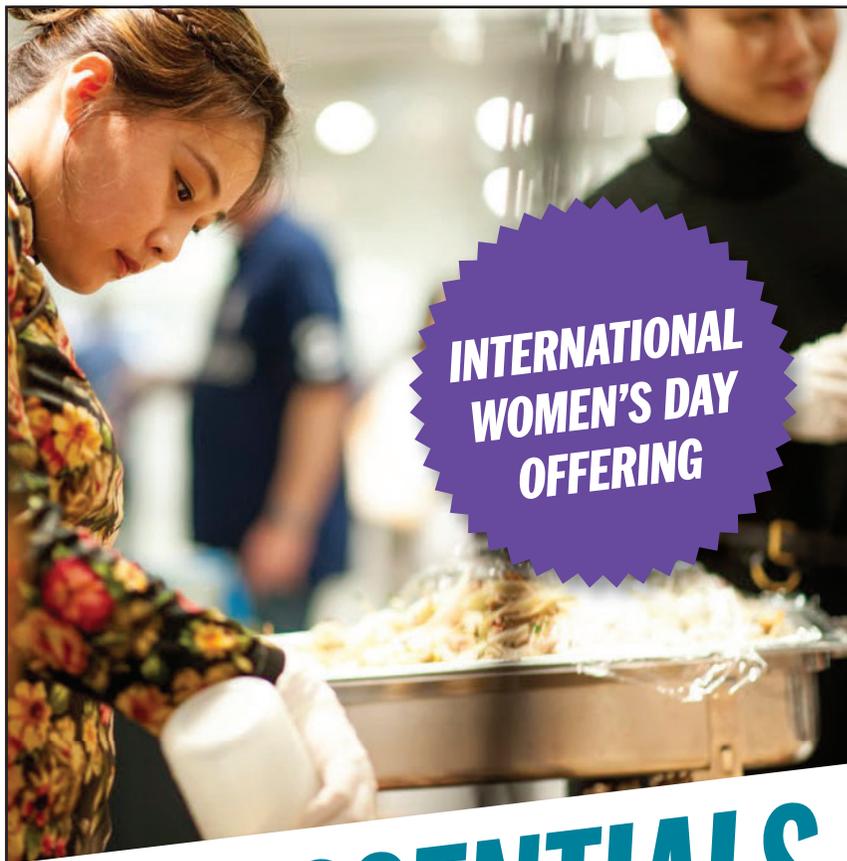
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