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BY PAUL ROGERS
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ON THE COVER:
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Rhythms of “Ilha Formosa”
In the 1970s, fresh from his studies in the United States, Lin Hwai-min returned to his home in Taiwan and established the first dance company in Taiwan and the first contemporary dance company in the Chinese-speaking world. Under his leadership, Cloud Gate Dance Theatre of Taiwan acquired an international reputation for Lin’s blending of elements drawn from classical Chinese dance, Western modern dance, meditation and martial arts. The company arrives with Lin’s latest, Formosa, the title drawn from “Ilha Formosa” (beautiful island), a description by Portuguese sailors in the 1500s. Now politically sidelined in favor of mainland China, Taiwan has known waves of cultural influences over the centuries: Dutch, Spanish, Ming Chinese and Japanese. After World War II and his defeat by Mao Zedong, General Chiang Kai-shek and his followers retreated to Taiwan, establishing the current Republic of China. Those influences, conflicting forces and the rare beauty of “Ilha Formosa” are celebrated by what may be Lin’s final work as director of the dance company; he’s scheduled to be Taiwan’s representative at the current Republic of China. Those influences, conflicting forces and the rare beauty of “Ilha Formosa” are celebrated by what may be Lin’s final work as director of the dance company; he’s scheduled to be Taiwan’s representative at the

DANCE

Fri., March 16, 7:30 p.m.; Sun., March 18, 7:30 p.m.; $7. (323) 968-0410, one.usc.edu.

THEATER

Under the Sea—With Cellphones
Sound Stage Live! brings what it describes as “the first-ever immersive musical theater experience” to the El Segundo Performing Arts Center. Its staging of Disney’s The Little Mermaid puts live actors in an environment of projected animations that surround the audience. And unlike traditional theater, with its voice-of-God “Please turn off your cell phones” dictum before the show, here the audience’s mobile devices interact with the live show (don’t ask us how). Before the show, which is hosted by Todrick Hall (YouTube, American Idol), there will be a red carpet in the lobby, plus themed snacks and games. Hall will perform some of his songs before the show and conduct a Q&A after. Chassey Bennett stars as Ariel, and the whole shebang is directed and choreographed by Karl Warden. El Segundo Performing Arts Center, 840 Main St., El Segundo; Fri.-Sat., March 16-17, 7:30 p.m. (also March 15, 7:30 p.m.); Sat.-Sun., March 17-18, 2:30 p.m.; $29/$79/$129 VIP. soundstage.live. —Lisa Horowitz

WOMEN’S HISTORY MONTH

Speaking Out
Don’t worry if you’ve fallen behind in your observation of Women’s History Month — you can cram a lot of appreciation into one evening with March Forth! A Spoken-Word Celebration of Female Empowerment. This third annual installment unearthing the grace, diversity and strength of women’s voices brings together 2016 National Slam Poetry Champion Elizabeth Acevedo, Olivia Chumacero, discussing everything from the care and feeding of permaculture to what it’s like to be an elder of the Rarámuri peoples of Northern Mexico; fiery torch singer Irene Diaz; and Myriam Gurba, LGBTQIA activist and poet from the renowned Sister Spit collective. The Skirball, 2701 N. Sepulveda Blvd., Brentwood; Fri., March 16, 8 p.m.; $15 general, $12 Skirball members, $8 full-time students. (310) 440-4500, skirball.org/programs/spoken-word/march-forth. —David Cotner

The 13th International Children’s Festival: See Saturday.

THEATER

Celebrating Children
Kids lead the way into the illuminating afternoon utopia of the 13th annual International Children’s Festival, which offers culture from nations around the world. Whether it’s West African dance by the Dembrebah troupe, a spring showcase of Persian culture or the Podkovačka ensemble’s salute to Slovak and Czech folklore, music and dance, you’re sure to find something to fan your flames of curiosity and exploration. Also on hand is Justin Sather, winner of this year’s Young Hero Award on account of all the money he’s raised for local frog preservation — and he’s only 7, you lazy clod. Aquarium of the Pacific, 100 Aquarium Way, Long Beach; Sat.-Sun., March 17-18, 9 a.m.-5 p.m.; included with aquarium admission ($30 adults, $27 62+, $18 children, members free). (562) 590-3100, aquariumofpacific.org/events/info/international_childrens_festival. —David Cotner

LGBT/HISTORY

Revisiting Early Days of AIDS
Founded in 1952, USC’s ONE National Gay & Lesbian Archives is the largest collection of LGBTQ material, housing more than 2 million books, art, film, video, personal papers and more. “Lost & Found: Safer Sex Activism,” its latest exhibit at ONE Gallery in West Hollywood, revisits HIV-prevention and safe-sex advertisements from the early days of the AIDS outbreak, when the disease was an epidemic with no effective drug treatment. The display features more than 100 posters, brochures, PSAs, videos, clean-needle kits and other campaigns created by activist groups, public health agencies and artists in the 1980s and ’90s as a means of educating not only a homophbic society but apathetic government and pharmaceutical companies. The exhibit includes notable materials from AIDS Project of the East Bay, Clean Needles Now and the Gay Men’s Health Crisis, as well as ACT UP/Gran Fury’s Benetton-inspired 1989 poster that reads, “Kissing Doesn’t Kill: Greed and Indifference Do.” ONE Gallery, 626 N. Robertson Blvd., West Hollywood; Sat., March 17, 5-9 p.m.; runs through June 24; free. (323) 968-0410, one.usc.edu. —Siran Babayan

COMEDY

Improv Dream Team
Reuben Starship: We’re Gonna Need a Bigger Boat is the improv comedy juggernaut that’s beaming in to join as one of the LA Weekly’s great unified chortlesome consciousness comprised of various combinations of Eugene Cordero, Katie Dippold, Anthony King, Chris Kula, Lennon Parham, John Reynolds, Ben Rodgers, Charlie Sanders, Eric Scott, Kate Spencer and Joe Wengert. You’ll recognize them from shows like Workaholics and Broad City — their integrated form, however, presents a level of comedy that, much like Lovecraft’s At the Mountains of Madness, may require you to look away from the horror of the dumb jokes to the night lest you go completely mad. UCB Franklin, 5919 Franklin Ave., Hollywood Hills; Sun., March 18, 7:30 p.m.; $7 (323)
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**COMEDY**

**What Do Famous People Know?**

Do you know the difference between poison, venom and toxins? Fortunate and fortuitous? Or coconut milk and coconut water? Launched last year, quiz show podcast *Go Fact Yourself* is the latest ear candy that aims to make celebrities look both dumb and smart. Created by comedian-writer J. Keith van Straaten and co-hosted by fellow comedian Helen Hong, the podcast invites comics, actors and musicians like Lennon Parham, Lizz Winstead, Maz Jobrani, Cristela Alonzo, Dave Holmes and Save Ferris singer Monique Powell to answer questions on topics they may not be familiar with, as well as subjects they claim to expertly know. Each episode also consists of guest experts who verify the contestants’ answers on subjects as wide-ranging as *The Goonies*, *Melrose Place*, Scrabble and contemporary jazz. (A recent show featured *The Goonies*’ Chunk himself, actor Jeff Cohen.) Tonight’s two tapings include Jonathan Mangum and Stephanie Miller, followed by Pete Holmes and Annabelle Gurwitch. *Angel City Brewery*, 216 Alameda St., downtown; Sun., March 18, 5 & 7 p.m.; free, reservation required. (213) 622-1261, angelcitybrewery.com. —Siran Babayan

**EDUCATION**

**In Search of Serenity**

Tired of filling that hole in your soul with internet? Take a break from your incredible power trips and see Dean Sluyter presenting *Fear Less: Living Beyond Fear, Anxiety, Anger and Addiction* ($16, TarcherPerigree). Sluyter has instructed countless thousands on the finer points of metaphysical awakening since 1970, giving the gift of still contemplation to bright-eyed college coeds, blue-collar numbnuts and violently insane prisoners alike. It only takes one evening to change your life. Why not make it this one? *Diesel, A Books*, 225 26th St., Ste. 333, Mid-Wilshire; Mon., March 19, 6-30 p.m.; free. (310) 576-9960, dieselbookstore.com/event/publication-party-dean-sluyster-discusses-and-signs-fear-less. —David Cotner

**FOOD/HISTORY**

**American Tastes**

It’s sometimes difficult to understand how we got from there to here as a civilization — history being the winding labyrinth that it is — but posterity takes on a slightly simpler cast when Daniel Stone presents *The Food Explorer: The True Adventures of the Globe-Trotting Botanist Who Transformed What America Eats* ($28, Dutton). It’s the story of David Fairchild, a late-19th century explorer who brought avocados, seedless grapes, mangoes and numerous other exotic delicacies to the plates and palates of Americans, expanding the culinary consciousness of a nation that never dreamt it would need someone like David Fairchild quite so deeply. Pages: A bookstore, 904 Manhattan Ave., Manhattan Beach; Tue., March 20, 7 p.m.; $30 (includes book). (310) 318-0900, pagesabookstore.com/event/daniel-stone-author-event. —David Cotner

**HISTORY**

**A Window Into the L.A. of Old**

People talked about the “magic” once thrived in the old Clifton’s Cafeteria downtown when it reopened — but an entirely different kind of magic often thrived in the old Clifton’s, and that’s why today’s talk titled *The Lost History of the Clifton’s Cafeteria Camera Girls* is so important. Presented by sisters Miriam and Victoria Caldwell, it tells the story of Keepsake Photography, a full-service professional photography studio that operated in the Clifton’s basement from 1945 to 1959. The sisters’ mother, Vilma, was one of the original camera girls; having discovered her diaries and photographs, they reveal unto you this bygone, vital chapter in the history of downtown Los Angeles. *Center for Spiritual Living*, 4845 Dunsmore Ave., Glendale; Mon., March 19, 7 p.m.; free. (818) 249-1045, diaryofvilma.com. —David Cotner

**BOOKS/EDUCATION**

**Understanding Police**

If you want to know more about methods to deal with cops out in the world beyond “hands up, don’t shoot” or “drop it like it’s hot,” authors/activists David Correia and Tyler Wall present *Police: A Field Guide* ($20, Verso). How you perceive the police is as important as how they perceive you, and the authors will break down the semiotics of perception, giving you the tools to survive encounters with the police, the tactics they employ, the language they use and the constantly prevailing police attitudes and philosophies that make them behave the way they do. *Skylight Books*, 1818 N. Vermont Ave., Los Feliz; Wed., March 21, 5 p.m.; free. (323) 660-1175, skylightbooks.com/event/david-correia-and-tyler-wall-discuss-their-nonfiction-book-police-field-guide. —David Cotner

**OPERA/DANCE**

**A Voyage Into the Underworld**

Many dancers are fascinated by the intricate mechanics behind the music-making that compels them to move, just as there are a lot of gravity-bound musicians who envy the way dancers can
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transmute musical rhythms into physical flight. The symbiotic worlds of ballet and music align in L.A. Opera’s presentation of composer Christoph Willibald Gluck’s mythological opera *Orpheus and Eurydice*. Choreographer John Neumeier directs an arty new production in which Orpheus’ (Russian tenor Maxim Mironov) descent into the underworld to reunite with his lover, Eurydice (Cuban-American soprano Lisette Oropesa), is evoked and dramatically intensified by dancers from the Joffrey Ballet. Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Sun., March 18 & 25, 2 p.m.; Wed., March 21, and Sat., March 24, 7:30 p.m.; $20-$300. (213) 972-0777, laopera.org.

—Falling James

**BOOKS**

**From Lew Alcindor to Kareem Abdul-Jabbar**

Kareem Abdul-Jabbar was never a typical jock. Even when he was still a shy, young basketball phenom at UCLA, he was developing a social conscience by boycotting the 1968 Olympics in Mexico City and beginning a spiritual journey of self-discovery when he converted to Islam. He was a jazz fanatic who studied martial arts under Bruce Lee and, after becoming a professional basketball player in the NBA, he changed his name from Lew Alcindor to Kareem Abdul-Jabbar. In his latest book, *Becoming Kareem: Growing Up On and Off the Court*, co-written by Raymond Obstfeld, Abdul-Jabbar reflects on the various teachers, coaches and mentors who inspired him, revealing the same intuitive grace that he once demonstrated when launching his famous skyhooks. Ann & Jerry Moss Theater, 3131 Olympic Blvd., Santa Monica; Wed., March 21, 8 p.m.; $25-$95. (310) 828-5582, livetalksla.org.

—Falling James

**LITERATURE**

**Los Angeles Outside the Frame**

Los Angeles writer Lynell George has always distinguished herself with an impeccable, discerning style that distills and defines her subjects with unerring sensitivity. A veteran journalist whose work has appeared in numerous periodicals and newspapers (*Los Angeles Times*, *Washington Post*, *Chicago Tribune* and a former *L.A. Weekly* staffer), George has always been an incalculably valuable cultural force. Her new anthology of essays, *After/Image: Los Angeles Outside the Frame*, is a superb collection of vintage George observations — thoughtful, elegant, incisive and utterly engaging — that explore the phenomenon of life in this beguilingly peculiar city with a luxuriously rich contemplative perspective that’s George’s alone. It’s a perfect opportunity to enjoy a certain-to-be-rewarding look into ourselves. Vroman’s Books, 695 E. Colorado Blvd., Pasadena; Thu., March 22, 7 p.m.; free. (626) 449-5320, vromansbookstore.com. —Jonny Whiteside
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IT’S GOOD TO BE THE QUEEN

Lizzy Jeff paused, gazing out over the second-floor balcony inside an Arts District loft that smelled of palo santo and sage. The sequins weaved into her open blue and gold cloak glittered with the fairy lights around the room, her metallic bikini shimmering with each graceful, sinuous gesture.

Rapping about love, sex, healing, art, heck, even the solar eclipse, Jeff took a toke break between songs, reminding her audience to grab some vegan goodies or some of the unlimited ganja circulating at the party “to elevate higher and tune in.”

With her soft honey voice, her sensuous, commanding presence, her chill, grounded energy, Jeff embodies regal femininity. She’s all woman, all sex, all creativity, all ganja godness, a “queen of the new renaissance,” as she puts it, “redefining culture and rebuilding community.”

The artist/budtender/medicine woman’s baby is a monthly, booze-free curation called Zen & Kush. “It was a dope-ass party, but I don’t even like to call it a party,” Jeff told L.A. Weekly after the last one, held March 3. “It’s more like an experience, an experiential art show. All you had to do was come and be yourself.” Featuring a lineup of musicians and dancers, astrologers and masseuses, a sound bath and cacao ceremony, and artisan edibles alongside actual art, Zen & Kush has all the trappings of L.A. 2018 — a cultural revival, fueled by cannabis and a lust for wellness, healing and human connection.

Rather than some flashy bow to the Green Rush — everyone pushing product in your face in what’s become a commonplace parade of brands championing wellness inasmuch as it’s good for the brand — at Zen & Kush, guests came to party for the sake of partying itself.

“There’s no lines, no classism, no bottle popping, waking up with a hangover — that shit’s played out,” Jeff says.

Although words like “love” and “healing” populate Jeff’s vocabulary, she does in fact practice what she preaches. Her lifestyle is a reflection of the journey it took to embody love and, as she describes, to see herself and the Creator in others. Ganja helps with that, as does her connection to the earth and other herbs, her favorite being damiana.

She’s been vegan since she was 6, though she wasn’t always living her “best life,” as she puts it now. After a decade, she had quit her job working as a manager at Victoria’s Secret, and found herself in a dark place. “I looked around and was like, ‘fuck this.’ I knew I didn’t like that, so I was able to call in more light,” she says. “I’ve survived some intense things in my life, I know what it’s like to really be resilient.”

She started being more intentional with her words, “calling in abundance,” reciting poetry and spoken word. Since Jeff was a kid, she’d wanted to be a rapper. She went on to study music engineering, even after she graduated college. A few years ago around when she began working at a cannabis collective, Jeff started making music with her brother Slim Jeff, then did her own solo show on 4/20; released her first mixtape, Zen & Kush, the following 4/20; and is now dropping her next mixtape, West Coast Enchanted, this 4/20.

And people want to be part of it. “Zen & Kush is an example and pioneer of what’s more to come. The whole idea is to give people power to step into their influence, which goes hand in hand with their healing,” says Felicia Burkeley, aka Goddess Adorned, who practices reiki and Chinese medicine. “When you can move and shake and groove because nothing is holding you, that’s what the healing is all about.

With themes like Queens, Kings, Sacred Sensuality or the next one, Tease: A Topless CBD-Infused Yoga Experience, Zen & Kush invites guests to reconsider their relationship to taboo or toxic aspects of society: sex, gender dynamics, relationships, masculinity, moon cycles — things that people are afraid to talk about, have traumatic experiences with, and otherwise need healing from.

“We are all projecting reflections of each other and we’re here to help each other heal, grow and create high vibrational art,” Jeff says. “For me, I like to put my shades on [rose-colored shades, these days], put on my kimono, adorn myself — it feels so royal — and float through life, take it all in, be here now and be present.”

The artist/budtender/medicine woman’s baby is a monthly, booze-free curation called Zen & Kush.
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A MAN OF PEACE

Actor-director Forest Whitaker quietly helps Compton and Carson students learn to resolve conflict

BY PAUL ROGERS
PHOTOGRAPHY BY KEVIN SCANLON
LOCATION COURTESY OF KATSUYA

Considering his prodigious filmography and armfuls of acting accolades, Forest Whitaker’s portrayal of Desmond Tutu in the mesmerizingly tense new thriller The Forgiven may not be the role of a lifetime — yet there is so much of his lifetime in the role.

The film channels Whitaker’s long-held admiration for Tutu into another sublime character study (his depiction of former Ugandan dictator Idi Amin in 2006’s The Last King of Scotland won almost every major acting award, including an Oscar), while exploring themes of reconciliation and peace-building that, inspired by memories of his South Central L.A. upbringing, have propelled the actor’s real-life philanthropic work.

“The Forgiven] grabs ahold of some areas that are real important to me; that mean something deeply to me; that I’ve dedicated a large portion of my life towards,” he explains in a soothing semi-mumble incongruous with his imposing 6-foot-2-inch frame. “Particularly conflict resolution and development, and how we can offer the tools to help uplift certain societies that are in conflict.”

In between forging a career that spans his 1982 screen debut in Fast Times at Ridgemont High to playing the appropriately sage Zuri in this year’s colossally successful Black Panther, Whitaker, 56, established the Whitaker Peace & Development Initiative (WPDI), was named a UNESCO Special Envoy for Peace and Reconciliation, and co-founded the International Institute for Peace.

The WPDI implements peace-building programs in fragile and disadvantaged communities, including current and former war zones, worldwide. In addition to the initiative’s current work in South Sudan, Mexico and Uganda, Whitaker’s teams are working closely with two L.A. schools, both in neighborhoods where he grew up, to assist teachers and students in developing the tools of conflict resolution. In the wake of a wave of school shootings in the United States, the WPDI’s stateside work appears especially pertinent — and urgent.

Inspired by real events during Tutu’s chairmanship of South Africa’s post-apartheid Truth and Reconciliation Commission in the 1990s, The Forgiven — which as of March 16 will have an expanded theatrical release as well as being on VOD and digital HD — portrays one of the planet’s great peacemakers, struggling to stay true to his convictions in the face of shadowy old-regime al-
liances, nauseatingly dark secrets and deeply ingrained bigotry.

At the film’s heart is the verbal and psychological sparring between bespectacled, gray-haired archbishop and activist Tutu, and a maliciously brilliant, outwardly unrepentant former death-squad assassin — portrayed with chest-tightening conviction by Eric Bana (Munich, Troy). The latter is seeking clemency in return for details of state-sponsored extrajudicial killings under South Africa’s recently deposed, racist administration.

While the film includes scenes of savage behind-bars beatings and chaotic street riots, its most riveting minutes are Tutu and the mustachioed, manacled murderer sitting across from each other in the bowels of a brutal maximum-security prison as each attempts, in contrasting fashion, to unlock and skew the other’s moral compass.

“I think the thing the movie does is, it tests that core of whether or not [Tutu] could still love while disagreeing, while doubting your beliefs — it’s a question of continuing to live by them.”

Some of Whitaker’s most celebrated performances — including in The Last King of Scotland and as a mob hit man in 1999’s Ghost Dog: The Way of the Samurai — have been marked by his mining of Appyinct, seemingly unlikely combination of steely resolve and giggle humor in the face of the grimmest of circumstances swiftly eclipse his being some nine inches taller and considerably heavier than the now-retired clergyman. Appearing mostly in Tutu’s signature purple cassock and clerical collar, and nailing his distinctively shrill laugh, Whitaker unwaveringly inhabits his study. Just as he immersed himself in all things Amin before his career-changing turn as the Ugandan strongman (even learning to speak Swahili and mastering the accordion), he was similarly scrupulous in attempting to absorb Tutu, inside and out.

“Going to his church to see what that felt like; to understand what that meant in his life,” Whitaker recalls. “In the [South African] neighborhoods, into the communities, trying to understand his speech pattern, his humor. ... A complicated man that I start to try to understand and to try to deal with.”

Whitaker already had some familiarity with South Africa, where, while shooting 2013 crime movie Zulu, he also received conflict-resolution and mediation training from South African poet and intellectual Brian Williams, the WPDI’s peace-building specialist.

In contrast to playing Amin, who died in 2003, in The Forgiven Whitaker plays someone who is not only still alive but is a revered international figure whom he has actually met on a number of occasions.

“You have a deep responsibility to a living individual,” Whitaker says. “It involves showing the dignity of their life ... the complexities and the truth of their existence. And I think that it’s, not a burden, but it’s definitely something that I think about.”

For all of their physical contrasts, Whitaker and Tutu have much in common, and the actor expresses a desire to become more like his Forgiven character offscreen, too. Both are committed activists who, while speaking out on a number of issues (Whitaker also has championed vegetarianism and supported diverse charities and foundations), place special focus on striving toward conflict resolution and peace.

“If [Tutu] felt that there was a problem with humanity, he would be willing to stand up for that,” Whitaker notes. “I think that was something that I try to do. I’m not sure I have stood up as strongly as I should at all times.”

A famously reluctant and humble star, Whitaker is equally modest about his philanthropic achievements. While many celebrities lend their name to worthy causes, his humanitarian endeavors are unusually hands-on, high-profile and highbrow.
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>16) In 2011, Whitaker was designated a UNESCO Goodwill Ambassador for Peace and Reconciliation, and that same year he co-founded the International Institute for Peace at New Jersey’s Rutgers University, which he still chairs. After creating the WPDI in 2012, he was made a Special Envoy for Peace and Reconciliation by UNESCO in 2014.

“He knows what’s happening day in, day out,” says Monya Kian, domestic program director at the WPDI. “He is really the one who created the vision behind all of our programs. ... He’s really the force of inspiration, truly, for what we do.”

With his special education teacher of threats from gangs, Whitaker had to be moved from Compton’s Walton Middle School to Daniel Webster Middle School, an hour distant on L.A.’s Westside, before enrolling at Palisades Charter High School.

Having earned a football scholarship to Cal Poly Pomona, Whitaker changed his major to music, following an injury. He was accepted to USC’s Music Conservatory to study opera, subsequently entering its Drama Conservatory and graduating with a bachelor’s degree in acting in 1982. He has since racked up a résumé characterized by working with well-regarded directors and actors, including Martin Scorsese’s The Color of Money, Oliver Stone’s Platoon, the Clint Eastwood–directed Bird and, to huge critical acclaim, 2013’s The Butler. Since the 1990s, he also has worked behind the camera, including directing 1995’s Waiting to Exhale and, three years later, Hope Floats.

While researching his Last King of Scotland role, he started working with a Ugandan orphanage that was rehabilitating former child soldiers. His relationship with UNESCO began when the United Nations asked him to speak with them about his work there — experiences that were the impetus for his creating the Whitaker Peace & Development Initiative. Both the stateside schools currently working with the WPDI are in neighbor-
Whitaker visited the campus several times, says Jennifer Carreras, music instructor at MLK Jr. Elementary. “He did a schoolwide assembly. ... [And] we also shot a music video with him — my students were playing instruments and he was singing.”

But the WPDI’s domestic focus is on middle schools — “those years are very formative,” Kian says. Its three-year pilot Domestic Harmonizer Program at Carnegie Middle School, launched in 2016, is intended to be replicated in numerous such institutions, initially in L.A. and elsewhere in Southern California.

“By providing students with conflict-resolution tools, students can transform their lives and communities,” says Melissa A. Burke, assistant principal at MLK Jr. Elementary. “The program is rich with vocabulary, strategies, exercises and content to assist students in becoming active listeners and problem solvers. Students learn to deconstruct conflicts, de-personalize disagreements, understand others’ points of view and create positive solutions.”

Whitaker visited Carnegie Middle School for the Domestic Harmonizer Program’s kickoff assembly and has participated in staff trainings there since. “Our goal is to position [teachers] so that they’re fluent in the curriculum,” Kian says. “So that they can sustain the program on their own, without us.”

Not only is Carson Whitaker’s old stomping ground, but its middle school program is implemented in close collaboration with the city’s California State University, Dominguez Hills (CSUDH), from which his sister graduated and he “used to walk the fields” as a kid. The program takes a “whole-school” approach, across every grade, in which its conflict resolution syllabus is embedded within Carnegie’s existing core curriculum.

Headline-making spasms of campus violence across the United States, including last month’s mass shooting at a Florida high school, only underline the importance of the WPDI’s domestic efforts. “Some of [our youth] are struggling for identity and struggling for their place and a sense of self and community,” Whitaker says. “In isolation [they] start to formulate sort of plans around how they would like to structure their own power, their own places where they think they need to seek revenge or to damage in order to bring some form of attention to themselves or to the situation.”

The WPDI aims to address, and to impart the techniques to peacefully resolve, core issues that can, in rare and extreme cases, culminate in tragedy. “The peer mediation component, launched in January 2018, helps students to handle disagreements before they become major conflicts,” Burke says. “WPDI and CSUDH delivered a 12-hour peer mediation training to students in the program, and provide monthly refresher training to support the students in the program.”

“Take an example like bullying,” Kian says. “This ... can be addressed immediately if teachers and students and parents have the resources to deal with it. So our hope with this program is to prevent conflict when it happens, manage it when it happens, and then resolve it peacefully.”

The themes of compassion and reconciliation that permeate The Forgiven are similarly pervasive in the WPDI’s real-world education programs — evasive, sometimes almost intangible concepts relevant equally in the courtrooms and prisons of a distant continent a quarter-century ago and in L.A.’s contemporary schools and neighborhoods.

“The area where we really, truly delve into the concept of reconciliation [and] forgiveness is the restorative justice theme we carry in the eighth grade,” Kian explains. “In that component we really try to convey to the students how powerful forgiveness can be, not only in their day-to-day lives but also in what happened in South Africa, which is something that we cover in one of our units.”

It says much about Forest Whitaker that, days after our formal interview, he twice called back to further discuss how concepts of universal love, forgiveness and human solidarity infuse the person and activism of Desmond Tutu, which he strove to convey in The Forgiven, as well as his own philosophy and philanthropy.

“First, there has to be some form of acknowledgement. And then what can follow a lot of times will be some form of reparation,” he concludes. “Then you move into sort of a third space of maybe acceptance or co-existence and then, ultimately, forgiveness and, possibly, love.”
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The Whole Foods Market is also committed to giving back. They have recently expanded their partnership with the Whole Planet Foundation, which provides microcredit loans to women entrepreneurs in developing countries. This collaboration helps support local economies and provides opportunities for women to start their own businesses. Whole Foods Market locations around L.A. are happy to support this initiative, as it aligns with their values of sustainability and social responsibility.

The Muddy Paw shop is another example of a local business that is giving back. They are known for their dog-friendly atmosphere and delicious coffee, which they serve in eco-friendly cups. Muddy Paw donates a portion of their proceeds to the Lange Foundation, which provides shelter, counseling, and work training to help people overcome homelessness. Their support helps to address the pressing issue of homelessness in Los Angeles and around the world.

These examples highlight the importance of giving back and the impact that it can have on the community. By supporting local businesses that are committed to giving back, we can work together to create a more compassionate and connected world. Whether it's through volunteering, making donations, or simply spreading awareness, we all have the power to make a difference in the world.
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STOGIE TIME

LOOKING FOR SOMEWHERE TO LIGHT UP? HERE ARE 10 CIGAR LOUNGES

Remember when a cigar was just a cigar? These days, firing up a stogie in public can seem like a radical political statement rather than a few minutes of quiet reflection. If dirty looks could kill, you'd be doomed every time you smoked one.

But you can puff with impunity in a few places still, surrounded by like-minded fans of fine tobacco, expertly rolled. Here are 10 of L.A.'s best places to enjoy a cigar.

2nd Street Cigar Lounge & Gallery

A group of lived-in leather chairs lined up along a tobacco-hued wall practically beg you to sit back and light one up. The atmosphere in the high-ceilinged room is convivial, casual and bohemian, with walls decorated with the work of local artists. You'll find a well-stocked humidor and a captivating collection of downtown denizens. It's not licensed, but you can always get a libation at the nearby Edison. 124 W. Second St., downtown; (213) 452-4416, 2ndstreetcigars.com.

Bar Blanca

A quintessentially Beverly Hills setting on the patio of chef José Andrés’ the Bazaar, Bar Blanca shares the hyperactive yet elegant buzz of its parent restaurant. The cigar inventory is small but high-quality. Feeling like aSalvador Dali moment? Try a Gurkha HMR, infused in a bottle of Louis XIII cognac, for $2,000. It's one of the most spectacular locations in Southern California, the vertiginous edge of the rugged Palos Verdes Peninsula. Cigar and spirits pairings highlight the characteristics of specific labels, matching them with cigars with complementary qualities. The Balvenie Flight, surely a favorite of Scotch fans, includes 14-, 17- and 21-year-old single malts from a beloved Speyside distiller. A small but decent inventory of premium cigars is available. 100 Terranea Way, Rancho Palos Verdes; (310) 494-7891, terranea.com.

Lock and Key

From the outside, it’s … well, “non-descript” doesn’t really do justice to the sheen of this Koreatown smokehouse. Bar Blanca type? Try this down-home place, which has reached cult status with locals and cigar-hankering visitors alike. Cuban-born owner Rigo Fernandez is a cigar junkie, which explains the decor – let’s call it rustic hunting lodge. It’s fun to let yourself be doomed every time you smoked one. But La Descarga’s over-the-top charms make dressing up a necessity. If you pass muster with the guard, you’ll ascend to what looks like a run-down hotel room. From there you eventually enter a dark and moody club with a long menu of rum-based cocktails and — the object of your desire — a ventilated smoking room. The cigar menu is small but excellent, and you can always bring your own. 1159 N. Western Ave., Hollywood; (323) 466-1324, ladescargala.com.

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That sums up the experience at Mr. C Beverly Hills, a place where Westside money comes to get ridiculous. The small humidor at the Lobby Lounge Bar in the hotel offers only the highest-ranked TABAC cigars — Monte Cristo, Caldwell, Maya Selva, Padron and My Father, among others — which pair perfectly with a top-shelf spirit or one of the bar’s craft cocktails. 1224 Beverwil, Pico-Robertson; (213) 291-8322, mrcbeverlyhills.com.

Onyx at Hotel Shangri-La

The sumptuously decorated Onyx, created by Shangri-La owner Tamie Adaya, is the only indoor-outdoor rooftop bar in Santa Monica, and its whimsical decor references several eras. Outside is where you’ll find the stogie crowd — it’s one of the few outdoor bars that allow smoking in Santa Monica. Pick up a cigar at Lone Wolf Cigar Company nearby (223-B Broadway) and take a stroll over to this hip rooftop. It crowds up on weekends, so get there early if you want a seat. 1301 Ocean Ave., Santa Monica; (310) 394-2791.

State Social House

This Sunset Strip pub is a weatherbeaten pseudo-Tudor monstrosity from the outside, but it’s well stocked with the right high-quality spirits, and its cigar menu, while not huge, includes some good bang-for-the-buck choices that start at $11. Hookahs also are available ($25, $10 for a refill), but really, must you go there when there are great cigars to be enjoyed? A Cohiba Black Supremo ($22) caught my eye among the 15 currently offered. The cocktails aren’t going to impress the mixologists in your crowd, but the craft beer choices are decent. 8782 Sunset Blvd., West Hollywood; (310) 657-8100, statesocialhouse.com. —Paul Hodgins

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POLICE STATE

Stewart Copeland brings his fifth opera, sci-fi/mystery/romance
The Invention of Morel, to Long Beach

BY PAUL HODGINS

Many rock stars stumble when trying to shift to other musical realms after the arena-show phase of their career is over. Not Stewart Copeland. His propulsive, unorthodox percussion style, an elemental component of the reggae-influenced, post-punk sound that defined The Police, was the product of a first-rate and perpetually roving musical mind steeped in classical repertoire, jazz and non-Western traditions.

Not surprisingly, Copeland’s post-Police career has taken him down some fascinating compositional paths, from film (Wall Street, Talk Radio), TV (The Equalizer, Babylon V) and video games (Spyro the Dragon) to opera, the highest calling of the collaborative arts. His fifth complete opera, The Invention of Morel, makes its local debut March 17 at the Long Beach Opera. It’s part of a world-premiere co-production shared with Chicago Opera Theater, where the work debuted in February 2017.

Based on a little-known 1940 novella by Argentinian writer Adolfo Bioy Casares, The Invention of Morel is a natural pick for Copeland yet a thorny challenge for any composer. A sci-fi mystery intertwined with an ardent romance and laced with dark humor, it shares certain traits with the work of Casares’ better-known countryman, Jorge Luis Borges: fantastical elements, qualities of magic realism and a narrator who’s confused about his situation.

But from the get-go, Copeland was intrigued — perhaps because Morel was less daunting than another opera project he’d been contemplating.

“What attracted me to (Casares’ novella)? Initially, the slimness of the volume,” Copeland says, chuckling. He had been struggling to adapt James Joyce’s Finnegans Wake for the operatic stage. It wasn’t the legendary obfuscation of the masterpiece that stymied Copeland but the stubbornness of Joyce’s descendants, whose tactics, Copeland says, included foot-dragging and unreasonable financial demands. “Then my son Dylan suggested the Morel book. A quick read suggested to me that it has all the things an opera should have: mystery, passion, high drama. And from my point of view it’s unique — a period black romance.”

Copeland’s collaborator Jonathan Moore, the opera’s librettist and director, was reluctant to discuss any details of the story. The element of surprise is paramount to the viewer’s enjoyment of the piece, he says. “Whatever I say about the plot is potentially dangerous. I’m very, very sensitive to giving the game away. (Audiences) pick up on nonverbal subtext (that tells them) how to feel. These are things that I learned in film composing about how to make music work very specifically with drama.”

Moore, whose career collaborations have carried him far afield, from The Clash to London’s West End, has worked with Copeland for many years. He long ago realized that the musician’s talents were special. “He’s not your average rock star by any means. He is an intellectual. He’s got an incredible mind that can synthesize things quickly and make sense of very difficult material.”

Honing Morel into performable form reveals a love of labor on the creators’ part. “In two years we’ve gone through 47 drafts of the libretto,” Moore says, letting out a sigh. “I basically was a bit of a basket case at the end of it.”

But the result was worth the effort, Moore insists. “On one level it’s a detective story. But it’s also metaphysical, a philosophical disquisition, talking about eternal life and immortality and the perils of the nuclear age. And it’s a political story, too. It was written in the early ’40s by an Argentinian writer who was concerned with the way the world was going.

“To put all this into a novella is strange,” Moore concludes. “To put it all in an opera is very strange. But it has a very compelling story that’s completely unique — and that’s what makes it work so well onstage.”

THE INVENTION OF MOREL | Beverly O’Neill Theater, 300 E. Ocean Blvd., Long Beach | Sat., March 17 & 24, 7:30 p.m.; Sun., March 25, 2:30 p.m. | (562) 470-7464 | longbeachopera.org
LIFE DURING WARTIME

Newly relevant musical Allegiance depicts an American wartime crime against its citizens

BY BILL RADEN

The traumatic story of America’s World War II concentration camps arguably seemed a far more distant and settled history in November 2015, when Allegiance premiered on Broadway. The musical retelling by composer-lyricist Jay Kuo (with a book by Kuo, Marc Acito and Lorenzo Thione) of what is euphemistically called the “Japanese-American internment” opened to indifferent reviews and closed after three months.

But with the election of Donald Trump and the administration’s divisive mainstreaming of alt-right hate groups, Allegiance’s sprawling and sometimes unwieldy tale of how the U.S. summarily stripped 120,000 Japanese-Americans—including 37,000 Angelenos—of their civil rights and incarcerated them in prison camps seems harrowingly near. And if Trump isn’t exactly on the Aratani Theatre stage, it’s hard not to watch this sparkling new production by East West Players and the Japanese American Cultural & Community Center with a newfound sense of foreboding and urgency. What is surprising is the degree of warmth and optimism that a top-flight ensemble, including veterans of the Broadway run, brings to it.

Much of that credit goes to star George Takei, whose presence onstage as a real-life camp survivor can’t help but charge a story about the resilience of a people with veracity and dignity. Takei opens the evening as the haunted WWII veteran Sam Kimura, who receives word of the death of his long estranged sister, Kei (the marvelous Elena Wang), on Pearl Harbor Day 2001. But he truly shines in the ensuing flashback, where he plays the aged Kimura family patriarch, whose indomitable if impish spirit anchors the family through their four-year ordeal.

The evening’s focus is on Sammy (played with brio by Ethan Le Phong) and Kei, the Nisei Kimura siblings who suddenly find their futures and expectations shattered by the attack on Pearl Harbor. The family is declared enemy aliens, forced to sell their farm to a white neighbor for pennies on the dollar and shipped to Wyoming’s Heart Mountain relocation camp, represented by Se Hyun Oh’s minimalist framework set and Adam Fleming’s archival photo projections.

The indignities of camp life quickly begin to open up generational and ideological fractures as the camp population becomes polarized over the injustice and the question of forming an all–Japanese-American regiment. The Kimuras are drawn into the conflict when the pro-enlistment Sammy begins a romance with Hannah (Natalie Hold MacDonald), a sympathetic white army nurse, and Kei falls in love with the anti-enlistment dissident leader Frankie (Eymard Cabling).

But the real break comes with the notorious loyalty questionnaire that is a prerequisite to joining the military. That’s when the siblings’ passively assimilationist father (Scott Watanabe) joins with the dissidents by refusing to declare his loyalty and is promptly shipped off with Frankie to the brutal maximum-security penal facility at Tule Lake. For his part, Sammy goes to Europe to fight with the legendary 442nd Regimental Combat Team. It’s a lot of history to pack into a 150-minute evening. But Kuo’s lively, 26-tune songbook (with flawless musical direction by Marc Ma- calintal) manages to hit all of its dramatic marks. It also provides a powerful showcase for Elena Wang, whose soaring vocals turn her solos on aspirational anthems like “Higher” or wistful numbers like “Wishes on the Wind” into certifiable show-stoppers.

Director Snehal Desai’s taut, surprisingly compact production rarely flags, but if the sheer velocity of the narrative is occasionally dizzying, Allegiance still delivers sobering historical eye-openers. One is the role played in the incarceration by Mike Masoaka (Greg Watanabe, effectively ambiguous), the controversial head of the Japanese American Citizens League, whose policy of collaboration with the War Relocation Agency has left deep scars in the community to this day.

Whether or not a show tune–heavy, conventional book musical is the right vehicle to heal those scars, the lesson it delivers is one that all Americans would do well to heed.

Allegiance | Aratani Theatre, 244 S. San Pedro St., Little Tokyo | Through April 1 | allegiancemusical.com
A NEW NORMAL

The charming Love, Simon expands Hollywood’s vision of what America is

BY ALAN SCHERSTUHL

“I just like you,” the hunky Nick Robinson in Love, Simon insists in this likable film’s first moments. He declares this over cheery footage, bright as commercials for laundry detergent, of the putative Everyteen beaming with his family in a large but unfussy suburban home or cruising with his high school crew to the coffee shop. Just like you.

You might balk that you don’t drive a nice used Subaru, that your little sister doesn’t whip up elaborate breakfasts with blueberry confits, that your mother, bless her, simply does not look like Jennifer Garner. You might point out that Hollywood’s idea of what America looks like has always left too many Americans out.

The good news about Love, Simon is that there’s a savvy sneaksiness to the filmmakers’ vision of our national ordinari-ness. For decades, Hollywood and politi- cians have promised that the country’s heart and backbone and moral center is a robust suburban middle class. This vital and funny teen coming-out comedy from 20th Century Fox never undercuts that promise. Instead, it adds to it. Here is a movie made for and about the people who believe they are the essence of American normalcy, a movie that dutifully flatters and celebrates them even as it works to expand who that normalcy actually includes.

It seems to be saying, ever so gently, “You want to believe that America looks like the John Hughes movies of the ’80s, or the Father of the Bride movies of the ’90s? Great, go for it — but, oh, by the way, the hero now can be a gay dude, with best friends of all races, and not one is a Long Duk Dong joke.”

Even the villain of the piece, a film-geek white boy who abuses the closeted hero online, is accorded humanity. Love, Simon is an empathetic bliss-out, a fleet and sweet comedy/romance/mystery where the stakes couldn’t be higher — it deals with the public exposure of teenagers’ secrets! — but also where every high school crisis or embarrassment passes with time because people, it turns out, are fundamentally decent.

That makes it a welcome rebuke to the tribal assumptions of the previous generation’s teen comedies, where the jocks hated the geeks who hated the theater people, and the lines between factions couldn’t be blurred. Outside of a pair of bullies who get soundly dressed down, everyone in Love, Simon is happily into their own thing and open to everyone else’s. If what teens watch on their screens shapes future teen behavior, Love, Simon’s utopian society is a gift to the teens of the future who may grow up on it — and to anyone who has to deal with teens.

The leads, a squad of young actors sharing too much gorgeousness to come from the same high school, are dressed slightly down to suggest some socioeconomic reality. What matters, though, is how they click and laugh together; how they rattle through Isaac Aptaker and Elizabeth Berger’s dialogue as if the words are just coming to them; how when Simon picks up his pals for school in the morning they each bound into the car already chattering, as if yesterday’s conversation has never let up. It hasn’t, of course. They’re all connected via their phones and laptops, so everyone finds out every key plot point at the same time no matter where they are. But even if they don’t have news to share when together, they bubble over with excitable fellowship. This is the most irresistible portrait of teen friendship this side of Lady Bird.

IF WHAT TEENS WATCH ON THEIR SCREENS SHAPES FUTURE TEEN BEHAVIOR, LOVE, SIMON’S UTOPIAN SOCIETY IS A GIFT TO THE TEENS OF THE FUTURE WHO MAY GROW UP ON IT.

Those bonds get tested, of course, once the plot kicks in. Simon (stolid, ruminative Nick Robinson) trusts his crew with everything but his big secret: that he’s gay. He’s not known this for too long himself, and he’s uncertain how to talk about it, especially with Leah (Katherine Langford), his closest and oldest friend, a young woman whose romantic yearning for him he convinces himself not to notice. (Director Greg Berlanti and the screenwriters are the aching pain of those go-no-where crushes that teens just soak in.)

On a gossip site dedicated to their school, a student calling himself “Blue” writes a post about being closeted and lonely. Simon, thunderstruck, begins a correspondence with Blue. In brisk, gripping scenes, they reveal everything to each other — except their names. We watch Simon agonize waiting for an email back; we see Simon and Blue encourage each other to open up, to consider revealing themselves to each other and the world — maybe at this upcoming Halloween costume party?

Based on a novel by Becky Albertalli, Love, Simon introduces some enduring elements of Shakespearean comedy. At the party, Simon is curious about every dude in a costume, wondering if he might be Blue — if masks can slip and identities can get revealed. Meanwhile, weaselly thespian Martin (Logan Miller) has discovered Simon’s secret and has threatened to reveal Simon and Blue’s emails to the school unless Simon helps the weasel win the heart of Abby (Alexandra Shipp), a dear friend of Simon’s.

The cast and filmmakers stir these elements of secrets, lies, masks and matchmaking for all they’re worth, priz-ing telling details and piercing observa- tion over broad comedy. Relationships that in the film’s first moments seemed simple, copy-pasted from other movies, prove prickly and complex. Witness Leah tending to a drunk Simon after a party, coming as close as she can to revealing her love to him without actually say-ing the words. Watch Simon’s parents (Garner and Josh Duhamel), downstairs, take great pride in not being upset about the first time their boy comes home shit-faced. And when Simon finally reveals his homosexuality to one of his friends, the scene plays as tender and welcoming, a warm moment of closeness.

Coming out to his parents — and then to the world — proves more fraught, of course. Simon’s liberal family is thrown by the news, and they pass several days in strained silence. But eventually both parents get their scene of proud accept- ance. They’re big Hollywood scenes, of course, with speeches and tears. Love, Simon isn’t that kind of reve- latory story, but it’s also the best queer cinema. It avoids much talk of arousal, and it delays and delays its first same-sex kiss and then scores it to onlookers’ applause just in case audi- ences aren’t sure how to feel about it. This is mainstream crowd-pleasing studio filmmaking, so, of course, it’s in some ways behind the times. It’s also, like most studio filmmaking, an example. Here is a way you can be, it says to kids and to parents, to everyone who still believes there’s a median American normal.
FLOWER is messy and imperfect and above all else a star-making role for Deutch.

By April Wolfe

Critics talk a lot about “tone” or, rather, the vibe or attitude of a movie — whether it’s breezy, paranoiac, heartfelt, cerebral, manic, comic, oddball, melancholic and on and on. Blending tones within a film isn’t impossible. It’s helpful to think of tones as colors on the wheel and filmmakers as mixing them together. But it’s almost always a risky business to try to pull off two distinct tones in such a way that at first they seem to clash — but then the result becomes so harmonious that it’s a wonder someone hadn’t tried it before.

Matt Spicer is one of those. As the writer-director of Ingrid Goes West and now the writer-director of Bad Bloom — along with Alex McAulay and Max Winkler — of the teen comic drama Flower (directed by Winkler), Spicer is claiming a niche as the go-to guy for adding drama and especially outrageous moments of danger to satirical contemporary portraits of young people fucking around. In Ingrid and now Flower, what at first seems like a rather simple dramatic arc — with the protagonist learning something about life and herself — crashes into a series of calamitous, shocking events that may leave you cringing as they stretch the bounds of believability. And yet, they are believable, mostly because Spicer is a wizard at grounding his work in realistic dialogue.

Think of Flower as a little like Sofia Coppola’s teen-thief satire The Bling Ring with the realism and consequences to bad behavior of Catherine Hardwicke’s Thirteen. Zoey Deutch plays 17-year-old Erica, whom we first meet as she’s giving head to a cop in her car. She then casually blackmails him for engaging in oral sex with a guy she just met, and the two gal-pals who filmed it score $400 for their troubles and a future bargaining chip. Erica has a spreadsheet of all the older men she has already blackmailed; she may not be great in school, but she’s a seasoned businesswoman.

What stands out about Erica is that she — like Ingrid before her — is shameless. Erica is presented as just acting on instinct, secure on her own skewed moral plane (“A guy goes around eating pussy, and nobody calls him a slut”), and Deutch is exactly the right actor to sell this character. It’s the catty classmate who tries to berate Erica for sucking dick who’s the villain.

In last year’s undersung sci-fi Before I Fall, Deutch played a guileless girl who must relive the same day over and over to learn a lesson. She was luminous and vulnerable, the very picture of a good-hearted young woman trying the best she can. Here, she’s a gum-smacking wit with an eyebrow raised yet with an openness in her face, like the Fool in the tarot deck, ready to follow any celestial signs, even if they lead her off a cliff.

Erica’s life gets complicated when she meets her soon-to-be stepbrother, Luke (Joey Morris), an overweight 18-year-old who’s just getting out of rehab for taking pills. Erica’s mother, Laurie (Kathryn Hahn), forces Erica to befriend Luke. At first the two seem an odd couple; she’s a fan of confrontational tough love, like when she finds Luke trying to hang himself in the garage, and her first instinct is to half-sneer, “What the fuck are you doing?” as if she knows this whole ordeal is gonna really eat into her night. Hell, the first time the two really talk, Erica offers to go down on him, because he’s feeling bad and having panic attacks; Erica is transactional and methodical, a girl who has learned a certain way to get along in life and doesn’t see a reason to stop. Luke is eventually taken by her kindness and honesty.

When Luke reveals that a former teacher of his, Will (Adam Scott), once molested him, Erica is ride-or-die ready to get photos of Will in a compromising position and blackmail him to make Luke feel better, to disastrous results. During the confrontation with Will, Winkler allows his characters to finally face some consequences to their actions. But Erica quickly moves past panic, fear and sadness, her mind doing what it does best: rationalizing. She convinces herself that Will deserves whatever befalls him.

What Flower — and Ingrid — do especially well is allow their flawed characters to evolve only a tiny bit. They don’t learn the lessons we want them to learn, the lessons flawed movie protagonists forever are learning. Instead, Winkler’s troubled heroes take away the wrong lesson, while the filmmakers refrain from judgment. Flower is messy and imperfect and above all else a star-making role for Deutch, who carries this film from funny to tragic and back again.

FLOWER | Directed by Max Winkler Written by Alex McAulay, Matt Spicer and Winkler | The Orchard | Landmark, ArcLight Hollywood
YOUR WEEKLY MOVIE TO-DOS LIST

The Fallen Idol and Black Narcissus Screen on Nitrate

Friday, March 16

The Fallen Idol may not be quite as well known as director Carol Reed's postwar masterpiece, The Third Man, but it has an even stronger emotional pull. The Graham Greene screenplay dramatizes — with heartbreaking authenticity — the confusion of a little boy who believes his beloved brother (the great Ralph Richardson) has committed murder. A 35mm nitrate print of the George Eastman Museum presages the upcoming annual edition of Nitrate Picture Show in May. If you’ve never experienced the magic of cellulose nitrate, prized among movie buffs for its lustrous, high-contrast image, this would make a splendid introduction. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., March 16, 7:30 p.m.; $15. (323) 466-3456, americancinemathequecalendar.com.

Saturday, March 17

UCLA closes its epic Michael Curtiz retrospective with two of the legendary studio director’s WWII-era films, Yankee Doodle Dandy is a brisk salute to George M. Cohan, the American entertainer responsible for making offensive jokes, is a charm- ing villain with a screening of Pride and Prejudice. In this respectable 1940 Jane Austen adaptation, Hunt plays Mary (the plainest and most sensible of the Bennett sisters) and radiates her trademark warmth and kindness. Laurence Olivier and Greer Garson star; Aldous Huxley worked on the screenplay. LCMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., March 20, 1 p.m.; $4. (323) 857-6000, lae.org. —Nathaniel Bell
grumpy David is seen in a group meeting with a smile on his face. Of course, their relationship hits many bumps — leading to a make-or-break climax — but the resolution eschews the cheesy showdown of a typical rom-com for a quiet, tender ending. The film, too, doesn’t try to make a grand, virtuous statement about autism; it just demonstrates empathy for its character, while normalizing its struggles. When Sarah first tells David about her learning disability, he simply responds, “I guess everybody’s got problems.” (Kristen Yoosoo Kim)

GO

ONGOING

SAM WEISBERG

烐

Ramen Heads

A narrator tells us at the outset of Koki Shigeno’s Ramen Heads that ramen, unlike upscale, elegant sushi, is seen as a “casual, cheap, immediate” comfort food. That may be the experience for consumers, sitting in cramped, unadorned dining rooms, slurping noodles on their way to somewhere else. But as demonstrated by this exquisite documentary, the preparation of Japan’s national dish is an arduous affair, with the most celebrated chefs — variously referred to here as “ramen-gods” and “ramen demons” — toiling fanatically to retain the color, richness and viscosity of their dishes. Ramen, we are told, came to prominence in post-WWII Japan, when the country was resurgent and needed a quick, filling form of sustenance to keep workers productive. No one could have foretold the global cuisine ramen would become. Today, there’s a wildly varied array of ramen broth ingredients, each pull out every emotion they can — lean, hearty, rich-kid noir. Thoroughbreds gets more complex and intense as it develops. The leads are a pair of pesh Connecticut prep school teens, Lily (Spit’s Anya Taylor-Joy) and Amanda (BatesMotel’s Olivia Cooke), one of whom feels too much while the other professes, convincingly, to feel nothing at all. They will surprise themselves and each other as they discover that, between them, they have all it takes to plan and carry out a murder. What a car chase on the streets of the practical, undrinkable Busan, South Korea. At times the charisma of the actresses — like Michelle B. Jordan and Sarah to the elements, in creating with nature rather than from it. The film ranges more widely than its predecessor, surveying more landscapes and a greater variety of projects. But it’s still a revelatory, pliative beauty, a chance to consider and be moved by a richer sort of connectedness than our lives typically allow. (Alan Scherstuhl)

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 Egan 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 poignancy, and veteran director Roland Joffe (The Killing Fields) whips up a political thriller/prison flick/award-baiting melodrama gorno round 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 Macavoy’s B. Jordan offends the villain — overwhelmingly Bosenman’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 spark, the punchlines, the outfits and the heart. (Kristen Yoosoo Kim)

The 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 rich world being on the right side standing in the right hands. As with Creed, Coogler again fresher 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 paraisal 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 Oseoyo (Dania Gurira), spay Nokia (Lupita Nyong’o) — and T’Challa’s tech-savvy younger sister Shuri (Letitia Wright) — I couldn’t help but think how the three would justly a Charlie’s Angels reboot. Black Panther goes full Fast and Furious in a car chase on the streets of the practica

The Thoroughbreds

Thoroughbreds Like the friendship at its heart, Cory Finley’s superbly controlled rich-kid noir Thr

A WRINKLE IN TIME

The choices Ava DuVernay makes in her heart-on-its-sleeve adaptation of Madeleine L’Engle’s beloved science fiction adventure novel seem, at least, 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 cut-ting to two hands touching, DuVernay is most concerned with people. The moments of realism prove crucial: The adaptation must compress hundreds of pages into an hour and 49 minutes, sending Meg (Storm Reid), her new friend Calvin (Levi Miller) on a Technicolor search-and-rescue mission through time to find her missing father. Helping the children

EXCLUSIVE ENGAGEMENT

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CINEMA 19 13557 El Camino Drive (310)668-3934
Pacific Rim: Uprising Thurs., 7-7:40 p.m.
Pacific Rim: Uprising 3D Thurs., 10, 10:30 p.m.
Pacific Rim: Uprising 3D Thurs., 10 p.m., 8 p.m.
The Riot and Dance Mon., 7 p.m.

AMC GALLERIA AT SOUTH BAY 16

San J. E. Bay Galleria, 17100 S. Bay Blvd., Redondo Beach, 777-FILM 422

Pacific Rim: Uprising Thurs., 7-3:30 p.m.
Pacific Rim: Uprising 3D Thurs., 3-3:30 p.m.

AMC GALLERIA AT WESTSIDE 20

Pacific Rim: Uprising 3D Fri., 1:30, 4:30, 7, 9 p.m.

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Pacific Rim: Uprising 3D Fri., 1:30, 4:30, 7 p.m.

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We're showing Love, Simon. The Greatest Showman, Pacific Rim: Uprising.

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Vertigo 60th Anniversary (1958) presented by TCM Sun., 2, 7 p.m.

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Vertigo 60th Anniversary (1958) presented by TCM Sun., 2, 7 p.m.
The “Travis Barker Presents…” imprima -
Barker became involved behind the scenes.
Blink-182/Transplants drummer Travis
change came in 2014, though, when
also/uni00A0has/uni00A0grown, and hip-hop artists were
stature of the bands below the headliners
in which the event is held has shot up. The
venue hasn't changed, but the esteem
festival has grown modestly but noticeably.
The world's best tattoo artists.

Army and The Used, plus a handful more
acts to taking care of tattoo artists. He's
thing that embodied everything I love,
and it was so exciting to be a part of some-
thing different for this show than we've
gotten a hell of a time doing it.
Barker is, in fact, responsible for putting
the bill together, from booking musical acts
to taking care of tattoo artists. He's
hands-on — his name isn't just there for
show — and he has a hell of a time doing it.
“T-minus curating the Low + Slow Car
Show with my friend Bobby Ruiz from
Tribal Gear, and making sure we have a
great selection of cars,” Barker says. “It
changes every year but at the same time it
gets better every year, which is really hard
to do. The goal is making it a better experi-
ence as time goes on. I don’t think we can
ever repeat what we did the year before — I
don’t think you can keep having the same
bands play.”

With that in mind, Descendents last
performed at the event in 2014, so there’s
a healthy gap between appearances. Singer
Milo Aukerman recalls having a great time
last time out.
“I came out with my kids for that one,” he
says. “I live out in Delaware but my family
still lives in L.A., so I came out with my kids
and we had a few days of R&R before we
played the show, and my kids came to the
show, which is always fun. That was a fun
gig. I did not get a tattoo, but maybe this
time. Who knows?”

For Aukerman, festivals are one big
party. He still enjoys the freedom and
intensity of getting in people’s faces at club
gigs, but festivals offer him the opportunity
to live out those rock & roll fantasies.
There was a huge 12-year gap for
Descendents between 2004’s Cool to Be
You and 2014’s Hypercaffium Spazzinate,
something Aukerman puts down to the
difficulty of aligning all of their schedules.
They’re all family guys with different pri-
orities from those they held dear at 21. That
said, Aukerman doesn’t think the gap will
be so wide this time, and writing has begun
on the next opus.

“I think we’ve got songs already, maybe
half an album’s worth written,” he says.
“Stephen [Egerton, guitar], for whatever
reason in the last year, has just been a
song machine, cranking them out, and
it’s making Bill [Stevenson, drums] and
I look like we’re slaggling behind. I’ve
written three or four myself, and Bill, as
far as I know, always has songs brewing.
I think it’s just a matter of time before we
get together and track. I can guarantee it
will not be another 12 years after the last

new tunes.
“We probably end up playing about half
the new record,” Aukerman says. “We tend
to play the songs that still get us going,
that we still enjoy ourselves. That tends to
be a mixture of all of them. We even play a
relatively new song that we recorded last
year, ‘Who We Are,’ which we recorded after
Hypercaffium… We don’t tend to
play songs that aren’t recorded.”

For hardcore punk vets Fear, led by the
inimitable Lee Ving, 2018 will mark their
debut MusINK appearance, and Ving says
that he feels honored to have been asked,
although he doesn’t consider festivals the
mainstay of Fear’s activity.

“We didn’t start off playing festivals, and
haven’t arrived at only doing that either,”
Ving says. “Nor, I don’t imagine, would we.
But they’re a great way to play for large
numbers of people. So it’s very advanta-
geous, and we’re always open to the idea.
We’re looking forward to this.”

Ving, an astute and charming gent,
always has his ear to the ground when it
comes to the local punk rock scene, simul-
taneously tipping his hat to the past.
In December, the band had the opportunity
to open for the reformed Misfits in Vegas,
though Ving is equally comfortable play-
ing with young bands.
“Politically, I’ve never really seen eye to
the ground for the music here in our home-
town, and I think that’s made measur-
able progress since the old days when it
was not welcome everywhere, and shows
of that nature were harder to place,” Ving
says. “But it’s come full circle, and that mu-
ic in general is part of the way that punk
rock is much more accepted than it used
to be. It was an item of its own, and I think
it’s absolutely more mainstream now, and
popular among lots and lots of people. It’s
good for everybody.”

Ving says that we can expect some of the
greatest hits, and some rarities between
him and the audience, some pearls of wis-
dom and some great music, from the Fear
set. Meanwhile, Barker is looking forward
to getting behind the kit at his own festival
with his most successful band.

“Obviously [Blink is] gonna do some-
thing different for this show than we’ve
done,” he says. “Maybe bust out some
songs we haven’t played in quite a bit. I
think the goal is to have a different set
list than the one we played all last year
the past couple of years and then at least
we’re not as bad as we were before.”

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though Ving is equally comfortable play-
ing with young bands.

“Politically, I’ve never really seen eye to
eye with the Orange County
politics, but that
doesn’t preclude
the fact that
a lot of great
bands came out of
Orange County.”

—MILO AUKERMAN

one. But hopefully we can get it done in
the next couple of years and then at least
we’re not as bad as we were before.”

At MusINK, Descendents will be
pulling tunes from the enviable arsenal
that is their back catalog, stretching all
the way back to 1981’s Fat EP, of course
taking in the bona fide classic that is ’82’s
Milo Goes to College, as well as a bunch of

MusINK takes place March 16-18 at the
Orange County Fair and Event Center; go
to musinkfest.com for more info.
Murs
@ THE ROXY
Murs is a staple in hip-hop. With more than 20 years in the game, the South Central Los Angeles native is back on his grind, creating the same quality music that put him on the map. For Murs, it was always about storytelling through vivid imagery and clever wordplay. Beyond the music, one of his biggest contributions to the rap game includes Paid Dues, an independent hip-hop festival he created with Guerrilla Union back in 2005. While Murs remains at the forefront as an artist who’s made it independent-ly, he eventually signed to Strange Music in 2014. There, he collaborated with labelmates (MAYDAY!) and released his first collaborative project, (MURSDAY!), which debuted at No. 4 on Billboard’s independent rap charts. Musically he has collaborated with the hottest in both underground and mainstream, including Atmosphere, 9th Wonder, Kendrick Lamar and Snoop Dogg — to name a few. -Shirley Ju

Gaby Moreno
@ EL REY THEATRE
Gaby Moreno can enchant in two different languages, but her music moves across multiple genres, from singer-songwriter folk and pop to R&B, soul, jazz, bolero and traditional roots-rock. You could pigeon-hole her as a Latin-pop vocalist when she sings in Spanish on such albums as 2012’s Postales, but Moreno also straddles the worlds of classic rock and American pop in her English-language star turns with The Punch Brothers and pianist Mike Garson (David Bowie, Annette Peacock). The Guatemalan singer’s various musical planets converge and align within one dazzling galaxy on her latest album, Ilusión. Soulfully ebullient slices of R&B (“Se Apagó”) segue into stirringly dramatic torch ballads (“Nobody to Love”). Moreno digs in her heels with bluesy assurance (“Pale Bright”) and remains fervently hopeful when trying to cross a series of borders, both personal and political (“Frondesas”). -Falling James

Phew
@ ZEBULON
The return to live action and first-ever visit to Los Angeles of Japan’s renowned singer-electronicist Phew is a heartening development. Known best in Japan as the force behind ‘77-to-’79-era punk band Aunt Sally, the Osaka-born Phew is revered by non-genre music cultists worldwide for her classic, eponymous 1981 album made in Germany with the great bassist-soundmeister Holger Czukay and superdrummer Jaki Liebezeit of Can, along with producer Conny Plank. She’s also known for collaborations with Cluster’s Dieter Moebius, members of Einstürzende Neubauten, DAF’s Chrislo Haas, Ryuichi Sakamoto and ex-Boredoms guitarist Seichi Yamamoto. Her recent solo releases, including the extraordinary Voice Hardcore and Light Sleep on the crucial Mesh-Key label, find Phew fearlessly plumbing the darkly arcane with a battery of analog electronics and her shiveringly ambiguous vocals; then again, she’s been known to whip out a radically transmogriﬁed version of Johnny Thunders’ “Chinese Rocks.” -John Payne

Torii Wolf, Spelles, Ever So Android
@ THE ECHO
“You’d do much better without me,” Torii Wolf warns amid the shadowy twists and turns of her debut album, Flow Riot. “Because I am trouble/You know I’m big, big trouble.” Her darkly resigned warnings and plaintive romantic yearnings are intercut with producer DJ Premier’s hip-hop breaks, which add a contrasting layer of urgency to Wolf’s more languid passages. DJ Premier’s febrile production and Wolfe’s arty entreaties on such tracks as “Paintkiller” and “Everlasting Peace” make for an inter-esting combination that has already drawn comparisons to Björk. Kathryn Barr manifests a sense of sumptuous drama in her pop songs under the name Spelles, whereas Seattle duo Ever So Android pump up a heavier sound that places vocalist Hope Simpson’s anguished intensity against the backdrop of Drew Murray’s hard-rock guitar and electronics. -Falling James

Chrome
@ ECHOPLEX
Founded in San Francisco in 1977, the experimental noise band Chrome took the primitive punk aesthetic of The Stooges and transformed it into a futuristic dystopian nightmare. Adding to the equation the grind- ing guitars of Helios Creed and the tape-manipulated vocals of (once deceased) singer-drummer Damon Edge (see 1979’s Half Machine Lip Moves), the group languished in obscurity for much of its long career, but today Chrome is rightly acknowledged as an important precursor to ’80s and ’90s industri-al, and they continue to inﬂuence the darker, industrial-tinged side of techno. Their latest album, Techromancy, was released last year on L.A.-based independent label Cleopatra Records. -Matt Miner

KXLU Fest IV
@ LOYOLA MARYMOUNT UNIVERSITY
Loyola Marymount University might not
have the same enrollment as UCLA or USC, but the Jesuit institution in Westchester still makes a mighty roar with its campus radio station, KXLU. Ironically, despite the university’s religious focus, KXLU itself is wildly freeform, with its DJs playing a much wider variety of music than any other station on the local radio dial. This year, the station’s annual free festival, which is held outdoors at Lawton Plaza, features a diverse cross-section of underground sounds, including Mndsgn, the Filipino-American hip-hop producer who weaves glitzy electronic textures within his Stones Throw releases. Other highlights range from the urgent, synth-pumped punk of Sextile to the seedy punk claustrophobia of Wild Wing. L.A. duo Band Aparte cloak their darkly romantic songs in goth shadows, while teen gals Pinky Pinky are a heavy, guitar-based, blues-prog power trio.

—Falling James

Wolf Alice @ The Mayan

I’ve often mistyped Wolf Alice as “Wolf Alive” — this putative error is merely a multidimensional understanding of the fierce and feral qualities of the North London band that last September released its newest record, *Visions of a Life*. It collects the extremes of emotion that both bless and afflict one’s life; an aural autopsy that finds sinews made of guitar strings, synapses propelled by synthesizers and a big bass drum where the heart should be. It is not for nothing that the songs on the new album have titles like “Heavenward” and “Space & Time” — this time the new album have titles like “Heavenward” and “Space & Time” — this time

—Falling James

Royal Thunder @ Union

Active rock radio in 2018 is deluged by bro-dudes shouting over the same rehashed downtuned riffs that have plagued the genre since Nickelback told you how you should feel. This year’s Wick — is a soulful, updated take on the melodic sounds of 70s AM radio rock. Royal Thunder’s rockers and ballads are flavored with a touch of Southern rock, but there is more forlorn aura that lends an air of doom-and-gloom to even the band’s catchier tracks.

—Falling James

Lola Marsh @ Resident

Lola Marsh are an Israeli band fronted by singer Yael Shoshana Cohen and guitarist Gil Landau. Such tracks as “Wishing on a Star,” which from their 2017 album, *Remember Roses*, aren’t especially lyrically profound but they are breezy, romantically escapist pop tunes that accrete a certain charm in the way Cohen’s starry-eyed vocals meld with Landau’s ever-soothingly poetic lyrics and hard-rock power of Erika Wennerstrom’s Heartless Bastards.

“Don’t even remember what year it is.”

—Falling James

Wet & Reckless @ Harvard & Stone

Wet & Reckless’ self-titled 2015 album was one of the better, albeit underrated, releases by a local band in the past few years. Singer-guitarist Emily Wilder’s insightful exhortations sometimes evoke the blend of winsomely poetic lyrics and hard-rock power of Erika Wennerstrom’s Heartless Bastards.

“Don’t even remember what year it is.”

—Falling James

George Sarah @ The Love Song

George Sarah is a local electronic-music composer who writes what he describes as “unrequited love songs with a minor-key introspection.” A former member of the industrial band Stereotaxic Device, Sarah likes to combine electronic and chamber music by performing on synthesizer while accompanied by string musicians. Such instrumental tracks as “Min and Elsa” float atop a bed of percolating keyboards while serene waves of synth float by. On “Greta & the Gypsy,” from the soundtrack to the film *His Name Is John*, Sarah layers softly in the background. Other tracks, such as “Orchid,” from Sarah’s 2001 album, *Opus II*, blend a stately piano-pop grace with post-punk modernism.

—Falling James

The Love Song @ the Whisky

The Love Song are a local indie rock band fronted by singer Yael Shoshana Cohen and guitarist Gil Landau. Such tracks as “Wishing on a Star,” which from their 2017 album, *Remember Roses*, aren’t especially lyrically profound but they are breezy, romantically escapist pop tunes that accrete a certain charm in the way Cohen’s starry-eyed vocals meld with Landau’s ever-soothingly poetic lyrics and hard-rock power of Erika Wennerstrom’s Heartless Bastards.

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“Don’t even remember what year it is.”

—Falling James
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Mormons, Johnny Madcap & the Distractions, Lysol
The Gitane Demone Quartet, Pedal Strike, Non-Blips,
Negative Vortex, Powerthrone, Raw Dogs,
Fri., March 16, 8 p.m., $15.

Blue Rose Rounders, Mon., March 19, 9 p.m.
March 21, 7:30 p.m., $20.

Money, Tue., March 20, 8 p.m., $20.
Billy Vera, Wed., March 21, 8:30 p.m., $27.

Swearing at Motorists, Thu., March 22, 8 p.m., free.

Tue., March 20, 7 p.m., $5.
Domico, Wed., March 21, 8 p.m., $14.

Kodiak, Wildling, Raener, DJ James Supercave,
$15. Olivia Kaplan, Johanna Samuels, Sofia Wolfson,
Lina Lecaro, host Penny Starr Jr., Madame Pamita,
Candle: Seed of the Serpent, with burlesque from
Music Pick).

The Blank Tapes, Mon., March 19, 8:30 p.m.
Android, 9 Theory, Sun., March 18, 7 p.m., $12 (see
Music Pick).

Fever Feel, Bardo Stars, Wed., March 21, 8 p.m., free (see
Music Pick).

Wed., March 21, 8:30 p.m., $8.

Bone, Tue., March 20, 8:30 p.m., $14. The Absurd,
VD Death Squad, Dirty Priests, Sat., March 17.

Fever Feel, Fri., March 23, 8 p.m., $15.

O'Malley's Pub, Fri., March 16, 9:30 p.m., $19.50.
Jim Messina, Sat., March 17, 9 p.m., $22.

Sorority Noise, Thu., March 22, 7 p.m., $20.

Flaw, Fri., March 16, 9 p.m., free.

Hunnypot, every other Monday, 7 p.m., free. Jim
Christopher Gundy, Sun., March 18, 7 p.m., $12.

Mark Ferris, Sun., March 18, 8 p.m., $25.

Mattson 2, Thu., March 22, 8 p.m., $20.

Donavon Frankenreiter, Sat., March 17, 8 p.m.
22, 7:30 p.m., $20; Royal Thunder, Pinkish Black,
Panic! At The Disco, Fri., March 23, 7 p.m., $47. Donavon Frankenreiter, Sat., March 17, 8 p.m.
22, 7:30 p.m., $20; Royal Thunder, Pinkish Black,
Panic! At The Disco, Fri., March 23, 7 p.m., $47. Donavon Frankenreiter, Sat., March 17, 8 p.m.
22, 7:30 p.m., $20; Royal Thunder, Pinkish Black,
Panic! At The Disco, Fri., March 23, 7 p.m., $47.
## COUNTRY & FOLK

**BOULEVARD MUSIC:** 3416 Sepulveda Blvd., Culver City. Jim Kuekstein, Sat., March 17, 8 p.m.; $20. Ed Munter, Sun., March 18, 8 p.m., free.

**FINN McCool's:** 2785 Main St., Santa Monica. The Lads, The Highland Ramblers, The Brilliant Gypsies, Sat., March 17, noon. Ken O'Malley, Tue., March 20, 8 a.m. Jessica Ash, Wed., March 21, 8 p.m.

**REIRLAND'S:** 17721 Burbank Blvd., Van Nuys. Ken O'Malley & the Twilight Lords, Fri., March 16, 7-2 a.m., free.

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. Honey Buckets, Groovy Rednecks, Talkin' Treasure, Sun., March 17, 9:30 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free.

**FINN McCool's:** 2785 Main St., Santa Monica. The Lads, The Highland Ramblers, The Brilliant Gypsies, Sat., March 17, noon. Ken O'Malley, Tue., March 20, 8 a.m. Jessica Ash, Wed., March 21, 8 p.m.

## DANCE CLUBS

**ACADEMY NIGHTCLUB:** 6021 Hollywood Blvd., L.A. BAIO x Clyde, Fri., March 16, 10 p.m., $20-$90. www.laweekly.com/free/HydenYou

**EASTSIDE SHOWROOM:** 3100 S. Brand Blvd., Glendale. Friends in Low Places, with DJ Matt Farber, DJ Ray Bowden, Wednesday, 9 p.m., free. Procedure, Thursdays, 8 p.m., free.

**EXCHANGE LA:** 618 S. Spring St., L.A. Oliver Heldens, Le Youth, Niko the Kid, Fri., March 16, 10 p.m., $25-$100. Com Truise, Sat., March 17, 10 p.m., $15-$90.

**GO Stuttgart:** 3040 W. Sunset Blvd., L.A. Funky Sole, with Music Man Miles, DJ Hot Touch and others, Saturdays, 10 p.m., free-$5.

**ELEVATE LOUNGE:** 811 Wilshire Blvd., L.A. Remix Fridays, Fridays, 10 p.m. Sutty Saturdays, Saturdays.

**KISS GRAND CENTRAL:** 14301 S. Broadway, L.A. Paddy's Day & Night, with Mark Chil, DJCI, DJ Dik, Sat., March 17, 2 p.m.-a.m., free.

**OLD DIMENSIONS:** 5632 Santa Monica Blvd., L.A. Lady Millionaire, third Saturday of every month, 10 p.m. Thu., April 21, free.

**LE JARDIN:** 1430 N. Cahuenga Blvd., L.A. Marques Wyatt, Nico Stagian, Tim Green, Lonely Boy, Sat., March 17, 2 p.m.-a.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m. Peppaseed, with DJ Crooks, Fri., March 16, 10 p.m. Brite LA, Saturdays, 10 p.m., $5 & $10. Stive, Hot New Soul Dance Party, Tue., March 20, 9 p.m., free.

**WEDNESDAY, MARCH 21**

**THE GLENN MILLER ORCHESTRA:** 7:30 p.m.; Sat., March 24, 7:30 p.m.; Sun., March 25, 7:30 p.m.; Sat., March 24, 8 p.m.; Sun., March 25, 2:30 p.m., $49-$50. The Beverly Neil Theatre, 300 E. Ocean Blvd., Long Beach Convention & Entertainment Center, Long Beach. See Culture.

**CONTRA PUNKTOUS:** The ensemble alternates selections by Baroque composers Johann Sebastian Bach and Arcangelo Corelli with new music from Mark Moya, Sat., March 17, 7 p.m., free. Our Lady of Refuge, 5195 Stearns St., Long Beach.

**L.A. CHAMBER ORCHESTRA:** Former longtime LACO music director Jeffrey Kahane returns as conductor laureate to hand down Respighi’s Three Botticelli Pictures; Haydn’s Symphony No. 99 in E-flat major; and the West Coast premiere of Pierre Jabber’s Violin Concerto, which spotlights LACO concertmaster Margaret Batjer, Sat., March 17, 8 p.m., $27-$124. Alex Theatre, 216 N. Brand Blvd., Glendale. Sun., March 18, 7 p.m., $27-$124. UCLA, Royce Hall, 340 Royce Dr., Westwood.

**CITY OF ANGELS SAXOPHONE QUARTET:** The group jazzes up tunes by J.S. Bach, Leonard Bernstein, Percy Grainger, Dave Brubeck, Maurice Ravel and others, Sun., March 18, 4 p.m., free. St. James Presbyterian Church, 19414 Ventura Blvd., Tarzana.

**KXLU FEST IV:** The local baroque quartet delves into the works of Francois Couperin, Sat., March 17, 7 p.m., $30. Boston Court, 70 N. Mentor Ave., Pasadena.

**THE ENLIGHTENMENT MUSIC SERIES:** Artistic director/violinist Marina Manukian presents out J.S. Bach’s Brandenburg Concerto No. 4, and orchestral overtures by George Philipp Telemann, Sat., March 17, 7:30 p.m., free. First Presbyterian Church of Burbank, 521 E. Olive Ave., Burbank.

**LA TRIO OF STORIES:** Long Beach Opera presents the local premiere of Police drummer Stewart Copeland and librettist Jonathan Moore’s opera, which is based on Abdiol Biy Casares’ time-shifting novel La invenzione di Morel, Sat., March 17, 7:30 p.m.; Sat., March 24, 7:30 p.m.; Sun., March 25, 2:30 p.m., $49-$50. The Beverly Neil Theatre, 300 E. Ocean Blvd., Long Beach Convention & Entertainment Center, Long Beach. See Culture.

## CONCERTS

**FRIDAY, MARCH 16**

**RHYE:** With Alfredo Rodriguez, 7:30 p.m., $45 & up. The Broad Stage.

**ST. PATTY’S DAY BOAT CRUISE:** 10 p.m. Aquarium of the Pacific, 500 E. Pacific Coast Highway. See Music Pick.

**TAYLOR MAC:** 6 p.m. The Theatre at Ace Hotel.

**WATAIN:** With Destroyer 666, Dejagol, 8:30 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

**WE CAME AS ROMANS:** With The Plot in You, Oceans Apart, With Clouds Came With ALO, 6 p.m., $31.75-$36.75. The Wiltern, 3790 Wilshire Blvd., L.A.

**WATAIN:** With Gatherer, 7 p.m., $15; Vibes The Secret, 8 p.m., $15. Hollywood Forever Cemetery.

**SUNDAY, MARCH 18**

**BRIA SKONBERG:** 7:30 p.m., $39. Janet & Ray Scher Concert Hall, 251 S. Ebell Club Drive, Long Beach.

**HOLLYWOOD CARES:** With Yachtclub Crew, Peter Beckett, Elliot Lurie, hosts Joe Mantegna and Friends in Low Places, with DJ Matt Farber, DJ Ray Bowden, 6:30 p.m., free-$50. Avalon Hollywood, 1735 Vine St., L.A.

**JACK JACKSON, BEN HARPER:** With ALO, 6 p.m., $70-$250. San Pietro, L.A.

**L.A. MASTER CHORALE:** Grant Gershon conducts Orlandi di Lasso’s a cappella epic L’agrima di San Pietro, in a production directed by Peter Sellars, Sat., March 17, 8 p.m., $20-$100. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

**L.A. PHILHARMONIC:** Swedish conductor Herbert Blomstedt waves his wand over a pair of second symphonies by Beethoven and Sibelius, Fri., March 16, 8 p.m.; Sat., March 17, 7 p.m., Sun., March 18, 2 p.m. Mezzo-soprano Janelle DeStefano calls to life Welch’s adaptation of Piper Nordra’s Aboeu Blanca; percussionists Joseph Pereira and Steven Schick hammer home Bela Bartók’s Sonata for Two Pianos & Percussion; and pianists Joanne Pearce Martin, Hiroyo Hatusaya and Richard Valtiutto converge on Franz Schubert’s Piano Trio in B-flat major, D 898, Tue., March 20, 8 p.m. Concertmaster master Chaillou waves eloquently on Max Bruch’s Violin Concerto No. 1 in G minor, Op. 26, which French conductor Lionel Bringuier frames with Johannes Brahms’ Tragic Overture, Op. 81, and Antonin Dvorak’s Eighth Symphony, Thu., March 22, 8 p.m.; Sat., March 24, 8 p.m.; Sun., March 25, 2 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

**THE L.A. MASTER SINGERS:** Sat., March 17, 7-30 p.m. The Colburn School of Music, Zipper Concert Hall, 111 S. Grand Ave., L.A.
Schoenberg Hall, UCLA, 445 Charles E. Young Drive.

NANCY FIERRO: The pianist uncovers selections by Lili Boulanger, Cecile Chaminade and Claude Debussy as part of the Glendale Noon Concerts series, Wed., March 21, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A.

NEIGHBORHOOD CHAMBER MUSIC CONCERT: Juan Felipe Molano conducts members of L.A. Philharmonic and Youth Orchestra L.A. through sections from Brahms’ String Quintet No. 2 in G major, Sun., March 18, 6:30 p.m., free. First Congregational Church of Los Angeles, 540 S. Commonwealth Ave.

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, Sun., March 18, 2 p.m.; Wed., March 21, 7:30 p.m.; Sat., March 24, 7:30 p.m.; Sun., March 25, 2 p.m., $20-$300. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A. See GoLA.

PACIFIC SYMPHONY: Violinist Pinchas Zukerman springs forward with Mozart’s Violin Concerto No. 3, and Carl St.Clair conducts Ravel’s Daphnis and Chloe, Suite No. 2, and Mussorgsky/Ravel’s Pictures at an Exhibition, March 16-17, 8 p.m., $25 & up. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr.

GO POLYTOPE: L.A. composer Daniel Corral pulls back the curtain on the world premiere of a microtonal MIDI work described as “somewhere between a string quartet, Kraftwerk, James Turrell and an Indonesian dhalang,” as part of Microfest, Sun., March 18, 8 p.m., $15. Automata, 504 Chung King Court, L.A.

ROSE BEATTIE: The mezzo-soprano performs a recital with accompaniment by pianist Inga Kapouler Gartner and guitarist Kenton Youngstrom, Sat., March 17, 8 p.m., free. The Colburn School of Music, Thayer Hall, 200 S. Grand Ave., L.A.

STEVEN VANHAUWAERT: The Belgian pianist focuses his “Mental Energy” on a trio of 20th-century works: Iannis Xenakis’ Psappha, Olivier Messiaen’s Quatre études de rhythm, and Jean Barraqué’s Piano Sonata, Sat., March 17, 8 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

UCLA PHILHARMONIA: Neal Stulberg conducts Mahler’s Fifth Symphony, Sun., March 18, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., L.A.

THE VOGLER QUARTET: The German band unfurls Debussy’s String Quartet No. 1 before welcoming Canadian pianist Ian Parker to sit in for a spell on Robert Schumann’s Piano Quintet No. 1, Sun., March 18, 2 & 4 p.m., $75 & $85. The Mountain Mermaid, 20421 Calyon Dr., Topanga Canyon.

For more listings, please see laweekly.com.

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