LOCAL ARTISTS
THE REGRETTES,
CHLOE X HALLE
AND KITTENS
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REP THE CITY AT
COACHELLA

By Brett Callwood
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ON THE COVER:
PHOTOGRAPHY BY STAR FOREMAN
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Fleetwood Wack
Don’t sneer at cover bands. They’re guaranteed nostalgic fun, especially when the original artists they’re covering are either dead, hate each other or have sued each other into the poor house. Don’t Stop: The Musical Misadventures of Fleetwood Mac, however, isn’t a traditional tribute show but cover band Rumours’ scripted comedy, described as a cross between Three’s Company and VH1’s Behind the Music. Taylor Locke, Ned Brower, Nick Johns, Rebecca Fishman and Jesika Miller, musicians and actors in their own right, play all the famous songs and reinterpret Fleetwood Mac’s entire 50-year history dating back to the late 1960s. They also fully immerse themselves as Stevie Nicks, Lindsey Buckingham, Mick Fleetwood, Christine McVie and John McVie, and humorously dramatize the infamous intra-group marriages and relationships that made them rock’s biggest soap opera. Largo, 366 N. La Cienega Blvd., Beverly Grove; Fri., April 13, 8 p.m.; $30. (310) 855-0350, largo-la.com. —Siran Babayan

POLITICS/BOOKS

Fighting for Women’s Rights
After a lifetime of progressive politics, dishing it out and taking it become the yin and yang of daily life. To wit: Noted civic dragon-slayer Cecile Richards discusses her memoir, Make Trouble: Standing Up, Speaking Out and Finding the Courage to Lead ($27, Touchstone). Richards — president of the Planned Parenthood Federation of America and daughter of late Texas Governor Ann “Poor George, he was born with a silver foot in his mouth!” Richards — talks about battling for women’s reproductive rights and how she never tires of fighting for what we wanted. ... It’s a production on top of a production, at least.” The Vortex, 2341 E. Green St., Pasadena; Fri., April 13, 6-11 p.m.; Sat-Sun., April 14-15, 11 a.m.-6 p.m.; $30-$35. monsterpalooza.com. —Avery Bissett

PHOTOGRAPHY

Chuckling for Canines
Now that it’s been scientifically proven that dogs laugh — it sounds a little like panting — come on down and hear them chortle at tonight’s Punchline for Paws benefit. Hosted by Conan co-host Andy Richter, the show supports charities Home Dog L.A. and A Purposeful Rescue, which save dogs from area shelters that would otherwise euthanize them. Alongside sets by comedians Whitney Cummings, Nikki Glaser, Matt Ingebretson and Sheng Wang, there’s plenty of booze for you zoochounds, a silent auction and vegan tacos. Candel’s La Brea, 831 S. La Brea Ave., Mid-Wilshire; Sat., April 14, 7:30 p.m.; $75 general/$150 VIP. (323) 936-0533, apurposefulrescue.org. —David Cotner

Pacifica Opera Project’s Don Giovanni: See Friday.
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**CONVENTION**

**A Blocky Good Time**

Not to be confused with a convention for fans of Minesweeper, this weekend is your chance to enjoy the many-splendored chance to enjoy the many-splendored fans of Minecraft. The Ultimate Minecraft Fan Experience. An open-ended, endlessly variable online game of playing with blocks that rivals Lego, it's the perfect event to include with your kids and their friends, and take advantage of the 300-plus themed shows, partake in global mentor-ship and take advantage of the 300-plus computers that are just waiting for players to take them in their hot little hands and clasp them tightly to their hearts. L.A. Convention Center, 1201 S. Figueroa St., downtown; Sat.-Sun., April 14-15, 9 a.m.-5 p.m.; $45-$69. (800) 448-7775, minefaire.com. ~David Cotner

**POLITICS**

**Expert Opinion**

Today’s Hammer Forum, Ted Lieu: The Trump-Russia Investigation, sees Cali-fornia’s 33rd District (the Fightin’ 33rd!) congressman discuss the ongoing investigation by special counsel Robert Mueller into Russian fricker-frackin’ with the 2016 elections. Lieu, currently sitting on both the House Foreign Affairs and House Judiciary committees, served in the Air Force’s JAG (Judge Advocate General) Corps. Knowing where he stands, he’ll lay out exactly where Mueller’s going with this whole thing to noted sanity enthusiast and journalist Ian Masters and former U.S. Attorney and deputy assistant attorney general Harry Litman — and you, too, in case your attention span about the inquest hasn’t evaporated into a trivia question yet. Hammer Museum, 10899 Wilshire Blvd., Westwood; Sun., April 15, 2 p.m.; free. (310) 443-7000, hammer.ucla.edu. ~David Cotner

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Dissatisfied with what she describes as the “templates and presets” associated with traditional music instruments, composer-violinist Pauchi Sasaki has constructed her own wearable instrument, a dress made out of small speakers that somehow wraps together sound and movement and air. Performing with bold flutist-vocalist Claire Chase, Sasaki calls up the eerie, air. Performing with bold flutist-vocalist

Grande Moultrie, Irvine Barclay Theatre, 4242 Campus Drive, Irvine; Wed., April 18, 8 p.m., $58-$68. thebarclay.org. Also at Broad Stage, 1310 11th St., Santa Monica; Fri., April 20, 7:30 p.m.; Sat., April 21, 8 & 7:30 p.m., $60-$115. thebroadstage.org/dance/theatregoharlem. —Ann Haskins

Thu 4/19

CRAFTS

A Good Yarn

The seventh annual L.A. County Yarn Crawl is a four-day dive deep into yarn consciousness as 26 shops open their doors and beckon you into a paradise that ranges from the sumptuous to the slightly itchy. From Needle in a Haystack and the Altered Stitch to La Knitterie Parisienne and Wildfibre, your nethers will boogie at the sheer abundance of yarn shops across the modern textile landscape. Trunk shows, scads of prizes, valuable free patterns, tote bags, pins and a grand prize of mysteri- ous provenance await. Through April 22. Throughout L.A.; Thu., April 19, store hours vary; free. layarnycrawl.org. —David Cotner

TELEVISION

Liberty Bell

In 2017, W. Kamau Bell published his first book, The Awkward Thoughts of W. Kamau Bell. He also won an Emmy for Outstanding Unstructured Reality Program for CNN’s United Shades of America. The travel docuseries mixes the San Francisco- based comic/podcaster’s stand-up with interviews with subcultures across America, including KKK members, Portland hip- sters, San Quentin inmates, Standing Rock protesters, immigrants and refugees. In anticipation of the show’s April 29 return, Film Independent at LACMA screens season three’s first episode, “The Border,” during which Bell visits the U.S./Mexico border, followed by a discussion with the comedian. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Thu., April 19, 7:30 p.m.; free (RSVP required). (323) 857-6010, lacma.org. —Siran Babayan

Wed 4/18

FILM

Back to the Future

Some spectacles you might have missed at the Survival Research Labs action in downtown L.A.: a skeletal elephantine walker bearing an ass-prone windowpane, a cy- lindrical Judy Garland, and pig carcasses burnt by fire-spitting machines. You can fill this gaping hole in your psyche at this premiere screening of Survival Research Laboratories Live at the Extreme Futurist Festival, Los Angeles, California, December 22, 2012, followed by a Q&A with SRL founder Mark Pauline and filmmaker Steve Bage. Filmed by 19 cameras, it’s a rare glimpse into minds that have influenced everything from maker culture to BattleBots. Roy Stark Family Theatre, George Lucas Bldg., SCA 108, USC, 900 W. 34th St., University Park; Wed., April 18, 7 p.m.; free (RSVP required). (213) 740-2804, cinema.usc.edu/events/event.cfm?id=24592. —David Cotner

DANCE

Call It a Comeback

Dance Theatre of Harlem is something of a “comeback kid.” Founded by Arthur Mitch- ell after he retired as the first black mem- ber of New York City Ballet, DTH made its mark proving Mitchell was not an excep- tion as DTH developed African-American ballet dancers who became known for their mastery of George Balanchine’s neoclas- sical style and stretched the borders of contemporary ballet into realms of street dance. Financial stresses forced the company to retreat for several years, continu- ing its ballet school and training perfor- mances. In 2011, the professional company returned under artistic director Virginia Johnson (a DTH ballerina before founding Pointe Magazine). Now back in full stride under Johnson, DTH stops off at two local venues as part of its current international tour. The program is more contemporary than classical, with choreography from Robert Garland, Ulysses Dove and Darrell
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**IN THEIR OWN WORDS**

**BY LIBBY MOLYNEAUX**

Jason Lesner has spent years working for homeless agencies in the nonprofit sector, primarily with foster youth and probation cases. He'd seen enough to realize that the only answer to ending the homeless crisis is to get the community to stand together. “I wanted to create a project that I thought had potential for wide outreach and to inspire people to commit to a city where there is no homelessness,” says the passionate Lesner. “And also we have an amazing potential for wide outreach and to inspire to create a project that I thought had...”

The collaborative process was unlike any other writing project I’ve done. Every Saturday for about five weeks, I went to the Mission and met with Tiera. We found a table near the barbershop in the back and would talk for an hour or so about her story, says Robinson, who writes for Glow and You’re the Worst. “At first, I felt like a journalist, interviewing a subject. Then, when we found the story we wanted to do, I felt more like a therapist, in that I kind of had to ask a lot of deeper, personal questions to get more truth and detail into the piece. Finally, I had to sort of take it over as a writer and decide what parts of the story were important to include, what to get rid of, what emotional moments begged a comedic undercut, etc.

“Tiera and all the other participants are incredible for doing this project, because it involved a certain level of vulnerability and trust to allow someone to ask you all these personal questions and then creatively run with it.”

The compilation of stories may paint a wide swath of backgrounds, but what’s most moving is hearing their voices touch on tender, difficult moments every-body has, especially related to childhood and romance. “In my first meeting with all the storytellers and writers, they loved that I wasn’t there to ask them about the worst thing that’s happened to them,” Lesner says. “We wanted to create a piece that humanized people who have experienced homelessness, so I want people to...”

Homeward L.A. performances take place April 13-22 at venues citywide, including the Pico Union Project and the Expo Center. A full schedule with actors participating can be found at homeward-la.org; tickets are $20.
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The Coachella Valley Music and Arts Festival turns 20 next year. That’s two decades of putting personal hygiene to one side for a weekend, of diabolical porta-potties, of trying to find the best off-site parties, of forgetting about sleep, of a surprisingly (for a music festival) wonderful selection of eats, of magnificent art to admire and, of course, of countless stunning musical artists and groups to try to negotiate.

Yeah, nothing says “festival” like the personal day-plan. If you only catch 10 minutes of that DJ, you might be able to see the last bit of that awesome local band you saw at the Echoplex that one time. Stay at the back and run, and you might be able to see all of the headline bands on every stage. The whole thing must be plotted with extreme care.

Coachella, of course, has nationwide appeal, but for those of us on the West Coast, it’s the festival of choice. A relatively short drive into the desert, and a gloriously chaotic nirvana awaits. Partly as a result, for the L.A. bands and artists who make the grade and are awarded with a spot on the bill, it’s a particularly big deal. And this year,
there are plenty.

Toward the top of the bills each day, The Weeknd, Vince Staples, Haim, Tyler, the Creator, and A Perfect Circle (to name just a few) are from this region. But deeper dives reveal additional familiar local faces.

Whittier-born Lauren Abedini is better known as the DJ Kittens. Blessed with an engaging wit and sharp intelligence, she started working the decks back in 2011, spinning at local shows while she was in college. When a day job fell through, she decided to give DJing a proper shot with the proviso that, if six months later she was still struggling, she’d get a “real” job again. She never had to do that.

Abedini had a fake ID and was clubbing from the age of 16 — a fairly common story. She was soaking up everything that she saw and heard, but when she started creating her own music, it was the Motor City that provided the greatest inspiration.

“Early days, I used to play really underground stuff off of like Stones Throw — heavy beat stuff like J Dilla vibes, throwback hip-hop and soulful stuff,” Kittens says. “As things have grown, I’ve incorporated a lot more bits of electronic music, different types of urban sounds. J Dilla, Madlib, Flying Lotus … all that stuff influenced me heavily.”

Kittens’ first set was at Bar Lubitsch, and she now says that it was so bad she wanted to die. Like stand-up comedy, electronic music DJing is something that you have to dive into, make the leap, and get the early jitters and fuck-ups out of the way. Unlike rock & roll, it’s not particularly forgiving with said fuck-up.

But she continued to self-teach, with the occasional helping hand from friends.

“Finally, a friend of mine told me about basic song structure, phrasing and stuff like that,” she says. “All of a sudden, I was like, ‘Oh, I get it, there’s a formula here.’ As soon as I figured that out, everything changed.”

Once she got going, there was no stopping her. Kittens co-founded the Athletixx collective with Hoodboi, Falcons and Promnite, though the group is on hiatus while they focus on their own music. She’s also justifiably proud of her work with PWR, a nonprofit series of DJ workshops for women.

“I was teaching DJ classes to make ends meet,” Kittens says. “I realized in these classes where there were guys and girls, there was such a different dynamic. Both people didn’t know what they were doing, everyone was there to learn, and there for their first time, but the boys experimented, they overcompensated with ego. The girls would be really insecure and kind of passive. Fall back and be scared to mess up, scared to experiment. That really bummered me out.

On top of that, I’ve experienced my share of struggles and discrimination as a girl in the club world and music world. So I ended up starting to teach classes just for girls, where they had a safe space to learn, to let go and try things. Not worry about people judging them. I could also talk about different tips and tricks for navigating that whole industry as a girl.”

PWR launched last year, with the cover charge going to L.A. Women’s Shelter and the L.A. LGBT Center. The second phase of the program will launch this year, and that’s going to be focused on providing resources, support and visibility for different oppressed groups and minorities.

Kittens is a special kind of artist, and it’s wonderful that she’ll be repping Los Angeles at Coachella this year. Besides a set at an off-site Heineken party, she’s never performed at the festival before, and she says she’s freaking out.

“I love festival crowds because they’re so eager and ready to accept whatever you give them, whereas some crowds can be difficult,” Kittens says. “Whether it’s a club setting or more of a hard-ticket concert type vibe, especially in big cities like L.A. and New York. People are standing there waiting to be impressed, and can be difficult. But festivals, everybody’s there and ready to go, ready to hear what you have. It’s just so fun.”

“Festivals, everybody’s there and ready to go, ready to hear what you have. It’s just so fun,” Kittens
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Contemporary R&B duo Chloe X Halle is comprised of sisters Chloe and Halle Bailey, who started singing together when they were about 7 and 5. They performed at talent shows in their native Atlanta, but their stock really rose when they started posting covers on YouTube.

The siblings moved to Los Angeles with their parents five years ago, and they’re delighted to be here, with both happy to stay for the foreseeable future. Chloe is nearly 20 and Halle is 18 now; both still have that youthful bounce in their step, and they describe their sound as a mixture of their favorite things. The music is, in fact, far more mature that listeners might expect.

“We’ve always been a jazz head, and I love those magical melodies that are in jazz music, that Billie Holliday sings,” Halle says. “My sister Chloe has always listened to such cool eclectic music, like Imogen Heap and Tune-Yards, and of course we’ve always listened to Beyoncé and music that has great beats to it. A bit of alternative R&B, because it has that rock element that we love but at the same time it’s still really soulful.”

Chloe X Halle has never performed at Coachella before, and they’ve never attended as audience members, either. They’re clearly psyched — to see Queen Bey as much as to actually perform themselves.

“We’re gonna be performing our album, and we’re really excited about that because this album has been three years in the making.” Chloe says. “We’ve just been performing songs from our EP and mixtape. When you get to go out there and start performing songs that you’ve never performed before, it’s always like this rush of excitement but at the same time nervousness behind it all. It’s gonna be a blast.”

With a song, “Warrior,” on the soundtrack to the hit film A Wrinkle in Time, this seems like it’s going to be a huge year for this talented duo.

Talking of big years, the last 12 months have been enormous for local indie rockers The Regrettes. The venues and, as a direct result, the crowds have gotten bigger, while the reaction from said crowds has become enthusiastic to the point of screaming.

“It’s a weird thing being a musician onstage and having the power we have at the age we have,” says bassist Sage Chapman. “I’ve never understood what it meant when celebrities were confused why they had the fansbase they had and why people treated them the way that they did. I’m starting to understand it more and more as the months go by and as we get more popular. People really do treat you as if you can do no wrong because you’re putting yourself out there. It makes you want to try harder, and be a better person for those people.”

The Regrettes’ set at Coachella is going to be fascinating. On one hand, they’ve never been more popular. On the other, there aren’t many other bands like them on the bill. The challenge suits them, though: They’re built for the live environment, and frontwoman Lydia Night doesn’t like to plan anything at all beforehand, which keeps them on their toes.

“We just want it to feel like a party,” Night says. “We want everyone to have an incredible night, to get out of their comfort zone and dance. Just have fun. People come to a show and just say they had a fucking fun night, that’s enough. That’s what we want.”

Yeah, they’re ready. After all, they’ve cut their teeth in L.A. dives and DIY rooms before hitting these heights.

“When we first started playing shows, we were playing a lot of small DIY venues like The Smell and this thing called Smash Club that my friend Izzy runs,” Night says. “A bunch of bands and a bunch of acts. It’s a little collective she does, and it’s so cool because there are so many of those in L.A. right now. These shows filled with kids going fucking nuts. We love that.”

It’s not all been rainbows and gum-drops, though. There was a show in Belgium, opening for SWMRS, that turned into a fucking nightmare.

“Our drummer Maxx [Morando] is allergic to all nuts,” Night says. “We made sure a million times that there was nothing in the catering that he couldn’t eat. I guess they were really wrong and didn’t know what they put in their food. We stopped after three songs and had to rush off the stage. An ambulance came and he got ushered out. It was amazing. The three songs got slower and slower as he had the reaction, and the audience was very confused.”

The band members have all been to Coachella as attendees, but this will be their first time performing. It’s a big deal for all of them.

“Growing up in L.A. it’s a huge deal for a music festival, because it’s the one everyone goes to,” says guitarist Genessa Gariano. “I’ve heard about it since I was a kid and my older siblings were going without me. Since I started going, it was so exciting.”

This year’s Coachella lineup features 15 Latino/a artists, a record after last year’s total of 11. One of those is L.A. psychedelic-soul newbies The Marias, a group led by real-life couple Maria (she goes by just the one name) and Josh Conway, which formed a year and a half ago. The two met when Conway was running sound for one of Maria’s solo shows, and he started talking to her about possible collaborations. Initially a labor of love only, they soon took the songs that they were writing for themselves and each other into the public realm.

“We asked a few of our friends if they wanted to be in a band, and then we started playing together,” Maria says. “We wanted to play shows, but we didn’t anticipate being on tour right now. So it’s all very cool.”

For some couples, being in a musical project together as well as sharing a home life could prove a little too much. Maria says that’s not the case at all here.

“We realized early on that we work and write really well together,” she says. “We’ve each written with other people before this project, and that wasn’t always the most ideal situation, but it’s really cool that we found ideal partners, not just in a relationship but working partners. Because we work really well together. That each of us has complements [the] other really well.”

With a sound that Maria describes as blending soul, funk and dreamy psychedelia, The Marias are another L.A.-based band that have generated a healthy buzz this year. Maria herself didn’t expect any of it.

“We just wanted to put some music out,” she says. “Once we released the first song, we did not expect anybody to like it like they did. It was just a demo that was picked up by a DJ on KCRW, and we didn’t even know it was ready to air. We were just sharing it with them. People were calling in to the radio station asking about the song. It just started from there.”

This will be the first time that Maria has attended Coachella, while her bandmates have always dreamed of performing a music festival. Maria is delighted to see an increase in the number of Latin acts on the bill, and she can’t wait to play.

“You can expect a really tight set, after a little over a month of playing shows and touring,” she says. “You can hear a preview to Two, the next album. Our first single will be released a little before Coachella, and the rest in June.”

Coachella still sells out at lightning-fast speed, despite (or perhaps because of) criticisms from some quarters that it’s not the underground, alternative festival it once was. It’s still one of the highlights of the calendar for lovers of popular music and, with headliners The Weeknd, Beyoncé and Eminem, fantastic legacy acts David Byrne and Jean-Michel Jarre, and a ton of impressive names from the worlds of hip-hop, EDM, pop and rock, this should be another spectacular year. We have no doubt that the L.A.-area names on the bill will do us proud.
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15 restaurants under one big tent, lots of lots of new things happening, such as the tor of Goldenvoice, told which we eat are going through some- ing with food around the world. Food is Coachella was inspired by what's happen- tions that happen over food. “You can go with a group of people, get all different cuisines in one area,” he says. “Ten years ago, we would all go to the Little Pine chef Laura Louise Oates talks about how people interact with food vendors differently these days. “People are wanting to try vegan food, and there is no better place than a festival environment to discover something. The art of discovery is truly what is at the heart of festivals.”

Not to mention that Coachella head- liner Beyoncé is now vegan. “It’s a great coincidence that Beyoncé’s vegan journey is happening at the same time,” Adler says. “It’s awesome that she is talking about veganism!”

Adler said the “whole palette” of vegan vendors gives people the opportunity to try new dishes. Moby’s Little Pine is doing a popup, with a prix fixe menu for $50. “We’re participating in Coachella this year because we think it’s a fantastic platform to introduce incredible plant-based food to the masses,” Little Pine general manager Leslie Andrews says. “We hope to inspire people, show them not only how beautiful vegan food can be, but also how great it can taste as well! ... And also, Beyoncé.”

Little Pine also has its own ice cream shop for the first time. “We’ll be constructing our own air-conditioned ice cream shop in the middle of the desert and serving up an array of vegan and classic scoops, including our Planet Earth, honeycomb, cookie dough, Dark Matter, salted caramel, mint chip and more,” Laura O’Neill, one of the partners at Van Leeuwen Ice Cream, says. Last year, Coachella approached Van Leeuwen with the idea of joining the food lineup. “We jumped at the opportunity,” O’Neill says. “We had a great time at the festival and served a ton of ice cream, but with a free-standing shop, we’ll be able to provide an even better experience for our guests and our team. With lots of freez- ers, we’ll be able to keep everything cold in the desert heat!” she quipped.

And no matter how diverse the menus will be, you’ll always be able to find pizza and tacos. “We’ll be serving our steak asada, chicken and jackfruit tacos,” says Trejo’s Tacos executive chef Mason Royal. “Coachella is a great festival and I’ve got great memories of amazing performances. It’s always a fun time and we are excited to be there.”

Royal acknowledges that cooking at a venue outside of the restaurant can be challenging. “Cooking offsite is always a bit of work, but this is our second year cooking at Coachella, so we’d like to think we are pros.”

Fans of the much-loved Pizzanista will be psyched to see the DTLA eatery at Coachella. “We will be in the Craft Beer Barn area, which features a wide variety of local and regional craft beers on tap, and will be a wonderful accompaniment to our pizza,” owner Price Latimer says. And of course Pizzanista will be bringing to Coachella its unique mac & cheese pizza.

Other highlights:

Outstanding in the Field, a four-course, family-style, seated dinner in an al fresco desert setting, will kick off with celebrity chefs Bruce Kalman and Tyler Anderson. “I feel that Coachella is all about art, music and food in a free-form environment. Musically and culinary speaking, there is something for almost anybody. This definitely inspires me to cook food that is free-form, delicious and inspired,” says Kalman, who is executive chef at Union and was on Top Chef.

Brooke Williamson, Top Chef season 14 winner and co-owner/co-chef of L.A.’s Company for Dinner Hospitality Group, and Top Chef season 14 runner-up Shirley Chung are creating a special OITF dinner on Saturday, April 14, at 6 p.m. Tickets are $225 per person and can be purchased on Coachella’s website.

“I like to think that many people enjoy my cooking because of its balance between approachability and creativity,” Williamson says. “When at Coachella, the setting is ideal for inspiring creativity everywhere (including the kitchen) — from the unique art installations to the diverse variety of music. It’s invigorating.”

For weekend two, Williamson’s Playa Provisions will have a booth in the general admission area. They’ll be serving a few of their signature dishes, including lobster roll, shrimp roll and coconut ceviche.

Coachella attendees can kick off their day with some quality coffee. “We are serving our standard menu, which is made up of stellar ingredients that we make ourselves (like our almond macada- mia milk), and we’re pretty damn proud of everything we serve,” enthuses Jaymie Lao, director of retail operations for G&B Coffee & Go Get Em Tiger.

“That said, this year we will be serving an espresso soft serve, which I’m pretty excited about — we’ve never done that before,” she adds. “We are pumped to be invited back to Coachella for a second year, and hope to knock it out of the ballpark with our service and do better than last year!”
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FARM FRESH
FARMHOUSE IN THE BEVERLY CENTER IS “SEED-TO-PLATE”

O.K., so we’ve gotten used to chefs being superstars, but only in L.A. can you find a rock-star farmer with a salivating fan base. And that farmer, Nathan Peitso, just opened Farmhouse, one of the most anticipated restaurants for the greengrocery set.

With wall-to-wall hipsters in all shapes, sizes and ages, the recent two-day preview came complete with a red carpet and Lance Bass dancing around a shiny red tractor brought into the Beverly Center just for the event celebrating the opening of Peitso’s farm-traceable seed-to-plate restaurant.

Menu highlights from soft-spoken Aussie executive chef Craig Hopson include radicchio and chicory salad with goat’s milk ricotta, hazelnuts and grapefruit; seared wild black cod with herbed Weiser Family Farm potatoes and soft-boiled egg for a silky sauce; and an eight-hour braised lamb shoulder with carrot-saffron romanesco, roasted carrots and almonds.

The pappardelle pasta dish is served with California pistachio pesto and sweet, slow-roasted cherry tomatoes.

Dessert for the opening took the cake—a fennel pavlova floating in a pool of banana cream and lemon shaved ice. Another great option when in season is the dark chocolate custard with California kumquat mousse.

The ocean trout gravlax toast with pickled shallots, sprouts and goat cheese is a divine lunch option.

“As executive farmer at Farmhouse, having a direct connection to local agriculture and to my close-knit network of neighboring farmers allows our team to offer guests the best selection of fruits and vegetables at the peak of spring, summer, fall and winter,” second-generation farmer Peitso tells L.A. Weekly. “I’m thrilled to showcase many of my friend farmers through the restaurant and introduce a variety of products that are oftentimes unavailable with larger production farms.”

Peitso grew up amid the lettuce fields his mother, Andrea Crawford, grew. Crawford started Kenter Canyon Farms, and her product was sought after throughout California. She grew specific varieties of greens exclusively for such chefs as Alice Waters and Wolfgang Puck.

Designed by Olya Volkova, Farmhouse is expansive at 7,000 square feet, with five distinct dining spaces and two bars on offer. The space to the right of the kitchen with the green cabinets is called the Farmer’s Table, decorated with huge vessels of pickled produce that will make fermenting fanatics feel like a kid in a candy shop. The room against the back wall with the floor-to-ceiling windows is called the Greenhouse. There’s an area with a fireplace dubbed the Living Room, and a space in the back known as the Veranda.

An obviously proud Crawford was on hand for her son’s official debut.

Throughout Nathan’s childhood, cooking was a form of entertainment for our family. Tightly squeezed into our kitchen, I would put him to work chopping parsley and instilling in him the importance of forgoing fad microwave meals of the ‘80s and instead developing an appreciation of real, from-the-earth food,” she says.

“With the opening of Farmhouse,” Crawford adds, “I see the passing of the baton, as the teachings of his youth have come full circle, captured by his vision for a farm-forward restaurant.”

—Michele Stueven

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THE LOOK OF LIZA
Paley Center exhibit showcases showbiz diva

BY NIKKI KREUZER

With an affinity for dazzling bling, a classic Hollywood lineage and a delicious diva reputation, virtually nothing epitomizes the word “showbiz” so much as the name “Liza.” Her coal-black shag, heavily fringed lashes and sparkly designer duds have been known to outshine even the most overthe decades, and an impressive collection.

Liza Minnelli outfits with her Warhol

just waving their “jazz hands.”

The daughter of tortured silver screen icon Judy Garland and closeted film director Vincente Minnelli, Liza Minnelli was born into a life of drama. First appearing onscreen at age 3 and eventually winning the Academy Award for her sultry and seductive portrayal of Sally Bowles in Bob Fosse’s 1972 musical Cabaret, she was a natural-born star. Her attention-getting wardrobe and private memorabilia have been well maintained over the decades, and an impressive collection it is. Liza, now 72, has decided to liquidate much of her estate in an auction being held in June, featuring more than 1,000 lots. Featuring significant costumes, designer fashion, portraits by Andy Warhol, Richard Avedon, Annie Leibovitz and David LaChappelle, personal photographs of her famous parents, and even Liza’s own 1971 Silver Shadow Rolls-Royce, this sale is a Hollywood collector’s wet dream and a magnet for all lovers of glamour, overstated elegance, pomp and pizzazz.

In anticipation of the auction, Beverly Hills’ Paley Center for Media has put together “Love, Liza: The Exhibit,” a fanciful display taking over two full floors of the museum and spotlighting some of the glitz and splendor that Liza lovingly flaunted in both her day-to-day life and her performing career. There’s fashion by Bob Mackie, Missoni and Isaac Mizrahi, but it is quite apparent that Minnelli’s main love was Halston, whose clean lines, disco couture and abundant use of sequins, metallic mesh and jewel-toned silk best captured Liza’s flamboyance.

The main floor of the Paley Center features a medley of Liza’s showy frippery, including an opulent keely green dress with matching floor-length feather boa; a red sequin catsuit, bowtie and hat ensemble; the 1981 blue polyester waitress costume from Arthur; and her 1972 Cabaret wardrobe.

The upper floor is exclusively Halston’s creations. Under the original spinning Studio 54 disco ball, reflecting mirrored patches of light to the beat of the disco era, Liza’s Halston ensembles are frozen in time, modeled by glossy white laminate mannequins donning jet-black wigs of Liza’s signature hairstyle and heavy false eyelashes that almost appear to be batting coply. This surreal army of fashion poses includes wraparound gold lamé pantsuits, an orange sequined kimono, gleaming mini-dresses so short they might be tunics, and dozens more sparkling creations.

Display monitors throughout the exhibit showcase Liza’s live performances and razzle-dazzle singing and dancing. Memorabilia on display in glass cases includes leather-bound scripts from Cabaret and New York, New York with Liza’s hand-scarred notes in the margins, love notes written by Judy Garland to her husband and sealed with a lipstick kiss, and a typed MGM personnel record for Vincente Minnelli with instructions to notify Frances Gumm Minnelli, Judy’s legal name, in case of emergency.

As part of the Paley Center’s presentation, a big-screen viewing of four of Liza’s television appearances is offered every Saturday at 4 p.m. through April 28. These include song-and-dance performances as well as a 1963 spot on The Judy Garland Show. While some viewers might find themselves inspired by the music, falling into a soft-shoe shuffle or even an unexpected disco move, most will be caught up in the pageantry of the exhibit as a whole, which reflects the entertainment icon’s style and cultural significance. With Liza as tour guide, the ultimate conclusion from “Love, Liza” is undeniably, “Life is a cabaret, old chum, it’s only a cabaret!”

“Love Liza: The Exhibit” at the Paley Center for Media, 465 N. Beverly Drive, Beverly Hills; Wed.-Sun., 12-5 p.m., through April 29; free. (310) 786-1000, paleycenter.org.

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Though her parents, both actors, had a wild passionate affair, they never married, and Bellina was raised by her single mother in comfortable circumstances, abetted by a very proper, admonishing British nanny, Betty (“a cross between Angela Lansbury and Bette Davis”), without whom Averil seemingly could not manage. It was the ‘60s, when interracial hookups and unmarried pregnant women raised more eyebrows in urban centers than they do now, and Bellina’s café au lait complexion was conversational fodder and a show-and-tell opportunity for her older sisters.

Throughout Bellina’s childhood, she, Averil and Betty (her much older sisters were then in college) fitted among various locations: London, New York, Los Angeles, even Ibiza, whose scenic beauty the restless Averil soon tired of. For Bellina the child, Averil’s free-spirited and uninhibited behavior could be intimidating, and Logan re-enacts recollections of her mother and her best friend slapping their rears as they danced wildly to “I Will Survive,” celebrating their sensuality and womanhood as their young daughters stood by, their adolescent rebellion upstaged.

Later, when Bellina was grown, Averil developed an attachment for cats so manic that it once almost threatened to upend Bellina’s wedding. Eventually life’s tables turned and, as so often happens, it would have added much emotion to the backdrop at play’s end, and it would have added much emotional and textural ambience to have made more such projections, along with some images from the bygone decades that frame this family story.

Desma Murphy’s spare set, with its intimations of faded elegance, fills the bill. But it would have been helpful to incorporate more lighting changes (design by Matt Richter) and accompanying video projections to embellish the narrative. There’s a truly wonderful photograph of Logan and her mom projected onto the backdrop at play’s end, which has been added much emotional and textural ambience to have made more such projections, along with some images from the bygone decades that frame this family story.

Photo by Matt Richter
IN OVER HIS HANDSOME HEAD

Jon Hamm shines as a desperate American entangled in Beirut

BY ALAN SCHERSTUHL

Hollywood hasn’t known what to do with Jon Hamm since Mad Men, probably because Hollywood doesn’t make many movies about grown-ups. That’s especially true for grown-ups like the men Hamm is so adept at embodying: handsome, hyper-competent lugs whose handsomeness and hyper-competence is always edged with doubt. From Don Draper to the sports agent in Disney’s Million Dollar Arm, Hamm’s square-jawed existentialists don’t just worry, privately, over their own failures and secret vices. They face the truth that even that handsomeness and hyper-competence — and the success that both seem to promise — won’t be enough to keep them happy. They’re men smart enough to know that each day the world needs men like them less than it did the day before — but they’re not so smart that they know what to do about it.

Brad Anderson’s talky-smartish thriller Beirut, like the first half of Million Dollar Arm, sets Hamm’s sharpie loose in a country — in this case a fractious Leba-

told that Karim (Yoav Sadian Rosenberg), the refugee boy he and his wife have taken in, is wanted right this minute for questioning about his terrorist brother. The problem is Karim is currently doing out capanies to senators — and Skiles never knew the kid had a brother. Hamm explodes at the authorities outside the party, sticking up for Karim, insisting that a 13-year-old could have nothing to do with it. The pleasure of beholding Hamm’s righteous fury is only undone by the actual explosions that come next.

The main story kicks off a decade later. Despite his distinguished career, Skiles has turned his back on international diplomacy — and, unfortunately, those badass boot-shaped sideburns he rocked in the prologue. But after a miserable day of arbitrating a union-management dispute in a Boston suburb, Skiles gets dragged back in. His former pal Cal Riley (Mark Pellegrino), a CIA agent, has been kidnapped in Beirut, and the feds believe Skiles is the asset to handle it. Since he’s a Hamm character, Skiles goes reluctantly and soused. And once he’s in country, he only perks up after grasping the complexity of the situation and realizing that maybe he is the one to balance the many competing interests in the case — the PLO, the Israelis, Beirut’s Christians and U.S. intelligence, which itself has conflicted loyalties and imperatives — and bring Riley to freedom.

Hamm’s not playing a super spy, here. Instead, he’s a canny negotiator, a poker-faced talker who sees more angles than anyone else does. Tony Gilroy wrote the script, splicing together elements he’s expert in: Here are the tense and savvy colloquies of Michael Clayton or Duplicit brought into the street-level, race-against-time thriller world of his Bourne films. But don’t expect bravura and shoot-outs as Skiles navigates Lebanon’s civil war. Hamm’s not given to violent heroics, and everyone in the movie (and behind the camera) is smart enough to understand that the usual Hollywood gunplay would get everyone involved killed.

In one sense, the film and Hamm’s performance is pleasingly old-fashioned; like Joseph Cotten’s Holly Martins in The Third Man, Skiles even has to give an impromptu lecture in the war-torn city where the politics might kill him. But Hamm, at his best (as he is here), suggests the contemporary anxieties that roll beneath his classic good looks.

His Skiles gets outfoxed by Beirut in the prologue, and for the rest of the movie he’s terrified it might happen again. He recognizes that it was hubris to have presumed that an outsider could master this city. Here, that Hamm-ish doubt is smartly self-preservational.

The pleasure, then, of Beirut is watching Hamm and his associates encounter the conflicting factions at play, work out what’s actually going on, and then find a way to defuse the situation, most likely by getting each involved party what it wants.

Inevitably, of course, he must face a past he had tried to put behind him — you’ll probably see this coming several minutes before Skiles does. His team is well-cast: Here are Rosamund Pike (given too little to do), Dean Norris, Shea Whigham and Larry Pine.

Anderson capably handles the showdowns, foot chases and pervasive eeriness of a city in ruins. At times, though, Beirut slips into Homeland-style shorthand, suggesting there’s not a street in town that’s not home to religious murd-

ers. Meanwhile, the score too often offers a percussive foot-chase clatter caked over with Middle Eastern instruments, resulting in a familiar melange we could call “Muslims Chasing White People.”

That points to a larger failing, one of conception: This engaging and intelli-

gent script could have been more of both if Beirut made room for the experience of anyone besides the Americans. The filmmakers do memorable work examining what it might take to solve this one particular crisis but do too little examining the city itself. The title promises something the movie doesn’t deliver. Maybe they should have called it In Beirut rather than Beirut itself.

BEIRUT | Directed by Brad Anderson | Written by Tony Gilroy | Bleeker Street | Citywide

THESE IMPROBABLE BEASTS (AND THE ROCK) DESERVE A WILDER FILM THAN RAMPAKE

There are ludicrous constructions, say a 30-foot wolf crossbred with spider, bat and bug DNA. And then there’s Rampage’s Dwayne “the Rock” Johnson as a misanthropic Special Forces soldier-turned-primateologist. Years ago in Rwanda, Davis (Johnson) murdered poachers who were terrorizing a baby albino gorilla with dreamy Zac Efron eyes. Today, Davis and the full-grown ape, George (performed in motion capture by Jason Liles), trade solemn fist bumps and sign-language dirty jokes.

Buy that, and you’ll have no problem with the rest of Rampage’s plot, which includes a hand-severing space rat, a Ph.D. geneticist/ex-con/love interest (Naomie Harris) and Jeffrey Dean Morgan as a government agent with the kind of cratered-to-11 phony Southern accent usually only heard when a Connecticut carpetbagger runs for governor of Texas. “This ol’ cowboy!” he says of himself. Twice.

George gets mutated thanks to the monster-making green gas owned by evil Enervyne CEO Claire Wyden (Malin Akerman, bedecked in a brunette dye job) and her mid-aged, doltish brother Brett (the terrifically funny Jake Lacy), who had nearly cured cancer with a gene-altering concoction named CRISPR when Claire realized she’d make more money selling giant killer rats. Rampage the movie is so oblivious to what made the game fun that Claire could have missed the connection. Rampage was a verb — you slid into the creatures’ skin and personally wrecked Peoria. (And when the soldiers shot you down, you shrunk into a naked human and scurried off the screen.) But director Brad Peyton sides with the Eighties boys. He doesn’t put us with the behemoths feeling their confusion and rage; we’re above them in drones. — Amy Nicholson

RAMPAKE | Directed by Brad Peyton | Written by Ryan Engle, Carlton Cuse, Ryan J. Condal and Adam Sztykiel | Warner Bros. Pictures | Citywide

PHOTO BY SIFE EDZONE EL AMINE/ COURTESY BLEEKER STREET

RAMPAGE | THESE IMPROBABLE BEASTS (AND THE ROCK) DESERVE A WILDER FILM THAN RAMPAKE

BEIRUT | Directed by Brad Anderson | Written by Tony Gilroy | Bleeker Street | Citywide

BY ALAN SCHERSTUHL
AARDVARK
OPENING THIS WEEK

Friday, April 13

Belle de Jour, Luis Buñuel’s taboo-busting international hit about an unsatisfied housewife who moonlights as a porn star, has equaled its initial impact. (Kristen Yoonsoo Kim)

A New Mexico Spring

Directed by Andrew Dismukes

Starring Darcy Picaullt

Joins William H. Macy for a Q&A!

Mark Krystal

She turns men into boys and boys into men

THE ENDLESS

Aaardvark, the first feature from writer-director Brian Shoaf, is so inane that several times it put its critic into a fugue state. Meaningless in message or plot, the film proves to be not just incoherent but exasperatingly boring, quite a feat for a film with a cast that includes Jenny Slate, Jon Hamm, Sheila Vand and, sure, Zachary Quinto. Quinto plays Josh Norman, looking like he’s been frozen in time circa the mid-aughts emo era (his dark bangs stick like paste to his forehead, a supplement to Quinto’s intrinsic angst). Josh, who was diagnosed with an unnamed mental disorder when he was younger, seeks out a social worker named Emily Slate (to help him work through his issues. Those seem to stem from his relationship with his estranged brother Craig (Hamm), a TV actor on a show called South Street Law, apparently in its 12th season. Josh also suffers from hallucinations and, the strangers we see him cross paths with, including a young woman of romantic interest (Vand), are possibly imaginary. So while Josh is suffering from a serious fraternal complex, Emily makes the irresponsible decision to attempt a successful social deprogramming. Felker and Shoaf align their narrative on which player will be most motivated by the upstart on a collision course at Wimbledon. And McEnroe, you see, was forever trying to please a father who always demanded more. The film finds the champ and the upstart on a collision course at Wimbledon. Will the old pro win yet again or will the young buck score the first of likely many championships to come? The final match, in which we never see a volleyed point play out, uses several cuts, seems to turn not on athleticism or strategy, but on which player will be most motivated by his pained flashbacks. (Alan Scherstuhl)

Wilder Theater, 10899 Wilshire Blvd., Westwood; Fri., April 13, 7:30 p.m. (different program Sat., April 14, 7:30 p.m.); $10. (310) 206-8013, cinema.ucla.edu.
FILM FESTIVAL
C.I.C.A.E. AWARD
FILM FESTIVAL
TELLURIDE

"NOT ONLY ONE OF MY FAVORITE FILMS OF 2018, IT IS ONE OF MY FAVORITE FILMS PERIOD. "

A DAZZLING SURPRISE. ASTONISHING.

SPECTACULAR.

A RARE GEM.

"Spirited Award Nomination includes:
Best Picture
"Not Only One of My Favorite Films of 2018, It is One of My Favorite Films Period.

Aazzling Surprise. Astonishing.

Azzling. Beating the odds.

"Sensational." A Rare Gem.

AChingly Beautiful. Gorgeously Directed by Chloé Zhao.

Brady Jandreau is an Utterly Magnetic Screen Presence.

"Spectacular.

Riveting. We See a Magic Beyond Acting.

"David Morgan, CBS News

The Rider

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WINNER: SAN SEBASTIAN FILM FESTIVAL
WINNER: WESTLAC ANGELES THE LATTES " WHERE PIZZA & WINE

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Q&A with Director Chloé Zhao and Actor Brady Jandreau
Friday 4/13 after the 7:20 show and Saturday 4/14 after the 4:30 show.

VIEW THE TRAILER AT WWW.THERIDERFILM.COM

THE RIDER

These improbable beasts (and the rock) deserve a wilder film than Rampage

There are ludicrous constructions, say a 30-foot wolf crossbred with spider, bat and bug DNA. And then there's Rampage's Dwayne "the Rock" Johnson as a misanthropic Special Forces soldier-turned-primalmatologist. Years ago in Rwanda, Davis (Johnson) murdered poachers who were terrorizing a baby albino gorilla with dreamy Zac Efron eyes. Today, Davis and the full-grown ape, George (performed in motion capture by Jason Liles), trade solemn fist bumps and sign-language dirty jokes. Buy that, and you'll have no problem with the rest of Rampage's plot, which includes a hand-severing space rat, a Ph.D. geneticist/ex-con/love interest (Naomie Harris) and Jeffrey Dean Morgan as a government agent with the kind of cracked-to-11 pheny Southern accent usually only heard when a Connecticut carnettpargar runs for governor of Texas. "This ol' cowboy" he says of himself, twice.

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Rampage was a verb — you slid into the creatures' skin and personally wrecked Peoria. (And when the soldiers shot you down, you shrunk into a naked human and scurried off the screen.) But director Brad Peyton rides with this gore fest in guns. He doesn't put us with the behemoths feeling their confusion and rage; we're above them in drones. — Amy Nicholson

Rampage

Directed by Brad Peyton
Written by Ryan Engle, Carlton Cuse, Ryan J. Condal and Adam Szylkin
Werner Bros. Pictures
Citywide

Sgt. Stubby: An American Hero

Since it's made for kids, you'll probably want to know at the outset whether your own kids might be traumatized by a dog death in Sgt. Stubby: An American Hero. The best answer is that director Richard Lanni's animated film is an education-focused and age-appropriate true story of the official mascot of the US2nd infantry regiment, who participated in 17 battles on the Western Front during World War I, returning home as a hero. However, at no point during the 85-minute runtime are any characters struck by the realization that dogs should be kept as far as possible from war zones. Absolutely no offense is intended toward the brave bomb sniffers deployed overseas — they are good dogs and also good soldiers who deserve to be thanked for their service. But come on. It's like putting a baby on the edge of a cliff.

Stubby charges through shell bombardments; he snatches away live grenades to save his human buddies. When Stubby warns his company of an impending nerve gas attack by running through a battlefield into the trenches and tugging their gas masks, it's impossible to forget that Stubby can't wear one. The script is only lightly didactic and well-paced, it nods toward the adults in the audience mainly by not insulting their intelligence — except for one tiny moment when the otherwise non-anthropomorphized Stubby sees a superior officer, comes to attention and salutes with his little paw. (Chris Packham)

Submergence

Of course, you might want to see the disappointing romantic drama Submergence. It's directed by Wim Wenders (Wings of Desire) and stars Alicia Vikander (Tom's Raiders) and James McAvoy (Split). You may even find yourself drawn in by the first half of Wenders' and screenwriter Eric Dignam's sensuous adaptation of J.M. Ledgard's sprawling novel. The story follows idealistic Scottish spy James McAvoy as he, now kidnapped by Somali jihad fighters, recalls his whirlwind romance with shy biomathematician Danielle Wenders (Initially, Wenders finds in this flashback-intensive scenario many opportunities to accent the enchanting sounds and textures of James and Danielle's honeymoon-period romance, like the muffed clinking of their wine glasses or the soft creaking of their hotel's hardwood floors. But you'll have nobody to blame but yourself — or the filmmakers — if you keep watching after the 60-minute mark. At that point, McAvoy vaguely — but angrily — lectures everybody, including Danielle during midfling flashbacks, about the "educational" imperative underlying their respective professions. We can only guess what — or who — James is referring to when he instructs Danielle that "their world’s only about power. It’s only secondarily about education." And you may just want to claw your eyes out whenever Danielle, during post-flashback scenes set at the same time as James’ present-day Somali misadventures, validates his condescending attitude by pining for him, especially when she half-cries/half-yells before launching herself at a gymnastics punching bag. Like Vikander, you deserve better than Submergence. (Simon Abrams)
Noir City Turns 20
FOCUS IS ON MOVIES SET IN AND AROUND L.A.

BY NATHANIEL BELL

Los Angeles and film noir go together like a dame and a gat. Perhaps that’s why Noir City — L.A.’s longest-running festival of classic crime cinema — has endured for so long. Now in its 20th year, the fest will shine a bright spotlight on the town that inspired it with 10 consecutive nights of double features — plus a special triple — set in and around the City of Angels.

This unabashed celebration of noir — a term coined by French critics to describe a film style derived from hardboiled American fiction and characterized by low lighting, doomed protagonists and fateful narratives in urban settings — is the fruit of a cinematic triumvirate: the Film Noir Foundation, a nonprofit founded by author-programmer-historian Eddie Muller; biographer-programmer-historian Alan K. Rode; and the American Cinematheque, whose Egyptian Theatre hosts the annual event.

The fest’s history stretches back to 1999, when Muller, aka the “Czar of Noir,” had just completed his magisterial survey of the genre, Dark City. Dennis Bartok, then lead programmer — now general manager — at the Cinematheque, invited Muller to design a festival based on that tome. Among the titles that graced the screen of the Egyptian that first year were such B-movie treasures as Detour, The Narrow Margin and gg River Street.

The subtitle of Muller’s book, The Lost World of Film Noir, refers not only to the alienated domain of its loner protagonists but to the sobering fact that many of these films have vanished down the memory hole of history. Where did all of these pictures — some of them outright masterpieces — disappear to?

That’s when the seed for a nonprofit was planted. Rode, then a San Diego journalist, met Muller at the Egyptian and soon came aboard as a collaborator. A second festival was established at San Francisco’s Castro Theatre. The Film Noir Foundation was formed in 2005, using earnings from San Francisco to locate and restore classic films.

One of the significant accomplishments of the Film Noir Foundation is that many of the entities that hold the rights to these classic films have come to view the organization as a trusted collaborator in film preservation.

Muller and Rode will introduce many titles at this year’s series, appropriately themed after what many consider to be the noir capital of the world, Los Angeles. Asked about the city’s enduring appeal, Muller says, “It’s where dreams go to die. Los Angeles is supposed to be a paradise. But clearly, the lesson of film noir is that people carry their own destruction with them. If you arrive in paradise, you’re going to destroy it. In the movies, you see the underside of paradise.”

Certainly, titles like The Blue Dahlia and Kiss Me Deadly bespeak the grim poetry of a town whose identity is always in flux, and whose nervous energy seems inscribed in the mise-en-scène.

Other highlights of the series include He Walked by Night, a tense police procedural based on the true story of Erwin “Machine Gun”Walker; Joseph Losey’s sublimely pessimistic The Prowler; and the exceedingly rare The Scarlet Hour, a late-career Michael Curtiz picture touted by Rode as “one of the least seen film noirs of the 1950s.”

The centerpiece of the series is the scheduled appearance of hardboiled suspense legend James Ellroy on April 14 to be honored by the Film Noir Foundation with a “Modern Noir Master” award following a screening of L.A. Confidential.

The event draws a pleasingly wide range of audience members: old-timers who remember these films from childhood, for nostalgia’s sake, but also younger crowds hungry for the style, drama and outright sexiness of these movies, which locate noir within a certain taxonomy of cool that makes them so resonant decades later. And, in this digitized age of instant streaming and stay-at-home binge watching, the archaic ritual of sitting in the dark with an eager crowd still holds tremendous appeal.

“I will always believe,” Muller says, “that a pristine 35mm print of a film will draw a crowd. That’s what this fest is about. It’s been a celebration. People want to celebrate not only the films themselves but the filmgoing experience.”

NOIR CITY | Egyptian Theatre, 6712 Hollywood Blvd., Hollywood | April 13-22 americancinemathequecalendar.com
IN HIS TRAP

TroyBoi prepares to deliver intense performance at Coachella

BY SHIRLEY JU

I

f you’re a DJ and you land a residency at Drai’s in Las Vegas, you’re clearly doing something right. While fans can catch TroyBoi as he takes over Saturday nights at Vegas’ best rooftop pool party, he has something even better in store: Coachella.

Every year, a handful of artists are chosen to perform at the most coveted festival in the United States. This year, TroyBoi will be making his debut, and he’s not taking a single moment for granted. Hailing from Southeast London, TroyBoi is a multifaceted DJ/producer who continues to showcase his versatility by breaking down barriers in music genres, creating a unique, one-of-a-kind sound that music lovers can’t help but gravitate toward.

With TroyBoi in town for just two days, we meet at Tatsu Ramen in West Hollywood, his favorite spot in Los Angeles. The next thing you know, we run into stand-up comedian Jo Koy, who was getting noodles with his son. They’re huge fans of each other’s work, and it turns out they had just been DM’ing on Instagram. What were the chances?

Still in shock at the unlikely situation, TroyBoi begins to tell his story. “I started making music as a hobby,” he says. “It was a passion, really, since I was quite eclectic. It has quite a unique style, and that’s what I try to make with all my tracks.”

Loyal to his ethnicity — Indian, Chinese, Portuguese and Nigerian — and hometown of the U.K., TroyBoi pulls inspirations from all directions as he fuses trap and hip-hop.

“I like to incorporate a lot of my ethnic backgrounds into my music and use a lot of textures from the countries where my parents are from,” he says. “I like to combine world music with electronic, hip-hop and various other genres. And I think that what sets me apart is the unique kind of tones. It’s just something new from London.”

Growing up, Troy was heavily influenced by the likes of Timbaland, Pharrell and Dr. Dre. While the ’90s and early 2000s may be his go-to era, it’s his hometown of London that exposed him to genres outside of hip-hop.

“I used to listen to a lot of electron-ic — that strong, strong house, grime, [drum’n’bass],” he says. “Growing up in London, being exposed to things like reggae, and just a lot of different music. I guess I absorbed all of that and just put into one big pot to create what is the sound that I make now.”

Speaking of now, a failed attempt to list modern-day influences led right back to the greats, as he reveals a tattoo of Michael Jackson on his arm.

“Modern-day is quite hard to say,” he says. “Modern artists are inspiring me daily, but I think I always get inspiration from people like Michael Jackson. Like, he’s got records that you’re going to be impossible to break. Hence why I’m inked. I’ll always say that [Pharrell is] definitely the epitome of someone who’s just like a cool-ass dude. He’s got a good fashion sense. He’s a dope producer. He’s accomplished so much personally, and is part of N.E.R.D. and the Neptunes. He’s definitely one of the top for me.”

With an ear for good sounds, Troy managed to link up with one of music’s most sought-after pop stars, Billie Eilish. The spelling of “Boi” in Eilish’s “MyBoi” remix is a clever play on TroyBoi’s name.

“I love her,” he says. “She’s only 16! For me, I like quirky, different, edgy things — people, anything. When I first kind of heard her and seen her image and everything, I was like, ‘Who is she?’ She’s incredible. Her whole EP was crazy. Her team hit me up and was like, ‘She likes your music, can we get a remix?’ So I did that. And here we are now. I can’t wait to do a lot more music with her. I’m looking forward to it.”

In addition to this incredible remix, TroyBoi is still on a high from his debut project, Left Is Right, which he released independently.

“I self-released it, so I kind of wanted it to be more of an organic thing which is just for the fans,” he says. “I didn’t wanna go full-blown with a major label. It was almost like my little outlet, but the reception was incredible. It was a good chance for me to show my production diversity and just to give people a nice, good body of work, without any features or too many features.”

Clocking in at 20 tracks, Left Is Right represents TroyBoi’s own experiences discovering his alternate route, with his heart set on the end goal no matter what obstacles lie ahead. He takes pride in his music being “left” of center while simultaneously feeling “right” in his mind.

“First of all, growing up in London, it’s very difficult to do music,” he says. “It’s kind of going against all the odds, in the sense of me staying in my own lane. In the sense of music, a lot of people try to make ... the same music which is on the radio. And they feel can’t express themselves because it doesn’t fit into what’s on the radio. I’m always like, ‘Look, I believe in making my own sound — creating my own sound. And if people like it, they like it.’ At the end of the day, how are you gonna be a leader and set your own trends if you’re following someone else’s footsteps? You have to be bold enough or try to be bold enough to wanna do that. I can always say that about people like Pharrell and Timbaland. They always jumped outside of the box. Whenever you heard one of their tracks, you just knew it was them because it was so different. And that’s how I’ve always tried to make my approach.”

And with festival season around the corner, TroyBoi could not be more thrilled. “I’m absolutely buzzing for it!” he says. “I’ve always wanted to go to Coachella, and the fact that I was invited to play this year in this amount of time — that was just incredible to me. And I’m looking forward to bringing the house down.”

As well as a hefty serving of Left Is Right, a press release reveals his set will be enhanced by aerialists, breakdancers and a live orchestra. TroyBoi remains elusive.

“I don’t wanna give away anything,” he says. “But all I will say is that since I’ve been given the spotlight, I’m definitely gonna make use of it, as I always do. Whatever I do, wherever I am, I always give out 110 percent in my performance. But now that I’ve been given something with such a nice stature, it’s time for people to really know what TroyBoi’s about.

“I know it’s a big festival and I know there’s a lot riding on it, but I stay calm,” he adds. “I’m confident in what I’m doing. You just have to enjoy it, you know? And that’s what I’m intending to do — show people a good time and enjoy myself. I’m not gonna think too deep about it.”

With all his time and energy focused on perfecting his craft, TroyBoi made the conscious decision to move to the United States. Trying to decide between Miami and L.A., he went with the former because of the city’s Latin culture and beaches.

“When I was 21, my first time in America was when I went to Miami,” he says. “I went on the Music Conference, and that week for me, obviously, coming from London to America for the first time was incredible. So I think that always stuck with me. And I thought, ‘Why not? Move to Miami, let’s try it.’

And then he remembers moments like running into Jo Koy at his favorite ramen spot in Los Angeles.

“I might move to L.A. next year,” he says. “Maybe.”

TroyBoi performs Friday, April 13 and April 20, at Coachella at the Indio Empire Polo Club.
**Music Picks //**

**Fri 4/13**

**Winter**

@ THE ECHO

“I want to be your typical teenager, your typical outcast,” Samira Winter coos sweetly on “High School,” from her new album, *Ethereality.* Her romantic entreaties ride along waves of sugary pop-punk guitar that wrap around her guileless vocals like cotton candy. Of course, Winter is not a typical teenager, and her instinctive pop charm should make her most likely to succeed in life instead of end up as an outcast. “Zoey” is another candied confection, but it’s more of a dream-pop ode shrouded in layers of shoegazer haziness that are lit up by Winter’s yearning singing. She was raised in Curitiba, Brazil, before relocating to Boston to attend college, but she’s been based in L.A. for the past five years, releasing similarly gentle and endearing singles as well as the 2015 full-length record *Supreme Blue Dream.*

—Falling James

**Dokken**

@ WHISKY A GO GO

Dokken might have provided the hit title track for the ’80s slasher classic *A Nightmare on Elm Street 3: Dream Warrior,* but it’s a Jason Voorhees hockey mask that adorns the poster for this Sunset Strip show, as the band is performing on Friday the 13th. Unlucky for some, but not for fans of classic Los Angeles sleaze rock. The classic lineup featuring Don Dokken and guitarist George Lynch has been doing the occasional show together of late, and they even have out a live album recorded in Japan. A full reunion hasn’t surfaced yet, which is a bit of a shame, although the current Dokken hasn’t surfaced yet, which is a bit of a joke. “I Laugh Tomorrow When I Can’t Even Cry,” from their 2016 album *Shattered* and their soon-to-be-released fourth record, *Crazy World.* Tonight’s bill comes fully loaded with sets from The Schizophonics, Mike Watt & the Missingmen and High Priestess.

—Brett Callwood

**Beat Junkies**

@ INSTITUTE OF SOUND

Regardless of where your music background stems from, you’ve probably heard of the Beat Junkies. They’ve been elevating the art of DJing since the ’90s and are now instructors, and the name of this event — Beat Junkie Institute of Sound — speaks for itself. It’s a creative space for learning the fundamentals of DJing and the foundation of its culture, whether you’re new to the art form or have been a turntablallist all your life. Located in Glendale, you can find a range of courses that emphasize DJing the correct way; there are no CDs or controllers set up in this facility — only turntables, and all of the equipment is provided. On April 14, the crew celebrates the Beat Junkie Institute of Sound’s one-year anniversary, a monumental event with special performances by the Visionaries, DJ Nu-Mark, Defari, Exile, Rakaa Iriscience, Supernatural, Beat Junkies and more.

—Audrey E. McDaniel

**The Freeks**

@ THE HI HAT

Ruben Romano has been bowing into the maelstrom with various versions of his hard-rocking band The Freeks since 2007. Early on, the former drummer of Nebula and Fu Manchu collaborated with such far-flung allies as Bernie Worrell, Jack Endino and Kyuss’ Scott Reeder, but more recently he’s solidified the group with a lineup of L.A. all-stars that includes keyboardist Esteban Chavez, guitarist Jonathan Hall (Backbiter), drummer Bob Lee (Claw Hammer, Backbiter) and new bassist Ray Piller (Biblical Proof of UFOs). With backing from such heavy friends, Romano has been able to segue freely from grunge and stoner rock into punk-fueled psychedelic metal on the 2016 album *Shattered* and their soon-to-be-released fourth record, *Crazy World.* Tonight’s bill comes fully loaded with sets from The Schizophonics, Mike Watt & the Missingmen and High Priestess.

—Falling James

**Luicidal**

@ KNIGHTS OF COLUMBUS HALL, CANOGA PARK

Fans of Venice hardcore vets Suicidal Tendencies will spend hours debating which is the greatest album and, naturally, the strongest lineup that the band ever had. Many maintain that by the time current Metallica bassist Rob Trujillo joined the band, Suicidal had moved a little too far over to the “metal” side of the crossover spectrum. For that reason, a band featuring original bassist Louiche Mayorga that performs music from the first three Suicidal albums — *Suicidal Tendencies, Join the Army and How Will I Laugh Tomorrow When I Can’t Even Smile Today* — is very welcome to many longtime fans. The band is called Luicidal (see what they did there?), and they’re performing at this Punk Rock Swap Meet charity show with Shattered Faith, Love Canal, Spider, Hymen Blasters and Total Massacre.

—Brett Callwood

**Sun 4/15**

**The Murder City Devils**

@ TERAGRAM BALLROOM

Twenty-two years might seem long enough for time to wear away even the toughest rock — and yet The Murder City Devils have retained their shape as a hard-rockin’, well-liquored exemplar of garage rock that is in fact a portrait of the garage in its totality. In the corner sway the cowboys; on the floor, the grime of countless vehicles worked on, dismantled and sometimes wrecked. Occasionally — as seen with their breaks from music — the floor must be swept clean. In time, that base becomes even dirtier, even rougher, paradoxically compelling both mangle and dinge on its way to becoming as primal as beasts lurking at the back of a cave. Also: Big Business, bringing the gloom of the Pacific Northwest and laying down metal riffs twice as loud as thunder with only a fraction of the electrocution risk.

—David Cotner

**Mon 4/16**

**Haunted Summer**

@ RESIDENT

“Come, won’t you find me in my little hideaway?” Bridgette Moody urges, luring listeners into “The Woods,” a pastoral reverie from Haunted Summer’s 2017 album, *Spirit Guides.* She and her guitarist-husband, John Seasons, have been craft-
ing delicately enchanting songs together since 2012. Their 2013 EP, *Something in the Water*, demonstrated the duo’s ability to create enchanting soundscapes, but they reveal the full breadth of their emotional and musical range on *Spirit Guides*. Seasons’ gentle acoustic guitar evokes nostalgic folk rock, but his washes of synthesizer and psychedelic touches, such as hints of backward guitar, take Haunted Summers’ nature-centered odes “Golden” and “The Woods” straight into outer space. Through it all, Moody’s airy vocals descend lightly and gracefully over Seasons’ passages before building intensity in the echoing canyons of the epic title track. —*Falling James*

**tue 4/17**

**Brockhampton**
**@ THE NOVO**
Move over Backstreet Boys, there’s a new boy band in town. Far from your traditional pop group, Brockhampton are a hip-hop collective led by Kevin Abstract, hailing from San Marcos, Texas. Formed in 2015 and now based in Cali, they’ve gained major traction since being discovered in an online forum titled KanyeToThe. In 2016, they released their first mixtape *All-American Trash*, which fitting to the name touches on real-life struggles and the reality of political state. On the heels of the successful release of their second album, *Saturation II*, which dropped in August of last year, it seems a new deal with RCA Records is on the horizon, and it’s rumored to be worth more than $15 million. Fans can look forward to a new project called *Poppy* as early as this summer. —*Shirley Ju*

**First Aid Kit**
**@ THE OBSERVATORY**
In the past, First Aid Kit have drawn attention for imbuing songs by Fleet Foxes, Buffy Sainte-Marie, Rezzo Seress, R.E.M. and Bob Dylan with their own distinctively rich and melancholic-tinged harmonies, but their new album, *Ruins*, is a collection of original tunes. Swedish sisters Klara and Johanna Söderberg give such ballads as “Fireworks” a majestic emotional and musical range on *Ruins*, and it’s rumored to be worth more than $15 million. Fans can look forward to a new project called *Poppy* as early as this summer. —*Shirley Ju*

**Cradle of Filth**
**@ BELASCO THEATER**
Amidst a constant blizzard of (quite deliberate) controversy over its image and marketing, and lineup convulsions that make the Trump administration look like stability incarnate, England’s Cradle of Filth have found time for 12 albums of increasingly hard-to-define, often ultra-ambitious extreme metal. Last year’s *Cryptoriana* — *The Seductiveness of Decay* encompasses so much of its multigenre 2017 artist album, *First Landing*, the keyboard-wielding Moon Boots is joined by a drummer-percussionist, a guitarist-bassist and four vocalists, all of whom are featured on the original material. Moon Boots’ inherent musicianship, coupled with his practiced production style, takes it to the next level. —*Lily Moayeri*

**wed 4/18**

**John Cooper Clarke**
**@ THE HOTEL CAFE**
Reading poetry onstage in front of an impatient punk rockers on late-’70s bills in England with Joy Division, The Fall and the Sex Pistols, John Cooper Clarke learned early on how to keep an audience’s attention not with sound and fury but with the cutting precision of his words. There’s always been a musical element to his urgently rhythmical cadences, and the good doctor (he was awarded an honorary doctorate of arts by the University of Salford in 2013) has collaborated with The Stranglers’ Hugh Cornwell and has had his poems translated into songs with British supergroup The Invisible Girls, which included such luminaries as Pete Shelley, Bill Nelson and Martin Hannett. Apart from a last-second, barely advertised hit-and-run appearances at La Cita and The Echoplex in 2014, Clarke has never performed a full set in L.A. —*Falling James*

**thu 4/19**

**Moon Boots**
**@ EL REY THEATRE**
Hot on the heels of his recent *Power* EP, and in between DJ sets in the Yuma Tent at Coachella, Moon Boots debuts his long-awaited full live show. A classically trained and accomplished piano player, lucky fans who have experienced Moon Boots’ DJ sets in the last year or so were sometimes treated to an enhanced presentation that includes him playing synthesizers alongside his track selection. For the live show, which focuses heavily on material from his multigenre 2017 artist album, *First Landing*, the keyboard-wielding Moon Boots is joined by a drummer-percussionist, a guitarist-bassist and four vocalists, all of whom are featured on the original material. Moon Boots’ inherent musicianship, coupled with his practiced production style, takes it to the next level. —*Lily Moayeri*
**CLUBS**

**ROCK & POP**

AMOeba MUSIC: 6400 Sunset Blvd., L.A. DJ Jason Douglas, Fri., April 13, 8 p.m., free.

BEAT JUNKIE OF SOUND: 5130 San Fernando Rd., Glendale. The Beat Junkies, Visionaries, DJ Nu Mark, Rakaa Iriscience, Delfini, Supernatural, Sat., April 14, 2:30 p.m., $10. See Music Pick.

Cafe NELA: 1906 Cypress Ave., L.A. Non-Blips, 2-Bit Whore, The Swords of Fatima, Slim Zwerling & the Yums, Mon., April 13, 8:30 p.m., $5.

The Canyon Agoura Hills: 28912 Roadside Dr., Agoura Hills. Urah Heep, Fri., April 13, 9 p.m.

The Echo: 1822 W. Sunset Blvd., L.A. Winter, Vinyl Williams, Sabrina is Not You, Chat, Fri., April 13, 8 p.m., $12 (see Music Pick). Psychotopia, Patriarch, Sat., April 14, 5:30 p.m., $15. El Jiah Ocean, Desure, Davey & the Midnights, Angit City Bluegrass Boys, Sun., April 15, 5 p.m., $15 & up. Rolling Blackouts Coastal Fever, Jesi Cornellus, Golden Daze, Tue., April 17, 8:30 p.m., $16. Boogarins, B Boys, Señor Kino, Wed., April 18, 8 p.m., $10 & $12. Mehndi, Mezmarize, Sun., April 15, 8 p.m., $15. Boogarins, B Boys, Señor Kino, Wed., April 18, 9 p.m., free. Rolling Blackouts Coastal Fever, Jesi Cornellus, Golden Daze, Tue., April 17, 8:30 p.m., $16.

The Library: 5468 Pionertown Rd., Pionertown, Maren Morris, Tenille Townes, Fri., April 13, 8 p.m., $35. Zachariah and the Los Riders, Chris Latino & Buffalo Robe, preceded (at 5 p.m.) by The Shadow Mountain Band, Sat., April 14, 8 p.m., free. The Drums, Alvarys, Fazerdaze, Sun., April 15, 8 p.m., $25. Ryan Keberle’s Catharsis, Thu., April 19, 9 p.m., $25.

The Mint: 617 N. Grand, L.A. Soft Kill, Tearful Moon, Bloody Kraves, Otzi, We Are Parasols, Sat., April 14, 8 p.m., $15. Hell Fire, Haunt, Mon., April 16, 8 p.m., $5 & $10. Yaeji, Christo Pugh, Pisa Altmare, Tue., April 17, 8 p.m., $30. Ojeda, Mon., April 16, 7 p.m., $12. Ally McCoy, Jayme Claire, Orion & the Stars, Fri., April 13, 10 p.m.

The Troubadour: 9081 Santa Monica Blvd., West Hollywood. Work in Progress, with Gaten Matarazzo, Fri., April 13, 3:30 & 8 p.m., $25 & $25. Satellite City, Pistol Beauty, Derek Day, The Smug, The Savage Detectives, Sat., April 14, 7:30 & 10 p.m., $18. Janine, Tue., April 17, 8 p.m., $10. Brik.liam, Bri, Bboy, Brik.liam, Aprill, April 15, 8 p.m., $25. CalMarts Soundstream, with Zoe Nicole, Renner, Tinyw Wraith, Dark Pulse and others, Thu., April 19, 7:30 p.m.


**JAZZ & BLUES**

Alvas Showroom: 1417 W. Eighth St., San Pedro. The Allian Holdsworth Memorial Concert, with The Allian Holdsworth Band, Alex Sill, Benjamin Shepherd and others, Sat., April 14, 8 p.m., $30. The Henderson Trio, Sat., April 14, 8 p.m., $30. The Shawgulls, Sun., April 15, 4 p.m., $20.


The Lighthouse Cafe: 30 Pier Ave., Hermosa Beach. The Dan Kanerski Quartet, Sat., April 14, 11 a.m.-2:30 p.m., free. The Dave Slonaker Big Band, Sun., April 15, 11 a.m.-3 p.m., $10. The Charles Owens Quintet, Wed., April 18, 6-9 p.m., free.

Vibrato Grill & Jazz: 2930 Beverly Glen Circle, Bel-Air. The Reverend Shawn Amos, Fri., April 13, 6:30 & 9 p.m. $20. Bill Catos, Sat., April 14, 6:30 & 9 p.m. $20. The Jason Lee Bruns Collective, Sun., April 15, 7:30 p.m. Jamie Shew, Tue., April 17, 7:30 p.m. free. Carly Robyn Green, Wed., April 18.

**COURT & COUNTRY**

The Cowboy Palace Saloon: 4311 W. Pico Blvd., L.A. The Theo, The Army, Friday, The Man, Sat. 11 a.m.; Mark Pender, Blue Soul Rockers, Wed., April 18, 9 p.m. The Jazz Holiday Band, Thu., April 19, noon; Mark Pender, Thu., April 19, 9 p.m.
**CLASSICAL & NEW MUSIC**

**DELIRIUM MUSICUM:** The ensemble juxtaposes works by Vivaldi and Shostakovich with more modern pieces by Andrew Norman and others, Sat., April 14, 5 p.m., free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A.

**DIMITRY OLEVSKY:** The violinist rides along through Daniel Schnyder’s The Four Winds and Astor Piazzolla’s Tango Etudes for Solo Violin, Wed., April 18, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., L.A.

**DAN DON GIOVANNI:** Ryan Murray conducts the orchestra in Pacific Opera Project’s gangster-style remake of the W.A. Mozart opera, Fri., April 13 & 20, 8 p.m.; Sat., April 14 & 21, 7:30 p.m.; Sun., April 22, 2 p.m. The Vortex, 2341 E. Olympic Blvd. See GoLA.

**GEORGE LEPAUW:** The pianist covers Bach and Debussy, Thu., April 19, 11 a.m. The Broad Stage, 1310 11th St., Santa Monica.

**GO L.A. PHILHARMONIC:** Gustavo Dudamel conducts the world premiere of Esa-Pekka Salonen’s Pollux followed by Edgard Varèse’s Amériques and Dmitri Shostakovich’s Fifth Symphony, Fri., April 13, 11 a.m.; April 14-15, 2 p.m., $20-$194. Walt Disney Concert Hall, 111 S. Grand Ave. See GoLA.

**GO L.A. PHIL NEW MUSIC GROUP:** Gustavo Dudamel guides the band through Ted Hearne’s Law of Mosaics and Frederic Rzewski’s 1971 Attica elegy Coming Together, Tue., April 17, 8 p.m., $20-$59. Walt Disney Concert Hall, 111 S. Grand Ave. See GoLA.

**GO L.A. PHIL NEW MUSIC GROUP:** Gustavo Dudamel conducts the world premiere of Esa-Pekka Salonen’s Pollux followed by Edgard Varèse’s Amériques and Dmitri Shostakovich’s Fifth Symphony, Fri., April 13, 11 a.m.; April 14-15, 2 p.m., $20-$194. Walt Disney Concert Hall, 111 S. Grand Ave. See GoLA.

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