Still Smokin’ After 40 Years

Cheech & Chong mark 40th anniversary of the original stoner movie, Up in Smoke

By LINA LECARO
ETHAN RUSSELL

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**DANCE**

**Ziggy Stardust Puts on His Red Shoes**

Today he’s a celebrated choreographer and artistic director of the respected contemporary dance troupe Complexions, but during Dwight Rhoden’s teen years the music of David Bowie was his soundtrack. Rhoden pays tribute to Bowie with the West Coast premiere of Stardust, the centerpiece of the company’s visit. Slowly simmering in Rhoden’s creative juices for some time, the project had moved to a front burner before Bowie’s death in 2016. The resulting love letter draws on nine Bowie songs including “Lazarus,” “Changes,” “life on Mars,” “Space Oddity” and “Young America.” While “Stardust” is the big draw, the program also includes Exploration of Love and Alliances, plus Gutter Glitter, a title Bowie undoubtedly would have liked.

Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Fri.-Sat., April 20-21, 7:30 p.m., Sun., April 22, 2 p.m.; 34$-138. musiccenter.com. —Ann Haskins

**MARIJUANA/FILM**

**Shop and Smoke**

It’s the first 4/20 since California legalized recreational marijuana — what better way to celebrate something you won’t remember in the morning than with tonight’s screening of seminal pot-sptioriation comedy *Pineapple Express* at 420 Fest? After the film—which celebrates its 10th anniversary this year and is presented by delivery service Herb — you’ll enjoy local vendors eager to gain a foothold before the rise of Big Marijuana, as well as a general overall sense of relief that you won’t have to keep looking over your shoulder. For now. The Wiltern, 3790 Wilshire Blvd., Koreatown; Fri., April 20, 7 p.m.; $14.20 VIP, $4.20 general admission. (213) 551-0588, wiltern.com. —David Cotner

**MARIJUANA/ART**

**Come Along for the Ride**

Prepare to be dazzled at the Magic Bus Experience. Not to be confused with everyone’s favorite school bus-centric Saturday morning cartoon, “L.A.’s largest immersive psychedelic event” brings its unique brand of trippy fun to town with a “Hotbox” white-out maze, giant coloring book, games of skill, Bean Bag Cinema, minstrels, magicians and circus performers. In addition to the Make-Believe Bar, there will be food trucks and a “munchie mountain,” while VIP guests will be able to avail themselves of a chicken nugget and tater tot bar. There will be a designated smoking area outside. The Reef, 1933 S. Broadway, Historic South Central; Fri.-Sat., April 20-21, 11:30 a.m.-4:20 p.m. & 6-11 p.m.; $45, $65 VIP; 21+. magicbusexperience.com. —Avery Bissett

**OUTDOORS**

**Strolling Through History**

In 1978, you more or less took your life in your hands when you went walking in downtown Los Angeles. See how much things have changed during today’s 40th Anniversary L.A. Conservancy Walking Tour. You’ll visit three sites — the U.S. Bank Tower, the Los Angeles Central Library and the PacMutual Building — all of which have been integral to the history of the Conservancy itself. It all ends at the OUE Skyspace L.A. observation deck high atop the Tower, with the glass majesty of the Skyslide, which you can slide down if you’re feeling particularly fearless and descending. Pershing Square, 530 S. Olive St., downtown; Sat., April 21, 4 p.m. (also May 12); $30 general, $25 Conservancy members & ages 17 & under. (213) 623-2489, lacoconservancy.org/events/40th-anniversary-walking-tour. —David Cotner

**MUSIC**

**Nature Perfected**

Dai Fujikura is hardly a nature boy. “Birds sing (if you can call that singing!) annoyingly, and insects make terrible noise,” the Japanese-British composer wrote about walks in the woods. But in his 2008 work Secret Forest, which receives its U.S. premiere tonight from the L.A. Chamber Orchestra, Fujikura has reordered the natural world more to his liking as “an imaginary forest where birds and insects make only my favorite sounds, and my nose gets never blocked” from allergies. Thickets of strings wrap themselves boldly around evocative flurries of winds, blending a majestic melancholy with avant-garde daring. French pianist David Fray also stirs up Mozart’s Piano Concerto No. 24 in C minor, and guest conductor Karina Canellakis invokes Beethoven’s delightful Second Symphony.

Alex Theatre, 216 N. Brand Ave., Glendale; Sat., April 21, 8 p.m.; $27 & up. Also at Royce Hall, 340 Royce Drive, Westwood; Sun., April 22, 7 p.m. (213) 622-7001, ext. 1. laco.org. —Falling James

**BOOKS**

**Calling All Bibliophiles**

While we continue to debate the changing face of the publishing industry, the Los Angeles Times Festival of Books, an L.A. mainstay since 1996 and the largest literary festival in the country, attracts 150,000 visitors annually. Among the more than 500 authors and performers appearing across nine stages this year are Joyce Carol Oates, Walter Mosley, Reza Aslan, Dave Eggers, Maria Shriver, Patton Oswalt, Ed Asner, Valerie Bertinelli, Whitney Cummings, Mike Epps, Jenna Fischer, Gabriel Union, Vivica A. Fox and Laila Ali. As always, the weekend also promises live music, poetry, kids activities, Spanish-language programs, cooking demonstrations, art installations, food trucks and 200-plus exhibitors. New to the schedule is the inaugural Newstory, which features podcasts, screenings, virtual reality and more music led by Moby, Lucinda Williams, Mayim Bialik, The Second City and others. USC, University Park; Sat., April 21, 10 a.m.-6 p.m.; Sun., April 22, 10 a.m.-5 p.m.; free. events.latimes.com/festivalofbooks. —Siran Babayan
CULTURE

Land of the Rising Sun
If you haven’t made it to downtown’s secret Japanese Village — a cultural gem and passion project of costume designer Peter Lai, tucked away in an Arts District loft — there’s still time. But not much: Lai tells us he’ll be closing his beloved museum for good when developers turn the building into a hotel, likely sometime next year. The eccentric Hong Kong-born designer, dancer and collector began his love affair with Japanese culture on a trip to the country at age 18 and has been collecting ever since, culminating in this 5,000 square-foot space, filled to the brim with costumes, furniture, curios and artistry. This Sunday, Atlas Obscura’s hosted tours are sold out, but you can make an appointment starting from 2:30 p.m. Refreshments, guided shopping and “charming company” included. Peter Lai’s Japanese Cultural Village, 500 S. Alameda St., downtown; Sun., April 22, 2-3 p.m.; $30. (626) 375-2040, peterlai.design. —Beige Luciano-Adams

FOOD/FILM

Waste Not, Want Not
According to Nari Kye and Anna Chai’s 2017 documentary, WastED! The Story of Food Waste, one-third of food grown for human consumption in the world every year — 40% alone in the United States — goes uneaten, yet millions of people don’t have enough to eat. Narrated by Anthony Bourdain and featuring Mario Batali, Dan Barber, Danny Bowien and Mark Bittman, the film looks at how excess food is handled on farms and in restaurants and supermarkets and its effects on the environment, as well as how chefs, community activists and entire countries are trying to solve the problem. This screening is followed by a panel discussion with local chefs Neal Fraser, Nyeshia Arrington and Michael Cimarusti and a reception with food provided by restaurants Preux and Proper, Huntington Hospitality by L.A. Progressive. The Huntington, 1151 Oxford Road, San Marino; Sun., April 22, 1-4 p.m.; $95, RSVP required. (626) 405-2100, huntington.org. —Siran Babayan

EDUCATION

Greed Isn’t So Good
Armchair Marxists, take note: Celebrated economist Richard Wolff will be at Occidental College this evening to discuss Trump, Capitalism’s Crisis and a New Way Forward. Both symptom and pathogen of that crisis, the Trump presidency is doing wonders for systemic inequality and corporate greed. Better understand the malaise and, presumably, end on a hopeful note, as Wolff focuses on “basic social change” currently underway, as well as an exit strategy “if we stop denying capitalism’s decline as the problem we must solve.” A prolific and animated professor, speaker and radio host, Wolff’s recent talks have tackled the opioid crisis, budget deficit, net neutrality and gender pay gap. Hosted by L.A. Progressive. Occidental College, 1600 Campus Road, Choi Auditorium, Eagle Rock; Mon., April 23, 7-9:30 p.m.; free. (213) 434-4643, eventbrite.com/e/richard-wolff-trump-capitalisms-crisis-and-a-new-way-forward-tickets-44354413844?aff=e/f_beventtix. —Falling James

FOOD

Eat Your Veggies – for Free
While it may be a myth that Los Angeles is a climatological desert, it’s nevertheless a city with food deserts. Thousands of residents face food insecurity, a malady that does not exempt our schools. To combat this, UCLA is hosting its first Free Produce Fair. Come through with your own bag (maximum: 15 inches by 15 inches by 7 inches) and fill it with fresh, free produce, courtesy of Food Forward, a SoCal nonprofit that rescues surplus produce otherwise destined for the bin — supply meets demand. Various organizations will be offering educational material as well. UCLA Wilson Plaza, 120 Westwood Plaza, Westwood; Mon., April 23, 9 a.m.; free. (323) 989-7073,facebook.com/events/165455427487578/. —Avery Bissett

MUSIC

Life Imitating Art
It seems like a mad idea, to create “a performance structured around an absence,” but American cellist Sonia Wieder-Atherton pays homage to her former companion, Belgian avant-garde feminist filmmaker Chantal Akerman, in a most inventive fashion with her new piece Chantal? Wieder-Atherton works up music by Béla Bartók alongside images from the films of Akerman, who killed herself in Paris in 2015. The cellist’s music and even her physical gestures literally mirror the movements of the filmmaker. “I wanted to play along with her, her every move, her silences, her dancing at once burlesque and deadly serious,” Wieder-Atherton has said about the unusual work. REDCAT, 631 W. Second St., downtown; Mon., April 23, 8-10 p.m.; $12. (213) 237-2800, redcat.org. —Avery Bissett

BOOKS/HISTORY

Good Reads
At Walter Nelson’s Victorian Literary Parlour, the bricky Mr. Nelson unveils the unheralded gem that is Anne Brontë’s novel, Agnes Grey. With more than 60,000 novels published during the Victorian era (1837-1901), chances are you’ve scarcely...
delved into the period that historians have described as both “prosperous” and “syphilitic.” Nelson, a staunch expert in all matters Victorian — including quack medicines and phrenology — leads gentle readers into the era. He also recommends that you show up in period attire, as his inquiries into the Victorian age know no bounds and are a singular window into another time that might as well be another planet.

The Last Bookstore, 453 S. Spring St., downtown; Tue., April 24, 7 p.m.; $31.95-$36.95 (includes book). (213) 488-0599, lastbookstorela.com/events/victorian-literary-parlour-walter-nelson-book-club/

—David Cotner

wed 4/25

FILM

Superhero Immersion

At some point, movies will be jacked directly into the cerebral cortices of the audience, but until then, the Avengers: Infinity War Marathon — and a catheter — is about as close as you’ll get to total cinematic immersion. Lucky ticket holders will spend nearly 30 hours watching 11 Marvel superhero films in chronological release-date order — starting with 2008’s Iron Man and culminating in the hotly anticipated Avengers: Infinity War — and will nab valuable trinkets such as posters commemorating the Marvel Cinematic Universe’s first decade, a costume contest (Go Blade! Boo, everyone else!), hexagonal popcorn tubs, special guest appearances and more. Through Thursday. El Capitan Theatre, 6838 Hollywood Blvd., Hollywood; Wed., April 25, 1 p.m. (doors 11:30 a.m.); $100. (818) 845-3110, elcapitantheatre.com/film-info/marvel-marathon. —David Cotner

thu 4/26

LITERATURE

Refugee Struggles

Every silver lining has a cloud: When President Trump issued an executive order halting entry into the United States by refugees from seven, mainly Muslim countries, millions protested — but the caps on those refugees remained. To address this moment of stagnation and inertia, author Viet Thanh Nguyen presents his essay collection The Displaced: Refugee Writers on Refugee Lives ($25, Abrams). Discussing the compilation with writer and Ethiopian refugee Meron Hadero and Abrams executive editor Jamison Stoltz (Displaced’s co-editor), Nguyen showcases the work of 17 notable contemporary writers to clue you in on all the fear, uncertainty and hassle that has visited their lives.


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Marijuana policy would have us thinking there are only two ways to use cannabis: medically, for severe conditions, and recreationally, for adults who just want to get high. Of course, the medical-versus-recreational dichotomy fails to account for the variety of other nuanced reasons to consume cannabis — reasons that, in fact, are increasingly becoming the primary motivation behind cannabis consumption.

So picture this: a cannabis ceremony that defines the herb as sacred and invites participants to journey inward. As with other plant ceremonies, be it cacao or ayahuasca, the ceremony is musical and honors the plant’s inherent wisdom and spirit — as unfamiliar as that notion may be to those who’ve experienced only the clinical atmosphere of a medical dispensary, or the commercialism of adult-use cannabis.

Cannabis for spirituality and wellness — to nourish the soul, if you will — goes beyond pure recreation or specified medical purposes. Putting aside any judgments about hippie-dippie rhetoric, spirituality and wellness are increasingly the driving factors behind today’s “new” cannabis consumption.

“Cannabis is a sacred plant that you need to commune with and properly respect,” says Sari Gabby, who leads a cannabis ceremony at her annual retreat, Cannabliss, happening April 19-24 in Malibu. “Cannabis brings you to yourself, to come home to where you are. When you do a ceremony and sit with intention, it allows you to reveal aspects of you that you need to look at, contemplate, feel and observe. It’s a healing and ritualistic way of working with cannabis.”

Founder of creative agency Redefining Cannabis, Gabby’s life work is offering a new spin on the cannabis plant. Through her branding and marketing work, alongside curating the Cannabliss retreat, Gabby is modernizing the image of cannabis by drawing on ancient wisdom about wellness and sacred plant-based medicine.

This isn’t about the latest vape-pen technology or breeding technique — it’s about updating the image of cannabis as a tool for self-knowledge and self-improvement. “The beauty of cannabis is that it allows you to tap into so many facets of your life, so there’s the educational, scientific, physical, creative and spiritual aspect of it,” Gabby says. “Look at how many people use cannabis and yoga together and why, meditate with cannabis and why, who are bringing that spiritual aspect in.”

The whole premise is that cannabis has a psychoactive effect — an opportunity to engage a different sense of self. “How many people have actually asked themselves, ‘How can this allow me to really benefit?’ instead of just, ‘Oh, I’m high,’” she says. “How many conversations do you have that are deep and meaningful [under the influence of cannabis]? That in itself outlines the underlying spiritual aspects of cannabis.”

At the six-day Cannabliss retreat, guests from around the country will not only tap into the spirit of the plant but also learn about its scientific and medicinal components through Kannacare, a certification program created by Dr. Ira Price to provide education on the endocannabinoid system (a network of cannabinoid receptors throughout the body, regulating appetite, pain, mood, sleep and other physiological functions).

“Aspirational, conscious cannabis consumer means not only knowing how to choose the right strain for yourself but also staying socially and politically aware of the context surrounding the plant.”

“When I first started working as a physician in cannabis in 2010, nobody wanted to have the conversation, I was waving my own banners,” Price says. “In the past couple years, people are recognizing the benefits [of cannabis] and seeing that cannabis makes our toolbox for treating a lot of diseases much deeper. We’re decreasing the stigma — it’s not just about big blunts and getting high but about mindful consumption and the medicine of cannabis.”

Legal weed offers a clear distinction between medical and adult use; but within the scope of adult use, there’s a growing divide between cannabis for the sake of getting high (and in its own right, recreation is a form of wellness) and cannabis to promote a healthy lifestyle. With more and more newcomers to the cannabis space — the elderly, baby boomers, people who may have only smoked pot 40 years ago in college, or people who’ve never smoked at all — the emphasis is shifting away from merely getting high.

We see that with the onslaught of non-psychoactive CBD products or non-psychoactive topical salves. Even trends in cannabis breeding are geared toward more CBD and more diverse terpene (aromatic chemical) profiles, rather than merely having the most THC.

“For me it’s about cannabis in every medicine chest, making it a part of everyday life, removing the stigma,” says Aliza Sherman, founder of Ellementa, a national network for women to educate one another about cannabis. Through regular meetings in cities throughout the country, Ellementa offers women the opportunity to discuss personal matters like PMS and menopause, which cannabis can help. They introduce one another to products that might be helpful and incorporate conversations about the plant into conversations about women’s health and purchasing decisions for a healthier lifestyle.

“We have women who care for their entire circle of family and friends, searching for something for their ailing parents or child with epilepsy or girlfriend with breast cancer,” Sherman says. “That’s the beauty of these gatherings — we have the woman who has never heard of 4/20 and who doesn’t know what dabbing is sitting in a room with a woman going to 4/20 festivities and taking dabs every day. It’s a dynamic and empowering experience.”

The meetings also offer information on why cannabis was made illegal in the first place — mostly on account of racist politics to incriminate black and brown people, rather than because of anything based in science.

“While it’s eye-opening to understand the truth about cannabis, it’s also frightening how many lies we’ve believed,” Sherman says. “For us, we love to talk about cannabis being an ancient healing plant that has been utilized by women for centuries.” And it’s a return to that ancient wisdom that’s rejuvenating the modern-day image of cannabis.
Lou Adler is trying to find a place to erect a gargantuan rolled joint, preferably on the roof of a prominent building in Los Angeles. He attempted to put the 33-foot-long, 3-D doobie atop the Roxy, which makes sense not only because of the abundance of big ads on the Sunset Strip and his ownership of the club but because it was a frequent spot for his buds — the inimitable Cheech & Chong — to perform.

Alas, the permit requirements in West Hollywood appear to be too rigid, so at press time he was still looking for a spot. Adler’s 1978 film, *Up in Smoke*, celebrates its 40th anniversary this week with a DVD/Blu-ray re-release, so he, Tommy Chong and Cheech Marin have joined forces with the Grammy Museum for an exhibit to mark the milestone: “Still Rollin’ — Celebrating 40 Years of *Up in Smoke*” opens Friday, April 20 (4-20).

Though the fantastic fatty is meant as marketing for the film, if it gets to be seen in L.A., it will punctuate more than the iconic movie. In many ways it will be a testament to Cheech & Chong’s role in bringing marijuana into the mainstream and ultimately, in its legalization.

In the past four decades since, Cheech & Chong have sparked attention for cannabis culture like no other, first as part of their live stage show, then on records and finally in films — *Up in Smoke*, *Cheech & Chong’s Next Movie*, *Nice Dreams*, *Things Are Tough All Over*, *Still Smokin’*, *Cheech & Chong’s The Corsican Brothers*, *Get Out of My Room*, and *Cheech & Chong’s Animated Movie*.

“It was something that no one had ever seen before,” says Chong, who credits the almost psychic connection he shares with Cheech for the success of their various projects. “We’re both amateur mind readers. Our lowbrow humor was very easy for each of us to read and understand. I can say a word or even just a look and we both know what we’re thinking. We developed that while we were on the road doing our live act, doing records and in the studio. It was all fun and games. We just love being with each other.”

They’ve been through a lot along the way, too. Chong, of course, went to jail for selling bongs on his website. Then he got cancer. Currently cancer-free, he

**Still Smokin’**

After 40 Years

Cheech & Chong mark 40th anniversary of the original stoner movie, *Up in Smoke* **by LINA LECARO**
>13) credits pot with playing a part in his recovery. Marin went on to star in the classic movie Born in East L.A. without his partner, though the original song was from a Cheech & Chong album. It was a huge hit and allowed the actor to later score roles that transcended the stoner stereotype and his Mexican background (such as a detective on Nash Bridges, Hurley’s dad on Lost and several Disney cartoons, most memorably voicing one of the hyenas in The Lion King). Chong’s best-known role post-C&C was more to type, as an aging hippie on That ’70s Show, though he was forced to take the last two seasons off due to the bong bust.

Now that weed is legal in California, where both Cheech and Chong live, no one has more right to take advantage. Hocking a lot more than the smoking vessels that put him the slammer, Chong now sells Chong’s Choice, high-quality medical cannabis sourced from local growers available via his website in prerolls, flower jars, THC oil and infused breath strips. Marin, meanwhile, touts Cheech’s Private Stash, offering buds and prerolls via his own site.

“I went to jail for the sins of the world,” the 79-year-old Chong says, jokingly, by phone last week, though his nine months behind bars was no joke. “But it all worked out well. I enjoy being a martyr.”

Clearly, Chong’s arrest in 2003, during the federal investigations code-named Operation Pipe Dreams and Operation Headhunter, was intended to make an example out of his celebrity, but it may have backfired. Attempting to trace drug traffic and users through businesses selling paraphernalia, the operations were criticized as a waste of time and money, and the public consensus was mostly on Chong’s side.

In 2014, when he competed on Dancing With the Stars at age 76, the oldest celebrity at the time to do so, he made it to the semifinals thanks to his popularity with the viewing public. The unfavorable clichés associated with cannabis were slowly but surely dissipating, and the “stoner comedy” genre, pioneered by Up in Smoke, and continuing with Friday, Dazed and Confused, Pineapple Express and the Harold and Kumar films, portrayed the drug for what it was — a relatively harmless recreational choice that enhances mood, perspective and conversation. Of course, in the movies, smoking too much could still get you into some crazy situations.

Marin, 71, speaking with L.A. Weekly by phone as well, says even though Cheech & Chong started as a stand-up act and had comedy records, film was the forum they were always meant for. “When I first saw the dailies, I just knew this was it. I could never really understand how we were so big on records when we were really a stage act,” he says. “It was new for us, and unlike stage it was so intimate. You know, the camera gets right up close next to us. Film was our ultimate medium and we recognized that right away.”

Adler, who directed and produced Up in Smoke, saw the potential for film greatness immediately. “I remember very clearly the first performance I saw from them. Somebody told me I had to see them,” he says. “The first thing I saw was as I entered the main room was both of them on their knees smelling each other’s butts going round and round — their dog act.”

Already a successful music producer, Adler told friends and colleagues that night that he wanted to record Cheech & Chong. “They looked at me like I was totally nuts,” he says. “Also it was a comedy album, which was not what I was doing at the time.”

What he saw beyond the dogs, and the spaced-out banter, was storytelling and improvisation and chemistry, chemistry that he knew had to be captured somehow. “I saw all of their routines and I saw how visual the audio was,” Adler explains. “So when the comedy routines were complete for the album, I thought of doing what I call ‘ear movies’ and I added sound effects as opposed to a stand-up comedy album. So we were on our way to a movie from the very first album.”

A script was written with the two lead characters, Chong as Anthony “Man” Stoner and Marin as Pedro De Pacas, meeting on the road and proceeding on a madcap, marijuana-driven adventure that takes them to an L.A. courtroom, to Tijuana and back, where they encounter a manic Vietnam vet, an over-zealous cop and a couple of gals who convince them to compete in a “Battle of the Bands” show at the Roxy. They win the contest (and a recording contract) with a rendition of their song “Earache My Eye,” and the movie ends with Pedro and Man in a car, talking about their future careers as rock stars. Man lights up some hash and accidentally drops the lit roach in Pedro’s crotch, causing him to swerve down PCH, a trail of smoke behind them as the movie’s theme song, “Up in Smoke,” plays and the credits start to roll.

The duo recently rerecorded the movie’s theme song, changing out lyrics to reflect legalization. Example: “Up in Smoke/It seemed so long ago/...
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[La chingada]/Some things have changed/And some have stayed the same/Now mota is legal/But I'm still illegal/So nothing's changed... Though the narrative was pretty structured, what makes Up in Smoke so special is the dialogue, some of which was improvised on the spot, according to Marin. “We were creating with a unique approach. We were doing improv, so that intimacy and spontaneity was kind of new for the era.”

Also unique and daring for the time were the pot-centric themes themselves. Though smoking grass was a popular activity during the 1970s, when Cheech & Chong emerged, few spoke of or depicted its use so openly. Cheech recalls, “We were just chronicling what was happening in our generation at that time, with the people we hung out with. We saw it as the new norm, and you know, everybody was doing it even if nobody was talking about it. So we were right out front with it, blatantly, because it’s what we saw everywhere.”

Of course, it was a controversial concept for the time, and Adler says the film wasn’t easy to get made. He had to do a negative pickup, meaning he paid for the film himself and then would turn it over if the studios wanted to distribute it. “You’re president of Paramount Studios, I come in off the street. I’m a record producer and I say I’d like to make a film about marijuana with a Chinese man and a Mexican. Are you jumping out of your seat to make it?” But his risk paid off.

For fans wondering if the pair smoked for real during filming, the answer is no — and yes. Fake weed was used, but Chong assures there were some off-set breaks, which surely enhanced the pair’s creativity and ability to play off each other throughout.

And although some have questioned whether Cheech & Chong’s depiction of stoners has been a positive one over the years, the absurdity of their conversations and situations was heady, sometimes deceptively deep, even when

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“People should come away from the exhibit today with this: Abbott & Costello, Laurel & Hardy, and Cheech & Chong.”

—Lou Adler

it seemed they were just going back and forth about something silly.

The satiric nuance of their work is more evident than ever upon repeated viewing of the 40-year-old film, which has stood the test of time, going from cult hit to a proper classic, not unlike some of Adler's other releases, which include The Rocky Horror Picture Show and Ladies and Gentlemen The Fabulous Stains.

Rocky Horror, of course, became and remains a phenomenon, and Up in Smoke stands right alongside it in terms of cultural significance. With the release of the anniversary DVD and Blu-ray package this week, Up in Smoke is primed to reach a whole new generation of comedy fans and marijuana enthusiasts. Though younger generations will watch the movie through a less stigmatized lens in terms of smoking and toking, they’ll find the film is no less impactful or enjoyable than viewers did 40 years ago, and that is due to the brilliance of its two stars.

“People should come away from the exhibit and the movie today with this: Abbott & Costello, Laurel & Hardy, and Cheech & Chong,” says Adler, who donated much of his personal collection to the Grammy Museum exhibit, including movie stills, marketing materials, letters, promo and rare ephemera, to be displayed alongside art from Marin’s traveling Chicano art show. “They are important comedians. That gets lost a bit in the smoke.”

“Cheech & Chong Still Rollin’—Celebrating 40 Years of Up in Smoke” opens Friday, April 20, at the Grammy Museum, 800 W. Olympic Blvd., downtown; (213) 765-6800, grammymuseum.org.
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**SPIKED COCKTAILS**

L.A.’s mixologists are cooking up drinks that make creative use of CBD oil

**Eats // Fork Lift //**

**BY MICHELE STUEVEN**

Once considered an exotic and provocative ingredient, cannabidiol oil has become commonplace in Los Angeles restaurants. Spring downtown offers a delicious three-course prix fixe CBD Power Lunch for $37, which promises to lift your mood and give a boost to your day. The oils have a subtle effect that differs from person to person, but there definitely is an effect.

Bartenders and mixologists, for their part, are competing to find the perfect mix of spirits and low-THC hemp oils for the ultimate yin and yang. Here are some of our favorites.

**Bluebird Brasserie**

Bluebird Brasserie, the recently opened Belgian brewpub in Sherman Oaks, offers a CBD cocktail called the Gentle Monk ($16). It’s inspired by two classics, the Vesper martini and the sour.

The Vesper martini is a variation of the classic dry martini, invented by writer Ian Fleming in 1953’s *Casino Royale*, where James Bond ordered a vodka martini shaken, not stirred.

What makes the Gentle Monk so gentle is that little squeeze of CBD. It features St. Georges absinthe verte, Citadella gin, lemon juice, aquafaba, Italicus, orange juice, Cocchi Rosa Americano, simple syrup and a CBD tincture.

**Otium**

As part of Otium’s exquisite and diverse cocktail program, bar director Chris Amirault has created the Pineapple Express ($18). He shared his recipe with *L.A. Weekly*... or you can just belly up to the bar with a view of the Broad and have them make it for you:

**Pineapple Express**

¾ oz. Sipsmith Gin
½ oz. Farmer’s Gin
1 oz. pineapple-infused Campari
¾ oz. Lustau Vermut
¾ oz. vanilla syrup
1 dasher of Coconut CBD Oil

Twist
Place all ingredients in a cocktail shaker, shake it up and pour over ice.

**Spring**

In addition to CBD oil on Spring’s food menu, the organic elixir can be added to any cocktail for an extra $5.

“This is a great way to enjoy an alcoholic beverage without the fear of future headache that often comes with enjoying cocktails. And the CBD elixir lowers the chance of waking up with a hangover,” says Spring assistant manager Victor Moreno. “CBD also almost instantly improves your mood and increases an overall feeling of wellness without that sluggish feeling that can come with drinking.”

Will Kleidon, founder of supplier Ojai Energetics, recommends it for your mimosa ($13).

**Gracias Madre**

In addition to CBD oil on Spring’s food menu, the organic elixir can be added to nearly any cocktail for an extra $5. If it’s still going strong with these libations, it’s likely sunshine in a glass,” general manager Eduardo Peres says.

**Pattern Bar**

Pattern Bar in the Fashion District was the first downtown bar to serve CBD cocktails and infusions. The bar staff pairs their surroundings with specialty cocktails named after their favorite fashion designers, like the Chanel ($12) and the Lagerfeld ($13); there is a yummy selection of tapas as well.

“With one sip of the Armani ($18), our signature CBD cocktail, you will be captivated with its bursting flavors of Florentine elderflower liqueur, New Amsterdam gin, muddled lime, lemon, orange and mint. It’s like sunshine in a glass,” general manager Eduardo Peres says.

The bar will add CBD to any cocktail for $5; that includes non-alcoholic drinks. “We believe the benefits of CBD provide our Pattern Bar customers with a unique experience because it has been proven to help with numerous health elements including anxiety, pain, depression and inflammation,” Peres says.

**Prank**

A couple of blocks from Staples Center in South Park, Prank is L.A.’s first indoor/outdoor two-story walk-up bar welcoming foot traffic through its floor-to-ceiling glass doors.

Signature cocktails include the Mon Frere ($16), made with Plymouth gin, cointreau Americano, limonene terpenes and Regan’s orange bitters; and the Hilaria ($26), a refreshing concoction of Papalote mezcal, sherry, watermelon, honeyed apricot, citrus, limonene terpenes, bitters and herbs.

Terpenes are oils derived from cannabis but they contain no THC; they’re said to offer medicinal properties ranging from anti-carcinogenic to anti-inflammatory. Prank owner Dave Whitson says limonene terpenes may be beneficial in protecting against various cancers, and that orally administered limonene is currently undergoing clinical trials in the treatment of breast cancer. Some swear that limonene has been found to help promote weight-loss.

Four-legged furry friends are welcome in the dog-friendly patio.

**Erewhon Market**

Erewhon Market recommends it for your day.

**Casino Royale**, where James Bond ordered a vodka martini shaken, not stirred.

**Spring downtown** offers a delicious three-course prix fixe CBD Power Lunch for $37, which promises to lift your mood and give a boost to your day.

**Four-legged furry friends are welcome in the dog-friendly patio.**

*Courtesy Otium*
Kelli Jackson is out to change the food choices in Hyde Park in South L.A., one of the oldest neighborhoods in Los Angeles.

Jackson and her father, Hank, with help from the Los Angeles Food Policy Council, California Freshworks Fund and Sweetgreen restaurant, have taken the family's rundown corner liquor store and transformed it into a market with healthy choices and fresh produce available to the community.

Located about a mile from the closest grocery store and across the street from a recycling center, Hank's Mini Market has undergone a two-year remodel inside and out, punctuated with a mural by street artist Aiseborn celebrating Jackson’s mantra: “Stronger together.”

The store reopened on Saturday, April 7, with a celebration that included free food, including salads from Everytable and Jamaican patties from Baba’s Vegan Cafe, all a welcome sight to many of the neighborhood’s homeless who came to the event. Children expressed themselves at the art table while a DJ filled the street with music. Paper lanterns in Hanks’ signature orange draped the front doors and bounced in the breeze.

“I’m the second generation of Hank’s Mini Market — we’ve been here for 20 years,” the soft-spoken Jackson told L.A. Weekly. “My dad, Hank, started this business in 1997, and it was always his dream to have his own business. He lived in the area for over 40 years, so he was part of the community and the history here. Now it’s my opportunity to take it to the next level, in a creative and innovative way, more reflective of my background, which is combining food with art.”

Jackson, who has a master’s from USC in public art studies and also studied community development, became passionate about how art could help create a healthy oasis in Hyde Park. “Working with the L.A. Food Policy Council, I realized how art and food can uplift and inspire the community. Bringing those things together helps build a better community,” she said.

Sweetgreen, a healthy fast-casual restaurant chain based in Culver City, came in and helped make Hank’s a successful and sustainable business, Jackson said. The chain, which is dedicated to community outreach, helped with the reconstruction and provided the healthy items now stocked on the freshly painted shelves.

Jackson says she keeps the prices affordable to provide residents easy access to healthy food. “There are a lot of things this community is going through, and they need to know that eating healthier is going to make them feel better on a daily basis,” she said.

The mini-market property owned by the Jackson family is just down the road from Inglewood Park Cemetery, one of the oldest in Los Angeles and the final resting place for a number of notable citizens, including Mayor Tom Bradley, Dock Ellis, Ray Charles and Ella Fitzgerald.

Jackson says she has faith in her neighborhood and the corner store.

Hank’s still sells liquor and lottery tickets, but you have to get past the broccoli and bell peppers first.

“There were a lot of fast food stores and liquor stores, but no access to healthy food. It was a food desert,” she said. “So I started studying and taking interest in this community, and I realized I didn’t need to wait for somebody else to come in here and solve these problems. It was time for us to step up and make change within our store and push that out to the community.” —Michele Stueven

Hank’s Mini Market, 3301 W. Florence Ave., Hyde Park; (323) 751-1816.
Everytable Provides Healthy, Tasty Meals for the Same Price as Fast Food

Sam Polk, the founder of an innovative new business, Everytable, that brings nutritious food to underserved areas, would never have found his calling if not for the Great Recession.

Polk was a young hedge fund trader in the go-go years of the housing bubble, when greed reached its vertiginous limits. Then everything imploded in the fall of 2008. For Polk, it was a blessing in disguise.

“I was climbing up the ranks, and by 30 I was the senior trader for one of the largest hedge funds in the world,” he recalls. “I was there during the crash, watching Wall Street freak out over losing a lot of money.”

It was a moment of reckoning for Polk. “I didn’t like where I was in the world, and I was reading Taylor Branch’s books about Martin Luther King and the Freedom Riders. I had a desire to do something other than make more money for rich people.”

Even as a child, Polk wasn’t completely unaware of America’s class inequities. “I grew up in Glendale. My mom was a nurse practitioner and she used to take us down to Skid Row to give us some perspective.”

He also vividly remembers the unrest following the Rodney King trial in 1992 and the devastation that changed the face of South L.A., robbing it of many grocery stores and other vital retail services.

In 2013, Polk started Groceryships. “It was a nonprofit that helped parents living in food deserts get themselves and their families healthy,” he says. The holistic, community-led program addressed health issues in myriad ways: cooking classes, nutrition education, emotional support groups. “There’s a direct relationship between depression and childhood trauma and unhealthy eating,” Polk points out.

In 2014, a private equity trader named David Foster was pulled into Polk’s orbit. Like Polk, he was looking for a way to give back to his community. “He had left his private equity job and had read my writing,” Polk recalls. “He volunteered for Groceryships and that went well, so he came on board full-time.” It was an excellent fit. “David has one of the smartest financial minds I’ve ever seen,” Polk says.

The two launched Everytable in 2015. “We wanted to test a simple but revolutionary for-profit model that makes it possible to create healthy food from scratch for roughly the same price as fast food.”

All of the Everytable food is prepared at a central kitchen by veteran chefs, then packaged in grab-and-go containers and distributed to its five stores in downtown L.A., South L.A., Baldwin Hills, Century City and Santa Monica (there will be five more within the year). The restaurants are small, typically 500 to 1,000 square feet, with no in-house kitchen. “They cost $200,000 to build out, versus $1.5 million for a typical restaurant,” Polk says. This stripped-down approach requires only two employees per shift.

Working with local growers and suppliers, Everytable creates nutritious and tasty meals for about the same price per serving as fast food: as little as $4.50 to $5 in areas where families earn well below the citywide average salary. In other locations, prices are higher, set by the financial demographics of the neighborhood.

In the South L.A. location, at 1101 W. 23rd St., one of the most popular items — Jamaican jerk chicken with coconut rice and beans, kale, carrots, plantains and a spicy barbecue sauce — sells for $4.95.

Polk imagines his model being duplicated wherever there’s a need. “Everytable could be replicated thousands of times. Healthy food is a human right. In some places, you get hungry for lunch and there’s nothing healthy to buy.” Even investors more motivated by money than empathy are impressed with Everytable, Polk says. “It’s easily franchiseable and inexpensive. We are able to access capital from major restaurant investors and several foundations. This is an incredibly scalable model.”

Underneath it all, though, the desire to do good is inevitably a big motivator for everyone. “It’s a deeply social mission-driven business,” Polk says. “People identify with that.” —Paul Hodgins
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LOSS LEADERS

An African-American funeral parlor becomes a battleground in a searing new play

BY BILL RADEN

Before getting to the whys of The Willows, Kerri-Ann McCalla’s family drama about melancholy and traumatic loss, which is getting a polished world premiere at Bootleg Theatre, it may shed some light to talk about the what-it-is-nots.

For one thing, though its narratives intersect at the African-American Willows Funeral Home (courtesy of designer Amanda Kehans’ elegant wallpaper and woodwork set pieces) and center on two well-heeled black families—one with the surname Black, the other led by a white husband/father—the play has little to say about race. McCalla’s script is so culturally nonspecific, its naturalistic language so insistently neutral, that it’s easy to imagine a cast of any color playing the two families and an audience being none the wiser.

Perhaps that’s because The Willows is after something more universal and fundamental to our humanity—the dynamics of grief. It gnaws at the ailing funeral director, Mr. Black (Thomas Silcott), as he irritably grooms his still-unmarried son Mark (Napoleon Tuvala) to take over the family business. And it fairly paralyzes the Johns, who arrive at the undertaker to bury their only son and brother, Georgie Jr., whose body has been flown back from Toronto after a fatal car crash.

But the emotional void left by the unexpected death also underscores the role the deceased man played as a kind of family linchpin. It has left mother Lena (Lorinda Hawkins Smith) unusually dependent for support on daughter Pie (Kacie Rogers), and that has triggered the abrasive jealousy of over-controlling sister Christine (Cloie Wyatt Taylor), who fancies herself a kind of over-controlling sister Christine (Cloie Wyatt Taylor), who fancies herself a kind of family fixer. The most inconsolably distraught of the family, however, is George Sr. (a persuasive Paul Dillon), whose own recent diagnosis of age-related dementia seems to only aggravate the loss.

An unexpected connection between the two families emerges in the person of the pregnant Maya (Stefanée Martin), Georgie’s Toronto widow, who several years before played host to Mark during a romantically charged layover in the Canadian metropolis. That still-smoldering attraction is enough for Maya to open up to him about Georgie’s relapse into alcoholism, his chronic marital infidelity and the couple’s separation just days before Georgie’s drunken car accident. But in the eyes of the Johns, the tumultuous backstory looks suspiciously like Maya’s failure to stand by her man, and she quickly finds herself a convenient lightning rod for the family’s torrent of guilt and anguish.

For such a realistic, plot-driven drama, that turns out to be a lot of storytelling balls to keep in the air, and McCalla’s juggling skills aren’t always what they could be. Much of the conflict between Mark and his father, for example, is based on an ignorance of the elder Black’s medical condition that gets confusingly contradicted later in the play. Likewise, the John family’s angry Act 2 rejection of Maya unconvincingly ignores the glaring fact that she’s carrying Georgie’s sole namesake/heir. And if the Mark-Maya romance shows off McCalla’s knack for winsomely metaphoric love scenes (especially in a charmingly realized rap-soul karaoke duet), its reliance on flashback feels unduly wound- ing to the momentum of the main event.

Happily, Hanna’s uniformly muscular ensemble brings the script’s sometimes poetically lean language to roaring life. Standouts include Silcott, who delivers a heart-achingly familiar portrait of taciturn dignity collapsing under inexpressible despair. As the John family heavy, Wyatt Taylor is superb at suggesting the warring hurts that whet her razor-like talons. And Dillon is especially poignant as a grieving father all too aware that his cherished memories will shortly be erased by the coming Alzheimer’s fog.

What may be most intriguing about the play is the choice to produce it. On the heels of last year’s similarly themed I Carry Your Heart by Georgette Kelly, it suggests that Bootleg is consciously exploring an overlooked-if therapeutic dimension of the stage through what might be called the Theater of Affect. McCalla nails the paradoxical dynam- ic of how families respond to catastrophic loss, and how simple misunderstanding can fan smoldering fears, quiet insecurities and loss, and how simple misunderstanding can fan smoldering fears, quiet insecurities and petty resentments into full-blown configura- tion. Comprehending such searing emotion- al truths are the first step toward healing.

THE WILLOWS | Bootleg Theater, 2220 Beverly Blvd, Westlake | Through May 5 | (213) 389-3856 | bootlegtheater.org
Cannabis is not just for stoners anymore. MORE THAN A HEALING

Illustration of how absolutely wrong-applications provides the most telling

ing felony to mainstream commodity oc-

cannabis products.

Cannabis is for more than just medical or recreational use, as these products attest

BY JONNY WHITESIDE

The news that Republican former Speaker of the House John Boehner has joined the advisory board of Acreage Holdings, which cultivates and dispenses cannabis in 11 states, makes it jaw-droppingly clear that marijuana is not just for stoners anymore.

With weed’s upgrade from life-destroying felony to mainstream commodity occurring at a meteoric rate, the wide array of the plant’s non-intoxicating uses and applications provides the most telling illustration of how absolutely wrong-headed the prohibition of marijuana and hemp was.

There is no shortage of weird and engaging non-recreational uses, breeding a feverish new era of all-American go-getter conceptualizing, just like the sort that produced one of the most striking examples decades back—Henry Ford’s Hemp car. The legend of Ford’s early 1940s Hemp Mobile, constructed of a plastic made from hemp (marijuana’s masculine, non-flowering cousin) and designed to run on a special hemp-based fuel, strikingly underscores this.

While the vehicle wasn’t exclusively

made from hemp (soybeans and flaxseed also were used), this was the original model for sustainable transport. So, naturally, the concept and prototype model were destroyed and deep-sixed by Ford’s Motor City moguls chums.

Hemp, hailed as “America’s New Billion Dollar Crop” by Popular Mechanics in 1938, has more than 5,000 potential different uses. It’s a tremendous resource that’s being shrewdly used in a variety of ways, including pet care products—everything from tug-and-chew toys to leashes, collars and bedding are being made from hemp. Even as the “should medical marijuana be legalized for pets?” debate rages (and it does), these eminently practical day-to-day uses can keep Fido in good condition for the time being.

And it must be noted that after 77 years of ridiculous prohibition, 2014’s Industrial Hemp Act allows farmers to once again legally grow the amazing crop.

Daze Hemp, run by rad Alabama bombshell Tonya Watts, exemplifies the weed’s bold new 21st-century application, offering everything from Hemp & Dead Sea Mineral beauty crème, touted as a miraculous compound when applied to the hide, to a variety of loungewear and yoga apparel. “Cannabinoid creams will be the next big thing for anti-aging,” Watts says. “The good news is they really work, and we will be seeing a lot of these cannabis beauty products in the near future.”

Comic-actor Whoopi Goldberg’s medical cannabis venture, Whoopi & Maya, has a line that features bath salts for aching muscles and menstrual cramps and a body balm for menstrual pain that promises to have that monthly discomfort evaporating like a cloud of smoke. As Goldberg told L.A. Weekly, “This isn’t about getting [women] high, it’s about getting them to be able to go to work and school and to function.”

Papa & Barkley Releaf Balm is another prime medical product. The CBD-infused cream, ballyhooed as being “tougher than pain,” is an all-natural, botanical balm that is infused in a coconut oil soak process said to be unmatched for potency and terpene content. The balm also can be useful as an anti-inflammatory—the user may cop a light buzz but the focus here is to stave off discomfort, not induce a soporific state of sofa-hogging turpitude.

CBD oil is the true profound up-and-comer. The non-intoxicating extract is proving almost miraculously efficacious in treating epileptic seizures and also has produced dramatic anecdotal results in autistic children, according to reports.

Following a few days of low CBD doses, 3-year-old Puerto Rican Karel Santiago went, in a case reported in 2016 by Free Thought Project, from a completely nonverbal state to full-blown babbling speech, telling his parents “I love you” for the first time. With an entire spectrum of potential applications, CBD has emerged as one of the most powerful and beneficial uses of cannabis.

For those more focused on the recreational side, what could be more innovative than ARC Innovations’ electric self-igniting pipe? This allows you to eschew the vape’s infamous proclivity to explode in your face when relying on good old-fashioned cave-man-style fire. After inventor Lou Cirillo watched a buddy fumbling with a lighter while attempting to light up on a ski chairlift, he said, as a joke, “’The pipe should just light itself.’” Putting word to action, he whipped up a prototype, quickly perfected it and subsequently took a $50,000 purse at a recent cannabis convention’s Shark Tank-style competition.

From the practical to the ridiculous, Dutch company Cannadom produces green condoms infused with a cannabis flavor. Despite the fact that it’s a simulation (cannabis oil would essentially melt any latex prophylactic), these are so popular that they are perpetually sold out, apparently taking the pursuit of protection to an even “higher level.”

Then there’s Foria’s Pleasure Oil, a THC-laced lubricant that promises to not only stimulate the nether regions but also significantly elevate the intensity and duration of user climaxes. A blend of sundry cannabinoids and coconut oil, the stuff’s user reviews tout a variety of refreshingly lurid claims (“multiple orgasms over a 15-minute span,” and the more blunt “Holy Shit, is this STILL Happening?”). Just for sheer mystique alone, Foria definitely takes the cake (and eats it, too).

With cannabis, the sky’s the limit. As Daze Hemp’s Watts says, “I wear it, drink it, juice it, eat it, vape it, smoke it and condition my hair with it!”

Mike Epps

Discussing his upcoming memoir, Unsuccessful Thug: One Comedian’s Journey from Naptown to Tinseltown

APR 30 Moss Theatre, Santa Monica

Sally Kohn

in conversation with Reza Aslan

discussing, The Opposite of Hate: A Field Guide to Repairing Our Humanity

MAY 2 Moss Theatre, Santa Monica

Marcia Gay Harden

in conversation with Lisa Napoli
discussing her memoir, The Seasons of My Mother: A Memoir of Love, Family, and Flowers

MAY 14 Moss Theatre, Santa Monica

Shepard Fairey

with Henry Rollins

discussing, OBEY: Supply and Demand, The Art of Shepard Fairey

MAY 6 Moss Theatre, Santa Monica

Chris Hughes

Co-Founder, Facebook
discussing his book, Fair Shot: Rethinking Inequality and How We Earn

MAY 1 Moss Theatre, Santa Monica

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Matrix Institute on Addictions, Los Angeles

Research Investigators:

Dan George, MPH, MBA, Jeremy Martinez, M.D. & Tasnim Shamji, M.D.

This research project is sponsored by the National Institute on Drug Abuse.
Cannabis aficionados know from experience that smoking a doobie makes everything better: food, sex, everything. That’s especially true of movies where the colors are brighter and the sound of music is heightened. And if it’s a cold, rainy day in Los Angeles — if it ever is — there’s nothing better than to stay in bed, fire up a fatty, tune in, turn on and — there’s nothing better than to stay in.

But first, a warning: This is not about legalization of recreational cannabis: it’s about the best Stoner movies. (If it was, then Sean Penn’s Spicoli would win hands-down, of course.) Instead, this is about the best movies to watch and rewatch when you’re stoned. And there are no rankings — the titles are in alphabetical order because it’s impossible to compare, for example, a road trip picture with a cartoon. So we aren’t even going to try. But we are going to roll another one.

Here are L.A. Weekly’s top 20 movies to watch while enjoying California’s legalization of recreational cannabis:


**Airplane!** (1980): This silly and timeless parody spoofs disaster films. Every stereotype gets a few minutes of fame as an alcoholic pilot and his ex-girlfriend attempt to make an emergency landing.

**A Clockwork Orange** (1971): Alex (Malcolm McDowell) and his Droogs make their way through a future England drinking psychedelic milk and doing a bit “of the old ultraviolence.” Another classic from director Kubrick, based on Anthony Burgess’ 1962 novel.

**Easy Rider** (1969): An entire generation of stoners saw this flick and then went in search of marijuana. Thank you, Dennis Hopper, Peter Fonda, Terry Southern and Jack Nicholson.

**Fantasia** (1940): Walt Disney’s experimental extravaganza brings together animation and classical music. Beethoven, Stokowski, Stravinsky, Tchaikovsky. Hippos in tutus performing ballet, dancing flowers, Mickey Mouse having a helluva time with mops and buckets.

**Fast Times at Ridgemont High** (1982): Sean Penn gets his start as Spicoli, the reefer-mad surfer who mixes it up with his straight-edge teacher, Mr. Hand (Ray Walston).

**Ferris Bueller’s Day Off** (1986): Because sometimes you just gotta say fuck it and pass the joint. Bueller (Matthew Broderick) cuts high school classes and gets away with it, borrowing a Ferrari, going to a Cubbies game and crashing a Michigan Avenue parade while doing his best leading the crowd in “Twist & Shout.”

**Fritz the Cat** (1972): In the first X-rated animated feature to come out of Hollywood, writer-director Ralph Bakshi brings to celluloid life R. Crumb’s underground sex-crazed cat. A trippy journey through the pot-fueled anti-establishment era.

**Mystery Science Theater 3000 or MST3K** (1988-96, with later reincarnations): Joel Hodgson created this TV series for a local Minneapolis station; it then moved to Comedy Central and became a cult favorite. MST3K stars Hodgson as Joel Robinson, a janitor trapped in the year 3000 by mad scientists on a spaceship called the Satellite of Love. He’s forced to watch really bad 20th-century B-movies. To cope, he builds robot companions Tom Servo, Crow T. Robot and Gypsy. Together they watch the movie and riff on it.

**Pineapple Express** (2008): Stoner Dale Denton (Rogen) and his dealer (James Franco) are running from a drug lord (Gary Cole) and a crooked cop (Rosie Perez).


**Pulp Fiction** (1994): Quentin Tarantino reinvents the buddy movie as hitmen Vincent Vega (John Travolta) and Jules Winnfield (Samuel L. Jackson) “retire” their victims with impunity. The storyline shifts as often as Vincent and Jules reload their hand cannons.

**All of the Raiders of the Lost Ark** movies except Indiana Jones and the Temple of Doom, where Kate Capshaw and the kid scream throughout.

**Reefer Madness** (1936): It’s hard to believe when you’re laughing so hard you think you really are busting your gut, but when this movie debuted, it was intended to be taken seriously. By the 1970s, it had become a staple of late-night weekend movie showings at colleges.

**Shane** (1953): The gold standard of Westerns. Conflicted good guys and really, really bad guys. The George Stevens film follows gunslinger Shane (Alan Ladd) into a Wyoming town that he cleans up. Jack Palance makes his acting debut as a bad boy you can’t wait to see gunned down. Honorable mention: The Outlaw Josey Wales, Silverado, Open Range.

The entire Star Trek series and the Star Wars movies except Episode 2: Attack of the Clones — that’s the one with Jar-Jar Binks.

**The Big Lebowski** (1998): Jeff Bridges is “the Dude” and Ethan and Joel Coen are at their best. When someone with the same name as Jeff Lebowski gets ripped off, it’s time for the Dude to find out the answer because he’s being blamed. That sends him spiraling into the Los Angeles underworld.

All of The Lord of the Rings movies, because who doesn’t like big-footed little dudes working out their fantasies in a hostile dragon- and sorcerer-filled world.

**Up in Smoke** (1978): The classic stoner movie. Negatively received when it came out, it’s credited with establishing the stoner-comedy genre. Unemployed drummer Anthony “Man” Stoner (Tommy Chong) and his buddy Pedro de Pacas (Cheech Marin) end up smuggling a van made of marijuana from Tijuana to Los Angeles.

**We’re the Millers** (2013): Pot dealer David (Jason Sudeikis) gets ripped off. His druglord buddy says he can pay off his debt by bringing “a smidge” of cannabis back to L.A. from Mexico. His foolproof scheme involves creating a fake family that’s on a fake vacation in a large recreational vehicle. Jennifer Aniston is his pole-dancer wife, Will Poulter is the neighbor’s son and Emma Roberts is a street waif turned “daughters.”


Here are some that didn’t make the cut but are superior films for stoners to watch. They include Beetlejuice, Pan’s Labyrinth, The Princess Bride, Blazing Saddles, Animal House, Almost Famous, Jay and Silent Bob Strike Back, Ted, The Third Man, The Fifth Element and Elf.

So roll a big fatty, stoke it up, sit back and lose yourself in celluloid.
4/20 MASSACRE Well, it finally happened. The release of 4/20 Massacre announces the creation of a brand new film genre: the lesbian stoner slasher flick. All the components are there. First, we have a predominantly Sapphic quintet on a campy excursion in the woods, where there’s also a camouflage killer luring around, ready to gut anyone who infiltrates her marijuana crops. And, yes, this does happen on the blessed day of 4/20, where pot enthusiasts from all over blaze one up to celebrate — um, blazing one up. To call Massacre a Frankenstein monster of a movie would be putting it mildly. One minute, you’re watching a gruesome, tongue-in-cheek thriller, then it fires up and becomes a smoke-and-toke comedy. If that doesn’t go to your head, then it goes 180 and gets serious as a romantic, LGBTQ drama — and it turns right back around to cutting up people again. And this all happens in under 84 minutes! As much as it’s all over the damn place, I did find it oddly fascinating. Even though Dylan Reynolds (who once made a movie called Nipples & Pain Tires) wrote, directed and edited this thing, it’s obvious Massacre is the product of women who wanted to make a horror film where it wasn’t just about the blood and gore. (Castmates Stacey Danger and Vanessa (Rose Parker) Reynolds — aka Dylan’s wife — also served as producers.) Even with all the nasty, violent shit that occasionally pops off, 4/20 Massacre seems more like an endearing, noble experiment than a bloody, brutal chiller. Now that the lesbian stoner slasher flick is officially a genre, let’s hope it doesn’t begin and end with this flick. (Craig D. Lindsey)

THE DEVIL AND FATHER AMORTH “At the time I made the film The Exorcist, I had never seen an exorcism,” notes director William Friedkin at the start of The Devil and Father Amorth as he delves into the feature-length documentary. Over its 70 minutes, we will see Friedkin witness an exorcism, one of the 50,000 that reportedly transpire in Italy each year, and its subject’s ninth. (Exorcism, I guess, is like chiropractic care: One visit won’t do it.) There will be much writhing and teeth-grasping and tears, but nothing as unsettling as the exorcist of the title, the 93-year-old Father Amorth, guides a purportedly possessed woman and her demon through their out with three! races. Rather than the festering bedroom of Friedkin’s first go at this material, The Devil and Father Amorth’s showdown between the (alleged) forces of good and evil unfolds in a sort of sacred comfort room, brightened up and it’s obvious with family members, who dutifully hold the possessed to her chair. It drags on, the encounter fascinating at first but soon, in the manner of most rituals, repetitive and opaque to those of us outside.

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THE HEART OF NUBA The Heart of Nuba opens like a Sudan travelogue — a chicken struts, a woman sifts grain, a plane flies overhead. That seems as small children pass, to take his foot in the air, in fear of the anti-rebel Antonov about to drop its bombs over the Nuba Mountains. The heart of this documentary is Tom Catena, the lone physician at a makeshift Catholic hospital and a sort of less cyni- cal, less hard-drinking Hawkeye Pierce, who treats maladies from war wounds to infant cancer. “Doctor Tom” maintains a sense of humor and belief in humanity, reserving bile for Sudan President Omar al-Bashir’s terror campaign. What isn’t clear is why he’s been left there for a decade to labor without adequate help, a question never posed to the bishop who helped build the hospital and who acknowledges how ovenous the job is.

If Catena has flaws, filmmaker Kenneth Carlson declines to feature them, perhaps because they’ve been friends since their Brown University days 30 years ago. Still, the doctor has earned the adulation, and a visit to a leper colony shows why. Amid a quick medical examination, he grasps his patients’ hands. “It’s very important to touch these people,” he says. “[They] have been rejected by society, they watch their bodies disintegrating. You can come and touch them, shake their hands, pat them on the back and joke with them ... they’re a part of the human race, like anybody else.” (Daphne Howland)

IN THE INTENSE NOW Immersive, involving, sometimes revolatory, sometimes curi- ously naive and on occasion thuddingly ob- vious, Joao Moreira Sales’ found-footage study of revolutionaries in the streets of Paris, Prague and other countries in 1968 would stand as an invaluable assemblage on the basis of its archival finds alone. That Sales muses in voice -over as his exhumed film clips — from amateur sources, TV broadcasts, various recorders — surveys the streets of ‘68 proves both boon and bane. He’s hushed, whispering tense, reaching for poetry, occasionally pausing on a frame so that he can draw our attention to some detail that has caught his eye. He might pull you in; he might push you away — especially when his attention wanders to Chairman Mao’s China, which he regards not with a documentary’s scrutiny but a son’s enthusiasm for his mother in her youth. (She shot the footage he uses while on vacation there in ’66.) As we watch Daniel Cohn-Bendit and the other student leaders of the not-quite-leaderless social revolu- tion of May 1968, Sales considers the
THE JUDGE /SADIYATA/ resting, even moving. (Alan Scherstuhl) analysis sometimes makes the obvious ar-
looked by the people filming the scenes France. And they also were tellingly over-
amateur footage that Salles has collected,
pressingly, how the movement, as medi-
co-opted if not quite crushed; how Cohn-
on the Koran and other texts that, like
East. Sharia law is caricatured beyond
first female Sharia law judge in the Middle
ognized that her sharp mind would be an
lawyer. Eventually, the chief justice rec-
Saturday, April 21
The Aero continues its hat-tip to French New Wave luminary Jean-Luc Godard with a double feature. First up is Breathless, his most widely seen and consistently enjoyable experiment in genre deconstruction. Whether driving around Paris in a stolen convertible or flirting in bed after an afternoon nap, Jean-Paul Belmondo and Jean Seberg remain one of world cinema’s coolest couples. Anna Karina headlines the second feature, Band of Outsiders, which draws from the same well of influences, namely American crime movies. This is the one that features the “minute of silence” and sprint through the Louvre, and is Exhibit E or F in the case for Godard being the most exciting filmmaker of the 1960s. Aero Theatre, 1329 Montana Ave., Santa
Monica; Sat., April 21, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

Thursday, April 26
Bob Rafelson’s satiric time capsule Head, reportedly conceived over a weekend in Ojai involving large quanti-
ties of cannabis, and then adapted by Jack Nicholson while under the influence of LSD, effectively ended the career of The Monkees. A box office flop in 1968, the film has resurfaced as a cult item worthy of wider recognition. It will screen at the Bing Theater in conjunction with Film Independent at LACMA. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Thu., April 26, 7:30 p.m.; $10. (323) 655-8810, lacma.org. —Nathaniel Bell

ways that the radical spirit would soon be co-opted if not quite crushed; how Cohn-Bendit understood himself to be playing someth-
ing of a character; and, most pressing, how the movement, as medi-
ated through press coverage and even the amateur footage that Salles has collected, developed a quite tradi-
tional conception of its lead actors and its own extras. Women and minorities often went unheard in ‘68
France. And they also were tellingly over-
looked by the people filming the scenes that Salles features. As its best, Salles’ analysis sometimes makes the obvious ar-
resting, even moving, (Alan Scherstuhl) ways that the radical spirit would soon be co-opted if not quite crushed; how Cohn-Bendit understood himself to be playing something of a character; and, most pressing, how the movement, as mediated through press coverage and even the amateur footage that Salles has collected, developed a quite traditional conception of its lead actors and its own extras. Women and minorities often went unheard in ‘68 France. And they also were tellingly overlooked by the people filming the scenes that Salles features. As its best, Salles’ analysis sometimes makes the obvious arresting, even moving, (Alan Scherstuhl) THE JUDGE /SADIYATA/ was kidn-
ing when she told him that she wanted to join the bench. Only men adjudicated Sharia law. It’s not that Al-Faqih is opposed to kidnapping, as seen in the documentary The Judge, she’s an adorable wife and mother with a delightful sense of humor. But she’s also a learned and tenacious lawyer. Eventually, the chief justice recognized that her sharp mind would be an asset to his court, and she became the first female Sharia law judge in the Middle East. Sharia law is caricatured beyond recognition in the United States. But, in simple terms, it’s a set of edicts based on the Koran and other texts that, like Jewish law in Israel, guides not only many traditions but also policies and disputes in contractual realities like marriage, divorce and child custody. It is at once a mundane and all-important system that depends on judges not just well-versed in the law but also humane in their application of it. Director Erika Cohn has created her film with such care that we are privy to many aspects of Al-Faqih’s life — her childhood, her home, her intellect, her work. We meet feminists, scholars, petitioners, family and friends. We witness the breakdown of justice and the reclamation of hope. The Judge is packed tight; it’s enlightening and successful and paced for maximum enjoyment. In the end, it’s not just about
Khaled Al-Faqih, but you’ll be glad to have met her. (Daphne Howland)
KODACHROME Netflix’s Kodachrome is good fall-asleep-with-the-TV-on fare, and I mean you should snooze out immediately unless you want to be subjected to a criminally mediocre family drama. It’s about the last-minute reconciliation involving a dying father (Ed Harris) and his estranged adult son (Jason Sudeikis) after a bonding road trip in which sparks fly between the son and his dad’s attractive young nurse (Elizabeth Olsen). There’s not a single surprising turn in the Mark Ruso–directed film (pennied by Jonathan Trpper), though Sudeikis’ Matt has built up years’ worth of resentment against Ben (Harris), the father who abandoned him, we know immediately they’ll find common ground. Both live archaically: Ben is a photographer who initiates the road trip in order to develop his film at the old-time Kodachrome photo center in Kansas before it closes; Mark is a record-label exec who does things the old-fashioned way — he cares about the authenticity of the music. Just as Ben had been absent from his family’s life, Matt, too, had issues with his ex: “She said I had a tendency of living in the past instead of embracing the present.” In a suspiciously breezy series of events, Matt is offered a record-label gig with a coveted band if he agrees to join his dad on this road trip. There’s definitely a scene where Ben’s nurse, Zooey (Olsen), gives Matt a whole spiel about how “you’re scared to open yourself up” to Ben. And while Matt initially laughs it off, he, well, ends up opening himself up to his father. In between are long stretches of road scenes set to a Garden State–lite soundtrack. (Kristen Yoosoo Kim)
LITTLE PINK HOUSE Courtney Balaker’s Little Pink House dramatizes a true story of working-class America under attack: Big money, big Pharma and big government want to huff and puff and blow down

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Super Troopers 2 Fri., 12:05, 2:10, 4:15, 6:20, 8:25
Super Troopers 2 Sat., 12:05, 2:10, 4:15, 6:20, 8:25
working-class houses in pursuit of money. After leaving a broken marriage, Susette Kelo (Catherine Keener) finds peace and a new identity in her fixer-upper with a river view. But her happily-ever-after has barely begun when she’s served with an eviction notice. In the wake of Hurricane Dennis, Kelo’s domestic dog Susette to stand up to everyone and eventually bring her housing case to the Supreme Court. Inspired by Jeff Benedict’s book, Little Pink House offers one-note enemies for Susette to rail against. The most formidable is love-keeping Charlotte Wells (Jeanne Tripplehorn), the astringent, nonprofit leader bent on razing the neighborhood for its vintage homes. Balaker pits Susette and Charlotte against each other as women with vastly different economic backgrounds but equal ambition: Susette seals deals over pizza and beer while Charlotte dines on lobster and Champagne. Unfortunately, the script makes them sometimes seem more like figureheads than actual people. When Charlotte claims the new development will be “hi,” Susette quickly quips, “You mean High Income People, hi?” Like Erin Brockovich does well to explain the thorny legal issue at its center without getting bogged down in minutiae. Although Susette’s story unfolds in small-town Connecticut, Balaker hammers the point home: This could happen anywhere. (Tatiana Crane)

LIVES WELL LIVED

Inspired by her 103-year-old grandmother, Lives Well Lived directed by Sky Bergman set out to collect life, wisdom and life stories from people often called “elderly” or even “the old old” — between the ages of 75 and 100. She presents her subjects as ordinary folk, but mostly she portrays them as go-getters. Some have harrowing tales of childhood escapes to the United States from war and holocaust, one Japanese-American was interned at U.S. camps, many are artists. None seems to be struggling on meager Social Security checks or much debilitated by health problems. Indeed, quite a few possess a pretentiousagramer. Despite their confinement, the subjects often are busy working — making macaroni, dancing, sculpting, posing in impossible yoga positions. Their wisdom is real, though much of it is of the ilk frequently recorded elsewhere. “It’s not your numerical age, it’s your biological age,” says 86-year-old, model-beautiful Emmy Claeys. “So think young, feel young, act young. Forget the number.”

Full of such bon mots, the documentary is the closest thing America has to a state guide on this brow-raising misadventure. What’s Worth Knowing

The Audacity to Be Free is a 91-year-old who played with you, doesn’t it?” says 91-year-old Lou Andreas-Salomé, The Audacity to Be Free offers a mostly engaging portrait of a charismatic and brilliant figure. (Abby Bender)

The Audacity to Be Free

The Audacity to Be Free is a 91-year-old who played with you, doesn’t it?” says 91-year-old Lou Andreas-Salomé, The Audacity to Be Free offers a mostly engaging portrait of a charismatic and brilliant figure. (Abby Bender)

COQUAY OF THE GOLDSMITHS (QUAI DES ORFEVRES)

An urban police procedure, a cracking whodunit, a Gigglesinger sex comedy and a stealth backstage musical, Henri-Georges Clouzot’s snipishly entertaining Quai des Orfevres (1947) concerns itself with the murder of a go-go dancer — the murder of a go-go dancer — the murder of a go-go dancer — the murder of a go-go dancer. In 1940s France, a diabolical device is introduced that makes one appear to be dead. The local police, led by Louis Jouvet as the detective in charge of the murder, and sent to live with cop Ellen Cooper (Liv Tyler) and her teen brother Ray (Collin Kelly-Sordelet), which takes this fairy tale into the reality of a small, wooded town, with high school crushes and house parties. There is no interest to these characters; there is no reason to tell this story. (April Wolfe)

WILDLING

Wilding Fritz Böhm’s directorial debut seeks entry into the canon of films about girls awakening to their own devastating powers upon their first menstruation cycle. Wildling, which follows a girl who’s held captive in a basement until she’s a teenager, stuns with occasional breath-taking imagery, sometimes experiment- ing with what looks to be hand-drawn storyboard illustrations digitally animated. But the attention paid to images does not translate to character development, story or dialogue, leaving little emotional resonance, while making me seriously wonder if the men telling these stories understand much at all about female sexuality. With little in the way of story, Bel Powley’s expressive blue eyes are expected to do a lot of heavy lifting. She plays Anna, the captive girl, whom we meet as a very small child, played first by Ario Mertz and then Ava Winick as she ages, until Powley takes over. Every night, “Daddy” (Brad Dourif) tucks in Anna, and every morning, he bathes and feeds her, all the while telling her scary stories of the wilding, a creature with sharp, black nails and long, cutting teeth that has eaten all the people — except Anna and Daddy. All’s well and fine until Daddy finds blood in Anna’s sheets, and then he restrains her and injects her with something to stop her periods. Eventually, Anna’s discovered and sent to live with cop Ellen Cooper (Liv Tyler) and her teen brother Ray (Collin Kelly-Sordelet), which takes this fairy tale into the reality of a small, wooded town, with high school crushes and house parties. There is no interest to these characters; there is no reason to tell this story. (April Wolfe)

DEADLY LESSON

April 25th and 26th, 2018
1:00pm and 3:00pm
Landmark Regent - 1045 Broxton Ave, Los Angeles, CA 90024

I WANT YOUR MOM

April 23rd and 24th, 2018
3:00pm and 5:00pm
Landmark Regent - 1045 Broxton Ave, Los Angeles, CA 90024
FRIDAY, APRIL 27TH
SUBLEVEL
FT ARDALAN, DJ SNEAK, DOC MARTIN + MORE

THUR. APRIL 19TH
ALBOROSIE DUB ROCKERS
"HIGH SOCIETY REGGAE 420 COUNTDOWN RELEASE"

SAT. APRIL 21ST
LAPALUX W/ SPECIAL GUEST DADEULUS

COMING SOON:
4/20 WE WANT YOU 2018 TOUR
4/21 DISTORTION 3: REMEMBERING 1990'S HARDCORE & EARLY GABBER
4/22 THE SHOWCASE TOUR
4/22 BATTLE OF THE SALONS | LOS ANGELES
4/26 MOVING CHANNELS, BEAUZ, FRIZ
4/27 LAPALUX W/ SPECIAL GUEST DADEULUS
4/27 ¡CUMBIAHTRON! : THE WORLDS BEST DANCE MUSIC
4/28 DAS MORTAL
4/28 SUPA BWE
4/28 THE LOS ANGELES PANCAKES & BOOZE ART SHOW
4/29 INVISIBLE INC.
4/29 SUNDAY BENDER
4/29 TAMBOURINES EP RELEASE PARTY
5/1 COED REGS X BIKES 4 ORPHANS
5/1 KY-NIKE KING
5/3 PLAYBOI PARTY: FLASH NIPER, TRAGIK
5/3 SEAN HEALY PRESENTS: CASKEY
5/4 PRLJAVO KAZALISTE LIVE IN CONCERT
5/4 CLUB 90'S
5/5 PEACHES & CREAM
5/5 SHABBAAAAA: DREW BRYD, DJ SEAN G
5/6 DDG TARA BROOKS B2B + LEE REYNOLDS ALL NIGHT!!!
5/7 BLESS UP LA!
5/7 COAST 2 COAST LIVE ARTIST SHOWCASE | LOS ANGELES EDITION

FRI. APRIL 20
10:00PM
CLUB 90’S
90S VS. Y2K NIGHT

THUR. APRIL 26 • 8PM
Lil Mosey

SAT. APRIL 28 • 10:00PM
5/10 LOS GLOBOS PRESENTS JAN NIGHT
5/10 KARAOKE IS FOR LOVERS
5/10 RIH RIH - DI BAD GYAL PARTY: FLASH NIPER
5/11 LIL MOSEY
5/11 CLUB 90'S
5/12 CASKEY

FRI. APRIL 20 • 8:00PM
DEVIN THE DUDE

SAT. APRIL 21 • 10:00PM
MANUPP DILF LOS ANGELES

THU. APRIL 19 • 8:00PM
DEVIN THE DUDE

SAT. APRIL 21 • 10:00PM
MIKI GONZALEZ W/ AMINA

THU. MAY 3 • 8:00PM
EKLECTIK VIBE

COMING SOON:
4/27 CLUB 90'S
5/2 SSSESSIONS | SINGER SONGWRITER SESSION HOSTED BY KY-NIKE KING
5/3 PLAYBOI PARTY: FLASH NIPER, TRAGIK
5/3 SEAN HEALY PRESENTS: CASKEY
5/4 PRLJAVO KAZALISTE LIVE IN CONCERT
5/4 CLUB 90'S
5/5 PEACHES & CREAM
5/5 SHABBAAAAA: DREW BRYD, DJ SEAN G
5/7 COAST 2 COAST LIVE ARTIST SHOWCASE | LOS ANGELES EDITION
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5/10 RIH RIH - DI BAD GYAL PARTY: FLASH NIPER
5/11 LIL MOSEY
5/11 CLUB 90'S
5/12 CASKEY
E leven years ago, Don Bolles was driving his girlfriend from a rehab facility in Costa Mesa to an AA meeting in Newport Beach, when “a pair of skinhead Newport Beach police officers” pulled him over for a malfunctioning tail light on his ‘68 Doge van. “They handcuffed me, put me in the patrol car, and stuck a little piece of paper into my soap to test it for drug content.”

They searched my man-purse, and found a little weed and a small travel-size bottle of GHB. Bolles proceeded to spend four days in an O.C. jail. “They didn’t stop ringing with calls from my friends,” he says. “I realized this was major civil liberties fucked-ness. It was insane, but I didn’t have any luck hitting the top of the brunt of a joke on his show intro at the time. Dr. Bronner’s CEO David Bronner soon got involved, helping with legal representation; the charges were dropped when the crime lab determined that the substance in question was indeed just soap. (Our coverage when he was found innocent was pretty clever, too: “Bolles Soap Opera Over.”) Ultimately, the incident became free publicity for the groovy cleansing company and the musician himself, but it also highlighted reliability issues concerning drug-testing.

Even in his punk-rock days, Bolles was never a druggie type, though. He has, however, been an avid pot smoker for decades (“I call him Mr. ‘Bowlies’”) and one of L.A.’s most eccentric figures, known for donning furry hats, boas and glam makeup at gigs. It’s no coincidence that his brand-new club, Wired Up!, which he co-created and co-DJs with Hammered Satin’s Noah Wallace, debuted on 4/20 at Zebulon. Bolles says he plans some hemp-related goodies that evening; David Bronner will even be there with some purple boa around my neck and picked out a sliver of vibrant vinyl to spin, about the music and their upcoming new night was infectious. As he threw a purple boa around my neck and picked out a sliver of vibrant vinyl to spin, Bolles sought to express his excitement: “It’s super simple, mega fun, great production, a pounding beat and gorgeous sassy vocals. There’s just an undeniable feel that grabs you by the collar and yanks you out onto the dance floor, causing you to jump around like a spaz and have a great time. It’s the ’70s we never got to have here in the U.S. Here, all we got was one Gary Glitter B-side, a couple of Sweet and T. Rex hits, and a Bowie song or two. Slade, one of the biggest bands in Europe, weren’t even heard of in shimmering frocks and makeup, or cartoony illustrations that look like something Sid & Marty Krofft might come up with.

“I personally got interested in junkshop glam when I started collecting glam records back in the ‘90s,” says Wallace, who’s been in similarly glitzy groups out of L.A. the past few years, including Teacher’s Pet and S’Cool Girls. “Back then, prior to the Velvet Tinnitus comp release in 2003, I just called it glitter rock. I found an old copy of Bomp! magazine that had a section on glitter rock that talked about Iron Virgin, Ricky Wilde, Chicory Tip, Jook and more. So when Velvet Tinnitus came out, I already owned at least half the stuff on it. But I was completely blown away by the stuff I didn’t yet know on those comps! I didn’t know 90 percent off the Glitter From the Litter Bin comp and was even more blown away when that came out. These collections changed my life!”

Wired Up!’s name was inspired by a Hector song and a coffee table book about the bands, their records and the vibrant singles’ picture sleeves, Bolles and Wallace will bring out more bubblegum, bubblegum and junkshop sounds, plus live bands (Bolles’ silver-jumpsuit ensemble Fancy Space People play Saturday) for the night. When we visited the guys at the Monty this month, their excitement about the music and their upcoming new night was infectious. As he threw a purple boa around my neck and picked out a sliver of vibrant vinyl to spin, Bolles sought to express his excitement: “It’s super simple, mega fun, great production, a pounding beat and gorgeous sassy vocals. There’s just an undeniable feel that grabs you by the collar and yanks you out onto the dance floor, causing you to jump around like a spaz and have a great time. It’s the ’70s we never got to have here in the U.S. Here, all we got was one Gary Glitter B-side, a couple of Sweet and T. Rex hits, and a Bowie song or two. Slade, one of the biggest bands in Europe, weren’t even heard of in shimmering frocks and makeup, or cartoony illustrations that look like something Sid & Marty Krofft might come up with.

“THERE’S JUST AN UNDENIABLE FEEL THAT GRABS YOU BY THE COLLAR AND YANKS YOU OUT ONTO THE DANCE FLOOR, CAUSING YOU TO JUMP AROUND....”

—DON BOLLES

charts. It was primarily European groups. They called it junkshop because they found them for cheap in British second-hand shops in the ‘90s and 2000s.”

Today these records are anything but cheap. They are rare, highly collectible and pricey, but for obsessives like Wallace and Bolles, well worth it. The pair play from colorful record cases they haul to the club, and almost every treasured disc seems to come packaged in a uniquely colorful sleeve, depicting shaggy-haired boys and girls you’ve never heard of in shimmering frocks and makeup, or cartoonish illustrations that look like something Sid & Marty Krofft might come up with.

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Emily Elbert, Erin Bentlage, Molly Miller
@ HOTEL CAFE
Emily Elbert would be considered remarkable just for her guitar playing, which segues from hard-edged funk and blues to more gently subtle jazz intricacy. But she’s an equally adept vocalist, weaving her soulful phrasing nimbly within the rhythms and “the silence in the space between the notes” of her guitar chords. The local singer tries to reconcile the opposing worlds of creationism and evolution in three succinct lines from the title track of her Evolve EP: “There’s a force that brings us together/It’s the same one that created us all/And now the point is to evolve.” When Elbert neatly eviscerates the heartlessness of the Trump administration in “True Power,” she transmutes her rage into a coolly funky jam-rock groove. Erin Bentlage is a jazzy, meditative Vermont singer-pianist, whereas guitarist Molly Miller avoids flash in crafting skeletal, austere instrumentals. –Falling James

Kinky Friedman
@ MCCABE’S GUITAR SHOP
Self-styled Jewish cowboy Kinky Friedman formed his first band, King Arthur & the Carrots, in the 1960s, but it was his second group, Kinky Friedman & the Texas Jewboys, that really saw him cement his style. Friedman is blessed with an acerbic wit as well as a genuine gift for tapping into the human psyche when mining for lyrics. We should all be grateful to Willie Nelson for persuading him to return to songwriting after a 40-year break. 2016’s Resurrection EP completed the comeback, and this year’s new Circus of Life seals the deal. Kinky Friedman is well and truly back, and these current shows should be special. Michael Simmonds completes the bill. Also Saturday, April 22, at the Echo. –Brett Callwood

Will Oldham
@ THE THEATRE AT ACE HOTEL
Tonight, the four-time Grammy-winning chamber music sextet Eighth Blackbird will be joined onstage at the Theatre at Ace Hotel by alt-country and indie-folk troubadour Will Oldham. Oldham is acclaimed for his eccentric, often sad songwriting, which he generally performs and records under the stage name Bonnie “Prince” Billy (and, previously, as Palace/Palace Brothers/Palace Music). Half of the night will feature arrangements from Oldham’s extensive songbook; the concert also will include performances of work from noted contemporary composers: Frederic Rzewski’s Coming Together, Bryce Dessner’s Murder Ballades and David Lang’s learn to fly. This special event is sponsored by the Center for the Art of Performance at UCLA. –Matt Miner

ZZ Top
@ HOUSE OF BLUES, ANAHEIM
ZZ Top’s smash album Eliminator turned 35 years old last month, and as they rocket into their 50th year as a band, they are one of those scarcest of all possible resources in rock & roll: a band that constantly and consistently delivers. Their bangers are legion: “Sharp Dressed Man,” “Stages,” “TV Dinners,” “Got Me Under Pressure,” “I Thank You.” Cool yet inclusive, tight yet funky, slightly sleazy yet endlessly nice, ZZ Top were ahead of their time when it came to embracing new techniques and technology like synthesizers and music videos, even while cherishing things as basic as beards and the clamorous clangor of the peso pieces that are Billy Gibbons’ guitar picks. They are one of the greatest rock bands ever to grace this country, and even when you think you’ve hit rock bottom — you’ll always have the Top. –David Cotner

Earth Girl Helen Brown
@ ZEBULON
Earth Girl Helen Brown Center for Planetary Intelligence Band are described as “an inclusive, expansive, nondiscriminatory communicative platform with a primary objective of directing energy and capital toward organizations and causes committed to longevity, peace, ... responsible fire management ... good manners, music and the arts.” It’s perhaps no surprise that a spacey atmosphere pervades the sweetly cracked country ballad “Earth Elevator” and “Language of Love,” a sinuous, sax-laced R&B idyll that’s elevated by the breathy vocals of bandleader Heidi Alexander (ex-Sandwiches). “I have lost the use of my hands/ A bitter wind is blowing in,” she sings in a foggy narcosis. “But even in these darkest of ... times, you called me.” With the help of such collaborators as Shannon Lay, Ty Segall, Nora Keyes and Sonny Smith, Earth Girl Helen Brown have released a series of planetary-themed EPs. –Falling James

Spare Parts for Broken Hearts
@ THE ECHO
“Here comes that line again/Where you and I began ... severed,” Sarah Green intones solemnly over restrained guitar plucking on “Ever,” from Spare Parts for Broken Hearts’ Singles EP. “It took some time to mend/For all that shit to end.” The drums and bass come in, and the guitar mutates into an angry, fuzzy, grungy beast as Green’s vocals change from calm to furious. Many of the Long Beach trio’s other songs also alternate between contemplative melodicism and stormy hard-rock power as Green tries to find a romantic connection in the void. “Ships burning/Sail seas somehow/And I’ll call to you/And you’ll come for me,” she declares almost pleadingly on “Pleasure Delayed.” Green can be pretty intense (“If you’re gonna die, would you do it for me?”), but
her vocal dramatics match the band's power. —Falling James

**Pegasus Warning**

@ THE HI HAT

How does one remain poised and keep cool in an era of injustice, when hate makes more sense to people than logic? What is one to make of love in a modern landscape that is increasingly cold, industrialized and heartless? Pegasus Warning raises these and a hundred other questions on his 2016 release, PwEP2. “Detached” is a forthright, starkly beautiful piano ballad about faith and love that’s arranged with Prince-ly fervor. “Read My Mind” is a freakier, funkier mindfuck that’s sliced up with intermittent streaks of electronics and psychedelic echoes. On “Building a Bridge,” Pegasus adopts a heroic persona as he tries to save his lover, himself and probably the entire world through the sheer force of the mantra-like chorus. Also known as Guillermo E. Brown, the singer-percussionist performs nightly with Reggie Watts’ talk-show band. —Falling James

**wed 4/25**

**King’s X**

@ WHISKY A GO GO

King’s X formed in 1980 and was one of the first hard-rock bands to blend in elements of funk and R&B, along with Dan Reed Network and Living Color (among a very few others). In Doug Pinnick, the band that was born in Springfield, Missouri, have a super-charismatic frontman and crazy-talented bassist who alone can hold a crowd in the palm of his hand. But he doesn’t have to, because co-lead vocalist and guitarist Ty Tabor is also a badass. It’s been a few years since the 2012 Burning Down Boston live album, so hopefully King’s X will bless us with new material soon. But for now, they have plenty of old faves in the arsenal. —Brett Callwood

**thu 4/26**

**Giorgio Moroder**

@ GLOBE THEATRE

You know if Giorgio Moroder is having a birthday party, it’s going to be one for the books. The legendary producer, whose credits define disco, and who has seen a renewed musical career since Daft Punk’s Random Access Memories ode to him, “Giorgio by Moroder,” is turning 78. Don’t let the early doors fool you, this is no geriatric affair but a classic disco. Hosted by Giorgio’s, Los Angeles’ millennium version of Saturday Night Fever, the weekly party that’s named after the man himself moves from its home at the Standard Hotel West Hollywood to downtown’s Globe Theatre for this unforgettable event. Moroder himself joins Giorgio’s resident DJ, Adam 12, behind the decks. Roy Ayers will bring his classic sounds to the stage live as will Yacht, while Aeroplane provides his unique blend of unpredictable dance-floor sounds. —Lily Moayeri

**Diamanda Galás**

@ PALACE THEATRE

The volcanic singer-pianist Diamanda Galás has become known as the great avenger for the dispossessed, via pivotal works such as Plague Mass and Masque of the Red Death (for AIDS sufferers), Schrei 27 (for torture victims) and Defixiones (for the dead of the Armenian holocaust). The dark queen of extended vocal technique is the possessor of multi-octave pipes awesome and frightening in their intensity and range; her voice and equally formidable piano chops are thrilling in their brazen invention and sneering disregard for restrictions of musical genre. Tonight’s program includes selections from her recent All The Way and At Saint Thomas the Apostle Harlem albums (Intravenal Sound Operations), which feature an intriguingly curated selection of gospel and spiritual tunes, her settings of 18th-century European poetry, classic country (including a deeply moving redo of Ralph Stanley’s “O Death”), and plenty hair-raising more. —John Payne

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THE LIGHTHOUSE CAFE: 3124 W. Seventh St., Los Angeles. Open Mic Night, Fridays, 8 p.m., free.


DESERT ROSE: 2478 Fletcher Dr., Los Angeles. Fancy Space People, Plastic Crimewave, Gianna Gianna, Stephanie Persephone, Professor Cantaloupe, DJ Don Bolles, DJ Noah Wallace, Fri., April 20, 9 p.m., free. (See Music) Frankie Rose, Cold Heat, Business Teens, Shplang, Sat., April 21, 8 p.m., $10.

COLOMBO’S ITALIAN STEAKHOUSE & JAZZ CLUB: 4677 W. Pico Blvd., Los Angeles. piano lounge, Ozi, Fri., April 20, 8 p.m.; DDG, Fri., April 20, 8:30 p.m.; Hashim, Fri., April 20, 8:30 p.m.; Dax, Fri., April 20, 8:30 p.m.; San E, Mad Clown, Fri., April 20, 8:30 p.m., $15.


WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Black Oxygen, Fri., April 20, 7 p.m.; Odin, Sat., April 21, 7 p.m.; King’s X, Wed., April 25, 8, p.m. (see Music Pick). Enuff Z Nuff, Thu., April 26, 7 p.m.

ZEBSULON: 2478 Fletcher Dr., Los Angeles. Fancy Space People, Plastic Crimewave, Gianna Gianna, Stephanie Persephone, Professor Cantaloupe, DJ Don Bolles, DJ Noah Wallace, Fri., April 20, 9 p.m., free. (See Music) Frankie Rose, Cold Heat, Business Teens, Shplang, Sat., April 21, 8 p.m., $10.

DANCE CLUBS

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

CATALINA BAR & GRILL: 9081 Santa Monica Blvd., Los Angeles. Roberta Gambarini, April 20-21, 8:30 p.m.


THE SMELL: 240 S. Main St., Los Angeles. Party, with DJ Michael Stock & DJ Boss Harmony, Fri., April 20, 9 p.m., free.


THE COWBOY PALACE SALOON: 23646 Shivrony St., Chatsworth, Mary White, Fri., April 20, 9 p.m., free. Michael Monroe Goodman, Sat., April 21, 8 p.m. Hollywood Hillsbillys, Sun., April 22, 6 p.m; Rob Staley, Wed., April 25, 8 p.m; Jimi Nelson, Thu., April 26, 8 p.m., free.

IRELAND’S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.


O’BRIEN’S: 22226 Welshly Blvd., Santa Monica. Irish Music Session, Sundays, 8 p.m., free.

COUNTRY & FOLK


ELEVATE LOUNGE: 811 Wilshire Blvd., Los Angeles. REMIX FRIDAYS, FRIDAYS, 10 p.m. SULTRY SATURDAYS, Saturday, 9:30 p.m., free.

THE TERRA GRAND: 3040 W. Sunset Blvd., Los Angeles. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-$5.


THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Bootie LA: Aprilween, Fri., April 20, 10 p.m., $5 & $10, Hide & Go Freak LA, Sat., April 21, 9 p.m., $20. DJ Xian Vox, Sun., April 22, 10 p.m., $8. Club Club, Wednesdays, 9 p.m., 143 Thu., April 26, 9 p.m., $20.

THE COUNTRY BAR: 13721 Burbank Blvd., Van Nuys. Steve Thompson, Fri., April 20, 9 p.m., $10. Working Cowboy, Sun., April 22, 6 p.m.

GOODMANS: 13721 Burbank Blvd., Van Nuys. Mary White, Fri., April 20, 8 p.m., $8. Working Cowboy, Sun., April 22, 6 p.m.


THE RYDE: 13721 Burbank Blvd., Van Nuys. Steve Thompson, Fri., April 20, 9 p.m., $10. Working Cowboy, Sun., April 22, 6 p.m.


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SATURDAY, APRIL 21

Soul Sundays, Sundays, 10 p.m., free. Motown on favorites, Fridays, Saturdays, 7 p.m.-2 a.m., $5-$10.

Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

THE DAVE TULL QUORUM: 7 p.m., $10. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

LAURIE ANDERSON: 3 p.m., free. Baldwin Hills Crenshaw Plaza, 3650 W. Martin Luther King Jr. Blvd., Los Angeles.

KOREN WHALUM, ANDREW ANDREWS: 3 p.m., free. Luckman Fine Arts Complex, 1351 N. Amapola Ave., Los Angeles.

PORTUGAL THE MAN, CHICANO BATMAN: DEAP VALLEY: 6:30 p.m. Their new album "Father of Minerals," is out now.

THE WHISKY: With Dawes, 6 p.m., $75 & up. The Whisky, 8435 Sunset Blvd., West Hollywood.

SUNDAY, APRIL 22

BAD BUNNY: 6 p.m. Their new album "Buscar Sexo" is out now.

THE DAVIES: EMERGENCY MUSIC! 7 p.m. Their new album "The Good Times Are Over Now" is out now.


LA TIMES FESTIVAL OF BOOKS: With the 10th Anniversary of the festival's launch of "LA Times Presents," featuring authors and booksellers from 10 a.m. to 5 p.m.


THAT ’80S BAR: 12 p.m., $504. Empire Polo Club, 81-800 Avenue 51, Indio.


SHORT STOP: 448 S. Main St., Los Angeles.

UPCOMING:

ART GARFUNKEL: Sun., April 29, 7:30 p.m. Wait Disney Concert Hall.

BAMFORD: Sat., April 28, 8 p.m. Wait Disney Concert Hall.

CIGARETTE AFTER SEX: Fri., April 27, 9 p.m. The Theatre at Ace Hotel.

ENRIQUE BUNBURY: Fri., April 27, 8 p.m. Wait Disney Concert Hall.

THE MEXICAN STANDOFF: Fri., April 27, 8 p.m. The Greek Theatre.

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WEDNESDAY - $70 15 MINUTE NUDE DANCE THURSDAY - $80 20 MIN VIPE NUDE DANCE FRIDAY / SATURDAY - LAP DANCE SPECIALS ALL NIGHT LONG!
SUNDAY - $200 35 MIN CHAMPAGNE ROOM

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. BS173094
Filed On April 05, 2018
Angeles, CA 90012.

FOR CHANGE OF NAME

Case No. BS173094
Filed On April 05, 2018
Angeles, CA 90012.

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