Weed Woman Alice Moon • Hwang's *Power* • Bullets & Octane Are Back

LA WEEKLY

MAY 25 - 31, 2018 / VOL. 40 / NO. 27 / LAWEEKLY.COM

PEACEFUL WARRIOR

ROSANNA ARQUETTE TAKES ON THE LEADING ROLE SHE WAS BORN TO PLAY

BY MARNIE GOODFRIEND AND MICHELE RAPHAEL

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| MAY 25-31, 2018 // VOL. 40 // NO. 27

CONTENTS

GO LA...7
L.A. Dance Project makes a home stand, Vroman's celebrates cookbooks with free food samples, the Masterbeat Naval Academy splashes down on the Andaz rooftop and more to do and see in L.A. this week.

NEWS...9
MADISON MARGOLIN talks to Alice Moon, host of the California Cannabis Awards and a low-dose weed evangelist.

FEATURE...11
In the era of #MeToo, Rosanna Arquette takes on the role she was born to play. **BY MARNIE GOODFRIEND AND MICHELE RAPHAEL.**

EAT & DRINK...17
MiddleBar aims to help revive Inglewood's Market Street, and Jean-Georges is the ideal special-occasion restaurant. **BY MICHELE STUEVEN.**

CULTURE...19
The Ahmanson hosts the world premiere of David Henry Hwang's *Soft Power*, a musical "political fantasia" that riffs on Hillary Clinton and Chinese world dominance. **BY JORDAN RIEFE.** And **DEBORAH KLUGMAN** reviews the disquieting new play *Forever Bound*.

FILM...21
JORDAN RIEFE is happily surprised by *Solo: A Star Wars Story*, and **APRIL WOLFE** sympathizes with the subject of *The Gospel According to André*, plus other movies OPENING THIS WEEK, and YOUR *WEEKLY* MOVIE TO-DO LIST.

MUSIC...25
Bullets and Octane rock to their own rhythm. **BY BRETT CALLWOOD**. Plus: listings for ROCK & POP, JAZZ & CLASSICAL and more.

ADVERTISING
CLASSIFIED...*34*
EDUCATION/EMPLOYMENT...*34*
REAL ESTATE/RENTALS...*35*
BULLETIN BOARD...*35*

ON THE COVER:
PHOTOGRAPHY BY KREMER/JOHNSON

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GO LA

Week of MAY 25-31

P. 7 FRI — L.A. DANCE PROJECT MAKES A HOME STAND

P. 7 SAT — A FESTIVAL OF COOKBOOKS AND SAMPLES AT VROMAN'S

P. 8 MON — ENJOY MEMORIAL DAY BESIDE THE ANDAZ'S ROOFTOP POOL

P. 8 THU — POKE FUN AT YOUTUBE'S LEAST VIRAL VIDEOS AT UCB

Intimate performance by Galleriet at The Loft at Liz's: See Wednesday.

PHOTO BY GALLERIET

fri 5/25

DANCE

Putting Down Hometown Roots

L.A. Dance Project's local performances regrettably have been few and far between. Benjamin Millepied and LADP have taken some chiding for being largely absent from L.A. despite benefiting from the cachet of L.A. in its name during its many tours. That seems to be changing with increased local shows, including two performances in the past year as part of a residency at Beverly Hills' Wallis Annenberg Theater. A watershed moment may be the opening of LADP's own studio, offices and performance space, which hosts two weekends of *Live From 2245*, a title that also should help audiences recall the Arts District address. Program A pairs Noé Soulier's *Second Quartet* with the L.A. premiere of Millepied's *Bach Studies (Part I)*. Program B includes *Martha Graham Duets*, drawn from Graham's larger works and Millepied's *On the Other Side* and *Hearts & Arrows*. Check ladanceproject.org for program schedule. *L.A. Dance Project, 2245 E. Washington Blvd., downtown; Fri.-Sat., May 25-26 & Thu.-Sat., May 31-June 2, 8 p.m.; $25, $20 students. artful.ly/la-dance-project.* –Ann Haskins

OPERA

Meditations on War and Loss

Even as L.A. Opera winds down its current season of traditional operas, with Matthew Aucoin conducting two more performances of Verdi's classic tears-of-a-clown tragedy *Rigoletto*, the local company still has some surprises in store via its Off Grand series of newer, more experimental works. Artist-in-residence Aucoin presents the local debut of ***Crossing***, his operatic meditation on war and loss as imagined through the eyes of poet Walt Whitman (portrayed by baritone Rod Gilfry). Tenor Brenton Ryan depicts an injured Civil War soldier, bass-baritone Davóne Tines plays an escaped slave, and ever-versatile soprano Liv Redpath reinvents herself as the Messenger. *Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills; Fri.-Sat., May 25-26, 8 p.m.; $55-$95. (310) 746-4000, thewallis.org.*
–Falling James

DANCE/FESTIVAL

Spicy Rhythms

The 20th annual **Los Angeles Salsa Festival**'s unbridled celebration of salsa dancing mastery delivers all the grace, beauty and passion of the art form when you give yourself to the rhythm and dance the weekend away. Stuffed to bursting with the finest Latin bands, dancers and teachers, you'll immerse yourself in over 450 artists, more than 60 workshops and at least 80 performances. It all comes to a head with Dance Your Ass Off, a dance competition in the grand ballroom, which will generate so much kinetic energy that you'll swear the very Earth itself had moved. *Loews Hollywood, 1755 N. Highland Ave., Hollywood; Fri., May 25, 9-4a.m., Sat.-Sun., May 26-27, 7-4 a.m.; $85-$400. (877) 942-7923, facebook.com/lasalsafest.* –David Cotner

sat 5/26

BOOKS/FOOD

Food for Thought

So many titles, so little room in the kitchen. How do you choose? Let **Celebrate a Taste of Vroman's** help you decide which cookbook(s) to add to your shelf. The Pasadena mainstay will be offering sample recipes from some of the latest cookbooks, including HGTV star Joanna Gaines' *Magnolia Table: A Collection of Recipes for Gathering*; *New York Times* food columnist Melissa Clark's *Favorite Recipes From Melissa Clark's Kitchen*; L.A. designer Nathan Turner's *Nathan Turner's I Love California*; restaurateur Eddie Hernandez's *Turnip Greens & Tortillas: A Mexican Chef Spices Up the Southern Kitchen*; L.A. food blogger Gaby Dalkin's *What's Gabby Cooking: Everyday California Cooking*; and *San Francisco Chronicle* food columnist Jessica Battilana's *Repertoire: All the Recipes You Need*. The bookstore will also serve samples of some of the food products it sells, including scones and chocolates. After you've filled up on freebies, you can go home and attempt to make Gaines' Eggs Benedict Casserole, Hernandez's Mexican Mint Julep or Dalkin's Charred Octopus Tacos. *Vroman's Bookstore, 695 E. Colorado Blvd., Pasadena; Sat., May 26, 12:30 p.m.; free. (626) 449-5320, vromansbookstore.com.*
–Siran Babayan

ART

A Circular You Don't Want to Miss

"This painting was meant conceptually to be done on a round canvas. It is like the round world itself. It takes my idea into an ideal," local artist Rhiannon Valenti says of her latest work, *Felicity, California*, which is part of "**Circular**," a group exhibition in which artists create works on circular canvases and spherical surfaces. "I was going to do [*Felicity*] on a rectangular canvas as usual ... but this show invite from [gallery owner] Om Bleicher really inspired me to integrate the shape of the canvas as part of the illusion of the round glass container," she says. Valenti's colorfully surreal oil painting, on a custom-made 66-inch-diameter canvas, depicts Barbie and Ken reclining inside the shimmering, glassy reflections of a magical terrarium. *bG Gallery, 3009 Ocean Park Blvd., Santa Monica; opening reception Sat., May 26, 6-9 p.m., hours: Tue.-Fri., 11:30 a.m.-6 p.m., Sat., 11:30 a.m.-7 p.m.; through June 10; free. (310) 906-4211, santamonica.bgartdealings.com.* –Falling James

FESTIVALS

Bring Out Your Inner Krishna

The stately Krishna temple in Culver City hosts its 27th annual **Prabhupada Festival** from sunrise prayer to sunset dinner on two days. This is a massive, flower-strewn, glittery, musical, chariot-carrying occasion, with communal kitchens and performances as well as an art show called "Windows to the Spiritual World" showcasing early pioneers of Krishna art. In the midst of this epic, free festival, the Atlas Obscura Society, which highlights unusual places, hosts an intimate private tour of the site's Bhagavad-gita Museum, and its impossibly glorious and eccentric treasure trove of animatronic ceramic puppets. The puppets enact narrated, kinetic, effects–lit musical scenes from the sacred teachings. Atlas Obscura does this tour a few times a year, so if this one sells out there will be another one soon — but in the meantime, the free two-day festival

looks pretty magical in its own right. *Bhagavad-gita Museum, 3764 Watseka Ave., Palms; Sat.-Sun., May 26-27, 4:30 a.m.-9 p.m.; free. prabhupadafestival.com.* –Shana Nys Dambrot

sun 5/27

PUBLISHING

Calling All Ziners

Festivals celebrating the humble, DIY zine have been flourishing in neighborhoods everywhere, blogs and social media be damned. Our city's biggest, the **L.A. Zine Fest**, has been honoring printed lit for the past seven years. This year more than 200 zine authors and small-press publishers — with names like #SNATCHPOWER/FUCK U PAY US, Awkward Ladies Club, Cheer the Eff Up and Koreangry — will present their art, stories and comics in all shapes and sizes. A highlight is a reading by Garrison Alecsaunder, Nick Paul, Linda Leigh, Simone, QM Tabia and Impress Amber of the Skid Row Zine Collective, which comprises artists from Skid Row. As always, the event offers live music, workshops, zine libraries, arcade games, an art exhibit, a photo booth and a panel discussion on "Black Femme Zinester." *Pasadena Convention Center, 300 E. Green St., Pasadena; Sun., May 27, 11 a.m.-6 p.m.; free. (626) 795-9311, lazinefest.com.* –Siran Babayan

FOOD

Get Out of Jail Free

That boardgame you never actually finish and great food meet at **MAINopoly: A Taste of Main Street**. Whether it's ooey-gooey mac and cheese from Manchego, silky smooth ice cream courtesy of Sweet Rose Creamery or cookies better than your mom used to make from Stella Barra, there'll be food and drinks from more than a dozen local restaurants on tap. Note to those prone to guilty consciences: Your gluttony will be raising money for the annual Summer SOULstice. Patriotic and/or Monopoly-inspired attire is encouraged. Parking will be limited, so ridesharing and public transit are encouraged. *Ashland Hill, 2807 Main Street, Santa Monica; Sun., May 27, 1-6 p.m.; $25-$40 in advance, $30-$50 day of. mainopolysm.com.* –Avery Bissett

mon 5/28

MUSIC/FESTIVAL

Breaking Stereotypes

Today's fourth annual **Techstock Music and Arts Festival** brings together the Caltech and NASA Jet Propulsion Laboratory communities for an all-day extravaganza that's the absolute apex of scientifically advanced entertainment. Bands will battle and only one will emerge victorious; rapper Bryce Vine will headline and cool out all the musical infighting; and everyone will enjoy the art fair with works of all genres created by faculty and students. Pigs will be roasted and barbecued, games for kids of all ages will commence, and the libations will flow freely in this celebration of new discoveries and old friendships renewed. *California Institute of Technology, Beckman Lawn, 1200 E. California Blvd., Pasadena; Mon., May 28, 2 p.m.; free. (626) 395-6811, techstock.party.* –David Cotner

PARTY

Kicking Off Summer Right

Beat the heat as Masterbeat heats the beat in this erotic, sweaty salute to the pleasures of the coming summer months. Today's **Masterbeat Naval Academy: Memorial Day Pool Party** on the rooftop of the glorious Andaz Hotel boasts sensuous and sinewy tribal and progressive beats from DJ GSP (also known as George Spiliopoulos — just in case you though GSP was short for "gasp" or "gossip" or something). Of course there'll be even more of the usual debauched shenanigans you've come to know and love from Masterbeat. Let Masterbeat make this Memorial Day something you wish you could remember! *Andaz, 8401 Sunset Blvd., West Hollywood; Mon., May 28, noon-6 p.m.; $90/$80/$40. (323) 656-1234, masterbeat.com/naval-academy.* –David Cotner

tue 5/29

FOOD/ART

Come for a Taste, Stay for the Portraits

Cur-ATE: David Hockney's Los Angeles is that rare and illuminating spot at which a history of California cuisine intersects with the museum's special exhibition, "David Hockney: 82 Portraits and 1 Still-life." You'll make your way through the current show featuring Hockney portraits of people both famous and obscure in an after-hours tour with the redoubtable Maite Gomez-Rejón of art-and-food synergizers ArtBites. Ray's & Stark Bar executive chef Fernando Darin has prepared a stimulating night of multidimensional culinary treasures to match those multifold faces you'll contemplate and appreciate as you digest it all in more ways than one. *Los Angeles County Museum of Art, 5905 Wilshire Blvd., Mid-Wilshire; Tue., May 29, 6 p.m.; $100 LACMA members ($125 with wine tasting), $110 general ($135 with wine tasting). (323) 857-6000, lacma.org/event/cur-ate-36.* –David Cotner

wed 5/30

ART

Examining Aesthetics

The Loft at Liz's, a warm gallery space tucked above the Miracle Mile antique hardware mecca, has rare performance art on the calendar tonight. Its current ongoing exhibition featuring progressive contemporary design is called "Nature: Human Nature." This assortment of quirky, ecologically conscious objects and ideas forms the perfect setting for an intimate performance by **Galleriet**. Katharina Stenbeck, aka Galleriet, is an interdisciplinary artist with the performance persona of an electronic musician and the aesthetic surrealism of the conceptual avant-garde. Any and all genres from dance and song to synth-beats and video art, sculpture, paintings and spoken word are potentially in the mix as Galleriet occupies and activates an intimate space for a live audience. (The accompanying exhibit runs through June 15.) *The Loft at Liz's, 453 S. La Brea Ave., Baldwin Hills; Wed, May 30, 7-9 p.m.; free. theloftatlizs.com/upcoming-events/.* –Shana Nys Dambrot

thu 5/31

COMEDY

Not-So-Viral Videos

For every keyboard-playing cat, Mentos and Diet Coke experiment or "Charlie Bit My Finger," there's a viral dud. But at ***Under 50 Views***, bad videos make good comedy. A.J. Berna, Sandha Khin, David Quattrocchi and Annabel Seymour, who regularly perform improv as Hot Halloween at the Clubhouse, scour YouTube for the most poorly watched clips — cooking demonstrations, family vacations, brothers playing hide-and-go-seek, etc. — that are so tedious, random and WTF they're like the online equivalent of watching paint dry. The hosts screen these snoozers onto a projector and then invite other improv teams, as well as audience members, to perform improv inspired by each video. *UCB Inner Sanctum, 5419 W. Sunset Blvd., East Hollywood.; Thu., May 31, 8:30 p.m.; free. (323) 908-8702, ucbinnersanctum.com.* –Siran Babayan

HISTORY

Never Forget

In a time when four out of 10 young people don't know about the Holocaust, and more of its survivors die each year, now is the best time to see ***The White Elephant Archive, Setting No. 3.*** Internationally renowned multimedia mastermind Eduard Freudmann presents this look at the continually unfolding after-effects of the Holocaust as seen from the point-of-view of third-generation Austrians coping with the stony silence of older family members. A crucial, compelling portrait of an atrocity that seemingly never ends, *The White Elephant Archive* presents the vanishing perceptions of those who lost the war in more ways than one. *Skirball, 2701 N. Sepulveda Blvd., Manhattan Beach; Thu., May 31, 7 p.m.; $20 general, $15 Skirball members/students. (310) 440-4500, skirball.org/programs/performance/white-elephant-archive-setting-no.* –David Cotner

COURTESY ALICE MOON

| The Rollup //

THE LOW-DOSE EVANGELIST

Alice Moon, "Oscars of Cannabis" host, promotes education to end stigma

BY MADISON MARGOLIN

When I first met Alice Moon at a Venice Beach launch for a cannabis tech startup, I found myself in somewhat of a confused awe, asking myself, who is this bubbly, trendy, cannabis socialite, who seemingly knows everyone and everything about weed? There she was, buzzing around the party, hitting joints, chatting with whoever crossed her path, sharing the experience on her Instagram Story and snapping photos, too — after all, with her bright pink lipstick, matching eye shadow and crocheted happy-face crop top under a weed-leaf military jacket, she was one of the best-dressed there.

I began following Moon on Instagram, getting to know her open, genial personality through her posts, until one day I reached out in order to get to the bottom of my question: Who is Alice Moon?

The self-dubbed entrepreneur, influencer and writer came to Los Angeles from New Orleans eight years ago, and without even a GED worked her way up from waitressing to budtending to launching a short-lived edible startup called Swallow, nominated best tech of 2017 by *Dope Magazine*. Moon calls Swallow both her greatest accomplishment and failure, a brilliant idea to help consumers find edibles that fit their dietary and pot preferences, but the tech behind the idea didn't work smoothly. Nonetheless, the grand failure launched her as "the edible expert," earning her screen time on Viceland's *Bong Appetit* and mentions in media like *High Times*.

Her latest gig was co-hosting, alongside Sam Zartoshty, the California Cannabis Awards (CCAs) at L.A. Live on Friday, May 18, a project of the tech company WebJoint, who have adopted Moon as part of their team going forward.

But the truth of the matter is, Moon's role in L.A.'s cannabis space can't be pinned down to one specific thing. Her raison d'être is to educate people on cannabis and to end the stigma. "I've seen too many people have negative cannabis experiences because they've had too many edibles, so changing that has been a passion of mine for years," she says. "I want to teach people to consume safely and [at] low doses. Once people know how to use cannabis right, nine times out of 10, they fall in love with it."

She makes a point to go to every single weed event she can, with the intention to make face-to-face connections, which are more valuable than any number of Instagram followers. Moon learned that lesson the hard way when her former Instagram account boasting 13,000 followers, which she used to promote her weed jewelry business, was shut down in 2016; she's since rebuilt the new Alice Moon brand Instagram account up to almost 5,000. "I used to spend all day on Instagram, but now I just try to be organic and keep people in the loop about my life," she says.

> "I USED TO SPEND ALL DAY ON INSTAGRAM, BUT NOW I JUST TRY TO BE ORGANIC AND KEEP PEOPLE IN THE LOOP ABOUT MY LIFE."
> —ALICE MOON

The savvy influencer embodies both L.A. hustle and friendly, Southern charm. She wants to show that you can be a pro-weed working professional. "I work nonstop and used cannabis for years," Moon says. "It never slowed me down but actually enhanced my creativity."

The past few weeks, she's been promoting the CCAs, known as "the Oscars of Cannabis." The red-carpet awards ceremony, now an annual event, honors leaders from all over the cannabis industry, in categories including best dispensary, best lawyer, best cannabis brand and best CPA.

The ritzy Hollywood affair is meant to "take California's [cannabis] industry to the next level," says Chris Dell'Olio, co-founder and CEO of WebJoint. "We're setting a standard for our industry, showing that it's not this black-market thing anymore."

When Moon met the WebJoint team at an event in DTLA, she immediately pitched herself to host the awards. "She's dedicated to the industry and has a lot of passion," Dell'Olio says. Not to mention her vast Rolodex of valuable connections, a testament to the work she's already put in.

Indeed, Moon continues to champion her passion for cannabis even though she's currently on a tolerance break. It's been two months since she last consumed, after having figured out the two years of vomiting she's suffered through was due to cannabis hyperemesis syndrome, a rare, poorly understood condition caused by heavy cannabis use. "People knew me as the 'edible expert,' and now I can't consume," Moon says. "I freaking love weed, but this is something people need to know about because it is a real thing." People who aren't as passionate or educated about the plant could get sick and rep cannabis negatively if they don't have the right information, she says. "We need to educate the community about the reality, and it will be good, moving forward."

Acknowledging the drawbacks of cannabis only strengthens one's position to educate and advocate for it. "I really love helping the community and learning about everyone's strengths and weaknesses," Moon says. Though sweet and gregarious, Moon isn't afraid to call out other cannabis industry players or brands for bullying or misrepresentation. Before she founded Swallow, Moon had an edible review blog, where she provided candid input on different brands, and even outed one of them for misrepresenting its THC content. "I was reviewing products honestly and being fair about it," she says. "I gained a lot of respect, and was not trying to tear a company down. That's when people started to pay attention to me."

And it's only snowballed from there. "By building all these connections, I'm able to plug people with what they need to help grow their businesses," she says. "We can get there quicker if we just help each other."

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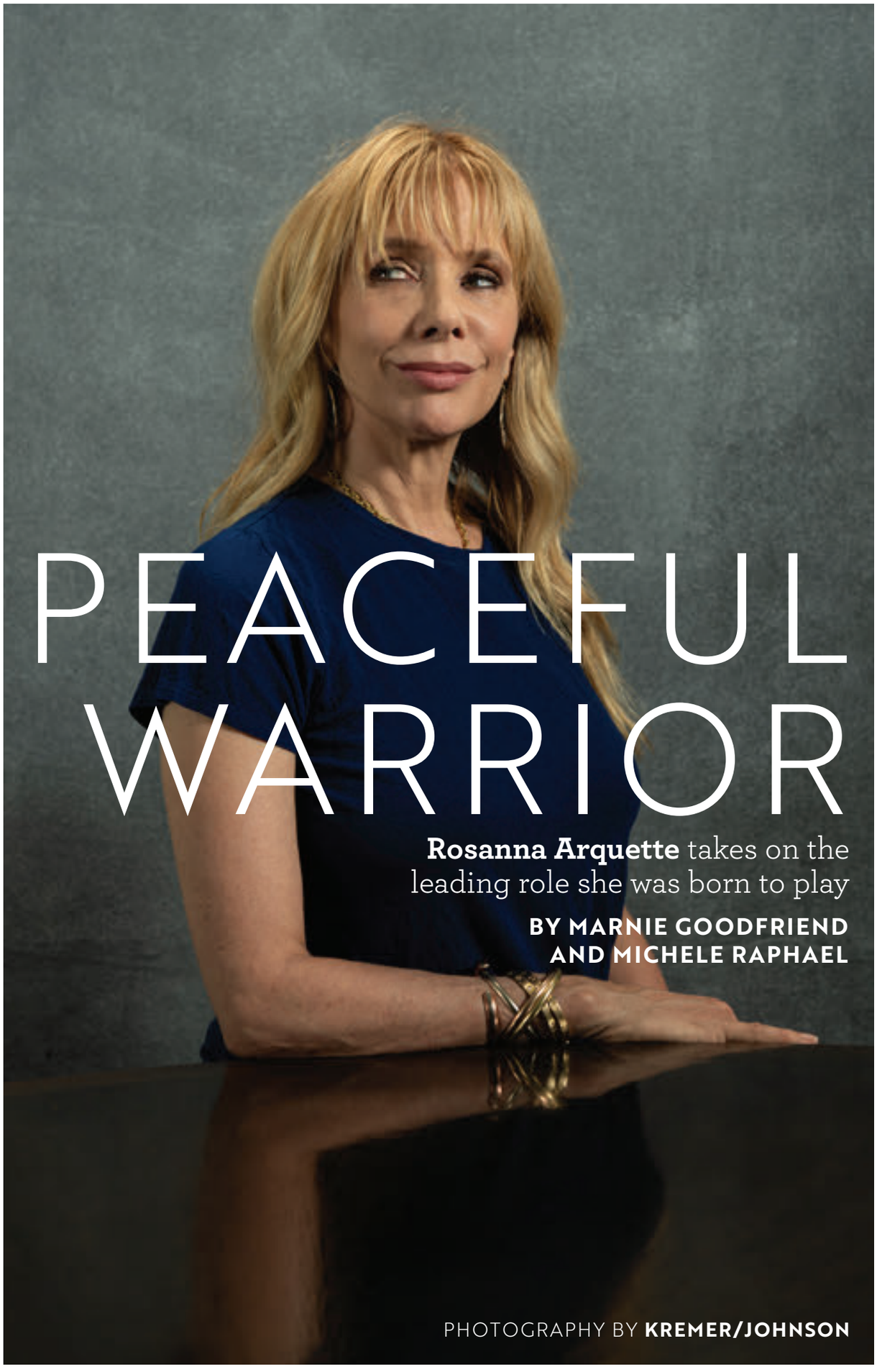

PEACEFUL WARRIOR

Rosanna Arquette takes on the leading role she was born to play

BY MARNIE GOODFRIEND AND MICHELE RAPHAEL

PHOTOGRAPHY BY **KREMER/JOHNSON**

When an actress disappears from mainstream movies, one often asks, *What happened to her*? For Rosanna Arquette, it may be assumed that her many credits in independent films and television were selected with intention over leading roles in blockbusters, or that she simply fell off the radar. This is often what we say, or said, about such actresses who rose to fame for memorable roles, only to vanish from the larger-than-life billboards towering above tourists trying to navigate traffic on Sunset Boulevard. But now we know better. There are lists and armies and something called "the machine" at work, we have learned, to keep women from reaching their potential in Hollywood.

Arquette is recognized by most mainstream fans for her unforgettable turns in iconic films *Desperately Seeking Susan* (1985), in which she famously co-starred with Madonna, and *Pulp Fiction* (1994), Quentin Tarantino's ensemble hit. Indie fans favor her roles in art-house films, notably David Cronenberg's *Crash* (1996) and Luc Besson's *The Big Blue* (1988). In her most recent film, Max Heller's quirky Manhattan story *Born Guilty*, released earlier this month, Arquette plays Judith, a social worker whose life disappointments and attachment to her son have embittered her to possibility, risk-taking and romantic love. And while Arquette says that she could relate to the lead female role, because, she admits, she too is a Jewish mother who frets over her daughter, 23-year-old actor Zoe Bleu Sidel, it is impossible to imagine her being anything but a risk-taker.

Although she says her character ultimately has a paradigm shift of self-love, feeling empowered and letting go of her resentment and anger, Arquette's personality is the antithesis of Judith's. While Judith's rediscovery is prompted by a man, Arquette knows exactly what she needs to do. And she leads us there with grace and light. "I believe in peace and redemption," she says.

She is, of course, referring to her concerns about the effects of the #MeToo movement, in which she also has a leading role. And she's been at this for decades. In 2002, with her Flower Child Productions company, she directed and produced a prescient and, in retrospect, groundbreaking documentary, *Searching for Debra Winger*, which examines ageism and sexism via interviews with more than 35 women, including Winger herself, Laura Dern, Jane Fonda, Daryl Hannah, Salma Hayek, Jennifer Jason Leigh, Frances McDormand, Gwyneth Paltrow, Meg Ryan, Ally Sheedy, Alfre Woodard and Arquette's younger sister, Patricia.

"I was seeing as you were getting older, less work was coming to women because of age and studios wanted someone younger. You could see it in movies, you know, a 65-year-old actor and a 25-year-old playing his wife. *What is happening here?*" Arquette, now 58, says of her impetus for the doc. "I also wanted to explore balancing your life with your art, your career. Something always ends up taking the back seat, either your marriage or the kids or **(12 »**

» 11) the career. It's a juggling act. *Can women have it all?*"

These questions stemmed from Arquette's first film experience, a classic cautionary tale about a ballerina tragically torn between art and love. "My mom took me to see a revival of *The Red Shoes* when I was 4 years old. Why couldn't she dance and be in love with her guy? Why couldn't she have both? You have to give *everything* to your work or *everything* into your motherhood or *everything* into your marriage."

And in *Searching for Debra Winger*, a darker theme emerged when its stars shared their collective experiences.

"In one scene, there's all these women gathered at a luncheon at Melanie Griffith's house and Patricia talks about being sexually harassed by someone. ... And now, what we're witnessing at this time, this crazy powerful time to be alive amidst all the darkness that we are seeing everywhere, is a glimmer of hope. What we are seeing is a battle between light and dark. It really is," Arquette declares.

Indeed, 16 years after the documentary, at least 80 women have reported crushing accounts of sexual harassment, abuse and rape at the hands of now-fallen media mogul Harvey Weinstein. Arquette was one of the first to confide in writer Ronan Farrow and also connect him with other women who were willing to speak out in his exposés in *The New Yorker*, published in the fall of 2017. The revelations catapulted #MeToo to a viral hashtag and critical movement, and won Farrow and *The New Yorker* Pulitzer Prizes for their work.

"Rosanna was, completely reasonably, terrified when we first spoke," says Farrow, who gained Arquette's trust as she opened up to him about her own harassment. "Seeing her overcome that fear and step forward to protect other women was incredibly moving. I'm inspired by her. I'll always be grateful for her courage — we all should be."

It turns out that many women in Hollywood, including Arquette, didn't decide to take a detour; their careers were derailed by Weinstein's threatening and highly effective tactics, allegedly including spying and feeding false and damaging stories to the media and to the men sitting in the director's chairs. Invitations somehow didn't arrive and roles that were promised disappeared or were taken away.

"For a lot of years, you just felt like, 'What is happening? Something's wrong. What did I do?' And now we really know it was the truth. It really was that," Arquette says. "If you told someone, they'd say, 'You're paranoid, you're not on any blacklist.' But no. What has surfaced is how complicit so many people were. All of these people that just fed the machine."

In solidarity and sisterhood, female actors are creating new spaces and opportunities for women in entertainment, fighting for equality both in front of and behind the lens. Perhaps the more important work is paving the way for survivors of assault to come forward, to be heard, and to receive care and help with recovery. Now that we have reached a tipping point, a new dialogue is being written and women are seizing freedom of expression. To this, Arquette says, "It's going to happen whether [men] like it or not." Then, paraphrasing a potent truism dating back to 1697, penned by English poet and playwright William Congreve, she adds: "Hell hath no fury like a woman."

"THERE'S STILL A LOT OF WOMEN WHO HAVEN'T SPOKEN OUT YET, BUT THEY WILL. AND I LOOK FORWARD TO WHEN THEY DO. THERE ARE A LOT MORE WEINSTEINS OUT THERE AND THEIR TIME IS UP."
—ROSANNA ARQUETTE

And, yes, the stories keep coming, one after another. On Saturday, Arquette's *Big Blue* director, Besson, was accused of rape by drugging by a 27-year-old French actress who remains unnamed. The same night, actor Asia Argento boldly took to the stage at the closing ceremony of the Cannes Film Festival, giving an impassioned speech, reportedly not cleared by festival organizers; she alleged that Weinstein raped her when she was 21 at Cannes in 1997, and that the film festival had been his "hunting ground." She also sent a warning to men in the audience she said were still to be held accountable for their crimes against women in the industry: "We know who you are."

In response to Argento's speech, on Sunday morning, Iranian-Australian journalist Rita Panahi tweeted: "That 1.05-minute speech by @AsiaArgento was more powerful than all the Hollywood virtue signalling & black dress protests." In the thread, Arquette responded, "That's for sure. Times up to get the conversation back to how it all started in the first place." Echoing what Arquette told *L.A. Weekly* about exclusion, Panahi added, in a new thread: "Reminder: Asia Argento along with other Weinstein victims incl Rosanna Arquette, Daryl Hannah & Mira Sorvino were not invited to the last #GoldenGlobes that was supposedly devoted to #metoo. #TimesUp"

The men named here are among countless male powerhouses whose behavior toward women, ranging from inappropriate to criminal, remains in question. Directors like Woody Allen, who has his accusers, and Tarantino, who has admitted to choking actresses on set, including Uma Thurman and Diane Kruger, are part of this conversation. Hollywood is rife with abuse and corruption.

So a new type of family is emerging from the ashes, one that has typically received very little airtime. The celebrity feuds and catfights on and off the set were the stories that used to fly off the newsstands and still fuel viral gossip, but the focus is shifting in a positive direction to the alliances between actresses and female directors, producers and creatives, based on respect.

"Everyone has their own way of doing things and their own way of dealing with trauma. You can't tell anyone how to do it. I've got a lot of close friends who are getting so many tattoos on their bodies right now. I finally got it the other day because someone really close to me who's been assaulted is starting to tattoo a lot. I was like, 'Oh, this is you owning your own body.' She's saying, 'You can't brand me. Only I can brand me.'" I felt that. That's what it is and it's empowering," Arquette says. "Some people are more quiet and step back after they tell their story, and some people are out there pounding the doors to break down the barriers. There's still a lot of women who haven't spoken out yet, but they will. And I look forward to when they do. There are a lot more Weinsteins out there and their time is up."

Activist, artist and actor Rose McGowan, the most visible and fiercely outspoken accuser of Weinstein, and a key figure in the stories that propelled the #MeToo movement, in *The New Yorker* and later in *The New York Times*, is a close friend and ally of Arquette's. Their bond is just one example of women with diverse voices working toward a common goal. McGowan spoke to Farrow about her rape and years of manipulation by Weinstein; she now is undergoing an unnerving court battle to fight drug possession charges, which she believes were trumped up by Weinstein, while continuing to define herself with her *Citizen Rose* docuseries on E! and a best-selling how-to memoir, *Brave*.

"A lot of people are afraid of Rose but she's not afraid and that's what's so great," Arquette says. "So I honor and respect her integrity and her fearlessness."

The respect is mutual. "Rosanna is a magical and substantial being. Her work as a performer is true, her work as an activist and supporter of women profound," says McGowan, articulating the essence of Arquette. "She has taken her deep pain and made use of it. I am proud of her every day."

Being political is intrinsically entwined into the Arquette family DNA. Arquette, who was born in New York City, is the eldest of five children, including actors Patricia, David and Richmond; their parents, Brenda Nowak and Lewis Arquette, were actors, and their paternal grandfather was comedian Cliff Arquette. Their mother (14 »

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» 12) also was an agent for change, a women's rights activist and anti-war Vietnam protester who once organized a peace march that Martin Luther King Jr. attended while they were living in Chicago. "I was on the back of a truck with him and my mom had painted 'STOP THE WAR KILL NO MORE' on my bare chest and he said, 'Put a shirt on that little girl,'" Arquette recalls.

Watching her mother fight for human rights at a young age shaped Arquette into a socially driven person, who lives the difference between giving yourself to a cause versus simply showing up for a photo op. "I am so blessed to have had a mother who was so conscious and instilled values and integrity and what is supposed to be right for humanity," she says. "That's who she was. I remember vividly when MLK died. It was on the news and she was pounding the floor saying, 'Those motherfuckers, those motherfuckers, they killed him, they killed him.' I was 9 when that happened, seeing her in such distress."

Whether she's fighting *against* sexual assault, gender discrimination, ageism or sex trafficking or fighting *for* the transgender community, Arquette is inspired by the same urgency to work for change on a daily basis with an innate hope and optimism that defines the way in which she envisions the #MeToo aftermath. She sees it as an opportunity for growth and a paradigm shift. She's no stranger to getting her hands dirty, marching to the beat of her own drum and leading with her heart. After all, she was a flower child at Woodstock, sliding in the mud while listening to Country Joe & the Fish's anti-war anthems. "When I was younger, I would visualize something and it would just happen." One of those visions emboldened her to pack her bags at age 15 and hitchhike to Los Angeles to pursue her dreams.

It all comes back to her roots. "I'm glad that I grew up poor. ... I'm really grateful for that. I saw struggle with my parents feeding five kids and they were artists, so I really value everything that I earn." This, with a large dose of gratitude and self-care, keeps her grounded and able to keep advocating for herself and others. She shares a home overlooking the Pacific with her husband of four years, investment banker Todd Morgan, a partnership that balances her. She practices yoga, makes an effort to meditate for 20 minutes in the morning and reads the teachings of the 19th-century Rebbe Nachman, who encouraged speaking with God "as you would with a best friend." This is how it feels to talk with Arquette, even for the first time. "If I look at the news first, I'm fucked. Learning how to not live in negativity is a daily practice; I try to ward that off with self-reflection, being grateful for just breathing."

Arquette uses her platform to highlight individuals who have dedicated their lives to helping others. She wants you to know these people, to introduce you to them, like an altruistic matchmaker. People such as her longtime friend and collaborator of 15 years, Dr. Astrid Heger, executive director at the Violence Intervention Program (VIP) at USC Medical Center, a leading organization and clinic that treats more than 20,000 victims of physical and sexual abuse and neglect each year and develops programs to offer more resources and opportunities for them.

Last year, Arquette and her family joined forces to found the Alexis Arquette Family Foundation, named after their beloved transgender actress-activist sister, Alexis, who died in 2016 at age 47 from cardiac arrest stemming from complications of HIV. With Heger and VIP, the Arquettes opened the Alexis Project, a clinic in downtown Los Angeles that extends additional treatment and facilities to rape survivors and supports those affected in the LGBTQIA community. "I really want her work to be out there. She has no ego. *She* should be on the cover of *L.A. Weekly*," Arquette says of Heger.

For her part, Heger points to Arquette's selflessness and her constant dedication.

"I work with a lot of vulnerable populations, so I end up with lots of high-profile people who say they want to help. Rosanna is the one who is always present. She's the one who says to me, 'How can I help you?' Which is what I say to everyone else. I have become a skeptic, so to have someone like Rosanna stay focused and engaged and involved in everything she does blows me away, and she has a big impact," Heger says. "She knows the big footprints that Alexis left in advocating for the transgender community, and she is genuinely invested. She

could be doing so many other things, but I don't think her interest will ever wane.

"She is an amazing friend. She is completely beautiful, utterly talented, so smart and funny — and completely unselfish and kind," Heger continues. "You look at someone like her and expect a narcissist, but instead she is worried about me, and is a fan of mine. I don't know if I deserve that, but it's been a phenomenal experience knowing her, and I'm excited to work with her to continue to run the Alexis Project, and we have so much momentum to make it happen."

It also was obvious to friends like Heger early on that Arquette's career had been jeopardized. "Without a doubt, she took a hit from Weinstein. This is a woman who has had two huge songs written about her, and suddenly she's in deep water," Heger says. "But instead of feeling sorry for herself, she focuses on how fortunate she is and how she can be a voice for women who are less fortunate than her — the waitress who is being abused by her husband, [for example] — speaking up and out for others."

Although Arquette's commitment to sexual assault advocacy began long before anyone hashtagged Tarana Burke's "Me Too," she is quick to give credit where credit is due. "Tarana started this movement 12 years ago, and she's done a lot of work with women and girls who were raped and abused. They told their truth, their story and then they were able to achieve, so we always have to honor her."

Arquette is acutely aware of the tremendous amount of work that needs to be done to balance out the uneven distribution of power between genders. But as with *Searching for Debra Winger*, she has a clear vision for the future, and it comes as no surprise that it is one of inclusiveness by encouraging men to be a part of the solution.

"I believe that how this is really going to work is to educate. Michael Kimmel has a course at Stony Brook University called 'Men and Masculinity'; he's written amazing books that teach men how to be gentlemen with integrity, how to be a man in this world and still be a more powerful man because you have grace and integrity and class and elegance and manners."

It seems so simple, but what if everyone led with grace? The '60s are still very much alive within Arquette, but don't get her wrong — she is intensely protective of women, and believes in self-defense. "I think all girls should be able to kick ass. If someone tries to hurt them, they should be able to knock them out and run." At the same time, she is still willing to give peace a chance. Somehow she makes this all feel possible, a cross between Mother Nature and an activist warrior.

Her thoughts on where men belong in the #MeToo era are simple yet powerful, as we struggle to find common ground and address the misconception that all men should feel shameful or walk on eggshells. She sees this shift occurring when influential men in power or with roles in the spotlight truthfully take ownership for their actions. She mentions the allegations against comic Louis C.K. "My dream would be if a guy like him, *or he*, could just get that what he did was so not OK and then come out and help other men heal ... teach them that you don't have to be that guy. We have to make room for rehabilitation and redemption." She is clear that she is only talking about those who admit to their mistakes. It is, in her eyes, essential to forgiveness. "You come from us — don't forget it. You once lived inside a woman," Arquette says, pointedly.

Earlier this month, Arquette, along with Kate Bosworth, Mira Sorvino, Andra Day and Gloria Allred, was honored as part of Coalition to Abolish Slavery and Trafficking (CAST)'s #20for20 campaign commemorating the organization's 20th anniversary and 20 fearless supporters who have used their voices to spearhead and support crucial social outreach programs. "I've raised money and awareness for the work that Indian journalist Ruchira Gupta does in helping girls as young as 7 get out of brothels," Arquette explains. "She's the one who opened my eyes to the fact that this exists in our own backyard and billions and billions of dollars are being made in sex trafficking. It's become a huge business."

Onscreen, the award-winning actor will star in four more upcoming films this year: *Puppy Love* with Michael Madsen and Hopper Penn; *Holy Lands*, shot in Berlin with Jonathan Rhys Meyers and director Amanda Sthers; *Octavio Is Dead*, with Sarah Gadon and director Sook-Yin Lee; and *The Etruscan Smile* with Brian Cox. She also co-stars in a YouTube Red comedy series, *Swipe Right*, a take on Tinder dating, shot in Los Angeles with co-star and creator Carly Craig (*American Housewife*), due out in July.

As one of the first women to blow the whistle on Harvey Weinstein in going public with her story, Rosanna Arquette has found herself in a position of being a catalyst for change, this time within Hollywood, a role she was born to play. It is the light amid the darkness that embodies the spirit of Arquette's work and activism, urging us to grasp onto the silver lining. "It's exciting to be here now. I'm glad I got to be a kid in the Vietnam anti-war movement and I'm here this time. I mean, my mother was always for women's rights; my sister, Patricia, did an Oscars speech for equal pay for women three years ago. I'm happy to be one of the voices. One of the many millions of voices."

"WITHOUT A DOUBT, [ARQUETTE] TOOK A HIT FROM WEINSTEIN. ... BUT INSTEAD OF FEELING SORRY FOR HERSELF, SHE FOCUSES ON HOW FORTUNATE SHE IS AND HOW SHE CAN BE A VOICE FOR WOMEN WHO ARE LESS FORTUNATE."
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RAISING THE BAR

MiddleBar wants to help revive Inglewood's Market Street

BY MICHELE STUEVEN

This is a love story that started out with a quest for the perfect bloody mary 12 years ago, when Renie Schoenkerman, a therapist, and Corrie Scully, a movie producer, met over one of the worst drinks they'd ever had and vowed to make an award-winning interpretation of their own. They spent years experimenting and using friends as willing guinea pigs.

"We were both bartenders back in our 20s, so we had some ego about our own bloody mary, and as we got to know each other we wanted to perfect it," Schoenkerman says. "We built a bar in the middle of our shotgun-style house, hoping to build the best library bar ever. Our friends kept coming over and just dubbed it MiddleBar. It was in the middle of the house.

"At first it was just a hobby for relaxation and had nothing to do with work. Slowly we started to cocktail cater, created our own cocktail line and ended up banging them out at the farmers markets."

Scully went to pickling academy to become a master pickler and learn everything about fermenting vegetables and fruit. The two created the Middle Bar Mary, which Schoenkerman says was like the gestalt of the bloody mary. It's adorned with a spicy and crunchy mix of pickled celery, green beans, onions and cucumbers. The concoction won the People's Choice Best Bloody Mary at the 2017 Bloody Mary Fest in Los Angeles.

In December the couple, who celebrated their five-year wedding anniversary last month, opened the brick-and-mortar version of MiddleBar at the deteriorating end of Market Street in Inglewood, between eroding buildings that were once part of a bustling downtown. They searched L.A. for a space and saw the potential in Inglewood.

Originally it was just meant to be a production facility for their infused drink mixers, but things took off and the shop soon opened for jazz and gospel brunch Saturdays and Sundays, and Soulful Saturday nights in the tiny corner stage.

PHOTO BY MICHELE STUEVEN

The MiddleBar Mary, which is made with custom-infused herbal vodka, was just the beginning of their fermenting frenzy. They have a vanilla bean–infused bourbon for their New-Fashioned, and the Blackberry Basil Sunrise is made with their own fermented tequila — and everything is garnished with house-made pickles du jour.

MiddleBar's spiced rum features an especially interesting ingredient — coffee. Silverback Coffee of Rwanda is the brand of choice, because of taste and because it also benefits Rwanda's people, wildlife, arts and culture, the couple say. Cocktails start at $10.

A native of New Orleans, Scully has incorporated her family roots into MiddleBar's decor. The stained glass window that hangs over the bar was salvaged from a church after Hurricane Katrina, and the tiles from her family's corner store line the bottom of the stage.

"There's a big New Orleans population in Inglewood," Scully says. "We have a few NOLA-inspired items on the menu, so that gives me a little more street cred around here than maybe the average white girl would [have]."

Schoenkerman says the response from the neighborhood near Florence and La Brea has generally been good. (18 »

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» 17) "Honestly, two white gay girls move into Inglewood, it's on everyone's consciousness," she says. "About 80 percent of the clientele is from the neighborhood; others drive in for brunch. For the 90 percent of people who are positive and good, there's still 10 percent who are skeptical and disapproving. But we're winning over a lot of hearts and minds.

"We had two guys from the church folk come in on Sunday. They were a little older, in their Sunday best, and we were wondering how this was going to go, what with our LGBT toast on the menu and all. As they were leaving after their meal, one of them came over and shook my hand, and that was huge for us. He said they were served warmly and that the food was great."

As far as the gentrification of Inglewood with the nearby Forum and coming NFL stadium, the city is trying to bring more business in and restore the neighborhood to its original charm. According to Scully, MiddleBar's mantra is to bring people together and not kick them out while at the same time providing jobs and reviving the magic of Market Street.

In addition to the mixologists, the team consists of local waitstaff, transgender executive chef Jace Every and his fiancée, Madison Conway, who runs the front of the house. Brunch items include the Wood, made with house-cured gravlax piled with the works on a bagel, honey lavender scones and pan crepes with farm-fresh berries and sabayon ($10-$16).

Having moved from WeHo to West Adams, Scully and Schoenkerman use oranges from their backyard for the menu. MiddleBar also has a line of bourbon-poached cherries, organic sugar-free grenadine and syrups for cocktails and mocktails available for purchase.

MiddleBar 129 N. Market St., Inglewood; (323) 454-7577, middlebar.com.

Jean-Georges' egg toast

PHOTO BY MICHELE STUEVEN

JEAN-GEORGES SUITS A SPECIAL OCCASION

Prix fixe and tasting menus are becoming standard across town, and one of the most grandiose can be found in the lobby of the Waldorf Astoria hotel in Jean-Georges Beverly Hills.

Jean-Georges Vongerichten, an award-winning French chef and restaurateur, has restaurants around the world, in London, Paris, New York, Chicago, Miami and Las Vegas — and now the latest in Beverly Hills. Vongerichten has three California-style concepts at the hotel, including the wrap-around rooftop, the spacious bar and the open and airy lobby restaurant, filled with elegant white leather furniture and plenty of booths and banquettes and flooded with natural light. The three-star Michelin chef was instrumental in the design of all three spaces.

The tasting menu offers more than the usual three or four courses. Jean-Georges offers five courses, plus dessert, plus amuse-bouche, and comes in at $145 per person. The gracious army of support and wait staff circulates throughout the dining room in coordinated rhythm without missing a beat.

First up is a delicate watermelon and tomato gazpacho amuse-bouche followed by Vongerichten's signature toasted Napoleon of deep orange egg yolk with caviar and herbs. Then comes the perfect follow-up, a pairing of green asparagus with fresh morels in asparagus juice. The tuna tartare tower is presented with crushed avocado and radish, as your server dramatically pours the ginger dressing over the dish at the table.

Main-course offerings include seared black cod with *broccoli di ceccio* and spicy herbal broth, served in the same splashy fashion as the tuna. The roasted rack of lamb with crackling ribs that slide off the bone like a carnivorous Popsicle is divine, served with a sweet smoked chili glaze and broccoli.

The grand finale is what Vongerichten claims as his own brainchild and takes credit for popularizing in the United States: molten chocolate cake.

With wine from the internationally curated list, such as the delectable Austrian Grüner Veltliner or a Heitz Cellars cabernet and a Stoli-Elit martini with blue cheese–stuffed olives, you're looking at a significant financial commitment, but the experience is well worth it for a special occasion. And if you're not in the mood for the tasting menu, there's plenty to choose from à la carte on the regular menu, including the tasting items. **–Michele Stueven**

Jean-Georges Beverly Hills, 9850 Wilshire Blvd., Beverly Hills; (310) 860-6566, jean-georges.com/restaurants/united-states/los-angeles/jean-georges-beverly-hills.

Conrad Ricamora plays a Chinese film exec who meets Hillary Clinton (Alyse Alan Louis) at a campaign fundraiser in David Henry Hwang's *Soft Power*.

PHOTO BY CRAIG SCHWARTZ

| Culture //

CHINESE FOOD FOR THOUGHT

David Henry Hwang's "political fantasia" *Soft Power* envisions democracy's demise

BY JORDAN RIEFE

By some strange coincidence, white people visiting exotic lands in movies often wind up counselors to local leaders, ultimately introducing civilizing principles that help pave the way to a better future. It occurs in *The King and I*, *The Last Emperor*, *Seven Years in Tibet* and others; often enough to raise suspicions. It's an example of "soft power," strong U.S. cultural and intellectual influences delivered via popular entertainment.

When playwright David Henry Hwang saw Broadway's recent revival of *The King and I*, in which the recalcitrant King of Siam is made amenable through his relationship with an English tutor, the ending moved him nearly to tears, even though many of the show's narrative elements struck him as factually inaccurate.

Kicking off its world premiere at the Ahmanson Theatre on May 16, *Soft Power*, the new musical written by Hwang with a score by Tony winner Jeanine Tesori (*Fun Home*), stems from Hwang's experience with *The King and I*, as well as confabs with Chinese producers seeking "soft power" in the form of a hit Broadway show.

"There's an inherent contradiction between a regime that seeks soft power and also having a great deal of top-down censorship to control that content. It seems to me those two goals are incompatible. But that's a very American point of view," explains Hwang, an L.A. native and 1988 Tony winner for *M. Butterfly*. "I tend to think censorship inhibits great art. That said, there's certainly great literature that came out of Eastern Europe when it was dominated by the Soviets. There are classic American movies that were produced under the Hays Code."

Soft Power, commissioned by Center Theater Group artistic director Michael Ritchie in 2014, began as a play with musical elements set around the 2016 election. A Chinese film executive, Xue Xing (Conrad Ricamora), and a writer, DHH (Francis Jue, Hwang's surrogate), attend a production of *The King and I* followed by a fundraiser for Hillary Clinton. Xue strikes up a relationship with the candidate. On the way home from the event, DHH is stabbed in the street and passes out in a scene inspired by a real-life attack that nearly severed one of Hwang's arteries.

At this point the play jumps 50 years into the future. The events we just witnessed have become the basis for a beloved Chinese musical about how, when democracy failed following the election of Donald Trump, China stepped up on the global stage to fill a leadership void.

"It's a political fantasia," composer Tesori explains about what turned out to be an unusual process from the first time she met Hwang. "He said, 'I have this idea, but I don't know what it is. I know that it would have songs in it.' I thought, 'God, I don't know what the hell you're talking about, but I'll follow you.' I can't imagine what music's going to be like in the future, so I just decided to write the best romantic musical I could."

> "I TEND TO THINK CENSORSHIP INHIBITS GREAT ART. THAT SAID, THERE'S CERTAINLY GREAT LITERATURE THAT CAME OUT OF EASTERN EUROPE WHEN IT WAS DOMINATED BY THE SOVIETS."
> —DAVID HENRY HWANG

Hwang originally set out to conjure an inversion of *The King and I*. In earlier drafts, Xue would become an adviser to the newly elected President Hillary Clinton. But when she lost the election, the script had to change. While Trump is mentioned as an offstage character, Hwang was compelled to create his own version of Clinton, played by Alyse Alan Louis, who sings a torch song about democracy.

One major production number takes place at a McDonald's, as imagined through a Chinese lens gazing back from the future, with luxurious seating and roller-skating waiters choreographed by Sam Pinkleton, a Tony nominee for *Natasha, Pierre & the Great Comet of 1812*. If it sounds loopy, it is, which speaks to one of the biggest challenges confronting Hwang and Tesori: tone.

"On the one hand, we're creating a musical that is seen through this Chinese lens and therefore is dismissive of democracy, and uses the 2016 election, as China does now, to demonstrate the inefficiency and chaotic nature of democracy. So this is a musical that reinforces that idea. And we, as creators, believe in democracy. So there's a tonal question of how do you create a show, which is on the one hand somewhat satiric, but we also want to create something where the audience feels," Hwang explains, revisiting their quandary.

A larger issue confronts Michael Ritchie and Center Theater Group. It's quite a gamble to mount a new musical with a mostly Asian-American cast in a venue as significant as the Ahmanson Theatre. Starting June 20, the production moves to San Francisco's Curran Theater for creative tweaks, and after that they hope to head to Broadway where, with shows like *Hamilton*, *The Color Purple* and *Allegiance*, people of color now fill 35 percent of acting jobs, according to a poll by the Asian American Performers Action Coalition.

A consistent theme in Hwang's work is identity. It's present in early plays like *FOB*, which stands for "fresh off the boat" and deals with assimilation; *M. Butterfly*, in which a French diplomat woos an exotic Chinese courtesan only to learn she's a man, a fact he ultimately chooses to ignore; and *Yellow Face*, which wrestles with colorblind casting.

"There's sort of been a realization in entertainment and cultural industries that we are going to see a nation whose demographics are a majority people of color around 2040. If you assume people like to see themselves onstage and on screens, then we need to make that adjustment just for these fields to remain viable not only artistically but also commercially," Hwang reasons. "While there's a desire to improve inclusion on Broadway and in the theater, we still have a way to go to figure out how to achieve that."

SOFT POWER | Ahmanson Theatre, 135 S. Grand Ave., downtown | Through June 10 | centertheatregroup.org

Stage //

GOOD VS. EVIL

The two strands of *Forever Bound* ultimately come together in an intense fashion

French Stewart, left, and Steve Apostolina in *Forever Bound*

PHOTO BY KATHY FLYNN

BY DEBORAH KLUGMAN

Steve Apostolina's dark and thoughtful dramedy, *Forever Bound*, starts out as two disparate narratives that come together in an intense, disquieting way. Commencing as a wry comedy about a nebbish whose life is on the downturn, it culminates as a riveting face-off between good and evil, and highlights just how hard it can be to sever the formidable bonds that bind us to our past.

Edmund (French Stewart) is a book scout, meaning he searches for rare or coveted books at garage sales and thrift stores and resells them at an inflated price. But business has not been good, and Edmund is now being hounded by creditors and facing eviction from his roach-ridden apartment. He's in anxious retreat from the world when his buddy Shep (played by Apostolina) pays him a visit and suggests ripping off a wealthy collector of a valuable edition of Walt Whitman's *Leaves of Grass*. Its proceeds, Shep argues, will enable Edmund to survive until a more legitimate opportunity comes along.

As the reluctant and natively law-abiding Edmund deliberates on his problems, the scenario drastically shifts, and a spotlight comes up on a cowed but lovely and intelligent young woman (Emily Goss) and a supercilious older man (Rob Nagle) tutoring her in the nuances of classic literature. When the girl complains that she's tired and needs a break, the man, with brisk overbearing, references her parents, who, he claims, have entrusted her welfare to him.

Immediately you realize there's something very wrong with this picture — but just what it is and how it connects to Edmund and his problems aren't at first apparent. When the reveal does come, it's a shocker that plays out in a gripping manner. Ultimately both Edmund and the girl, who calls herself Rosalind, must test the limits of their courage and their morality.

Directed by Anne Hearn Tobolowsky, *Forever Bound* is a solid character-driven play, its humor underscored by a gifted Stewart at the top of his game. His sad-sack bookseller gleans the essence of what it's like to be a poor but principled person in a world with no time for "losers." Apostolina, as a guy ready and willing to cut ethical corners, makes for an apt foil.

But as entertaining as this pair's scenes are together, the play really only ignites when the focus shifts away from their schtick to the depiction of testosterone-driven obsession and its evil consequences, and to just how far good people are willing to go to destroy it.

As Rosalind, Goss gives an illuminating portrayal. Nagle, a staple of the L.A. theater scene who seems constitutionally incapable of ever rendering a bad performance, is mesmerizing as the villain.

It's worth mentioning that the text is riven with quotes from Shakespeare, Coleridge, Whitman and the like, an agreeable add-on in a contemporary play. The bitterly ironic title is drawn from Helena's speech in *A Midsummer Night's Dream*.

FOREVER BOUND | Atwater Village Theatre, 3269 Casitas Ave., Atwater Village | Through June 16 | plays411.com/foreverbound

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Alden Ehrenreich and Joonas Suotamo in *Solo: A Star Wars Story*

PHOTO BY JONATHAN OLLEY/COURTESY WALT DISNEY PICTURES

| Film //

SOWING THE SEEDS

Solo delivers auspicious new dimension to *Star Wars* universe

BY JORDAN RIEFE

Last June, when directors Christopher Miller and Phil Lord were replaced by Ron Howard on *Solo: A Star Wars Story*, many fans feared the worst. But the new movie isn't just expertly paced and plotted, starring a talented young cast surrounded by savvy veterans, it's everything you want from *Star Wars*: cool chases, exotic creatures, duels and acts of derring-do, and that's just the opening hook.

When we first meet him, young Han Solo (Alden Ehrenreich) is a grifter on his home planet, Corellia. His partner in crime is Qi'ra (Emilia Clarke), a mischievous vixen who can hold her own in a tussle, not unlike a certain princess whom Solo is destined to meet one day. Han and Qi'ra are violently separated at the end of act one, prompting him to enlist as a pilot for the Empire, intent on later rescuing her.

A few years later on the battlefront, Solo falls in with Tobias Beckett (Woody Harrelson) and Val (Thandie Newton), a grifting duo who hint at a future version of Solo and Qi'ra. Following a gripping train heist straight out of a classic Western, Beckett lands in debt to criminal mastermind Dryden Vos (Paul Bettany), raked with pink facial scars, whose henchman (or henchwoman) happens to be Qi'ra.

The reunion between Solo and Qi'ra is celebrated with restrained emotion. If they don't deliver to Dryden a significant amount of a valuable but volatile energy source called Coaxium, he will take it out of their hides.

A fast ship is needed for the mission, and one can be had in a card game with notorious huckster and ladies man Lando Calrissian (Donald Glover). As a crew consisting of Solo, Qi'ra, Chewbacca, Calrissian and his 'bot, L3 (voiced by Phoebe Waller-Bridge), board their ship, the audience gets a glimpse of the Millennium Falcon when it was new, which actually elicits a round of applause.

No telling what creative differences might have come between Miller and Lord versus screenwriters Jonathan Kasdan and his father, Lawrence (who wrote *The Empire Strikes Back* and *Return of the Jedi*), but Howard, who was hired with mere weeks of production remaining, reportedly shot 70 percent of the movie, according to *The Wall Street Journal*. In the same report, an unnamed cast member noted Howard shot in an hour what Miller and Lord did in a full day, and that the latter meant to modernize the franchise while Howard, Kasdan and executive producer Kathleen Kennedy favored a retro feel.

We'll never know what Miller and Lord may have come up with, but what we have is a franchise movie that works as a stand-alone in a way many sequels don't anymore. Even better, the script avoids the confusing convoluted narratives so common to modern blockbusters by providing one simple objective: Get the Coaxium.

> EVEN IN RON HOWARD'S BEST WORK, HE'S A YEOMAN, AND WITH *SOLO* HE DOES A YEOMAN'S JOB, KEEPING THINGS MOVING AT A MEASURED PACE.

Streamlining the plot frees up time to explore characters and relationships. Solo, we learn, is a nickname stemming from the fact that Han has no family. He almost becomes lunch for Chewbacca, a desperate captive when we meet him, but instead helps him escape and wins his trust in a world in which he's been warned to trust no one. That advice comes from Solo's role model, Beckett, a portrayal by Harrelson that ultimately feels like a variation on similar roles in *War for the Planet of the Apes* and *The Hunger Games* trilogy.

Rivals in fortune and love, Solo and Calrissian sow the seeds of the grudging friendship Lawrence Kasdan established in *The Empire Strikes Back*, with neither fully convinced the other has his back. Having a moment is Donald Glover, who double-tapped earlier this month with a buzzed-about performance on *Saturday Night Live* followed by the release of his video "This Is America," a candid commentary on racism. Like Ehrenreich, his performance here dovetails smoothly with that of his predecessor, in his case Billy Dee Williams. Also like Ehrenreich, Glover must tread the line between cocky and obnoxious, a challenge easily overcome by the charm of both. Unlike Ehrenreich, one scene finds Glover holding a dying droid in his hands, crying over a piece of metal, an unfair request of any actor.

Even in Howard's best work, like his Oscar-winning films *A Beautiful Mind* and *Apollo 13*, he seldom delves into murky moral areas or grapples with larger questions. He's a yeoman, and with *Solo* he does a yeoman's job, keeping things moving at a measured pace through dramatic scenes and conjuring kinetic energy in the action sequences, which are shot and edited with concise and clear narrative progression.

Anchoring *Solo* is Alden Ehrenreich, who has compiled an outstanding résumé in his brief film career, working with legends like Francis Ford Coppola, Woody Allen, the Coen brothers and Warren Beatty (2016's *Rules Don't Apply*). He demonstrates an uncanny ability, particularly in the early scenes, to capture the body language and phrasing of Ford not by impersonating him but by inhabiting the role, portraying a street-smart Romeo, romance being the last vestige of his youth as he transitions full-time into the outlaw life.

Fresh off her beloved portrayal of *Game of Thrones*' dragon mama Daenerys Targaryen, Emilia Clarke brings a girlish energy to the first act, hardening over time into the sleek shell of a survivor. One can only guess what Qi'ra endured at the hands of Dryden, and can assume she has only herself to ensure it doesn't happen again.

While production designer Neil Lamont paints Planet Corellia as a brutalist deco urbanscape, his landscapes consist of mainly mountains and deserts, features that dominated his previous movie, *Rogue One: A Star Wars Story*, and, frankly, other entries in the series. It points to a sameness in studio cinema, imposed mainly by Disney but perpetuated by all, which is not necessarily a bad thing. Obviously fans are happy to keep revisiting the bellowing Wookiee and the warp-speed dashes through the wide beyond, and satisfying as it is, Solo gives them what they want: more of the same.

SOLO: A STAR WARS STORY | Directed by Ron Howard | Written by Jonathan Kasdan and Lawrence Kasdan | Walt Disney Pictures | Citywide

COURTESY MAGNOLIA PICTURES

| Film //

AMERICA LET HIM DOWN

BUT TALLEY PERSEVERES IN *THE GOSPEL ACCORDING TO ANDRÉ*

BY APRIL WOLFE

There should be a trigger warning for documentaries that incorporate footage from the 2016 presidential election. As I was watching Kate Novack's *The Gospel According to André*, a thoughtful meditation on the life and career of fashion guru André Leon Talley, I realized that the present-day threads of its story would be following the election via Talley's obsession with 24-hour news. And, oh, what an initial disappointment that revelation was.

By the time the film got up to Nov. 6, and Talley began claiming that he would disappear into the woods for weeks if Donald Trump were elected, my nerves were shot. It's not easy reliving those days. At first, I felt pity for Novack that so much of her footage happened to revolve around that horror show and thus must make its way into the film. But the longer I considered the undertones of race and class throughout the documentary, the more I understood that electoral story structure only makes more urgent the struggles Talley keeps private: his experience as a queer, black, Southern, working-class man who became one of the most revered haute-couture editors in the business.

Novack often fills the screen with archival videos and photographs of striking fashions adorning women who strut and saunter down runways. This archival footage is accompanied by old commentary from Talley, who's a fave interview subject at these events, as his excitement over every piece of fabric or texture is contagious. In both the archives and in Novack's footage, Talley appears so fully himself in every one of his garishly fascinating caftans that it's difficult not to admire him or the endless knowledge of history and design (specifically Russian) he can spout from on cue. But Novack's film is about more than fashion.

In the early parts of the present-time story, Barack Obama is president, and Talley is his boisterous, big self, seeming to exude hope even when he relays stories of the Jim Crow South, like the one about how the black women in Durham, North Carolina, would go to the Jo Belle hat shop and have to drape veils over their heads to protect the merchandise from their hair. He's got a future-forward outlook, seeing that time firmly in the past. But as Novack cycles through interview subjects — Diane von Furstenberg, Anna Wintour, Marc Jacobs, Tom Ford, Fran Lebowitz — it becomes clear that much of the world in which Talley immersed himself is still starkly white. Novack only shows us Talley talking about race or class with his non-fashion friends, like journalist Tamron Hall. These friends are from a younger generation and maybe more versed in being outspoken about racism. But Talley, who went to an all-black high school that taught him the best revenge was to become successful, prefers not to address it head-on, at least not on camera.

So when Election Day rolls around, and all of Talley's hopes are dashed, it does suddenly seem as though Novack catches him at a moment when he's too overcome by emotion to maintain his composed facade. He speaks frankly about the racially charged slights that have stuck with him over the years. As he thumbs through an old issue of *Vogue* containing a Naomi Campbell spread he edited, fashioned as an African-American version of *Gone With the Wind*, his eyes well up. The Talley of before the election presents himself as a man who believes anything is possible if you swallow your anger, work hard enough and sacrifice all — especially your chance at love — and the Talley of after seems to worry that much of that progress has proved an illusion.

THE GOSPEL ACCORDING TO ANDRÉ | Directed by Kate Novack | Magnolia Pictures | ArcLight Hollywood, Landmark

OPENING THIS WEEK

IN DARKNESS Anthony Byrne's London-set spy thriller *In Darkness* opens with an extreme close-up on a woman's eye, mascaraed lashes thick and beautiful and its lid shuddering in fear, all as an orchestral score swells. This might be a nod to the opening credits sequence of Alfred Hitchcock's *Vertigo* but it also transforms into a meta-statement on the movies themselves. The woman in the image, we discover, is actually an actress on a screen being watched by an orchestra scoring a film. Then, the moment the camera pans over to blind pianist Sofia (played by Natalie Dormer, who also co-wrote the screenplay with Byrne), it's obvious she's the coiffed blond protagonist of this espionage tale. Too bad that story ultimately loses focus of its protagonist. Sofia has a healthy fascination with her upstairs neighbor, Veronique (Emily Ratajkowski), a hypnotically beautiful and mysterious woman whose father, Radic (Jan Bijvoet), is a Serbian war criminal. One night, Sofia overhears a scuffle from the apartment above and something being launched out the window. She can't actually *see* a body, but she senses that Veronique must be dead on the ground. Up until this incident, the story has held tight to Sofia's POV; whatever's going on is a puzzle that can only be pieced together through her eyes and other senses. Byrne in these early scenes doubles down on the unnerving tension with a series of Dutch angles and overhead shots — done before but still majorly effective. So it's a bit disappointing when Byrne departs Sofia's POV to catch up with Radic and his cohorts. All these less fascinating characters gum up the intrigue. (April Wolfe)

MARY SHELLEY "I was brought into this world to be abandoned," notes Mary Shelley deep into the flimsy but amusing film that bears her name. The line resonates, of course, and not just because this Mary Shelley, like the real one, lives a life of perpetual bereavement. Haifaa al-Mansour's *Mary Shelley* certainly alerts us to the prominence of death in the *Frankenstein* author's existence: Family members and eventually her own children die; we meet her at her mother's grave; she's enraptured by a display of science-entertainment in which the legs of a dead frog get electro-jolted into twitching. But *Mary Shelley* marshals its evidence without revealing more, without connecting to the soul of the matter. Its Mary Shelley may walk and talk, kiss and rage, but she has no more of the true spark of life than that specimen in that lab. That's not necessarily the fault of the performers or the geniuses they're impersonating. Elle Fanning suggests a quietly thoughtful Shelley, a woman whose life might prove scandalous only because she refuses to deny herself what she loves. She takes up with Percy Bysshe Shelley (Douglas Booth) to live in unmarried poverty — how shocked she is to discover that he sees nothing wrong with them each taking lovers. Then comes a greatest-hits revue of English lit: Lord Byron (Tom Sturridge) swans through, our hero and her lover join him in Lake Geneva, and the writers elect to participate in a contest. Who can pen the finest ghost story? That scenario has inspired a host of films and fictions. I can't quite say that *Mary Shelley* is one of these, because nothing about it is inspired, save some of Sturridge's Byronic mood swings. (Alan Scherstuhl)

THE MOST UNKNOWN The late 20th century seemed to usher in the revenge of the nerds, as the likes of Bill Gates and Steve Jobs changed our lives and reaped the benefits in massive personal gain. But now we're witnessing the depletion of basic science by politicians who favor not just corporate interests but also an ignorant populace. *The Most Unknown*, a documentary directed by Ian Cheney, surveys nine scientists — a geobiologist, molecular biologist, various physicists studying space and time, cognitive psychologists and a neuroscientist — who take turns visiting one another to get a cursory taste of the other's field. They ruminate about some of the grandest, if also the most basic, mysteries — such as our perception of time or whether there's life on other planets. Some of their endeavors could lead to practical advances like medical cures or bring new meaning to human existence. Could others destroy us, or simply have no payoff at all? None of the scientists believe that; all the discoveries through the ages fuel their wonder and their search. Much of the film is beautiful — hot springs, the ocean's depths and deep space are photogenic — although Cheney preserves a few too many mundane "hello, how do you do"s, and the science isn't deeply explained. Still, the scientists' fascination is contagious, and it seems clear that their curiosity should be sustained. That requires a level of funding that is endangered these days. But we may need to save the nerds if we're going to save ourselves. (Daphne Howland)

MOUNTAIN Jennifer Peedom's 70-minute big-screen reverie *Mountain* inspires something that the biggest, purportedly most "awesome" movies of our era just can't stir: awe. The subject of *Mountain*, of course, is *mountains*, their fearsome majesty, overwhelming deadliness and harsh indifference to us. But from the extraordinary opening shots — after a quickie behind-the-scenes intro establishing that, yes, the film truly is scored to the sounds of the Australian Chamber Orchestra and the narration of Willem Dafoe — a more dramatic concern seized me. *How the hell did they film this?* Behold the tiny, fragile human climber midway up the endless rock face, feeling around for the next hand- or foothold, proportionately something like an ant traversing the flat expanse of a movie screen. (Renan Ozturk, a climber of note, served as director of photography.) *Mountain* surveys, without narrative or title cards, slopes and cliffs and apexes around the globe. We often see climbers but never follow them for more than a shot or two. The camera, aided by drones, skims so close over craggy peaks that I swear sometimes my feet tickled. The film was crafted in collaboration with the ACO, whose selections — Beethoven, Grieg, Vivaldi — shape the material. Rather than simply scoring what we see and cueing us to feel more

deeply what the images already suggest, the music in *Mountain* plays like the film's organizing principle, as if the many shots of ascents and vistas have been arranged to illustrate *it*. The relationship between image and music, here, proves more rich and rewarding than the movies generally offer today, as one is not clearly subordinate to the other. (Alan Scherstuhl)

GO **SOLLERS POINT** Though it's a small story about a young man trying to rebuild his life following an extended house arrest for drug dealing, director Matthew Porterfield's sad, quiet *Sollers Point* is set against a larger canvas of a dying rust belt city and the emotional struggles of its people. Keith (McCaul Lombardi) is repeatedly told "no" — by his parole officer; by his twice-shy ex-girlfriend Courtney (*Atlanta*'s Zazie Beetz); by a trade school director. When he's denied admission to an HVAC certification program, he starts looking for work dealing again — nobody except the gangs finds him useful. The loose, seemingly improvisational performances bolster the film's unstudied realism and surface the hope and despair of the characters. Porterfield attends to the quotidian details of this economically scarred landscape and its people. Shot in Dundalk, Maryland, an unincorporated community in Baltimore County, the film is a collage of chain-link fences, graffiti-illuminated overpasses, crumbling pavement. Keith visits lawnmower repair shops, condemned houses, backyards and work sites, reconnecting — or failing to connect — with old friends and acquaintances. Lacking impulse control, and deeply frustrated, he also backs an old enemy into a corner by smashing out his van windows during a road rage incident. Keith's sincerity and depth of feeling are embodied in Lombardi's performance and embroidered with details such as his pining for Courtney's dog, and the treasures he keeps under his bed — including his sketchbook and a book about the Illuminati. It makes sense that this character would think this book is smart and seek to identify the unseen masterminds who would deny his future. He's a striking figure, shouldering the weight of his own demons, along with the burdens of an economy weaponized against poor people. (Chris Packham)

SOLO: A STAR WARS STORY Last June, when directors Christopher Miller and Phil Lord were replaced by Ron Howard on *Solo: A Star Wars Story*, many fans feared the worst. But the new movie isn't just expertly paced and plotted, starring a talented young cast surrounded by savvy veterans; it's everything you want from *Star Wars*: cool chases, exotic creatures, duels and acts of derring-do, and that's just the opening hook. We'll never know what Miller and Lord may have come up with, but what we have is a franchise movie that works as a stand-alone in a way many sequels don't anymore. Even better, the script avoids the confusing, convoluted narratives so common to modern blockbusters by providing one simple objective: Get the Coaxium. Streamlining the plot frees up time to explore characters and relationships. Solo, we learn, is a nickname stemming from the fact that Han (Alden Ehrenreich) has no family. He almost becomes lunch for Chewbacca, a desperate captive, but instead helps him escape and wins his trust. Solo's role model is criminal Beckett, a portrayal by Woody Harrelson that ultimately feels like a variation on similar roles in *War for the Planet of the Apes* and *The Hunger Games* trilogy. Having a moment is Donald Glover, whose performance dovetails smoothly with that of his predecessor, Billy Dee Williams. Howard keeps things moving at a measured pace through dramatic scenes and conjuring kinetic energy in the action sequences. Anchoring *Solo* is Ehrenreich, who captures the body language and phrasing of original Han (Harrison Ford), portraying a street-smart Romeo as he transitions into the outlaw life. Beloved *Game of Thrones* dragon mama Daenerys Targaryen, Emilia Clarke brings a girlish energy, hardening over time into the sleek shell of a survivor. Production designer Neil Lamont paints Planet Corellia as a brutalist deco urbanscape, with landscapes of mountains and deserts that dominated *Rogue One: A Star Wars Story* and other entries in the series. It points to a sameness in studio cinema, imposed mainly by Disney but perpetuated by all, which is not necessarily a bad thing. Obviously fans are happy to keep revisiting the bellowing Wookiee and the warp-speed dashes through the wide beyond, and satisfying as it is, *Solo* gives them what they want: more of the same. (Jordan Riefe)

SUMMER 1993 About 25 minutes in, the weight of the pain in the deceptively balmy *Summer 1993* hits like a rock finally settling on a shallow freshwater floor. The perspective of Carla Simón's autobiographical drama is purposefully limited, even at times myopic, framed by little orphan Frida's (Laia Artigas) own access to the world. While the adults — her aunt Marga (Bruna Cusí) and uncle Esteve (David Verdaguer), turned in loco parentis; her aunt Lola (Montse Sanz) and her grandparents (Isabel Rocatti and Fermí Reixach) — whisper about Frida's mother's recent death of AIDS-related causes, pain ebbs and flows throughout the film with arresting power. Fundamentally, *Summer 1993*, director Simón's debut, becomes a rumination on reconciling with one's attachment disorder and abandonment issues. The film confronts directly the contradictory feelings and impulses of a child who must assimilate into a new family, but Simón eschews the bells and whistles of many other family melodramas, crafting instead an extraordinary and beautiful work of grief and memory. Frida is typical of children with attachment disorder: desperately in need of validation from loved ones yet unable to accept it, which often leads her to act out. Frida often visits the backyard statue of the Virgin Mary, leaving things for her mother, needing assurance that she was loved by someone she now doesn't know. There is no tidy, family-friendly ending suggesting the spectre of Frida's mother is there to love her. Instead, Simón is so precise in depicting her gradual, if adolescent, understanding of the paradoxes of love and loss over the summer that, for us watching, her experience is as tactile as the sting of a sunburn. (Kyle Turner)

YOUR *WEEKLY* MOVIE TO-DO LIST

Animated Films for Kids and Adults

Saturday, May 26

The luminescent Norma Talmadge was a hugely popular silent movie star whose prominence waned with the advent of talkies. After two straight box office duds, she cut her losses and retired; she lived well into the 1950s. In a program titled **#MeToo From the Silent Screen**, the American Cinematheque presents ***The Social Secretary***, a 1916 comedy starring Talmadge as an attractive young woman who resorts to making herself look dowdy to avoid sexual harassment at work. The 8mm screening is part of the Retroformat series and sponsored by the George Lucas Family Foundation. Cliff Retallick will provide a live score, and the feature will be accompanied by several short subjects TBA. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sat., May 26, 7:30 p.m.; $12. (323) 466-3456, americancinematheque calendar.com*.

REDCAT's International Children's Film Festival is such a good idea it's a wonder there aren't more like it. Essentially a highbrow immersion in international cinema (except, you know, for kids), the fest spans three weekends of short subjects from around the globe. Each program costs $5, lasts approximately 90 minutes, and mixes animated subjects with live-action films. Fun, as they say, for the whole family. *REDCAT, 631 W. Second St., downtown; Sat., May 26, noon; $5. (213) 237-2800, redcat.org*.

Sunday, May 27

The events of May 1968 have been re-created many times on celluloid, but there is probably no more comprehensive a cinematic document of the tumultuous period than William Klein's ***May Days***. Shot in the *cinéma vérité* style, the film throws a spotlight on Sorbonne students, strikers and factory workers as they attempt to negotiate the terms of their revolution amid the civil unrest. Klein, a street photographer who was recruited by the students to document their cause, shot on 16mm and completed the film 10 years later. Los Angeles Filmforum presents a digital transfer of this rare piece of history as part of its series **1968: Visions of Possibilities**. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., May 27, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org*.

The Deer Hunter

Tuesday, May 29

Michael Cimino's devastating, controversial Vietnam drama ***The Deer Hunter*** plays as part of Laemmle's **Anniversary Classics** series. Clocking in at an emotionally and physically exhausting three hours, the film provides a novelistic immersion into the horrors of war as it slowly unfolds the destinies of three male buddies from a rural Pennsylvania steel town. The film was simultaneously praised — winning five Oscars, including Best Picture — and criticized for its harrowing visions of life in a Vietnamese prison camp, ultimately prevailing as one of the most famous American films of the 1970s. John Savage, who received his first big break playing Steven, will appear after the screening to reflect on his crucial role. *Laemmle Ahrya Fine Arts Theatre, 8556 Wilshire Blvd., Beverly Hills; Tue., May 29, 7:15 p.m.; $15. (310) 478-3836, laemmle.com*.

Thursday, May 31

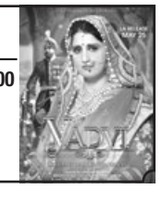
The American Cinematheque launches a four-day retrospective of Czech animator Jirí Trnka, a key figure in the development of stop-motion animation in his native land. The series kicks off with ***The Emperor's Nightingale***, a feature-length adaptation of the Hans Christian Andersen tale, plus two bonus shorts. This is a golden opportunity to experience Trnka's enchanting style of puppetry, much of which was intended for grown-ups but can be safely approached by children. *Aero Theatre, 1328 Montana Ave., Santa Monica; Thu., May 31, 7:30 p.m.; $12. (323) 466-3456, americancinematheque calendar.com*. **–Nathaniel Bell**

ONGOING

BOOK CLUB Yes, there's a scene in Bill Holderman's Boomer-ensemble rom-com *Book Club* where the perpetually promiscuous bachelorette Vivian (Jane Fonda) has to shut up and listen as her long-lost beau, Arthur (Don Johnson), delivers a movie-style confession of love with unabashed earnestness. In that moment, Holderman trains the camera just as much on Vivian as he does on Arthur, even though she's not saying a word. Vivian purses her lips, tries to look away, skittish as a pussycat caught digging through the trash. For a split second, as I watched Vivian watch Arthur, I suddenly recognized Fonda from her iconic performance in 1969's relentless, tearjerker classic *They Shoot Horses, Don't They?* And I mean "recognized" in that, for a breath, all the kitsch trappings of rom-coms fell away and I was beholding the raw emotion that Fonda is capable of emitting. That's a breathtaking ability, to channel such talent and experience into even humdrum scenes, something all four of *Book Club*'s leads — Fonda, Diane Keaton, Mary Steenburgen and Candice Bergen — can do. Even though it follows the map of every rom-com before it, Holderman's film still offers the too-rare chance to marvel at just how good these women are at their craft, how easily they inhabit the bodies and lives of other people. Throwing all these actors together feels eerily like some kind of *Avengers*-type crossover. One hidden benefit of a film like this is that it gives hope to the under-35s that a woman can play the lead in her own story for her entire life. To get that beneficial message, you'll have to endure every character's requisite rom-com epiphany speech, but it's still worth it. (April Wolfe)

YADVI The Dignified Princess

May 25 -31, 2018 ❖ Daily at 12:00, 2:30, 5:00, 7:30 & 10:00
Laemmle's Music Hall
9036 Wilshire Blvd.❖ Beverly Hills, CA 90211
310-478-3836 ❖ laemmle.com



ANNETTE BENING · SAOIRSE RONAN · COREY STOLL · ELISABETH MOSS · MARE WINNINGHAM · JON TENNEY · GLENN FLESHLER · MICHAEL ZEGEN · BILLY HOWLE · AND BRIAN DENNEHY

"'THE SEAGULL' SOARS!"
-Ella Taylor, NPR

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ENCINO
Laemmle's Town Center 5
(818) 981-3811

IRVINE
Edwards Westpark 8
(844) 462-7342 #144

PASADENA
Laemmle's Playhouse 7
(626) 844-6500

CERTIFIED FRESH Rotten Tomatoes

VIEW THE TRAILER AT WWW.THESEAGULL-MOVIE.COM

Neighborhood Movie Guide //

Schedules are subject to change; please call ahead to confirm showtimes. See Film & Video Events for other programs.

HOLLYWOOD & VICINITY

ARENA CINELOUNGE SUNSET 6464 Sunset Boulevard - Lobby Level (323)924-1644
The Death of Stalin Sat., 1:45 p.m.
Feral Fri., 4:15, 6, 7:45 p.m.; Sat., 5:30, 10:15 p.m.; Sun., 7, 10:45 p.m.; Mon., 7:15 p.m.; Tues., 9:45 p.m.; Wed.-Thurs., 7:45 p.m.
Fury of the Fist and the Golden Fleece Fri., 9:30 p.m.
Always at The Carlyle Fri., 2:30 p.m.; Sat., 3:45 p.m.; Sun., 8:45 p.m.; Mon.-Tues., 5:15 p.m.; Wed., 9:30 p.m.; Thurs., 5:45 p.m.
One Flew Over the Cuckoo's Nest Sat., 7:45 p.m.; Sun., 4:30 p.m.; Mon., 9 p.m.; Tues., 7:15 p.m.; Wed., 5 p.m.; Thurs., 9:30 p.m.

ARENA CINEMA 1625 North Las Palmas Avenue (323)924-1644
Call theater for schedule.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226
Solo: A Star Wars Story Fri., 12 mid, 1, 2 a.m.; Fri.-Sun., 9, 9:45, 10, 11 a.m., 12 noon, 1, 2, 3, 4, 4:30, 5, 6, 7, 8, 9, 10, 11 p.m.; Mon., 9, 9:45, 10 a.m., 12 noon, 1, 3, 4, 4:30, 6, 7, 8, 9, 10 p.m., 12 mid.; Tues., 12 mid.
Solo: A Star Wars Story 3D Fri.-Mon., 1:15, 11:15 p.m.

LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169
Book Club 1, 4, 7, 9:45 p.m.
Deadpool 2 1, 4, 7, 9:50 p.m.
RBG 1:20, 4:20, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331
Solo: A Star Wars Story Fri.-Sat., 1, 4:15, 7:30, 10:45 p.m.; Sun., 11:45 a.m., 3:15, 6:30, 9:45 p.m.; Mon., 11:45 a.m.; Tues.-Thurs., 1, 4:15, 7:30, 10:45 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331
Solo: A Star Wars Story An IMAX 3D Experience 10:30 p.m.
Solo: A Star Wars Story The IMAX 2D Experience Fri.-Mon., 8:45 a.m., 12 noon, 3:30, 7 p.m.; Tues.-Thurs., 12 noon, 3:30, 7 p.m.
Lobbyists & Handprints Tour Mon., 4:20 p.m.; Tues.-Thurs., 12:15, 12:30, 1, 1:15, 2, 3:45, 4:20, 5:15, 7:30 p.m.
TCL Chinese Theatre Tour Mon., 6 p.m.; Tues.-Thurs., 10:15, 10:45, 11, 11:25, 11:45 a.m., 2:30, 3, 6, 6:45 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674
Solo: A Star Wars Story 11:30 a.m., 3:15, 7, 10:30 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829
Solo: A Star Wars Story Fri., 12 noon, 12:30, 3:45, 6, 7, 10:15 p.m., 12:15 a.m.; Sat.-Mon., 12 noon, 12:30, 3:45, 6, 7, 10:15 p.m., 12 mid.; Fri.-Mon., 10:15 a.m., 1:30, 4:45, 8, 11:15 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 3, 9 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639
Solo: A Star Wars Story 1:30, 5:15, 8:45 p.m.
The Third Man Sat., 12 mid.
Shadow of a Doubt (1943) Mon., 10:30 a.m.
Citizen Kane Fri., 12 mid.
Touch of Evil Sun., 12 mid.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033
Call theater for schedule.

CGV CINEMAS LA 621 South Western Avenue (213)388-9000
Solo: A Star Wars Story 3D Fri.-Wed., 10 a.m., 1, 4, 7, 10 p.m.

REGAL CINEMAS L.A. LIVE STADIUM 14 1000 West Olympic Blvd. (844)462-7342 4046
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri.-Sat., 11:50 a.m., 7:30 p.m.; Sun., 5:20 p.m.; Mon.-Tues., 12 noon, 7:30 p.m.
Solo: A Star Wars Story 3D Fri.-Sat., 9:15 a.m., 1, 4:40, 8:20 p.m., 12 mid.; Sun., 9:20 a.m., 12:50, 4:20, 7:50, 11:20 p.m.; Mon.-Tues., 10 a.m., 1:30, 5, 8:30 p.m.; Fri.-Sat., 3:40, 11:15 p.m.; Sun., 1:30, 9:20 p.m.; Mon.-Tues., 3:40, 11:10 p.m.

UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
Call theater for schedule.

WEST HOLLYWOOD, BEVERLY HILLS

AMC SUNSET 5 8000 West Sunset Boulevard (323)654-2217
Solo: A Star Wars Story Fri., 1, 4, 7, 10 p.m.; Sat.-Sun., 11 a.m., 2, 5, 8, 11 p.m.; Mon., 12 noon, 3, 6, 9:30 p.m.; Tues.-Wed., 1, 4, 7, 10 p.m.

LAEMMLE'S AHRYA FINE ARTS THEATRE 8556 Wilshire Boulevard (310)478-3836
The Deer Hunter Tues., 7:15 p.m.

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310) 274-6869
Call theater for schedule.

WESTWOOD, WEST L.A.

AMC CENTURY CITY 15 10250 Santa Monica Blvd. (888)AMC-4FUN
Adrift Thurs., 7, 9:45 p.m.
Solo: A Star Wars Story Fri.-Sun., 9:30 a.m., 12:30, 3:30, 6:40, 9:50 p.m.
Solo: A Star Wars Story 3D Fri.-Sun., 10:50 a.m., 1:50, 4:50, 8, 11:10 p.m.
Solo: A Star Wars Story The IMAX 2D Experience 10:10 a.m., 1:10, 4:10, 7:20, 10:30 p.m.

LAEMMLE'S ROYAL THEATER 11523 Santa Monica Blvd. (310) 477-5581
Exhibition On Screen: Van Gogh - A New Way of Seeing Mon., 7:30 p.m.; Tues., 1 p.m.

LANDMARK'S NUART THEATER 11272 Santa Monica Blvd. (310) 473-8530; No Texting Allowed
Mountain 1:30, 3:30, 5:30, 7:30, 9:30 p.m.
The Shining Fri., 11:59 p.m.
The Rocky Horror Picture Show Sat., 11:59 p.m.

LANDMARK'S REGENT 1045 Broxton Ave. (310) 208-3250; No Texting Allowed
Call theater for schedule.

LANDMARK WEST L.A. 10850 W. Pico Blvd. (310) 470-0492; No Texting Allowed
The Gospel According to AndrÈ Fri.-Mon., 10:45 a.m., 1, 3:15, 5:30, 7:50, 10:05 p.m.
Solo: A Star Wars Story Fri.-Mon., 10:20 a.m., 1:20, 4:20, 7:20, 10:15 p.m.

IPIC WESTWOOD 10840 Wiltshire Blvd (310) 307-7003
Solo: A Star Wars Story Fri., 11:30 a.m., 12:05, 12:20, 3:20, 3:50, 3:55, 7, 7:30, 7:50, 10:35, 11:05, 11:25 p.m.; Sat., 9:30, 11:15, 11:40 a.m., 12:50, 2:55, 3:20, 4:25, 6:30, 7, 8, 10:05, 10:35, 11:35 p.m.; Sun., 9:30, 11:15, 11:25 a.m., 12:50, 2:55, 3, 4:25, 6:30, 7, 8, 10:05, 10:35, 11:35 p.m.; Mon., 11:15, 11:40 a.m., 12:30, 3:10, 3:20, 4:05, 6:45, 7, 7:40, 10:20, 10:35, 11:30 p.m.; Tues., 11:15, 11:40 a.m., 12:30, 2:55, 3:20, 4:05, 6:30, 7, 7:40, 10:05, 10:35, 11:30 p.m.; Wed., 10:50, 11:15, 11:40 a.m., 2:25, 3:20, 6, 6:30, 7, 9:40, 10:05, 10:35 p.m.; Thurs., 12:25, 4:05, 7:40, 11:15 p.m.
Book Club Fri., 11:50 a.m., 3, 6:45, 9:50 p.m.; Sat., 1:10, 4:15, 7:40, 10:45 p.m.; Sun., 12:50, 3:55, 7:20, 10:25 p.m.; Mon., 12 noon, 3:05, 6:30, 9:40 p.m.; Tues., 12:15, 3:40, 6:45, 9:55 p.m.; Wed., 11 a.m., 3, 7:45, 11 p.m.
Deadpool 2 Fri., 11:45 a.m., 12:35, 3:20, 3:55, 6:45, 7:20, 10:20, 10:55 p.m.; Sat., 12 noon, 12:35, 3:25, 3:55, 6:50, 7:20, 10:30, 10:55 p.m.; Sun., 11:55 a.m., 12:30, 3:20, 4, 6:40, 7:30, 10, 10:50 p.m.; Mon., 12:35, 1, 3:55, 4:25, 7:20, 8, 10:50, 11:30 p.m.; Tues., 12:35, 12:50, 3:55, 4:25, 7:20, 8, 10:50, 11:15 p.m.; Wed., 12:15, 12:35, 3:35, 3:55, 7, 7:20, 10:25, 10:50 p.m.

CULVER CITY, LAX, MARINA DEL REY

CINEMARK 18 & XD 6081 Center Drive (310)568-3394
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri.-Sun., 9:15 a.m., 3:45, 7 p.m.; Mon.-Thurs., 3:45, 7 p.m.; Fri.-Sun., 10:45 a.m., 2, 5:15, 8:30, 11:45 p.m.; Mon.-Thurs., 10:45 a.m., 2, 5:15, 8:30 p.m.; Fri.-Sat., 9:35, 10:45, 11:20 a.m., 2, 5:15, 8:30, 11:45 p.m.; Sun., 9:35, 10:45, 11:20 a.m., 2, 8:30, 11:45 p.m.; Mon.-Thurs., 10:45, 11:20 a.m., 12:50, 2, 5:15, 8:30 p.m.; Fri.-Sat., 12:50, 2:35, 4:05, 5:50, 7:20, 9:05, 10:35 p.m., 12:20 a.m.; Sun., 12:50, 2:35, 4:05, 5:15, 5:50, 7:20, 9:05, 10:35 p.m., 12:20 a.m.; Mon.-Thurs., 2:35, 4:05, 5:50, 7:20, 9:05, 10:35 p.m.
Solo: A Star Wars Story 3D 12:30, 10:15 p.m.; Fri.-Mon., 8:40 a.m.

RAVE CINEMAS BALDWIN HILLS CRENSHAW PLAZA 15 + XTREME 4020 Marlton Avenue (323)296-1005
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri.-Mon., 9:10 a.m., 3:50, 7:10 p.m.; Tues.-Wed., 10 a.m., 4:30, 7:50 p.m.; Fri.-Mon., 11:40 a.m., 1:20, 1:50, 3, 4:30, 5:10, 6:30, 8:30, 9:50, 11:10 p.m.; Tues.-Wed., 11:40 a.m., 1:50, 3, 3:50, 5:10, 6:30, 8:30, 9:50, 10:30 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 12:30, 10:30 p.m.; Tues.-Wed., 1:20, 11:10 p.m.; Fri.-Sun., 10, 10:40 a.m., 7:50, 11:50 p.m.; Mon., 10, 10:40 a.m., 7:50 p.m.; Tues.-Wed., 10:40 a.m., 12:30, 7:10 p.m.

AMC LOEWS CINEPLEX MARINA MARKETPLACE 13455 Maxella Ave. (800) 326-3264 704
Solo: A Star Wars Story 3D Fri.-Sun., 12 noon, 3:20, 7, 10:30 p.m.

PACIFIC CULVER STADIUM 12 9500 Culver Blvd. (310) 360-9565
Solo: A Star Wars Story Fri.-Mon., 8, 10:45 a.m., 1:30, 2:15, 4:15, 7, 9:45, 10:30 p.m.; 12:30 a.m.
Solo: A Star Wars Story 3D Fri.-Mon., 8:45, 11:30 a.m., 5, 7:45 p.m.; Fri., 1 a.m.
Miller's Crossing Mon., 7:30 p.m.

BEACHES

Santa Monica, Malibu

AMC SANTA MONICA 7 1310 Third Street Promenade (310) 395-3030
Solo: A Star Wars Story Fri.-Sun., 11 a.m., 12 noon, 3, 5, 6, 9, 11 p.m.; Mon.-Wed., 11 a.m., 12 noon, 3, 5, 6, 9 p.m.; Thurs., 11 a.m., 5 p.m.
Solo: A Star Wars Story 3D 2, 8 p.m.
Book Club Fri.-Mon., 11:15 a.m., 2, 4:45, 7:30, 10 p.m.; Tues.-Wed., 11:15 a.m., 1:45, 4:15, 7:15, 10 p.m.
Deadpool 2 Fri.-Sun., 11:30 a.m., 12:30, 2:30, 3:30, 5:30, 6:30, 8:30, 9:30, 11:15 p.m.; Mon., 11:30 a.m., 12:30, 2:30, 3:30, 5:30, 6:30, 8:30, 9:30 p.m.; Tues.-Wed., 11:30 a.m., 1:30, 2:30, 4:30, 5:30, 7:30, 8:30, 10:15 p.m.
Overboard Fri.-Sun., 11:05 a.m., 1:45, 4:30, 7:45, 10:30 p.m.; Mon., 11:05 a.m., 1:45, 4:30, 7:15, 10 p.m.; Tues.-Wed., 1:15, 4, 6:45, 10:15 p.m.
Avengers: Infinity War Fri.-Sun., 12:15, 3:45, 7, 10:15 p.m.; Mon., 12 noon, 3:15, 6:30, 9:45 p.m.; Tues.-Wed., 12:30, 3:45, 7, 9:45 p.m.

AERO THEATER 1328 Montana Ave. (323) 466-FILM
Call theater for schedule.

LAEMMLE'S MONICA 4-PLEX 1332 Second St. (310) 478-3836
Mary Shelley 1, 4, 7, 10 p.m.

AMC LOEWS CINEPLEX BROADWAY 1441 Third Street Promenade (800) 326-3264 706
Solo: A Star Wars Story Fri., 10 a.m., 1, 3, 4, 9:30, 10 p.m.; Sat.-Sun., 10 a.m., 1, 3, 9:30, 10 p.m.; Mon., 1, 3, 9:30, 10 p.m.; Tues., 1, 7, 10 p.m.; Wed., 1, 10 p.m.; Thurs., 1, 4, 7, 10 p.m.
Solo: A Star Wars Story 3D Sat.-Sun., 4 p.m.; 7 p.m.; Mon., 4 p.m.; Wed., 4, 7 p.m.; Fri.-Sat., 7 p.m.; Tues., 4 p.m.
Deadpool 2 Fri.-Mon., 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Tues.-Wed., 12:30, 3:30, 6:30, 9:30 p.m.
Life of the Party Fri.-Mon., 10:15 a.m., 12:45, 3:45, 6:30, 9:15 p.m.; Tues.-Wed., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
Avengers: Infinity War Fri.-Mon., 11:30 a.m., 6 p.m.; Tues.-Wed., 11:30 a.m., 2:45, 6, 9:15 p.m.

NEW MALIBU THEATER 3822 Cross Creek Road (310) 456-6990
Call theater for schedule.

South Bay

AMC DEL AMO 18 3525 Carson St., Suite 73 (310) 289-4262
Adrift Thurs., 7, 10 p.m.
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri.-Mon., 9 a.m., 12:15, 3:30, 7, 10:30 p.m.; Tues.-Thurs., 12:15, 3:30, 7, 10:30 p.m.
Solo: A Star Wars Story 3D 11:30 a.m., 2:45, 6:15, 9:45 p.m.
Solo: A Star Wars Story The IMAX 2D Experience Fri.-Mon., 10 a.m., 1:15, 4:30, 8, 11:30 p.m.; Tues.-Thurs., 10 a.m., 1, 4:15, 7:45, 11:15 p.m.

AMC GALLERIA AT SOUTH BAY 16 South Bay Galleria, 1815 Hawthorne Blvd., Redondo Beach 777-FILM 422
Adrift Thurs., 7, 9:45 p.m.
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri.-Sun., 10:15 a.m., 1:31, 5 p.m., 12 mid.; Mon., 10:15 a.m., 1:30, 5, 8:30 p.m.; Tues.-Wed., 10:30 a.m., 1:45, 5, 8:15 p.m.; Fri.-Mon., 9:30 a.m., 1, 4:30, 8, 11:30 p.m.; Tues.-Wed., 10 a.m., 1:15, 4:30, 7:45, 11:15 p.m.
Solo: A Star Wars Story 3D Mon., 11 a.m., 2:30, 6, 9:30 p.m.; Tues.-Wed., 11:30 a.m., 2:45, 6, 9:15 p.m.; Fri.-Sun., 8:30 p.m.; Fri.-Sun., 11 a.m., 2:30, 6, 9:30 p.m.

AMC ROLLING HILLS 20 Crenshaw & Pacific Coast Hwy. (310) 289-4262
Adrift Thurs., 7, 9:30 p.m.
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri.-Sun., 9:30 a.m., 12:45, 4, 7:30, 11 p.m.; Mon., 10:30 a.m., 1:45, 5, 8:15 p.m.; Tues.-Thurs., 10 a.m., 1:15, 4:45, 8 p.m.; Fri.-Sun., 10 a.m., 1:15, 4:45, 8, 11:30 p.m.; Mon., 10 a.m., 1:15, 4:20, 7:30, 10:30 p.m.; Tues.-Thurs., 11 a.m., 2:30, 6, 9:15 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 11 a.m., 2:30, 6, 9:15 p.m.; Tues.-Thurs., 11:30 a.m., 3, 6:30, 9:45 p.m.
Solo: A Star Wars Story The IMAX 2D Experience Fri., 9 a.m., 12:15, 3:30, 7, 10:30 p.m., 1 a.m.; Sat.-Sun., 9 a.m., 12:15, 3:30, 7, 10:30 p.m.; Mon., 9 a.m., 12:15, 3:30, 6:50, 10 p.m.; Tues.-Thurs., 12:15, 3:30, 7, 10:10 p.m.

ART THEATER 2025 E. Fourth St., Long Beach (562) 438-5435
The Rocky Horror Picture Show Sat., 11:55 p.m.

GARDENA CINEMA 14948 S. Crenshaw Blvd. (310) 217-0505
Solo: A Star Wars Story Fri., 6 p.m.; Sat.-Mon., 11:30 a.m., 2:40, 6 p.m.; Tues.-Thurs., 6 p.m.
Solo: A Star Wars Story 3D 9:10 p.m.

REGAL THE AVENUE 13 550 Deep Valley Dr., Rolling Hills Estates (310) 544-FILM
Solo: A Star Wars Story Fri.-Mon., 10 a.m., 1:10, 7:30 p.m.; Tues.-Thurs., 1:10, 7:30 p.m.
Solo: A Star Wars Story 3D 4:20, 10:40 p.m.

S.F. VALLEY

No. Hollywood, Universal City

LAEMMLE'S NOHO 7 5240 Lankershim Boulevard (310)478-3836
Solo: A Star Wars Story Fri., 1, 4, 7:10, 10:15 p.m.; Sat.-Sun., 10 a.m., 1, 4, 7:10, 10:15 p.m.; Mon.-Thurs., 1, 4, 7:10, 10:15 p.m.
Three Kings Thurs., 7:30 p.m.

CENTURY 8 Victory Blvd. & Coldwater Canyon Ave. (818) 508-6004
Andy Irons: Kissed by God Thurs., 7 p.m.
Solo: A Star Wars Story Fri.-Sun., 10:30 a.m., 1:40, 4:50, 8, 11:10 p.m.
Solo: A Star Wars Story 3D Fri.-Sun., 9:30 a.m., 12:40, 3:50, 7, 10:10 p.m.

AMC LOEWS CINEPLEX UNIVERSAL STUDIOS CINEMA 100 Universal City Dr. at Universal CityWalk (800) 326-3264 707
Adrift Thurs., 7, 9:45 p.m.
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri., 9:45, 10:30 a.m., 1:15, 2, 5:15, 8:45 p.m., 12 mid.; Sat., 10:30 a.m., 2, 5:15, 8:45 p.m., 12 mid.; Sun., 10:30 a.m., 2, 3, 5:15, 6:15, 8:45, 9:45 p.m., 12 mid.; Mon., 10, 10:30 a.m., 1:15, 2, 4:30, 5:15, 7:45, 8:45, 10:45 p.m.; Tues.-Thurs., 10:30 a.m., 1:15, 2, 4:30, 5:15, 7:45, 8:45, 10:45 p.m.
Solo: A Star Wars Story 3D Fri., 11:30 a.m., 3, 4:30, 6:15, 7:45, 9:45, 10:45 p.m.; Sat., 9:45, 11:30 a.m., 1:15, 3, 4:30, 6:15, 7:45, 9:45, 10:45 p.m.; Sun., 9:45, 11:30 a.m., 1:15, 4:30, 7:45, 10:45 p.m.; Mon.-Thurs., 11:30 a.m., 3, 6:15, 9:45 p.m.
Solo: A Star Wars Story The IMAX 2D Experience Fri.-Sun., 9 a.m., 12:30, 4, 7:30, 11 p.m.; Mon.-Thurs., 12:30, 4, 7:30, 11 p.m.

Panorama City, Sherman Oaks, Encino

ARCLIGHT SHERMAN OAKS 15301 Ventura Blvd. (818) 501-0753
Solo: A Star Wars Story Fri.-Mon., 8, 11 a.m., 2, 5, 8, 11 p.m.; Fri., 10 a.m., 1, 4, 7, 10 p.m., 12 mid.; Sat.-Mon., 10 a.m., 1, 4, 7, 10 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 9:30 a.m., 12:30, 3:30, 6:30, 9:30 p.m., 12:30 a.m.; Tues., 12:30 a.m.

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd., Encino (818) 981-9811
Call theater for schedule.

PACIFIC'S SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818) 501-5121
Solo: A Star Wars Story Fri.-Mon., 11 a.m., 2, 5, 7:15, 8, 10:10 p.m.

West Valley

AMC PROMENADE 16 21801 Oxnard St., Woodland Hills (818) 883-2AMC
Adrift Thurs., 7 p.m.
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri.-Mon., 12:30, 3:45, 7, 10:15 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 10:45 a.m., 2, 5:15, 8:30, 11:45 p.m.
Solo: A Star Wars Story The IMAX 2D Experience Fri.-Mon., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.

EDWARDS GRAND PALACE STADIUM 6 4767 Commons Way (844)462-7342 122
Solo: A Star Wars Story 12:30, 10:15 p.m.
Solo: A Star Wars Story 3D 3:45, 7 p.m.

LAEMMLE'S FALLBROOK 7 Fallbrook Mall, 6731 Fallbrook Ave., West Hills (818) 340-8710
Solo: A Star Wars Story 3D 12:50, 4:05, 7:20, 10:50 p.m.

Northridge, Chatsworth, Granada Hills

PACIFIC'S NORTHRIDGE FASHION CENTER ALL STADIUM 10 9400 N. Shirley Ave. (818) 501-5121
Solo: A Star Wars Story Fri.-Mon., 10, 11:15 a.m., 1, 2:15, 4, 7, 10, 11:15 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 5:15, 8:15 p.m.

PACIFIC'S WINNETKA ALL STADIUM 21 9201 Winnetka Ave., Chatsworth (818) 501-5121
Solo: A Star Wars Story Fri.-Mon., 10:30 a.m., 1:45, 4:45, 7:45, 10:45 p.m.; Fri.-Mon., 8, 11 a.m., 2, 5:15, 8:15, 11:15 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 10 a.m., 1:15, 4:20, 7:20, 10:25 p.m.

BURBANK

THEATER BANSHEE 3435 West Magnolia Boulevard (323)404-5353
Call theater for schedule.

AMC BURBANK 16 125 E. Palm Ave. (888) AMC-4FUN
Adrift Thurs., 7, 9:45 p.m.
Andy Irons: Kissed by God Thurs., 7 p.m.
A Chance in the World - Premiere Wed., 8 p.m.
Solo: A Star Wars Story Fri., 10:45 a.m., 2, 5:20, 8:40 p.m., 12 mid.; Sat.-Sun., 12 noon, 3:15, 6:30, 9:45 p.m.; Mon., 10:45 a.m., 2, 5:20, 8:40 p.m.; Tues.-Wed., 11:30 a.m., 2:45, 6, 9:15 p.m.; Fri., 9:15 a.m., 12:30, 4, 7:15, 10:30 p.m.; Sat.-Sun., 12:45, 4, 7:15, 10:30 p.m.; Mon., 9:15 a.m., 12:30, 4, 7:15, 10:30 p.m.; Tues.-Wed., 10:30 a.m., 1:45, 5, 8:15, 11:30 p.m.
Solo: A Star Wars Story 3D Fri., 11:30 a.m., 3, 6:20, 9:45 p.m.; Sat.-Sun., 2:40, 6, 9:15 p.m.; Mon., 11:30 a.m., 3, 6:20, 9:45 p.m.; Tues.-Wed., 12:15, 3:30, 6:45, 10 p.m.
Solo: A Star Wars Story The IMAX 2D Experience Fri., 10 a.m., 1:15, 4:45, 8, 11:15 p.m.; Sat.-Sun., 1:30, 4:45, 8, 11:15 p.m.; Mon., 10 a.m., 1:15, 4:45, 8, 11:15 p.m.; Tues.-Wed., 1, 4:15, 7:30, 10:45 p.m.

AMC BURBANK TOWN CENTER 8 210 E. Magnolia Blvd. (888) AMC-4FUN
Solo: A Star Wars Story Fri.-Mon., 11:45 a.m., 6:15 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 3, 9:30 p.m.

AMC BURBANK TOWN CENTER 6 770 N. First St. (888) AMC-4FUN
Solo: A Star Wars Story Fri.-Mon., 10:30 a.m., 4:30, 10:45 p.m.
Solo: A Star Wars Story 3D Fri.-Mon., 1:30, 7:30 p.m.

GLENDALE, HIGHLAND PARK

MGN FIVE STAR CINEMA 128 North Maryland Avenue (888)501-0101
Call theater for schedule.

PACIFIC THEATRES GLENDALE 18 322 Americana Way (818)551-0218
Solo: A Star Wars Story Fri.-Mon., 10, 11 a.m., 1, 2, 4, 5, 7, 8, 9, 10, 11 p.m., 12 mid.; Tues., 12 mid.
Solo: A Star Wars Story 3D Fri.-Mon., 9 a.m., 12 noon, 3, 6 p.m.

HIGHLAND THEATER 5604 N. Figueroa St. (323) 256-6383
Solo: A Star Wars Story Fri.-Sat., 11 a.m., 12:55, 1:55, 3:50, 4:50, 6:45, 7:45, 9:50, 10:45 p.m.; Sun.-Thurs., 11 a.m., 12:55, 1:55, 3:50, 4:50, 6:45, 7:45, 9:50, 10:40 p.m.
Deadpool 2 11:40 a.m., 2:20, 5, 7:40, 10:20 p.m.

U.A. LA CA–ADA-FLINTRIDGE 1919 Verdugo Blvd. (626) 444-3456
Solo: A Star Wars Story Fri.-Wed., 7 p.m.
Solo: A Star Wars Story 3D Fri.-Wed., 10:15 p.m.

PASADENA & VICINITY

ACADEMY 6 1003 E. Colorado Blvd. (626) 229-9400
Call theater for schedule.

ARCLIGHT PASADENA 336 East Colorado Boulevard (626)568-8888
Solo: A Star Wars Story Fri.-Mon., 10 a.m., 12 noon, 1, 3, 4, 6, 7, 9, 10 p.m., 12 mid.; Tues., 12 mid.
Solo: A Star Wars Story 3D Fri.-Mon., 11:30 a.m., 2:30, 5:30, 8:30, 11:30 p.m.
Wayne's World Tues., 7:30 p.m.
The Last Unicorn Mon., 7:30 p.m.

LAEMMLE'S PLAYHOUSE 7 673 E. Colorado Blvd. (626) 844-6500
Exhibition On Screen: Van Gogh - A New Way of Seeing Mon., 7:30 p.m.; Tues., 1 p.m.

IPIC THEATRES PASADENA 42 Miller Ave (626) 639-2260
Solo: A Star Wars Story Fri.-Sat., 9:45, 11:30 a.m., 12:55, 3, 4:10, 6:30, 7:30, 10, 11 p.m.; Sun., 9:45, 11:30 a.m., 12:55, 3, 4:10, 6:30, 7:30, 10, 10:50 p.m.; Mon., 11:30 a.m., 12:55, 3, 4:10, 6:30, 7:30, 10, 10:45 p.m.; Tues., 11:45 a.m., 12:45, 3, 4, 6:30, 7:30, 9:45, 10:45 p.m.; Wed., 11:45 a.m., 12:45, 3, 4, 6:30, 7:30, 10, 10:45 p.m.; Thurs., 12:30, 3:45, 7:15, 10:30 p.m.
Book Club Fri., 10:15 a.m., 1:15, 4:15, 7:15, 10 p.m.; Sat.-Sun., 10:15 a.m., 1:15, 4:15, 7:15, 10:15 p.m.; Mon., 12:45, 3:45, 6:45, 9:30 p.m.; Tues., 1:30, 4:45, 7:45, 10:45 p.m.; Wed., 1:15, 4:30, 7:30, 10:30 p.m.
Deadpool 2 Fri., 10:15 a.m., 1:30, 4:45, 7:45, 10:30, 10:45 p.m.; Sat.-Sun., 10:30 a.m., 1:30, 4:35, 7:45, 10:45 p.m.; Mon., 1:30, 4:30, 7:45, 10:45 p.m.; Tues.-Wed., 1, 4:15, 7:15, 10:30 p.m.

PHOTO BY TAYLOR WONG

| Music //

RISING WITH A BULLET

Bullets and Octane rock to their own rhythm

BY BRETT CALLWOOD

Let's be honest — it didn't quite work out the way many of us predicted for Bullets and Octane. Having formed in 1998, the band was already six years old when they put out debut album *The Revelry* in 2004 (produced by former Guns N' Roses guitarist Gilby Clarke).

Two years later, Page Hamilton of post-hardcore punks Helmet produced their sophomore effort and major-label debut, *In the Mouth of the Young*, and it looked like the world was their oyster. Signed to RCA, Bullets and Octane had both the image and the sound to cross the sleaze rock/emo punk divide. Fans of Mötley Crüe and My Chemical Romance could both get on board. They had it made.

But that major-label fun only lasted for that one album; by 2007's *Song for the Underdog*, they were back on an indie. But the DIY ethic and hard work doesn't scare these guys. While critics have accused them of being pretty-boy band-wagoneers in the past, Bullets and Octane have lived and died by their own sword.

Singer Gene Louis is proud that he's made this thing work for two whole decades, as he should be. The seventh full-length album, *Waking Up Dead*, is due out this week — quite an achievement for a band that many expected to go quietly into the night when the RCA deal fell away. Band members have come and gone, as the band has evolved. The singer says, though, that the current lineup is the best yet.

"I think this one is the lineup I feel the most confidence with," Louis says. "Everyone has equal ability and something to bring to the band. I think over the years, you realize what elements need to be in place to make Bullets sound the way Bullets is supposed to sound. I love that we all respect each other and there's a confidence when we get onstage that feels a lot more than four guys."

Jonny Udell is a recent addition, and the drummer says he was a Bullets and Octane fan before he joined.

"As an outsider looking in, I would say that the rock & roll part of it has really stepped up a bunch recently, and maybe a little bit of the punk element is not as much there now," Udell says, "just as an outsider who was a fan of the early albums and then had a great opportunity to be able to play with the band that I loved already."

The band play at the Viper Room this week, a record release party for *Waking Up Dead*, which officially drops that same day. Keen fans might recall, and have benefited from, a Spinal Tap–esque fuck-up last year, when the band accidentally released the album to the public when they actually intended to release the "Waking Up Dead" single.

"It got released by accident for 24 hours," Udell says. "It got leaked. What had happened was, we released three singles because we started touring again overseas to see basically if anybody cared about the band anymore. Things went really well while over there and we ended up signing a new deal."

As is so often the case in this day and age, it was social media that clued the guys in to the fact that they'd inadvertently let loose the full album.

> "CREATING THE MUSIC IS DEFINITELY A PASSION, BUT AFTER YOU CREATE IT, GETTING OUT AND PUTTING IT IN FRONT OF PEOPLE IS IMPORTANT."
> —JONNY UDELL

"All of a sudden we started seeing things pop up on our Facebook page going, 'Your album's amazing,'" Udell says. "We were on tour at the time, we were in Sweden. We were like, 'What do you mean, the album's amazing?' Talk about running around like a chicken with no head at the moment. We were like, 'Oh my God!'"

Those who bought the album on iTunes were allowed to keep it. On the plus side, the band received some early feedback, and, when they rolled into some of those shows on that tour, there were a good number of people who knew the words to the new songs.

"The feedback was great," Udell says. "We did get some reviews from back then because, like I said, we were doing it on our own, not sure if we were gonna sign with anybody. However, once we got signed, we pulled everything off the internet and then started over by releasing the first single back on April 13. Last Friday, we released the second single. The new album comes out on May 25 and then we have the third single, 'The Fuck You Song,' which will be released at the end of June before we go back to Europe for festivals in July."

The St. Louis band have been based in Los Angeles for more than a decade now, and it has been 12 years since they recorded the song "Cancer California," about artists coming to this part of the country and then fading away. Does Louis still stand by that sentiment?

"I don't necessarily think it's something you have to do anymore," the singer says. 'But so many things that got done with Bullets — videos, art, photography — that's a lot of meeting people out here and networking to make those things happen. I don't necessarily think you'd get any in small-town Kansas. There's not anything going on there. So I still think it's important to surround yourself with like-minded people. It's easy to become a big fish in a small pond anywhere else."

The Viper Room seems like the perfect venue to see Bullets and Octane. Intimate, with just the right balance of Sunset Strip sleaze and Hollywood glitz, the room is a second home for the band.

"A lot of us do this for the love of playing in front of people," Udell says. "Creating the music is definitely a passion, but after you create it, getting out and putting it in front of people is important. Playing on the Sunset Strip, because of the history, all the legends that have come there, that's amazing. We play all over the place, and I couldn't even tell you where the hip spot in town was to play, these days. But just playing at the Viper Room is like going home and playing, for me anyways."

As for the set, Louis says we can expect a solid combination of old and new. At this point, these guys are only doing this because they love it, so they're answering to nobody.

"When you're younger, you get caught up in the business side of it all," Louis says. "It gets scattered and squirrelly. A lot of influences that you don't really need and the pressures of certain things. You have to block out some of that stuff. This time around, we're enjoying playing together, laughing and smiling while we say 'Fuck you.'"

Bullets and Octane play with Die Fast, Sticky Dirt and Five Headed Cobra at 8 p.m. on Friday, May 25, at the Viper Room.

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Music // Picks //

fri 5/25

Bassrush Presents Hype B2B Hazard

@ BELASCO THEATER

Los Angeles tends to be blessed with the spillover from EDC Las Vegas. Case in point, the clash of two O.G. drum & bass titans, DJs Hype and Hazard, who bring their jump-up jams to headline Bassrush. This convergence of the revered U.K. legends is a relatively new one. While they have been associated for years through Hype's standard-setting Playaz record label, they only performed back-to-back for the first time in December at Europe's strictly drum & bass festival, Let It Roll. This is a particularly special occasion for stateside audiences, as Hazard's rumored fear of flying has kept him on the other side of the pond for the last decade. Still, Hazard's contagious productions have permeated everywhere, including crossing over into the U.K. indie charts. The combination of their crowd-friendly selections is guaranteed to have the dance floor hopping. **–Lily Moayeri**

sat 5/26

Angelic Upstarts

@ ALEX'S BAR

The Angelic Upstarts, from South Shields (near Newcastle) in England, should get more credit. They're often lumped in with the likes of British Oi! bands such as Cock Sparrer and Cockney Rejects, but it's easy to forget how politically vocal these Tynesiders have been over the years. Anti-fascist and waving a socialist flag, the band have been a force for good for four decades. Band members have come and gone but, regardless, the current lineup are capable of doing genre classics like "I'm an Upstart," "Teenage Warning" and "Never 'ad Nothin'" justice. They may be old, but this gaggle of punk vets is still fired up and has plenty to say. **–Brett Callwood**

Steve Ignorant & Paranoid Visions

@ THE FONDA THEATRE

Many of the early punk bands insisted that they didn't want to be rock stars, but precious few resisted the temptations of fame once they became popular. As committed anarchists, Crass really did mean it, man. The Essex, England, art-punk collective were more interested in protesting the rise of globalization and the destruction of the environment than achieving mainstream acceptance, and they were that rare major British band who never even bothered to tour the United States before they broke up, aptly enough, in 1984. In recent years, one of the band's singers, Steve Ignorant, has filled the void by performing Crass songs again, despite some initial opposition from the group's co-founder, Penny Rimbaud. The sad reality is that such furious and provocative songs as "Do They Owe Us a Living?" and "Big A, Little a" are just as relevant as ever. **–Falling James**

Against Me!: See Saturday.

PHOTO BY CASEY CURRY

Turbonegro, Against Me!

@ THE REGENT THEATER

If you didn't know that Turbonegro were once fronted by a total madman named Hank von Helvete, you might think the current version of the Norwegian hard-rock band is a fairly wild musical entity. Founding members Happy-Tom (bass) and Rune Rebellion (rhythm guitar) and longtime lead guitarist Euroboy still crank up a nonstop attack with competent but unremarkable vocalist Tony Sylvester on their recent album, *RockNRoll Machine*. But at their peak, on 1998's *Apocalypse Dudes*, Turbonegro simultaneously sounded like (and borrowed from) The Ramones, Alice Cooper and AC/DC, crowned by von Helvete's irreplaceably absurd lyrics. Led by transgender icon Laura Jane Grace, Against Me! are a punk band still looking forward. "I don't want to hang around the graveyard, waiting for something dead to come back," Grace declares on the group's ambitious 2016 release, *Shape Shift With Me*. **–Falling James**

sun 5/27

The Obsessed

@ RESIDENT DTLA

Stoner-metal vocalist Scott "Wino" Weinrich's genre bona fides were already cemented by the end of the 1980s thanks to his run with seminal doom-metal outfit Saint Vitus. Weinrich transitioned into the 1990s by reviving a previously dormant pre-Vitus group called The Obsessed. The three albums put out by the group between 1990 and 1994 showcased a harder-driving, faster-paced rock beast compared with the plodding dirge of Saint Vitus' doom, serving as a stylistic bridge between the slower-paced Sabbath clones of the '80s and the then-burgeoning, more energetic take on the sound popularized by desert-rock bands of the time period. The Obsessed band name was revived in 2012 for a run of successful European festival shows. Weinrich is the only original member remaining in the current Obsessed lineup, but their 2017 record, *Sacred*, is another gem full of Hessian headbangers nonetheless. **–Jason Roche**

The Brian Jonestown Massacre

@ THE FONDA THEATRE

People easily confuse the pop star with the cult leader, but the real power behind those benchmarks of the culture is the singular vision of a driven, charismatic individual who creates something phenomenal out of dust and thin air. Whereas the cult leader urged his followers toward deeper and deeper levels of annihilation, Anton Newcombe and The Brian Jonestown Massacre deliver endless lightning bolts of rock greatness from on-high. The band, currently a septet, have a reasonably newish album — *Don't Get Lost* (A Records) — that's both "rock" in a musical vein as well as a "rock" in a reliable trademark BJM vein. It also has as many surprise moments as it does sterling, stellar riffs and big blowsy beats, transmogrifying from psych to SIIIIIIIKE in one glorious instant of spectacle and deliriousness. **–David Cotner**

mon 5/28

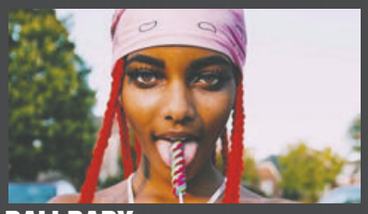
Hinds

@ TERAGRAM BALLROOM

Hinds are a Spanish group featuring two distinctly different singer-guitarists, Ana Perrote and Carlotta Cosials. They're usually described as a garage-rock band, but on their second album, *I Don't Run*, their sound also encompasses lo-fi indie pop

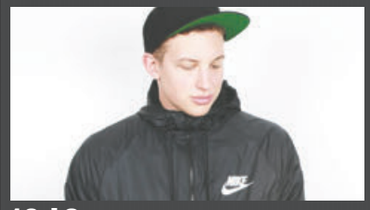
UNION

FRI. MAY 25 • 16+



BALI BABY

FRI. MAY 25 • 21+



10-L8

SAT. MAY 26 • 18+

PRIMITIVE MAN

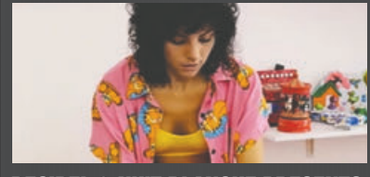
SAT. MAY 26 • 21+ • FREE W/ RSVP

LOCALS

FRI. JUNE 1 • 21+

YUKSEK

THUR. JUNE 7 • 21+



DECIBEL & NUIT BLANCHE PRESENTS GIORGIA ANGIULI

SAT. JUNE 2 • 21+

XCELLERATED

SAT. JUNE 9 • 21+

DEEP

COMING SOON:

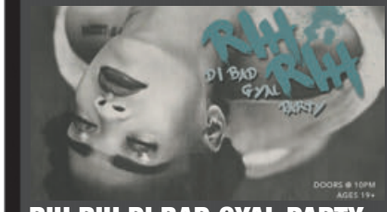
5/27	PSYCHO MAYHEM FEST! W/ THE QUAKES! THE BRAINS! TURBO ACS & MORE
5/27	TWISTED INSANE
5/27	LEONADO EN LOS ANGELES
5/31	KNOW YOUR RIGHTS: "CELEBRATING THE MUSIC & LEGACY OF JOE STRUMMER"
6/1	GONZO PRESENTS: HOLIDAY IN THE SMOG
6/1	EVOEKORE MEDIA PRESENTS VIENTO EN CONTRA
6/2	CONCRETE JUNGLE ENT PRESENTS: THE VARUKERS & DEFIANCE
6/2	XCELLERATED PRESENTS: MAJISTRATE, HEIST, MR TRAUMATIK (USA DEBUT), DJ CONSTRUCT, DJ EVOL, MC DINO, MC J TEC, & WERD
6/3	AFRICAN DAY PARTY LA
6/7	MYB ENTERTAINMENT PRESENTS: DRIP
6/7	DECIBEL & NUIT BLANCHE PRESENT - GIORGIA ANGIULI
6/8	GLITCH SYNDICATE PRESENTS: HEYZ
6/8	GENE FARRIS
6/8	HSA: SALVATION

4067 W. PICO BLVD, LOS ANGELES, CA 90019 (323) 737-1159
TICKETS & INFO AT UNIONCLUBLA.COM @UNIONCLUBLA

Los globos

FRI. MAY 25 • 10:00PM

THU. MAY 24 • 9:30PM



RIH RIH DI BAD GYAL PARTY

SAT. MAY 26 • 9:00PM

SADISTIK - THE BALANCING ACT
10 YEAR ANNIVERSARY RE-RELEASE SHOW

SAT. MAY 26 • 10:00PM

MERKULES

SUN. MAY 27 • 10:00PM

LATIN BASHMENT - SUMMER HEAT

WED. MAY 30 • 8:00PM

VERY CRUSH / BREATHERRR / FOREST OF TONGUE

WED. MAY 30 • 8:00PM

SUBHUMANS

COMING SOON:

5/23	EMERALD CITY PRESENTS: WOODBURN, CHUWEE, MELLY MAC
5/24	RIH RIH - DI BADGYAL PARTY
5/25	CLUB 90'S
5/26	SADISTIK'S ANNIVE. PARTY
5/26	MERKULES
5/27	AFRO GOGO + LATIN BASHMENT
	THE AFRICAN FIESTA (MEMORIAL DAY WEEKEND BASH): PAGES, ZONGOZONGO SOUNDSYSTEM
5/27	CLUB 90'S
5/30	SUBHUMANS - (THEE STATIC AGE)
5/30	VERY CRUSH, BREATHERRR FOREST OF TONGUE
5/31	SEAN HEALY PRESENTS: TINK
6/1	CLUB 90'S
6/2	REDHOUSE PRESENTS, BENZMIXER, WALTER WILDE
6/2	SHABBAAAAA
6/3	CULTURE FUSION
6/3	SWEET SUNDAYS: SONIDO LATINO
6/5	THE MOTH
6/6	LOUD & CLEAR PRESENTS CHAINFLOWER, EVOL WALKS
6/7	LAUGH OUT LOUD COMEDY - HOSTED BY DRESS SHOE
6/8	CLUB 90'S
6/12	8BITLA PRESENTS: HACK THE MULTIVERSE (AN E3 AFTERPARTY)

3040 W. SUNSET BLVD, LOS ANGELES, CA 90026 (323) 666-6669
TICKETS & INFO AT CLUBLOSGLOBOS.COM /CLUBLOSGLOBOS @CLUBLOSGLOBOS @LOSGLOBOS

and punk. Unlike most modern garage-rock combos, Hinds aren't slavish '60s revivalists. Instead, they employ the DIY aspects of punk to sing about their lives with a straightforward and disarming naturalism. Such poppy songs as the gently rollicking "Echoing My Name" and "Soberland" feel more like intimate, personal conversations than noisy anthems aimed at making grand statements. "The Club" is a harder-rocking but still sweetly melodic tune that echoes The Breeders, and drummer Amber Grimbergen and bassist Ade Martin churn together a fuzzy, grungy racket behind Cosials' and Perrote's exuberant, childlike vocals on "Finally Floating." **–Falling James**

tue 5/29

Tory Lanez
@ THE NOVO

Any R&B singer who comes out of Toronto knows the pressure in going up against an artist like Drake. For Tory Lanez, as soon as he exploded on the scene with standout singles "Say It" and "Luv," listeners fell in love with the Canadian heartthrob. Whether he's flexing his vocals or spitting spitfire freestyles, the man born Daystar Peterson holds nothing back. And that goes for his shows, too. If there's one thing this man can do, it's perform his heart out. In 2016, he released his debut album, *I Told You*, which was met with critical acclaim. Now, he takes his sophomore album, *Memories Don't Die*, on the road with more tricks up his sleeve than ever before. Some people have compared him to Spider-man due to the way he hangs off ceilings and bounces off walls. **–Shirley Ju**

Japandroids, L.A. Witch
@ HOLLYWOOD FOREVER

"The future's under fire/The past is gaining ground/A continuous cold war between my home and my hometown," guitarist Brian King sings urgently on Japandroids' 2017 album, *Near to the Wild Heart of Life*. The division between the past and the present is just one of the dualities embodied by King and singer-drummer David Prowse. The Canadian duo combine the punk intensity of early Replacements and Hüsker Dü with the more mainstream heartland romanticism of John Cougar and Bruce Springsteen. Both Japandroids singers write earnestly thoughtful lyrics, but their music is more interesting when they go too fast to think about the classic-rock past. L.A. Witch sound like an exotic fusion of Mazzy Star's cool and The Gun Club's fire, but what have might once started as imitation has long since turned into a mysteriously macabre force of its own. Also Wednesday, May 30. **–Falling James**

wed 5/30

D.O.A.
@ THE VIPER ROOM

It's never been clear if singing protest songs can really change the world, but that's never stopped Joey Shithead from trying. Besides leading the influential Canadian punk group D.O.A. since 1978, he's also run for various offices in British Columbia as a Green Party candidate. The band's powerful 1981 minute-and-a-blast "Fucked Up Baby" has proved extremely pliable over the decades, as Shithead has rewritten the lyrics to eviscerate U.S. presidents Ronald Reagan ("Fucked Up Ronnie"), George W. Bush ("Fucked Up Bush") and now Donald Trump ("Fucked Up Donald"). "When he cuts a deal, we'll all get scammed," he growls. "You're fucked up, Donald." On D.O.A.'s latest album, *Fight Back*, Shithead rails just as curtly against the "psychotic power trip" of Trump, Bill Cosby, Roy Moore, Harvey Weinstein and other bullies of all stripes. **–Falling James**

Sean Wheeler & the Reluctant Messengers, Best Western, Bala
@ THE REDWOOD

One of California's great grizzled, post-punk individualists, Sean Wheeler's music has always displayed an offbeat intensity and gila monster–esque tenacity — he just won't let go, sinking his fangs into a song and working until the damn thing completely submits to Wheeler's peculiarly provocative approach. It's an M.O. that's served him well for decades, with a series of memorable bands — Throw Rag, Mutual Hatred, Sun Trash — and an equally notable long-term musical collaboration with former Circle Jerk Zander Schloss. This climax to Wheeler's May residency comes off with an appropriately big bang thanks to veteran Hangman auteur Bryan Small's superb cowpunching side dish Best Western and a jolt from Spanish femme fatales Bala. Just another ho-hum Wednesday night at Los Angeles' best rock & roll club. **–Jonny Whiteside**

thu 5/31

King Gizzard & the Lizard Wizard
@ HOLLYWOOD PALLADIUM

King Gizzard & the Lizard Wizard are a septet from Melbourne, Australia, who have become one of the more exhilarating live acts in rock music and a prolific source of consistently impressive LPs. On albums such as *Nonagon Infinity* (2016) and *Flying Microtonal Banana* (2017), they crafted freaked-out psych-rock not dissimilar to the music of Californians John Dwyer and Ty Segall or fellow Aussies Tame Impala, but with touches of prog and metal from influences like The Mothers of Invention and Hawkwind. Their latest release — one of five albums they put out last year — is the druggy daydream *Gumboot Soup*. Also Wednesday, May 30, at the Observatory in Santa Ana. **–Matt Miner**

CLUBS

ROCK & POP

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Icky & the Splooges, Boogie Mamas, Fri., May 25, 8 p.m., free. Angelic Upstarts, Bad Co., The Widows, Crim, Sat., May 26, 8 p.m., $18 (see Music Pick). XO, War Tapes, Sea Ritual, The Kid Chocolate Band, Sun., May 27, 8 p.m., free. The Gitane Demone Quartet, Terminal A, Shark Toys, Acute, Thu., May 31, 8 p.m., $7.

AMOEBA MUSIC: 6400 Sunset Blvd., L.A. DJ Ceebrown, Fri., May 25, 8 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., L.A. The Posies, Terra Lightfoot, Fri., May 25, 8:30 p.m., $20-$25.

CAFE NELA: 1906 Cypress Ave., L.A. Atomic Sherpas, The Black Widows, Lawndale, Joe Baiza, Fri., May 25, 8:30 p.m., $5. Izzy & the Spells, The Buckhenries, The Immortals, The Zip Guns, Sat., May 26, 8:30 p.m. Syd Straw, Sun., May 27, 4:30 p.m., $10.

THE ECHO: 1822 W. Sunset Blvd., L.A. Cheap Tissue, Neo Globs, Golden Grease, Fri., May 25, 8:30 p.m., $10. Hawthorne Heights, Listener, Hotel Books, Sienna Skies, Heavy Things, Sat., May 26, 4 p.m., $20. Kllo, Geotic, Mon., May 28, 8:30 p.m., $15; Numb.er, Feels, Adult Books, Duress, Mon., May 28, 8:30 p.m., free. Tomi, Nylo, TwoLips, Tue., May 29, 8 p.m., $15. Astronomyy, Yoshi Flower, Wed., May 30, 8:30 p.m., $15.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. The Casualties, Sick Sick Sinners, Milwaukee Wildmen, 8 Kalacas, Dragstrip Demons, The Quaranteds, The Gritty End, Fri., May 25, 7 p.m., $27. Rey Pila, Palm Springsteen, Sat., May 26, 8:30 p.m., $16. DJ Jose Maldonado, Sun., May 27, 9 p.m., $10.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Dave Alvin, Jimmie Dale Gilmore, Abby & the Myth, Sun., May 27, 11 a.m.-2 p.m., free.

THE GLASS HOUSE: 200 W. Second St., Pomona. Bane's World, Michael Seyer, Diners, Fri., May 25, 8 p.m., $15. Obituary, Pallbearer, Skeletonwitch, Dust Bolt, Sat., May 26, 7:30 p.m., $25. Eels, Mon., May 28, 7:30 p.m., $40.

GRAMMY MUSEUM: 800 W. Olympic Blvd., L.A. Lord Huron, Wed., May 30, 8 p.m., $20.

HARVARD & STONE: 5221 Hollywood Blvd., L.A. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Peach Kelli Pop, Adult Mom, Post Life, Fri., May 25, 8 p.m., $12. Momma, Current Joys, French Vanilla, Rose Dorn, Sat., May 26, 8 p.m., $10. Ramonda Hammer, Spare Parts for Broken Hearts, Thick, Gypsum, Sun., May 27, 8 p.m., $8. Santoros, Fat Sun, Distractor, Bud OD, Mon., May 28, 8 p.m., $8. Full of Hell, Gatecreeper, Tue., May 29, 8 p.m., $15. Tiny Stills, Sundressed, Blushh, Thu., May 31, 8 p.m., $10.

THE HOTEL CAFE: 1623½ N. Cahuenga Blvd., L.A. Robbie Gennet, Sat., May 26, 7 p.m.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., L.A. Jon Brion, Fri., May 25, 9:30 p.m., $30. The Watkins Family Hour, Thu., May 31, 8:30 p.m., $30.

LODGE ROOM: 104 N. Avenue 56, L.A. Thalma de Freitas, Fri., May 25, 9 p.m., $10. Hockey Dad, Cold Fronts, Sat., May 26, 8 p.m., $13. TV Girl, Wished Bone, Thu., May 31, 8 p.m., $12.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Sadistik, 2Mex, Diveyede, Son the Rhemic, Sat., May 26, 8:30 p.m., $15; Merkules, Sat., May 26, 10 p.m., $25. Very Crush, Breatherrr, Forest of Tongue, Wed., May 30, 8 p.m., $5; Subhumans, Nausea, Generacion Suicida, Wed., May 30, 8 p.m., $15. Tink, Thu., May 31, 8 p.m., $20; Erin Stevenson, Thu., May 31, 9 p.m., TBA.

THE LOVE SONG: 450 S. Main St., L.A. The Jake Pinto Band, Fri., May 25, 8 p.m., free. Dead Air, Hotel Ten Eyes, Sophie Strauss, Sun., May 27, 8 p.m., free. The Matt Demeritt Trio, Mon., May 28, 9 p.m., free. Shannon Lay, James Rose, Tue., May 29, 9 p.m., free. Tommy Alexander, Joshua Thomas, Wed., May 30, 9 p.m., free. Spain, Thu., May 31, 8 p.m., free.

THE MARKE: 3311 S. Main St., L.A. Rick Express, Sun., May 27, 10 p.m. The Z-Boys, Crooked Coast, Thu., May 31, 9 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Falling Doves, Stoney Sugarskull, Enola Fall, The Chrissy Shefts Band, Fri., May 25, 9 p.m. Billy Bones, Alice Bag, Egrets on Ergot, Fur Dixon, Kat Lively, Sat., May 26, 9 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Denny Laine, Fri., May 25, 8 p.m., $25. Henry Rollins, in a benefit for McCabe's and Mr. Holland's Opus Foundation, Sat., May 26, 8 & 10 p.m., $60. Todd Albright, Sunny War, Sun., May 27, 8 p.m., $12.

THE MINT: 6010 W. Pico Blvd., L.A. Raquel Rodriguez, Moorea Masa, Emily Elbert, Fri., May 25, 8 p.m., $15. Cubensis, Jerry's Middle Finger, The Ben Sparaco Band, Sun., May 27, 7 p.m., $15. Hunnypot, every other Monday, 7 p.m., free. Angelica Artifex, Nikki Page, Tyler Bank, Tue., May 29, 7:30 p.m., $8. Olivia Grace, Zander Black, Sage, Wed., May 30, 7:30 p.m., $13. Flow Tribe, Red Hook, Thu., May 31, 8 p.m., $15.

THE MOROCCAN LOUNGE: 901 E. First St., L.A. Making Movies, Alex Cuba, The Altons, Fri., May 25, 7:30 p.m., $13. Amyl & the Sniffers, Surfbort, Sat., May 26, 7:30 p.m., $10. The Americans, Kandle, Gill Landry, Sun., May 27, 7:30 p.m., $10. Jo Passed, Cones, Media Jeweler, Mon., May 28, 7:30 p.m., $12. Rafiq Bhatia, Ian Chang, Tue., May 29, 7:30 p.m., $14. Mellowdrone, Blade of Grass, Wed., May 30, 7:30 p.m., $15 & $25. Jessica Hernandez & the Deltas, Thu., May 31, 7:30 p.m., $14.

OHM NIGHTCLUB: 6801 Hollywood Blvd., L.A. Jeezy, Moneybagg Yo, Fri., May 25, 10 p.m. Travis Scott, Lil Uzi Vert, Sun., May 27, 10 p.m. YBN Nahmir, Thu., May 31, 9:30 p.m., $20 & $30.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. Godspeed You Black Emperor, Fri., May 25, 8 p.m., $40.

THE REDWOOD BAR & GRILL: 316 W. Second St., L.A. Bruja & the Coyote, Manhattan Murder Mystery, Tramp for the Lord, Fri., May 25, 9 p.m., $5; Manhattan Murder Mystery, Tramp for the Lord, Fri., May 25, 9 p.m. The Relative Minimum, Consciously Dying, Final Fall, Animal King, Sat., May 26, 3 p.m., $5; Joe Normal & the Anytown'rs, The Brutalists, Tilli, Sat., May 26, 9 p.m. Black Rose, Sun., May 27, 9 p.m., $8. Sean Wheeler & the Reluctant Messengers, Best Western, Bala, Wed., May 30, 9 p.m., $5 (see Music Pick).

RESIDENT: 428 S. Hewitt St., L.A. The Obsessed, Yidhra, O Zorn, Sun., May 27, 8 p.m., $20. See Music Pick.

THE ROSE: 245 E. Green St., Pasadena. Metalachi, Sat., May 26, 9 p.m., $20-$28. El Conjunto Nueva Ola, Mon., May 28, 8 p.m. Yachtley Crew, Thu., May 31, 10 p.m., $10.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. The Red Pears, Beach Goons, Ariel View, The Cozzmos, Sat., May 26, 9 p.m., $15. Brian Puspos, Andrew Garcia, August Rigo, J. Rabon, Sun., May 27, 8 p.m., $15 & $25. The Struts, May 29-31, 8 p.m., $27.50.

THE SMELL: 247 S. Main St., L.A. Clit Kat, Kuromi, Whaja Dew, MoonFuzz, Fri., May 25, 8 p.m., $5. Birote the Musical, Sabrina Is Not in This Chat, Greaseball Alice, Sat., May 26, 7 p.m., $5.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., L.A. Joe Kay, Fri., May 25, 9 p.m., $20. Hinds, Mon., May 28, 8 p.m., $18 (see Music Pick).

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Carter Ace, Fri., May 25, 8 p.m., $15. Ro James, BJ the Chicago Kid, Sun., May 27, 8 p.m., $30 & $45. Rivers Cuomo, Wed., May 30, 8 p.m., $40.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Bali Baby, Fri., May 25, 8 p.m. Primitive Man, Celeste, Infernal Coil, Sat., May 26, 8 p.m., $18. Leonado, Sun., May 27, noon, $20; The Quakes, The Brains, Turbo ACs, Sun., May 27, 6 p.m., $20; Twisted Insane, Sun., May 27, 8 p.m. Know Your Rights: Celebrating the Music & Legacy of Joe Strummer, with Bala, The Ghetto Defendants, Pedal Strike., Thu., May 31, 8 p.m., $12.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Bullets & Octane, Die Fast, Sticky Dirt, Five Headed Cobra, Fri., May 25, 8 p.m., $10. Wacken Metal Battle, Sat., May 26, 8 p.m., $10. Blacktop Mojo, Sun., May 27, 7 p.m., $10. The Sunset Jam, Mondays, 7 p.m., free. D.O.A., M.D.C., Infirmities, Bad Samaritans, Wed., May 30, 8 p.m., $20 (see Music Pick). Larry & His Flask, Thu., May 31, 8 p.m., $15.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. New Arcades, Sun., May 27, 8 p.m.

ZEBULON: 2478 Fletcher Dr., L.A. Idris Ackamoor, SK Kakraba, DJ Carlos Niño, Fri., May 25, 8 p.m., $15. Big Business, Avola, Sat., May 26, 9 p.m., $14. Esya, I Speak Machine, Daniel Lea, People, Sun., May 27, 8:30 p.m., free. Collapsing Scenery, Christian Club, Nymph, Mon., May 28, 9 p.m., free. Foxtrails, Particle Kid, DJ Carlos Niño, Tue., May 29, 9 p.m., free. Object as Subject, Agender, Dynasty Handbag, Gaycay, DJ Luiza Sá, Wed., May 30, 9 p.m., free.

—Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. John DePatie, Sun., May 27, 4 p.m., $20.

ARCADIA BLUES CLUB: 16 E. Huntington Dr., Arcadia.

The Healers, Sat., May 26, 8 p.m.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. John Daversa, May 25-27, 9:30 p.m. Rachael Eckroth, Mon., May 28, 9:30 p.m., $15. Doug Webb, Thu., May 31, 9:30 p.m.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., L.A. Danny Janklow & Elevation Band, Fri., May 25, 9 p.m., $20. Joe LaBarbera, Sat., May 26, 9 p.m., $20. Dominic Flynn, Sun., May 27, 9 p.m. The Mitchell Long Quartet, Mon., May 28, 9 p.m. Simon Moullier, Tue., May 29, 9 p.m. Beekman, Wed., May 30, 9 p.m. David Binney, Thu., May 31, 9 p.m.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., L.A. Ann Hampton Callaway, Amanda McBroom, May 25-27, 7:30 p.m. Melissa Manchester, Tue., May 29.

CICADA CLUB: 617 S. Olive St., L.A. The Fabus Four, The San Andreas Sisters, Sat., May 26, 8:30 p.m.

COLOMBO'S ITALIAN STEAKHOUSE & JAZZ CLUB: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30 p.m., free. Ernie Draffen, Saturdays, 5:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Trifecta, Thursdays, 7 p.m., free.

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

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., L.A. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m.-midnight, free.

LAS HADAS: 9048 Balboa Blvd., Northridge. Cool Blue, Mondays, 7-9 p.m., free. Johnny Vana's Big Band Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free; Mariachi Tenochtitlán, Tuesdays, 8 p.m., free. Rex Merriweather, Wednesdays, 8-10 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Bruce Lett Trio, Wed., May 30, 6-9 p.m., free.

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

MR. MUSICHEAD GALLERY: 7420 W. Sunset Blvd., L.A. John Beasley, Wed., May 30, 8 p.m., $20 & $25.

PERCH: 448 S. Hill St., L.A. The James Cornelison Trio, Fridays, 7 p.m., free. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Emma Jane Thommen Trio, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free. The Molly Miller Trio, Mondays, 7 p.m., free. Brian Swartz, Tuesdays, 7-10 p.m., free. Raquel Rodriguez, Wednesdays, 7 p.m.

PIPS PIZZA PASTA SALADS: 1356 S. La Brea Ave., L.A. Jeff Robinson, Fridays, 8 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays.

SALADANG SONG: 363 S. Fair Oaks Ave., Pasadena. The Elliott Caine Quintet, Thu., May 31, 6:30 p.m., free.

SEVEN GRAND: 515 W. Seventh St., L.A. The Makers, Tuesdays, 10 p.m., free.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. DW3, Thursdays, 8 p.m., $15.

STARBOARD ATTITUDE: 202 The Pier, Redondo Beach. Open mic, Wednesdays, 7 p.m., free.

TUNING FORK: 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 8:30 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Jennifer Keith Quintet, Fri., May 25, 6:30 & 9 p.m., $20. Carol Welsman, Sat., May 26, 6:30 & 9 p.m., $20. Louie Cruz Beltran, Sun., May 27, 7:30 p.m., $20. Erin McDougald, Wed., May 30, 7:30 p.m., $20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Jim Caruso's Cast Party, with Billy Stritch, Fri., May 25, 6:30-9 p.m., $25 & up.

VIVA RANCHO CANTINA: 900 Riverside Dr., Burbank. The Kevin Crabb Jazz Jam, Sundays, 4 p.m., free.

THE WORLD STAGE: 4321 Degnan Blvd., L.A. Teodross Avery, Fri., May 25, 9 p.m., $20. Don Littleton, Sat., May 26, 9 p.m., $20. Sisters of Jazz Jam Session, Sundays, 8 p.m., $5. Jazz Jam Session, Thursdays.

THE WRITE-OFF ROOM: 21791 Ventura Blvd., Woodland Hills. The Deductions, Fridays, 8 p.m. The Bonedaddys, Sundays, 6 p.m. Teresa James & the Rhythm Tramps, Wednesdays, 7:30 p.m.

—Falling James

(323) 895-2863 or carrion events.com
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ERSI ARVIZU
"SABOR A MI"
STEVE SALAS
"TOGETHER"
GREG WALKER "STORMY"
RICHARD BEAN "SUAVECITO"
RAY CARRION & THEE LATIN ALLSTARS
ROCKY PADILLA
THE DEUKMEJIAN GRAND BALLROOM
MISSION HILLS, CA
SAT. MAY 26, 2018
(323) 895-2863 or carrion events.com

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Potential Suitors, Fri., May 25, 9 p.m., free. Bruce Ray White, Sat., May 26, 9 p.m., free. Cool House, Sun., May 27, 9 p.m. The Hot Club of L.A., Mondays, 9 p.m., free. Dreamers & Drifters, Luke Davis, Cooper Walker, Thu., May 31, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. La Recolte, Sat., May 26, 7 p.m., $25. Al Petteway, Sun., May 27, 7 p.m., $20.

COWBOY COUNTRY: 3321 E. South St., Long Beach. The Rye Brothers, May 25-26, 9 p.m., $8. Patty Booker, Sun., May 27, 4 p.m. Michael Monroe Goodman, Wed., May 30, 8:30 p.m., $5.

THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Rob Staley, Fri., May 25, 8 p.m. Rebel Heart, Sat., May 26, 8 p.m. JB & the Big Circle Riders, Sun., May 27, 6 p.m. Chad Watson, Mon., May 28, 8 p.m., free. Preston Smith, Tue., May 29, 8 p.m. Jimi Nelson, Wed., May 30, 8 p.m. Moonridge, Thu., May 31, 8 p.m.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Cody Bryant, Fri., May 25, 9 p.m. James Intveld, Sat., May 26, 9 p.m. Morganfield Burnett, Sun., May 27, 8 p.m. The Blue Rhythm Orchestra, Tue., May 29, 9 p.m. Joe Finkle & the 7/10 Splits, Thu., May 31, 9 p.m.

—Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St., L.A. Kingdom L.A., Sun., May 27, 9 p.m. TigerHeat, Thursdays.

THE BELASCO THEATER: 1050 S. Hill St., L.A. Hype, Hazard, Fri., May 25, 9 p.m., $20 (see Music Pick). DrakeParty, Sat., May 26, 9 p.m., $15 & $25.

BOARDNER'S: 1652 N. Cherokee Ave., L.A. Bar Sinister, Saturdays, 10 p.m., $10-$20. Blue Mondays, Mondays, 8 p.m., $3-$7.

EASTSIDE SHOWROOM: 1300 S. Brand Blvd., Glendale. Procedure, Thursdays, 8 p.m., free.

THE ECHOPLEX: 1154 Glendale Blvd., L.A. Dub Club, Wednesdays, 9 p.m. 143, Thu., May 31, 9 p.m., $10.

GRAND STAR JAZZ CLUB: 943 N. Broadway, L.A. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, Fridays.

LE JARDIN: 1430 N. Cahuenga Blvd., L.A. Perplex, Asi Vidal, Shay Silver, DJ Natalie, Thu., May 31, 10 p.m.

LOS GLOBOS: 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 10 p.m., $5 & $10. Club '90s, Sun., May 27, 10 p.m., $10.

PLAYHOUSE: 6506 Hollywood Blvd., L.A. DJ Esco, Sun., May 27, 10 p.m.

QUE SERA: 1923 E. Seventh St., Long Beach. Release the Bats, Fri., 9 p.m.

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

SHORT STOP: 1455 Sunset Blvd., L.A. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.

UNION NIGHTCLUB: 4067 W. Pico Blvd., L.A. Afrolituation: Africa Day Edition, Fri., May 25, 10 p.m.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, MAY 25

03 GREEDO: 9 p.m., $20.50. El Rey Theatre.

ANDREA MILLER: 6 p.m., free. LACMA.

THE BLASTERS: 8 p.m. The Yost Theater.

FEVER RAY: With Bunny Michael, 8 p.m., $37.50. Hollywood Palladium, 6215 W. Sunset Blvd., L.A.

GO **G.B.H., ANGELIC UPSTARTS:** With Bad Co. Project, Crim, 8 p.m. The Observatory.

KAITLYN AURELIA SMITH: With Cool Maritime., 8 p.m., $20. Hollywood Forever Cemetery.

LEBOWSKI FEST: 7 p.m., $20-$30. The Wiltern.

MOTOWN 60: 8 p.m., $25-$89. Saban Theatre.

POUYA: 8 p.m. The Novo by Microsoft.

TIMBIRICHE: 8 p.m., $34-$175. The Greek Theatre.

SATURDAY, MAY 26

BOOGALOO ASSASSINS: 5 p.m., free. LACMA.
JOYNER LUCAS: With Eli, 9 p.m. El Rey Theatre.
LYNYRD SKYNYRD, BAD COMPANY: With Blackberry Smoke, Outlaws, 6 p.m. Glen Helen Amphitheater, 2575 Glen Helen Parkway, San Bernardino.
THE SIMI VALLEY CAJUN & BLUES MUSIC FESTIVAL: With Dave Mason, Lightnin' Willie, Bo Dollis Jr. & the Wild Magnolias, The Devon Allman Project, Alex Nester, La Recolte, Lisa Haley & the Zydekats and others, 12 p.m., $30 & $199. Rancho Santa Susana Community Center & Park, 5005 Los Angeles Ave.
GO **STEVE IGNORANT & PARANOID VISIONS:** 9 p.m., $22. The Fonda Theatre. See Music Pick.
SUM 41: 6:30 p.m., $32. The Wiltern.
TOPANGA DAYS: With Milo Greene, Backseat Pilots, FNTN, Paint Box, Pacific Range, 11 a.m. Topanga Community Club, 1440 N. Topanga Canyon Blvd.
GO **TURBONEGRO, AGAINST ME!:** 9 p.m., $40. The Regent Theater, 448 S. Main St., L.A. See Music Pick.
WAR, GEORGE CLINTON & PARLIAMENT FUNKADELIC: With Bostich + Fussible, 7 p.m., $29.50-$120. The Greek Theatre, 2700 N. Vermont Ave., L.A.
WELCOME TO THE WEST MUSIC FESTIVAL: With Nipsey Hussle, Tha Dogg Pound, Mack 10, Mozzy, Outlawz, Suga Free, King Lil G, 7 p.m. Citizens Business Bank Arena, 4000 Ontario Center, Ontario.

SUNDAY, MAY 27

GO **THE BRIAN JONESTOWN MASSACRE:** With Poppy Jean Crawford, 9 p.m., $25. The Fonda Theatre, 6126 Hollywood Blvd., L.A. See Music Pick.
GO **HINDS:** 9 p.m. The Observatory
THE SIMI VALLEY CAJUN & BLUES MUSIC FESTIVAL: With Arthur Adams, The Chambers Brothers, Los Bayou Ramblers, Eddie Money, 3 Sista Blues, Lisa Haley & the Zydekats, Kevin Naquin & Ossun Playboys and others, 12 p.m., $30. Rancho Santa Susana Community Center & Park.
GO **TOPANGA DAYS:** With X, Pearl Aday, Kummerspeck, Watcher Moon, Bleach and others, 11 a.m. Topanga Community Club, 1440 N. Topanga Canyon Blvd., Topanga.

MONDAY, MAY 28

JAZZREGGAE FEST: With Konshens, Jamila Woods, Half Pint, Charlotte Day Wilson, 12 p.m., $25. UCLA Sunset Canyon Recreation Center, 111 Easton Dr., L.A.
GO **PAUL SIMON:** 8 p.m. Hollywood Bowl.
TOPANGA DAYS: With Mestizo Beat, Breakestra, Venice, Afrolicious, 11 a.m. Topanga Community Club.

TUESDAY, MAY 29

GO **JAPANDROIDS, L.A. WITCH:** 7 p.m., $25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A. See Music Pick.
POUYA: 11 p.m. The Observatory, 3503 S. Harbor Blvd.
GO **SUBHUMANS, FINAL CONFLICT:** 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana.
GO **TODD RUNDGREN'S UTOPIA:** 6 p.m., $45-$95. The Wiltern, 3790 Wilshire Blvd., L.A.
GO **TORY LANEZ:** With Flipp Dinero, Davo, 9 p.m., $29.50 & $39.50. The Novo by Microsoft, 800 W. Olympic Blvd., L.A. See Music Pick.

WEDNESDAY, MAY 30

EELS: 8:30 p.m. The Fonda Theatre.
GO **JAPANDROIDS, L.A. WITCH:** 7 p.m., $25. Hollywood Forever Cemetery. See Music Pick.
GO **KING GIZZARD & THE LIZARD WIZARD:** 8 p.m. The Observatory. See Music Pick.
STEELY DAN, THE DOOBIE BROTHERS: 7:30 p.m. The Forum, 3900 W. Manchester Blvd.
STYX, JOAN JETT & THE BLACKHEARTS, TESLA: 7 p.m. FivePoint Amphitheatre, 14800 Chinon, Irvine.

THURSDAY, MAY 31

CURTIS HARDING: With Algiers, 9 p.m. El Rey Theatre.
GO **FIDEL NADAL:** With Quinto Sol, Fayuca, 9 p.m., $25. The Regent Theater, 448 S. Main St., L.A.
JAMES TAYLOR, BONNIE RAITT: 7:30 p.m., $40.50-$251. Hollywood Bowl, 2301 N. Highland Ave., L.A.
GO **KING GIZZARD & THE LIZARD WIZARD:** 8 p.m., $27.50. Hollywood Palladium. See Music Pick.
GO **LIZ PHAIR:** 8 p.m., $35. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., L.A.

—Falling James

CLASSICAL & NEW MUSIC

THE COLBURN SCHOOL CHAMBER ENSEMBLES: The student musicians essay works by Beethoven, Brahms, Fauré, Bozza, Turina and Shostakovich, Sun., May 27, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd., L.A.
GO ***CROSSING:*** Baritone Rod Gilfry stars as Walt Whitman in composer-conductor Matthew Aucoin's Civil War opera, presented by L.A. Opera, Fri., May 25, 8 p.m.; Sat., May 26, 8 p.m., $55-$125. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills. See GoLA.
THE DA CAMERA PLAYERS: Violinist Tien-Hsin Cindy Wu leads the way through works by Schumann and Mozart, Sat., May 26, 4 p.m., $65 & $85. Doheny Mansion, 10 Chester Place, L.A.
AN EVENING OF ARMENIAN FOLK & MINSTREL MUSIC: Vocalist Areni Agbabian and a small ensemble perform folk and Persian classical music, Sat., May 26, 7:30 p.m., $20. Abril Bookstore, 415 E. Broadway Ste. 102, Glendale.
GO **L.A. PHILHARMONIC:** Cellist Sol Gabetta unravels Robert Schumann's Cello Concerto in A minor, Op. 129; and Gustavo Dudamel sets down the composer's Third Symphony, Fri., May 25, 11 a.m. The orchestra continues with its "Schumann Focus" as Gustavo Dudamel conducts the German composer's Fourth Symphony and cellist Sol Gabetta reprises the Cello Concerto, Sat., May 26, 2 p.m.; Sun., May 27, 2 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.
GO ***RIGOLETTO:*** Matthew Aucoin conducts Giuseppe Verde's tragically twisted opera, Sun., May 27, 2 p.m.; Thu., May 31, 7:30 p.m.; Sun., June 3, 2 p.m., $25-$340. Dorothy Chandler Pavilion.
GO **STEVEN VANHAUWAERT:** The Belgian pianist explores 20th-century music by Italian composers Giacinto Scelsi, Luca Francesconi, Ferruccio Busoni and others, Tue., May 29, 8 p.m., $35. Zipper Concert Hall, 200 S. Grand Ave., L.A.

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Notices

656
Legal Notices

SUMMONS
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CAVALRY SPV I, LLC as assignee of CITIBANK, N.A.
CASE NUMBER: 17A02184
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You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal service program. You can locate these nonprofit groups at the California Legal Services Website (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.
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Deputy Clerk: Sherri R. Carter

SUMMONS
NOTICE TO DEFENDANT : JORGE A SALAZAR AKA JORGE SALAZAR
DOES 1 TO 10, Inclusive
YOU ARE BEING SUED BY PLAINTIFF (LO ESTÁ DEMANDANDO EL DEMANDANTE):
CAVALRY SPV I, LLC as assignee of CITIBANK, N.A.
CASE NUMBER: 16A01494
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal service program. You can locate these nonprofit groups at the California Legal Services Website (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.
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The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is:
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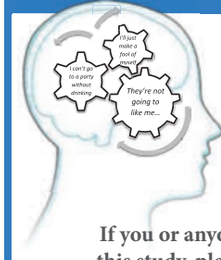

The study is comparing two different treatments, both which will take place at the CLARE Foundation in Santa Monica. One treatment is their standard Intensive Outpatient Program, which meets 3 times per week for about 3 months.

The other is a program that fully integrates treatment for social anxiety and alcohol problems, and is also for about 3 months, 3 times per week. Everyone who is eligible and decides to enroll will receive one of these two treatments.

If you or anyone you know would be interested in participating in this study, please feel free to contact Nicholas Pistolesi by phone at
310-267-5324 or email NPistolesi@mednet.ucla.edu.

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LA WEEKLY Classifieds

Employment

Accountant (Los Angeles, CA) Prepare, examine / analyze accounting records, financial statements & other financial reports to assess accuracy, completeness & conformance to reporting and procedural standards. Establish tables of accounts / assign entries to proper accounts. Develop, implement, modify / document record keeping & accounting systems, making use of current computer technology. 40hrs/wk, Bachelor's degree in Business Administration / Accounting or related required. Resume to CHOI & LEE, CPAs and Associates Attn. Sunghyuk Lee, 3200 Wilshire Blvd #1515, Los Angeles, CA 90010

Acupuncturist: Req'd: Master's in Acupuncture & Oriental Medicine and CA Acup. Lic. Mail Resume: Kang Eastern Medicine, Inc. 137 W. California Blvd. Pasadena, CA 91105

Administrative Assistant: Req'd: BA in Liberal Arts, Intl. Liberal Studies or related. Mail Resume: Yum & Associates CPA Accountancy Corp. 3600 Wilshire Blvd. Suite 910, Los Angeles, CA 90010

AUDIT MANAGER: F/T, w/ Bachelor's deg in Accounting & 5 yrs exp in managing audit & assurance engagements + valid CA CPA lic. Mail Resume to HR, Fineman West & Co., 801 S. Figueroa St #1000, Los Angeles, CA 90017.

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Legal Translator: Req'd: BA in Linguistics or rel. and must be fluent in Korean. Mail Resume: L/O of James S. Hong 3600 Wilshire Blvd. #2214, LA, CA 90010

Manufacturing Cost Analyst, Canoga Park, CA, F/T., direct budgets, research, collect/maintain data, prepare cost estimates, organize, execute reports. Bachelor's in Finance or accounting + 2 yrs. exp as cost analyst or cost accountant. Send resume to: Susan Harris, HR, Flavor Producers Inc., 8521 Fallbrook Ave, #380, Canoga Park, CA 91304.

HULU, LLC Network Engineer Santa Monica, CA Resp for building infrastructure platforms that enable developers to build, automate, host & monitor services in Hulu's data centers. REQ: Master's deg or foreign equiv in Comp Sci, Comp Eng, Elec Eng, Telecom or related & 3 yrs of exp in a SW Dev or Network Eng role. Alternatively, Bach deg or foreign equiv in Comp Sci, Comp Eng, Elec Eng, Telecom or related & 5 yrs of prog exp in a SW Dev or Network Eng role. Abilty to participate in a 24x7 on-call support rotation. Send CV to G. Agudelo, Hulu LLC, 2500 Broadway, Floor 2, Santa Monica, CA 90404. Please ref code: SKU-01. EOE

HULU, LLC Senior Software Developer Santa Monica, CA Collab w/ UX designers, Product Mngrs, + Eng leadership to create best-of-class online streaming exp.; Implement UI for new features; Dev. test infrastructures. REQ: Master's deg or foreign equiv in Comp Sci or related + 2 yrs of exp in a SW Dev occ. Alternatively, a Bach deg or foreign equiv in Comp Sci or related+ 5 yrs of prog exp in a SW Dev occ. Send CV to G. Agudelo, Hulu LLC, 2500 Broadway, Floor 2, Santa Monica, CA 90404. Please ref code: JHSWD-01. EOE

HULU, LLC Senior Software Development Lead Santa Monica, CA Resp for propelling team that builds Hulu's editorial metadata management. Architect & lead the team building Hulu's editorial tools & web services. REQ: Master's deg or foreign equiv in Eng, Comp Sci, Math or related & 2 yrs of exp in a SW Eng occupation. Alternatively, Bach deg or foreign equiv in Eng, Comp Sci, Math or related & 5 yrs of prog exp in a SW Eng occupation. Send CV to G. Agudelo, Hulu LLC, 2500 Broadway, Floor 2, Santa Monica, CA 90404. Please ref code: DAR-01. EOE

HULU, LLC Technical Program Manager – Data and Metrics Santa Monica, CA Resp for driving & guiding Agile team execution, monitoring & communicating prog & ensuring proper definition of tech reqs for projects & features. REQ: Master's deg or foreign equiv in Comp Sci, Mgmt Info Sys (MIS), Stats, Econ or Data Mgmt/Analytics & 2 yrs of exp in a SW Eng or Eng Mgmt/Prog Mgmt role w/focus on entertainment/media industry. Alternatively, Bach deg or foreign equiv in Comp Sci, Mgmt Info Sys (MIS), Stats, Econ or Data Mgmt/Analytics & 5 yrs of prog exp in a SW Eng or Eng Mgmt/Prog Mgmt role w/focus on entertainment/media industry. Send CV to G. Agudelo, Hulu LLC, 2500 Broadway, Floor 2, Santa Monica, CA 90404. Please ref code: AB-01. EOE

Pastry Chef
Supervise assistant pastry chefs; create & deliver handcrafted pastries, original pastry recipes; resp. for purchasing, inventory & cost control; manage & control Bakery Dept. operations; hire, train, devel. & eval. performance of gelato & bakery dept employees. Req. HS / GED & 36 mo. training in culinary, pastry, & 60 mo. exp. as pastry chef. Special Req. expertise & specialization in Italian pastry & baking; ability to create original & authentic Italian fine pastries / Italian pastry mignon; formal training in Italian pastries. Send resume Attn: HR, at Windy Pizza Plus, LLC DBA Eatalian Cafe, 15500 S. Broadway, Gardena CA 90248.

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Senior Software Engineer.
Resp. for implementation & improvements for real time requirements on multiple platforms. Req M.S. in Computer Science or rel. field. Any suitable combo of educ, training &/or exp is acceptable. Jobsite: Santa Monica, CA. Send resume ref#17123: K. Jones, Activision Publishing Inc., 3100 Ocean Park Blvd., Santa Monica, CA 90405

Staff Accountant sought by Wood Business Solutions, Inc. in Los Angeles, CA to prepare and review fed, state & local tax returns for individuals and business in accordance w/ current tax laws. Send resume to: Jared A. Sanchez, Wood Business Solutions, Inc. 7474 N Figueroa St, 2nd Fl. Los Angeles, CA 90041.

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FIRST | FRIDAYS

JUN
1

LIVE MUSIC | 7:30–11PM

TUXEDO
DUCKWRTH
MADAME GANDHI

DJ MAIN STAGE
6–10PM

ANNE LITT

DJ LOUNGE
5–11PM

KRISTI LOMAX
SMILES DAVIS

DISCUSSION | 6:30–7:30PM

FOUR WHEELS, TWO WHEELS, NO WHEELS

SELETA REYNOLDS
BRIAN D. TAYLOR
DAN KOEPPEL

AND MODERATOR

PATT MORRISON

L.A. INVENTS

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