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- FAR EAST PLAZA 727 N BROADWAY LOS ANGELES, CA 90012 -
A salute to local dance legend Lula Washington, six new short works by local artists at REDCAT, Dynasty Handbag’s Weirdo Night at Zebulon and more to do and see in L.A. this week.

After last year’s #Resist March, L.A. Pride is back in a festive mood, celebrating strength in numbers. 

Chef and board member Susan Feniger takes pride in the expanding L.A. LGBT Center. 

“The Many Faces of Armenians: A Celebration of Queer-Armenian Art” finds a welcoming home in Glendale.

KCET is doing its part to amplify the presence of gay and transgender people in the media, and Lina Lecaro reviews Ocean’s 8, plus other movies OPENING THIS WEEK, and YOUR WEEKLY MOVIE TO-DO LIST.


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When someone thinks of beer, usually patriotic themes and football games come to mind. However, Thailand’s iconic beer, Chang Beer, has plans to make its mark in the U.S. through the popularity of Thai cuisine and continued friendships.

While Chang Beer is making strides to solidify its presence in the American market, it continues to hold tight to its Thai heritage. Underpinning Thai culture’s homage to tradition is the centuries-old philosophy of Lamiat (lá-mîat), which hinges on the notion that by paying attention to the details and looking beyond the ordinary, one can achieve perfection. It’s a continuous practice that permeates across all aspects of Thai living, with the spirit of lamiat governing the way Thais process their thoughts, actions and emotions. Lamiat has been the driving force behind the brand’s pursuit in showcasing its perfect brew process that combines all the ingredients harmoniously into each sip.

As part of their growth in the U.S., Chang Beer confirms its partnership with renowned chef, Executive Chef Louis Tikaram of the E.P. & L.P. restaurant in Los Angeles. With this, the brand aims to deliver a summer full of mouthwatering activities leading to the third annual Chang Sensory Trails (CST) on June 16th. Through the summer, Chang Beer and Chef Louis will be embarking on a series of events, which started with a collaboration with the LA Food Bowl. The events are designed to showcase the chef’s talents and the richness and complexity of Thai cuisine, which is rooted in Chang’s view of Lamiat.

“I’m very excited about this partnership with Chang Beer. It has been one of my favorite beers, even when I was living in Australia, and their brand philosophy of Lamiat is exactly aligned with how I think and prepare my own recipes,” Chef Louis Tikaram said. “The endless complexity of Thai food inspires my culinary journey. It fuels my passion for cooking cultural dishes like my all-time favorite, turmeric and coconut curry. Through this partnership, fans will really get to know how I think and create my dishes.”

All these events culminate at the brand’s Chang Sensory Trails, which returns to Los Angeles for its third year. The event serves as a global platform that introduces Thai cuisine to the world through its exotic and tantalizing flavors in a full-day event. This free-to-enter (Must be 21 and over to attend), un-ticketed event is scheduled for June 16th from 12pm-9pm and will offer the world to its modern and refreshing take on Thai food, art and music at the Hollywood Palladium Parking Lot (Entrance on Selma Ave). You can buy $40 worth of food and beverage vouchers just for $20 on the brand’s Eventbrite page. Apart from food, the event also seeks to “celebrate craftsmanship” in other ways, by building a rich, multi-sensorial experience with musical performances from live bands set upon an elaborated stage set, and many “art inspired” exhibits that provides varying immersive experiences and photo opportunities.

Chang Beer encourages guests to consume alcohol responsibly, so they can enjoy the immersive experience to its fullest. There will also be water available to keep them hydrated. Furthermore, there will be crowd control measures in place, as well as security support and first aid readily available on site. But that’s not all. As the summer winds down, Chang Beer will have activations at Smorgusburg’s Ice Cream Day and Taste of LA for fans to learn more about the brand and to try some of its perfect brew.

For more information, please visit the following:
Facebook: https://www.facebook.com/changbeerus/
Instagram: @ChangBeerUSA
Official hashtags: #RoadToCST, #ChangSensoryTrails, and #ChangBeer

Story By Sarunee Suthikulpanit (Pimmy), Marketing Manager - Chang Beer USA
Photos By: Chang Beer USA
Celebrating a Legend

She’s been a significant presence on the local dance scene for almost four decades and received national recognition for both her choreography and her work developing young dancers. Now Lula Washington and her Lula Washington Dance Theatre are being honored locally in perhaps the best way possible. Paying homage to Washington and her husband, Erwin, the Ford Theatres recruited three major African-American choreographers to set or reprise work on Washington’s company for this celebratory performance, which also marks the unofficial opening of the summer dance season at this al fresco venue. MacArthur “genius” fellow Kyle Tamica Washington-Miller, also take the stage.

African-American choreographers to set the Ford Theatres recruited three major

Rennie Harris contributes a revised version of his Hallowed Reign, created for LWDT’s 30th season. Known for his distinctive

What better way to while away a week-end than at a Vintage Cartoon Festival? Positively stuffed to bursting with wryly racy and semi-sassy pre-Code cartoons, this showcase of early animation harks back to an era where creative imagination was informed as much by surrealism as it was by censorship. Host and bona fide cultural treasure Jerry Beck does his animation historian thing, giving you rare insight and perspective on these ‘30s shorts starring Betty Boop, Flip the Frog, Koko the Clown, Oswald the Rabbit and other leading lights, illuminating the darkness of the Depression with fun, rebelliousness and just flat-out weirdness. Old Town Music Hall, 140 Richmond St., El Segundo; Fri., June 8, 8:15 p.m.; Sat., June 9, 2:30 & 8:15 p.m.; Sun., June 10, 2:30 p.m.; $10 general, $8 seniors 62+. (310) 322-2592, oldtownmusichall.org/schedule.html. — David Cotner

Spicy Stuff

What better way to while away a weekend than at a Vintage Cartoon Festival? Positively stuffed to bursting with wryly racy and semi-sassy pre-Code cartoons, this showcase of early animation harks back to an era where creative imagination was informed as much by surrealism as it was by censorship. Host and bona fide cultural treasure Jerry Beck does his animation historian thing, giving you rare insight and perspective on these ‘30s shorts starring Betty Boop, Flip the Frog, Koko the Clown, Oswald the Rabbit and other leading lights, illuminating the darkness of the Depression with fun, rebelliousness and just flat-out weirdness. Old Town Music Hall, 140 Richmond St., El Segundo; Fri., June 8, 8:15 p.m.; Sat., June 9, 2:30 & 8:15 p.m.; Sun., June 10, 2:30 p.m.; $10 general, $8 seniors 62+. (310) 322-2592, oldtownmusichall.org/schedule.html. — David Cotner

Avant-Garde Extravaganza

With summer right around the corner, just about every town up and down the coast is scheduling some kind of but free, open-air chamber–music performance. The vast majority are predictable and innocuous, with the strains of polite classical ensembles reduced to harmless background music, but the annual Ojai Music Festival is no quaint, small-town, easy-listening party. Formed as much by surrealism as it was by an era where creative imagination was in-

Film

At the ersatz museum and arts center at the artist’s Echo Park home, an exhibition exploring Tom’s social and creative circle features examples of his signature gorgeous, sensual drawings celebrating fantastical male physiques, and also the work of others who influenced and supported his career, such as Robert Mapplethorpe, Andy Warhol, Don Bachardy and Rick Castro. The centerpiece of the night is the film program. Strikingly original dance film Free Jazz (Bronzetter Purnell Dance Company, 2013, 23 min.) is a raucous and provocative, experimental and improvisational jaunt with a double soul of punk and jazz. It’s followed by the legendary “male movie” Strikingly original dance film Free Jazz (Bronzetter Purnell Dance Company, 2013, 23 min.) is a raucous and provocative, experimental and improvisational jaunt with a double soul of punk and jazz. It’s followed by the legendary “male movie” narrative porn classic Boys in the Sand by Wakefield Poole (1971, 90 min.), intro-

Comedy

What’s Dancing Without Some Liquid Courage?

It wouldn’t be a proper summer without cumbia — the joyous Colombian dance...
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style that’s the hottest thing since sunburn — and you’ll get your chance to luxuriate in those cumbia rhythms at the third annual Long Beach Cumbia y Tequila Fest. Experience multiple tequilas and mezcalas — many of which are top-shelf and exclusive to the fest — along with insanely delicious food. Of course, it wouldn’t be a cumbia celebration without the music, which includes the masterful sounds of Betty’s Mustache, the thrilling tunes of Spaghetti Cumbia and the staggering sonics of Very Be Careful. Roxanne’s Cocktail Lounge & Latin Grill, 1115 E. Wardlow Road, Long Beach; Sun., June 10, noon-6 p.m.; $10-$50. (562) 426-4777, eventbrite.com/e/cumbia-y-tequila-fest-2018-tickets-43410835979.

—David Cotner

MUSIC

It’s a Crossover

Goth and hip-hop — they may not seem to have a lot in common, but if you think about it, they kinda do. Both genres have a drama and decadence about them in feel and fashion. Both began as “outsider” scenes and are now kinda cool with everyone. Bottom line, a lot of people, particularly in L.A., like to get their groove — and their ghouls — on. Sad and Boujee, Lenora Claire’s brand-new brunch-time gathering (referencing the Migos track with a gloomy twist), brings these sounds and scenes together for an inclusive afternoon of dark delight (and maybe a little dress-up) in the daylight. Resident deejays Henry Self and Diallo Riddle and guests spin the boujee blends, and there’ll be tarot readings, vendors (Belladonna’s Cupboard, Cesar Cummings) and performances (for the opening, it’s burlesque babe Lux Lacroix). St. Felix, 1602 N. Cahuenga Blvd., Hollywood; Sun., June 10, noon-4 p.m.; free. facebook.com/events/202017883754282/.

—Lina Lecaro

PHOTOGRAPHY

He’s Seen — and Shot — It All

“Mark Seliger is my favorite photographer,” Judd Apatow writes in the foreword to Seliger’s new coffee table book, Mark Seliger Photographs. Seliger has shot the posters for nearly all of Apatow’s films, including Superbad, Pineapple Express, Talladega Nights: The Ballad of Ricky Bobby, Step Brothers, This Is 40 and Trainwreck. The two reunite to discuss the photographer’s book at Live Talks Los Angeles for Mark Seliger in Conversation With Judd Apatow. Seliger has worked for Vanity Fair, GQ and especially Rolling Stone, where he was the chief photographer for 15 years. In his latest collection of approximately 170 black-and-white and color images, which also features an essay by Lyle Lovett, Seliger captures nearly every famous actor, rock star and public figure there is, including Barack Obama, Bill Clinton, Paul McCartney, Keith Richards, Aretha Franklin, Bob Dylan, Johnny Cash, Bono, Kurt Cobain, Kanye West, Jerry Seinfeld, David Letterman, Brad Pitt, the Dalai Lama and Lenny Kravitz. New Roads School, 331 Olympic Blvd., Santa Monica; Tue., June 12, 8 p.m.; $20-$75. (310) 828-5582, livetalksla.org. —Sarita Babayan

COMEDY

It’s About to Get Weird

Every installment of Jibe Cameron’s ongoing series Weirdo Night is radically different; some evenings are more comedic, while others stray into ribald storytelling, singing, campy karaoke and unpredictable performance art. Tonight’s lineup encompasses all these genres and merry distractions; it features Jennifer Moon, whom Cameron describes as “a deep, total weirdo [who’s] doing something called Book of Eros about all the people she has had sex with or wanted to.” Also scheduled are artist-composer Carolyn Penny-packer Riggs, with a performance of Spooky Writer Face, and queer comedian Amanda-Faye Jimenez, who’s been anointed as “the Beyoncé of unattractive, broken humans with excellent comedic timing.” Appearing as Dynasty Handbag, Cameron says she’s debuting “a new, sloppy performative ballad called ‘It’s So Hard to Be Avant-Garde.’” Zebulon, 2478 Fletcher Drive, Elysian Valley; Sun., June 10, 7 p.m.; $15. (323) 662-0966. —Falling James

S P I R I T U A L I T Y

Just You and Your Thoughts

Receive total consciousness today at the Hollywood Forever Cemetery Sitting Group, where you’ll indulge in still contemplation of all the death around you, secure in the knowledge that change alone is changeless. The Buddha taught his students to contemplate the impermanence of all things — and he’s dead, too, which means he really walked the walk on the whole impermanence thing. You’ll start with a 30- to 40-minute sitting meditation, then maybe walk around for a few minutes just to get the blood moving. Your instructor will hold forth briefly, and then you can confer and hobnob with your fellow metaphysical wizards. Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Mon., June 11, 7 p.m.; free. (323) 489-1181, insightla.org/Calendar/Event-Calendar/EventId/380/e/eastsidehollywood-forever-cemetery-sitting-group-7-may-2018.

—David Cotner

MUSIC

Embracing Sadness

A lot of people don’t like to think about death and loss and would rather be surrounded by cheery, happy music, but violist Jonah Sirota prefers to confront sadness head-on with his new album, Strong Sad. A member of Lincoln, Nebraska’s Chiara String Quartet, the violist commissioned several notable...
new-music composers — including Paola Prestini, Nico Muhly, A.J. McCaffrey and Rodney Liste — to create works that examine mourning and everyday loss. Sirota’s expressive interpretations of these pieces demonstrate that the best way to move beyond despair and misery is to embrace sadness fully and honestly as a cathartic release. Art Share L.A., 601 E. Fourth Place, downtown; Tue., June 19, 8 p.m.; $12. (213) 687-4278. —Siran Babayan

Before You Kick the Bucket...

Did you know that you can attend free rehearsals by the Los Angeles Philharmonic in the summertime at the Hollywood Bowl? Or that you can take free archery lessons with the Pasadena Rowing Archers in Pasadena’s Lower Arroyo? Or that you can test drive a Porsche at the Porsche Experience Center in Carson, a 53-acre “grown-up playground” with a 4-mile track? Tonight, authors Carrie Kim and Danny Jensen discuss those and more in 100 Things to Do in Los Angeles Before You Die, their new guide book to mostly little-known places and activities for tourists and residents alike. Organized according to themes, including food, art and entertainment, and sports and recreation, the book covers all of the L.A. region, from downtown to Catalina Island. It maps out gems even hardened Angelenos might be clueless about, whether it’s the Pan Am Experience in Pacoima, Velveteria: The Museum of Velvet Paintings in Chinatown, the abandoned Old L.A. Zoo in Griffith Park or Galco’s Soda Pop Shop in Highland Park, which sells more than 750 varieties of soda. The Last Bookstore, 453 S. Spring St., downtown; Wed., June 19, 7:30 p.m.; free. (213) 488-0599. lastbookstorela.com. —Siran Babayan

LITERATURE

Before You Die

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As the late 1960s saw the end of the peace and love era, the '70s retained the decade’s ethos of equality and standing up for it with activism and even protest. Gathering in public places and shining a light on injustice became a powerful means for cultural and political change, but that doesn’t mean it was easy.

Nobody knows this better than the Rev. Troy Perry, one of the three original founders of Christopher Street West and L.A. Gay Pride. Perry, 78, the only living founder, has seen what he created almost 50 years ago grow in magnificent ways, transcending a gathering and becoming an international movement.

This weekend, L.A. Pride marks its 48th year. After the Sunday parade was canceled and replaced with the #RESIST March in 2017, the floats and fanfare will return to Santa Monica Boulevard this year. Yes, the Trump administration is still promoting policies that threaten LGBTQ rights, but CSW’s current campaign, #JUSTBE, has opted to shift its response, putting the spotlight on the personal before the political and focusing on celebration as demonstration, representing unification and strength in numbers and support as a form of resistance. Which is really how it all began.

It was 1970, and activists in New York City were mobilizing to commemorate the Stonewall Riots that had occurred the year before when a police raid on the mostly gay patrons of the Stonewall Inn triggered violent clashes between cops and the homosexual community in Greenwich Village.

Rev. Perry had formed the first gay congregation ever, the Metropolitan Municipal Church, just a couple years earlier after a similar discriminatory police raid at a bar in Wilmington called the Patch. Tapped along with Morris Kight, founder of the Gay Liberation Front, and the Rev. Bob Humphries, founder of the United States Mission, to spearhead the Los Angeles Stonewall protest, Perry already was known as an advocate for gay rights.

“Morris received a letter from somebody in New York City about doing something in L.A.,” Perry tells L.A. Weekly. “He said we want to hold a demonstration here. But I said, no, this is Hollywood! We want to hold a parade! Let’s get the city’s
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Gay Sex with Damon Holzum
This workshop will explore and explain the sometimes complex ins and outs of creating and living a sex-positive love life for gay men (and those that love them).

O6.20 8-10PM
Awaken Your Senses
Learn bondage basics, how to plan a safe, sensual (or sadistic) scene, and share inspiration for how to heighten your partner’s five senses with tools, toys, and sensory deprivation.

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permission to hold a parade!"

The first gay pride parade in history was held on June 28, 1970, on Hollywood Boulevard, and Perry says it almost didn’t happen. The event required pricey permits, and the trio encountered resistance at every turn. The permits would cost half a million dollars, and the city said organizers would need to guarantee 5,000 marchers. Ultimately Perry and his partners called the ACLU, who got them a lawyer. They sued the city and won, with a judge throwing out all permit fees.

“Thousands showed up,” says Perry, who came up with the name Christopher Street West with Kight as homage to the street where Stonewall took place. “We were so thrilled. People brought their pets, people had signs. There were floats. People were screaming for us.”

Over time the parade expanded into a proper festival with informational booths, tents and a carnival with rides and food. It moved to West Hollywood in the ’80s, and Perry says things became a lot easier in terms of dealing with law enforcement. “We had a lot of problems with the LAPD,” Perry recalls. “They were just awful back then. But when we moved to West Hollywood, we dealt with the Sheriff’s Department, and they let us control everything. They never bothered us. They didn’t try to make arrests the way the LAPD did. All that pressure was off.”

As L.A. Pride has grown (more than 400,000 people descend upon WeHo and surrounding area to attend various events from the end of May through Sunday, June 10), the event has attempted to evolve with the times. In the ‘80s and ‘90s, at the height of the AIDS/HIV crisis, the focus was on disseminating information as a means for survival. Later, the fight for rights for gays in the military and gay marriage took the spotlight for many years prior to attaining legal survival. Later, the fight for rights for gays in the military and gay marriage took the spotlight for many years prior to attaining legal

progress has been made and the fight for equality has evolved.

The parade’s grand marshal this year is Michaela Ivri Mendelsohn, CEO of Pollo West Group and founder of TransCanWork, a program promoting trans equality in the workplace by providing resources to transgender job seekers. “They have cultivated a rich, 48-year-old history as a bold and provocative voice for the LGBTQ+ community across Los Angeles County,” Mendelsohn says of Pride. “I am excited and deeply honored to be named the 2018 L.A. Pride Parade Grand Marshal — especially in a year when self-expression, female empowerment and trans inclusion is at the very heart of this year’s #JUSTBE message. I am so proud to #JUSTBE at L.A. Pride this year.”

To capture the personal journeys of the #JUSTBE mindset, CSW will be conducting on-the-street interviews during the fest and parade, in which patrons will share their stories about Pride, coming out and more. The videos will be seen on L.A. Pride’s website and social media, and provide a personalized human element to Pride’s history as the event gets closer to its 50-year milestone anniversary in 2020.

"The only way to change our culture is for all minority groups to get together and speak out," says Rev. Perry, a true living legend, who has been invited to the White House three times (by Jimmy Carter, Bill Clinton and Barack Obama) and has traveled around the world to see how his efforts so many years ago have manifested. He’ll be a presence at Pride the year as he is every year. “We can’t let our communities be divided by our government or by anyone,” he says.

"A lot has changed in 48 years," Montemayor says. "We have LAPD marching in the parade with us, we have L.A. sheriffs marching in the parade with us. A lot of progress has been made and the fight for equality, a pillar of our mission, has evolved. We’ve seen victories, especially under the former presidential administration.

"But here we are again under this administration where things are in question. It’s really important today that we create these inclusive and safe spaces so everyone feels welcome," he continues. "That’s what Christopher Street West does best. We’ve always celebrated our culture and the diversity of the LGBTQ community. And that’s what we will continue to do. Rev. Troy Perry and the other founders created this and we’re honoring what they did."
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**MAKING THE SCENE**

Where to have a gay ol’ time in Los Angeles

**BY MICHAEL COOPER AND LINA LECARO**

**A**s equality and acceptance for the LGBTQQ community slowly becomes the norm across the nation, a beautiful by-product has emerged: There are more places than ever for people of all sexual preferences to come together and party. Here in L.A., queer nightlife has long been a primary source for joyful revelry and creative expression, and promoters and owners alike keep evolving and growing and “(gay)me-changing” beyond social stereotypes, with new hot spots in new parts of town.

There are so many great gay spots to go to right now, we didn’t have room to list everything here. Check out LAWeekly.com for the full expanded guide.

**West Hollywood**

The Chapel at the Abbey: Built to be “the best gay EDM party every night,” the Chapel at the Abbey is a little more secluded and smaller than the Abbey proper, which it’s adjacent but not connected to. The go-go dancers are plentiful and the crowd is lively at one of the new hot spots in new parts of town.

There are so many great gay spots to go to right now, we didn’t have room to list everything here. Check out LAWeekly.com for the full expanded guide.

**Bar10:** Friendly neighborhood bar meets wanton WeHo hub. Bar10 may not be as big as the Abbey or Flaming Saddles, but it still has room for a pool table, a giant bar and lots of dancing space. (Gay)me-changer: The music! A great mix of pop, top 40 and hip-hop hits of today and yesteryear. One minute you may be dancing to Cardi B and the next, spinning to Donna Summer or bumping to TLC. The eclectic mix with a taste for nostalgia is certain to please no matter what your musical taste.

**Revolver Video Bar:** Once you enter through the revolving doors (sticking true to its name), Revolver Video Bar isn’t a huge club, but it definitely is an energetic one. Those who want to dance can do so next to the bar inside, where the go-go dancers play and sway on platforms. Those who want to dance can do so on the front patio. (Gay)me-changer: Music videos! While you may be able to hear Madonna, Gaga or Whitney in many WeHo bars, there aren’t a lot of bars where you can dance to the music while also watching the divas pose and prance via video screens.
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Santa Monica/Venice

The Birdcage: A relative newcomer to the Westside gay community, the Birdcage is located on the top floor of the Victorian in Santa Monica. The club has dancing, giant Jenga sets to play with and a fabulous Sunday Funday that includes brunch on the patio. The owners even have plans to partner with the California Heritage Museum across the street to create a new LGBT museum and cultural center. (Gay)me-changer: The Birdcage set up its own Beach Club from May through September, and a free membership card gets you access to a closed-off area of the beach specifically for the Birdcage. While there, you can enjoy butler service for food and non-alcoholic beverages or partake in complimentary beach activities such as paddle boarding or volleyball.

The Roosterfish: The Roosterfish is back in business after closing its doors two years ago. Originally opened in 1979, the bar has always been a staple of the Westside gay community. Although the Roosterfish is less dicey and has more expensive drinks than it did in its former life, the resurrection of this Venice bar is momentous. (Gay)me-changer: The ceiling of the men’s bathroom is plastered in pornographic images of men — a nice reminder that you’re in a gay bar in case you may have forgotten.

The New Jalisco: Downtown’s oldest gay bar is a cash-only Mexican dive bar. The drinks are cheap and strong, but don’t worry, the bar sometimes offers a buffet of food to soak up the alcohol. (Gay)me-changer: Every Friday night, drag legends the Boulet Brothers host their own night called Queen Kong, which features some of the most popular and exciting drag talent around.

Downtown

Bar Mattachine: The name references the Mattachine Society (a legendary 1950s Los Angeles-based gay rights organization) and it just sounds ... chic, doesn’t it? Fitting, because Mattachine isn’t your typical gay bar. From the moment it opened in October 2015, the focus was on finely crafted cocktails, i.e., the bartenders aren’t just eye candy; they know their stuff. With a roomy downstairs area and cozy upstairs, there’s plenty of nooks to nuzzle a date or a new friend. (Gay)me-changer: The Recondi-
toner, a drink with three types of rum, of which the menu says, “If you’re straight, it will definitely turn you gay.”

Redline: Named after not only the Metro line that runs through downtown but also for the historic L.A. light rail, the Red Car, Redline is a pillar of the downtown LGBT scene. Until the kitchen closes, Redline presents as a relaxing lounge/restaurant, but as the night goes on, it turns into a banging club. (Gay)me-changer: The tortellini dish features a house-made butter/cream/Parmesan sauce that will make your taste buds dance as festively as you will when the bar turns from restaurant to club.

Precinct: The biggest gay club downtown, Precinct attracts a loyal and eclectic crowd that packs the dance floor, which offers rotating themes every Saturday, such as Bear and Latin Night. The kitchen is open late and serves delicious bar food to satisfy your drunk cravings. (Gay)me-changer: Every Friday night, drag legends the Boulet Brothers host their own night called Queen Kong, which features some of the most popular and exciting drag talent around.

The Valley

The Bullet Bar: The only leather bar in the San Fernando Valley, the Bullet Bar has been around since 1983 but has been a gay fetish bar under different names since the 60’s. It’s very much a friendly neighborhood bar, where a lot of the patrons are regulars and know one another. Although the Bullet specializes in leather (and even sells gear), it defi-
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East Los Angeles

Club Chico: Chico is billed online as “the best Latino gay bar in Los Angeles.” Club Chico opened in the ‘90s with the goal of being the first gay nightclub in East L.A., and to this day it still is the only one (east of downtown). Great DJs keep the dance floor constantly packed. (Gay)me-changer: A late-night happy hour nightly from 9 to 11 p.m. that includes $4 beers and $5 well drinks. 2915 W. Beverly Blvd., Montebello; (323) 721-3403, clubchico.com.

Hollywood

Tigerheat: Tigerheat is big. Big room, big hits, big crowds. It remains the city’s largest weekly gay party, attracting the millennial LGBTQ masses in the latest mall garb, all showing off the latest moves to the latest hit videos. Jason Lavitt and Ray Rhodes man the decks for this night of youthful grooving. (Gay)me-changer: The location in the heart of Hollywood. Avalon, 1735 Vine St. Hollywood; (323) 487-4571, facebook.com/clubtigerheat.

Silver Lake

Faultline: From butch to bears, drag to divas, variety vamps up the Faultline this days. The lusty (mostly) leather bar offers parties with names like Take It Off Thursdays and Ma-Donna Sumner (melding the Material Girl and the disco bad girl), attracting colorful crowds for dancing, drinking and cruising. (Gay)me-changer: The bar’s legendary beer busts on Sundays make for the most bodacious bash you’ll find to close out the weekend. 4216 Melrose Ave., East Hollywood; (323) 660-0889, faultlinebar.com.

Akbar: Over 20 years and still pumping in Sunset Junction, the exotic spot attracts a giddy glut of gay and straight hip cliques nightly. Top-notch DJs spin in the dance room and there’s a killer jukebox in the loungey bar area. (Gay)me-changer: Mario Diaz’s Full Frontal Disco is still going strong, presenting dance performances, fierce go-go grinding and duo Slash Fiction burning up the DJ booth. 1455 Sunset Blvd. Silver Lake; (323) 665-6810, akbarsilverlake.com.

Cavern Club: Located below Casita del Campo restaurant in Silver Lake, Cavern Club’s fabulously droll drag happenings continue to transcend the “lip sync for your life” model seen on RuPaul’s Drag Race. The shows are cross-dressed comic genius, melding musical theater with lots of ironic drama, dress-up, dance and performance art, all within dark and cozy confines. (Gay)me-changer: Delicious Mexican food upstairs makes this a different sort of dinner theater, and as always, you can bring your margaritas into all the shows. 1920 Hyperion Ave., Silver Lake; (323) 969-2530, cavernclubtheater.com.
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A SAFE SPACE

Chef and board member Susan Feniger takes pride in Hollywood’s expanding L.A. LGBT Center

BY MICHELE STUEVEN

Next spring the Los Angeles LGBT Center will celebrate its 50th anniversary with the opening of the Anita May Rosenstein Campus and a multimillion-dollar major expansion, and nobody could be giddier about it than chef and board member Susan Feniger.

The center, which has seven facilities across West Hollywood, has provided LGBT individuals and their families with health and social services, housing, and cultural and educational programs since 1969. The new campus will be across the street from the Village at Ed Gould Plaza in Hollywood.

Feniger tells L.A. Weekly she was introduced to the center when the brother of Liz Lachman, her partner and now wife, was battling AIDS. “The center was very helpful at the time with information, giving us direction and input on how he could get housing and areas of support. That was about 18 years ago.”

Feniger was invited to take a tour of the facilities and was overwhelmed at the work that was being done to help the LGBT community. When she was asked to join the board, she jumped at the chance.

“I’ve always been drawn to helping youth and seniors. Even when I was in high school, I tutored underprivileged kids and became a mentor,” says the co-owner of the Border Grill empire. “So I felt this was very close to my heart and it’s where I wanted to put my energy.”

Many of the kids who come into the center are off the streets. According to Feniger, on any given night in L.A., there are about 6,000 young people on the street and 40 percent of them are LGBT. Within three days they’re tricking for food or drugs to survive. And there are very few beds for any young people in the city, she says.

The new intergenerational campus on Santa Monica Boulevard and McCadden Place will include 99 units of affordable housing for seniors, 100 beds for homeless youth, new senior and youth centers, 25 units of supportive housing for young people, a commercial kitchen to feed and train homeless youth and seniors, and ground-floor retail space, including a cafe, with plenty of parking.

“The center currently serves about 80,000 meals a year and welcomes more than 42,000 visitors a month. The existing McDonald Wright Building on Schrader Avenue will be converted into a medical facility.

“We’re spoiled being in L.A.,” Feniger says, referring to the general acceptance of homosexuality. “Many people come here thinking there will be hope here. There are heartbreaking stories of 13-year-olds coming out to their parents in other parts of the country and being kicked out the front door with suitcase in hand and told never to come back. It still happens. With no tools of how to live in the world.”

The Highland Youth Center provides classes for kids on how to get their GED, and counseling for those who want to go on to college. It has a job placement program for kids and older people. There are 11 full-time physicians, therapists and a pharmacy.

With more than 600 employees, the center in Los Angeles is the largest LGBT center in the world.

“We just opened a trans program and clinic,” Feniger says. “There is great work being done to help. If you’re a young LGBT and your family isn’t accepting, we help you find friends and support.”

Feniger says her own coming out was easier.

“Many people in my age group grew up thinking they were the only ones. I grew up Jewish in Toledo, Ohio. I grew up straight. I had no idea,” she remembers. “I was a tomboy, never thought about it. I had boyfriends. I never really was aware of anything, whereas my wife knew from the time she was 5 years old.”

“Liz grew up in Detroit. She told her mom when she was 12 and her mom told her she’d grow out of it. She even tried to have a boyfriend to see if something would shift for her. I didn’t have that struggle, because it wasn’t until after I dropped out of college and was living with my high school boyfriend Josh Schweitzer that it hit me. We got married as a Father’s Day present for my dad. I couldn’t think of anything else to give him.”

“They were married by a justice of the peace during a break at work. After they divorced, Feniger introduced him to her new friend and business partner, Mary Sue Milliken. They’ve been married ever since and have two sons. It was the beginning of two long-lasting unions, as Milliken and Feniger continue to build out the Border Grill brand.

Feniger’s second wedding ceremony was a repeat performance. Lachman’s 95-year-old grandmother would call them on a regular basis asking when there would be a wedding. So they got married for her, Feniger says.

“Two years ago — we’ve been together for 23 — we went with her to the children’s courthouse in East L.A. and got married on the judge’s lunch break. There were stuffed animals all around and I was dressed in my chef’s clothes. We had lunch at a local diner and I went back to work. The owner sent us out two Champagnes in jelly jars.”

Her own family was less accepting and didn’t speak to her or invite her and Lachman for holiday celebrations for years.

But Feniger’s community and its support give her an enormous amount of strength, and she says she’s proud to give back.

It was the center’s CEO, Lorri Jean, who recommended the lesbian chef for the board position over a decade ago.

“Susan has raised hundreds of thousands of dollars for our work by helping to produce Simply DiVine, and she gives generously from her own pockets,” Jean says. “She is incredibly passionate about the center’s work and is helping us to develop a new program that will provide careers for LGBT youth experiencing homelessness and possibly part-time jobs for low-income seniors. She’s been a part of our international leadership development program, traveling with us to China to help strengthen the movement there.

“Best of all, Susan is one of the nicest, kindest people on the planet.”
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Feasting on Pride
Shake Shack, Yardbird Among Local Restaurants Making Special Pride Dishes

Restaurants and food vendors across town are joining in the L.A. Pride week festivities, making sure nobody goes hungry or thirsty.

In honor of Pride Month, Shake Shack is debuting a limited-edition Pride capsule collection, which includes a Shake Shack PINTRILL-brand pin, T-shirt, tote and beach towel. All of the proceeds will benefit the Trevor Project, which provides crisis intervention and suicide prevention for LGBTQ people under the age of 25.

Throughout June, Shake Shack will be spinning up an App-sclusive Pride Shake, a strawberry shake blended with Shack-made lemonade and topped with whipped cream and rainbow sprinkles. One dollar from every shake sold will go to the Trevor Project.

They’ll also be serving the popular ShackBurgers (single and double) as well as Crinkle Cut Fries at the WeHo weekend festival June 9-10.

Street Kitchen L.A. will be among the trucks and booths at the festival, serving lobster grilled cheese, Kobe melt burgers and loaded jerk chicken fries. Banh Mi in L.A. will offer traditional and fusion Vietnamese sandwiches, noodle and rice bowls.

It is the third year both restaurants have participated in the festival.

“Street Kitchen L.A. and Banh Mi in L.A. are proud to be part of a celebration that brings together people from all different age groups and walks of life,” Emmanuel Zepeda of Street Kitchen L.A. tells L.A. Weekly. “We love the fun of big events like this; we love the big crowds in a city where we work hard so we can play hard.”

Cal Mare has added the Celebrazione Pride cocktail to its happy hour menu for the month of June. It’s a twist on a spritz with Jardesca California Aperitiva, strawberry fig jam and prosecco.

“We are excited to be celebrating our first Pride month here in L.A., and how better to ring in Pride,” lead bartender Amanda Fewster says. “The Celebrazione Pride is lightly sweet and bubbly, perfect to kickstart the fun-filled evenings L.A. is known for throughout Pride Month.”

Yardbird Southern Table and Bar is serving up the Spin Spin Sugar. Last things first, the bourbon-based cocktail is garnished with a savory, sweet and colorful layer of pork belly and cotton candy. This Yardbird spin on a classic old-fashioned is made with Duke bourbon, Atlantico Reserva rum, tonka bean syrup and Elemakule bitters.

Other vendors serving up food and drink at the Pride festival include Sophia’s Concessions, Farmboy, Made in Brooklyn Pizza, Fresh N Juicy, Winston Pies, Kogi BBQ, Deli Doctor, Hot Dog on a Stick, Middle Feast, Woody’s Grill, Brew Wings, Rice Balls of Fire, Jacko’s Kitchen and Afters Ice Cream.—Michele Stueven
A MINORITY WITHIN A MINORITY
Glendale gallery celebrates “Queer-Armenian Art”

BY SIRAN BAB AYAN

In April, a teenage boy was stabbed in Yerevan, Armenia, by a man who suspected he was gay. A few months earlier, a transgender woman was beaten in the capital city, her apartment set on fire. In both cases, the attackers were released. These are just two of the many hate crimes that have targeted LGBTQ Armenians in recent years in the former Soviet republic, which didn’t decriminalize homosexuality until 2003.

Coincidentally, in March, Glendale’s Roslin Art Gallery and WeHo-based Gay and Lesbian Armenian Society (GALAS) announced they would co-host “The Many Faces of Armenians: A Celebration of Queer-Armenian Art,” a small but significant group show that’s the first of its kind in the United States.

The local Armenian community, the largest of the diaspora, is home to many Armenian artists and several Armenian galleries, not to mention the soon-to-be-built Armenian American Museum in Glendale, slated to open in 2022. So a show of this nature only seems fitting. But exhibit organizers, including GALAS’ Louise Shamamian, admit they initially struggled to attract submissions from queer Armenian artists, who battle the stigma of homosexuality and pressure from their family, culture and the Armenian Orthodox Church, the oldest Christian church in existence.

“I thought we would get bombarded by art,” says Arno Yeretzian, owner of Roslin, which is housed inside Abril Bookstore, his 40-year-old, family-owned business. “Based on our history, we should understand how it feels to be the other, to be outcasts and to be oppressed. But Armenia is pretty intolerant, and some immigrant communities outside are even more conservative. There’s still this fear of coming out. Not everyone is public about it.”

“My art shows that Armenia is my home and this is my culture and yet I can be queer and exist within these boundaries.”

—ARTIST ANI (ALIK) LUSPARYAN

So the gallery expanded its criteria to include both queer and queer-friendly artists who celebrate “notions of queerness and otherwise.” Things came trickling in, so I got excited, Yeretzian says.

The show received some two dozen submissions. Among the nearly 20 participating artists, most are L.A.-based and some identify as queer. Their mixed-media work incorporates Armenian history and iconic symbols — the Armenian Genocide, Mount Ararat, pomegranates, etc. — that defiantly confront not only the duality of two cultures but of being a gay immigrant, a minority within a majority.

Participants include Sophia Gasparian, 46, a mother of two who was born in Yerevan and lives in Silver Lake. Gasparian’s paintings and street-style collages often integrate images of children; her “Explain This to Your God” features two boys holding hands with muted rainbow colors hanging above.

“To be honest, I don’t care what the community thinks,” Gasparian says. “What matters to me is that my children grew up open-minded. I’m very confident with who I am. The church doesn’t decide what’s moral for me.”

Also in the show is Levon Mardikyan, 61, who’s from Turkey, where his family dates back centuries. Mardikyan’s prints display vintage photographs and artifacts from Turkey alongside modern pieces, such as “Yin Yang Yan,” which includes the announcement of his wedding to his partner of 33 years and their cake toppers.

“It’s symbolic of male camaraderie,” says Mardikyan, who lives in Northridge.

At 19, Ani (Alik) Lusparyan, a Cal State Los Angeles student from Glendale, is the show’s youngest artist. Lusparyan looks not only at the clash of being Armenian and queer but at body-image issues, especially in “Coming Home,” a semi-self-portrait of a nude woman standing in front of the famous Mount Ararat with a forget-me-not flower — a symbol used to commemorate the centennial of the 1915 Armenian Genocide — placed between her thighs.

“The work that I do is very intertwined with cultural, sexual and gender-identity affirmations,” Lusparyan says. “They’re a sense of self-love and belonging, that my ancestors created this body and I should be proud. They show that Armenia is my home and this is my culture and yet I can be queer and exist within these boundaries.”

Throughout the exhibit’s run, the gallery will host related events, including a panel discussion with Haig Boyadjian, GALAS’ current president.

Formed 20 years ago, GALAS is one of only two such organizations in America. The nonprofit provides community outreach, scholarships and mentoring and holds social networking events, such as soorj (coffee) sessions, a support group for members and their families.

“It’s not just about gay Armenians,” Boyadjian says of the exhibit. “It shows that we care about our art and culture and want to give artists a platform to the larger Armenian community to show that it’s not so insular.

“I’m all for it being an annual event,” Boyadjian adds. “It’ll only grow from here.”


JONATHAN LYNDON CHASE MAKES HIS MARK

Jonathan Lyndon Chase does not paint self-portraits. But in every stroke and atom of his prismatic, distressed and lyrically visceral mixed-media portraits, the artist embodies his own sense of self, both literally and figuratively constructing complex aspects of personal identity right before your eyes.

The 28-year-old, Philadelphia-based artist has just opened his first major solo exhibition in L.A., home to his new powerhouse gallery representation, Hollywood’s Kohn Gallery. It’s a huge moment in Chase’s career, and the affecting, engaging and original work on display in the show, “Sheets,” lives up to the moment.

As a gay black man, aware at all times of existing as a “minority within a minority,” Chase has developed a unique aesthetic style characterized by an eclectic assortment of materials and mediums, a wide array of techniques, and influences ranging from Romare Bearden to Francis Bacon, Alison Saar to Kerry James Marshall.

Chase’s depictions of individuals and pairs of figures, very often attractive gay men of color, are rendered using painting, drawing, collage, digital media, watercolor, pastel, oil stick, glitter, marker, charcoal, pen and pencil. The way he contours a face or a body can range from the richly textured to the translucent and ethereal, even within the same composition.

More than intense chromatic and narrative visual poetry, more than lovely images of lovely men, the way Chase practices his art embodies an analogous psychic process — that of forging one’s own public and private persona in the continuum of a non-binary existence such as his own. Seeing race and gender as performed social constructs, in Chase’s art he intuitively selects a variety of elements from which to build his art as he has built himself.

The volatile visual and material juxtapositions represent a related psychosocial dynamic of duality — between inner and outer lives, private and public spaces, history and experience. Viewing the body as an archive of memories in much the same way as the canvas is a compendium of mark-making, Chase offers a visual expression of the invisible operations of his heart and mind, making the world as he makes it possible through it. —Shana Nys Dambrot

Kohn Gallery, 1227 N. Highland Ave., Hollywood; kohn.gallery.com. Tue.-Fri., 10 a.m.-6 p.m.; Sat., 11 a.m.-6 p.m.
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SEEKING REPRESENTATION
As LGBTQ characters disappear in film and TV, KCET steps up with 3 new docs

BY MICHELE RAPHAEL

To celebrate Pride Month, Los Angeles public television station KCET airs three documentaries that shine a light on gender identity, coming out and combating hate, as well as transgender issues and using school theater for social change.

Just as KCET was stepping up with its Pride Month programming, the GLAAD Studio Responsibility Index report, released May 22, found a dismaying drop in the number of LGBTQ characters in 2017 in film compared with the year before.

According to the annual study conducted for the last six years by the media advocacy organization, formerly the Gay & Lesbian Alliance Against Defamation, only 14 of the 109 films assessed featured an LGBTQ community last year, in fewer than 1 percent of major studio releases by the top seven studios.

Also troubling: The 2017 report found no transgender characters in any of the films analyzed.

KCET’s Pride programming initiative is just one step in redressing that historic inequality.

Coming Out: A 50-Year History, airs Tuesday, June 12, at 10 p.m. Narrated by teen transgender activist and actress Jazz Jennings, the one-hour doc explores the history of public gay identity within the LGBTQ community from the 1950s through today. Young people interview LGBTQ elders who came out during the McCarthy, civil rights, post-Stonewall and AIDS eras and compare and contrast the modern coming-out experience. They learn that each generation stands on the shoulders of those who came before them.

“It’s such an incredible feeling knowing that you are able to save a life just by sharing your story. You have to love yourself no matter what. Once you can do that, you can be true to who you are and have no fear of being judged,” Jennings says. “We have to just love one another. That’s what will bring our society together. And if we’re just expressing hatred toward one another, then we’re not going to move forward.”

Star of TLC’s reality series I Am Jazz, Jennings identified as transgender as a young child and became an outspoken advocate for transgender kids, starting when she was 6 years old. Jennings became a YouTube sensation in 2015; her memoir, Being Jazz: My Life as a (Transgender) Teen, was published in 2016.

Jennings recently was quoted by the Human Rights Campaign Foundation on Twitter about facing discrimination, “When I was in second grade, I was caught using the girls’ restroom, which I was not allowed to use. And that was really the first instance that I knew that being transgender caused other people to feel uneasy and that I would face discrimination,” Jennings shared. The human rights organization tweeted, “Like @JazzJennings__, @HRC’s LGBTQYouthReport found that many transgender and gender-expansive youth face unique challenges — especially in school, where a lack of inclusive policies and procedures create obstacles to their safety and well-being.”

KCET Pride Month series also features the docs Denial: The Dad That Wanted to Save the World, airing on Tuesday, June 19, at 10 p.m., and The Year We Thought About Love, airing Tuesday, June 26, at 10 p.m.

Denial falls squarely into the tradition of docs that start by focusing on one subject before an unexpected twist complicates and enriches the initial premise. Beginning as an exploration of energy use and abuse, it takes a leap into the politics of gender identity. The energy debate and transgender issues, two thorny and seemingly disparate topics, ultimately are united by the struggles of one man trying to confront what most people would prefer to ignore. In The Year We Thought About Love, Boston-based True Colors: OUT Youth Theater transforms queer teens’ daily struggles into performance for social change, with attitude, candor and wit. The film introduces a transgender teenager kicked out of her house, a devout Christian challenging his church’s homophobia and a girl who prefers to wear boys clothing even as she models dresses on the runway. When bombs explode outside their building, the troupe becomes even more determined to share their stories of love to help heal their city.

“As a public media voice for the region, we [want to reflect] the issues and interests of all the communities we serve,” Lou Fazio, KCET’s head of program acquisitions, tells L.A. Weekly. “We are thrilled to air a dynamic slate of programs that explore important issues in the LGBTQ community.”

The three documentaries also can be streamed at kcet.org.

For its report, GLAAD rankings are excellent, good, insufficient, poor or failing. Not one studio has ever earned an excellent rating. Universal and 20th Century Fox got the highest marks for 2017, with an “insufficient” rating, Universal for Jordan Peele’s Oscar-winning Get Out, with its suggestion of a lesbian housekeeper, and Fox for Alien: Covenant, a sci-fi thriller featuring a gay couple, only out after their deaths.

Sony also was mentioned for its Rough Night for an on-screen kiss shared by lead characters played by indie faves Zoe Kravitz and Ilana Glazer.

“With wildly successful films like Wonder Woman and Black Panther proving that audiences want to see diverse stories that haven’t been told before, there is simply no reason for major studios to have such low scores on the Studio Responsibility Index,” GLAAD president-ceo Sarah Kate Ellis said. “At a time when the entertainment industry is holding much-needed discussions about inclusion, now is the time to ensure the industry takes meaningful action and incorporates LGBTQ stories and creators as among priority areas for growing diversity.”

Megan Townsend, director of entertainment research and analysis at GLAAD and the report’s author, points to 2018 releases that could help up the statistics. “Though wide-release films this year like Love, Simon, Annihilation, Blockers and Negan’s and Yukio’s relationship in Deadpool 2 have raised the bar for LGBTQ images, studios must still do more to ensure that LGBTQ storylines and characters are included in fair and accurate ways. We hope that these films are the start of an upward trend of sustained progress,” she said.

John Baima, a gay actor best known as Barney Vann on NBC’s Parks and Recreation, summed up the conundrum that audiences want to see diverse stories that haven’t been told before, there is simply no reason for major studios to have such low scores on the Studio Responsibility Index,” GLAAD president-ceo Sarah Kate Ellis said. “At a time when the entertainment industry is holding much-needed discussions about inclusion, now is the time to ensure the industry takes meaningful action and incorporates LGBTQ stories and creators as among priority areas for growing diversity.”

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GIRLS’ NIGHT OUT
Ocean’s 8: If Sex and the City was a heist movie, with no sex

BY LINA LECARO

Let’s get this out of the way right away: Ocean’s 8 isn’t your typical chick flick, and it’s more than a heist movie with a novel twist (an all-female cast). Still, the latest of the Ocean’s movies, in which Sandra Bullock takes the lead as theft-minded Debbie Ocean (sister to George Clooney’s casino-robbing mastermind Danny Ocean), will probably appeal to women more than men, and that’s no accident. This is the kind of movie besties might make a girls night of, stopping for a few cocktails beforehand, or moms might take their teen daughters to at the multiplex after a day of shopping. These are girly things to do, I know, but they are complementary because this film is in many ways a female fantasy, a really rollicking one, with badass women taking chances, being funny, showing off myriad skills, cheating the system and enjoying one another’s company, all while looking fabulous.

But it’s not a chick flick in the traditional sense, because movies targeted to female audiences are almost always about love, or at least involve a love interest. Ocean’s 8 is refreshingly romance-free, and though there is an unwieldy woman-scorned thread woven throughout, it doesn’t define the main character (Bullock’s Ocean). It becomes clear midway through that her motivations are more complex, especially when she’s called out on it by the person who knows her best, Cate Blanchett’s Lou. Blanchett’s understated yet cool, androgynous flair almost steals the show here, and that’s saying something with a stellar cast that includes Rihanna, Anne Hathaway, Helena Bonham Carter, Sarah Paulson, Mindy Kaling and Awkwafina, not to mention a jolly good turn by James Corden (essentially playing himself) as an oft-foiled insurance agent who has been following the thieving exploits of the Ocean clan for years.

Bullock plays Deb much as Clooney played Dan, slick and subdued, maybe too serious (Miss Congeniality she ain’t), and laser-focused on the big prize. Blanchett is obviously meant to be sort of “the Brad Pitt” here, the blonde to Bullock’s brunnete, the smarter (maybe/maybe not) sidekick with killer style and the girls to tell her girl she’s risking a trip back to the slammer, something that the audience can’t really forget, as we see Ocean leaving jail (after five years, eight months and 12 days, as she reminds us later) in the opening scene. This plot point does make the whole premise of the movie seem a little preposterous at times, especially since it’s pretty clear this crafty lady could lead a great life running petty cons and less elaborate crimes; some of the best scenes in the film might be after Ocean has just been released, as she “returns” pricy products she shoplifted in a fancy department store and grifts a free room at a glamorous New York Hotel.

Speaking of New York, the city is sort of a character in itself. It’s not unlike Sex and the City in this regard (minus the sex). Ocean’s 8 is, in fact, better than any of the S4TC films in conveying the starkness of the metropolis, and I dare say the fashion is better, too. (Highlight: Blanchett in a powder-blue pantsuit à la Bowie circa Space Oddity, is detached, even taxonomical. The story isn’t as inspired as the Ocean’s franchise was produced by Steven Soderbergh, who directed all three of the Clooney films. Jerry Weintraub produced those and was involved in the preliminary talks for this one but, sadly, he died before it was complete. Susan Eszterhas, another producer from the Ocean’s franchise, stepped in.

And in case you’re wondering, yes, there are some surprise appearances by a couple of the Vegas Ocean’s crew in this one. I won’t give ‘em away, but I should say they are probably not the guys who are Ocean’s 8’s female audience would want to see. That’s OK, though, because it’s not about them.

OCEAN’S 8 | Directed by Gary Ross
Written by Ross and Olivia Milch
Warner Bros. Pictures | Citywide

RIHANNA IS PROBABLY THE BIGGEST REVELATION AND AN INSPIRED CASTING CHOICE.

211 | Even though Nicolas Cage reportedly has been working with intriguing, international filmmakers and turning out risk-taking performances as of late, why does it still seem like, every week, a Nic Cage flick comes out that has me wondering, “Man, are times so bad that you have to drum it up?” This week’s bad Nic Cage movie is 211, an action thriller that has a barely there Cage as an about-to-be retired small-town cop whose bad day gets worse when he stumbles upon a bank heist. (“211” is California police code for robbery.) These bank robbers — one of whom is played by Cage’s son, Weston, by the way — turn out to be actually mercenaries trying to get the million dollar that a war profiteer owes them, and they don’t mind leaving piles of innocent bystanders in their wake. Even at a scant 87 minutes, 211 is more cluttered than a cat hoarder’s house. Writer-director York Shackleton bites off way more than he can chew, using the bloody “Battle of North Hollywood” bank robbery as inspiration for a painfully melodramatic, embarrassingly extra cops-and-robbers flick. There are too many useless characters (played by a cast giving community theater-level performances), spouting mountains of exposition when they’re not ducking from an excessive amount of machine-gun fire. Really, how much does Cage owe? I almost feel like setting up a lemonade stand on the dung heap that Cage is, just so he doesn’t have to embarrass himself appearing in “films” like this.

(Craig D. Lindsey)

BERNARD AND HUEY As you might hope for a film with a script from the great Jules Feiffer, Dan Mirvish’s Bernard and Huey bristles with anxious, circuitous, hilarious talk. Based on characters the longtime Village Voice cartoonist invented a half-century ago, Mirvish’s roundelay sex comedy offers spiraling spels and bold, bold declarations of self right out of Feiffer’s epochal comics. Jim Rash delivers a bristling monologue about how his character’s ex pretended her tactic of compassion was actually an ethic; later, an on-again off-again couple argue over which of the two to get the disabled figure in the other’s life. That effin wet Rash plays Bernard, the schlemielish old college pal/ rival of David Koechner’s carousing Huey. Rash finds the music in Feiffer’s flights of chatter, dashing nimby through Bernard’s speeches and arguments, sourcing each word in character. Koechner’s Huey is more of a bon vivant, the self-sober one who’s the sophisticate to keep the bedroom he’s borrowed at Bernard’s West Village apartment hopping. Koechner shows us the strain of generating all that talk. The two are conceived in counterpart, of course, each reflecting and defining the other in ways that, often, are too obvious to be illuminating. Still, Feiffer and Mirvish never entirely mitigate the significance of these dudes’ sexual misadventures — the tone, in a Feiffer cartoon, is detached, even taxonomical. The story isn’t as inspired as the best speeches. Bernard’s age-appropriate longtime lover (Sasha Alexander) has to explain, “You come here to tell me you’re in love with a 25-year-old undergrad?”

OPENING THIS WEEK

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There's a variation on that line in most bookish Manhattan sex comedies. Feiffer, at least, isn't romantic about cross-generational homodgging and works amusing variations on the musty setup. (Alan Scherstuhl)

**BREATHE** A avidly sensuous teenage romance kicks off the otherwise mostly unconvincing Australian surfing/coming-of-age drama Breath. Boisterous Loonie (Ben Spence) and withdrawn audience surrogate Pikelet (Samson Coulter) ride bikes, chop wood, lace about, discourse about girls and try to ride huge waves like Byronic surfer-hermit Sando (screenwriter and first-time director Simon Baker). Unfortunately, Baker and co-writers Gerard Lee and Tim Winton's adaptation of Winton's source novel loses its potency whenever it's not focused on the sounds and textures that define Pikelet and Loonie's world outside of surfing — especially the soft tread of flip-flops on damp earth, and the tinny whirring of bike sounds and textures that define Pikelet and Loonie's friendship seem real enough to be worth mourning. (Simon Abrams)

**HEARTS BEAT LOUD** Director Brett Haley's Hearts Beat Loud is something of a Trojan horse. The first scenes give every indication that we're going to see a lackluster update of High Fidelity. The main character, Frank (Nick Offerman), like High Fidelity's Rob, owns a record store and lectures women about music as if they don't have opinions — or ears — of their own. But High Fidelity had no women as interesting as Frank's daughter, Sam (a radiant Kiersey Clemons), who, having grown up with a financially struggling parent (Frank's store is on its last legs) has apparently decided, “Fuck that shit.” She's about to go to UCLA as a premed student. Before Sam leaves, Frank convinces her to record a song with him (he used to be in an indie band, of course). He explains, “It’s time to put away childish things, like homework and med school.” They collaborate on an eminently forgettable tune: Those wishing for songs that sound like they were written by indie musicians for indie musicians, not actors who can sing and maybe play an instrument, should see Once instead. The real reason to see this film is Kiersey Clemons' Sam and her romance with aspiring artist Astrid (Shasha Lane). The relationship alternates between sweet and scorching (though we never see the couple do anything more than kiss, fully clothed) and is the fount of the love songs Sam writes for the band she and her father form. I couldn't help, in spite of the sometimes very clunky script, breaking into a smile every time Sam and Rose have a scene together, even a corny bike-riding one. The relationship develops in a way that I suspect Drew Pearce, the writer-director of stylish action drama Hotel Artemis, was trying to do with the will-they-won't-they (kill each other) tension as long as possible, until every hotel had no space to sort out her character's feelings onscreen, despite Pearce having written potentially heart-tugging storylines for all his characters. As good as Foster is as Jean/thomas/The Nurse, she can't completely bring Hotel Artemis to life herself, because she's not technically the lead. A surface-level comparison for Hotel Artemis might be John Wick; it's almost as though that no violence on the premises criminal club had been turned into a hospital, with an ensemble cast instead of a singular protagonist. But while John Wick is all action, no talk, Artemis is the polar opposite, Pearce stretching out the will-they-won't-they (kill each other) tension as long as possible, until every and say. Instead, it always seems that there's no other way for this story to play out. Aster's characters foolishly believe they can tough their way through one catastrophe after another, while Aster (making his feature debut) and cinematographer Pawel Pogorzelski invite us to linger in the shadows of a creepy, sullen woodside home, covering our mouths as we face our certainty about what will become of these people. The horror of Hereditary lays not just in scary images but in the creeping sense that free will is a joke, and bad luck can be as inescapable as a family curse. The story opens with Annie (Tori Metter) reluctantly mourning her difficult mother, Ellen, whom she memorializes in a eulogy as “secret” and “private.” The film belongs to Collette, whose convincing rantings, ravings and tearful outbursts, mixed with morose long stares, create a totally believable portrait of a grieving woman, even as she genuinely scares me — real grief is terrifying. Aster and Pogorzelski favor a wide, busy frame, which drives the eye to move around it, taking in every element of the picture. Watching is like playing one of those Photo Hunt spot-the-difference games, trying to suss out what has possibly changed from the last time Aster showed us this room.

**YOUR WEEKLY MOVIE TO-DO LIST**

**BLACK LIVES MATTER**

Friday, June 8
Until his untimely death at 54, Bill Gunn was a talent to be reckoned with. A celebrated playwright and screenwriter, he also directed three features, including Personal Problems, a rarely seen 1980 “experimental soap opera” co-written with Ishmael Reed. This ensemble piece — running 165 minutes — dissects the African-American experience with a savagely satirical eye. Kino Lorber recently oversaw a digital restoration of this rarely screened indie, which will make its Los Angeles premiere at the Billy Wilder Theater. UCLA's Billy Wilder Theater, 10889 Wiltshire Blvd., Westwood; Fri., July 12, 7:30 p.m.; $10. (310) 206-8013, cinema.ucla.edu.

**TUESDAY, JUNE 12**
Charles Chaplin's ability to combine rip-licking comedy with heart-tugging pathos made him the most famous movie star in the world. In 1931, when the rest of the American film industry had transitioned to talkies, he continued to work in the silent tradition. Masterpiece City Lights contains some of his funniest bits — a hilariously choreographed boxing match, a drunken nightclub act — as well as an ending to rank with the most sublimely romantic in film history. LACMA will screen a 35mm print as part of its Tuesday Matinees series. LACMA, 5905 Wiltshire Blvd., Mid-Wilshire; Tue., June 12, 1 p.m.; $4. (323) 857-6000, lacma.org.

**WEDNESDAY, JUNE 13**
Stanley Kubrick's 2001: A Space Odyssey is 50 years old, and the American Cinematheque is marking the occasion with a new 70mm print supervised by Christopher Nolan. The gist of this new transfer is that it's entirely non-digital, which according to Kubrick reproduces the color and textures of the original 1968 release more faithfully than ever before. Audiences can see this purely photochemical “un-restoration” of the landmark sci-fi epic at the Aero during a weeklong run. Aero Theatre, 1328 Montana Ave., Santa Monica; Wed., June 13, 7:30 p.m.; thru Tue., June 19, $15. (323) 466-3456, americancinemathequecalendar.com.

**TISA BRYANT AND ERNIE HARDY’S SWEPTING MIXED-MEDIA RETROSPECTIVE**

**THES BLACK BOOK** examines black aesthetics from a pop-historical standpoint. Tonight the Hammer hosts a free public screening of Car Wash, Michael Schultz's richly enjoyable 1976 comedy that knits together a quilt of African-American life clustering around the titular establishment (a real car wash in L.A.’s MacArthur Park neighborhood). Hardy and Bryant will hold a Q&A after the screening. Hammer Museum, 10889 Wiltshire Blvd., Westwood; Thu., June 14, 7:30 p.m.; $12. (323) 466-3456, americancinemathequecalendar.com.

**TOMMY HUNT’S DOLLS**

Thursday, June 14
Explore the dark side of Tinseltown with a double feature starting with Valley of the Dolls, the 1967 pill-popping camp classic based on Jacqueline Susann’s best-seller. Even better is What's the Matter With Helen?, Curtis Harrington’s scathing thriller about two middle-aged friends who come to Los Angeles in the early 1930s to start a new life, only to be chased by the ghosts of their past. Harrington, a true horror stylist, creates an unsettling atmosphere of guilt and repression worthy of Nathanael West, but there’s a rich vein of wry humor to balance the proceedings. Sue Cameron, author of Hollywood Secrets and Scandals, will introduce the evening’s program and sign copies of her book. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Thu., June 14, 7:30 p.m.; (310) 443-7000, --Nathaniel Bell

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(Ap) Wolfe}

**HOTEL ARTEMIS** Here’s a bit of wisdom that I suspect Drew Pearce, the writer-director of stylist action drama Hotel Artemis, gleaned while making his film: If you have very little time reserved for emotionally resonant moments, put Jordana Foster in extreme close-up and let her emotive however she wants. Pearce stacks her near-future dystopian story about a hospital for criminals with an all-star cast — Dave Bautista, Sterling K. Brown, Jeff Goldblum, Sofia Boutella, Brian Tyree Henry, etc. But only Foster, playing the broken-down nurse who runs the hospital, gets the space to sort out her character’s feelings onscreen, despite Pearce having written potentially heart-tugging storylines for all his characters. As good as Foster is as Jean/thomas/The Nurse, she can’t completely bring Hotel Artemis to life herself, because she’s not technically the lead. A surface-level comparison for Hotel Artemis might be John Wick; it’s almost as though that no violence on the premises criminals club had been turned into a hospital, with an ensemble cast instead of a singular protagonist. But while John Wick is all action, no talk, Artemis is the polar opposite, Pearce stretching out the will-they-won’t-they (kill each other) tension as long as possible, until every
Many kids who grew up watching Mister Rogers’ Neighborhood in the ’60s and ’70s or many years later in syndication found a sense of joy and perhaps even empowerment from Fred Rogers’ hybrid of entertainment and education, which was presented in an endearing kind of manner. As adults, they say they’ve relished the TV show to the annals of childhood memory. Yet as the world has grown progressively darker, more cynical, with less room for innocence, Rogers’ quotes have been popping up via memes intended to offer a coping mechanism in the face of tragedy. Documentarian Morgan Neville’s new film, Won't You Be My Neighbor?, shines a re-freshing light on the work of a man whose mission and messages are revealed to have been not only revolutionary at the time but still remarkably relevant and powerful today. With the use of a puppet named Daniel Tiger, and through his own actions, Rogers is shown addressing a number of sensitive topics, ranging from kids with severe disabilities to bullying, racism, divorce and death. All this was desperately needed, when such conversations were often ignored and kids dealing with such issues were shamed as outcasts or worse. Neville’s film rekindles the sense of joy and purpose that children could connect with in Mister Rogers. It’s unlikely that audiences will leave theaters without having shed a few tears and without having been made to feel a genuine sense of love — for Rogers and for themselves. Bring tissues. (Scott Feinblatt)

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DEADPOOL 2 For Deadpool 2 to approach coherence, you must have seen Deadpool, Logan and a couple of X-Men, and maintain a working knowledge of the corporate TV show at the center of the Marvel Universe distinct from the X-Men’s and both distinct from the Avengers’. If you’ve ever feared, watching the superhero movies, that there might be a test later, I have to warn you: This is it. This sequel finds a studio and its star committing to hyper-violent, self-referential, comic book bufferheads. They’ve crafted both an extravagant franchise blockbuster and its own Mad Magazine parody. Almost everything you either loved or gritted at in the original is here expanded, refined, sometimes even invigorated. It’s giddier in its mayhem, more gratuitous in its splatter, more confident in its mixing comedy and superhero pathos. They’re more elaborate but somehow less engaging, with much of the chump-killing too fast to follow, despite John Wick’s David Leitch serving as director. The jokes, though, are better and the relationships more interesting. The difference between Deadpool’s parody of itself and what Mel Brooks or Zucker-Abrahams-Zucker might have done is therein; for all its (other) irreverence, Deadpool never dares assail the high seriousness of superhero movies. That said, it’s morally incoherent. After some inspired nonsense (surprise cameos; a strong team-building sequence; an ace comic set piece involving a Fast & Furious-style heist plot), Deadpool and Josh Brolin’s Cable, attempting to prevent a teen boy from killing, slaughter dude after dude themselves. They’re joined by winning newbie Domino (Atlanta’s Zazie Beetz). Here’s death to prevent death, death as punchline and dance sequence, death without consequence even as the script insists nothing could matter more. (Alan Scherstuhl)

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.a.a. (and the opening hook. 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 (a nickname stemming from the fact that Han has no family) almost becomes the only director

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主要犯罪者被关在这家酒店。但当她和朋友一起打了一个奇怪的电话时，她开始怀疑这间酒店。事实上，她和她的朋友们都没有怀疑过这家酒店的后面。问题是，这家酒店的背后有什么？是无尽的黑暗？还是什么其他的秘密？无论如何，她必须找到答案。她和她的朋友们必须找到这个秘密，以及这个秘密背后的真相。这是一个关于友情、勇气和勇气的故事。
**THURS, JUNE 7**
*DRIP*
*Union*

**FRIDAY, JUNE 8**

**THURS, JUNE 11**
*COAST 2 COAST ARTIST SHOWCASE*

**FRIDAY, JUNE 15**

**SATURDAY, JUNE 16**

**WEDNESDAY, JUNE 20**

**COMING SOON:**

**ON SALE NOW:**

**THURSDAY, JUNE 7**

**FRIDAY, JUNE 8**

**SATURDAY, JUNE 9**

**WEDNESDAY, JUNE 20**

**THURSDAY, JUNE 11**
Swedish artist Ebba Tove Elsa Nilsson, known by her stage name Tove Lo, may be one of the most appropriate artists to headline Los Angeles Pride. Sure, her songs are catchy, fun and emotional, but more important, she’s an artist who has advocated for LGBT inclusion and female empowerment both on- and offstage. Identifying as bisexual herself, she’s ready to celebrate with her people on Sunday, June 10, as the second female headliner of this year’s L.A. Pride.

“I think for me, [Pride is] just really something I love to be a part of — I think it’s one of the festivals that really stands out with girls and guys in my video or showing gay couples and mixed couples, Tove Lo says. “It’s one of the most appropriate artists to headline Los Angeles Pride. Sure, her songs are catchy, fun and emotional, but more important, she’s an artist who has advocated for LGBT inclusion and female empowerment both on- and offstage. Identifying as bisexual herself, she’s ready to celebrate with her people on Sunday, June 10, as the second female headliner of this year’s L.A. Pride.

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Tove Lo headlines L.A. Pride Sunday, June 10. Get more information at lapride.org/event/2018-la-pride-festival..
Yo La Tengo
@ TERAGRAM BALLROOM
On a warm summer evening last August, indie rock legends Yo La Tengo took to an outdoor stage in Marina del Rey’s Burton W. Chace Park. It was the second night of violent far-right demonstrations in Charlotte, Virginia. Bandleader Ira Kaplan made a poignant introduction: “We’re Yo La Tengo. Two of us are Jewish, one of us is from Charlotteville, and we’re all ashamed to be living in Donald Trump’s America tonight.” The trio played a delicate, dreamy set, highlighted by vintage YLT favorites “Tears Are in Your Eyes” and “Autumn Sweater” and elegant covers of “I’m So Lonesome I Could Cry” and “Somebody’s Baby.” Yo La Tengo return to L.A. for this first of two shows at the Teragram. Also Saturday, June 9. —Matt Miner

Macklemore & Kesha
@ THE FORUM
Two of the hottest artists from the worlds of pop and hip-hop — Macklemore and Kesha — gear up (again) to embark on The Adventures of Kesha and Macklemore Tour, slated to travel across North America. With their collaborative effort “Good Old Days,” the nostalgic vibe arrives in perfect time for the summer. In addition to both artists promoting their solo albums (Macklemore’s Gemini and Kesha’s Rainbow), $1 of each ticket will go to a good cause. Kesha’s portion will go to Rape, Abuse & Incest National Network (RAINN), with Macklemore’s dollars going to PLUS 1, which uses the M&RL Equity Fund to promote racial and social justice. —Shirley Ju

Sleep
@ THE WILTERN
Between 1990 and ‘98, San Jose’s own Sleep wrote the book on what it means to be a sludge/stoner band in the contemporary world. They might not be as revered on the surface as the likes of Kyuss and Monster Magnet, but those in on the secret hold a deep adoration for a band that made a fine art out of rumbling, stomach-churning, monolithic riffage. That they re-formed in 2009 was cause for intense celebration for those who believed Queens of the Stone Age had essentially gone pop. And when Sleep did return, they were heavier and more uncompromising than ever, apparently on a mission to prove that nostalgia wasn’t their driving factor. This year’s album, The Sciences, is the first since the comeback, lays any such fears to rest. —Brett Callwood

Sick of It All, Murphy’s Law
@ THE ROXY
Three decades is a long time to be sick of anything — much less everything — but Sick of It All have always managed to crank out pulverizing hardcore blasts that match the absolute fury and all-encompassing social revulsion of their name. “We gotta stand up and fight all this oppression/It’s time to organize,” Lou Koller shouts on “Get Bronx,” from the New York band’s 2014 album, The Last Act of Defiance. Koller’s raw-throated exhortations are pushed along by his guitarist-brother Pete Koller’s savagely metallic riffage, Craig Setari’s muscular, ominous bass and Armand Majidi’s blunderbuss drums. Whether Lou Koller is dissing punk posers (“Act Your Rage”) or treacherous politicians (“Belitway Getaway”), Sick of It All crush everything in sight with the same unrelenting power they instigated when they started in Queens in 1986. Plus, SOIA’s rampaging NYC peers Murphy’s Law. —Falling James
Brooklyn musician Julianna Barwick creates even stranger soundscapes by looping her often-wordless vocals within folds of electronic cloudiness on her recent release, Will. Such tracks as “St. Apolonia” and “Big Hollow” wallow in meditative new-music spaces to enchanting effect. —Falling James

High Priestess
@ THE VIPER ROOM
This L.A. doom-metal outfit are a power trio in every sense of the phrase. Though they emerged quietly within the Los Angeles metal scene in 2017 with a self-released demo, High Priestess have made waves as a band to watch thanks to their compellingly hypnotic live performances. The group’s entrancing drone is a by-product of the combination of repetitive rumbling riffs from bassist Mariana Fiel and psychedelic, world music–infused compositions from guitarist Katie Gilchrest. Fiel and Gilchrest trade harmonized vocal croons that lend an ethereal aura to their music, while the heavy power side of the band’s sound is maximized by drummer Megan Mullins, who rains down on every cymbal crash with brute force. The group’s only recorded music so far is the 2017 demo — recently given a proper re-release by stoner-metal specialty label Ripple Music — but High Priestess already sound like a confident, fully formed product band. —Jason Roche

Oh Sees
@ ZEBULON
Throughout Oh Sees’ numerous variations of their name and with an ever-rotating cast of musicians, singer-vocalist John Dwyer has remained the San Francisco group’s one constant member. The band’s 2017 album, Orc, encompasses many of Dwyer’s split personalities, with a plethora of styles that ranges wildly from the funereal solemnity and unpredictability, danger and passion of West African traditional styles mixed with pop and psychedelic-rock influences by such diverse performers as Salif Keita, the rebel guitar army Tinariwen, Kandia Kouyaté, Toumani Diabaté, Fatoumata Diawara, Mdou Moctar, and the late Ali Farka Touré and his guitar-hero son, Vieux Farka Touré. The blind married couple Amadou & Mariam have been making inroads in the United States longer than most, thanks in large part to Dimanche à Bamako, their hypnotic 2004 collaboration with Manu Chao. The duo’s richly layered latest album, La Confusion, blends Mariam Doumbia’s enchanting incantations with Amadou Baguyoko’s febrile, sinuously funky guitar patterns. —Falling James

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ALEX’S BAR: 2013 E. Anaheim St., Long Beach.
AMOEBEA MUSIC: 6600 Sunset Blvd., L.A. DJ Black Rabbit, Fri., June 8, 8 p.m., free. Mike Shinoda, Thu., June 14, 5 p.m., free.
THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Robby Kriger, Fri., June 9, 8 p.m., $38-$58.
THE ECHO: 448 S. Main Street, L.A. Yoshihiro, Tue., June 12, 8 p.m., $10.
THE EMPIRE THEATER: 2200 Bloor, L.A. Ken Vandemark & Nate Wooley, Fri., June 8, 8:30 p.m., $15. John Fritz, Sat., June 9, 8:30 p.m., $15.
THE ECHO: 448 S. Main Street, L.A. Yoshihiro, Tue., June 12, 8 p.m., $10.
THE EMPIRE THEATER: 2200 Bloor, L.A. Ken Vandemark & Nate Wooley, Fri., June 8, 8:30 p.m., $15. John Fritz, Sat., June 9, 8:30 p.m., $15.
BROKEN DRUM BAR: 91 S. Pine Ave., Long Beach. Hailshott, Kamikaze Zombie, Omorn, Masked Jackal, December, Mon., June 11, 8 p.m.
Palmer, Cuong Vu, Larry Goldings, Tue., June 12, 7:30 p.m., $25 & up.

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


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

LATIN & WORLD

MULCAHEYS: 15334 Whittier Blvd., No. 8, Whittier. The Susie Hansen Latin Band, Fridays, 7-10 p.m., $5.


—Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Hot Club of L.A., Mondays, 9 p.m., free.


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

JOE’S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Petunia & the Vipers, Fri., June 8, 9 p.m. The Deep Cuts, Sun., June 10, 8 p.m. The John Reynolds Quartet, Mon., June 11, 9 p.m. John Marx, Wed., June 13, 9 p.m. O’BRIEN’S: 2226 Wilshire Blvd., Santa Monica. Irish Music Session, Sundays, 8 p.m.

—Falling James

CONCERTS

THE ARLINER: 2419 N. Broadway, L.A. The Rap Contest, presented by Sellasie, Tuesdays, 8 p.m.-1:30 a.m., $5. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Stylles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

AVALON HOLLYWOOD: 1735 Vine St., L.A. Tiger Heat, Thursdays, 10 p.m., $5.

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

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

LURE: 1439 N. Hill St., L.A. Lure Fridays, Fridays, 10 p.m.

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

THAT ’80S BAR: 10555 Mills Ave., Montclair. ’80s Dance Party, with new wave, old-school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., $5-$10.

THE VIRGIL: 4519 Santa Monica Blvd., L.A. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-$5.

—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, L.A. The Rap Contest, presented by Sellasie, Tuesdays, 8 p.m.-1:30 a.m., $5. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Stylles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

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—Falling James

CONCERTS

FRIDAY, JUNE 8

DARK NIGHTS BIRTHDAY EDITION: 6 p.m., free.

Microsoft Square L.A. LIVE, 800 W. Olympic Blvd, L.A.

GO KESHA, MACKLEMORE: With Wes Period, 7 p.m., $30.50-$126. The Forum, 3900 W. Manchester Blvd., Inglewood.

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SUNDAY, JUNE 10
3485 Mission Inn Ave., Riverside.
Hollywood Blvd., L.A.
Playhouse, 39 S. El Molino Ave., Pasadena.
Wilshire Blvd., L.A.
The Greek Theatre, 2700 N. Vermont Ave., L.A.
p.m., $56-$136. Santa Barbara Bowl, 1122 N. Milpas Center Dr., Costa Mesa.
Figueroa St., L.A.
Casino, 777 San Manuel Blvd., Highland.
Blvd., Inglewood. See Music Pick.
$22-$199. Hollywood Bowl, 2301 N. Highland Ave., L.A.
Basie Orchestra, Dessy Di Lauro and others, 3 p.m.,
Jazmine Sullivan, Ramsey Lewis, Charles Lloyd &
The Miles Electric Band, Roy Gaines & His Orchestra
Theatre, 5515 Wilshire Blvd., L.A. See Music Pick.

THURSDAY, JUNE 14
210 S. Signal St., Ojai. See GoLA.
8 p.m., $7. Coaxial Arts, 1815 S. Main St., Los Angeles.
premiere of Michael Pisaro’s
present a new piece by Sarah Pitan and the local
her life, interspersed with music by Bach and Chopin,
Fri., June 8, 7:30 p.m., free. Schoenberg Hall, UCLA,
12-10 p.m., free. Pasadena Playhouse, 39 S. El Molino Ave., Pasadena.
9 p.m. The Observatory, 3503 S.

FRIDAY, JUNE 8
11 a.m.-6 p.m., free. Rose Avenue, betw. Main St. & Fourth Ave., Venice.
5774 W. Pico Blvd., L.A.
5774 W. Pico Blvd., L.A.
8 p.m., $50-$200. Boston Court, 70 N. Mentor Ave., Pasadena.
7 p.m., $59 & up. Segerstrom Hall, 600 Town Center Dr., Costa Mesa.

FRIDAY, JUNE 15

THURSDAY, JUNE 14
8 p.m., $90. Schindler House, 835 N. Kings Rd., L.A.

THURSDAY, JUNE 14
2 p.m.; Sun., June 10, 7 p.m., $29-$129. Walt Disney Concert Hall, Fri., June 8, 7 p.m., $10. James R. Armstrong Theatre, 3303 Civic Center Dr., Torrance.
3790 Wilshire Blvd., L.A. See Music Pick.

MONDAY, JUNE 11
8 p.m., $50-$200. James R. Armstrong Theatre, 3303 Civic Center Dr., Torrance.
L.A. dodgers foundation blue diamond gala:
With John Legend, 5 p.m., $1,000. Dodger Stadium, 1000 Vin Scully Ave., L.A.
Nightmares On Wax: With Catching Flies, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.
Ninja sex party: 8 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.

TUESDAY, JUNE 12
With Brandy Clark, Clare Bowen, 6:30 p.m., $25. El Rey Theatre, 5515 Wilshire Blvd., L.A.
9 p.m. The Observatory, 3503 S.

TUESDAY, JUNE 12
With Sting, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.
With Brandy Clark, Clare Bowen, 6:30 p.m., $25. El Rey Theatre, 5515 Wilshire Blvd., L.A.

WEDNESDAY, JUNE 13
The quartet Faraualla present the U.S. premiere of vocalist Namjoo’s folk-

WEDNESDAY, JUNE 13
8 p.m. The Observatory, 3503 S.

TUESDAY, JUNE 12
With Sting, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., L.A.
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