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APRIL 15-21, 2016 / VOL. 38 / NO. 21 / LAWEEKLY.COM



BANKING ON LEGALIZATION

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BY DAVID FUTCH, DENNIS ROMERO AND MADISON MARGOLIN.

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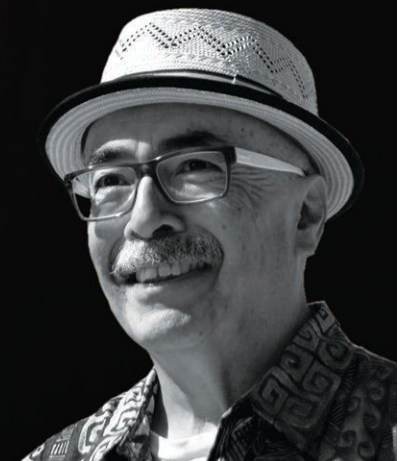
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News //

UBER SETTLES LAWSUIT OVER FALSE ADS

Ride-hail company will pay \$10 million to Los Angeles and San Francisco

BY DENNIS ROMERO

Uber's going to send checks worth a total of \$10 million to the people of Los Angeles and San Francisco. In late 2014, the district attorneys of L.A. and San Francisco sued the ride-hail company for allegedly lying to consum-

ers about the strictness of its driver background checks. Critics have long decried ride-hail companies' lack of fingerprinting for drivers, arguing that would-be drivers with criminal records could pose as upstanding citizens and the app firms might never know. Uber admitted no wrongdoing, but it did agree to pay \$10 million upfront along with a guarantee of an additional



PHOTO BY KENDRICK HANG/FLICKR

\$15 million if it didn't adhere to terms of the settlement in the next two years, Los Angeles County District Attorney's Office officials said. The settlement was reached April 7.

Prosecutors cited past Uber advertising that claimed the company was "setting the strictest safety standards possible" with background checks that used "industry-leading standards." One company rep was quoted as saying Uber's checks were "often more rigor-

ous than what is required to become a taxi driver." Taxi drivers are required to be fingerprinted, and those prints are checked against federal and state criminal records. Such Live Scan fingerprinting tends to be more expensive and time-consuming. At the time the suit was filed, L.A. district attorney Jackie Lacey said Uber "put consumers at risk by misleading the public about the back- (9»

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»6) ground checks of its drivers.”

Lyft settled a similar suit, agreeing not to exaggerate the efficacy of its background checks and submitting to local rules for airport pickups and dropoffs.

Likewise, Uber must adhere to pickup and dropoff rules at all California airports, pass along all airport fees it charges passengers, and submit to California Department of Agriculture’s Division of Measurement Standards for free calculations, Los Angeles prosecutors said.

The deal is part of a stipulated judgment approved by a San Francisco

Superior Court judge, they said. Uber also was barred from making false or misleading statements about its background checks under a previous injunction.

“With this settlement, the ride-sharing company has pledged to communicate honestly about its driver background checks and airport fees, important steps to protecting the residents of California,” Lacey said.

Uber said in a statement, “We’re glad to put this case behind us and excited to redouble our efforts serving riders and drivers across the state of California.”



PHOTO BY CHANNONE ARIF/FLICKR

News //

WAZE'S L.A. FREEWAY INFO IS ABOUT TO GET BETTER

CALTRANS WILL SHARE ITS ROADWAY DATA WITH “WAZERS”

BY DENNIS ROMERO

Your experience may vary. But every time we get on the 10 freeway at the behest of Waze, it’s the wrong call.

Maybe the 10 is just always a parking lot.

The good news is that traffic app Waze’s freeway and highway info could be getting a lot better. Caltrans this week announced that it will be providing its own roadway data to the app firm.

We’re talking “road condition reporting data, construction and road closure information,” according to a statement from the state agency.

In return, Waze will give its user-generated traffic data to Caltrans. The agency will make that information available on its online QuickMap.

“Under this agreement, Waze will share with Caltrans the free, anonymous traffic and incident report data from Waze users (called Wazers),” the agency states. “This data will provide real-time travel information on California’s roadways provided by Caltrans’ QuickMap.”

The city and county governments already have data-sharing agreements with

“COMBINING THE REAL-TIME ANONYMOUS DATA FROM WAZE WITH CALTRANS’ VAST NETWORK OF TRAFFIC MANAGEMENT SYSTEMS IS A WIN-WIN FOR CALIFORNIA DRIVERS.” — **CALTRANS’ MALCOLM DOUGHERTY**

the app.

Waze says it has 1.7 million active users in Los Angeles who contribute to more than 2.5 million alerts about accidents and potholes each month.

“Combining the real-time anonymous data from Waze, sourced from drivers themselves, with Caltrans’ vast network of traffic management systems is a win-win for California drivers,” said Caltrans director Malcolm Dougherty.

Happy trails.

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BANKING ON
LEGALIZATION

From almond farmers to millennial tech execs, here's who's likely to reap the benefits of recreational marijuana in California

SEEING GREEN

By David Futch

To hear Troy Dayton tell it, California is on the brink of a gold rush — or, more specifically, a green rush. While insiders are working behind the scenes to put the question of recreational marijuana to voters on the November ballot, investors and business owners throughout the Golden State are getting ready to jump into the recreational pot business.

That business could be very, very big. Medical marijuana infuses \$2.7 billion a year into the California economy, and market watchers expect the pot economy to more than double if California voters legalize adult use this fall (see “Growing Money on Trees,” page 14).

“California is responsible for half of all legal cannabis sales in the United States,” says Dayton, CEO of the investment and market research firm ArcView Group, which publishes the report “The State of Legal Marijuana Markets” and represents 500 high-net-worth individuals who have invested \$70 million in the cannabis sector.

“California is definitely the biggest prize in the union. We looked at California’s current medical marijuana market. You can times that by 10.”

In addition to an increase in marijuana sales, where’s all this economic growth going to come from? There are some surprising sources, along with the ones you would expect. Everyone from local government officials and almond growers to millennial tech execs and manufacturers of inventory-tracking systems are lining up to get their piece of the brownie.

■ **The San Bernardino County city of Adelanto** is striving to become a cultivation mecca. City commissioners in this salt-of-the-earth community have approved 31 applications — which cost \$7,000 apiece — to qualify as a marijuana grower. And *The New York Times* reports that the price of land has tripled in Adelanto and Desert Hot Springs as parcels where pot growing is permitted have been snatched up.

■ **Central Valley farmers** are under attack from conservationists due to high-water crops such as almonds. Some farmers have held meetings in Modesto to consider removing almond trees and planting marijuana in their place. At a recent meeting of farmers and politicians at the Gallo Center for the Arts in Modesto, Stanislaus County Sheriff Adam Christianson received applause (and some laughs) when he told the crowd that the marijuana growers in his county produce some of the best pot around.

■ **Canna-tourism** is very much a thing. Colorado tourism is up 8 percent since 2015, when pot became legal there. An 8 percent spike in California, where the tourism industry is many times the size of Colorado’s, would have (12) »

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»11) far greater financial impact.

■ **Inventory-tracking systems** will see sales spike, because growers and retailers likely will have to maintain records on every plant from seed to sale. A Florida company now makes the Colorado-required plant tags containing computer chips.

■ **Techie millennial executives** in Silicon Valley are more likely to sink money into cannabis than their more traditional corporate counterparts, who may be hesitant to invest for fear of jeopardizing the company name.

“If it becomes legal, the same people who are in it now are going to invest,” says Osiris Santos, a green entrepreneur whose company, AmeriCann, works with dispensary owners on branding and marketing. “The new people who jump in are the people who were afraid to get in before.”

Santos works out of KushMart medical marijuana dispensary, four blocks north

boom. Now the vacancy rate is 3 percent, and warehouse rent is \$13 to \$18 a square foot — if you can even find a place zoned for pot cultivation.

Denver warehouse sales in 2013 averaged \$65 a square foot. Now the rate is \$110, Thomas says. “I liken it to the dot-com boom in Silicon Valley or the entertainment boom in Santa Monica.”

Thomas says he’s planning to expand to either the Bay Area or L.A. He pays a Sacramento lobbyist to educate legislators.

“Legalized pot creates opportunities across the spectrum,” says Taylor West, deputy director of the National Cannabis Industry Association. “When an industry of this size comes in, it impacts construction, retail, accounting, the legal field, food, food testing (of marijuana edibles), licensing fees, taxes, banking. California makes up 50 percent of the national market just on medical marijuana alone.

“CALIFORNIA IS DEFINITELY THE BIGGEST PRIZE IN THE UNION. WE LOOKED AT CALIFORNIA’S CURRENT MEDICAL MARIJUANA MARKET. YOU CAN TIMES THAT BY 10.” —Troy Dayton, CEO of investment and market research firm ArcView Group



Osiris Santos is a green entrepreneur whose company, AmeriCann, works with dispensary owners on branding and marketing.

PHOTO BY RYAN ORANGE

of the 10 freeway on South Hill Street. From his headquarters, the millennial with long, black hair pulled into a ponytail runs not just AmeriCann but also a separate company that trains dispensary employees on everything from the difference between THC and CBD to being kind and respectful to patients.

Santos also points out that one of the biggest L.A. opportunities in cannabis will be real estate. Warehouses for cultivation are expected to be in high demand. That certainly was the case in Denver, where Jason Thomas, CEO of Avalon Realty Advisors, provides commercial real estate services to the cannabis industry.

Three years ago, just as Colorado was implementing adult use, warehouse vacancy rates sat at 6 percent and rent was \$5 a square foot. Many warehouses were underutilized and set to be replaced with condos. That is, until Colorado’s pot

If [recreational use] passes, it’s going to mark a significant shift in the center of gravity within the industry.”

Steve Berg, chief financial officer of OpenVAPE, which makes cannabis oil products, says, “What escapes people from outside the industry is that our business needs everything a conventional company needs. It’s a tide that floats a lot of boats.”

But it’s not going to be a boon to every business. Defense attorneys won’t have as much work as they once did, says L.A.’s top pot attorney, Bruce Margolin. [Disclosure: Margolin’s daughter wrote the story on page 21.]

“People like me are going to be in trouble, because not many people are going to get busted,” Margolin says. “Judges keep asking me what I’m going to do when marijuana is legalized. I tell them I’m going to try some.”



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BANKING ON LEGALIZATION

GROWING MONEY ON TREES

Recreational marijuana in California would be worth billions

By Dennis Romero

By 2007, so many medical marijuana dispensaries had opened in Los Angeles that the City Council imposed a moratorium on new shops. In the next few years, however, illegal collectives mushroomed — to the point that, if one estimate is to be believed, there were more pot shops than Starbucks in the city.

Despite the moratorium, those years were a bonanza for weed sellers.

The big question now is whether that could happen all over again if voters, as some expect, legalize recreational marijuana in November.

The Adult Use of Marijuana Act (AUMA), backed by Silicon Valley billionaire Sean Parker (of Napster and Facebook fame) and Lt. Gov. Gavin Newsom, would allow Californians 21 and older to buy and hold up to an ounce of weed at a time.

A new report, “The State of Legal Marijuana Markets,” by cannabis business analysis firm New Frontier, in partnership with ArcView Market Research, says California’s

The 2016 U.S. legal marijuana market, by comparison, is valued at \$5.7 billion. Americans are predicted to buy \$7.1 billion in pot next year and \$21 billion in 2020.

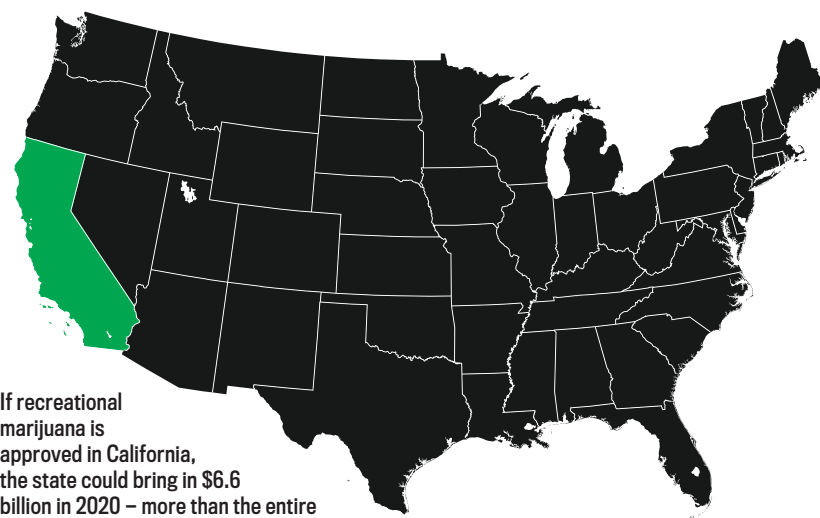
Despite what critics have described as the conservative nature of AUMA — it doesn’t necessarily open the door for more dispensaries or legalize delivery in towns where dispensaries aren’t legal (see “How Recreational Weed Will Change L.A.,” page 17) — the report’s author believes there could indeed be a second wave of growth in California if recreational legalization becomes a reality.

John Kagia, director of industry analytics for New Frontier, acknowledges that AUMA might not expand the retail scene in America’s largest pot market, L.A., where city law imposes strict limits on the number of shops.

But he says it could increase demand by eliminating barriers to cannabis, such as a doctor’s recommendation. “One of the things full adult-use legalization does is normalize it a step further,” Kagia says.

Then there’s the prospect of marijuana tourism.

“California, being one of the most impor-



If recreational marijuana is approved in California, the state could bring in \$6.6 billion in 2020 — more than the entire country’s estimated pot revenue in 2016.

legal pot revenues could more than double following “adult-use” legalization.

The legit medical marijuana market in the Golden State was worth \$2.7 billion in 2015, the report found — more than any other states, including Colorado and Washington, where recreational pot is legal. In 2020, if adult use goes into effect, California’s \$2.7 billion could balloon to a whopping \$6.6 billion, according to the report.

tant tourism destinations in the country, would be a very significant canna-tourism market if it passed adult use,” Kagia says.

Eight percent of tourists in Colorado visit a dispensary, according to “The State of Legal Marijuana Markets.” If that were applied just to Los Angeles, which had 45.5 million visitors last year, it would amount to 3.6 million tourists sampling the local greenery.

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BANKING ON LEGALIZATION

HOW RECREATIONAL WEED WILL CHANGE L.A.

... and how it won't

By Dennis Romero

Los Angeles' green rush started 10 years ago, when entrepreneurs opened the doors of hundreds of medical marijuana dispensaries. Not everyone was on board.

Critics and activists decried the invasion of dispensaries into neighborhoods like Eagle Rock and South Carthay, and the city cracked down. In 2007 a moratorium was declared in L.A., and about 135 dispensaries that had registered with the city at the time were ultimately grandfathered in as quasi-legitimate. That didn't stop a free-for-all explosion of illicit storefronts. Despite 2013's voter-approved Proposition D, which outlawed pot shops while allowing "limited immunity" from prosecution for those 135, state tax officials estimated last year that there were still 935 "active cannabis businesses in the city of Los Angeles," which would be more than the number of legal pot outlets in the entire state of Colorado.

With recreational pot aiming for California's November ballot, a new wave of entrepreneurs has high hopes that the weed business in Los Angeles will explode anew. But some experts point out that the Adult Use of Marijuana Act (AUMA) bases much of its regulation on the Medical Marijuana Regulation and Safety Act (MMRSA), signed by Gov. Jerry Brown in December. That legislation doesn't allow an increase in the number of L.A.'s legal dispensaries.

But those in the business of marijuana are still psyched. Colorado has hogged the spotlight since legal recreational sales began there in 2014. The passage of recreational, or "adult use," in California could restore Los Angeles as the nation's cannabis capital.

"The market's going to go crazy," predicts Chris Lindsey, senior legislative analyst for the Marijuana Policy Project. "You'll get this whole new wave of businesses."

Optimists say that even if the city

continues its restrictions on the number of marijuana dispensaries in town, the demand, including the market for pot tourism, will explode. The hurdle of having to fake an ailment so a doctor will write a \$40 recommendation would be eliminated under AUMA. While it's highly unlikely that you'd see cannabis neatly packaged at your local drugstore, you'd be able to walk into a dispensary without a doctor's note as long as you're 21 or older.

Lindsey says the number of recre-

ational pot users is 10 times the number of medical marijuana patients. "L.A. is a mighty market," he says.

While Colorado's marijuana retail scene features airy, mall-like retailers that can appear to be like Apple stores for indica, most L.A. shops currently are foreboding fortresses with security guards, buzz-in systems for customers, and a record of being targeted by violent criminals. Where there are drugs and cash, there's a hustler who wants them. Recreational legalization could change that in L.A.

"I think adult use is going to transform the marijuana business tremendously," says Mieke ter Poorten, an attorney who has represented L.A. dispensaries. "For those who have been operating under the law, it could transform their businesses into true retailers."

But tapping into that market won't be as easy as putting some chronic in a glass case and opening your doors.

The adult-use initiative, AUMA, will allow cities like L.A. to continue to ban dispensaries. If City Hall figures out a way to issue permits for the 135 limited-immunity shops in town, or if the Legislature passes an exemption for local permitting, which is in the works, it would still mean that the city would have no more than 135 legal shops, albeit ones that could sell recreational pot to anyone of legal age. If the city's 2013 ban is not extended (AUMA would require the city to revisit its ban), AUMA could allow for more **(19)**



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PHOTO BY NANETTE CASTRO

Legalizing recreational marijuana in L.A. might not lead to more dispensaries, but it could bring more customers to existing ones, such as downtown's DTHC.

>>17) local storefronts, but some say that's unlikely, based on AUMA's language and that of December's Medical Marijuana Regulation and Safety Act. "I actually see L.A.'s dispensary scene contracting," says Lynne Lyman, state director of the Drug Policy Alliance. "It's going to be harder to get a license." There are proposals in Sacramento and at City Hall to increase taxes on marijuana retailers, and December's pot regulations will create a state cannabis bureaucracy funded by state weed

of the Coalition for Cannabis Policy Reform. Critics also say the new state regulations and AUMA could create too much bureaucracy — a sort of Big Government that would thwart the expected green rush. Sen. Mike McGuire of Sonoma County is proposing a 15 percent state tax on marijuana sales to pay for state-mandated policing and licensing of dispensaries. With local and county sales and marijuana taxes, that could push the tax rate on weed to more than

"THIS IS GOING TO CREATE A SYSTEM THAT'S SO MUCH MORE ORGANIZED, WITH CLEAR LINES THAT WILL ALLOW ENFORCEMENT TO HAPPEN IN A MUCH MORE EFFECTIVE WAY. THE [NEXT GREEN] RUSH WILL BE ABOUT WHO CAN GET THEIR ACT TOGETHER."

—Lynn Lyman, state director of the Drug Policy Alliance

taxes. Lyman says the funding is likely to finally add teeth to enforcement in Los Angeles. Cops and prosecutors have long complained that they lack resources to close rogue shops. With these proposals, including AUMA, the resources could be around the corner. "This is going to create a system that's so much more organized, with clear lines that will allow enforcement to happen in a much more effective way," Lyman says. "The [next green] rush will be about who can get their act together." Indeed, some marijuana businesses are grumbling that the December legislation, along with AUMA, are poised to do little to legitimize what they call "gray-area" businesses, those that have paid taxes but still aren't legal. With AUMA, "All we're doing is adding to the growing list of un-allowed collectives," says Dale Sky Jones, chair

25 percent in L.A. And herein lies the green rush's doomsday scenario, one in which taxes are so high that people, content to be immune from arrest with less than an ounce in their pockets, simply take the 25 percent discount and buy from the dealer down the street. "If they want to be taxing people to the gills, that's just going to encourage a huge black market," says Sarah Armstrong, director of industry affairs for Americans for Safe Access. "Cities and counties do need to have money for regulation and enforcement," she adds. "But do they need an amazing amount of money? Finding the balance will be difficult."

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WALK INS WELCOME

Diamond pot-leaf earrings, studded vaporizers and odor-proof Italian leather handbags are just a few, ahem, higher-end products by and for women that are elevating cannabis culture. These entrepreneurs are “a bit more Prada than tie-dye,” says Venice native Jeanine Moss, co-founder of AnnaBis luxury purses, which keep pot odor contained in hidden compartments.

Moss is among the growing number of pioneering women staking out space in one of America’s fastest-growing markets — one that could explode in California if voters approve recreational marijuana in November. More than 20 million American women who earn at least \$75,000 per year have tried cannabis, according to a June 2015 Pew Research Center report.

Moss calls 2016 the “year of the upscale cannabis consumer.” She says this demographic, once underserved, is now the target of various new businesses cropping up around L.A. Take designer Jacquie Aiche’s “sweet leaf” diamond studs, which cost \$440 (and appeared on Rihanna’s Instagram feed). They’ve grown in popularity as more customers come out as green. “It’s

“THE [CANNABIS] INDUSTRY DIDN’T REFLECT WHAT [WOMEN’S] NEEDS WERE OR HOW THEY LIVED THEIR LIVES AS MOTHERS, ATTORNEYS, DOCTORS AND EXECUTIVES.”

— Whitney Beatty, founder of Apothecarry, a company that sells pot humidors

a statement, and it’s a strong movement,” Aiche says.

“We set trends on a global scale, and that’s why L.A. has an opportunity here to set a standard,” says Lisa Sweeney, Los Angeles chapter chair of Women Grow. “The women I see here are coming in because they see [the cannabis industry] as a level playing field with equal opportunities.”

Indeed, women have advanced in this budding industry faster than in other, more well-established ones.

Women hold 36 percent of all executive-level positions in the cannabis industry (compared with 22 percent among all U.S. businesses), according to a *Marijuana Business Daily* survey conducted in October. The survey also found that women account for 63 percent of executives in cannabis testing labs and 48 percent of those in cannabis “processed or infused product” manufacturing.

More and more women-crafted, cannabis-related products — such as Whoopi

BANKING ON LEGALIZATION

CANNABIS COUTURE

Women are advancing in the marijuana industry at a greater rate than in other fields — and they’re helping make 2016 the “year of the upscale cannabis consumer”

By Madison Margolin



A clutch from Jacquie Aiche’s “sweet leaf” line (\$2,000)



Jacquie Aiche’s python lighter (\$135)

Goldberg’s pot line for PMS or Bethenny Frankel’s “Skinnygirl,” munchie-free pot strain — are shattering stereotypes about pot smokers.

“In L.A., the women who are getting into the space are more mainstream,” Sweeney says. “As far as how that elevates the industry or changes the stereotype, those types of wellness products send out a positive message that cannabis has a medical purpose, a well-being purpose.”

After learning of Morton Salt heiress

Pauline Sabin’s contributions to repealing alcohol prohibition in 1933 (Sabin used her socialite status, wealth and celebrity connections to lead a group of lady activists), marketing expert and media personality Cheryl Shuman felt inspired to do the same with cannabis.

“This is a really simple rebranding campaign,” says Shuman, director of the Beverly Hills Cannabis Club and Moms for Marijuana. “When people think of cannabis, they think of a bunch of weed in

a Ziploc bag. Our packaging, with 14-karat gold leaves, porcelain and crystal, is very high-end, something you’d expect at Tiffany’s, [that] shows the high society, if you will, of cannabis.”

With cannabis tastings (similar to a wine-pairing dinner) led by five-star chefs, cannabis yoga retreats, secret speakeasy-style cannabis parties, cannabis-infused cosmetic products and a green cannabis juicing line, the Beverly Hills Cannabis Club promotes what Shuman calls “couture cannabis.”

Shuman says her normalizing approach empowers people to come out of the closet and talk about — and flaunt — their cannabis consumption. “When you have a vaporizer, it can either be a simple, black vape pen, or you can treat it as a fashion accessory. Decorate it with ruby or 14-karat gold, and people are like, ‘Oh my God, what is that?’ It gets the conversation started.”

“There’s a whole group of people who were using cannabis who didn’t feel at home,” says Whitney Beatty, founder of Apothecarry, a company that sells pot humidors (“cannadors”). “The industry didn’t reflect what their needs were or how they lived their lives as mothers, attorneys, doctors and executives.”



A diamond mini “sweet leaf” from Jacquie Aiche (\$875)

Beatty says these women have been underserved, aesthetically speaking. “When someone has a party with fantastic wine and food and then they bring out a baggie of weed, it takes away from the whole experience. It doesn’t fit,” she says, explaining the need for her leather-bound or wooden stash cases. “If you’re a 30- or 40-something-year-old woman, I hope you look at our ads and say, ‘That’s me, I can see myself in that world.’”

As a female entrepreneur of color and a former reality TV executive, busy with job stress and baby stress, Beatty intends to make cannabis culture better reflect her lifestyle and demographic. “I think there’s an even deeper stigma sometimes against African-Americans,” Beatty says. The stigma, she says, needs to be erased. “This industry is here, it’s growing, it’s booming — and I don’t want to see us get cut out.”

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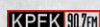
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ART OF BREAD MAKING

How the bakers at Lodge Bread found success by breaking with tradition

BY SCOTT REITZ

On a recent Friday at dawn, while most of Culver City is still fumbling with the snooze button, the bakers behind Lodge Bread Co. are well into their workday. Alex Phaneuf, Alan Craig and Or Amsalam typically arrive at their bakery at 4 a.m. on weekdays, and by the time the sun paints the sky in pinks and yellows, the smell of sweet spices begins to yield to toasted, savory aromas.

Amsalam, who founded the bakery in January 2015 in a nearby carport (it opened in its current space last November), is hunched over, peering through his oven doors, waiting for the perfect moment to pull seeded country and wheat loaves from its hot, stone floors. This is after he's pulled dozens of cookies, cinnamon rolls and other pastries from the same decks.

Phaneuf mans a mixing station just a few cramped steps from the oven, his golden locks gathered behind his head like a bundle of hay. Peering downward through thick-rimmed glasses, he multi-tasks, watching dough as it mixes and scrolling through his Instagram feed. Every few minutes he stops the mixer, lifts a guard that looks like a cowcatcher and probes the dough with a hooked finger.

He's testing for strength: Mix the dough too much and it will become tough and glutinous, yielding small, dense loaves of bread; mix it too little and he'll have to make up the work later by hand, a significant task considering he's working with 150-pound batches.

Amsalam is navigating a tightrope of his own as he examines a few loaves that have just been pulled from the oven. Wearing leather gloves, he gently squeezes each loaf to test the crust. They're already brown — what some customers might think is approaching well-done — but they're returned to the oven for a few minutes more.

By the time Amsalam is satisfied, the loaves have reached a deep mahogany, with extremities as dark as anthracite. He piles them to cool on a maple wood block, where they softly crackle like a distant bonfire.

Bread making is a constant negotiation. Dough hydration, mixing and resting times, baking temperatures and other factors all leave their indelible mark on the finished loaves. Small variations can be compensated for as the days-long process slowly chugs along, but other errors are impossible to fix,



Or Amsalam gently squeezes each loaf to test the crust.

like the batch of sourdough bread the team once baked without a gram of salt. (That day, they improvised, telling confused customers that the bakery was sold out, even though the doors had just opened for business that morning.) Today, though, the dough is handling well and loaves continue to fill the cooling racks. When a customer shows up 40 minutes before the bakery is scheduled to open, she's joyfully handed bread that's still warm to the touch.

Like most classic bread recipes, Lodge owes its existence to a series of fortunate accidents. The open floor plan, bar counter and tables lead many customers to think the bakery is a full-fledged restaurant, but that wasn't the goal when the team laid out the original business plan. They wanted an open, airy space where they could bake bread and where customers could watch the process unfold. Maybe they'd sell a few slices of toast adorned with salmon or avocado.

But not long after 8 a.m., when the bakery formally opens, the chairs are nearly filled with customers sipping expertly extracted coffee, and Lodge feels more like a hip cafe with an oven and mixer crammed in the corner.

When bread shaping begins, racks spill out into the dining area. Shelves once meant for pictures, books and decorations now hold extra bags of test flour and other baking containers. At little more than 900 square feet, the tiny bread factory turned cafe is rising out of its mold like an over-proofed sourdough.

The place is packed. The bakers now adorn their toasts as aggressively as they bake their breads: Blackberry preserves cascade over the sides of a simple slice of wheat; sprouted rye bread is slathered so generously with butter that it heaves from the pores when a slice is lifted from the plate; avocado is laid as thick as the pavement on the nearby 405 and topped with radish petals sliced as thin as parchment. The hustle of a full-scale bakery and loud music feeds the energy in the room. Right now, it's old-school hip-hop, and Amsalam is punctuating his bread-baking tasks with white-boy dance moves. Later, Jerry Garcia fills the space with meandering guitar solos.

Just last summer, a similar scene (minus the custom tile and customers) unfolded each day behind Phaneuf's nearby apartment. The trio had recently quit their jobs at Goldie's Downtown, where they helped manage an in-house bread program, and struck out on their own with a business plan they say was fueled by sleep deprivation and a cannabinoid-driven haze. They parked a used commercial oven within sight of an ancient avocado tree and used an old library shelf as a cooling rack. They worked on folding tables they got at Office Depot and battled squirrels that wanted nothing more than to pilfer every sunflower kernel from their seed-crust loaves.

They also developed their unique voice as bakers, honing a style defined by naturally leavened, whole-grain

bread made from dough so wet it almost pours out of the wicker baskets that shape it. That's why the loaves are so dark when they finally emerge from the oven — anything less and the remaining water vapor would turn those tough, chewy exteriors into soggy, wilted crusts. They look like vintage footballs when heaped in a pile to cool, and paired with the kitchen antics of three young bakers (was that a bass drop or did a forgotten Cambro container of rye levain just explode?) they lend a unique facet to L.A.'s growing bread culture.

More changes are already under way, featuring the recently available office space next door. Amsalam, Phaneuf and Craig just signed a lease and are working with an architect to double the space and install a new pizza oven. They're building on a popular Sunday night event that features chewy, wheat crust rounds — the product of another happy mistake when the finely milled white flour they originally chose for their pizzas ran out. Customers loved the substitution, and pizza night grew


LIKE MOST CLASSIC BREAD RECIPES, LODGE BREAD OWES ITS EXISTENCE TO A SERIES OF FORTUNATE ACCIDENTS.

to the point that it shaped the bakery's expansion.

"Stoner eclectic," Phaneuf says of the expected decor, which will downplay the existing coffee-shop vibe in favor of "punk-rock" pies and more of the richly crusted loaves that gave these bakers their foothold. Two large openings will combine the spaces into one great Temple of the Carbs. They hope the expansion will be ready in time for their first anniversary party in November.

For now, though, the focus is on the next day's bread. On weekdays, Lodge averages around 250 loaves, and with the coming weekend's farmers markets and larger restaurant orders, they'll have to bake even more. Amsalam is wrestling with a stiff croissant dough to make a chocolate babka that always sells out, while Phaneuf and Craig mix a sprouted rye. The rest of the staff helps customers as they pick over what's left from the morning rush. A few cinnamon rolls the size of catcher's mitts and a handful of spiced oatmeal cookies sit in the glass case near the register. By 2 p.m. a single boule sits alone in the window. Before the shop closes up for the day, it's disappeared.

LODGE BREAD | 11918 Washington Blvd., Culver City
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The Alameda deep dish from Dough Box

PHOTO BY GARRETT SNYDER

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DEEP DISH FROM AN EAST L.A. WAREHOUSE DOUGH BOX PIZZA DELIVERS

P icking up a pizza at the new Dough Box Pizza & Bread can feel like one of those illicit handoffs that go down in *The Fast & the Furious* movies. You're driving through an industrial warehouse district just off the 10 freeway in East L.A., looking for an address with the word "OFFICE" in white lettering over the door frame. You park outside, make a phone call and a hefty Chicago-style deep dish pizza is run out to your car from a commissary kitchen inside. Of course, if you ordered delivery instead — which residents within a 5-mile radius can do (that includes downtown, Boyle Heights, Highland Park, South Pasadena, Chinatown and most of Echo Park) — the pizza would simply arrive at your doorstep. But where's the fun in that?

If the concept of Dough Box sounds familiar, that's because founder and East L.A. native Alexandra Gonzalez was one of the original partners in Hollywood Pies, the takeout-or-delivery-only pizza service that first appeared on the scene in 2011 and quickly gained attention for its weighty pies loaded with a thick strata of cheese and a generous layer of red sauce. If you were looking for proper deep dish, there was simply no better option. We even added the place to our list of the 10 Best Pizza Places in Los Angeles last year.

Gonzalez left Hollywood Pies in 2013 and set out to open Dough Box in East L.A., alongside former Bread Lounge pastry chef Tony Hernandez. Together they're offering around a dozen varieties

of pizza, with topping combinations named after local streets and boulevards. The Alameda is made with heaps of mozzarella, house-made ricotta, spinach and garlic, while The York comes loaded with mozzarella, pepperoni and crumbled Italian sausage.

If you're not into deep-dish for some odd reason, there is also a thin-crust option, which is thinner than the half-inch crust on the deep dish but still substantial when compared with New York-style pizza. The most noticeable difference between Hollywood Pies and Dough Box is the flavor of the crust; at Dough Box, it's still crispy and crunchy but with a bit more of a tangy sourdough flavor, which might be credited to Hernandez's bread-making skills.

Prices for deep dish start at \$10 for a 6-inch pie, which probably could feed two; and \$15 for a 9-inch pie, which will easily feed two, with leftovers. The only caveat might be the requisite patience: Due to their thickness, these pizzas require 30 to 45 minutes to bake, which can mean delivery times of an hour or more.

—Garrett Snyder

Dough Box L.A., 1539 Fishburn Ave., East L.A.; (323) 346-6811, doughboxla.com.

FIRST LOOK

Top Chef Alum Marcel Vigneron Debuts Wolf

When chef Marcel Vigneron announced he would be opening his first restaurant, it seemed a bit cliché (and confusing) for the *Top Chef* alum, a guy who made a name for himself as a molecular gastronomer, to describe the food at his new place as "rustic," "farm fresh" and "made from locally sourced ingredients." Fans of Vigneron's short-lived molecular gastronomy SyFy series *Quantum Kitchen* might be disappointed at first glance by the menu at Wolf: burnt carrots, beets and citrus, baby kale, braised beef cheeks, roast chicken and Brussels sprouts read like menu déjà vu.

But what comes out of the kitchen at Wolf is far from boring. Those "burnt" carrots arrive beautifully plated around dollops of fluffy white pillows. At any other restaurant in town, the pillows



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might be globs of burrata. But here they are delicate, melt-in-your-mouth clouds of coconut *espuma* (er, foam), a tropical touch that hints at the passion fruit sauce resting underneath. The plate is scattered with oxalis and tarragon leaves, little piles of chopped macadamia nuts and baby coconut. Wolf's nose-to-tail "zero-waste cooking" philosophy explains why the carrot stems are still attached and more carrot greens are sprinkled on top. It could also explain why there are sandy bits crunching between your teeth.

For a chef who is TV-famous and has worked at such glitzy places as the Bazaar in Beverly Hills, Vigneron's Wolf is pleasantly down-to-earth. Located on one of the slightly grungier blocks of Melrose Avenue, the space is sophisticated yet simple. With two large Spanish barn chandeliers and a blue-tiled bar, the decor matches the way Vigneron has described the food — rustic yet refined. A long booth with bohemian pillows lines one wall, while tables are laid out spaciouly throughout the room. If you're seated in the right place, you can see Vigneron in the kitchen, focused and holding an immersion blender.

Though the menu hints at tropical themes, the culinary throughline is simply whatever Vigneron has found inspiration from while living in L.A. In this case, the use of coconut and lemongrass stems from his time spent eating in East Hollywood's Thai Town. The Thai Hi-Five cocktail made with gin, raw coconut oil and house lemongrass soda shows potential but comes out a bit too sweet.

The sous-vide "roast chicken" — brined for 24 hours — serves as a good argument that chicken breast should never be cooked by any other method. The chicken is plated on some smears of celery root puree and accompanied by escarole drenched in *bagna cauda* and charred cippolini onions — and might seem one-note if it weren't for the pickled salsify that brightens the whole thing.

At 7:30 p.m. on a Friday night, guests are still trickling into the dining room. Clearly, Los Angeles has yet to discover Wolf. But Wolf has the potential to become a hard place to get into. When Vigneron combines his modernist tendencies with the first-rate produce L.A. is known for, the results can be worth the hype. —Heather Platt

Wolf, 7661 Melrose Ave., Fairfax; (323) 424-7735, wolfdiningla.com

SALADS

The 10 Best "Big Salads" in Los Angeles

It can be argued that Los Angeles is the country's salad capital. And when it's lunchtime, sometimes you just need a great big salad. Many restaurants in the city offer terrific salads, but — in the words of *Seinfeld's* Elaine — are they big salads? Do they tower above their plates? Contain tomatoes like volleyballs? Would you expect full meal credit for buying someone that salad?

Salads with these specs can be found at many of the new salad places appearing on every corner these days. But here are 10 Los Angeles restaurants that have truly mastered the big salad.

The classic Cobb at Alcove Café & Bakery

Los Feliz's much-loved garden bistro Alcove Café & Bakery serves a classic Cobb that could cure a hunger headache upon first bite. Topped with half an avocado, a whole egg, a generous helping of thick, applewood-smoked bacon and a fresh-baked pretzel roll, this meal is packed with protein while its base of romaine and iceberg maintains a respectable level of crunch. 1929 Hillhurst Ave., Los Feliz; (323) 644-0100, alcovecafe.com.

The organic kale salad at Follow Your Heart

On the corner of Sherman Way and Topanga in the West San Fernando Valley is Follow Your Heart, a vegetarian market and café that's been serving gigantic salads since the 1970s. Follow Your Heart's vintage glass bowls are brimming with super greens and dense, vegetarian proteins. The most substantial of the bunch is the organic kale salad, piled with tomato, avocado, carrots, whole raw cashews, bok choy and your choice of cottage cheese or cottage-style tofu. Top it with one (or two) of FYH's homemade vegan dressings, including tofu tahini dill, creamy garlic and organic miso ginger, or with one of the usual suspects: vegan bleu cheese, ranch or Caesar. 21825 Sherman Way, Canoga Park; (818) 348-3240, followyourheart.com/market-cafe.

The Cheebo Chop at Cheebo

Here is a salad that appears light and refreshing yet is so filling it often can't be finished in one round. The Cheebo Chop is an organic, mountainous helping of chicken, mixed greens, mozzarella, provolone, Genoa salami, garbanzo beans, tomato and olives, chopped and tossed with such precision that all flavors and textures are presented by the forkful. Dressed with light balsamic vinaigrette, it's the Italian antipasto's svelte cousin. 7533 W. Sunset Blvd., Hollywood; (323) 850-7070, cheebo.com.

The Tri-Salad at Langer's Deli

This salad is so big, it has salads on salads — literally. Here we have a perfect specimen of a deli-big salad, which includes chicken, egg and tuna salads on a bed of tomatoes, cucumbers and carrots for crunch. Rounded out with a mound of olives, sweet pickles and peaches with cottage cheese, this is a salad for the person who has to have a big salad but can't quite decide on one direction. 704 S. Alvarado St., Westlake; (213) 483-8050, langersdeli.com.

The Kale Caesar at Mixto

Though a taco stand might not scream "big salad" to most people, Silver Lake's Mixto Comida Latina, a new-wave Mexican-American walkup, offers a simple yet sizable kale Caesar for when you're all taco'd out. A paper plate is piled generously with kale and dressed with pecorino Romano, croutons and a light, tart lemon vinaigrette. Top it with chicken or carne asada, and enjoy it on the streetside patio. 2827 Hyperion Ave., Silver Lake; (323) 668-1818, mixtomixto.com.

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California Chicken Café has outright owned the big-salad game for more than 20 years. Its California chicken salad reigns as one of the biggest, heartiest, most satisfying salads in the city. This stack of fresh lettuce, broccoli, carrots, bell peppers, tomato and avocado, tossed with pita croutons, fusilli pasta and white meat chicken, should be ordered with a to-go box. It's the big salad all big salads wish they could be. 6805 Melrose Ave., West L.A.; (323) 525-1013, californiachickencafe.com.

The Chinese chicken salad at Joan's on Third

A big-salad list wouldn't be complete without a proper Chinese chicken salad, and the family-owned Joan's on Third does it right with a heap of iceberg lettuce, sliced chicken breast, toasted almonds, crispy wontons and rice sticks in a big, round bowl. Dressed with their signature Chinese chicken salad dressing, this salad is not only big but tastes and feels like your (really talented in the kitchen) mom made it just for you. 8350 W. Third St., West L.A.; (323) 655-2285, joansonthird.com.

The Mediterranean salad at Crimson Mediterranean Cookhouse

With romaine, cucumbers, tomatoes, red onion, Kalamata olives, garbanzo beans and feta cheese, the focus here is on the key ingredients that make a Mediterranean salad great. It can be grazed with salmon or antibiotic- and hormone-free chicken for protein and is served with a large pita chip for scooping, dipping or just plain crunching. 2901 Ocean Park Blvd. #127, Santa Monica; (310) 396-2400, crimsonla.com.

The fresh corn grilled salad at Fresh Corn Grill

Yes, the fresh corn grilled salad — the original dish of the two-location, California-style eatery — has grilled corn. It also has zucchini and asparagus mixed with a mound of fresh greens, tomatoes and avocado. Finish it off with one of many protein offerings, including chicken, salmon, shrimp, skirt steak, tofu or rockfish. 8714 Santa Monica Blvd., West Hollywood; (310) 855-9592. 1266 Westwood Blvd., Westwood; (310) 470-0414. freshcorngrill.com.

The antipasto salad at C&O Trattoria

Everything about C&O Trattoria in Marina del Rey is big. Between the restaurant's long tables and dining room-encompassing sing-alongs, a meal at C&O is an outsize experience in itself, and the family-style salads are no exception. While each of the salads is massive, the antipasto salad is highlighted here for its dense helpings of salami, turkey breast and mozzarella that sit atop a beautiful mess of roasted red peppers, Roma tomatoes, Kalamata olives, pepperoncini and chickpeas. Served along with bottomless garlic knots, this salad could easily fill two people to the brim. Though most dishes are meant to be shared, there's no shame in ordering one of these large salads for yourself. And if big just isn't big enough, they offer a "gargantuan" size for an additional \$4. 31 Washington Blvd., Marina del Rey; (310) 823-9491, cotrattoria.com. —Rebecca Pardess

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Week of
**APRIL
15-21**

P. 33 FRI
**DINOSAURS HAVE INVADED
THE LOS ANGELES ZOO**

P. 33 SAT
**DISCOPHILES REJOICE!
RECORD STORE DAY IS HERE**

P. 33 SUN
**WHOSE EROTIC FAN FIC IS
THE MOST EROTIC FAN FIC?**



P. 34 WED
**IT'S 4/20 - OF COURSE CHEECH &
CHONG ARE PERFORMING**

Tercell Waters with Complexions Contemporary Ballet: See Friday.



PHOTO BY JAE MAN JOO

fri

4/15

MUSEUMS

Dino-mite

Dinosaurs are pretty fucking rad. In celebration of their radness, the Los Angeles Zoo introduces the exhibit “Dinosaurs: Unextinct,” a wild ride through the 135 million years during which dinosaurs completely rejected democracy and ruled the Earth. Get up close to 17 advanced animatronic dinosaurs and discover facts about their lives and their similarities to animals you’ll find at the zoo today. From the wily Suchomimus to the devious Carnotaurus to the tempestuous Tyrannosaurus, you’ll learn a thing or two while you thank God for sending those meteors down to make way for Jesus and you!

Through Oct. 31. *Los Angeles Zoo and Botanical Gardens, 5333 Zoo Drive, Griffith Park; Fri., April 15, 10 a.m.; \$20-\$25. (323) 644-6001, lazoo.org/dinos.* —David Cotner

DANCE

Skin Deep

Led by Dwight Rhoden and Desmond Richardson, **Complexions Contemporary Ballet** evolved out of Alvin Ailey American Dance Theatre, where Richardson and Rhoden were both star dancers. That’s also where Rhoden established his choreography cred through a series of riveting works that often reflect African-American culture and concerns. Drawing on dance genres ranging from ballet to contemporary to street, the ensemble is known for its wide range of subject matter as well as its spectrum of dance styles. The mixed repertory this visit

includes a work honoring Maya Angelou, one in pointe shoes, one set to folk songs by Odetta and one set to “Summer” from Vivaldi’s *Four Seasons*. Among the 14 powerful dancers, don’t miss Los Angeles Ballet alum Andrew Brader. *Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Fri.-Sat., April 15-16, 7:30 p.m.; Sun., April 17, 2 p.m.; \$34-\$138. (213) 972-0711, musiccenter.org/complexions.* —Ann Haskins

Twelfth Night. The event also includes workshops, crafts and demonstrations that explore more about Shakespeare and the Elizabethan era, as well as the Huntington’s “First Folio” edition of Shakespeare’s collected plays and related works. *Huntington Library, Art Collections and Botanical Gardens, 1151 Oxford Road, San Marino; Sat., April 16, 11 a.m.-4:30 p.m.; \$25, \$21 seniors & students, \$10 children, free kids under 4. (626) 405-2100, huntington.org.* —Siran Babayan

sat

4/16

RECORDS

Vinyl Sale

Judging by the prodigious number of California outlets participating in **Record Store Day 2016**, purists can declare that vinyl is far from dead. Actually, they can gloat: 2015 vinyl sales outpaced cash generated by streaming music, the world’s most popular method of auditory acquisition, by a cool \$30 million. Today, celebrate analog, knowing there will never be a national “Mp3apalooza.” Celebrate the knowledgeable clerk (as brick-and-mortar shops are making a comeback) and celebrate — from Poo-Bah in Pasadena to Freakbeat in the SFV, from Claremont’s Rhino to Covina’s Kaos — the warmth of analog and the human touch. *Various locations; Sat., April 16, recordstoreday.com.* —Skylaire Alfvogren

HISTORY

Wild Bard

The Huntington’s **Shakespeare Day** is among the worldwide events marking the 400th anniversary of the death of the most performed playwright in history. The daylong family celebration features traditional and new interpretations of the Bard’s canon throughout the library’s grounds: the Independent Shakespeare Company and Guild of St. George perform scenes from *The Taming of the Shrew*, *Hamlet* and *Richard III*; L.A. Opera sings songs from Shakespeare-inspired operas; Music Center’s Will & Company presents an adaptation of *Romeo and Juliet* for schoolkids; and students from the East L.A. Performing Arts Academy at Esteban E. Torres High School present excerpts from

sun

4/17

THEATER

Master of Puppets

Skirball Puppet Festival is the museum’s fifth annual, daylong family celebration of the art form, featuring performances by Beth Peterson, Animal Cracker Conspiracy, Fratello Marionettes, the Devised Puppetry Project, Strings & Things Puppet Theatre, Robin Walsh, Jared Ramirez, Coyote Rising, Leslie K. Gray, Paul Zaloom and other artists. Small or large, these puppets range from hand to string to shadow puppets, and they tell stories inspired by Mother Goose, Leonardo da Vinci and Igor Stravinsky. The festival also includes films, workshops, stilt walkers and a communal project led by the Noah’s Ark at the Skirball storytellers and Rogue Artists Ensemble. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Sun., April 17, 10 a.m.-4 p.m.; \$12, \$9 seniors & students, \$7 children, free kids under 2. (310) 440-4500, skirball.org.* —Siran Babayan

COMEDY

Stranger Than Fan Fiction

NBC’s Seeso streaming platform boasts both classic and cutting-edge comedy, from seminal *Saturday Night Live* up through original offerings from Upright Citizens Brigade. This weekend, new meta-series *The Comedy Show Show* — which captures the live experience of the industry’s top weeklies and monthlies — films an episode of Bryan Cook’s **Competitive Erotic Fan Fiction**. The writers’ free-for-all/festival darling/Nerdist podcast invites a return lineup of former CEFF champions Moshe Kasher, Eliza Skinner, Ben Roy, Dave Hill, Ian Karmel,

Guy Branum, Andres du Bouchet, Jackie Kashian and Solomon Georgio. Meaning it'll be creative, delightfully dirty and available online soon. *The Virgil*, 4519 Santa Monica Blvd., East Hollywood; Sun., April 17, 8 p.m.; free. (323) 660-4540, thevirgil.com. —Julie Seabaugh

mon 4/18

BOOKS

Playing Chicken

It's one thing when you have to deal with your neighbors after they've found out you've got chickens in your condo — but when Joseph Stalin moves in? Longtime *L.A. Weekly* drama critic Steven Leigh Morris reads from his new book, *Fowl Play* (\$16, Padaro Press), a surreal confection in which art not only imitates life, it makes it incredibly annoyed. As metaphors go, the chickens that frame Morris' book, subtitled "A Novel in Three Acts," are effective and trenchant. Siri, how do you say "hilarity ensues" in Russian? *Skylight Books*, 1818 N. Vermont Ave., Los Feliz; Mon., April 18, 7:30 p.m.; free. (323) 660-1175, skylightbooks.com. —David Cotner

FILM

I See France

Celebrating its 20th year, the **COLCOA French Film Festival** returns to L.A. for nine days of premieres. The fest screens



Bitchin Bajás will be at Velaslavasay Panorama: See Thursday.

both new films, such as opening night's North American premiere of *Monsieur Chocolat*, a biopic about the first black star of the French stage, and old films, including the world premiere of the restored version of Jean-Paul Rappeneau's WWII farce, *A Matter of Resistance*, starring Catherine Deneuve. On Tuesday, April 19, the fest hosts Blind Date With a French Film, its annual free screening of a surprise movie. It just might be love. *Directors Guild of America*, 7920 Sunset Blvd., Hollywood Hills West; Mon.,

April 18-Tue., April 26; \$13 per screening. colcoa.org. —Gwynedd Stuart

tue 4/19

BOOKS

Comma Chameleon

Writers Bloc presents Mary Norris discussing her book, *Between You & Me: Confessions of a Comma Queen*, with

L.A. Times columnist and radio host Patt Morrison. Norris recounts the 30-plus thankless years she's worked as a proofreader and copy editor at the *New Yorker*. In this part memoir, part grammar guide — pronouns, hyphens, spelling, four-letter words — Norris looks back on the string of jobs she had before joining the *New Yorker* in 1978 as a "page OK'er" and one of the "prose goddesses," the venerable magazine's style standards and some of the famous writers she's copy edited, including John Updike, Pauline Kael and Philip Roth. *Goethe-Institut Los Angeles*, 5750 Wilshire Blvd., Miracle Mile; Tue., April 19, 7:30 p.m.; \$20. writersblocpresents.com. —Siran Babayan

wed 4/20

COMEDY

Gone to Pot

UCB's annual **420 Show** celebrates the herb-honoring holiday with all things weed all night long. First, UCB co-founder Matt Besser and guests bring you "comedy, music and trippy shit" in *The 420 Show With Matt Besser*. Later, the six-man comedy troupe of Bath Boys Presents: *Foggy Noggin* performs "inside a stoner's brain," followed by *Stoned Scenes* with Big Grande, in which the club's top cast members stage famous scenes and monologues from film and TV



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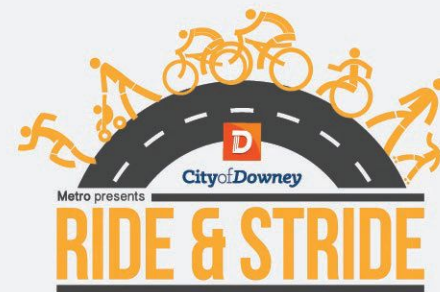
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Micah White presents his book *The End of Protest*. See Thursday.

PHOTO BY TRAV WILLIAM

while under the influence. Finishing out the evening is *Weed Cram*, where more UCB actors, writers and directors create an entirely new sketch show also while high. *UCB Sunset*, 5419 W. Sunset Blvd., Hollywood; Wed., April 20, 4:20 p.m.; \$5. (323) 908-8702, sunset.ucbtheatre.com. —Siran Babayan

COMEDY

High, Guys

Cheech and Chong's *Up in Smoke* is to 4/20 what *It's a Wonderful Life* is to Christmas. A movie about two stoners driving around and looking for premium pot in a van made out of weed couldn't get any more iconic. If you're sober enough to leave the house tonight, man, you can see the legendary comedians in the hazy flesh in **Cheech & Chong — 420 Celebration**. Richard "Cheech" Marin (still in a beanie, tank top and suspenders) and Tommy Chong (still wearing a bandanna) perform a mix of new and classic comedic bits and songs, and no doubt they'll get all political on marijuana laws. The event also includes opening comedian (and Chong's wife) Shelby Chong. *The Novo by Microsoft*, 800 W. Olympic Blvd., downtown; Wed., April 20, 9 p.m.; \$35.50-\$59.50. (213) 765-7000, thenovodtla.com. —Siran Babayan

thu 4/21

MOVIES & MUSIC

A Bitchin' Time

A choicely oddball venue spices up a screening of director-photographer Olivia Wyatt's *Sailing a Sinking Sea*, a feature-length experimental documentary about the Moken people of Burma and Thailand. The film explores the mythology-rich life of the seafaring Moken, who spend eight months of the year in thatch-roofed wooden boats, navigating the mermaid-populated waters among several islands dotted with dancing denizens and sea shanties on stilts. The film is scored by Drag City's righteous

psych-jazz ambientistas **Bitchin Bajas**, who'll perform a live set following the screening; there's also a Q&A with the director and DJ sets by Dublab's Frosty and Arshia Haq. *Velaslavasay Panorama*, 1122 W. 24th St., University Park; Thu., April 21, 8 p.m.; \$20. \$18. (213) 746-2166, panoramaonview.org. —John Payne

FOOD & DRINK

Valley Eats

Who says there's nothing good to eat in the Valley? **The Taste of the Valley** is the San Fernando Valley's largest wine tasting and food festival, now entering its 17th year. This year's event will feature food from more than 45 restaurants and

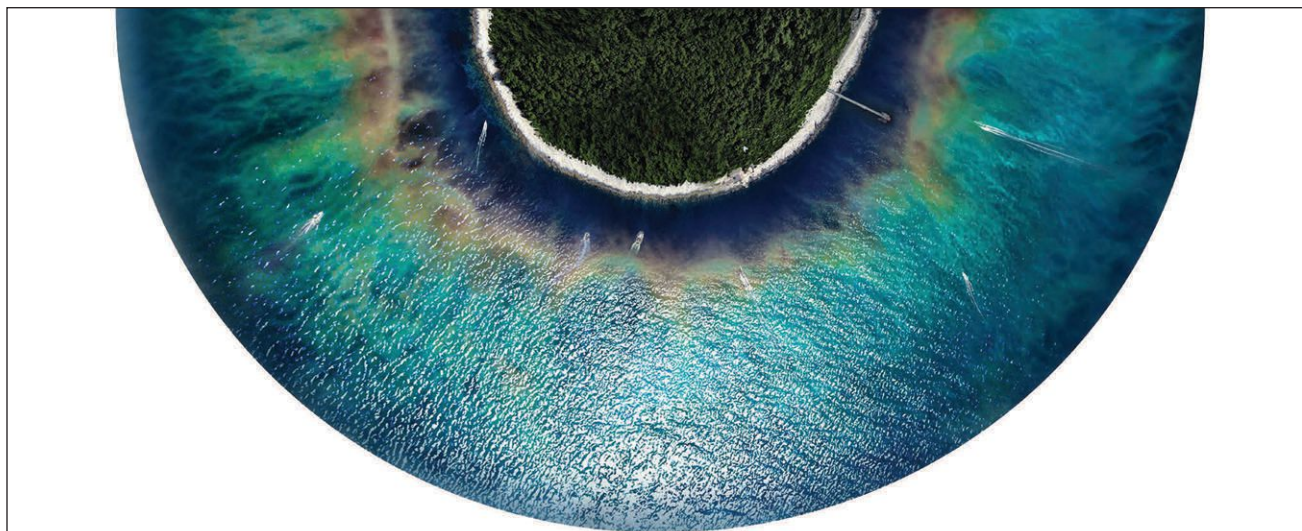
beverage tastings from 120-plus wineries, spirits producers and craft brewers. Proceeds from the festival will benefit the Valley Cultural Center, which supports local arts and community programming. *Westfield Topanga*, 6600 Topanga Canyon Blvd., Canoga Park; Thu., April 21, 5-8:30 p.m.; \$55 advance, \$65 at the door. (818) 594-8740, valleycultural.org/the-taste-of-the-valley. —Garrett Snyder

BOOKS

Thou Dost Protest

Between Bernie's "are you ready for a political revolution" battle cry, our delirious coast-to-coast illuminati-oligarchy paranoia and the right wing's delicious,

fist-shaking outrage over "paid professional protesters," Micah White's new book, ***The End of Protest: A New Playbook for Revolution***, could not have arrived at a more propitious moment. White, one of Occupy's original Zucotti Park spearheads, has perpetrated a rich reflection on our quagmire of culture, corruption and the future of activism, politics and spirituality, which provides compelling context and proposes a call to action at a critical point in time, when misery-infused doom seems like the prevailing national menu selection. *Vroman's Bookstore*, 695 E. Colorado Blvd., Pasadena; Thu., April 21, 7 p.m.; free, book is \$20. (626) 449-5320, vromansbookstore.com. —Jonny Whiteside



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Culture //

THE TAO OF LAUGHTER

In her colorful Fairfax nightclub, Tao Comedy Studio, Bobbie Oliver has created a space where female comedians can thrive

BY ADAM GROPMAN

It's a Saturday night at Tao Comedy Studio, and Nina Manni is onstage nailing a bit about male insecurity.

"Do you guys know what the worst thing you can do to a man is?" she asks rhetorically. "Emasculate him — make him less of a man, weaken him, take away his power. And you do that by yelling at him in front of his friends or changing a tire better than him."

The 38-year-old comedian, clad in a Van Halen raglan shirt, delivers the joke with tempered, well-informed indignation. And the audience is digging it. She continues: "Why isn't our

government harnessing this power that women have? Why aren't I being sent to a cocktail party in Russia to correct Putin's grammar in front of a bunch of dignitaries and just let me take that motherfucker down?"

It's not that you couldn't hear Manni's act or acts like it at other Los Angeles-area comedy venues. But at a lot of clubs, female comedians might feel too intimidated to joke about gender, the fear being that female-centric comedy might crash and burn with male-dominated crowds.

Comedy impresario Bobbie Oliver opened Tao Comedy Studio — located on Beverly Boulevard in Fairfax — to foster provocative, issues-oriented material and to give female

(42 »

Bobbie Oliver at her Tao Comedy Studio



PHOTO BY TED SOQUI

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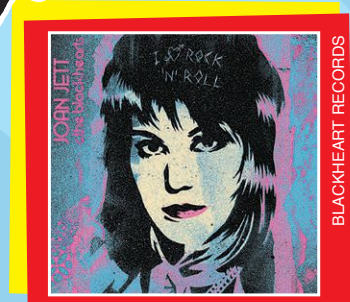
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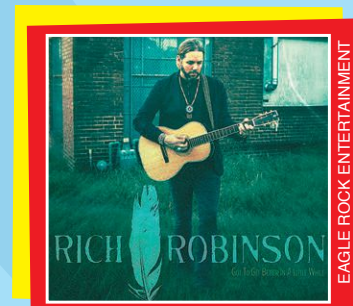
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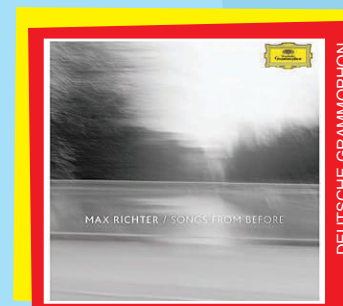
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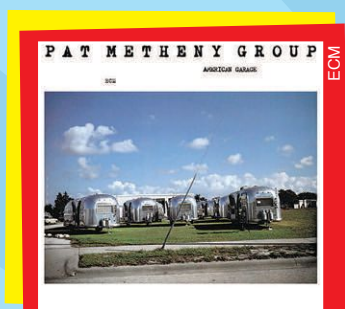
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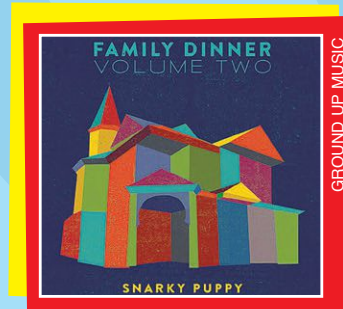
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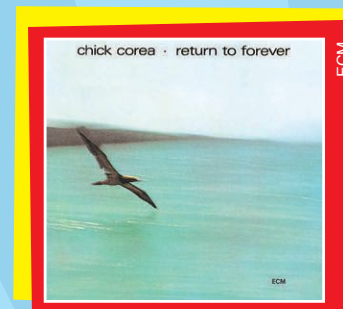
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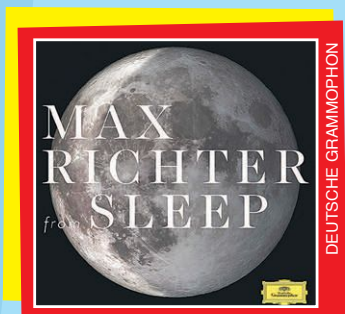
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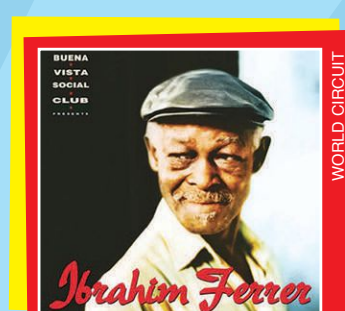
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»38) comedians a place where they can feel assured that the other comics on the bill, the management and the audience will all be fully on board. Her vision: no vicious hecklers, no crude sexism, no pressure to conform to the meanness that has a tendency to lurk in the dark corners of other clubs.

"So many things felt unsafe," Oliver, 47, says about her time in the mainstream comedy scene. The Georgia native's passion is palpable, onstage and off-, especially when she's discussing the deep gender unfairness she's encountered.

She's like a Southern, blond Roseanne Barr; her act is imbued with the same sort of world-weariness, enhanced by a down-home accent.

Oliver bemoans a "sheer lack of opportunity" for women in comedy. "There's 20 dudes on every show and, like, one woman. Comedy festivals have just a minuscule number of women. And on television, until Samantha Bee came along, there were no women late-night hosts. Out of 48 late-night stand-up spots, two go to women."

Besides Bee, Chelsea Handler and Joan Rivers' stints as a sub for Johnny Carson, late-night television has been an all-male playing field.

Veteran club comedian Betsy Salkind, who wrote for both *Roseanne* and the short-lived '90s sketch show *Saturday Night Special*, says the late-night landscape reflects what's going on in comedy clubs all over the country. "A typical show at one of the L.A. clubs will include 14 male comics and one female comic, and she's probably not headlining," says Salkind, adding, "In the nonshowcase cities, it's three men and no women, or five men and one woman."

Salkind got her start in Boston, where she was essentially blacklisted for performing material that was perceived as too edgy.

"I was actually banned in Boston from nearly every club for performing a little piece called 'The Emperor's Getting Fucked,'" Salkind says. "It was about the misogyny, racism and viciousness in comedy at the time [the early '90s] and featured a character called Lois Common Denominator."

"The system is sort of set up to allow just a few of us through, and I refuse to compete with my fellow comics for token spots," Salkind adds. "It doesn't need to be that way."

Oliver believes the lack of greater opportunities for women in comedy originates in those sorts of unaccommodating and uninclusive performance spaces.

"I feel like a lot of women stay away from open mics because they're threatening, so they don't get a chance to work vulnerable or personal material," she says. "At Tao I see women work some really raw, vulnerable stuff and cry onstage while telling this story, and I watch it grow to this amazing bit, which they then take out in the world and slay with it."

Tao, which hosts shows, classes and the annual Laugh Riot Grrrl Fest, offers

three open mics a week, two co-ed and one for women only. And despite the feminist emphasis, it's not uncommon that Oliver books lineups that are half men. Oliver's partner in running the venue is her husband, Chris, who, she proudly points out, is a straight white male.

Gender politics aside, open-minded Angelenos are likely to find the atmosphere refreshing at Tao. Whereas most mainstream stand-up comedy venues cultivate a cold, nocturnal feel, Tao is more like a cross between a private screening room and a yoga studio. Flickering candles sit on any available surface and Eastern religious knick-knacks adorn shelves near the front of the venue.

When Oliver was living in Athens, Georgia, after college, she happened upon mystical spiritual guru Alan Watts on the radio and started digging deeply into Buddhism and Taoism. Years later, when teaching comedy, Oliver found herself answering questions about

"A TYPICAL SHOW AT ONE OF THE L.A. CLUBS WILL INCLUDE 14 MALE COMICS AND ONE FEMALE COMIC, AND SHE'S PROBABLY NOT HEADLINING."

—BETSY SALKIND

the art form with wisdom from Asian philosophy.

"I discovered that comedy in L.A. is not about comedy," Oliver says. "It's a marketing scheme to get rich and famous. No one cared about the process. People would ask, 'What should I write about?' and I'd say, 'What are you thinking about?' Most comedy clubs were teaching the idea of a false persona, an inauthentic personality."

Oliver spent four years researching and writing a master handbook of sorts: *The Tao of Comedy: Embrace the Pause*. In keeping with the far Eastern spiritual vibe, before classes she burns incense and leads her comedy students through meditation. "Using comedy powers for good and not evil actually supports Right Speech and Right Livelihood from the Buddhist Noble Eightfold Path," Oliver says.

This spiritual approach might not have flown at Oliver's old comedy haunt, Pasadena's Ice House. Lest anyone think that Oliver's endeavors are completely politically correct or devoid of edge, however, her latest comedy CD is titled *Feminazi Cunt*.

Onstage, Manni nears the end of her set. Her material has veered from the takedown of touchy men to the sort of classic self-effacement everyone can relate to. "I have found hope in kale," she declares. "Cause I figure if something as bitter and shitty as kale can make it, then maybe there's a chance for me."

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A MAD SCIENTIST IN DTLA

ELAINE CAMERON-WEIR'S LABLIKE SCULPTURES AND MORE

BY CATHERINE WAGLEY

This week, one artist turns a downtown gallery into an eerie laboratory, and another talks about re-creating her father's past. **Small-timer**

L.A. native Richard Pettibone was young when the Pasadena Art Museum hosted a particularly iconic show: the first retrospective of French artist Marcel Duchamp. Credited with inventing the "readymade" (e.g., the famous urinal, titled "Fountain," which the wily character debuted in 1917), Duchamp made an impression. Pettibone's current show at Honor Fraser pays homage to him and a few other midcentury big shots, presenting intricate miniature replicas of their work. A version of Duchamp's bicycle wheel on a stool sits in a far gallery. The replicas are perhaps the conceptual-art equivalent to model airplanes. There must be some thrill in remaking revered, purportedly innovative objects for yourself, so that you can own them and tweak them as you see fit. 2622 S. La Cienega Blvd., Culver City; through April 23. (310) 837-0191, honorfraser.com.

Back in time

On the final day of her exhibition "Other and Father" at ltd Los Angeles, artist Mariah Garnett will give a talk and show some of her research material, videos she found in Belfast and experimental films that inspired her. Her exhibition is in large part informed by footage she found of her long-estranged father in Belfast in the early 1970s, when he had shaggy red hair and a Catholic girlfriend. Since he was Protestant and Northern Ireland was violently sectarian at the time, their relationship piqued the interest of producers at the BBC, who featured the couple in an exaggerated, reductive documentary. Garnett re-enacted the documentary herself, reshooting all the scenes and playing her father, mimicking his haircut, clothing and mannerisms. She's still working on this project about her father, and she's adept at talking about how politics and personal experience intertwine. 7561 W. Sunset Blvd., Ste. 103, Hollywood; Saturday, April 16, 5-7 p.m. (323) 378-6842, ltdlosangeles.com.

Dirty jokes

L.A. artist Stanya Kahn had a show in New York last year called "Die Laughing." It included somewhat



Still from Mariah Garnett's *Other and Father*

esoteric joke paintings, some of them "dick jokes." In one, a voice asks, "Did it work?" A naked witch, with penises growing all over her body, just not near her own nether regions, replies, "Yes and no." In another, a penis-shaped bulge approaches a microphone. "Is this thing on? If you got the time, I got the space." Now Kahn is releasing a book called "Die Laughing," and will give an R-rated reading from it this weekend at her local gallery, Susanne Vielmetter Projects. 6006 Washington Blvd., Culver City; April 16, 3-5 p.m. (310) 837-2117, vielmetter.com.

Hide and seek

In Linda Frank's current exhibition at MaRS Gallery, dining room chairs have long, thin legs, so that they resemble spiders. A coffee table has been squeezed between bulging pink pillows big enough to hide a few bodies inside. A vintage cabinet stands in front of a mysterious mound of green carpet. There's just enough order to keep the show from feeling like a domestic disaster zone. Instead, Frank's installation conjures a squat, an outlaw living space built by people who've been salvaging stuff from middle-class neighborhoods and making it so their belongings double as hiding places. 649 S. Anderson St., downtown; through April 23. (323) 526-8097, marsgallery.net.

Chic torture trap

Little flames flicker from oil lamps clamped to the metal poles that weave through Elaine Cameron-Weir's current exhibition at Venus Over Los Angeles. The whole environment is eerily, chicly clinical, like the lab of a mad scientist who frequents Paris Fashion Week. Petri dishes sit on minimally designed steel and stone tables, and shellacked, thick ribbons of snake scales descend from ceiling to floor. The show takes its title from these scales: "snake with sexual interest in its own tail." Near the industrial gallery's garage door, there's an oddly shaped steel tub with sand at the bottom. A man's weathered shirt and pants, bulky in a way that makes you imagine an invisible body inside them, hover above the sand. Each leg and arm is chained to the tub's rim. It's a vague torture scene, more violent than anything else in the show but just as strikingly pared down and well executed. 601 S. Anderson St., downtown; through April 30. (323) 980-9000, venusovermanhattan.com.

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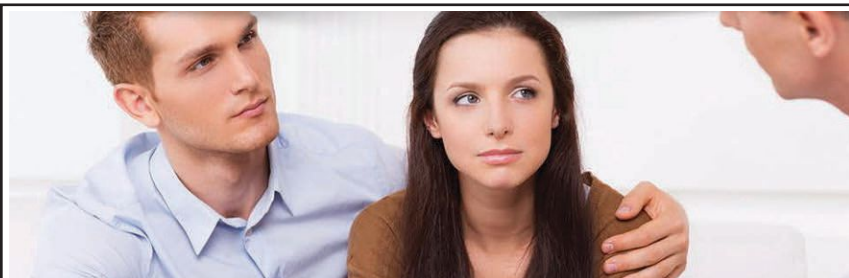
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GIMME SHELTER

Even when it's staged indoors, Marissa Chibas' open-air refugee drama is compelling

BY BILL RADEN

It was supposed to be a grand, visually stylized, outdoor stage spectacle befitting the urgency and epic scale of the human suffering it means to theatricalize — the perilous mass exodus of U.S.-bound child refugees fleeing the savage gang and drug cartel violence that has given Central America the dubious distinction of being the murder capital of the world.

Then the weekend rains came, forcing another kind of migration: Director Martín Acosta's kaleidoscopic production of *Shelter*, playwright Marissa Chibas' affecting and politically trenchant tapestry of all-too-real horrors, switched to Plan B and transferred from Lincoln Park's sodden, open-air sandlot into the

dry safety of the nearby Plaza de la Raza community arts center in a pared-down "suitcase staging."

It's hard to imagine that the indoor *Shelter* lost anything to the weather; the

THE COMPELLING POWER OF CHIBAS' ODDLY HOPEFUL TALE COULD HARDLY BE MORE ON POINT OR MOVINGLY INTACT.

compelling power of Chibas' oddly hopeful tale and the tautly riveting invention of Acosta's dynamic movement-based



Shelter

PHOTO BY STEVEN GUNTHER

staging could hardly be more on point or movingly intact.

Chibas' real coup is in her portraiture. Where Nava's idealized pair of sweetly innocent village teens was an exercise in fairy tale-like otherness, the characters in *Shelter*'s sharply sketched collage (vividly played by Cynthia Callejas, Peter Mark, Moriah Martel, Jonathan Bangs, Jazmen-Bleu Gutierrez, Emilio Garcia-Sanchez and Andrez Velez) are notable for the disarming, everyday sameness of their aspirations to those of any American adolescent living in Sherman Oaks or Highland Park.

Divided into four "chapters," the show's first half chronicles the literally murderous journey up the spine of Mexico, much of it spent illegally riding atop boxcars on a 1,450-mile migrant network of freight trains called "La Bestia." It's a hazard-filled ride in which the likelihood of being killed or maimed is only part of the route's nightmarish gauntlet of kidnappings, homicides, disappearances, sexual violence and human trafficking. The second half details the detentions and uncertainties that the refugees face on both sides of the U.S.-Mexican border. Acosta seizes on La Bestia and (48»

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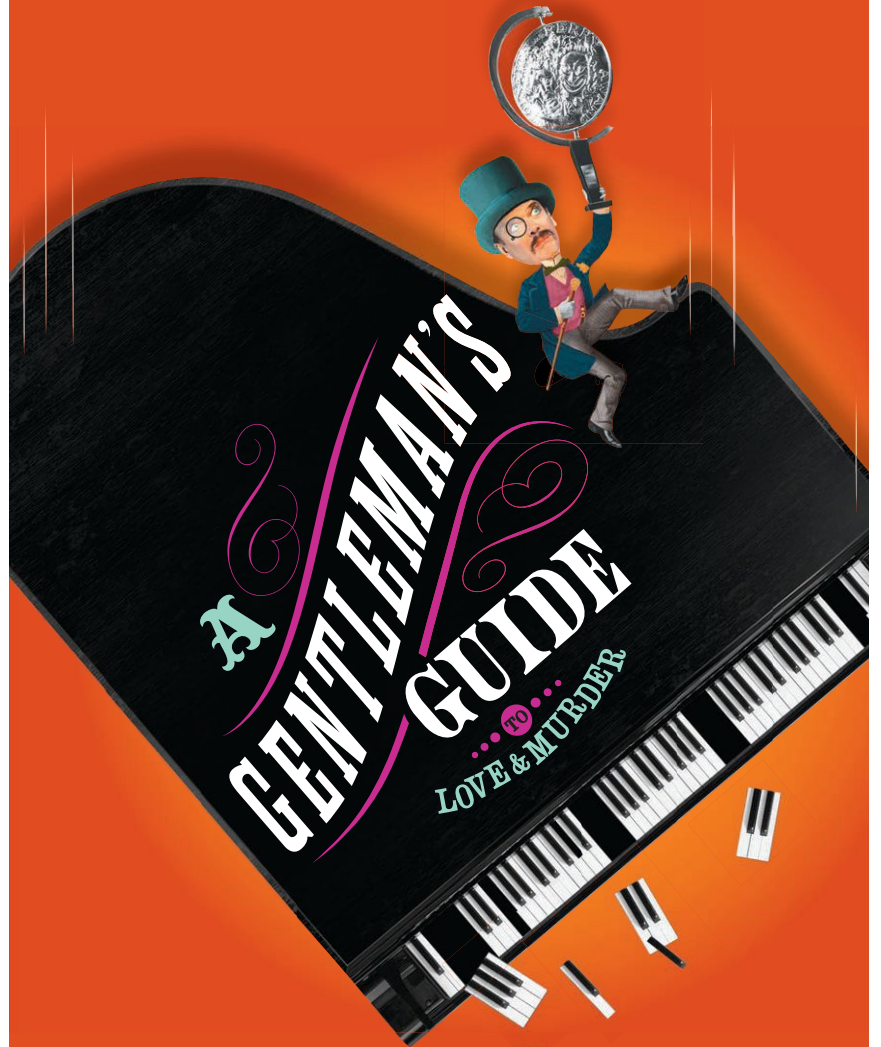
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>>46) its deadly freight cars as a central motif throughout the evening, employing scenic designer Efrén Delgadillo Jr.'s simple wooden soapboxes (Delgadillo has also designed a full-scaled boxcar for the open-air version), classroom-style chairs and packing cartons in continual reconfigurations of the train. An opening sequence that introduces La Bestia features the ensemble on top of the soapboxes, using them like clogs in a kind of ominously percussive stomp (choreographed by Fernando Belo). The dance fluidly segues into a harrowing slow-motion pantomime (intensified by Sam Sewell's unnerving, guttural sound design) of the violence and gruesome accidents that are commonplace.

That horror finds its counterpoint in the almost heartbreakingly offhand way in which the teens shrug off the traumas as they playfully recount their adventures — side by side with youthful campfire fright stories — in wayside refuges. In a chapter titled “The Shelter,” a beaming

Jonathan Bangs delivers an astonishing profile in courage as a 17-year-old Sudanese boy whose odyssey to rejoin his family in America spans two continents and includes the drowning of his twin sister, but who joyfully proclaims his victory from inside an ICE detention center as “everything my family hoped for.”

The critic Georg Lukács argued that naturalism can only describe, whereas the political drama “narrates” the causal connections. By the time *Shelter* reaches its finale — in a sort of PTSD-like fever dream set to the evocative wheezing and rumble of distant machinery — Chibas and Acosta stirringly connect the dots of the crisis in a way never imagined by El Norte. La Bestia is finally revealed as our monstrous indifference to yet another humanitarian tragedy of our own making.

SHELTER | CalArts Center for New Performance at Lincoln Park, 3560 N. Mission Road, Lincoln Heights
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Connor Kelly-Eiding, left, and Teagan Rose

PHOTO BY DARRETT SANDERS

WELCOME TO WOMANHOOD

With abortion rights under fire nationwide, a play featuring a 17-year-old grappling with an unwanted pregnancy couldn't be timelier. Ruby Rae Spiegel's *Dry Land*, directed by Alana Dietz for the Echo Theatre Company, fits that description.

The high point is a riveting scene in which Amy (Teagan Rose), the pregnant teen, writhes in pain on a locker room floor, then begins to bleed profusely as the abortion pill she's swallowed takes effect. The scene goes on for a long time, so gripping that it's impossible to look away.

A second notable sequence takes place between Ester (Connor Kelly-Eiding), Amy's teammate and the sole person present to help her through her ordeal, and Victor (Ben Horwitz), a shy, awkward college freshman who's offered to let Ester crash in his dorm room on the night before her tryout for the university swim team. Almost a stand-alone play by itself, this sequence is a bittersweet depiction of two insecure young people, one of whom reaches out to help the other with whatever resources, material and other, he has available.

This interchange, however, is a detour; the plot's main focus — its spine, really — is the friendship between the sardonic, sassy

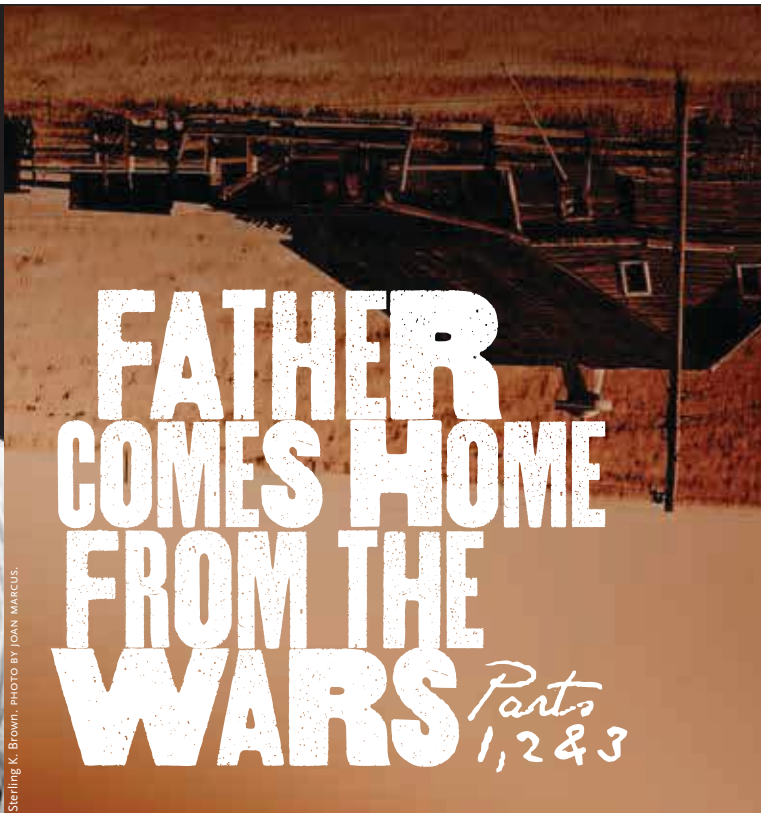
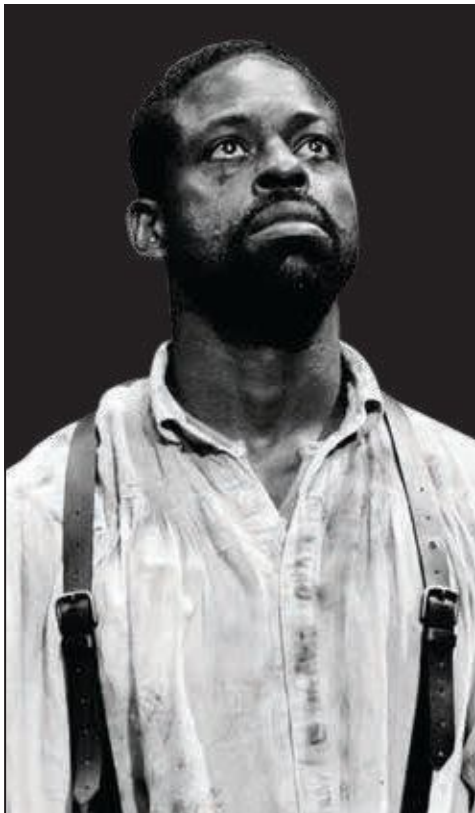
and sometimes intentionally cruel Amy, now in straits, and the reserved, considerably less vivacious Ester, possessor of an ethical backbone that sets her apart from her peers. For Ester, Amy's a special friend; whenever she asks for something, Ester complies. (This involves punching her in the stomach repeatedly and on demand; it's Amy's initial game plan for terminating the unwanted fetus inside her.)

Onstage on opening night, however, the relationship, with its power games, awkward secrets and hints of sexual attraction, was still a work in progress. As the reactive “friend” (and the target of Amy's careless slurs), Kelly-Eiding is solid. Rose, though she exudes mountains of edgy energy in a difficult role, delivers a patchwork of vivid mannerisms that hasn't quite cohered into a character portrayal of depth and power. (She still gets kudos for her bold and graphic performance in the abortion scene.) I also had issues with the open in-the-round staging as distracting from the intimacy of many moments.

Still, there's no denying the relevance of this piece, which lays out the predicament of millions of trapped, bewildered women.

—Deborah Klugman

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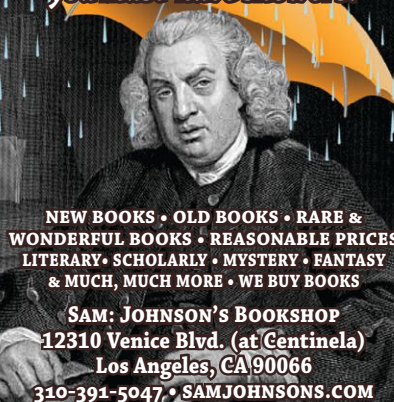
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NPR's Bob Boilen

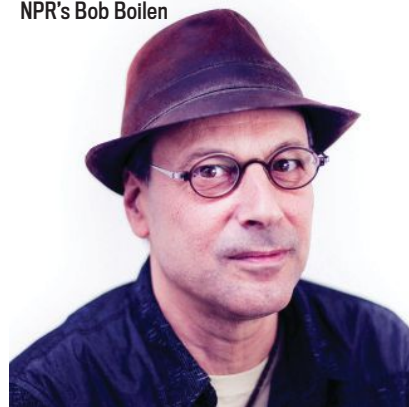


PHOTO BY MAGGIE STARBARD/NPR

Books //

A LOT OF SONGS CONSIDERED

In new book *Your Song Changed My Life*, NPR host Bob Boilen invites musicians to geek out on their favorite tunes

BY TONY MOSTROM

Was Frank Zappa right when he said, "Most rock journalism is people who can't write interviewing people who can't talk for people who can't read?" Let's just say "more truth than poetry, perhaps." A more generous observation, as quoted in NPR music host Bob Boilen's new book, *Your Song Changed My Life* (Harper-Collins, \$25.99), comes from William S. Burroughs: "The essential ingredient for any successful rock group is energy — the ability to give out energy, to receive energy from the audience and to give it back to the audience. A rock concert is in fact a rite involving the evocation and transmutation of energy." As Boilen comments, "What a perfect way to describe rock & roll."

Boilen, a veteran NPR music programmer and host of *All Songs Considered*, clearly loves his job and loves musicians, and this good-naturedness comes through in the 35 interviews that make up *Your Song Changed My Life*. It's a short geek-out of a music book that definitely hews toward the mainstream, the interviewees ranging from David Byrne ("While many of the punk bands of the day were angry or pugnacious, Talking Heads were whimsical") and Dave Grohl (who as a kid would "set up pillows on his bed as if they were drums and pound them until ...") to a lot of folks with one name. The tally amounts to 33 rock stars and singer-songwriters, one avant-garde composer and one Icelandic drone artist (though the author admits

to his own, private enthusiasm for artists such as Brian Eno and Anthony Braxton).

In his autobiographical introduction, Boilen recalls his teenage love for rock music (he remembers transistor radios!), sitting on his back porch in Queens one sad night in 1965 knowing, painfully, that The Beatles were at that moment performing at Shea Stadium.

Given the subject matter, the writing here is necessarily facile, though Boilen does aim for lyricism, as when he's describing how enraptured he was on first hearing The Beatles' brand-new Sgt. Pepper album, as a kid in 1967. "Imagine," he writes, "growing up in a city and walking into a forest for the first time — that's what the experience of this album was like."

Following some intriguing late-'60s and early-'70s memories of avoiding the draft and his unfolding musical discoveries (besides loving Bowie, Jimi Hendrix and Roxy Music, he loathed The Eagles, which would seem to qualify as Music 101), the book then presents the at-times-insightful opinions, memories and nerd-outs of rockers and hip-hop artists, some of them actually interesting to nonfans, some not:

David Byrne, recalling his early days in folk clubs: "The folkies didn't know rock & roll music ... I'd do a Who song or a Kinks song ... on acoustic guitar and it was kind of like, 'That's a really nice song. Where did that come from?'"

Jimmy Page, the book's first interviewee, on Led Zeppelin's *Physical Graffiti*: "It's like the mother of all double albums. Isn't it? Really, let's be honest," and on William Burroughs: "He'd actually been to see Led Zeppelin. ... He was connecting the essence of trance music, with riffs that repeat over and over, with what he had experienced ... in Tangier ... connecting this whole aspect of things with ... what we were doing."

Lucinda Williams' discussions with her poet-father on whether Bob Dylan was a poet or a songwriter: "I tell you, as soon as I sat down with one of my dad's poems and tried to turn it into a song, then I knew the difference."

For me, the best part of this book is the surprise factor, those unlikely meetings of people and tastes you wouldn't expect. Boilen recalls his surprise at hearing Jackson Browne singing a Nico song, "These Days," on his second album; as it turns out, not only were Browne and Nico a couple back in '67, but Browne wrote the song at age 16. Browne here recalls growing up in Highland Park with that ultimate rarity, a cool dad ("He took me to see Lightnin' Hopkins!").

Including a minimalist composer such as Philip Glass in this book feels like a sop, but it's a welcome one; the goofy story about Glass' father's radio repair shop selling, in Baltimore back in the 1940s, avant-garde 78s by Bartók and Stravinsky is both strange and hilarious.

One would like to have seen Boilen include some of the more singular artists he's had on his show, such as L.A.'s own Frank Fairfield (plucking a banjo and sounding like ol' Gus Cannon from the 1920s reincarnated) or legendary singer Tom Jones, but then one can always gripe about someone else's choices — especially when it comes to music.

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NO, REALLY, IT'S GOOD

In *The Jungle Book*, Disney builds a better blockbuster

BY BILGE EBIRI

Here's about as convincing an argument as I can imagine for the existence of the modern Hollywood blockbuster. Disney and Jon Favreau's *The Jungle Book* reinvigorates an oft-told tale with star power, technology and calculated charm. It's been billed as a live-action remake (it's too good to be called a "reboot") of the 1967 Walt Disney animated classic based on Rudyard Kipling's 1894 stories. Of course, Disney has already given us a live-action version in 1994, with *Rudyard Kipling's The Jungle Book*, an Indiana Jones-ified take that bore little resemblance to either the animated film or the original tales. And perhaps the best *Jungle Book* out there might still be Alexander and Zoltan Korda's magical and odd 1942 film starring the young Indian actor Sabu; that one was even less faithful to Kipling. Over the years, there's been a Russian adaptation, an anime series, a Chuck Jones cartoon, plus a brace of sequels and sorta-sequels. Oh, and apparently Warner Bros. is at this very moment working on its own iteration, due in 2018.

In other words, there's no real need for another *Jungle Book*, which makes this new one's job even harder. The story itself isn't too dramatically different from the familiar Disney animated film. Our hero Mowgli (Neel Sethi, delightfully vivacious and chatty) is a young boy who's been raised by a family of wolves ever since the black panther Bagheera (voiced by Ben Kingsley) found him abandoned in the woods. Living as a wolf isn't easy: Mowgli grows up slowly, can't resist the temptation to use tools and has to make into instinct the things that wolves just know, like never to stray from the pack. Togetherness is the wolves' mantra: They gather to recite the Law of the Jungle ("The strength of the pack is the wolf, and the strength of the wolf is the pack") in the evening, and Bagheera's voice-over tells us, "If he was going to survive, he was going to need a people — a people to protect him." That's not people, but a people. Superheroes be damned, this is a communitarian blockbuster.

That communal impulse is threatened when loner tiger Shere Khan (Idris Elba) arrives and demands that Mowgli be

turned over to him, or else. The tiger's vendetta is personal: "Does my face not remind you of what a grown man can do?" he sneers, displaying his scarred mug. To protect the wolves, Bagheera agrees to take Mowgli back to a distant human village. Along the way, Mowgli runs into Kaa the python (Scarlett Johansson), Baloo the bear (Bill Murray) and King Louie (Christopher Walken), a gigantopithecus lording over a small army of monkeys.

In keeping with the spirit of Kipling, the structure is largely episodic. That choice could result in tedium on screen, but it works here, giving us ample opportunity to luxuriate in the cast's star personas. Murray's bear is a riff on his usual scheming layabout; Johansson's snake vamps it up as she slithers and hypnotizes; and Walken gets to be a goofily intimidating mob boss. (Louie was a character invented for the 1967 Disney version, and was memorably voiced in that film by Louis Prima.) We even get some songs: Walken reprises a revised version of the classic "I Wanna Be Like You" and Murray of "The Bare Necessities."

But the true wonder of *The Jungle Book* lies in what might be called its very blockbuster-ness — the way it fully immerses us in this world, utilizing state-of-the-art effects (the talking, emoting animals look amazing and real) and juggling levity, menace and sweep. As a director, Favreau has over the years proven himself adept at staying close to the action while still find-



The Jungle Book

COURTESY OF DISNEY

ing brief moments of pictorial grace; that's one reason that his *Iron Man* set the tone for the Marvel movie-verse.

He does something similar here. As Mowgli runs through dense fields and forests, the camera often stays so close to the boy's point of view that we don't

which in turn helps sell all that dialogue about unity and the power of the pack.

These franchise movies usually have to be all things to all viewers: fun for the kids, gritty for the grown-ups, snarky for the teens. Very often, that results in an inchoate sprawl of competing tones and set pieces. But *The Jungle Book* is fast and light. It manages to be just scary enough to make us feel the danger of solitude in the middle of a massive jungle, but never indulgent or gratuitous. At one pivotal point, Shere Khan kills a major character by biting into and then quickly casting the body off a cliff. It happens swiftly, suddenly and without any melodrama: You can imagine that the filmmakers and the studio don't want to upset younger viewers too much by focusing too much on death. Yet the offhand cruelty of this character's speedy dispatch has a real sting, too. If only all blockbusters could be this exciting, engrossing and beautiful.

THE FILM HAS A STIRRING, STORYBOOK GRANDEUR, PARTICULARLY IN ITS RHAPSODIC PORTRAITS OF ANIMAL TOGETHERNESS.

always see what's pursuing him — a classic tactic Favreau and others probably learned from its most brilliant practitioner, Steven Spielberg. But the film has a stirring, story-book grandeur as well, particularly in its rhapsodic portraits of animal togetherness,

THE JUNGLE BOOK | Directed by Jon Favreau
Written by Justin Marks | Walt Disney Pictures | Citywide

A MARVELOUS MEDITATION ON THE LOUVRE — AND CULTURE ITSELF

Skippping across ages and genres, the cine-essay beguilement *Francofonia*, from Russian Ark director Alexander Sokurov, considers the Louvre — and the miracle of the transmission of art and culture across the history. Sokurov's musings encompass history, aesthetics, philosophy and extended metaphor; in scrappy and dramatic vignettes, he compares France during World War II to an overburdened cargo freighter hauling containers filled with the great accomplishments of civilization through storm-tossed seas. Should the captain cut the containers loose and survive, or go down trying to save history itself?

That choice echoes in crisp re-enactments of the Nazis' arrival at the Louvre during the Occupation. Though the Germans vowed to preserve and protect the culture they had conquered — Sokurov quotes an edict informing occupying soldiers that "bronze chandeliers are not to be used as coat hangers" — the French squirreled away most of the paintings in a countryside chateau. After being put in charge of the Louvre, Count Franziskus Wolff-Metternich risked himself rather



Francofonia

than the timeless collection: Despite Berlin's demands, he continually found bureaucratic excuses not to track down art he knew was safest undiscovered.

Sokurov tells that story between reveries on Assyrian relics, the art of portraiture (he marvels that we can behold the eyes of people who lived centuries before) and the ways that war has both destroyed and safeguarded the art and artifacts that the Louvre houses. He's puckish in teasing out the complexities, juxtaposing footage of Hitler motoring about Paris with rich costume-comedy of Napoleon, today, wandering the galleries in search of his own image — and bragging about all the war treasures he enshrined there. —Alan Scherstahl

FRANCOFONIA | Directed by Alexander Sokurov | Music Box Films Playhouse, Royal, Town Center



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Emma Watson in *Colonia*

PHOTO BY RICARDO VAZ PALMA, SCREEN MEDIA FILMS

Film

THE PRICE OF LOVE

COLONIA'S NAZI-CHILEAN PRISON TERROR LOSES OUT TO MOVIE ROMANCE

BY APRIL WOLFE

Colonia is not a "thriller," so let's get that out of the way. It's a love story that also happens to be set in one of the most viscerally horrifying cult prisons in history. (The story is "based on true events.") If that premise sounds jarring to you, you're not alone — even the marketing for the film is confused. One of two key-art posters released hints at an ominous atmosphere, the other at romance. It's nothing new for studios to offer different versions of what they want you to think the movie is selling, but neither of these visions seems accurate, suggesting miscommunication about what story everyone wants to tell.

The elements of *Colonia* promise intrigue: a kidnapped lover, a young woman (Emma Watson) stranded in the Chilean upheaval of the Cold War, an ex-Nazi colluding with Pinochet to run a religious-zealot colony that doubles as a torture-and-work camp for political activists. There, all the women are "sluts," and the leader calls bras "harlot" clothes with the same frothy fervor that Carrie White's mom carried on about "dirty pillows." With Watson's newish reputation as a kind of real-life fighter for justice, the idea of watching her battle wicked Nazis and defend the sanctity of womanhood should put butts in the seats. But the gears don't all churn at the same speed or with unison of purpose: Is it supposed to be a romance or

a thriller?

That distinction matters. There are vast differences in the filming of the two genres. For one, a romance usually focuses the camera on the two romantic leads, as the story is nearly all theirs to tell. In a thriller, the shots tend to allow us to take the vantage point of our protagonists, seeing what they see as they see it to build tension, then flipping back to see their reaction, again and again. *Colonia* is most assuredly directed as a romance, so even though we find ourselves in this scary place, the tension is remarkably low, and we don't "see" a lot of it.

Take the scene where Watson's Lena is put before a court of men to be judged and punished for swimming naked. There's little setup. We don't see her being led into the room. We don't search the faces of the men from left to right to gather how complicit they are in what's about to happen, or even spy what else is in the room at all. We simply see a restrained Lena while a charismatic ex-Nazi played by Michael Nyqvist rants about the "stink" of whores, i.e. women. It should be scary. It's not. Audiences can't help but feel disappointed, then, because all signs of the story and scenery point to suspense that the film never actually offers. The sound design has romantic flourishes, and the editing is middle-of-the-road, neither speeding up nor slowing down the pacing from scene to scene. Rather than a grand buildup, *Colonia* just gives the sense of one thing happening, and then another thing happening.

Still, there are talented actors here. Nyqvist should be given another chance with this character in a different film, and nobody looks more intelligent or indignant while being beaten than Watson. Unfortunately, *Colonia* doesn't care what its audience might want, which is more tension and less romantic longing.

COLONIA | Directed by Florian Gallenberger | Written by Torsten Wenzel and Gallenberger
Screen Media Films | NoHo

OPENING THIS WEEK

13 CAMERAS Infidelity and voyeurism are cold bedfellows in *13 Cameras*, a would-be thriller taking a stab at the post-privacy zeitgeist. After some on-screen statistics about the rise of unseen surveillance cameras give the impression that we're actually about to watch a documentary, writer-director Victor Zarcoff introduces us to newlyweds Ryan and Claire as they survey their new house in Los Angeles. Per the title, said dream home is outfitted with an array of hidden cameras by their off-putting landlord, an all-seeing grotesque whose motivations are never so much as hinted at. The filmmakers lazily rely on that cipher's physical appearance — hair that looks like it's been singed off, guttural voice, thousand-yard stare of a PTSD-afflicted zombie — to signify his malice. This one-dimensional characterization likely will elicit eye rolls rather than scares, like Jason Voorhees without the hockey mask or machete. Ryan, meanwhile, is a philandering tool whose impatience with his pregnant wife might have you counting down the minutes until *13 Cameras* turns into a slasher film, preferably with him as the first victim; when it finally goes down that path, however, the thrills never follow. In a conceit that actually could be exploited more, the action is sometimes seen through the lens of those hidden cameras, low-grade and grimy in a way that befits the nasty material. Mild *schadenfreude* aside, however, the film inspires almost no feeling at all — even the *Friday the 13th* movies bother giving the bad guy a backstory. (Michael Nordine)

THE ADDERALL DIARIES In this sketchy adaptation of Stephen Elliott's *The Adderall Diaries: A Memoir of Moods, Masochism and Murder*, James Franco portrays the author as fabulist and dilettante. Franco, who's also a producer (and hired Pamela Romanowsky to write and direct her first feature), alternates between flighty entitlement and tortured preening as a literary star whose best-sellers detail his abuse, addiction and institutionalization. Romanowsky cherry-picks details from the real Elliott's life (including sadomasochistic proclivities) and uses slow-motion flashbacks to visualize how he re-plays past traumas. Regarding his memories as gospel truth, Stephen dismisses the contradictory revelations from his father (Ed Harris in Sam Shepard bad-dad mode) that send his reputation into free-fall. Stephen shifts gears to write about the trial of accused murderer Hans Reiser (Christian Slater), but can't be bothered to show up to court on time or do his own research. The latter is left to *New York Times* reporter Lana Edmond (Amber Heard), who's just damaged enough to pique his predatory interest. Lana exemplifies the degrading cliché of female journalist as girlfriend-in-waiting, opting to comfort the charming liar she just met instead of pursuing an unfolding story. Stephen's sharp-tongued friend (Jim Parrack) provides the only respite from Franco's mopey self-indulgence, reinforced by Romanowsky's view of writing as creative outbursts yielding perfectly polished prose. As an author (and star of Elliott's first film, *About Cherry*),

Franco seems the ideal interpreter of *The Adderall Diaries*, but he's reduced the memoirist's tough introspection to misery porn. (Serena Donadoni)

BARBERSHOP: THE NEXT CUT The effortless charisma of Ice Cube and Cedric the Entertainer, the headliners of the first two *Barbershop* movies (released in 2002 and 2004), helped keep those over-plotted comedies buoyant. Cube and Cedric are back as Calvin and Eddie in *Barbershop: The Next Cut*, but even their enormous appeal can't rescue the third installment in the franchise. *The Next Cut* is glutted even more than its predecessors with ancient fellas-versus-females debates, ungainly sociopolitical commentary and top-40 superstars trying to diversify their brands. "Lately, we've been having trouble," laments Calvin, the owner of the South Side shop that bears his name. Calvin is determined to stay in the neighborhood, despite the gun violence that has plagued Chicago; to keep solvent, he has expanded his one-time all-male sanctum to include a ladies' salon overseen by green-ringed Angie (Regina Hall). Yet the coed space only intensifies the Mars/Venus divide: "The only man you can trust is the man upstairs," fumes stylist Bree (Margot Bingham), one of several lines suggesting a T.D. Jakes homily. The intragender feuds are just as fractious. Bree often clashes with coworker Draya (Nicki Minaj), a weave specialist who also must contend with some serious side eye from Terri (Eve). The reigning hip-hop queen appears contractually obliged to say *fleek*, if only to provoke old-timer Eddie's grumpy lecture on neologisms. The smack talk is much sharper and funnier between the gray panther and One-Stop (J.B. Smoove). But the film too often relies on rote sermonizing when tackling the city's scourge of shootings, a grave topic that *The Next Cut* is simply too feeble to examine with any real depth or meaning. (Melissa Anderson)

BE HERE NOW Vashti and Andy Whitfield first appear in the documentary *Be Here Now* as the vigorous embodiment of positive thinking. Life coach Vashti uses the motivational language of personal power to describe her actor-husband's career pinnacle, playing the title character in *Spartacus: Blood and Sand*, while Andy gratefully acknowledges her role in his success. Their we-make-our-own-luck brand of confidence helps the Whitfields through Andy's initial diagnosis of treatable non-Hodgkin lymphoma, which they regard at first as a negotiable hurdle on their long road of happiness. As Andy prepares for a second season of the Starz series, the sunny prognosis turns dark: The cancer, which had gone into remission, was back in a more resistant form. The Whitfields respond by getting tattoos of the mindfulness mantra "Be Here Now" and bringing in director Lilibet Foster (*Brotherhood: Life in the FDNY*) to document their journey through cancer as an inspirational teaching tool. Foster makes it deeper, using an observational style to reveal the intricacies of a progressive disease and candid interviews with Andy and Vashti to strip away the veneer of celebrity implacability. While he undergoes aggressive treatment (supplemented

by alternative medicine), Andy bonds with his young children and aging parents, and Vashti adjusts her supportive role to dwindling options and mounting fears. The struggles are psychological as much as physical, with the couple trading their usual bantering conversations for resilient contemplation. Andy starts the battle in *Spartacus'* defiant-warrior mode but finds greater strength in frailty and acceptance, the heroic stance of allowing himself to be human. (Serena Donadoni)

ECHO PARK In *Where We Stand: Class Matters*, bell hooks argues that people with wealth sometimes have a difficult time understanding the fact that they're wealthy because they know there are others who have more than they do. It's hard not to think about that contention while watching *Echo Park*, set in the Eastside Los Angeles neighborhood whose predominantly working-class Latinos are being displaced by hip, wealthier residents. The film sets an unlikely romance between a struggling black composer and a wealthy white woman from Beverly Hills in the quickly gentrifying enclave, mostly shrugging off light tensions around race and class when it's not caricaturing them. When Sophie (Mamie Gummer) pulls up in her Mercedes to buy a couch from Echo Park local Alex (Tony Okungbowa), she's wearing casual, trendy clothes you could find at a run-of-the-mill vintage store. She doesn't look or act much different from Alex — even though we're explicitly told in the dialogue that they're worlds apart. Alex actually owns his Echo Park home, which means he has money, despite the movie's failure to acknowledge it. And then there's Alex's Latino friend Mateo, an Echo Park native who somehow doesn't know he shouldn't lean against the trees at Elysian Park where men urinate before Dodgers games. Outside the framing of class matters, *Echo Park* hits a few good notes with relationship dynamics. This is a quiet film, relying on the subtlest of looks to take us from one scene to the next. Often, Gummer and Okungbowa can achieve this in performance, as in their moments of friendly courtship. And the script, from Catalina Aguilar Mastretta, supports the fledgling romance with dialogue that rings true and bittersweet. (April Wolfe)

THE FIRST MONDAY IN MAY At one hectic point in Andrew Rossi's *The First Monday in May*, a documentary outlining the production of the Metropolitan Museum of Art's hugely popular "China: Through the Looking Glass" exhibition, Chinese film director Wong Kar-wai declares, "Seeing too much is seeing nothing." Wong is one of many creative consultants on this exhibition, and his words serve as an apt critique of this stylish but troubling film. It's produced in part by Condé Nast Entertainment, which has created a glossy advertisement for itself, with Anna Wintour as a key figure overseeing the increasingly stressful exhibition planning and celebrity wrangling with characteristic hauteur. Some issues arise. The real possibility of the exhibition coming across as imperialistic is briefly addressed, but everything gets too quickly resolved to be revealing. Still, the documentary is not without its pleasures:

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'80S MUSICAL SING STREET CAPTURES THE THRILL OF KIDS BECOMING THEMSELVES

Score one for going home again. After misfiring with *Begin Again*, writer-director John Carney has turned back to the striving Irish of *Once*, his breakout hit. He's also hearkened to the pop of his youth, setting this boisterous tale of a Catholic-school garage band in 1985 and letting his 15-year-old singer/songwriter Conor (Ferdia Walsh-Peelo) adopt the sounds and personae of that era's synth-pop heroes. Carney's Dublin is troubled and hardscrabble, but this is an aspirational musical from a born crowd-pleaser, so don't expect an unflinching look at poverty — and don't expect the characters to ever stop looking like they're trying to *prove* it's 1985, with their frosted tips and denim pantsuits.

But *Sing Street* pleases, all right, and even occasionally hits on truth: At first Conor's band apes Duran Duran. Then his stoner older brother (Jack Reynor) hips him to more daring fare, and soon Conor shows up at school in full Cure regalia, even once smearing on a faceful of makeup. That doesn't go well for him, but Carney and Walsh-Peelo emphasize the character's strength rather than his occasional victimization. He's



Sing Street

always defiant in the face of attacks on whichever self he's currently trying on. Carney is smart about how much creative kids draw on the cultural material around them as they will themselves into being; he's also smart about musical numbers. Sure, the songs (written by Gary Clark and Carney) sound too confident, too fully *composed*. But their borrowings are bold, sometimes comic, and the lyrics are perfect youthful notebook scribbles: "She's standing on the corner/ like an angel in disguise" kicks off the priceless pastiche "The Riddle of the Model." —Alan Scherstuh

SING STREET | Written and directed by John Carney | The Weinstein Company
AMC Century City, ArcLight Hollywood, Landmark

The peeks at sumptuous couture layered with sequins and tulle, and handled delicately by a team of women in lab coats and gloves, bring to life the textures of seemingly untouchable clothes; a visit to the Yves Saint Laurent archive is catnip for those interested in vintage fashion. Early on, the curators in the Met's costume division talk passionately about fashion as art, and the clothes speak for themselves. It's frustrating, then, when the final 15 minutes essentially become a game of spot-the-celebrity, lavishing so much attention on stars we see too often to begin with (Kim Kardashian! George Clooney! Rihanna!). Rossi provides an attractive overview of the exhibition for

those who did not attend it, but we are left feeling something like Wong, seeing a lot of pretty things surrounded by vapid-ity. (Abbey Bender)

HOSTILE BORDER Formerly known by the stronger (but less gringo-friendly) name of *Pocha*, a slang term for Mexican-Americans who don't speak Spanish, *Hostile Border* lives up to both of its titles. Claudia (Veronica Sixtos), an undocumented immigrant who's spent almost her entire life in America, is the non-Hispanophone in question; that poses something of a problem when the 20-something is deported to Mexico for credit card fraud and forced to choose between living on her father's ranch

and attempting to re-enter her adoptive country. Casually striking and often handheld, co-director Michael Dwyer's cinematography makes Claudia's sun-drenched home-away-from-home look so postcard-pretty that you may have trouble believing her eagerness to leave — at least until the local mob boss shows up and abducts one of her dad's employees. Sixtos' performance lends her double-outsider character a refreshingly unaffected air that never devolves into message-movie saccharinity; wisely, she plays Claudia as a bit standoffish and unaware of how in-over-her-head she is. What follows is like *No Country for Old Men* from the perspective of Anton Chigurh's collateral damage, those unlucky souls who get mixed up in nasty business simply by virtue of where their parents and grandparents chose to lay down their roots. Co-directors Dwyer and Kaitlin McLaughlin prove more adept at the first act's low-key character building than the action-movie showdowns they're building toward, but Claudia's use of a makeshift flamethrower late in the game is an unexpected joy. (Michael Nordine)

MARINONI: THE FIRE IN THE FRAME In bland racing doc *Marinoni: The Fire in the Frame*, filmmaker Tony Girardin indecisively juggles several angles in his attempts to explain the competitive genius of 75-year-old bicycle maker and racing cyclist Giuseppe Marinoni. He ultimately focuses on Marinoni as a cranky workaholic driven to break a racing world record, but still paints a frustratingly vague portrait of the craftsman, husband and athlete, partly because nobody seems to want (or even know how) to describe Marinoni's character. The man himself shoos Girardin away whenever the pushy documentarian tries to film him working on bikes; talking-head subjects provide banal answers to personality quiz-style questions. Asked for a one-word descrip-

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A PUNK BAND FACES MURDEROUS SKINHEADS IN *GREEN ROOM*

Jeremy Saulnier's *Green Room* is an impeccably crafted cinematic torture machine — in the best possible way. The premise will make some cringe, while making others giddy: A punk band, trapped in a club in the middle of nowhere, has to fight off a bunch of murderous skinheads to get out. Count me among the initially skeptical. The idea sounds less like a grindhouse classic than a juvenile music video, but Saulnier distinguishes the concept with artistry and expertise.

The band is called the Ain't Rights, and when we meet them they're struggling through a pathetic tour of the Pacific Northwest, stealing gas for their van. A canceled club gig and a desperate need for cash prompt them to play a backwoods venue attended and run by neo-Nazis. "Just don't talk politics," they're warned. Still, they can't help but sing the Dead Kennedys' "Nazi Punks Fuck Off."

Things truly get tense, however, after one member of the group walks in on a grisly murder scene back-

PHOTO BY SCOTT PATRICK GREEN



Green Room

Enter the club's owner, Darcy (Patrick Stewart), an older skinhead whose efficient, downright reasonable demeanor somehow makes him that much creepier.

That tension between unhinged panic and taking-care-of-business cool gives *Green Room* its unique kick. The blood flows, the limbs fly, the bodies drop and our hardcore poser heroes have to learn to get in touch with their inner berserkers. So does the movie, though its madness is a controlled one. Can a film be both graphic and subtle? —**Bilge Ebiri**

GREEN ROOM | Directed by Jeremy Saulnier
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stage. Suddenly, the Ain't Rights are witnesses, and the whole club has turned against them. The band barricades itself in the green room, desperately trying to figure a way out of the situation.

tion of Marinoni, one bicycle vendor calls him "stubbornly passionate." *Marinoni's* shortcomings as a character study are most apparent during interviews with Jocelyn Lovell, an award-winning American cyclist whose racing career was cut short by a car accident. Lovell's self-aggrandizing sense of humor — he jokes that he became paralyzed at 33, the same age at which Jesus Christ was crucified — makes him a welcome presence. But in addition to never asking thoughtful follow-up questions, Girardin resorts to voice-over narration to summarize the two cyclists' interactions and often reduces Lovell's commentary to un-revealing soundbites. First Lovell matter-of-factly confesses that neither he nor Marinoni can explain their passion for cycling. Then he suggests that Marinoni is a role model because he taught Lovell to "never give up, never quit." Like the rest of the film, Lovell's heavily edited testimony makes Marinoni sound generically obsessive and maddeningly inaccessible. (Simon Abrams)

A MARRIED WOMAN (*UNE FEMME MARIÉE*)

MARIÉE In 1964, shortly after the premiere of *Bande à Part* at Cannes, Jean-Luc Godard approached Columbia Pictures with a proposition that must have seemed quite a turn: He wanted to make a melodrama about a love triangle. This being Godard, however, that proved not so much a template as a vague suggestion — and indeed, *Une Femme Mariée* is hardly recognizable as a love triangle melodrama at all. Of more interest to Godard than romance was the intellectual climate of Europe in the mid-'60s. A sort of mass delusion, he felt, had begun to seize the young, manifesting itself in historical ignorance and prevailing trivialities such as TV and fashion magazines. The Auschwitz trials, meanwhile, were in full swing in Frankfurt; Godard resented that his country scarcely seemed to care. "Memory is no fun," insists Charlotte, the young heroine of the film. "In the present, I don't have time to reflect, I can't think." It's a superficiality of thought Godard perceived as dangerous — and

one that still resonates. The film heralded a major leap in Godard's evolution as an artist, announcing the arrival of a sophistication further honed the next year in *Alphaville* and *Pierrot le Fou*. But it's also an extraordinarily rich and provocative picture in its own right. A half-century after its release, *Une Femme Mariée* remains among the least well-known films of Godard's early period, having for some reason never achieved the easy ubiquity of, say, *Breathless* or *Vivre Sa Vie*. It's time that changed. (Calum Marsh)

MY BIG NIGHT (MI GRAN NOCHE) Like an actual New Year's party, Álex de la Iglesia's satirical story about the pre-taping of a New Year's TV special comes packed with too many guests, insufficient time to meet everybody and a handful of gaudy distractions you don't really care about en route to the night's big climax. There isn't even enough time to be intoxicated by what's on offer, as the co-writer/director spreads himself too thin in broadly spoofing a filmmaking process that's probably funnier to him and his crew than it is to the casual viewer. Our sort-of Everyman is Jose (Pepón Nieto), hired to be an extra on an interminable TV shoot featuring oily, Liberace-like crooner Alphonso (Spanish singing star Raphael) and young, dumb pop idol Adanne (Mario Casas). Many crimes are afoot as the shoot goes on, including an attempted murder of Alphonso by his son/agent/punching bag, a potential heist of Adanne's semen by gold-diggers and the constant raiding of dressing rooms for booze by a wall-eyed fellow crudely nicknamed the Chinaman, who resells his spoils to bored actors. Also, the hosts of the show hate each other and riots are occurring outside over the production's union violations. If that sounds like too much to take in, it is — not because the plot is complicated but because the stakes don't matter. De la Iglesia made us really empathize with clumsy underdogs in the likes of *El Crimen Perfecto* and *The Last Circus*; here, we can take or leave his windbag showbiz caricatures, whether they fall or

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prevail. (Luke Y. Thompson)

NEON BULL (BOI NEON) Stately, earthy, graphic, riveting: Gabriel Mascaro's *Neon Bull* is one of those art-house studies that plops the camera down someplace far from us and, in exquisite long takes, examines the lives that almost seem to just be happening there anyway. No matter how rigorously worked out each shot might be, *Neon Bull* always honors the chaotic looseness of everyday living — the way that few of the moments we inhabit seem to be about just one thing. The characters — a makeshift family that travels northeast Brazil handling white bulls for the *Vaquejadas* rodeos — spill in and out of the frame as they crab at and ignore one another, each an island whose desires only occasionally overlap with anyone else's. They're revealed to us slowly, in observational scenes: *Vaqueiro* Iremar (Juliano Cazarre) hustles bulls into their pens but dreams of fashion design, an ambition spurred by the colossal clothing factories that have recently come to dominate his region. He toils on a new striptease get-up for Galega (Maeve Jinkings), who performs in rodeo tents wearing a horse-head mask. Galega cares for Cacá (Aline Santana), an adolescent who dreams of owning a real horse, a fantasy that hard-bitten

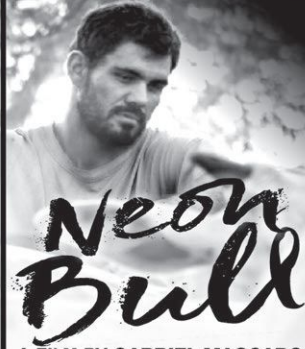
Galega dismisses as impossible. Iremar, a dreamer himself, won't rule it out, as he engages in a scheme to jack off a prize stud for its semen. Without really noticing one another, these characters are mired in a roundelay of yearning and disappointment, of lives shaped by the peddling of animals and people, of the commodification of sex itself. Mascaro's camera observes transactional sex with the same matter-of-fact frankness it captures the branding of livestock or the alien presence of modern factories on this rugged landscape. (Alan Scherstuh)

THE SYNDROME "Shaken-baby syndrome" is in the realm of mythology," says neurosurgeon Ayub Ommaya in archival footage featured in the documentary *The Syndrome*. Yet it was Ommaya's research on monkeys in the 1960s upon which law enforcement and a few medical experts built the shaken-baby syndrome hysteria-industrial complex — a fact he tried to undo before his death. In recent decades, prosecutors have arrested and convicted the parents and caregivers of babies and small children who have suffered from the poorly named condition. The filmmakers, cousins Meryl and Susan Goldsmith, meticulously litigate the problems with what is increasingly accepted as a problematic medical diagnosis and a flimsy basis for accusations of child abuse. They expose the issue with depth and breadth; this well-researched investigation is loaded with credible facts and has a workaday, broadcast-news-magazine feel. Doctors and law enforcement seem to be coming to terms with the end of "shaken baby" as a legit diagnosis, but the film makes clear that the problem is by no means over. That's especially galling when Americans so often struggle to separate ideology from observable fact concerning vaccinations and climate science. Compounding the tragedy: In

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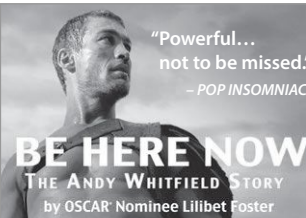
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Visit Noir City at Egyptian Theatre Friday, April 15

Noir City: The 18th Annual Los Angeles Festival of Film Noir begins in South American fashion with *The Bitter Stems* and *Riffraff*. Still unavailable on DVD despite winning the Silver Condor Award for best picture in its native Argentina 60 years ago, the former is just the sort of rarity that makes the festival beloved by admirers of femmes fatales and hard-boiled detectives; *Riffraff*, meanwhile, was directed by former Hitchcock cinematographer Ted Tetzlaff and set in Panama City (but actually filmed on the RKO lot). Eddie Muller and Alan K. Rode of the Film Noir Foundation will introduce the 35mm double feature. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood.; Fri., April 15, 7:30 p.m.; \$11. (323) 466-3456, americancinemathequecalendar.com.*

The idea of *Midnight Cowboy* as a midnight movie seems obvious in hindsight — and not just because of its title. The first real New Hollywood movie to win Best Picture at the Academy Awards (as well as the only X-rated film to win in any category) stars Jon Voight in the title role, a Texan whose big-city aspirations are far from the seedy reality that awaits him in New York City. Like the film itself, the relationship he forms with Dustin Hoffman's con man is by turns affecting and dispiriting, the kind of nuanced dynamic that so many filmmakers had down to a T in the late 1960s and early '70s. *Nuart Theatre, 11272 Santa Monica Blvd., West L.A.; Fri., April 15, 11:59 p.m.; \$11. (310) 473-8530, landmarktheatres.com.*

Saturday, April 16

Choosing among the three *Decline of Western Civilization* documentaries is probably a fool's errand, but **Part II: The Metal Years** is the sentimental favorite of many a headbanger. Penelope Spheeris (who will appear in person as part of Cinefamily's **Underground USA: Indie Cinema of the '80s** series) would later bring her intuitive understanding of heavy music to the first *Wayne's World* movie, but her skills have never been on display quite as they are here. She foregrounds the subculture's decadence and excess (not that bands like W.A.S.P. needed much help) without losing sight of the flesh-and-blood people behind it, some of whom end up looking more sad than glamorous. Who could forget that swimming pool full of vodka? *Cinefamily/Silent Movie Theatre, 611 N. Fairfax Ave., Fairfax; Sat., April 16, 7 p.m.; \$12. (323) 655-2510, cinefamily.org.*

Sunday, April 17

A Josef von Sternberg double feature at the New Beverly: *The King Steps Out* and *Ana-ta-han*, his final film. Von Sternberg wrote, directed, shot and narrated the Japanese war drama that ended up being his swan song; after multiple attempts to re-edit it following a disappointing domestic release, the filmmaker eventually abandoned the project in favor of his teaching gig at UCLA. A master of lavish mise-en-scène, von Sternberg brought to each of his films an arresting visual sense



Uncle Boonmee Who Can Recall His Past Lives

that's no less remarkable half a century later. *The King Steps Out* will be shown on 35mm, *Ana-ta-han* on 16mm. *New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Sun., April 17, 6:30 p.m.; Mon., April 18, 7:30 p.m.; \$8. (323) 938-4038, thenewbev.com.*

Monday, April 18

REDCAT pays tribute to an avant-garde icon with **Radical Intimacies: The 8mm Cinema of Saul Levine**. Levine, who's crafted more than 100 small-gauge films in a career spanning 50-plus years, will appear in person to discuss the smattering of work on display. Said offering includes *Light Licks*, *Portrayals* and other examples of his tactile, improvisatory corpus. *REDCAT, 631 W. Second St., downtown; Mon., April 18, 8:30 p.m.; \$11. (213) 237-2800, redcat.org.*

Tuesday, April 19

Humphrey Bogart and Katharine Hepburn float downriver and have a better time than just about anyone else involved with World War I in *The African Queen*, John Huston's classic adventure. He's a riverboat captain who never met a gin joint he didn't like; she's a missionary who never met a soul she didn't want to save. You can probably guess what happens next, but that's not to say *The African Queen* hasn't earned its reputation — considering the funereal mood of most action-oriented fare made today, Huston's deft balance of drama and swashbuckling is to be admired. Bogart won his only Oscar for this performance. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 19, 1 p.m.; \$5. (323) 857-6000, lacma.org.*

Thursday, April 21

Matters pertaining to past and present, life and death and almost everything exist on a sliding scale in the fictional worlds of Apichatpong Weerasethakul, many of which are sly political reveries about his native Thailand. *Uncle Boonmee Who Can Recall His Past Lives*, which would be his crowning achievement even if it hadn't won the Palme d'Or at the Cannes Film Festival in 2010, makes its fantastical elements (reincarnation, talking fish) feel familiar and even comforting. It stands as one of the best, most beguiling films in recent memory — and certainly the only one featuring ghost monkeys. *CSUN, 18111 Nordhoff St., Northridge; Thu., April 21, 7 p.m.; free. (818) 677-1200, csun.edu.*

—Michael Nordine

these cases, the gullible followers are police officers and prosecutors with the power to deprive people of their freedom. The Goldsmiths offer suggestions for why some physicians are sticking to their guns: Ego? Power? Grant money? Those scientists don't hesitate to employ circular arguments in rejecting hard evidence from peer-reviewed research. Worse, they've gone Orwellian, renaming the syndrome "abusive head trauma" and creating a definition designed to further cloud things for the accused and the convicted — mothers who have never harmed their children. (Daphne Howland)

VAXXED *Vaxxed*, the new "documentary"

about the alleged connection between vaccines and autism, is directed by Andrew Wakefield, the disgraced doctor responsible for duping parents into believing vaccinations could give their children autism. This needs to be stated up front, and before the end credits roll, just in case you're unclear who's behind this. Autism is a misunderstood and sometimes terrifying disorder, often striking young children with no previous history of medical problems. Wakefield capitalized on this lack of clear cause when he published his now-discredited paper linking the measles-mumps-rubella (MMR) vaccine to autism. Every major study conducted by reputable institutions

has since failed to find a connection. Wakefield and the *Vaxxed* team present the other side in the form of news clips with vaccine proponents. *Vaxxed* asserts no less than that the Centers for Disease Control & Prevention (CDC) destroyed data in a 2004 study that showed no link between autism and the MMR vaccine. Wakefield, et al., base this on the statements of one man, William Thompson, a former senior scientist with the CDC, who was taped in conversations with environmental biologist Brian Hooker. The crux of the entire movie — and understand, Thompson's statements are present only because Hooker recorded him without his knowledge — is Thompson assert-

ing that his fellow study authors threw certain documents away, invalidating the study. And ... that's it. In the decades-long absence of supporting evidence for his MMR "hypothesis," Wakefield and Hooker hinge their argument on the word of a "whistleblower" who unwittingly gave his story to a non-epidemiologist (Hooker) and non-doctor (Wakefield's license was revoked in 2010). (Pete Vonder Haar)

WEDDING DOLL (HATUNA MENIYAR)

Nitzan Gilady's *Wedding Doll* is neither inspirational nor miserable, which would be faint praise if it didn't brave subject matter that should come with a "first, do no harm" rule. Hagit (Moran Rosenblatt) has a mild, unspecified spectrum disorder that manifests itself outwardly in a warm personality and infectious smile, often directed at people in her life who don't deserve it; her idiosyncrasies, one of which gives the film its title, inform but don't define the Israeli 20-something. The figurines she crafts by hand betray her obsession with marriage, which itself betrays how little else there is to aspire to in her small town. When she isn't busy daydreaming about her nuptials, Hagit finds herself dealing with an overprotective mother, the imminent closure of the toilet-paper factory where she works and her secret relationship with the son of her boss. So secret, in fact, that he has yet to tell his two closest friends, who amuse themselves by making fun of his paramour — like many a would-be nice guy in the movies, he's only a decent person until it becomes uncool. Gilady never treats her heroine as a prop in someone else's redemption arc, and Rosenblatt's performance will have you looking for her work in other films and wondering why she hasn't already been absorbed by one of the never-ending superhero franchises. *Wedding Doll* benefits greatly from her restraint, but you can't help wanting to see her talent on a wider canvas. (Michael Nordine)

ONGOING

BATMAN V SUPERMAN: DAWN OF JUSTICE

Thunderous, ponderous and occasionally exciting, Zack Snyder's *Batman v. Superman* opens with one of those grim proclamations that the creators of modern superhero movies are so fond of: "There was a time above, a time before," intones the voice of Bruce Wayne (Ben Affleck), over a childhood flashback to his parents' death at the hands of a mugger. He continues: "But things fall apart, things on Earth, and what falls ... is fallen." Look, the guy's a masked vigilante, not a philosopher-poet. Unfortunately, that's just what *Batman v. Superman* keeps trying to turn him into. And not just Bruce Wayne but nearly every character in this ultimate superhero matchup gets reams of dialogue about good and evil and man and god and virtue and sacrifice and our fallen, fallen world. By the time Kevin Costner shows up to relate a folksy memory about some drowning horses (don't ask), you might find yourself stifling giggles. But laughing — seemingly ever — is the last thing Snyder wants

you to do. The director clearly wants his film to mean something. For much of it, Superman (Henry Cavill) is treated as an absolute — more a philosophical conundrum than a man. The script draws explicit connections between him and drone warfare, and there are endless discussions about whether we can trust one person to have all that power. As the heroes' differences get egged along by young, irritating tech billionaire Lex Luthor (played by Mark Zuckerberg himself, Jesse Eisenberg), the film spends much of its first half in both literal and figurative slow-motion, as characters mutter and mull and ponder these issues, often in the least compelling ways. (Bilge Ebiri)

GO EVERYBODY WANTS SOME!!

Richard Linklater's *Everybody Wants Some!!* is being billed as a "spiritual sequel" to his 1993 high-school stoner classic *Dazed and Confused*, but in some key ways it feels closer to his animated 2001 philosophy bull-session *Waking Life* — a freewheeling grab-bag of ideas, ruminations and loose ends held together by the director's generous sensibility. Or maybe the new film is the missing link between the two, turning these apparently disparate works into a continuum, a journey between checking out, self-knowledge and transcendence. That might seem like a lot of weight to put on a movie about a bunch of college baseball players trying to get laid. But Linklater's great talent is to remain light on his feet while drifting into the metaphysical — to balance the earthly with the profound, and to find the people somewhere in between. There are certainly a lot of people in *Everybody Wants Some!!*, and Linklater does a fine job of keeping them all in play. The nominal protagonist is Jake Bradford (Blake Jenner), a freshman pitcher who has just arrived at Southeast Texas University in September 1980 to live in a rundown house with his teammates. Chief among his crew is the philosopher-hedonist Finnegan (Glen Powell, fantastic), who chatters on endlessly — the latest addition to Linklater's roster of lovable blowhards. But as *Everybody Wants Some!!* proceeds, the tone switches from the ribbing and hazing and carousing of young men to something more questioning. The experience of watching this film is one of reflective exuberance. It's a movie about people who arrive sure of themselves and depart in the quiet confidence that all they know is that they know nothing. (Bilge Ebiri)

GO THE INVITATION

Karyn Kusama is best known for her debut film, *Girlfight*, which introduced Michelle Rodriguez as a teen tough training to be a boxer and, behind the camera, Kusama herself as a 27-year-old, John Sayles-approved indie wunderkind. She went on to direct the flaccid *Aeon Flux* and the Diablo Cody-penned horror-comedy *Jennifer's Body*. Her latest is a foray into isolation horror that follows a grieving former dad, Will (Logan Marshall-Green), to an ill-fated dinner party where the doors are locked and there's no cellphone service. That

get-together is at the remotely located house Will used to inhabit with his ex-wife, Eden (Tammy Blanchard) — who still lives there — and their young son. Kusama starts the night off rotten: On the way to the party, Will and new girlfriend Kira (Emayatzy Corinealdi) strike a coyote with their car, forcing Will to finish it off with blunt force. From that we know that he's decisive, but not whether we can trust his judgment about the gathering that follows. Eden and her partner (Michiel Huisman) introduce increasingly disquieting activities, among them a home-video screening of a woman dying. Only Will seems to suspect something awful might be brewing — or is he letting his paranoia ruin the evening? Alongside Theodore Shapiro's angsty score, *The Invitation*'s greatest asset is Blanchard, who plays Eden with such expert melodramatic instincts that even her most menacing behaviors seem sympathetic. The buildup stretches longer than it should, but the payoff comes with a satisfying bang. Will ultimately isn't the one who puts this party out of its misery, but watching as the atmosphere of decorum explodes into carnage is a rare pleasure, both vindicating and horrifying. (Abby Garnett)

MIDNIGHT SPECIAL

In Jeff Nichols' gripping domestic thriller *Take Shelter*, Michael Shannon played a family man convinced that Armageddon was upon us. Until the final seconds, we had no idea if our hero was madman or prophet. It didn't really matter: Nichols' careful suspense-building, along with the film's deeply empathetic performances, proved hypnotic. Nichols' new film, *Midnight Special*, creeps further into science-fiction territory: It's a thriller about a father (Michael Shannon) and mother (Kirsten Dunst) trying to protect a son (Jaeden Lieberher) with mysterious powers from both governmental forces and a violent cult. When it works, it works in the same way that *Take Shelter* did — by grounding its drama in recognizable, mundane reality and minimizing the paranormal histrionics. Nichols has a light touch when it comes to genre, which is *Midnight Special*'s great blessing and curse. The film keeps us guessing for a while as to what, exactly, this child is. Messiah? Alien? Demon? A government experiment gone wrong? Initially, Nichols reveals his story's fantastical elements in drips and drabs. He's more interested in character and setting than in wowing us with plot reveals. The most impressive parts of *Midnight Special* center on the parents' dilemma. They love Alton dearly, and are both determined and torn about their mission. Their boy won't be with them for much longer, and they know they have to get him to his mysterious appointment. Shannon and Dunst can give us volumes in a glance, and Nichols uses them well. But as we get more clues and revelations — beams of light, earthquake-like rumblings, mushroom-cloud-like starbursts — we may find ourselves yearning for the mysterious drama we were watching earlier. (Bilge Ebiri)

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Neighborhood Movie Guide

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HOLLYWOOD & VICINITY

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Bill Fri, 6, 7:40 p.m.; Sat, 5, 6:40 p.m.; Sun, 3:20, 6:40 p.m.; Mon, 6, 9:05 p.m.; Tues, 7:30, 9:10 p.m.; Wed, 6, 9:05 p.m.; Thurs, 7:30, 9:10 p.m.

11 Minutes (11 minut) Fri, 9:15 p.m.; Sat, Sun, 8:20 p.m.; Mon, 7:40 p.m.; Tues, 6 p.m.; Wed, 7:40 p.m.; Thurs, 6 p.m.

The Dead Room Fri, 10:40 p.m.; Sat, 9:45, 11:20 p.m.; Sun, 9:45 p.m.; Mon, 10:40 p.m.; Tues, 10:45 p.m.; Wed, 10:40 p.m.; Thurs, 10:45 p.m.

Theory of Obscurity: a film about The Residents Sun, 5 p.m.

ARCLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226

Sing Street Fri, 10:20 a.m., 12:10, 2:25, 4:45, 7:15, 9:25, 11:50 p.m.; Sat, Sun, 10:20 a.m., 12:10, 2:25, 4:45, 7:20, 9:25, 11:50 p.m.

Barbershop: The Next Cut Fri, 9:35 a.m., 12:25, 2:50, 5:45, 8:25, 10:50 p.m.; Sat, 12:50 a.m., 12:25, 2:55, 5:45, 8:20, 10:50 p.m.; Sun, 9:35 a.m., 12:25, 2:50, 5:45, 8:25, 10:35 p.m.

Criminal Fri, 9:05, 11:40 a.m., 2:15, 4:50, 7:45, 10:20 p.m., 12:20 a.m.; Sat, 9:05, 11:40 a.m., 2:15, 4:50, 7:45, 9:40 p.m., 12:15 a.m.; Sun, 9:05, 11:40 a.m., 2:15, 4:50, 7:45, 10:10, 11:40 p.m.

Green Room Fri-Sat, 9, 10, 11:30 a.m., 12:15, 1:45, 2:30, 4, 5, 6:15, 7:15, 8:30, 9:30, 10:15, 11:15 p.m., 12 mid, 1 a.m.; Sun, 9, 10, 11:30 a.m., 12:15, 1:45, 2:30, 4, 5, 6:15, 7:15, 8:30, 9:30, 10:15, 11, 11:45 p.m.

The Jungle Book in Disney Digital 3D Fri-Sun, 10:15 a.m., 12:30, 2:45, 3:45, 6, 8, 11 p.m.; Fri-Sat, 9, 11:30 a.m., 2, 4:30, 7, 9:45 p.m., 12:30 a.m.; Sun, 9, 11:30 a.m., 2, 4:30, 7, 9:45 p.m.

The Jungle Book Fri-Sat, 9:15, 10, 11 a.m., 12 noon, 1:15, 2:15, 3:15, 4:15, 5:30, 6:30, 8:45, 9:15, 10:45, 11:45 p.m., 12:45 a.m.; Sun, 9:15, 10, 11 a.m., 12 noon, 1:15, 2:15, 3:15, 4:15, 5:30, 6:30, 8:45, 9:15, 10:45, 11:45 p.m.

The Boss Fri-Sat, 9:10, 11:25 a.m., 1:40, 4:40, 7:05, 10:10 p.m.; Sun, 9:10, 11:25 a.m., 1:40, 4:40, 7:05, 9:40 p.m.

Demolition Fri-Sun, 1:25 p.m.

Hardcore Henry Fri-Sun, 10:55 a.m., 1:05, 7:25, 9:35 p.m.

The Invitation Fri-Sun, 12:40, 3:20, 5:25, 8:15, 11:25 p.m.

Miles Ahead Fri-Sun, 5:20, 7:10 p.m.

Everybody Wants Some!! Fri, 11:05 a.m., 2:55, 5:40, 8:10, 10:40 p.m.; Sat, 11:05 a.m., 2:50, 5:35, 8:10, 10:40 p.m.; Sun, 11:05 a.m., 2:55, 5:40, 8:10, 10:50 p.m.

Batman v Superman: Dawn of Justice Fri-Sat, 10:25 a.m., 1:35, 4:35, 7:35, 10:55 p.m.; Sun, 10:30 a.m., 1:35, 4:35, 7:35, 10:55 p.m.

Midnight Special Fri-Sat, 10:50 a.m., 1:40, 4:55, 7:55, 10:35 p.m.; Sun, 10:50 a.m., 1:40, 4:55, 7:55, 10:40 p.m.

10 Cloverfield Lane Fri, 10:05 a.m., 3:30 p.m.; Sat-Sun, 10:10 a.m., 3:30 p.m.

The Godfather Thurs, 7 p.m.

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Hardcore Henry 1:30, 4:15, 7, 9:45 p.m.

Everybody Wants Some!! 1:30, 4:15, 7, 9:45 p.m.

Midnight Special 1:30, 4:15, 7, 9:45 p.m.

TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331

Barbershop: The Next Cut 1:10, 4:10, 7:10, 10 p.m.

The Jungle Book in Disney Digital 3D Fri-Wed, 1, 3:15, 6:30, 9:15 p.m.; Thurs, 1, 3:15 p.m.

The Jungle Book 1:15, 4, 6:45, 9:30 p.m.; Fri-Sun, 1:15, 4, 6:45 p.m.; Mon-Thurs, 1:15, 4, 6:45, 9:30 p.m.

Batman v Superman: Dawn of Justice Fri-Fues, 12:15, 3:30, 7, 10:15 p.m.; Thurs, 7, 10:15 p.m.

My Big Fat Greek Wedding 2 Fri, 12:30, 2:50 p.m.; Sat, 12:30, 7:40, 10:10 p.m.; Sun-Fues, 12:30, 2:50, 5:10, 7:40, 10:10 p.m.; Wed, 12:30, 2:50 p.m.; Thurs, 12:30, 2:50, 5:10 p.m.

Zootopia 1, 3:45, 6:30, 9:15 p.m.

TCL CHINESE THEATRE IMAX 6925 Hollywood Blvd. (323) 461-3331

The Jungle Book: An IMAX 3D Experience Fri-Sun, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.; Mon-Wed, 1:30, 4:15, 7, 9:45 p.m.

TCL Chinese Theatre Tour Fri-Wed, 10:15, 10:45, 11, 11:30, 11:45 a.m., 12:15, 12:30, 1, 1:15, 2:15, 2:30, 3, 3:15, 3:30, 3:45, 4, 4:15, 4:30, 5, 5:45, 6:30 p.m.

PACIFIC'S EL CAPITAN Hollywood Blvd., west of Highland (323) 467-7674

The Jungle Book in Disney Digital 3D Fri-Sun, 10 a.m., 1:15, 4:30, 7:45, 10:55 p.m.; Mon-Thurs, 10 a.m., 1:15, 4:30, 7:45 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Dr., Third & Fairfax (323) 692-0829

Barbershop: The Next Cut Fri, 10:10, 11:30 a.m., 12:40, 3:10, 4:35, 5:50, 7:10, 8:20, 9:45, 10:50, 11:50 p.m.; Sat, 10:10, 11:30 a.m., 12:40, 3:10, 4:35, 5:45, 7:10, 8:15, 9:45, 10:45, 11:50 p.m.; Sun, 10:05, 11:30 a.m., 12:35, 3:05, 4:35, 5:45, 7:10, 8:15, 9:45, 10:45 p.m.; Mon, 11:30 a.m., 12:40, 3:10, 4:35, 5:45, 7:10, 8:15, 9:45, 10:45 p.m.; Tues, 11:30 a.m., 12:40, 3:10, 4:35, 5:45, 6:55, 8:15, 9:30, 10:45 p.m.; Wed, 11:30 a.m., 12:40, 3:10, 4:35, 5:45, 7:10, 8:15, 9:45, 10:45 p.m.

The Jungle Book in Disney Digital 3D Fri, 10 a.m., 12:15, 1:05, 2:30, 3:30, 4:45, 5:45, 7, 9:20, 11:40 p.m.; Sat, 10 a.m., 12:15, 1:05, 2:30, 3:30, 4:45, 5:50, 7, 9:20 p.m.; Mon, 10 a.m., 12:15, 1:05, 2:30, 3:30, 4:45, 5:50, 7, 9:20 p.m.; Tues-Wed, 12:15, 1:05, 2:30, 3:30, 4:45, 5:50, 7, 9:20 p.m.

The Jungle Book Fri, 10:25, 10:50, 11:20 a.m., 12:45, 1:40, 3, 4, 5:15, 6:20, 7:30, 8:05, 8:40, 9:50, 10:25, 11 p.m., 12:05 a.m.; Sat, 10:30, 10:50, 11:20 a.m., 12:45, 1:40, 3, 4, 5:15, 6:20, 7:30, 8:10, 8:40, 9:50, 10:30, 11 p.m., 12:05 a.m.; Sun, 10:30, 10:50, 11:20 a.m., 12:45, 1:40, 3, 4, 5:15, 6:20, 7:30, 8:10, 8:40, 9:50, 10:30, 11 p.m.; Mon, 10:30, 10:45, 11 a.m., 12:45, 1:35, 3, 4, 5:15, 6:20, 7:30, 8:10, 8:40, 9:50, 10:30, 11 p.m.; Tues-Wed, 10:30, 10:50, 11:20 a.m., 12:45, 1:40, 3, 4, 5:15, 6:20, 7:30, 8:10, 8:40, 9:50, 10:30, 11 p.m.

The Boss Fri-Sat, 10:25 a.m., 12:40, 3, 5:25, 7:05, 9:25, 11:45 p.m.; Sun-Wed, 10:25 a.m., 12:40, 3, 5:25, 7:05, 9:25 p.m.

Hardcore Henry Fri-Sat, 11:25 p.m.; Sun-Wed, 11:20 p.m.

Eye in the Sky Fri-Sun, 10:05 a.m., 12:25, 2:50, 5:10, 7:35, 10 p.m.; Mon-Wed, 10:30 a.m., 12:25, 2:50, 5:10, 7:35, 10 p.m.

Everybody Wants Some!! Fri-Wed, 11 a.m., 1:40, 4:20, 7, 10 p.m.

Batman v Superman: Dawn of Justice Fri-Sat, 10:30 a.m., 12:30, 1:40, 3:45, 4:55, 8:10, 10:40 p.m.; Sun, 10:30 a.m., 12:30, 1:40, 3:45, 4:55, 8:10, 10:35 p.m.; Mon-Wed, 10:30 a.m., 12:30, 1:40, 3:45, 4:55, 8:10, 10:40 p.m.

My Big Fat Greek Wedding 2 Fri-Wed, 10:40 a.m., 1, 3:15, 5:30, 7:45, 10:15 p.m.

Midnight Special Fri-Sun, 10 a.m., 2:05 p.m.; Mon-Wed, 2:05 p.m.

10 Cloverfield Lane Fri-Mon, 7:50, 9:30 p.m.; Tues, 4:20, 7:50 p.m.; Wed, 7:50, 9:30 p.m.

Zootopia Fri-Sat, 10:15, 11:30 a.m., 12:45, 2:05, 3:15, 4:40, 5:40, 7, 8:10, 9:40 p.m.; Sun, 10:15, 11:30 a.m., 12:45, 2:05, 3:15, 4:40, 5:35, 7, 8:05, 9:40 p.m.; Mon, 11:30 a.m., 12:50, 2:05, 3:15, 4:40, 5:40, 7, 8:10, 9:40 p.m.; Tues, 11:15 a.m., 12:50, 1:50, 3:15, 5:40, 8:10, 9:40 p.m.; Wed, 11:30 a.m., 12:50, 2:05, 3:15, 4:40, 5:40, 7, 8:10, 9:40 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

The Jungle Book Fri, 4:10, 7, 9:40 p.m.; Sat-Thurs, 1:15, 4:10, 7, 9:40 p.m.

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The Metropolitan Opera: Roberto Devereux Encore Wed, 6:30 p.m.

The Metropolitan Opera: Roberto Devereux Sat, 9:55 a.m.

Barbershop: The Next Cut Fri, 11:45 a.m., 12:30, 2:20, 3:15, 5:05, 6:15, 7:55, 9, 10:45, 11:45 p.m., 12:15 a.m., 12:15 a.m., 10:10, 11:45 a.m., 12:30, 2:20, 3:15, 5:05, 6:15, 7:55, 9, 10:45, 11:45 p.m., 12:15 a.m., 12:15 a.m., 11:40 a.m., 12:30, 2:15, 3:15, 5, 6:15, 7:50, 9, 10:40 p.m.; Mon-Wed, 12:05, 1, 2:45, 4:05, 5:25, 7:10, 8:10, 10, 10:45 p.m.

Criminal Fri, 11:25 a.m., 2:10, 4:55, 7:40, 10:25 p.m., 12:10 a.m.; Sat, 10, 11:25 a.m., 2:10, 4:55, 7:40, 10:25 p.m., 12:10 a.m.; Sun, 11:25 a.m., 2:10, 4:55, 7:40, 10:25 p.m.; Mon-Wed, 11:40 a.m., 2:20, 5:05, 7:45, 10:35 p.m.

The Jungle Book in Disney Digital 3D Fri-Sun, 11:20 a.m., 2, 4:50, 7:40, 10:40 p.m.; Mon-Wed, 11:50 a.m., 2:25, 5, 7:35, 10:10 p.m.; Fri, 12 noon, 2:40, 4:05, 5:30, 8:20, 11:20 p.m., 12 mid.; Sat, 10:15 a.m., 12 noon, 2:40, 4:10, 5:30, 8:20, 11:20 p.m., 12 mid.; Sun, 12 noon, 2:40, 5:30, 7, 8:20, 10, 10:55 p.m.; Mon-Wed, 12:15, 2:50, 4:05, 5:25, 8, 10, 10:40 p.m.

The Jungle Book Fri, 1:20, 7, 10 p.m.; Sat, 10:40 a.m., 1:20, 7, 10 p.m.; Sun, 1:20, 4:10 p.m.; Mon-Wed, 1:20, 7 p.m.

The Boss Fri-Sat, 12:35, 3:05, 5:35, 8:05, 10:35 p.m.; Sun, 12:30, 3, 5:30, 8, 10:30 p.m.; Mon-Wed, 12:35, 1:30, 3:05, 4:15, 5:35, 7:10, 8:05, 10, 10:35 p.m.

Demolition Fri-Sun, 12:05, 5:35 p.m.; Mon-Wed, 1, 6:30 p.m.

Hardcore Henry Fri, 12:20, 2:50, 5:25, 8:10, 10:50 p.m.; Sat, 2:50, 5:25, 8:10, 10:50 p.m.; Sun-Wed, 12:20, 2:50, 5:25, 8:10, 10:50 p.m.

Batman v Superman: Dawn of Justice Fri-Sat, 1, 8 p.m.; Sun, 11:25 a.m., 7 p.m.; Mon-Wed, 11:45 a.m., 6:45 p.m.

Batman v Superman: Dawn of Justice 3D Fri-Sat, 4:30, 11:30 p.m.; Sun, 3, 10:30 p.m.; Mon-Wed, 3:15, 10:15 p.m.

My Big Fat Greek Wedding 2 Fri-Sat, 11:55 a.m., 4:55, 9:55 p.m.; Sun, 11:50 a.m., 4:50, 9:50 p.m.; Mon-Wed, 11:55 a.m., 2:20, 4:45, 7:10, 9:35 p.m.

Midnight Special Fri-Sun, 2:45, 8:15 p.m.; Mon-Wed, 3:40, 9:10 p.m.

10 Cloverfield Lane Fri-Sat, 2:20, 7:20 p.m.; Sun, 2:15, 7:15 p.m.; Mon-Thurs, 1:35, 4:10, 7:05, 9:55 p.m.; Wed, 12 noon, 2:30 p.m.

Zootopia Fri-Wed, 1, 6:50 p.m.

Zootopia in Disney Digital 3D Fri-Wed, 3:50, 9:30 p.m.

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Invasion of the Body Snatchers (1956) Sat, 7:30 p.m.

When Worlds Collide (1951) Sat, 5 p.m.

The Thing From Another World (1951) Sat, 2:30 p.m.

The Day the Earth Stood Still (1951) Fri, 7:30 p.m.

Fantastic Voyage (1966) Sun, 5 p.m.

London's Vaudeville Theatre: The Importance of Being Earnest Mon, 7:30 p.m.; Tues, 1 p.m.

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Demolition Fri, 5:15, 10:10 p.m.; Sat-Sun, 12:25, 5:15, 10:10 p.m.; Mon, 4:40 p.m.; Tues, 5:15, 10:10 p.m.; Wed-Thurs, 5:15, 10:05 p.m.

Louder Than Bombs Fri-Sun, 1:45, 4:15, 9:30 p.m.; Mon, 1:45, 10:10 p.m.; Tues-Thurs, 1:45, 4:15, 9:30 p.m.

Eye in the Sky Fri, 2:30, 5, 7:45, 10 p.m.; Sat-Sun, 12:15, 2:30, 5, 7:45, 10 p.m.; Mon-Thurs, 2:30, 5, 7:45, 10 p.m.

Born to Be Blue Fri-Sun, 2:45, 8 p.m.; Mon, 2:25, 8 p.m.; Tues-Thurs, 2:45, 8 p.m.

Midnight Special Fri, 2, 4:30, 7:15, 9:50 p.m.; Sat-Sun, 11:40 a.m., 2, 4:30, 7:15, 9:50 p.m.; Mon, 2, 4:30, 7:15, 9:50 p.m.; Tues, 2, 4:30, 7:15, 9:50 p.m.; Wed, 2, 4:30, 7:15, 9:40 p.m.; Thurs, 2, 4:30, 9:40 p.m.

City of Gold Fri, 7 p.m.; Sat-Sun, 11:30 a.m., 7 p.m.; Mon, 4:15 p.m.; Tues-Thurs, 7 p.m.

Hello, My Name Is Doris Fri, 2:15, 4:45, 7:30, 9:40 p.m.; Sat-Sun, 12 noon, 2:15, 4:45, 7:30, 9:40 p.m.; Mon, 2:15, 4:45, 7:30, 9:40 p.m.; Tues, 2:15, 4:45, 7:30, 9:40 p.m.

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My Big Night (Mi gran noche) 5, 9:55 p.m.

The Syndromes Fri-Mon, 8:20, 4:40, 7:10, 9:40 a.m.

Wedding Doll (Hana Niyanari) Fri, 12:10, 2:30, 4:50 p.m.; Sat, 12:10, 2:30, 4:50 p.m.; Sun, 12:10, 2:30, 4:50, 7:20 p.m.; Wed-Thurs, 12:10, 2:30, 4:50 p.m.

Streit's: Matzo and the American Dream Wed-Thurs, 2:40, 7:20 p.m.

13 Cameras Fri-Thurs, 12:20, 2:40, 7:30, 9:50 p.m.; Wed-Thurs, 12:20, 7:30, 9:50 p.m.

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The Huntsman: Winter's War Thurs, 7, 10 p.m.

The Metropolitan Opera: Roberto Devereux Encore Wed, 6:30 p.m., Thurs, 1 p.m.

The Metropolitan Opera: Roberto Devereux Sat, 9:55 a.m.

Barbershop: The Next Cut Fri, 10:20 a.m., 1:20, 4:20, 7:20, 10:20 p.m.; Sat, 11:20 a.m., 2:25, 4:20, 7:20, 10:20 p.m.; Sun, 10:20 a.m., 1:20, 4:20, 7:20, 10:20 p.m.; Mon-Wed, 10:30 a.m., 1:15, 4, 9:50 p.m

BUILT FOR DESTRUCTION

How a soft-spoken luthier from Redondo Beach made one of the most iconic instruments in rock history: Slash's *Appetite for Destruction* guitar

BY MATT WAKE

The man who hand-built the guitar Slash played on most of *Appetite for Destruction* lived in an old trailer behind Redondo Beach's Music Works. His name was Kris Derrig.

Even though he was just in his early 30s, Derrig's waist-length hair was already gray. The replicas he made of 1959 Gibson Les Pauls, a holy-relic instrument, were stunning in their rich sound and flame-top beauty. Derrig would pour any money he made from selling these replicas into converting his beloved red 1967 Pontiac LeMans convertible into a light-blue GTO.

But he never finished that convertible. In 1986, Derrig was diagnosed with cancer. Within a year, he was dead.

His craftsmanship lives on in Slash's starburst intro to Guns N' Roses' lone No. 1 hit, "Sweet Child O' Mine." And the Hollywood pavement grooves of "Welcome to the Jungle." And the Southern rock-gone-thrash flurry at the end of "Paradise City."

Alan Niven, Guns N' Roses' *Appetite*-era manager, bought the "lemon drop"-finish Derrig guitar from Music Works as a gift for Slash. The corkscrew-haired guitarist was unsatisfied with his guitar tone on *Appetite*'s basic tracks, recorded at now-defunct Canoga Park facility Rumbo Recorders using two Jackson guitars and a B.C. Rich Warlock, and he was growing increasingly frustrated as he attempted to rerecord all his parts with producer Mike Clink at Take One Studios in Burbank.

A few days before purchasing the Derrig, Niven dropped by Take One and parked next to the band's rental van. "There was a fucking [Gibson] SG though the windscreen, neck-first," Niven recalls, in his rascally New Zealand accent. "And that's a message that even I can understand."

Niven asked Music Works owner Jim Foote if the store had anything Slash could try. Foote pulled out a guitar case and opened it up. "And I just went, 'Oh my God, look at that. That's beautiful,'" Niven says. He thinks he might have paid around \$2,500 for the Derrig guitar.

At the time, Music Works was located at 1804 Artesia Blvd.; today it's at 4711 Artesia in Lawndale, in a nondescript, six-unit commercial building about a mile east of its original location. Foote is known for repairing vintage instruments, and his workbench is surrounded by old Fender and Marshall amplifiers. Derrig left his luthier tools to Foote after he died,



Slash, seen here in 2013, was unhappy with his tone on *Appetite* until Guns N' Roses' manager bought him a Derrig guitar.

and Foote still has them, including chisels and a carving machine used to rough-shape the tops.

A graduate of Boston's Berklee College of Music, Derrig began his luthier career in the late '70s in Atlanta. "Kris was a huge fan of the Allman Brothers," Foote, now 63, says, "which is why he moved from the New England area down to Atlanta. You couldn't get Gibson to make a flame-top Les Paul at that time because they simply weren't doing it, so that's why he decided to make one for himself."

Foote believes Derrig, whom he describes as "the softest-spoken, nicest person you could ever possibly meet," made around a dozen guitars at Music Works. Lenny Kravitz owns one. Foote helped Derrig find connections for the maple he used for his Les Paul replica tops, although Derrig's brother Dale, a retired Massachusetts police officer, says the wood for Slash's guitar came from an old barn in Hillsborough, New Hampshire, that Kris flew back east specifically to collect.

"It was extremely dense, old wood. That's where the tone comes from and that's what Chris wanted," Dale, now 69, says. "Mellow, but with a bite to it."

"He liked to pick tops that were highly flame-y, because there was a lot of wow factor," Foote says. Derrig used old-school aniline dyes to help achieve this

flame effect, applying finishes in a spray booth Music Works had set up in a two-car garage out back.

Whenever Derrig finished a guitar, he'd bring it into the store, where the amps were, to make sure all the electronics worked. "I would put on an Allman Brothers record when [Kris] went to plug in, and he would sit there and play note for note with the whole side of the album," Foote says. (When I interviewed Slash in 2010 and asked who his favorite Southern rock band was, he immediately cited the Allmans.)

Slash declined to be interviewed for this story. But the other person in the room when he recorded all his *Appetite* guitars, producer Clink, can still recall hearing Slash play that Derrig guitar for the first time at Take One. "We knew instantly that was the tone for the record," Clink says. "It wasn't, 'Oh, let me think about it.' It was, we finally had found the sound for Slash."

Now known as Glenwood Place Studios, Take One also was where Rose recorded his *Appetite* vocals, Clink says. According to Slash's 2007 self-titled memoir, the studio is also where Robert John shot the iconic *Appetite* back cover photo, with the band sprawled across an Oriental rug looking dazed and dangerous.

Slash also used the Derrig guitar on early GNR tours, but retired it from the

road around 1989. In his memoir, he wrote that the *Appetite* guitar was "made by the late Jim Foot. [sic]" Foote says the guitarist simply mixed him and Derrig up. Although GNR practiced sometimes at Music Works' rehearsal space, a converted three-car garage, Slash never met the man who made his guitar, according to Dale Derrig.

Released July 21, 1987, *Appetite* took several months to break, but it eventually sold more than 18 million copies. According to the Massachusetts Registry of Vital Records and Statistics, Derrig died just two months earlier, on May 17, 1987, at the age of 32. So he never knew the impact his guitar had or heard how amazing it sounded on GNR's earth-scorching debut.

Asked how his brother might've reacted to his guitar being at the core of one of rock's greatest albums, Dale says, "He'd be laughing his ass off. Because he was very self-effacing." In 2010, Gibson released a signature Slash Les Paul model

DERRIG'S GUITARS WERE STUNNING IN THEIR RICH SOUND AND FLAME-TOP BEAUTY.

based on Derrig's 1959 replica.

The only other guitar Slash used on *Appetite* that made the final mix, Clink says, was a borrowed Gibson SG — the same one that ended up through the van windshield — which can be heard on the dark, drug-laced tune "My Michelle." Clink says the SG "was going to be the sound of the record," and that guitar, a horned model favored by rock greats such as AC/DC's Angus Young, "would have been, if Alan had not brought that Les Paul in."

Derrig guitars often featured authentic 1959 Gibson pickups. It was Foote's idea to install toothier-sounding, "zebra-style" white and black Seymour Duncan Alnico II Pro pickups in what became Slash's *Appetite* guitar. This crucial tweak helped Slash's tone and the entire record sound simultaneously classic and contemporary. Of course, there were other factors, too: Clink's studio expertise, a customized Marshall amplifier rented for Slash, the infectious *Appetite* material, the band's volatile chemistry, and Slash's rare combination of virtuosic chops and bluesy feel.

Marc Canter grew up with Slash and first saw him play guitar as a teenager in a garage. Years later, he received a shout-out in the *Appetite* liner notes and published the early GNR concert photo book *Reckless Road*. Now owner of Canter's Deli, he says, "It's really more the guitar player, not the guitar, not the amp."

Canter recalls a 1992 jam session during which Slash coaxed his signature tone from a borrowed "\$200 Strat" and "crappy amp": "It sounded like Slash using a Les Paul. Not just how good he was playing, but the sound. Right away you hear Slash."

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SURVIVAL OF THE HIPPEST

DON'T MAKE YOUR ANNUAL PILGRIMAGE TO COACHELLA WITHOUT READING THIS FIRST

BY JEFF WEISS

Only elderly shamans and energy healers can remember the dark ages before the Coachella Music Festival first bloomed out of the polo field-riddled deserts east of Los Angeles. Popular lore holds it was founded in 1999, when Beck, Rage Against the Machine and Morrissey united for worshippers fearing imminent global doom via Y2K. But anthropologists scouring the fringes of the Mojave have found evidence that the Morongo Band of Mission Indians actually threw the first Coachella Festival shortly before Father Junipero Serra arrived.

After sacred peyote rituals, members of the tribe busted out flutes, bone whistles and water drums before a stunned audience of swift foxes, snakes and warriors. Thus the venerable tradition of bro-



Coachella: Only the most stylishly attired will survive

PHOTO BY CHRISTOPHER VICTORIO

the interest of helping you withstand an otherwise joyous experience that writers often describe as being like a Soviet gulag, here are survival tips for Coachella 2016:

■ Your cellphone will die and many texts won't go through. A portable charger is effective, but what if it breaks? Do you know how many likes you'll sacrifice if you can't Instagram a sunset photo of the Ferris wheel? Your best bet is to sneak a portable generator in your underwear. If security asks what you're hiding, just wink.

■ Spend 10 hours (minimum) meditating in total silence about what aesthetic you want to cultivate. Are you boho? Grunge? A hippie princess? A gypsy mermaid? A cornrowed, aging Sunset Strip rocker? (Very chic this spring.) No one will take you seriously until your look is the most [insert three emoji fire symbols].

■ Flower crowns: You spent \$400 for a GA pass and a lot is riding on this. So buy a Shenzhen Nongke Orchid crown — a steal at just 1.68 million Yuan (\$200,000).

■ Hats: Try the sexy beekeeper look, which is both practical (keeps the sun off your face) and a sure bet to steal festival fashion roundups of the Neon Carnival. Nor should you underestimate wearing a hat made of snails (escargot only) during the set from Snails.

■ Water: I hear good things.

■ If you're wondering whether that's Chloë Sevigny, it's always Chloë Sevigny.

■ Get a Flash Tattoo: Make sure it's tribal. Any tribe will do, as long as it's authentic. Bring forged documentation of your indigenous heritage in case anyone tries to ask questions.

■ In case a *Mad Max*-style apocalypse breaks out during Calvin Harris' closing set and you wind up in some music website's slideshow recap, you need to look fashionable. Carry a haute couture tie-dyed crossbow to fend off rivals trying to kill you or starve you by hijacking the last slice of Spicy Pie.

■ Remember to have fun.

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at passionweiss.com.

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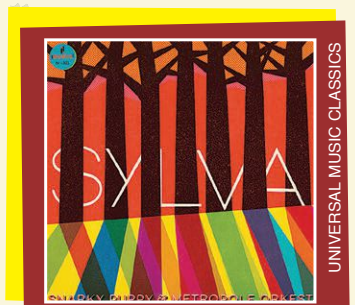
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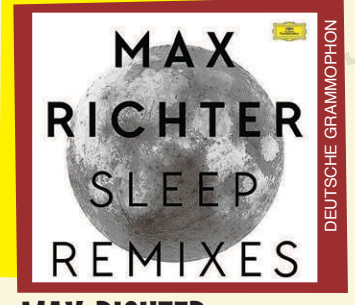


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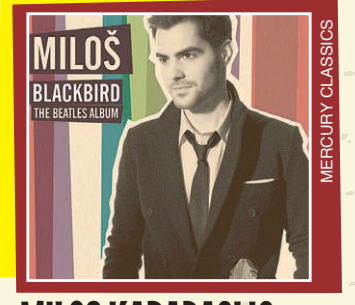
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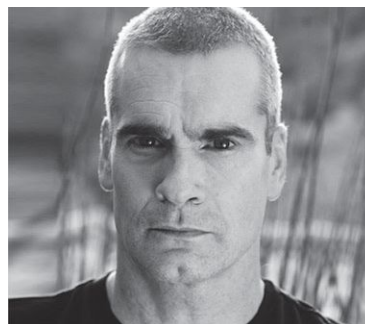
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Henry Rollins
The Column!



ALL HAIL RECORD STORE DAY

This Saturday will be Record Store Day once again. I have gone through the lists of releases for the USA and the U.K. and there are a lot of titles I hope to pick up. There seems to be less major-label in-for-the-kill cloggage this year, and the independent labels are large and in charge.

Record Store Day is, to me, the greatest "day" of recent invention. More than once, record labels almost killed off the record stores that struggled to vend their wares. I hate to wax nostalgic, but great record stores — such as the midsize and excellent Aron's Records, which used to live at 1150 N. Highland Ave. — were all over the country, sometimes several to a city.

In the 1980s, I would save my meager wages and head into these stores as often as I could while on tour. That's how I put together a pretty good blues collection. Those records were cheap and plentiful. The covers looked so cool, I knew I couldn't lose. Whenever we would crash at someone's house who had a record player, I would listen to as many of them as I could.

As the 1980s gave way to the incoming decade, it became a recurring drag to walk from the venue to what you thought was going to be another enchanted afternoon in a record store, only to find that it was gone. I didn't understand how so many people could fall out of love with going to the record store, to the point that the place that supplied the jams would have to quit.

From then to now, it has been one of my favorite rituals — and I know I am not alone on this — to go into a record store in a town I don't live in, to be greeted by the person behind the counter, who actually remembers me from the last time and the time before that.

Jan van Dorsten, who for almost 30 years has owned and operated one of the greatest record stores anywhere, Record Palace at 33 Weteringschans in Amsterdam, always remembers me, and I have never been able to leave his place without amazing records. Same thing at Juke Box at 165 Anspach in Brussels. You walk in, the owner says hello, asks if you want some tea, and all is well in the world. How could any city be without places like this?

When Second Coming Records at 235 Sullivan St. in NYC closed, I was gutted. One

of the saddest days in my vinyl history was in 2002, when Yesterday & Today Records on Rockville Pike in Rockville, Maryland, closed its doors. I started going in there in 1978, a year after it opened. On the last day, Ian MacKaye and I went in to help load out records into a moving truck and bid farewell. Thankfully, owner Skip Groff runs a healthy mail-order business, but the store was legend.

These places are ours to lose. By the mid-1990s, I had concluded that the major labels were not only toxic but a lethal, cancerous lesion on music. From the tonnage of mediocre product — often from labels forcing music out of bands too often — to the ridiculous prices, they were going to drive almost every band smaller than Metallica to extinction. All these years later, my scorn and contempt for these money-hungry phonies has not lessened but actually increased.

Now and then, I run into them. They're older but the women they rent are still the same age. When the Classic Rock Awards were in town a couple of years ago, the building was full of these fuckin' lizards.

Thankfully, music is stronger than any corny corporate gang, stronger than pitch correction and Photoshopped press shots. Music is the highest bar of human excellence and will not be kept down for long. After countless quantities of data were coded onto compact discs (which, by their definition, actually hold no music whatsoever) and fisted down the gullets of the global consumer, the unerring human need for analog engagement with music came back with a vengeance.

While major labels seemed to have no interest in music, thankfully the bands did, since a lot of them came from years of going to record stores. One of the reasons that vinyl has made such a strong comeback is that the bands demanded their music be made into records, no matter how the execs howled about the inconvenience. Another reason is that independent bands never stopped going for the analog groove. Labels like Dischord have made vinyl from day one to now.

One of the best parts of playing records is they are a fantastic pain in the ass. They are heavy and easy to ruin. They make moving worse than getting audited, and rarely do you meet someone to live with who doesn't see these crates as anything but junk, mere male juvenilia that takes up too much space — right up there with comic books.

Records force your devotion because there is nothing easy about having them. Nothing. If you have more than 50 records, you are unavoidably into it. If you have less than 50, "That's just a temporary situation," as George Clinton says on "Chocolate City." So start making room. Feed this beast!

This should be a weekend of sonic epiphany, of high-volume revelation. Your turntable is no mere component! It is a magic machine that sends vinyl into orbit so the stylus can travel for miles and miles, delivering you nothing but the very best moments of human creation. Hopefully, parties will erupt all over the world as people take turns spinning records they scored only hours before. Hurrah for all of us.

There is one sanctioned worldwide Record Store Day. But as far as I'm concerned, every day is Record Store Day.

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Music //
Picks //

fri

4/15

Coachella Valley Music and Arts Festival

@ EMPIRE POLO CLUB

Two of the biggest surprise bookings by Goldenvoice at this year's Coachella involve reunions of '80s bands that couldn't sound any less alike. Lush expand on their trademark shoegazer style Saturday with the shimmering gauziness of new EP *Blind Spot*, their first recording in 20 years. Later that night, Guns N' Roses will be more visceral than dreamy as Slash lets loose his buzzing beehive of dense guitar flurries over Axl Rose's ragged howling, following a two-decade split. Morosely engaging crooner James Murphy and LCD Soundsystem make their onstage return Friday night, five years after a purportedly final show in New York. The rest of the weekend is a speed-dating sprint through a random assortment of more expected names, from Calvin Harris' euphoric electro-pop and Ice Cube's thunderous declamations to Beach House's languid reveries, Savages' serrated intensity, Run the Jewels' sonic terror and Bat for Lashes' spellbinding incantations. Also Saturday and Sunday, April 16-17, and Friday through Sunday, April 22-24. —Falling James

Iron Maiden

@ THE FORUM

More than three decades into their career, Iron Maiden's continued status as a vital heavy-metal band is a testament to sticking to your strengths. The British legends' galloping metal anthems — often inspired by historical events, classic literature or tales of fallen civilizations — have remained some of the most timeless records in heavy music. It also helps that frontman Bruce Dickinson, now in his late 50s, still leaps and runs across the stage with the energy of a college athlete, and remains the powerful vocalist who earned the nickname "the Air Raid Siren." Last year's *Book of Souls* album was a sprawling, double-disc epic full of new songs that fit perfect alongside classics such as "The Trooper." Also Saturday, April 16. —Jason Roche

Kirk Franklin

@ THE WILTERN

Kirk Franklin doesn't sing a lick, but this fact has not prevented the Grammy-winning master pianist and lively choir director from becoming one of the best-selling gospel artists in history. A forerunner of urban contemporary gospel, Franklin (amid accusations of blasphemy from some peers) was one of the first to incorporate elements of hip-hop, R&B and funk into gospel, a sound heard on his 1993 crossover debut, *Kirk Franklin & The Family* — the first debut from a gospel artist to go platinum — and all subsequent releases. His 12th album, 2015's *Losing My Religion*, spent 21 weeks on *Billboard's* Top Gospel Al-

Ex Hex: See Thursday.

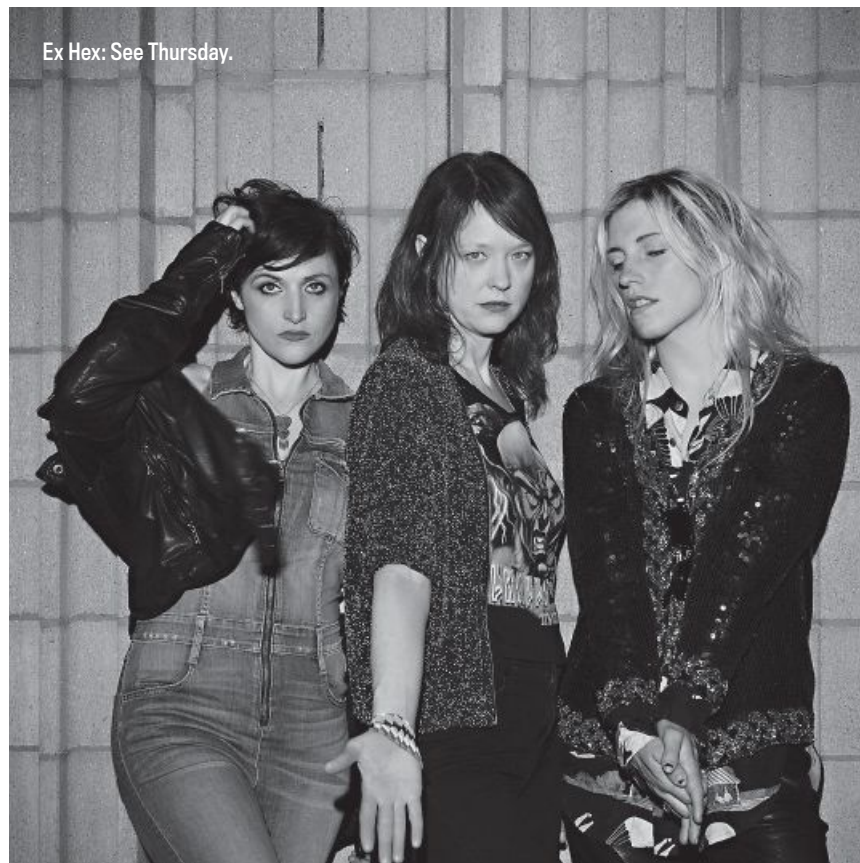


PHOTO BY JONAH TAKAGI

bums chart. At tonight's show, Franklin celebrates his two storied decades in the music industry and will perform selections from his vast catalog backed by a full choir. —Jacqueline Michael Whatley

Vijay Iyer, Wadada Leo Smith

@ THORNE HALL, OCCIDENTAL COLLEGE

Wadada Leo Smith is one of the grandmasters of free jazz, although the septuagenarian trumpeter takes issue with calling his improvisatory systems "free." More than a decade ago, Smith invited a pianist 30 years his junior, Vijay Iyer, to join his Golden Quartet; Iyer would prove to be adept at his own systems of music. Today, Iyer is at the pinnacle of modern composition and improvisation, as a 2013 MacArthur Fellow and Harvard professor. Now it's Iyer's turn to enlist his former mentor Wadada, with their latest collaboration for ECM, *A Cosmic Rhythm With Each Stroke*, an exquisitely patient collection of pieces inspired by the works of Indian artist Nasreen Mohamedi. This rare (and free) show at Oxy will demonstrate how to bridge a generation gap through shared experience and collective inspiration. —Gary Fukushima

sat

4/16

Rock the Night with Cat Power, Jakob Dylan

@ THE TROUBADOUR

Tonight's benefit for the charity Connecting to Cure Crohn's and Colitis brings Cat Power and Jakob Dylan together onstage locally for the first time since they appeared at the Echo in the Canyon show at the Orpheum Theatre in October. That concert of

nostalgic covers of psychedelic-pop songs by '60s L.A. bands was mainly Dylan's show, with Power singing only a couple tunes, including a mesmerizing duet with Dylan on The Turtles' "You Showed Me." Presumably, Power will get to do more this time around, although Dylan turned out to be an amiable host and supportive musical partner. After relatively modest beginnings with The Wallflowers in the early '90s, Dylan revealed unexpected soul and gravitas on his second solo album, *Women + Country*. Power's intuitive songwriting is deepened further by her expressively yearning vocals. —Falling James

Mbongwana Star, Wondem

@ THE ROXY

Mbongwana Star rose from the ashes of Kinshasa's late, great Staff Benda Bilili. In the shantytowns of the Democratic Republic of the Congo's capital city, former SBB members Coco Ngambali and Theo Nzonza formed a new band to fully explore "mbongwana" (change) — and, good God, the outrageously smashed-together sound of the seven-piece combo's debut platter, *From Kinshasa*, is one mind-blowing mess of music. Ngambali, Nzonza and their bandmates strew ruff-tuff Lingala vocals over traditional Congolese rhythms combined with post-punk bass, supple guitars, spacy synths and some seriously eccentric electronics, often played on recycled and reconstructed instruments and overdriven to maximum distortion. It's some of the most hair-raisingly joyful sonic deviance currently available on planet Earth. Also: L.A. guitarist-singer Dexter Story's Wondem band, inspired by Ethiopian, Somalian, Eritrean, Sudanese and Kenyan culture. —John Payne

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sun

4/17

The Freightshakers

@ THE ECHO

Honky-tonk conjurers The Freightshakers have an almost mystical depth to their brand of raw outlaw country. Fronted by burly, brilliant singer Gethen Jenkins, the group has evolved over the last seven or so years from a reliable local bar band to a strikingly potent powerhouse with a persuasive, original set. Their rich, luxurious ensemble sound alone is remarkable — the balance, presence and lovingly wrought dynamism of the pedal steel, guitars and acoustic bass all cut through with gorgeous, individual tone. Fanatic, big-time, hard country heads to a man, The Freightshakers effortlessly deliver as ideal a dose of renegade country perfection as anyone could wish for. —Jonny Whiteside

mon

4/18

The Kills, L.A. Witch

@ MAYAN THEATRE

English guitarist Jamie Hince and Florida singer Alison Mosshart are a pair of visual and sonic opposites. He pries chunks of noise from his strings and stoically chops them up, curtly cutting them off with funky stops. She finds her way through his maze with sinuous melodies, prowling the stage with restless abandon until his riffs pull her back again. The Kills' upcoming album, *Ash & Ice*, was largely recorded in Los Angeles, and there are newfound hints of bone-dry Santa Ana swirling around the spaghetti Western guitar ringlets of new single "Doing It to Death" and the hard-blues desert canyons of "Heart of a Dog" and amid the rolling post-punk rhythms of "Hard Habit to Break." The record reportedly was delayed by multiple surgeries on Hince's hand, but his minimalist chords are as starkly effective as ever. —Falling James

tue

4/19

M83

@ FOX THEATRE POMONA

Junk, M83's follow-up to 2011's monster *Hurry Up, We're Dreaming*, is perfectly timed with the return of *Full House* on Netflix as *Fuller House*, as M83 mastermind Anthony Gonzalez has based many of the album's musical ideas on '80s sitcoms. In the guilty-pleasure cheese of "Moon Crystal" and the head-shaking kitsch of "For the Kids," *Junk* has ready-made theme songs for yet-to-be-conceived '80s television revivals. Lo-fi "The Wizard" sounds as if it was captured standing alongside a pinball machine, and "Road Blaster" could have been snatched off the classic, fast-paced video game Jet Set Radio. Also, the guitar you're hearing on "Go" is Steve Vai — yes, that Steve Vai, who, if you recall, is also from the '80s. —Lily Moayeri

wed

4/20

Problem

@ UNION NIGHTCLUB

Problem is a rapper from Compton who makes music that's cut from the same gangsta-rap cloth as N.W.A. Even his uniform of black T-shirts and black snapbacks matches his Compton forebears'. But Problem is also very much a part of the current crop of South L.A. musicians, working with Kendrick Lamar and Kamasi Washington collaborator Terrace Martin, and rappers The Game and Nipsey Hussle. Like another L.A. native, DJ Mustard, Problem has taken a lot of inspiration from the Bay Area's hyphy music, collaborating with hyphy chairmen E-40 and Iamsu! Problem started his own independent record label called Diamond Lane Music Group to release his music, and the music of his peers, without having to deal with record labels that might not understand where he's coming from. —Sam Ribakoff

thu

4/21

Låpsley

@ EL REY THEATRE

Holly Lapsley Fletcher might be only 19 years old, but she sings about love with all the rueful, hard-earned wisdom of a person much older. "So if you're going to hurt me," she wonders on her debut album, *Long Way Home*, "why don't you hurt me a little bit more?" The English singer-producer doesn't really want to be heartbroken, and she channels her pain by lingering over each lonely feeling and distant memory in such spare, intimate ballads as "Station" and "Falling Short." Even when the musical setting expands with more drums and electronics on the new single "Love Is Blind," Låpsley remains guarded in the wake of a fading relationship: "I know I may look opaque." Love might be a mystery, but her vocals remain clear and soulful. —Falling James

Ex Hex, Sheer Mag

@ THE ECHO

Their lead single sounded like Ducks Deluxe's "Fireball" and Lou Reed's "Sweet Jane," and Ex Hex only got sweeter from there. Fronted by the formidable Mary Timony, this power-pop trio's debut album, *Rips* (which does what it says on the tin, as an *NME* review from 1976 might have noted), is 12 tracks of that special kind of spare, smart and artful rock people made right up until punk totally took over. Their Real Kids cover ("All Kindsa Girls," of course, though they'd do an amazing version of The Neighborhoods' "Prettiest Girl," too) was a perfect fit, and there's Modern Lovers, Pretenders and *Shake Some Action*-era Groovies in there, too. Opener Sheer Mag are a natural match and just as excellent, and their mercifully back-in-print EPs hide plenty of revelations beneath the tape hiss. —Chris Ziegler

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ART SHARE L.A.: 801 E. Fourth Place, L.A. Cabaret Consensual, with burlesque performers, comedians and musicians TBA, Thu., April 21, 8 p.m., \$15.

BARDOT HOLLYWOOD: 1737 Vine St. Totem, Vista Kicks, Prism Tats, Vox, Mon., April 18, 8 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Cam & China, VerBS, Dean Risko, Fri., April 15, 8:30 p.m., \$10. Laura Stevenson, Crying, Chris Farren, Sat., April 16, 8 p.m., \$14. Iska Dhaaf, Big Harp, Marla, Kaylee Cole, Mon., April 18, 8:30 p.m., free. Mr. Hudson, Wed., April 20, 8:30 p.m., free. Bent Shapes, Shark Toys, Flat Worms, Thu., April 21, 8:30 p.m., \$7.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Egrets on Ergot, Leeches of Lore, Orphan Goggles, Fri., April 15, 8:30 p.m., \$5. Angry Samoans, You Know Who, Pedal Strike, Non-Blips, Sat., April 16, 8:30 p.m., \$8. Acme, Crawlspace, Joe Baiza, Sun., April 17, 6:30 p.m., \$5. Insect Surfers, Superultramegatonnes, Double Naught Spy Car, Thu., April 21, 8:30 p.m., \$5.

CANTERBURY RECORDS: 805 E. Colorado Blvd., Pasadena. Dylan Gardner, Sat., April 16, 1:30 p.m., free.

CANYON CLUB: 28912 Roadside Drive, Agoura Hills. Ratt, Fri., April 15, 9 p.m., \$38-\$58. Ozomatli, Sat., April 16, 7 p.m., \$28-\$38. Moonalice, Cubensis, Sun., April 17, 6 p.m., \$19-\$24.

CIVIC CENTER STUDIOS: 207 S. Broadway, Suite 1, Los Angeles. Irene Diaz, Sat., April 16, 7:30 p.m., \$15.

COAXIAL ARTS: 1815 S. Main St., Los Angeles. Pedestrian Deposit, Telecaves, Unica, Oracle, Thu., April 21, 9 p.m., \$5.

CODY'S VIVA CANTINA: 900 Riverside Drive, Burbank. The King Cotton Aggravation, Fri., April 15, 7 p.m., free. Burnin' Mike Vernon & 3 Balls of Fire, The Paul Johnson Band, Jon Blair & the Trespassers, Sat., April 16, 3 p.m., free; Jimmy Angel, The Cody Bryant Experience, Sat., April 16, 8 p.m., free. Murphy's Flaw, Sun., April 17, 2 p.m.; Mon., April 18, 8 p.m., free; The Messaround, with The Yellow Payges, The Livingstons, The Zip Guns, The Belle Ringers, Sun., April 17, 6 p.m., free. Cody Bryant, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. Cody Bryant, Ronnie Mack, Carmine Sardo & Buddy Sardo, Thursdays, 9 p.m., free.

COMPLEX: 806 E. Colorado St., Glendale. Slaine, Jaysaun, Fri., April 15, 8 p.m., \$15. The Dolemite Project, Bad Acid Trip, Flattbush, Eat the Living, Last of Lucy, Sat., April 16, 8 p.m., \$10. Stoneburner, Marching Dynamics, Demian Licht, Tue., April 19, 8 p.m., \$7. Demon Eye, Disenchanter, The Black Willows, Chainflower, Wed., April 20, 8 p.m., \$10.

DIRTY LAUNDRY: 1725 N. Hudson Ave., Los Angeles. Andrew Watt, Tuesdays, 10 p.m. Thru April 26, TBA.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Mount Moriah, Margaret Gaspy, Lauren Ruth Ward, Sat., April 16, 6 p.m., \$12. The Freight Shakers, Sun., April 17, 3 p.m., free (see Music Pick); Dilly Dally, Feels, The Tissues, Sun., April 17, 10 p.m., \$10-\$13. DMAs, Dear Boy, Mon., April 18, 8:30 p.m., \$13.50. Museum of Love, Pharaohs, Cooper Saver, Tue., April 19, 8 p.m., \$16.50. Haelos, Hayley Kiyoko, Smoke Season, Wed., April 20, 8 p.m., \$16.50. Ex Hex, Sheer Mag, Side Thing, Thu., April 21, 8 p.m., \$15.50 (see Music Pick).

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Andy Prieboy, Sun., April 17, 7 p.m., \$21.50. Korey Dane Gracie, Cheap Tissue, Ryan Golden Kirkpatrick, Mon., April 18, 8:30 p.m., free. Hudson Mohawke, A.G. Cook, Tue., April 19, 8 p.m., \$20. Protoje, Wed., April 20, 9 p.m., \$17. Blackbird Blackbird, Chad Valley, Manatee Commune, Thu., April 21, 8:30 p.m., \$14.50.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Thumpasaurus, Ricky Montgomery, Meesha Black, Fri., April 15, 9:30 p.m., \$10. Action Friend, Jerkagram, Blackberry Tongues, Wax People, Sat., April 16, 10 p.m., \$5. The Tikiyaki Orchestra, Sun.,

April 17, 8:30 p.m., \$10. Reggie Watts & Karen, Sand, Tue., April 19, 9 p.m., \$10. Web Series Unplugged, Wed., April 20, 9 p.m., \$10. Andrew Sheppard, The Countrysiders, Brian Pounds, Thu., April 21, 8 p.m.

FOX & HOUNDS PUB: 11100 Ventura Blvd., Studio City. Lukas Papenfusscline, Sun., April 17, 8 p.m., free.

FREAKEAT RECORDS: 13616 Ventura Blvd., Sherman Oaks. Dylan Gardner, Sat., April 16, 10:30 a.m., free.

THE GLASS HOUSE: 200 W. Second St., Pomona. The Damned, 45 Grave, The Flamethrowers, Wed., April 20, 8 p.m., \$27.50. Matt & Kim, Thu., April 21.

GRAMMY MUSEUM: 800 W. Olympic Blvd., Los Angeles. Blaqk Audio, Tue., April 19, 8 p.m., \$20.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Black Mambas, The Katellas, The Livingstons, Sat., April 16, 9:30 p.m., \$5.

THE HI HAT: 5043 York Blvd., Highland Park. Bokonon, Psychic Jiu Jitsu, Deep Fields, Furcast, Fri., April 15, 8 p.m., \$7. Ithaca, Otherwhile, Mon., April 18, 8 p.m., free. PPL MVR, Brick & Mortar, Tue., April 19, 8 p.m., \$15. Omar Velasco, Willoughby, Grand Canyon, Wed., April 20, 8 p.m., \$5. Slingshot Dakota, Upset, Roses, Postlife, Thu., April 21, 8 p.m., \$5.

HIGH-FIDELITY: 1956 Hillhurst Ave., Los Angeles. Dylan Gardner, Sat., April 16, 3 p.m., free.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd., Los Angeles. The John Kadlecik Band, Mon., April 18, 9 p.m., \$20. Michael Chinworth, Wed., April 20, 7 p.m., \$10. Carly Van Skaik, Heather Nova, Thu., April 21.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Drive, Anaheim. Julieta Venegas, April 20-21, 8 p.m., \$42.50-\$75.

HYPERION TAVERN: 1941 Hyperion Ave., Los Angeles. Foxtails Brigade, Wed., April 20, 9 p.m., free.

INTERNATIONAL PRINTING MUSEUM: 315 W. Torrance Blvd., Carson. Richard Smith, Julie Adams, Thu., April 21, 7:30 p.m., \$25.

KARMA LOUNGE: 3954 Beverly Blvd., Los Angeles. Rap Rehab, with Spencer Bonds, Luvd Pham, The Villains, Just Grady and others, Tue., April 19, 8 p.m., free.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Susanna Hoffs, Jon Brion, Sara Watkins, Paul Bryan, Greg Leisz, Thu., April 21, 8:30 p.m., \$30.

LIQUID KITTY: 11780 W. Pico Blvd., Los Angeles. The Get Down Boys, Sun., April 17, 10 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Brownout & Karl Denson, Fri., April 15, 7 p.m., TBA; Yei, Fri., April 15, 9 p.m., \$10. Dumpstaphunk, The Honey Island Swamp Band, Sat., April 16, 7 p.m., TBA; The Clarendonians, The Steady 45s, The Champions Inc., Sat., April 16, 8 p.m., \$17.50. The Joy Formidable, Tue., April 19, 6:30 p.m., TBA. J. Roddy & the Business, Nikki Lane, Eagle Eye Williamson, Wed., April 20, 5 p.m., TBA; Healthy Boyz, Chilly Sosa, Lil Peep, Ghostemane, Wed., April 20, 9 p.m., \$15. Brass Bed, Moving Panoramas, Thu., April 21, 8 p.m., TBA; Wordsauce, FRTNK, Prolix, Nneoma, Thu., April 21, 8:30 p.m., \$10.

LOT 1 CAFE: 1533 W. Sunset Blvd. The Dead Horse Rhythm, Wednesdays, 8 p.m. Thru April 27, free.

THE LOVE SONG: 450 S. Main St., Los Angeles. Cynn timer, Fri., April 15, 8 p.m., free. Sarah Melson, Marjorie Faire, Thu., April 21, 8 p.m., free.

LYRIC THEATRE: 520 N. La Brea Ave., Los Angeles. Joseph, The Wilder Society, Wed., April 20, 9 p.m., TBA.

MATT DENNY'S ALE HOUSE: 145 E. Huntington Drive, Arcadia. Lukas Papenfusscline, Tue., April 19, 8 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Ramblin' Jack Elliott, Fri., April 15, 8 p.m., \$25. Wesley Stace, Sat., April 16, 8 p.m., \$20. Richard Smith, Sun., April 17, 8 p.m., \$15.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Tamara Laurel, Sycamore, Cupero, The Fruit Flies, Lofi Uppercut, Fri., April 15, 8 p.m., \$17. Automatic Toys, Firemelon, Analog Dream, Nick Dean, All Things Blue, Sat., April 16, 7:30 p.m., \$17. Conspiracy of Beards, Sylvie Simmons, Cadence, Juana Fernandez, Sun., April 17, 7 p.m., \$10. Hunnyrot Radio, Every other Monday, 7 p.m., free. Noey, John Wesley Reed, Mountains of Jura, Lisa Mary, Will & the Won'ts, Tue., April 19, 7:30 p.m., \$10. Casey Abrams, Brianna Falcone, Wed., April 20, 8 p.m., \$15. Jade White, Scott Thru, Stevie Jewel, Thu., April 21, 8 p.m., \$10-\$20.

OHM NIGHTCLUB: 6801 Hollywood Blvd., Los Angeles. Tyga, Thu., April 21, 9 p.m., TBA.

THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. The Theadora Kelly Project, The R.E. King Broadcast, Tue., April 19, 8 p.m.; Tue., April 26, 8 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneerton Road, Pioneertown. Duniven, Fri., April 15, 8 p.m., free. Mojave Lords, Fatso Jetson, Chris Goss, Alain Johannes, Boots Electric, Sinner

Sinners, Strawberry Smog, Sat., April 16, 8 p.m., \$25. Beach House, J. Mascis, Tue., April 19, 8 p.m., \$35. Deerhunter, Unknown Mortal Orchestra, Wed., April 20, 7 p.m., \$32; Melody's Echo Chamber, Wed., April 20, 11 p.m., \$20. Miike Snow, Bob Moses, Thu., April 21, 8 p.m., \$30.

PEHRSPACE: 325 Glendale Blvd. Crown Larks, Slow Rose, French Vanilla, Fala, Fri., April 15, 9 p.m., \$7. Media Jeweler, Let's Paint TV, Vice Cooler, Oort Smog, Sat., April 16, 9 p.m., \$5. Sparkle Water, Windy, Red Pony Clock, Kitchen Hips, Mon., April 18, 8 p.m., \$5.

PERMANENT RECORDS: 5116 York Blvd., Los Angeles. Dylan Gardner, Sat., April 16, 4:30 p.m., free.

RAINBOW BAR & GRILL: 9015 W. Sunset Blvd., West Hollywood. L.A. Guns, Junkyard, Autograph, Tuff, Circus of Power, Sun., April 17, 2 p.m., TBA.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Toys That Kill, Octagrape, Die Group, Ray Rocket, Dirty Ghosts, Fri., April 15, 9 p.m., \$5-\$10. Edith Crash, The Great Sadness, Electric Children, Three Hand Stephen, Aaron Jones, Sat., April 16, 9 p.m., \$5-\$10. Mugen Hoso, The Blue Line Project, Not a Part of It, Sun., April 17, 9 p.m., \$5-\$10. Trio Kait, Trumpetology, Mon., April 18, 9 p.m., \$5-\$10. Gentlemen Prefer Blood, Yolsogang, Baleen, The Krylons, Tue., April 19, 9 p.m., \$5-\$10.

RESIDENT: 428 S. Hewitt St. Peaking Lights, Gavin Hardkiss, Fri., April 15, 8 p.m., \$10. Ivory DeVille, Patrolled by Radar, Grand Canyon, Sun., April 17.

THE ROSE: 245 E. Green St., Pasadena. Y&T, Fri., April 15, 9 p.m., \$20-\$35.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. The English Beat, Fri., April 15, 9 p.m., \$30. Mbongwana Star, Wondem, Sat., April 16, 9 p.m., \$18 (see Music Pick). Skepta, Mon., April 18, 9 p.m., \$20. Rancid, Tue., April 19, 9 p.m., \$25. The Heavy, Jesse Jo Stark, Wed., April 20, 9 p.m., \$24. The Damned, The Generators, Thu., April 21, 9 p.m., \$32-\$50.

SAINTE ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Kottonmouth Kings, Krooked Treez, Warehouse One, Fri., April 15, 9 p.m., \$28. Lindsey Harper, Peter Harper, The Cinematographers, Sun., April 17, 6:30 p.m., \$12. Tomorrows Bad Seeds, The B Foundation, Lovely Sunny Day, Wed., April 20, 8 p.m., \$20.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. The Rayford Brothers, Fri., April 15, 10:30 p.m., free. ViceVersa, Sat., April 16, 10:30 p.m., free. Highland Kites, Wed., April 20, 10:30 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Adam Green, Jenny O., Fri., April 15, 7:30 p.m., \$15. Transviolet, Chelsea Lankes, Slugs, Machineheart, Mon., April 18, 9 p.m., free. A Tribute to Earth, Wind & Fire, with bands TBA, Tue., April 19, 9 p.m., free.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Dressy Bessy, Goldenboy, Mute Swans, District Verdant, Harmful If Swallowed, Fri., April 15, 8 p.m., \$8. Sexy Tornado Variety Show, with Hot Sauce Holiday, Sat., April 16, 6 p.m., free. Marie Danielle, The Kendrick, Leggy Peggy, Mon., April 18, 8 p.m., free. Joanka Moon, Must Go Faster, Danny Santos, Sikora, Tue., April 19, 8 p.m., \$10. Drunk Old Ladies, Sancho, See How They Run, Robbie Lee, Wed., April 20, 8 p.m., \$8. Tiffani Jenée, Emerald Frontier, Clark Chimp, Joe Stone, The Lorin Hart Trust, Dandelions, Felice Garcia, In the Stars, Grace Valerie, Pat Ocean, Thu., April 21, 7 p.m., \$8-\$14.

THE SMELL: 247 S. Main St., Los Angeles. Taurus Scott, Bangplay, Born Allah, Gatsby, Sat., April 16, 8 p.m., \$5. The Emma Greer Memorial Show, with Slow Hollows, Celebrity Crush, Casinos, Sun., April 17, 8 p.m., \$10. Post-Life, Mo Dotti, Wed., April 20.

SPACE 15 TWENTY: 1520 N. Cahuenga Blvd., Los Angeles. DJ Best Coast, Kevin Morby, DJ MDNSGN, Sat., April 16, 6 p.m., free.

TAIX FRENCH RESTAURANT: 1911 Sunset Blvd., Los Angeles. The Chavez Ravine, La Victoria, Fri., April 15, 10:30 p.m., free.

TRIBAL CAFE: 1651 W. Temple St., Los Angeles. Annette Conlon, Iain Weigert & Aaron Port, Wild Mountain Mystics, Grit, Fri., April 15, 6:30 p.m., \$5.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Chon, Polyphia, Strawberry Girls, Fri., April 15, 7:30 p.m., \$18. Rock the Night to Cure Crohn's & Colitis with Jakob Dylan, Cat Power, Sat., April 16, 7 p.m., \$200-\$5,000 (see Music Pick). CalArts Soundstream 2016, with Ackland, Bashful Creature, Ben & Kat, Yvette Cornelia, Gardenbird Thunderclub, Justin Jackson, Abby Lyons, The Maryama Band, Tunefolder, Wistappere, Mon., April 18, 7:30 p.m., TBA. Weathers, Coyote, Tue., April 19, 7 p.m., \$15. Judah & the Lion, The Saint Johns, Wed., April 20, 7 p.m., \$15. Badfish, Fayuca, K-Mex, The

Swansons, Thu., April 21, 8 p.m., \$20 & \$30.

THE UNDER PASS: 3409 W. Temple St., Los Angeles. Herb N Baked's 420 Smokeout, with a hip-hop DJ TBA, 18 & over, Wed., April 20, 8 p.m., \$45.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Piece by Piece, Death Before Dishonor, Threshold, Human Garbage, Sun., April 17, 7 p.m., \$12. Rojas Fest L.A., with Unotheactivist, Trez Lowkey, Ken Rebel, Bodega Bamz, Lucki Eck\$, Thouxanbandfauni, Wed., April 20, 8 p.m., \$20; Problem, Wed., April 20, 8:30 p.m., TBA (see Music Pick); Ivery, Wed., April 20.

THE VELASLAVASAY PANORAMA: 1122 W. 24th St., Los Angeles. Bitchin Bajas, Frosty, Arshia Haq, performing after a screening of the Olivia Wyatt film *Sailing a Sinking Sea*, Thu., April 21, 8:30 p.m., \$20.

VILLAIN'S TAVERN: 1356 Palmetto St., Los Angeles. Slim Zwerling & the Yums, Thu., April 21, 8:45 p.m., free.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Volto, Socionic, Sisters of the Black Moon, Zenith, Sat., April 16, 8 p.m., TBA. Pvsher, Mursic, Mon., April 18, 8 p.m., TBA. Friends in High Places, Wed., April 20, 9 p.m., TBA. The Ruse, Stokeswood, The National Parks, Fien, Thu., April 21.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Dokken, Fri., April 15, 7 p.m., TBA. Metalachi, Sat., April 16, 8 p.m., TBA. Ruby Clouds, Sun., April 17, 7 p.m., \$10. Prong, Thu., April 21, 7 p.m., TBA.

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Anne Walsh & Pretty World, Sat., April 16, 8 p.m., \$25. Chris Wabich, Sun., April 17, 3 p.m., \$15; The Black Market Trust, Sun., April 17, 7 p.m., \$15.

AU LAC: 710 W. First St., Los Angeles. Paul Kreibich, Sat., April 16, 7:30 p.m., \$10-\$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Cecilia Noel, Fri., April 15, 9:30 p.m., \$25. The Dean Brown Band, Sat., April 16, 9:30 p.m., \$25. The Jay Smith Group, Sun., April 17, 9:30 p.m., \$15. Jason Achilles Mezilis, Nothin' Personal, Carrington, Tue., April 19, 8 p.m., \$15. The Jerry Vivino All-Star Jazz Band, Wed., April 20, 9:30 p.m., \$15. Kiko Loureiro, Thu., April 21, 9:30 p.m., \$20.

BLUE WHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. Allison Miller's Boom Tick Boom, Fri., April 15, 9 p.m., \$15. Andres Vadin, Jose Cortes, plus flamenco dancers Fanny Ara & Manuel Gutierrez, Sat., April 16, 9 p.m., \$20. Aaron Serfaty, Sun., April 17, 9 p.m., TBA. Richard Stekol, Greg Leisz, Mon., April 18, 9 p.m., TBA. Connie Han, Walter Smith III, Tue., April 19, 9 p.m., \$10. Evan Stone & the Translucent Ham Sandwich Band, Wed., April 20, 9 p.m., \$10. The Daniel Szabo Group, Thu., April 21, 9 p.m., TBA.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Kim Waters, Fri., April 15, 8:30 p.m., TBA. Kim Waters, Sat., April 16, 8:30 & 10:30 p.m., TBA. Kim Waters, Sun., April 17, 7:30 p.m., TBA. Colburn School, Tue., April 19, 8:30 p.m., TBA. The Max Haymer Quartet, Wed., April 20, 8:30 p.m., TBA.

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

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., Los Angeles. Marty & Elayne, Tuesdays-Saturdays.

EL SEGUNDO LIBRARY: 111 W. Mariposa Ave., El Segundo. The Harbor Jazz Ensemble's Little Big Band, Sat., April 16, 2 p.m., free.

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Peter Schwartz, April 15-16, 9 p.m., TBA. Juvon Malone, Wed., April 20, 9 p.m., TBA. David Fortin, Thu., April 21, 9 p.m., TBA.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Blind Lemon Peel All-Stars, Alyssa Baron, Fri., April 15, 8 p.m., \$10. The Dennis Jones Band, Sat., April 16, 9 p.m., TBA. The Toledo Show, Sundays, 9:30 p.m., \$10. Foxtrax, Mondays, 10 p.m., \$5. The House of Vibe All-Stars, Wednesdays, 9 p.m.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach. Ilias Vrettos, DJ G Sverk, Fri., April 15, 10 p.m., \$35. The Blind Lemon Peel All-Stars, Thu., April 21.

IL PICCOLO VERDE: 140 S. Barrington Pl., Los Angeles. David Marcus & Jon Alvarez, Thursdays, 8 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. El Camino Big Band, Sat., April 16, 11 a.m.-2:30 p.m., free. The Katie Thiroux Quartet, Sun., April 17, 11 a.m.-3 p.m., free. The Sabine Trio, Wed., April 20, 6-9 p.m., free.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. Rick Marcel, Wednesdays, 7:30 p.m., \$10. DW3, Thursdays, 8 p.m., \$15.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-

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SUNDAY - APRIL 17
THE TIKIYAKI ORCHESTRA

MONDAY - APRIL 18
OPEN MIC, ROUND 2: COMEDY

TUESDAY - APRIL 19
REGGIE WATTS & KAREN, SAND

WEDNESDAY - APRIL 20
WEB SERIES UNPLUGGED

THURSDAY - APRIL 21
HONKY TONK HACIENDA: ANDREW SHEPPARD, BRIAN POUNDS, THE COUNTRYSIDERS

FRIDAY - APRIL 22
JACKBENNY, MOTHDROPS, ICONIQUE

SATURDAY - APRIL 23
MODE, PURO INSTINCT, CELLARS

SUNDAY - APRIL 24
SULTRY SWEET BURLESQUE: "DROP DEAD GORGEOUS"

THURSDAY - APRIL 28
DAVID J & THE GENTLEMAN THIEVES (RECORD RELEASE SHOW), ADULT BOOKS

TUESDAY - MAY 3
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THE RIVER BOYS / COLD VINE
VICTOR BOSCH / NERVOUS DEFECTS

SAT 4/16
UADA / IMPERIAL TRIUMPHANT
SEIN UND ZEIT / YOHALLI

SUN 4/17
SAN PEDRO / EL CORTEZ

MON 4/18
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Lina In L.A.
by Lina Lecaro

RAINBOW 44TH ANNIVERSARY

Admittedly, the Rainbow has lost a little bit of its magic since patron saint Lemmy Kilmister went to rock & roll heaven. But those of us who love the place prefer to look at things with a more positive, pint-glass-half-full perspective. Lemmy's ghost will always haunt the Rainbow, and so will rock fans going to shows on the Strip and tourists who know the venue's historic past. The Rainbow is one of the few

L.A. landmarks that hasn't changed hands to some trendy club impresario, and in West Hollywood, that's something to be celebrated. This all-day party for the bar and grill's 44th birthday will include performances by a gaggle of O.G.s (original glamsters): L.A. Guns, Junkyard, Circus of Power, Tuff and many more. With Rainbow regulars Guns N' Roses getting so much attention these days, it's worth remembering that many of their peers, particularly the first two on this event's bill, made quality music as well. In the case of Junkyard, they still are; they're playing this gig to spread the word about their new release, *Faded*.

RAINBOW BAR & GRILL
| 9015 W. Sunset Blvd., West Hollywood | Sun.,
April 17, 2 p.m.-2 a.m. | Free with two-drink
minimum | rainbowbarandgrill.com

Air. The Rob Lockhart Quartet, Fri., April 15, 9 p.m., free. The Ron Stout Quartet, Sat., April 16, 9 p.m., free. Freddie Ravel, Sun., April 17, 7 & 8:30 p.m., \$20. Robert Davi, Tue., April 19, 8 p.m., \$30. Gypsy Sound Revolution, Wed., April 20, 8 p.m., \$25. Billy Valentine, Thu., April 21, 6:30 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Billy Vera & the Beaters, Sat., April 16, 8 p.m., \$25. Cat Conner, Calabria Foti, Gina Kronstadt, Sun., April 17, 8 p.m., \$20 & \$40. The Sunnie Paxson All-Star Band, Mon., April 18, 8 p.m., TBA.

WEST RESTAURANT & LOUNGE: 170 Church Lanene, Los Angeles. The Donna Butler Quartet, third Tuesday of every month, 7 p.m. Thru July 19, free.

THE YORK: 5018 York Blvd., Highland Park. The Elliott Caine Sextet, Sun., April 17, 7:30 p.m., free.

—Falling James

For more listings, please go to laweekly.com.

LATIN & WORLD

BEYOND BAROQUE LITERARY ARTS CENTER: 681 Venice Blvd., Venice. Brazilian Women: A Celebration, with Ana Gazzola, Ana Laidley, Caro Pierotto, Carla Hassett, Deborah Edler Brown, Kana Shimanuki, Kátia Moraes, Mariana Goulart, Mariana Leite, Sonia Santos, Fri., April 15, 9 p.m., \$20.

COCOPALM RESTAURANT: 1600 Fairplex Drive, Pomona. Chino Espinoza y los Duenos del Son, Fridays, 10 p.m., free.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.

EL FLORIDITA RESTAURANT: 1253 N. Vine St., Los Angeles. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.

THE GRANADA LA: 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., \$10. Salsa & Bachata Saturdays, Saturdays, 7 p.m.-3 a.m., \$15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., \$5. Bachata Thursdays, Thursdays, 8 p.m., \$5-\$10.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Bernie Pearl & Mike Barry, Sat., April 16, 8 p.m.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. Marco Sanchez, Fri., April 15, 9 p.m., free. Double D & the Drifter, Groovy Rednecks, Talkin' Treason, Sat., April 16, 10 p.m., free. Sexy Black, Sun., April 17, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Michael Koppy, Wednesdays, 7 p.m. Thru April 27, free; David Serby, Wed., April 20, 9 p.m., free. Chris Laterzo, Thu., April 21, 9 p.m., free.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Brian Woodbury, Marty Axelrod, Phil Ward, Fri., April 15, 8 p.m., \$18. The Honey Whiskey Trio, Sat., April 16, 7 p.m., \$18. Will Ryan & the Cactus County Cowboys, The Saguaro Sisters, Cliff Emmich, Katy Cavera, John Reynolds, Iphagenia Pentameter, Katie Leigh, Sun., April 17, 3 p.m., \$20; Ernest Troost, Rick Shea, Sun., April 17, 7 p.m., \$18. The Black Market Trust, Mon., April 18, 8 p.m., \$15. Streetlight Cadence, Thu., April 21, 8 p.m., \$20.

THE FRET HOUSE: 309 N. Citrus Ave., Covina. Jerry Burgan, Debbie Burgan & Tholow Chan, Sat., April 16, 8 p.m., \$20.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Time Bomb, Sat., April 16, 9 p.m., free. Catherine Denise, Sun., April 17, 8 p.m., free. Janet Klein & Her Parlor Boys, Mon., April 18, 9 p.m., free. The BBB, Tue., April 19, 8:30 p.m., free. Paulie Cerra, Wed., April 20, 9 p.m., free. Crystal & Runnin' Wild, Thu., April 21, 9 p.m., free.

—Falling James

DANCE CLUBS

THE AIRLINER: 2419 N. Broadway, Los Angeles. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. The Good Foot, where DJs get up on funk, soul and Latin grooves, third Friday of every month, 9 p.m., \$5-\$7.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m.; Downlink, Dieselboy, Midnight Tyrannosaurus, Recoil, Init, Fri., April 15, 9:30 p.m., TBA. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Ben Gold, Protoculture, Luke Bond, Randy Seidman, Sat., April 16, 10 p.m., TBA. TigerHeat, a night of pop with go-go dancers and special guests, 18 & over, Thursdays, 9:30 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Noize Fridays, Fridays, 10 p.m. Firebeatz, Sat., April 16, 10 p.m., \$18-\$45; Arcade Saturdays, Saturdays, 10 p.m.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Sake One, Mr. Choc, Panamami, Fri., April 15, 9 p.m., \$15. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Bootie L.A., where resident DJ ShyBoy mashes up at a dance party with special guests, third and first Saturday of every month, 9 p.m.-2 a.m., \$10. Dub Club, 21 & over, Wednesdays, 9 p.m., \$7.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Headhunterz, Lady Faith, Fri., April 15, 10 p.m., \$25-\$90; Awakening, Fridays, 10 p.m. Inception, Saturdays, 10 p.m.; Henry Fong, Autoerotique, Max Styler, Sat., April 16, 10 p.m., TBA.

THE FEDERAL BAR: 5303 N. Lankershim Blvd., North Hollywood. DJ Buddy, Sat., April 16, 10 p.m., TBA.

FUBAR: 7994 Santa Monica Blvd., Los Angeles.

GENERAL LEE'S BAR: 475 Gin Ling Way, Los Angeles. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21 & over, Fridays, 9 p.m., \$8.

HOWL AT THE MOON: 1000 Universal Studios Blvd., Universal City. '80s Night Bash, Fri., April 15, 7 p.m.-1:30 a.m., \$10.

LA CITA: 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony,

Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, 21 & over, Sundays, 9 p.m.-2 a.m., free. Moist Mondays, Mondays, 9:30 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles.

Goldie, Fri., April 15, 9 p.m., TBA. Must Love Beards, Sat., April 16, 3 p.m., \$15-\$25; The Rap Party, with Blondie Beach, Big Knee, host AmirSaysNothing, Sat., April 16, 10 p.m., free. A Club Called Rhonda, Tue., April 19, 10 p.m., \$30.

THE MAYAN: 1038 S. Hill St., Los Angeles. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.

ROOSTERFISH: 1302 Abbot Kinney Blvd., Venice. Tune Up, with disco and house DJ Perry Mason, DJ Brian, third Thursday of every month, 9:30 p.m.-2 a.m. Thru April 21, free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Rapture Dance Party, third Friday of every month, 9 p.m., \$10; DJ James Supercave, Fri., April 15, 10 p.m., \$5. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.

SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. John Digweed, Eagles & Butterflies, Tue., April 19, 10 p.m., \$35.

THE STANDARD HOLLYWOOD: 8300 Sunset Blvd., West Hollywood. DJ Nite Jewel, Tuesdays, 6-9 p.m. Thru April 26, TBA.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Klub L.A., Fri., April 15, 10 p.m., \$10; Kingdom, Nguzunguzu, Prince Will, Kiri, Avery Alan, Fri., April 15, 10 p.m., \$10. DJ Profile, MC Fatman D, Sat., April 16, 9 p.m., \$15; Club 90s: Selena Ball, Sat., April 16, 9:30 p.m., \$15-\$20.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

ZANZIBAR: 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, APRIL 15

BIG LUCKY: With Nick Ariondo, 7:30 p.m., \$43. Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance.

BONE THUGS-N-HARMONY: 8 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With LCD Soundsystem, Ellie Goulding, Sufjan Stevens, Jack U, M83, Underworld, The Kills, Foals, Of Monsters & Men, G-Eazy, Purity Ring, Rae Sremmurd, Volbeat, Lord Huron, St. Germain, Savages, The Last Shadow Puppets, BØRNS, Joey Badass, DJ Mustard, Christine & the Queens, Snakehips, Parovoz, Robert DeLong, Ibeyi, Nicole Moudaber & Skin, Lido, Health, Mavis Staples, Carla Morrison, Gallant, Miami Horror, Sheer Mag and others, 12 p.m., \$375. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

THE GREEN: With Protoje, 8 p.m., \$27.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

GO IRON MAIDEN: With The Raven Age, 7:50 p.m., \$59.50-\$99.50. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

GO KIRK FRANKLIN: 6:30 p.m., \$25-\$75. The Wiltern, 3790 Wilshire Blvd., L.A. See Music Pick.

NOFX: With Direct Hit, Mean Jeans, Luicidal, 6:30 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

SHINEDOWN: 9 p.m., TBA. Morongo Casino Resort & Spa, 49500 Seminole Drive, Cabazon.

GO VJAY IYER & WADADA LEO SMITH: 7:30 p.m., free. Thorne Hall, Occidental College, 1600 Campus Road, Eagle Rock.

SATURDAY, APRIL 16

ALAN JACKSON: With Lauren Alaina, 7:30 p.m., \$39.95-\$149.95. Honda Center, 2695 E. Katella Ave., Anaheim.

BIG LUCKY: With Nick Ariondo, 7:30 p.m., \$43. Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance.

THE BOX BROTHERS: 11 a.m., \$20. The Broad Stage,

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

GO CHEAP TRICK: 6:30 p.m., TBA. Long Beach Arena, 300 E. Ocean Blvd., Long Beach.

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Guns N' Roses, Ice Cube, Disclosure, Zedd, A\$AP Rocky, Chvrches, Halsey, James Bay, Grimes, Courtney Barnett, Run the Jewels, The Arcs, RL Grime, Gary Clark Jr., Silversun Pickups, Lush, Rhye, Unknown Mortal Orchestra, Bat for Lashes, The Damned, Vince Staples, Tchami, Nina Kraviz, Lost Frequencies, Rufus du Sol, Snails, Aluna George, Ex Hex, Sophie, Matthew Dear, Algiers and others, 12 p.m., \$375. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

FANFARE CIOCARLIA: 8 p.m., TBA. Luckman Fine Arts Complex, 5151 State University Drive, Los Angeles.

FEMFEST 2016: A feminist music festival with Chastity Belt, Muna, Gypsum, Niña Diaz and others, 5:30 p.m., free. University of Southern California, University Park Campus, Los Angeles.

GO IRON MAIDEN: With The Raven Age, 7:50 p.m., \$59.50-\$99.50. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

GO THE KENNY BARRON TRIO: 8:30 p.m., \$25-\$55. Wallis Annenberg Center, 9390 N. Santa Monica Blvd., Beverly Hills. See Music Pick.

NOFX: With Bad Cop, Direct Hit, Mean Jeans, 7 p.m., \$28.50. The Belasco Theater, 1050 S. Hill St., L.A.

PEPE AGUILAR: 7:30 p.m., \$35-\$155. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

REZA SADEGHI: 7:30 p.m., TBA. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim.

SELENA FAN GATHERING: 12-5 p.m., free. Plaza de la Raza, 3540 N. Mission Road, Los Angeles.

SUICIDE BOYS: With Ramirez, Germ, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SUICIDE GIRLS: 8 p.m., \$26-\$85. The Telegram Ballroom, 1234 W. Seventh St., Los Angeles.

SUNDAY, APRIL 17

BLUE OYSTER CULT: 9 p.m., \$38-\$110. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

BONE THUGS-N-HARMONY: 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

GO COACHELLA VALLEY MUSIC & ARTS FESTIVAL: With Calvin Harris, Sia, Flume, Beach House, Major Lazer, The 1975, Rancid, Miike Snow, Edward Sharpe & the Magnetic Zeros, Matt & Kim, Chris Stapleton, Cold War Kids, Death Grips, The Chainsmokers, Adam Beyer & Ida Engberg, Pete Yorn, Maceo Plex, Tokimonsta, Baauer, Nathaniel Rateliff & the Night Sweats, Wolf Alice, Kamasi Washington, Autolux, Melody's Echo Chamber, John Digweed, Alessia Cara, The Vandals, Prayers, Meg Myers, Joywave, Girlpool and others, 12 p.m., \$375. Empire Polo Club, 81-800 Avenue 51, Indio. See Music Pick.

FIESTA INTERNACIONAL: With Esperanza Flores Ballet Folklorico and a mariachi band TBA, 2 p.m., \$22. San Gabriel Mission Playhouse, 320 Mission Drive, San Gabriel.

MEZCLA MUZIK: 4 p.m., free. St. James Presbyterian Church, 19414 Ventura Blvd., Tarzana.

GO ¡SOMOS L.A.!: With Quetzal, 12-4 p.m., free. LA Plaza de Cultura y Artes, 501 N. Main St., Los Angeles.

MONDAY, APRIL 18

THE 1975: With The Japanese House, 7:30 p.m., TBA. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

ALUNA GEORGE: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

ENTER SHIKARI: With Hands Like Houses, 8 p.m., \$18. Telegram Ballroom, 1234 W. Seventh St., L.A.

GO THE KILLS: With The Big Pink, L.A. Witch, 9 p.m., TBA. The Mayan, 1038 S. Hill St., L.A. See Music Pick.

RHYE: With Ibeyi, 9 p.m., \$35. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

GO SAVAGES: With Algiers, 8 p.m., \$25. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

TUESDAY, APRIL 19

THE ARCS: 9 p.m., \$35. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

G-EAZY: With Nef the Pharaoh, Marty Grimes, Daghe, 7 p.m., TBA. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

GO THE KILLS: With The Big Pink, 8 p.m., \$35. The

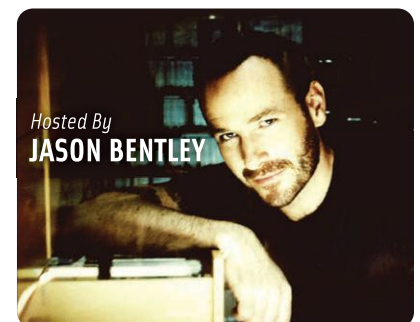
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LA WEEKLY.COM/ALERTS

Observatory, 3503 S. Harbor Blvd., Santa Ana.
GO M83: 8 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona. See Music Pick.

WEDNESDAY, APRIL 20

GO BAT FOR LASHES: 7 p.m., \$25-\$35. Immanuel Presbyterian Church, 3300 Wilshire Blvd., Los Angeles.

BEACH HOUSE: 7 p.m., \$32. Warner Grand Theatre, 478 W. Sixth St., San Pedro.

CHRISTINE & THE QUEENS: With Hana, 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO DEATH GRIPS, SAVAGES: 8 p.m., \$32.50. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

DEVIN THE DUDE: 11 p.m., \$4.20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE EXPENDABLES: With Tribal Theory, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE FRONT BOTTOMS: With Diet Cig, 7 p.m., \$22.50. The Regent Theater, 448 S. Main St., Los Angeles.

GOLDENYEARZ: A BOWIE CELEBRATION: With Cellars, LovyDove, Sidewalk Society, Panthar, 8 p.m., TBA. Teragram Ballroom, 1234 W. Seventh St., L.A.

IBEYI: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

THE LAST SHADOW PUPPETS: With Alexandra Savior, 9 p.m., TBA. The Theatre at Ace Hotel, 929 S. Broadway, Los Angeles.

LOS AUTENTICOS DECADENTES: 7 p.m., \$35. The Belasco Theater, 1050 S. Hill St., Los Angeles.

MIIKE SNOW: With Museum of Love, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

SPLEAN: 8 p.m., TBA. Avalon Hollywood, 1735 Vine St., Los Angeles.

THURSDAY, APRIL 21

THE 1975: With The Japanese House, 7 p.m., TBA. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

THE 30TH ANNUAL CHARLIE AWARDS: 7 p.m., \$150. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

BRINGIN' DOWN THE HOUSE: A showcase with bands TBA, 6 p.m., TBA. The Wiltern, 3790 Wilshire Blvd.

GRIMES: With Christine & the Queens, Tei-Shi, 8 p.m., \$28.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

GO LAPSLEY: 8:30 p.m., \$19. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

NOSAJ THING: With D Tiberio, 8 p.m., \$20.50-\$37.50. The Regent Theater, 448 S. Main St., Los Angeles.

OF MONSTERS & MEN: With Muna, 9 p.m., TBA. Fox Theater Pomona, 301 S. Garey Ave., Pomona.

RANCID: With Lower Class Brats, Left Alone, 8 p.m., \$27. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

SNAKEHIPS: With Wave Racer, STWO, Louie Lastic, Jay Prince, 8 p.m., TBA. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

ST. GERMAIN: 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

—Falling James

CLASSICAL & NEW MUSIC

GO ANNA NETREBKO & YUSIF EYVAZOV: The stirring Russian soprano Anna Netrebko makes her first local appearance in a decade, joined by her new husband, tenor Yusif Eyvazov, for an evening of Italian duets and arias, with an orchestra conducted by Marco Boemi, Fri., April 15, 7:30 p.m., \$100-\$275. The Broad Stage, Santa Monica College Performing Arts Center, 1310 11th St., Santa Monica.

GO ARON KALLAY: The pianist unlocks music by John Cage, Tue., April 19, 7:30 p.m., TBA. Hammer Museum, 10899 Wilshire Blvd., Westwood.

DON PASQUALE: Angel City Opera presents Gaetano Donizetti's comic opera, starting April 14, Thursdays-Saturdays, 8 p.m. Thru April 16, \$20. First Christian Church, 4390 Colfax Ave., Studio City.

GO HEAR NOW FESTIVAL: The festival of contemporary music by local composers kicks off with Neal Stulberg conducting works by Ben Phelps, William Kraft (whose *Settings From Pierrot Lunaire* features soprano Justine Aronson), Ceiri Torjussen and Daniel Kessner, Thu., April 21, 8 p.m., \$14. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100.

GO HONORING THE ARMENIAN MASTERS: Members of UCLA's Armenian Music Ensemble, soprano Danielle Bayne and The VEM String Quartet pay homage to the music of Komitas, Tigran Mansurian and Edvard Mirzoyan to mark the anniversary of the Armenian genocide, Wed., April 20, 7:30 p.m., TBA. Hammer Museum, 10899 Wilshire Blvd.

JACQUELINE SUZUKI & SUSAN SVRCEK: Violinist Suzuki and pianist Svrcek rummage through selections by J.S. Bach, James MacMillan and Alberto Ginastera, Wed., April 20, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave., Los Angeles.

JEFF GREIF & QING JIANG: Tenor Greif and pianist Jiang embark on Schubert's *Winter's Journey*, which is based on poems by Wilhelm Mueller, Fri., April 15, 8 p.m., free. Brand Library & Art Center, 1601 W. Mountain St., Glendale.

JOSHUA ROMAN: The cellist performs an in-store set, Wed., April 20, 7 p.m., free. Amoeba Music, 6400 Sunset Blvd., Hollywood. The cellist works up three of Bach's suites for cello, Thu., April 21, 7 p.m., \$57 & up. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

GO L.A. MASTER CHORALE: Grant Gershon conducts director Trevor Ross' staging of Handel's *Alexander's Feast* as part of the chorus' "Hidden Handel" project, Sat., April 16, 2 p.m.; Sun., April 17, 7 p.m., \$29-\$129. Disney Hall, 111 S. Grand Ave.

GO THE L.A. PHIL NEW MUSIC GROUP: Augmented by a large, diverse cast of singers, including Jessica Rivera, Peabody Southwell, Craig Wedren and Timur Bekbosunov, composer John Adams conducts four of his own shorter works as well as songs by Juhí Bansal, David T. Little, Paola Prestini, Jacob Cooper, Leaha Maria Villarreal, Ted Hearne and Jefferson Friedman, Tue., April 19, 8 p.m., \$20-\$57. Esa-Pekka Salonen conducts a tribute to the late composer Steven Stucky with the help of The Lyrus Quartet, soprano Hila Plitmann and L.A. Master Choral, Wed., April 20, 8 p.m., TBA. Walt Disney Concert Hall.

GO L.A. PHILHARMONIC: Composer-conductor John Adams welcomes violinist Leila Josefowicz for a performance of his orchestral work *Scheherazade.2*, starting April 14, through April 16, 8 p.m., \$20-\$178. Pianist Behzod Abduraimov is featured on Camille Saint-Saëns' Piano Concerto No. 2, and Edo de Waart conducts John Adams' *The Chairman Dances* and Felix Mendelssohn's Third Symphony, Thu., April 21, 8 p.m.; Sat., April 23, 8 p.m.; Sun., April 24, 2 p.m., \$20-\$178. Disney Hall, 111 S. Grand Ave.

L.A. YOUTH ORCHESTRA: Sun., April 17, 4 p.m., \$20. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100, Los Angeles. Russell Steinberg conducts selections by Dvorák, Rossini, Berlioz, Sibelius and others, Mon., April 18, 7:30 p.m., \$20. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., Los Angeles.

GO L.A. CHAMBER ORCHESTRA: Sat., April 16, 8 p.m., \$27 & up. Alex Theatre, 216 N. Brand Blvd., Glendale. Matthew Halls conducts Prokofiev's Symphony No. 1 in D major and Haydn's Symphony No. 101 in D major, and cellist Joshua Roman works up the L.A. premiere of Mason Bates' Cello Concerto, Sun., April 17, 7 p.m., TBA. UCLA, Royce Hall.

GO LA VOIX HUMAINE: Charismatic soprano Suzan Hanson takes charge in a one-woman performance of Francis Poulenc's operatic monologue, which is based on the story by Jean Cocteau about a woman named Elle who's wrapped up in a desperate phone call with a distant lover. Presented by Long Beach Opera with accompaniment by pianist Kristof Van Gysperre, starting April 8, through April 16, 7 p.m.; Sun., April 17, 3 p.m., \$67-\$137. The Federal Bar, 102 Pine Ave., Long Beach.

GO PACIFIC OPERA PROJECT: The local opera company re-creates a playful competition in Austria in 1786 in which composers W.A. Mozart and Antonio Salieri debuted new, short comic operas back to back. Powerful soprano Tracy Cox is featured as POP presents an irreverent new take on Mozart's *The Impresario*, followed by a more traditional version of Salieri's *Prima la musica, e poi le parole*, Sat., April 16, 7 p.m.; Sun., April 17, 7 p.m.; Fri., April 22, 7 p.m.; Sat., April 23, 7 p.m.; Sun., April 24, 3 & 7 p.m., \$20-\$40. South Pasadena Library Community Room, 1115 El Centro St., South Pasadena.

THOUSAND OAKS PHILHARMONIC: Sun., April 17, 2:30 p.m., \$21. Janet & Ray Scherr Forum Theatre, 2100 E. Thousand Oaks Blvd., Thousand Oaks.

THE YMF DEBUT ORCHESTRA: Conductor Yuga Cohler and arranger Stephen Feigenbaum juxtapose songs by Kanye West with music by Beethoven, Sat., April 16, 7:30 p.m., free. Aratani Japan America Theatre, 244 S. San Pedro St., Los Angeles.

—Falling James

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SUMMONS NOTICE TO DEFENDANT: PATRICIA CARIC, an individual, and DOES 1 through 100 inclusive. **YOU ARE BEING SUED BY PLAINTIFF: JUSTIN MCWILLIAMS**, an individual. **CASE NUMBER: SC123634. 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/selfhelp), 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.

662 Summons

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 services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org) the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), 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. The name and address of the court is: **SANTA MONICA COURTHOUSE - WEST 1725 Main St., Santa Monica, CA 90401** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Kenneth Szeto Esq. 19600 Fairchild, Suite 350 Irvine, CA 92612 (949) 334-3600** DATE: January 14th 2015 Sherri R. Carter Clerk, by Mehran Mohammadi, Deputy. **NOTICE TO THE PERSON SERVED: You are served as an individual defendant.**

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- Have been diagnosed with Major Depressive Disorder (MDD),
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- Have been taking at least one antidepressant medication as prescribed but it is not helping you enough.

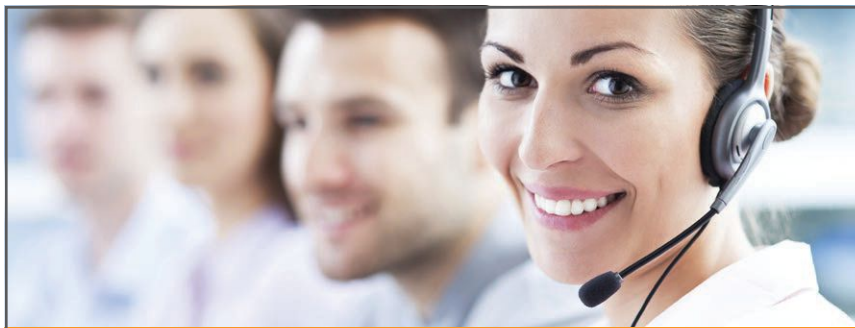
Additional study criteria will be assessed by the study doctor.

The study lasts 19 to 26 weeks. Participants will receive either the investigational medication or Serenquel XR or a placebo (an inactive substance) in addition to a standard antidepressant therapy medication.

All study-related medications, office visits and examinations will be provided to you at no cost.

At the end of the study, you may be eligible to participate in an extension research study in which all participants will receive the investigational medication. The study staff will discuss this with you at that time.

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PUBLICATION NOTICE OF PROPOSED CLASS ACTION SETTLEMENT

TO: ALL PERSONS WHO PERFORMED AS DANCERS AT PARADISE SHOWGIRLS AT ANY TIME DURING THE PERIOD MAY 17, 2006 THRU MAY 26, 2015

The purpose of this notice is to inform you of a proposed settlement (the "Settlement") of a class action lawsuit (the "Action") against Defendant Todd & Katie, Inc., aka Paradise Showgirls and/or Paradise 2000, ("Paradise") located at 14310 Valley Boulevard, City of Industry, California, 91746, on behalf of all persons who performed one or more Dancer Days as a dancer at Paradise at any time during the period from May 17, 2006 through May 26, 2015. The Action is currently pending in the Superior Court of the State of California, Los Angeles County, (the "Court"), Case No. BC437919. The Action includes claims of unlawful wage deduction and tip collection, denied rest periods and reimbursement for uniforms, and not providing itemized wage statements. A judgment was obtained on behalf of the class against the Defendant after trial.

On February 10, 2016, the Court issued an Order which, among other things, granted preliminary approval of the Settlement and established procedures for notice, final approval of the Settlement and other related matters. A hearing will be held before the Honorable Michele Rosenblatt in Department 40 of the Stanley Mosk Courthouse, located at 111 North Hill Street, Los Angeles, California 90012, on **September 21 at 8:30 a.m.** to consider whether the Settlement is fair, reasonable and adequate to the members of the Class.

If you believe you are a member of the Class and want to make a Claim, you must submit a Claim form. You may do this by mail, facsimile, or email; however, the mailing or other transmission must be postmarked or otherwise have date confirmation by **August 8, 2016**. You may be asked to submit a Settlement Questionnaire in order to assist in determining your qualification as a Class member and your entitlement under the Settlement. You can receive a copy of the Notice, Settlement Questionnaire and/or Claim Form by contacting the Claims Administration office.

The completed Claim Form should be sent to the Claims Administrator at:
In Re: Paradise Showgirls Claim Administrator.
c/o ILYM Group, Inc.
P.O. Box 2031
Tustin, CA 92781

Telephone: (888) 250-6810 Fax (888) 845-6185
Email: Claims@ilymgroupclassaction.com Website: www.paradiseshowgirlsettlement.com

For further information you may also contact Class Counsel at:

K.L. Myles
KNAPP, PETERSEN & CLARKE
550 North Brand Boulevard, Suite 1500
Glendale, California 91203-1922

Telephone: (818) 547-5250 email: ParadiseClass@kpclegal.com

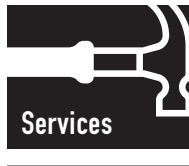
If you are a Class Member and do not wish to remain in the Settlement Class, you may exclude yourself (or "opt out.") If you wish to exclude yourself from the Settlement Class, you must file and mail a written request for exclusion, which must contain your full name, any stage name(s) utilized while you performed as a dancer at Paradise, the specific dates, if known, or date range(s), month(s), year(s) you performed as a dancer at Paradise, and your current address. Your request for exclusion must also contain generally the statement "I want to be excluded from the PARADISE SHOWGIRLS class action settlement described in the Notice dated March 11, 2016. I understand that by requesting exclusion, I will not be eligible to receive any payment or other benefit from the settlement but will be free to pursue my claims individually", and your signature. You must mail, fax, or email your request to the Settlement Administrator at the address set forth above postmarked or delivery receipt marked no later than **July 9, 2016**.

To object to the settlement, you must follow the procedures as set forth in the full Notice of Proposed Class Action settlement. You can receive a copy of the full notice by contacting the Settlement Administrator at the address and numbers set forth above. Any objection to the settlement must be filed with the Court by **June 9, 2016**.

IF THE SETTLEMENT IS APPROVED, AND IF YOU ARE AND REMAIN A MEMBER OF THE SETTLEMENT CLASS, AND IF YOU DO NOT SUBMIT A CLAIM BY August 8, 2016, YOU WILL NOT RECEIVE ANY MONEY BUT WILL STILL BE DEEMED TO HAVE RELEASED YOUR CLAIMS.

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DIRECTV LLC seeks for Financ. Specialist in El Segundo, CA. Resp. for quantitat & qualitat. analy. along w/consolid. Volume, revenue, expns. & subscriber svcs from varis. prod lines w/in AT&T Entertnmt & Intnt Svcs (AEIS) bus. unit. Mail resume to HR-DTV, 2260 E. Imperial Hwy, El Segundo, CA 90245. Ref job#10396.377.

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MARKET RESEARCH ANALYST: Research market conditions in local, regional & intl. areas to det. potential sales. Req: MA/MS in Bus. Admin. or BA/BS plus five (5) years of exp. Mail resume to: BLUE S INC. 1100 S. San Pedro St. #H-4 LA, CA 90015

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Accountant Apply by mail only to Jun Chang CPA & Associates, 19520 Nordhoff St., #16, Northridge, CA 91324, attn. President.

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