

# LAW WEEKLY

MAY 18-24, 2018  
VOL. 40 / NO. 26  
LAWEEKLY.COM

THROUGH LITERATURE, PAINTING AND ANIMATION, CAMILLE ROSE GARCIA HAS REALIZED A FANTASTIC UNIVERSE

## Enter *The Cabinet of Dr. Deekay*

BY SHANA NYS DAMBROT

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### FOUR WHEELS, TWO WHEELS, NO WHEELS

## SELETA REYNOLDS BRIAN D. TAYLOR DAN KOEPEL

AND MODERATOR

## PATT MORRISON

# JUN 1



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CAMILLE ROSE GARCIA



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# GO»LA

Week of  
MAY  
18-24

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CELINE DION BECOMES FOCUS  
OF MUSICAL PARODY *TITANIQUE*

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LITFEST BRINGS AUTHORS  
TO STREETS OF PASADENA

P. 6 **SUN**  
DANCE AND SWING AT CUBAN  
AMERICAN MUSIC FESTIVAL



P. 9 **THU**  
NIGHT OF THE LIVING DEAD GETS  
NEW SCORE FOR 50TH BIRTHDAY

**fri**

5/18

**DRAG**

**L.A.'s Take on the Supper Club**

Drag-friendly variety shows are big business these days, and with good reason. But under the radar of moments like the deservedly epic DragCon, it's worth appreciating the charms of the intimate variety shows that gave rise to the cultural phenom. One such is **Omeroshow: Deluxe Assortment**, as Isabel Omero (producer of *Zulu Lounge*) makes her first independent foray into the classic supper-club experience with a night of magic, music, exotic hooping, bellydancing, comedy and camp. One update to the night's old-timey style: Your two-item minimum could be an old-school mixology dinner, but there's the option to grab tasty raw/vegan bites from host *Âu Lac L.A.* instead — for variety. *Âu Lac L.A.*, 710 W. First St., downtown; Fri., May 18, 8-10 p.m.; \$20-\$35. [omeroshow.eventbrite.com](http://omeroshow.eventbrite.com). —Shana Nys Dambrot

**DANCE**

**From Ukraine With Love**

The 150-year-old **National Ballet of Ukraine** opens its 11-city debut U.S. tour with two technically demanding full-length performances, *Sleeping Beauty* (Friday) and *Don Quixote* (Saturday). Based in Kiev, the company is a bastion of Russian classical ballet boasting more than 150 dancers and a history of producing international stars such as Alina Cojocaru (the Royal Ballet) and American Ballet Theater veterans Vladimir Malakhov, Maxim Beloserkovsky and Irina Dvorenko. The company frequently tours Europe but has never made it stateside — until now. The choice of the Orpheum Theatre, one of downtown's magnificent old movie palaces, is in keeping with the grand opera house the company is used to at home. *Orpheum Theatre*, 842 S. Broadway, downtown; Fri., May 18, 8 p.m.; Sat., May 19, 7 p.m.; \$38-\$153. [laorpheum.com/events](http://laorpheum.com/events). —Ann Haskins

**COMEDY**

**An Unsinkable Production**

After more than 20 years of driving us crazy, Celine Dion's "My Heart Will Go On" has beaten us into submission. In

National Ballet of Ukraine dances *Sleeping Beauty*. See Friday.



PHOTO COURTESY NATIONAL BALLET OF UKRAINE

fact, director Tye Blue is so fond of the singer and her theme song to the 1997 blockbuster *Titanic* that he created a musical parody completely inspired by her. With musical direction by Nicholas Connell, *Titanique* re-enacts key moments from the plot and features Jack Dawson (Constantine Rousouli) and Rose DeWitt (Alex Ellis), with the addition of Dion (Marla Mindelle), who not only narrates the spoof but pops up everywhere in the show. Who knew Canada's greatest chanteuse was a passenger for one of the most historic disasters ever? Backed by a live band, the cast sings Dion's biggest hit, as well as other familiar tunes, including "The Power of Love," "It's All Coming Back to Me Now" and "A New Day Has Come." *Dynasty Typewriter*, 2511 Wilshire Blvd., Westlake; Fri., May 18, 8-10 p.m.; \$40. [dynastytypewriter.com](http://dynastytypewriter.com). —Siran Babayan

**sat**

5/19

**FESTIVAL**

**Letting the Kids Lead the Way**

You've been around the block a few times — now bring your hard-earned wisdom to the **Pico Block Party**. "Empowering Youth Voices" is the theme of today's family-friendly festival of kindness and creation,

and there's a plethora of kids leading workshops, giving performances, mobbing food trucks and otherwise showing you what's what when it comes to the changes rocking your world lately. An adjunct to the 18th Street Arts Center's bilingual neighborhood oral history initiative, [CultureMapping90404.org](http://CultureMapping90404.org), it shows you just how involved in activism the kids are these days, and what you can do to better your community alongside them. Activities include art workshops, artists' open studios, exhibitions on view, live music and food trucks. *18th Street Arts Center*, 1639 18th St., Santa Monica; Sat., May 19, 3-6 p.m.; free (RSVP required). (310) 453-3711, [18thstreet.org/event/pico-block-party-empowering-youth-voices/](http://18thstreet.org/event/pico-block-party-empowering-youth-voices/). —David Cotner

**ART/CULTURE**

**From the Streets**

**DIY: The History of Creative Culture in Skateboarding** presents a survey of the artistic side of skate culture that goes way beyond deck art and into the adjacent realms of street art and photography, along with aspects of fashion, zine-making, design and a kind of crazy-inventor engineering and adaptive re-functionality in the use of architecture, such as empty pools transformed into painting pits and athletic courses. That's the spirit of the culture, and "do it yourself" is not

only an emblematic creative impulse, it's something of a motto, celebrating the independence and resourcefulness you'd expect to find in such an amped-up world. "DIY" is curated and created by Jürgen Blümllein of FauxAmi Exhibitions and the Skateboard Museum (Berlin), Todd Huber of Skatelab and the Skateboarding Hall of Fame, and FACT. *Subliminal Projects*, 1331 W. Sunset Blvd., Echo Park; Reception Sat., May 19, 7-10 p.m.; exhibit Wed.-Sat., noon-6 p.m., through June 16; free. [subliminalprojects.com/exhibitions/diy/](http://subliminalprojects.com/exhibitions/diy/). —Shana Nys Dambrot

**BOOKS**

**Literary Heaven**

**LitFest Pasadena** has been a free, communitywide literary gathering for the past seven years, spotlighting local scribes and others. Among the 200-plus writers and performers scheduled to appear this year are Jerry Stahl, Janet Fitch, Lisa Teasley, Naomi Hirahara, Erin Aubry Kaplan, Michelle Huneven, Laurie R. King, Sholeh Wolpe, Congressman Adam Schiff, Assemblymember Laura Friedman and Pasadena Mayor Terry Tornek. Daylong activities taking place in and around landmark venues such as the Pasadena Playhouse and Vroman's Bookstore include readings, poetry, art exhibits, walking tours, kids activities and the Roswell Award, which honors science fiction writers. There will be panel talks on such topics as "Combchella: Normalizing Natural Hair Through Literature," "The Border as a Character: Storytelling About Fences, Walls and the People They Shape" and "Getting Off: Sex, Porn & Female Sexuality." A highlight is *L.A. Times* food critic — and Pasadena resident — Jonathan Gold, who discusses "Writing About Home Cooking" with chef Nadine Levy Redzepi. *Pasadena Playhouse*, 39 S. El Molino Ave., Pasadena; Sat.-Sun., May 19-20, 1-10 p.m.; free. (626) 590-1134, [litfestpasadena.org](http://litfestpasadena.org). —Siran Babayan

**sun**

5/20

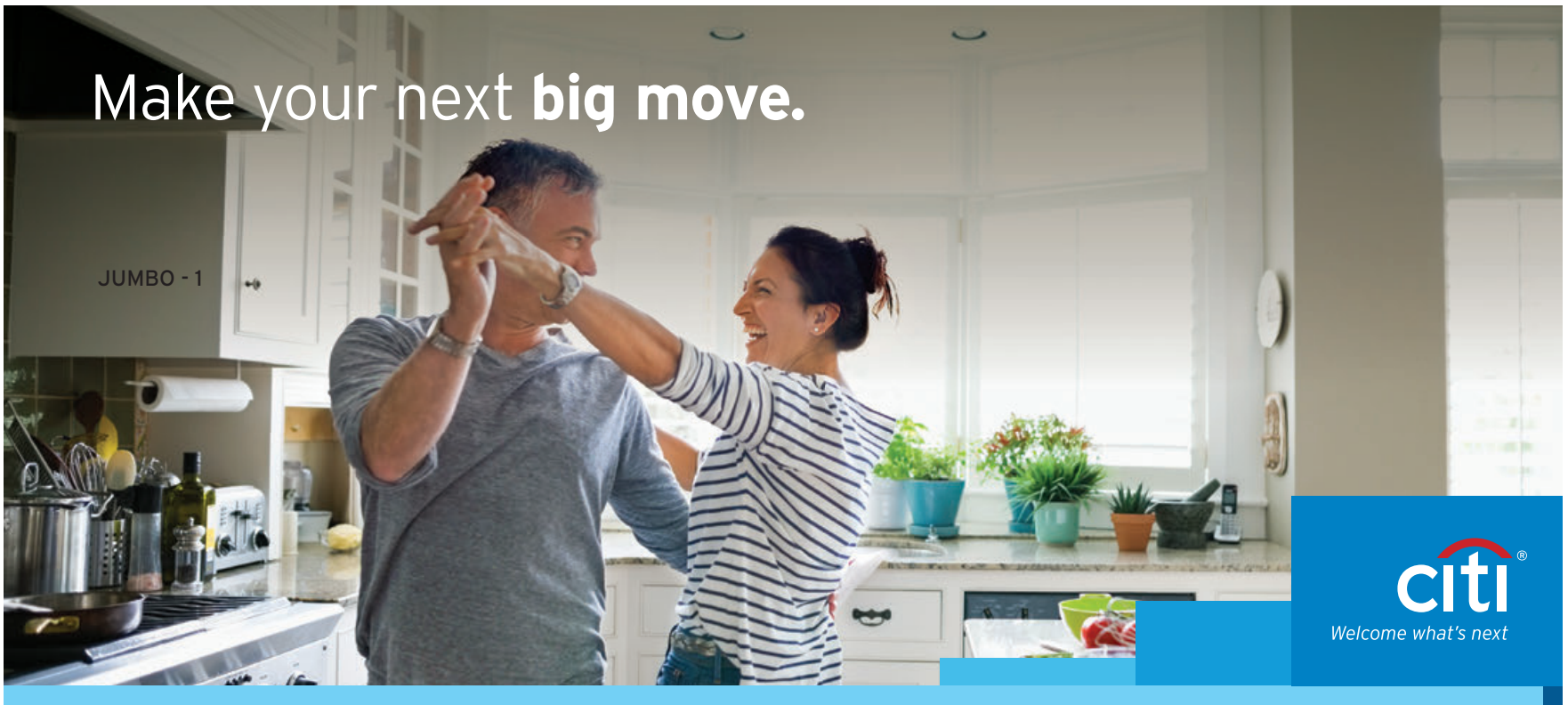
**ART/NATURE**

**Avant-Garden**

The Sturt Haaga Gallery inside the Descanso Gardens has been a fascinat-

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ing outpost of contemporary art within a magical woodland, always thematic and enviro-topical, but often quite avant-garde (Would that be avant-garden?). With the new summer show opening today, the gallery will highlight not the flora but rather the diverse fauna of the gardens and the surrounding San Rafael Hills. **"Growing Habitats: L.A.'s Wildlife and Descanso"** is photography-based but also features tactile, interactive and immersive experiences (not counting the larger immersive experience of being in the gardens themselves). Going beyond natural beauty, the show touches on wildlife encounters with civilization, mechanisms of protection and incursion, and provides proof you don't have to head all the way to NatGeo territory to marvel at the sweeping diversity of God's creatures. In celebration of the opening reception, admission is free today from 3:30 to 5 p.m. *Sturt Haaga Gallery, Descanso Gardens, 1418 Descanso Drive, La Cañada Flintridge; Reception (free): Sun., May 20, 4-6 p.m.; gardens: 9 a.m.-5 p.m.; gallery: 10 a.m.-4 p.m.; \$9. (818) 949-4200, descansogardens.org.* —Shana Nys Dambrot

**MUSIC/FOOD**

## Havana in L.A.

The second annual **Cuban American Music Festival** celebrates that Caribbean jewel's immeasurably rich culture with a horde of local Cuban artists, food, drinks, vendors and, yes, cigars. The real focus is, of course, music and dancing, with such formidable *orquestas de baile* as La Charanga Cubana, Calixto & Timba L.A. and Las Chikas, but the stunning jewel in the crown of an already impressive lineup is a rare local appearance by Pedrito Calvo, the innovative vocalist who rose to prominence during his mid-'70s stint with legendary Havana dance band Los Van Van. Calvo will perform a special tribute to the renowned Cuban singer Benny Moré, "El Bárbaro del Ritmo," with accompaniment from local Cubano swingers ARP Big Band. It's bound to be a deliriously dreamy experience. *LA Plaza de Cultura y Artes, 501 N Main St., downtown; Sun., May 20, noon-8 p.m.; \$25-\$60; 21 and older. cubanamericanmusicfestival.net/festival.* —Jonny Whiteside

**MUSIC**

## True Harmony

Prepare to get chills at **A Place for Us — A Symphonic and Choral Performance.** In conjunction with its current exhibit "Leonard Bernstein at 100," the Skirball Museum hosts a concert with the Harmony Project orchestra and the Urban Voices Project choir, who'll perform their rendition of the Bernstein/Sondheim classic "Somewhere" from *West Side Story*, one of Broadway's most oft-covered songs. Each group will perform additional music by Jason Mraz, Tito Puente, Carly Rae Jepsen and Kirk Franklin, as well as "It's Quiet Uptown" from another famous musical, *Hamilton*, followed by a Q&A with Myka Miller. Harmony Project is a nonprofit that provides music lessons to thousands of low-income students in

L.A., while Urban Voices Project, a collaboration between the Colburn School and John Wesley Health Centers, comprises homeless artists from Skid Row. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Sun., May 20, 2 p.m.; \$12, \$9 seniors & students, \$7 children. (310) 440-4500, skirball.org.* —Siran Babayan

# mon 5/21

**MUSIC**

## Karaoke ... but Better

**Yodel Eclipse of the Heart** — hosted by registered karaoke therapists — turns you on to an entirely new way of singing with this carefree night of creativity and caterwauling. The songbook runs deep and wide — more so than with ordinary karaoke bars, because now you can interpret those songs with more laughs and weirdness than ever before. You know what song really works with yodeling? That Gavin DeGraw song "Not Over You," because he yodels at the end and it's sad because you realize that he's calling out for his lost love! *The Old Chalet, 1630 Colorado Blvd., Eagle Rock; Mon., May 21, 10 p.m.; free. (323) 258-8800, hihokaraoke.com.* —David Cotner

**MUSIC**

## Finishing Strong

Many people are under the impression that avant-garde music is only about noise or atonality and the dismantling of formal structures, but tonight's season-closing performance of the **Monday Evening Concerts** series focuses on two strikingly bold composers whose strangest passages are nonetheless twined with poignant, overtly beautiful melodies. Grammy-winning pianist Gloria Cheng and new-music champion Ursula Oppens stir their hands in the meditative, rippling waters of several idyllic, hypnotic piano interludes by composer-vocalist-filmmaker-choreographer Meredith Monk. Then the MEC Chamber Players ring up the circular, ever-expanding and epically evolving telephone-like tonal variations of *Feminine* by Julius Eastman, the once-overlooked gay African-American iconoclast whose provocative work is finally receiving serious recognition. *Zipper Hall, 200 S. Grand Ave., downtown, Mon., May 21, 8 p.m.; \$27. (213) 260-1632, mondayeveningconcerts.org.* —Falling James

# tue 5/22

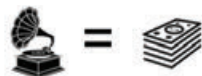
**BOOKS**

## Parsing Schism and Unity

**Are Ordinary Virtues More Powerful Than Universal Values?** The eighth annual Zócalo Book Prize Lecture aims to answer this paltry civic dilemma in which abstract, platonically idealistic concepts of human rights and ordinary virtues of politeness, trust and forgiveness are



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## EVENTS PROMOTIONS NEWSLETTER



What's happening in town? From underground club nights to the biggest outdoor festivals, our top picks for the week's best events will always keep you in on the action.

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## IN REMEMBRANCE TOBIAHUS

*Parti Boxer*  
*Winter 2015 - Spring 2017*



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somehow mutually exclusive. Central European University president Michael Ignatieff — also the winner of this year's Zócalo Book Prize for *The Ordinary Virtues: Moral Order in a Divided World* (\$28, Harvard University Press) — lays it on you and massages your cognitive dissonance to show you that pleasant community standards really might just save us in these fractured, fractious times. *National Center for the Preservation of Democracy*, 369 E. First St., downtown; Tue., May 22, 7:30 p.m.; free (RSVP required). (213) 625-0414, [zocalopublicsquare.org/event/ordinary-virtues-powerful-universal-values/](http://zocalopublicsquare.org/event/ordinary-virtues-powerful-universal-values/). —David Cotner

**wed** 5/23

### MUSIC

#### Sonic Swarm

The work of French electronic-music visionary **Éliane Radigue** is so subtle and slowly shifting that it sometimes masks her outsized importance as an influential composer and sonic inventor. Ironically, even though she created experimental music on synthesizers years before anybody else, Radigue has been composing more pieces for acoustic instruments in the past two decades. This evening, in a Monday Evening Concerts presentation billed as “a special season postlude,” trumpeter Nate Wooley calls up the momentarily foreboding cloud of Radigue's *Occam X*, and sound projectionist Michael Pisaro unfolds the wallowing swarm of sound known as *L'île re-sonante*. *LAXART*, 7000 Santa Monica Blvd., West Hollywood; Wed., May 23, 8 p.m.; free (RSVP required). (213) 260-1632, [mondayeveingconcerts.org](http://mondayeveingconcerts.org). —Falling James

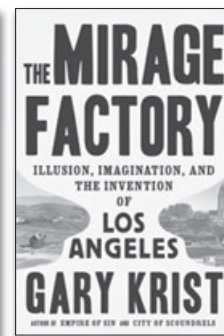
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### FILM

#### Same Zombies, New Tunes

Half a century later and 1968's *Night of the Living Dead* is still the greatest zombie flick of all time. Just as director George A. Romero changed the horror-movie genre, so has Film Independent at LACMA's Bring the Noise changed the way we listen to movies. Launched in 2016, the museum's series has invited artists such as Jack Antonoff, Kinky, YACHT, Seth Bogart, Daniel Ash and Kevin Haskins to create and perform original scores to such titles as *Alien*, *Weird Science*, *The Breakfast Club* and *Welcome to the Dollhouse*. For tonight's **Bring the Noise: *Night of the Living Dead***, L.A. garage-punk four-piece The Paranoyds play their unique soundtrack to a screening of the classic film about a group of strangers hiding out in a farmhouse while trying to kill flesh-eating ghouls who've risen from the dead. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Thu., May 24, 7:30 p.m.; \$25. (323) 857-6010, [lacma.org](http://lacma.org). —Siran Babayan

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## The Rollup //

# POT AND PTSD

Korey Rowe's documentary *Mile Marker* spotlights cannabis' benefit for vets

BY MADISON MARGOLIN

**L**iving with PTSD, or post-traumatic stress disorder, looks something like this: Veteran Korey Rowe gets stuck in traffic on the 405. He'll get angry and worked up and start beating the steering wheel of his Jeep Wrangler. As a trained soldier, having been deployed to both Afghanistan and Iraq, he has memories of being ambushed during war when stuck in traffic — so now, even 15 years later in sunny L.A., traffic sends his mind into fight-or-flight mode.

"I turn into an asshole," says Rowe, whose personality is more that of a sweet, artistic filmmaker than any kind of actual jerk. Diagnosed as 70 percent disabled from PTSD and 10 percent from tinnitus, Rowe has identified traffic as a trigger.

"I have to ask myself, is someone going to pop out with an AK-47 and shoot at me? No, they're not, I'm in a safe environment," he says. "So there are two things I can carry in my car to deal with traffic. One of them is a .45 — if I get angry and in a fight, I need a weapon to protect myself. And the other option is a cannabis pen. I can hit that pen when I get aggravated and the cannabis helps me relax, calm down and deal with the traffic."

Of course, Rowe opts to carry ganja over guns. That's why he moved to California. He calls himself a "medical refugee," seeking free access to cannabis to treat his PTSD.

His story began in 1999 at the age of 16, when he got busted for two dimebags of shwag. Labeled a "stoner," Rowe became unwelcome at home. He moved out and over the next two years got evicted from more than a dozen apartments. By the time he was 18, his only option was to join the military. It was August 2001. Then 9/11

happened.

"I had no idea what I had signed up for. Before I was even 19 years old, I was tiptoeing around landmines, holding a grenade launcher, and shitting my pants every day for what I had done," Rowe says. After four years, he returned home from the army to upstate New York, eventually getting himself into trouble for drugs, using whatever he could to self-medicate. His life spiraled downward so quickly that his only hope was legal weed where he could medicate without getting into trouble. "My goal now is to make cannabis an acceptable and beneficial part of healing humanity because that's what it's done for me," Rowe says.

The now 35-year-old vet recently finished a cross-country road trip to make a documentary called *Mile Marker*, shedding light on his battle buddies' stories and showing those who struggle with PTSD that they're not alone. On Tuesday, May 22, there will be an 8 p.m. screening of *Mile Marker* at the Pacific Theaters at the Grove, with free entry for vets. (To RSVP, they can email [MileMarkerVeteran@gmail.com](mailto:MileMarkerVeteran@gmail.com).)

For Rowe, the number 22 carries a lot of significance. According to the most commonly cited statistic, 22 veterans commit suicide every day. So in *Mile Marker*, Rowe interviewed 22 veterans. The film, he says, is for No. 23, "for the one who's thinking about suicide and to stop him from doing it."

PTSD is diagnosed when, after a traumatic, often life-threatening stressor, a person's recovery process is interrupted, explains Dr. Paula Schnurr, executive director at the National Center for PTSD. After a car accident, for example, it's typical to experience PTSD symptoms such as sudden, unwanted memories, nightmares, self-blame, and feeling alert, numb or cut off from other

people. Within days or weeks, those symptoms should subside, but if they persist for at least a month, that may qualify as PTSD. "What that means for individuals is that they themselves are also changed, and they may find that it affects all aspects of their well-being and functioning," Schnurr says.

Today, 11 percent of the adult homeless population are veterans, while 51 percent of those homeless veterans have disabilities and 50 percent have mental illness. A whopping 70 percent have substance abuse problems. Not surprisingly, PTSD increases a veteran's risk of death by suicide, whether they're homeless or not.

"It's not clear that any particular medication helps with symptoms, but that doesn't stop people from trying to self-medicate," Schnurr says. With effective, holistic treatment, however, substantial symptoms can be mitigated, she adds.

Chris Taylor, a veteran from Phoenix who is featured in *Mile Marker*, tried to get treatment; he made an appointment with the VA, but the soonest he could get was in six months. So when he returned six months later for his appointment, they told him he had to wait another three months, and put him on a "secret waiting list." In the interim, Taylor's life took a turn for the worse: He developed a tolerance to the opioid painkillers he'd been prescribed for a back injury he sustained in Afghanistan, and eventually switched to heroin. He floundered around for nearly two years until the VA finally helped get him into a PTSD program — but unfortunately, Taylor's story isn't unique.

Currently, there are no clinical studies in America examining cannabis for PTSD, with the exception of Dr. Sue Sisley's FDA-approved double-blind research program in Arizona. Sisley, who also is interviewed in the documentary, and her cohort just

enrolled their 61st vet in the program, with the goal of getting to 76. The veterans in the program are given up to 1.8 grams of flower a day so they can self-titrate, or smoke as much or as little as they feel they need.

The cannabis flower itself, which Sisley bemoans is of poor quality, is grown by a government facility at the University of Mississippi. "I don't have any hope that this administration will take initiative to license other growers for research, even though the DEA announced over two years ago they would do that," Sisley says. "So in the meantime, we're stuck with this really suboptimal plant material. Our beef is that it doesn't represent real-world cannabis."

Sisley fears the medical community will never embrace whole-plant cannabis as a medicine until it's been put through an FDA drug development process. But even so, Sisley has already observed decent efficacy with minimal side effects. "The main side effect is anxiety," she says. "But I assure you the side effects are still considerably less than the prescriptions that I write for patients every day."

So far, research from the Multidisciplinary Association for Psychedelic Studies (MAPS) has shown that patients with PTSD have lower levels of anandamide, also known as the body's "bliss molecule," an endogenous cannabinoid, or chemical compound normally found in cannabis. Anandamide triggers the same receptors that are activated by THC, CBD and other cannabis compounds, according to researcher Martin Lee. Because PTSD is characterized by a deficiency of anandamide, cannabis can be especially helpful.

In short, cannabis might be able to replenish the body's receptor sites for cannabinoids, where PTSD causes deficiencies. At the same time, pot suppresses the REM phase of the sleep cycle, when dreams and traumatic nightmares happen. By this token, cannabis could also help PTSD patients sleep better.

Many states around the country, even those with conservative medical marijuana programs, have sanctioned cannabis for PTSD. "One of the things we had to overcome were irrational stigmas that had been around for decades; when some people in the legislature and elsewhere think of cannabis, they think of hippies and the '60s," says Pennsylvania state senator Daylin Leach, who passed his state's medical marijuana bill. "Vets were hugely helpful [in passing the bill]. One guy who had never smoked pot in his life said that when he tried it, after suffering with PTSD and meds that made him a zombie and suicidal, he felt like he had his life back. The endorsement from a demographic you wouldn't think of as being pro-cannabis was hugely helpful in changing minds."

While Rowe's family once judged him for being a "stoner," he says they've come a long way in recognizing that cannabis is truly his medicine. "My mother kicked me out for smoking cannabis, but when I made this movie, for the first time she understood what I was going through and why I smoke it," he says. "For the first time in my life, I rolled a joint in front of my mom and didn't feel bad about it, and she didn't feel bad about it. And all of this started over a dimebag of shwag."



# Enter *The Cabinet of Dr. Deekay*

Through literature, painting and stop-motion animation, **Camille Rose Garcia** has realized a fantastic and zany universe

*By Shana Nys Dambrot*



Art books tend to focus on final, fully realized works and self-contained exhibitions, and hardly any get turned into movies. But in the case of Camille Rose Garcia, the order of things gets a bit cattywampus. For Garcia, this time it's the book, *The Cabinet of Dr. Deekay*, that came first, in an original narrative project begun more than six years ago, influenced by years of work in the visual arenas of the publishing industry and one particularly alarming experience with dentistry.

The paintings in her current solo show at the Corey Helford Gallery actually came last, informed by the animated filming that's been going on for the last two years.

The animation itself is being produced in collaboration with Martin Meunier of Meunier Films, best known for his company's Oscar-winning work in *James and the Giant Peach* and *Coraline* and its revolutionary technology in the service of an indie sensibility.

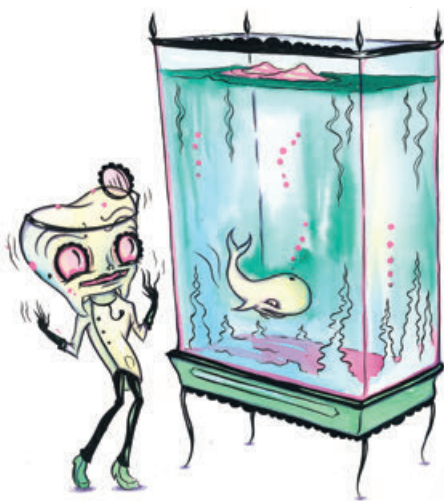
It's been a long journey for Garcia, 47, from youthful Disney dreaming to a top-tier L.A. gallery and the bustling El Segundo studio where her vision becomes a reality.

For her exhibition, "The Wonderful World of Dr. Deekay," which opened May 12, Garcia executed an impressive suite of large-scale, richly textured, sparkling, goopy, shadowy, neon-inflected, expressive, folkloric paintings. Fever-dream portraits and narrative vignettes, these paintings and drawings depict key scenarios, plot points and protagonists whose more nuanced personas and accoutrements came to life as part of the parallel process of designing the stop-motion animation realm. As a gallery exhibition, it puts the "world" in "Wonderful World."

Remarkably, rather than being either the starting point or the goal for the publication and animation that are central to this moment in Garcia's career, these paintings grew directly out of the ongoing process of translating the drawings-based world of the book into the object-based universe of stop-motion animation.

The paintings utilize and deftly parlay her schematic literary storylines into the evocative, visceral and disco-lit folklores that fans of her work adore. Take the majestic and seductive figure of La Sirena Fantasma — her whole look and story. We never actually meet her in the book. Instead, she is invoked by a brave and brilliant lobster named Sandoval, once her lover and determined to reunite with her. This is only one of several unresolved plot points in the book that telegraph Garcia's vision for the stop-motion feature to become more than a film. Its snaking, nesting-doll array of places and persons is perhaps better suited to a series format than a feature. Either way, it's going to be epic.

"I had no idea what I was doing," Garcia says. "So I was free to have a lot of crazy ideas. But one thing was that, since it's stop-motion, of course that design and production process is not computer-generated. It needed to include actual, built (14) »



» 13) objects, plus costumes, props, architectural and environmental settings. ... I had to figure out the logistics and details of scenes, locations and all the things that took place there. Every single element, every atom of every frame. And the palette, too! I did the book in ink drawings, so we needed a color story as much as everything else.”

And that’s exactly how Garcia came to fully develop the look and feel and expanded spaces of what came to be the new paintings. In turn, *The Cabinet of Dr. Deekay* — the story is complete but the design is coming to fruition now — doubtless will be flavored by the details worked out in the movie and painting studios. As it says early on in the storybook, “If you started over backwards you could sometimes get to a place before you left.”

Viewers of “The Wonderful World of Dr. Deekay” will get up close on dozens of illustrations, puppets, the first clips from the stop-motion film and an interior mural based on the old Wonderful World of Disney aesthetic.

“It’ll basically be a map of the whole known universe,” Garcia says, as it is both mapped and hinted at in the book. This includes a vast warehouse of shrink-



Camille Rose Garcia

PHOTO BY DANNY LIAO

to speak, of the entire book/canvas/animation continuum. “I’d call it obfuscated autobiography,” Garcia says. “It is a story of terrible dentistry. I feared my whole life and finally what happened was the worst thing that could happen, worse than my worst nightmare.”

She’d been afraid of the dentist her whole life, and suffered from hard-to-fix periodontal issues. So right after her illustrated edition of *Alice’s Adventures in Wonderland* became a *New York Times* best-seller in 2010, she took her money and called a specialist, determined to get her issues sorted out for good.

One week and 11 root canals later, when it was time for gum surgery, things went off the rails. She remembers saying “I’m not OK,” as her eyes split between two focal planes and things in general split into multiple dimensions. She was having a bad drug reaction, a temporary and rather psychedelic cognitive break. “I’ve always had this fear. Fear of being tampered with, fear of the modern world...”

It’s a medical phobia, and a wariness of the rampant over-reliance on pills and prescription dysfunction in our medical system. When this happened to her, Garcia says, “I saw through the veil.” This book is the story of what she saw. The drawings are what it looked like, and in a way, the paintings are how it felt to be there.

Since Garcia started with the book, we will, too, with a brief spoiler- (16»



rayed parts of the earth and sky; all the planet’s natural inhabitants; a sprawling Escher-esque hulk of a hospital on a seaside cliff; the hospital’s monstrous patient/prisoners; and its surreal labyrinth of hallways, cellars, false doors and wormholes, populated by hybrid creatures of air and ocean, both thralls and rebels, giant crickets and a feral albatross. “It doesn’t have to make sense,” Garcia says, “not in the same way our world does.”

Fairy tales, especially the super-dark Brothers Grimm versions, are intended to prepare children and adolescents for the

archetypal, inevitable traumas of adult life — crime, injustice, heartbreak, death, lies — and also to encourage rewardable behaviors such as forgiveness, patience, honesty and empathy. “But no one,” Garcia laughs, “prepares you for the horror of, say, a violently bungled dental surgery and the prolonged quasi-psychosis of an atypical drug reaction.”

That’s the real-life and incredibly personal scenario at the root, so



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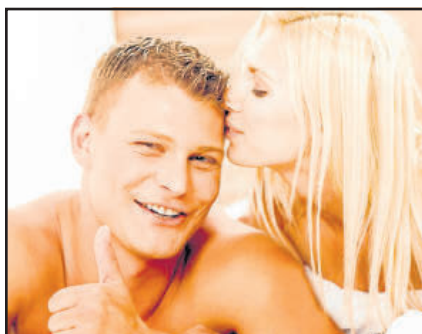


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» **14)** free summary of the premise. *The Cabinet of Dr. Deekay* opens on an operating room scene, in which our young hero awakes to find himself recovering from a mysterious surgical procedure and being ministered to by a team of medics led by a doctor with a giant molar for a head. Things only get weirder from there. It turns out the kid was there to have every part of his body systematically replaced with random objects/anatomical anomalies such as whisks and lobster claws, in order to be better suited for something called the “Project for a Future Tomorrow.” By page 10 it’s already clear that this is not going to go well for our boy Alex, as “a human-sized centipede with the head of a baby giggled from somewhere near the iron lung machine.”

One major element of both the plot and the architecture of the story is called a Cabinet of Faces, which is just what it sounds like. It’s sort of like that part of *Game of Thrones* where we see arrayed the faces of those whose identities are waiting to be assumed by others. But it’s also nothing like

eratic painting of this mermaid character, La Sirena Fantasma, is among the most arresting in the gallery.

At a certain point, it is revealed that all the Frankensteinian goings-on at the hospital are being carried out by Dr. Deekay on the orders of something called the Party of Deconstruction, under the aegis of the Project for a Future Tomorrow. It’s a thinly veiled political allegory for our times, a fascist conspiracy explained. It started with the complete outlawing of all cats, then with taking all the children for experiments in anatomical reassignment. It’s a little bit *Handmaid’s Tale* and a little bit *Willy Wonka*.

While it doesn’t have anything to do with Trump per se (Garcia has been working on it for six years, remember), the end goal of the Party is to create mass amnesia, thus making the populace pliable and imprintable, and that much easier to control.

This tumult of nature and science, fantasy and fear, control and creativity reflects Garcia’s interest in the works of authors such as Roald Dahl, George Orwell, Aldous



PHOTO BY DANNY LIAO

**“It doesn’t have to make sense, not in the same way our world does.”**

—artist Camille Rose Garcia on her creation

that. Its introduction is the scene in which we learn that Alex’s face, which had been removed and replaced with, well, something less desirable, has its own sentient, separate storyline. The vault where this cabinet is hidden is just one wing of the innumerable sprawls of the hospital, and its own rewarding challenge to design and build for the animation.

Likewise the Sea Prison, the underwater location in which we learn that the claw that is now Alex’s right hand used to have an owner, Sandoval, who misses it almost as much as Alex misses his face. The lobster character has kind of an Inigo Montoya thing going on, involving both a love story and a sort of political activist subplot. He wants his mermaid girlfriend back, but first he has to raise awareness of the sea’s plight among us surface dwellers. Well, first he has to get his claw back. Though we don’t (yet) meet her in the story, other than in Sandoval’s memory, Garcia’s op-

Huxley and Franz Kafka — all of whom worked in the allegorical, symbolism-rich world of dystopian fiction, often presented as though for children. “Did you know,” Garcia says, “that *Animal Farm* was first offered as a fairy tale? It was rejected a few times before Orwell found a publisher.”

Like the antagonists of those novels, the character of the Doctor is, according to Garcia, “a middleman between evil and good.” He’s actually pretty terrible, but readers are also introduced to the Collection, which is the Doctor’s secret stash of illegal old-world relics, evoking Winston Smith’s perilous wistfulness in 1984.

“Flanking the walls of the long hall were an endless collection of glass-doored cabinets,” reads the scene, “and in between there were doorways leading to other rooms filled with even more cabinets, which contained boxes inside of the cabinets and within the boxes there were entire worlds, and they all contained fragile and extinct



remnants saved from a disappearing world, saved from futile and senseless destruction ordered by the Party. He loved the place.” These worlds were stored in their boxes by virtue of molecular shrink-rays, in a very *Doctor Who*, pocket universe kind of way.

One imagines this corridor of tiny worlds as an endless source of imagery and of plots, another reason this book should really be a television series, on the order of *Fantastic Voyage*, with a little of the edge of *The Prisoner*. The Cavern of Cabinets is a model of the universe, or else perhaps of the human mind, with the look and feel of a false diorama replicating the known world to trick its inhabitants, on the order of retro-futurist sci-fi masterpiece *Dark City*, in which aliens experiment on humans by transplanting memories and rearranging the city streets each night. “There are a great many doors,” Alex’s would-be rescuers admit at one point, “but we can’t seem to find an exit.”

These rescuers are the Cats of the Midnight Moon, a band of felines with steely nerves, military-grade strategic thinking, exceptional knitting skills, a knack for burglary and a dedication to leading the resistance to Party rule. This crew is lead by Alex’s missing and presumed dead cat Pierre St. Claire, who had scammed when word of the cat-banning laws came down; he’s been plotting revenge and the restoration of natural order ever since. “Well, I’m not dead,” he tells Alex at their first reunion, “and I’m here to put you back together again. ... I know where your face is at.”

Garcia was born in 1970 in Los Angeles, where her parents were an activist filmmaker father and a muralist/painter mother. She grew up near Disneyland, but you didn’t need that kind of proximity to be influenced by the world of Disney as a child. What was interesting to Garcia was the juxtaposition of the Enchanted Kingdom with the punk scene to which she was equally attracted. All of these cats and hospital denizens portrayed in the drawings, which formed the basis for the stop-motion animations, definitely evince a sensibility born from that Disney/punk rock hybrid.

Animation pioneer Meunier was instantly attracted to the potential for Garcia’s project. This stop-motion video is Garcia’s first foray into the medium, though she had dreamed of being an animator (specifically a Disney artist) long before attending art school.

“When we first started plotting this out,” Garcia says, “there were questions. Like, ‘How big is this world?’ ‘How big are its rooms, compared to the characters?’ In my drawings, there were sketches but there were no straight lines, and they said, ‘Well, do you need straight lines?’ Of course not!

It’s not the real world, it doesn’t need to make sense!”

Influenced by the phantasmagorical architectural visions of Gaudí and Geiger, Garcia designed organic buildings, feeling that not only the metastasizing hospital but the entire world of the story is alive. Structured as a kind of nesting doll, the hospital is made of an untold number of nesting “cabinets,” rooms within rooms, shrunk-down continents in boxes on shelves. It’s like a multiverse half based on string theory, emblematic of the way mixed reality increasingly blurs the boundaries between real and fake. Garcia’s challenge was to make it tangible. “Don’t worry,” Meunier’s team said, “we can build anything you can draw.” Challenge accepted.

The paintings and drawings in the exhibition are accompanied by sculptural objects, which in many cases also functioned as the props, puppets and sets for the animation. There is actually a huge amount of locational description in the book; for example, “a cavernous green emerald hallway draped with moss and twinkling with an almost imperceptible sheen.” Garcia’s palette was


inspired by the psychedelic qualities of her post-dental hallucinations. She looked for inspiration to iconic colorists such as Peter Max, *Yellow Submarine*, and all that 1960s psychedelic, fluorescent, candy-store, glitter-bomb goodness.

Meunier explains that not only shape and palette but, as with painting itself, lighting makes a huge difference in the emotional and cognitive impact of imagery. “In computer-generated worlds,” he says, “to re-create the architecture of light is impossible — it’s better to light the real thing.” That’s one of the main reasons he so enjoys the production process of stop-motion, what he calls the “toy factor,” an economy of scale not unlike a dollhouse coming to life.

“The appeal of miniatures is obvious,” Garcia says. “Tiny real objects evoke a sense of nostalgia, play and the texture of a made-up world.”

The book, like the show, has an open-ended conclusion that telegraphs the infinitely expandable nature of her story. But the fact of it being published at all is also a kind of happy ending for Garcia. Long Gone John, the famous/infamous lowbrow art champion, is putting out books now as Sympathetic Press, and will publish hers this fall. “He said, ‘Do whatever you want,’” Garcia laughs. “It’s my world. It’s the one I wanted to make.”

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# A WINNING ATTITUDE

Beard Awards honoree Caroline Styne will never be above bussing tables

BY MICHELE STUEVEN

Last May, the stage of the Hollywood Bowl was set with tables of food and flowers. Chandeliers were suspended from the top of the Bowl over bartenders mixing drinks and pouring wine as the sun set over the hills. Guests milled about, but the audience seats were all empty.

Caroline Styne, the star of the show and co-owner of the Lucques group of restaurants, was busy bussing dirty dishes at the party, celebrating the Los Angeles Philharmonic's season. Styne will be onstage at the Bowl again Tuesday to preview the diverse menu for the Bowl's new concert season, which begins May 22 with Paul Simon's farewell tour.

Styne, the just-announced James Beard Award winner as Outstanding Restaurateur, and her partner, chef Suzanne Goin, have taken over and expanded the Hollywood Bowl food and wine program to include a variety of dining options: two full-service restaurants, food kiosks, custom picnic boxes for pre-order and supper in your seats, and the newly built Plaza Marketplace for grab-and-go prepared foods and wine.

They have brought in teams of the best chefs from the Lucques group to prepare and develop every dish, relying on local produce and freshly baked bread.

Authentic street food can be found throughout the Bowl grounds, including a diverse selection of the multicultural foods of Los Angeles, from street tacos and specialty hot dogs and sausages to confections and signature desserts at the



Caroline Styne

PHOTO BY DANNY LIAO

Sweet Shop.

Styne oversees every detail of her empire, which aside from Lucques includes A.O.C. and Tavern restaurants as well as the Larder Baking Company. The iconic Lucques will celebrate its 20th anniversary in September.

"I'm always bussing tables," the diminutive Styne tells *L.A. Weekly*. "I can't walk by a table with dirty dishes on it and pretend that I'm too good to clean them up. That's my joke when I'm plunging a

toilet, how glamorous the restaurant business is. I'll be there cleaning up a spill. It's all about the guest experience and what they see, and I take an active part in that. ... Everybody works with me, not for me."

That work ethic started early. Her single mother, Mimi Styne, a pioneering female Realtor in Los Angeles, raised Styne and her three siblings. She died of cancer when Caroline was 17.

"I watched my mother have her own business and just assumed that's (20»

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Caroline Styne

PHOTO BY DANNY LIAO

» **19**) what I was going to do. I never wanted to be in a cubicle somewhere,” Styne says.

A trip to Mexico inspired her to develop her own line of flavored tortillas and quinoa tortillas (unheard of at the time).

“My partner then and I did this all in my tiny rent-controlled apartment in Santa Monica. If any normal-sized person would have gone into this apartment, they would have thought it was a dollhouse, but to us it was perfect. We connected with a health food company called Barbara’s Bakery and sold the idea,” Styne says.

She later met and connected with Goin, winner of a James Beard Award for Best

these incredible people on my team. This award is really all about them. “

That team effort is grounded in the unique relationship she has with partner Goin and their united vision and philosophy about what the Lucques group should be. Styne says she can count the disagreements they’ve had on one hand.

“What makes us different from other people is we don’t have that ‘20 restaurants in 20 years’ plan. We go one at a time. We just thought we’d have Lucques — we never thought beyond that, our dream restaurant,” says Styne. “We’re restaurant soulmates. She is very level-headed but she is a chef. It’s like a marriage. We’ve had our ups and our downs, but we are in a really good place right now. We’ve been together over 20 years and have had our growing pains. I spend more time with her than my husband.”

Styne feels a strong connection to her community, children and efforts to battle cancer, which took her mother at an early age. Each year she and Goin produce the L.A. Loves Alex’s Lemonade food festival to raise funds to fight childhood cancers; they’ve raised millions for cancer research. The massive event brings together the best chefs and vintners across the country on the UCLA campus in the name of Alexandra Scott, who died of cancer at age 8 and started her own fight raising funds by selling lemonade.

The young woman in her Santa Monica dollhouse kitchen formulating quinoa tortillas never imagined she’d be the head of one of L.A.’s biggest culinary institutions.

“One of our big moments when we looked at each other in disbelief was when we were standing at Tavern waiting to have our picture taken with President Obama when he did a fundraiser there,” Styne remembers. “We were standing there looking at each other saying, ‘Did you ever think you would be standing here waiting to meet the president of the United States?’”

“WHAT MAKES US DIFFERENT FROM OTHER PEOPLE IS WE DON’T HAVE THAT ‘20 RESTAURANTS IN 20 YEARS’ PLAN. WE GO ONE AT A TIME.”  
—RESTAURATEUR  
CAROLINE STYNE

Chef in 2016, and the rest is L.A. restaurant history. Last week Styne took home the James Beard Award for Outstanding Restaurateur at a ceremony in Chicago.

“I am just completely over the moon about this win,” she says. “I really hadn’t expected this and am just so thrilled to bring the award home to my home and restaurant families. This is really a testament to the hard work and sacrifice that everyone in our group puts in, from the front of the house to the back of the house, busters, dishwashers, prep cooks, line cooks, servers, runners, managers and beyond. I feel so lucky to have all of

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# LADIES SING THE BLUES

*Blues in the Night* is back in all its glory at the Wallis

BY JORDAN RIEFFE

When director Sheldon Epps was a young man trying to make it on Broadway in the 1970s, he came across a quote from Billie Holiday that read, “Blues is to jazz what yeast is to bread.” He took that phrase to heart and, along with dancer-choreographer Gregory Hines, assembled his directorial debut, *Blues in the Night*, a musical revue exploring the romantic tribulations of three women and one wayward man through classic American songs.

In 1980, the show enjoyed its world premiere off-Broadway at Playhouse 46 before moving to the Rialto Theater two years later starring Leslie Uggams. It ran only 53 performances but still managed to garner a Tony nomination for best musical. A West End revival in 1987 earned two Olivier nominations, including best musical, and subsequent tours attracted names like Della Reese and Eartha Kitt to the marquee. Another revival is scheduled for London next year, but until then *Blues in the Night* is back in the ever-loving hands of creator Epps at the intimate Lovelace Theater at the Wallis in Beverly Hills.

The conceit is simple: Three women oc-

cupy separate rooms in a 1938 Chicago hotel, conjured by scenic designer John Iacovelli. A moody parlor stage right is occupied by “The Woman of the World” (Paulette Ivory), a bedroom center stage belongs to “The Lady From the Road” (Yvette Cason), and a practical table and chair stage left are the home of “The Girl With a Date” (Bryce Charles). Each has a similar story to tell through song about “The Man in the Saloon,” a no-good played by Chester Gregory, who employs his biggest Broadway voice on songs like Duke Ellington’s “I’m Just a Lucky So-and-So” and “Wild Women Don’t Have the Blues” by Ida Cox.

As expected, the set list is loaded with unforgettable standards like “Willow Weep for Me,” in which newbie Bryce Charles seamlessly blends her delicate soprano voice with an evocative arrangement featuring flute, muted horn and piano. Charles was in the touring company of *The Book of Mormon* and holds only a few TV credits, which makes her remarkable debut at the Wallis all the more auspicious.

In “Take Me for a Buggy Ride,” a ribald Yvette Cason implores her driver to “giddy-up, Daddy, curve it and swerve it,”



Paulette Ivory, left, Bryce Charles and Yvette Cason

PHOTO BY LAWRENCE K. HO

stretching the innuendo with “Kitchen Man,” a song rife with allusions to meat, heat, sausages and clams. Her rendition of Bessie Smith’s “Wasted Life Blues” in the second act nearly brings down the house. A veteran of the Los Angeles stage, Cason demonstrated substantial musical range playing Mahalia Jackson in the Pasadena Playhouse production of *Shout Sister Shout* last year, and brings a similar force and talent to her work here.

Paulette Ivory renders Benny Goodman’s “Stompin’ at the Savoy” in a silky mezzo, slowing down the pace and imbuing it with emotion. She joins the others in ensemble numbers like the titular “Blues in the Night” by Harold Arlen, as well as Bessie Smith’s raunchy “It Makes My Love Come Down,” living the songs rather than singing them. It’s what makes *Blues in the Night* more than a concert. Epps is savvy enough to recognize these songs are stories and must

be inhabited to be properly interpreted, transforming them to living narratives with hearts and souls laid bare.

No doubt it’s the result of instincts honed over 40 years in the theater. For half that time Epps served as artistic director of the budget-challenged Pasadena Playhouse, from 1997 to 2017, spawning the original productions of eventual Tony nominees like *Sister Act: The Musical*, *Baby It’s You* and *Looped*. Returning to *Blues in the Night*, adding dialogue and more fully articulating his characters based on the comments of critics, Epps just might have found some truth in Holiday’s quote, “Blues is to jazz what yeast is to bread,” because he’s been rising ever since the day he first read it.

**BLUES IN THE NIGHT** | Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills | Through May 27 (310) 716-4000 | [thewallis.org/blues](http://thewallis.org/blues)

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Margot Robbie in *Terminal*

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## Film //

# TIME'S UP IN TERMINAL

Actress-producer Margot Robbie is a femme fatale with a plan in her new thriller

BY DAVID WEINER

**M**ake no mistake: Margot Robbie runs the show onscreen and behind the scenes of the new thriller *Terminal*, in which she plays a vengeful femme fatale with an agenda taking on hired assassins and shadowy characters in a neon-lit, anachronistic film noir setting.

"She's a quirky waitress with a morbid fascination with death," actress-producer Robbie tells *L.A. Weekly* about her duplicitous character, Annie, who holds several aces up her crimson sleeve. "As she says [in the film], she has an unquenchable bloodlust of darkness and depravity. She gets immense enjoyment out of carrying out sadistic pleasures."

Writer-director Vaughn Stein's darkly playful debut feature, released May 11, gleefully riffs on Lewis Carroll's *Alice's Adventures in Wonderland*, with a touch of hard-boiled edge reminiscent of *Sin City*. Co-stars Simon Pegg, Mike Myers, Dexter Fletcher and Max Irons are players caught in Annie's sinister web of intrigue.

As the film's producer, Robbie, who received a Best Actress Oscar nomination for her lead role in *I, Tonya*, was a

key architect in bringing Stein's story to life. With her LuckyChap Entertainment production company, she worked to develop the script, secure financing, line up the ideal crew, hunt down locations and proactively cast the story to achieve a fine-tuned hum. "And then we were off to the races," she says, beaming. Indeed, the Australian-born star has a right to be proud of pulling off her latest project, given the challenges of indie-budget filmmaking.

"Vaughn had so many great ideas," she recalls of her first read-through of *Terminal*. "I started asking questions, but I wasn't expecting him to have an answer [regarding] backstory and motivation, and he had these incredible answers. And I was like, 'Well, put that in the script, it's so good!'"

As Stein says of the film's version of the fable, "I really wanted to be able to convey the urban fairy tale, and I think [*Alice's Adventures in Wonderland*] was a really elegant way of doing it; we really stitched it into the DNA of the film," he tells *L.A. Weekly*. "The iconography within *Alice* is so universal — everyone knows and everyone recognizes the Mad Hatter, the smoking Caterpillar — these are sort of totemic things in the collective conscious."

Packed with "Easter eggs" — from the signage and costume design to pointed

dialogue and five original *Alice in Wonderland*-themed songs written for the film by Newton Faulkner — the trick to watching *Terminal* is trying to determine who reflects whom from the classic Carroll tale, as most characters are not what they seem — including Annie. "It fits the world well," Stein says. "It has that sense of surreal hypnosis and kaleidoscopic elements to it, so weaving it into *Terminal* made sense."

The casting of Pegg as the sickly schoolteacher, Bill, also lends itself to the narrative misdirection, as no character is a saint in *Terminal*. "You fall into the trap of loving Bill and thinking he's this nice guy," Robbie says, "and there's this certain comfort level, I think, with audiences when Simon's onscreen. And then to have the rug torn out from under your feet like that, you feel even more deceived."

"The script was very artful and it felt like theater," Pegg tells *L.A. Weekly*. As his projects of late — the *Star Trek* and *Mission: Impossible* franchises — have required heavy emoting and lots of physicality, he applauds *Terminal*'s subtlety and plot twists. "It wasn't just exposition. I wasn't just running around, not detonating bombs or saving the universe. I really loved the idea of play-

"[*TERMINAL*] FEELS LIKE IT COULD HAVE BEEN WRITTEN LAST YEAR AS A REACTION TO EVERYTHING THAT'S HAPPENED RIGHTLY IN SOCIETY RECENTLY."

—SIMON PEGG

ing something which was very much in contrast to other things that I've done. Maybe he starts out to be the kind of character you'd see me play, but he turns out to be someone you wouldn't."

Robbie's eye for casting also impressively lured Mike Myers out of the woodwork to play a mysterious, limping janitor who may just hold the key to the heart of *Terminal*'s labyrinthine plot. What was the trick to luring Myers to the film? "Bananas," Pegg jokes. "We left them outside his place in New York."

"And then a trail all the way to Budapest," Robbie chimes in with a laugh.

Despite his recent in-disguise experiment as Tommy Maitland, the quirky host of TV's updated *The Gong Show*, Myers had not appeared in a major feature since 2009's *Inglourious Basterds*. The prospect of getting the former *Austin Powers* comedian to do the film felt like a long shot.

"We were trying to find someone really unique, someone totally off the wall," Stein recalls. Robbie adds, "We kept saying we want a character actor, someone who really incorporates physicality into the role. ... And with most things on this

film, we thought, 'Why not just try? Give it a go.'"

Robbie fully credits Stein with sealing the deal with Myers because the writer-director has "such a way with words, a way of explaining his vision and building a world in front of your eyes, that you just want to dive inside it."

Stein says that once Myers was on board, his devotion to the role was intense, developing an entire backstory for his character. "He is impeccably prepared when he comes to set, and he pushes and pushes everyone around him as hard as he can, all in pursuit of the best it could be. It's amazing to be around."

The mission statement of LuckyChap, which Robbie founded in 2014 with partners Tom Ackerley and Josey McNamara, is a dedication "to championing strong female talent and stories, while providing a platform for a new generation of filmmakers to explore their craft."

In that vein, Pegg, for his part, perceives *Terminal* to be a contributing voice to the empowering #MeToo and #TimesUp movements. "It's a very timely film in that it's essentially kind of like a 'Time's Up' film," Pegg says. "It's about a woman taking revenge on all the toxic masculinity that's affected her all through her life. And if *Alice in Wonderland* is about a woman being terrorized by a perverse society, this film is about a woman terrorizing a perverse society and taking revenge. It just feels like, 'Wow, this is really on point.'"

Though *Terminal* was written in 2015 and filmed in Budapest in the summer of 2016, Pegg opines, "This feels like it could have been written last year as a reaction to everything that's happened rightly in society recently."

On a high-speed career climb thanks to her head-spinning bad-girl performance as Harley Quinn in *Suicide Squad* and her acclaimed turn as disgraced figure skater Tonya Harding in *I, Tonya*, Robbie has demonstrated that she will not be satisfied simply to wait for great projects to fall in her lap — even if her phone is blowing up these days. Going down the rabbit hole with LuckyChap, she's aggressively moving forward with a diverse slate of projects in film and television. Guiding Quinn's return for DC's *Birds of Prey* with Kathy Yan attached to direct — along with her attachment to multiple other in-the-works Quinn projects — Robbie is also taking on juicy roles that include Queen Elizabeth in Josie Rourke's *Mary Queen of Scots*, trapeze artist Lillian Leitzel in *Queen of the Air*, a revisionist take on Maid Marian that twists the Robin Hood legend in *Marian*, a fugitive bank robber in the Dust Bowl thriller *Dreamland* and others.

Explaining her nothing-ventured-nothing-gained, can-do mindset, Robbie says matter-of-factly, "I guess the idea is that you wait until someone says they'll do your project. And then [at LuckyChap] we're like, 'If that's not going to happen, why don't we just do it?'"

After seeing the results of *Terminal*, the star's trajectory is clear: It's her time on and off screen.

Zazie Beetz watches  
Ryan Reynolds in *Deadpool 2*.



COURTESY 20TH CENTURY FOX

| Film //

# DEADPOOL BLINKS

*Deadpool 2* will laugh at anything, except the sanctity of superhero movies

BY ALAN SCHERSTUHL

**M**ore than half a century ago, in the scorchingly bleak Friz Freleng short “Show Biz Bugs,” that frustrated show-fowl Daffy Duck finally finds a way to win over an indifferent audience. Standing center stage, he gulps down gasoline, nitroglycerin, Uranium 238, and then — after a vigorous bout of shaking — a lit match. He explodes, and the crowd does, too — but they do so in the good way. They roar their approval.

Problem is, the duck’s ghost-angel notes, “You can only do it once.”

The endlessly yammering superhero Deadpool (Ryan Reynolds) stages for himself a similar suicide in the opening moments of the second movie to bear his name. The setup is elaborate, involving explosive barrels, a slo-mo match toss and an ironic Air Supply music ballad. But Deadpool’s mutant power makes him essentially unkillable: In the first film, he shatters his hands punching the X-Man Colossus (Stefan Kapicic) and grows new ones by the next fight. That means that Deadpool killing himself has none of the rawness or terror of Daffy Duck doing the same. Unlike Daffy, he can pull the trick again, as often as he wants, and audiences know this. Or they should: For *Deadpool 2* to approach coherence, you must have seen *Deadpool*, *Logan* and a couple of *X-Men*, and maintain a working knowledge of the corporate and contractual absurdities that make Deadpool’s Marvel Uni-

verse distinct from the X-Men’s and both distinct from the Avengers’. If you’ve ever feared, watching the superhero movies, that there might be a test later, I have to warn you: This is it.

Several minutes later, we see Deadpool jaunt across the world, slaughtering interchangeable villains in many countries, each shot of this montage an elaborate, frenetic long take that finds the hero stabbing and shooting, slicing off heads and arms and eventually just cold chainsawing some mooks. He notes, in narration, that everyone watching must be thinking we’re glad that we didn’t bring the kids to this movie. The line lands with a thud — it’s a preening joke, an “ain’t I a stinker?” joke, and its premise is based on a misapprehension. Deadpool, or at least the filmmakers, actually think someone might find all the carnage and balls jokes shocking. It’s not even as harrowing as Looney Tunes. When the kids do see it, they’ll roar undisturbed.

Look, you probably know already whether you’re going to see *Deadpool 2*. If you are, the question is simply how much you should invest in it. Full-price opening night? Weeknight Moviepass? Streaming in three months? At a cousin’s house this Thanksgiving, as the kiddos re-enact the kills?

Here’s what you need to know: This is less *Deadpool 2* than *Deadpool Squared*, a studio and its star (Reynolds is credited as co-writer) committing to hyper-violent, self-referential, comic-book buffoonery. They’ve crafted both an extravagant franchise blockbuster and its own *Mad Magazine* parody. Almost

everything you either loved or gritted at in the original is here expanded, refined, sometimes even invigorated. It’s giddier in its mayhem, more gratuitous in its splatter, more confident in its mixing comedy and superhero pathos. The fights are more elaborate but somehow less engaging, with much of the chump-killing too fast to follow, despite David Leitch, the co-director of *John Wick*, serving as director. The jokes, though, are better,

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REFERENTIAL, COMIC-  
BOOK BUFFOONERY.

the relationships more interesting, the surprises more surprising.

It’s so meta that *Lego Deadpool* would be redundant. Reviewing the first *Deadpool*, I carped that the star, an exuberant Reynolds puttied over with fake burn scars, is his series’ own RiffTrax, patterning right over the plot’s contrivances. This time Deadpool is even *Deadpool-er*, cracking on his own box-office receipts, the deaths in *Logan*, the dopesiest twist in *Batman v Superman*, the fact that Josh Brolin, who here plays the derivative

time-traveling killer Cable, also played Thanos in *Avengers: Infinity War*.

The conversation about *Deadpool 2* is baked right into the movie, with Reynolds cracking every joke that Marvelphiles might normally tweet themselves. Again, Deadpool even acknowledges his own film’s deficiencies. “That’s just lazy writing!” Deadpool exclaims after learning of one arbitrary complication. That’s true, but it’s also a cheap way of asking us to let the production off the hook. I can understand why fans might laugh, but I’m obliged to ask: Wouldn’t less lazy writing without a self-exonerating joke prove more satisfying?

The difference between *Deadpool*’s parody of itself and what Mel Brooks or Zucker-Abrahams-Zucker might have done is that, for all its (often funny!) irreverence, *Deadpool* never dares assail the one thing its creators and fans truly hold sacred: the high seriousness of superhero movies. That opening suicide attempt is inspired, in a flashback we see just a few minutes later, by the corniest dude-hero motivator this side of seeing his partner gunned down by a drug kingpin. (I’m not going to spell it out, exactly, because you people take this spoiler stuff way too seriously.) That’s followed by a James Bond-parodying title sequence with jokes that are based on the assumption that we can’t believe what we’ve just seen — but we’ve seen it dozens of times before, in dozens of movies. The jolt is not that it happens but that a movie that carries itself like the smartest, most cutting critic of pop-culture cliché asks us to invest in the oldest and cheapest.

Leitch’s film is entirely earnest in its emotions, even saddling the hero with a troubled teen to mentor. Sometimes the most hilarious thing in the movie is its baffling morality. Packing superweapons and rock-hard abs, Cable has journeyed to our present from his future to murder the young mutant (Julian Dennison) who will one day kill Cable’s family. (Deadpool shrugs at this premise’s staleness by offering a *Terminator* joke.) Our hero, of course, can’t abide the death of a teenager, so he strikes a deal with Cable: If ‘Pool can prevent the kid from taking his first life, Cable will back off.

After some inspired nonsense (surprise cameos; a strong team-building sequence; an ace comic set piece involving a *Fast & Furious*-style heist plan; a dada bit of healing-factor body horror/humor), Cable and Deadpool find the kid and, to prevent his own first kill, slaughter dude after dude themselves. They’re joined in this by winning newbie Domino (*Atlanta*’s Zazie Beetz, who deserves much more screen time). Here’s death to prevent death, death as punchline and dance sequence, death without consequence even as the script insists nothing could matter more.

It’s telling that the hero who never shuts up doesn’t dare joke about the contradiction; rather than face its own moral incoherence, *Deadpool 2* blinks.

**DEADPOOL 2** | Directed by David Leitch  
Written by Rhett Reese, Paul Wernick and  
Ryan Reynolds | 20th Century Fox | Citywide

Lee Radziwill, right, with "Little" Edie in *That Summer*



COURTESY SUNDANCE SELECTS

## Film //

# THE EDIES REDUX

THAT SUMMER INVITES US BACK INTO THE MYSTERIOUS SQUALOR OF GREY GARDENS

BY ALAN SCHERSTUHL

Don't let the title fool you. Despite 20 or so bookending minutes in which photographer and artist Peter Beard reflects over old photos and some alluring footage about the innocent days when Montauk, New York, drew celebrities like Andy Warhol and Mick Jagger rather than mere ka-billionaires, *That Summer* could more helpfully have been called *More Edie and Edie* or *Before Grey Gardens* or *A Very Edie Prequel* or *Hey, Look What We Found!* The heart of the film, about an hour of its running time, consists of new-to-us footage of those perennial documentary favorites, the reclusive Big and Little Edie Beale of the Maysles' *Grey Gardens*.

In 1972, Lee Radziwill (as in former Princess Caroline Lee Radziwill née Bouvier) shlepped from Southampton, New York, to East Hampton with the idea of making a documentary about the Long Island life of her and her family, including her sister, Jackie O; why not invite their "eccentric" — that's Radziwill's term — Aunt Edie to participate, filming the scandalous Havisham squalor of her life, and maybe get her to sing a few songs? So, Radziwill, Beard and a film crew that included the Maysles brothers (Albert and David) entered the crumbling, overgrown, raccoon-infested mansion that would eventually become legend. The Bouvier-family documentary sputtered, and the Maysles never got access to the footage they shot in '72; recognizing a great story when they saw one, they made *Grey Gardens*

a year later.

Now, *That Summer* reveals four lost reels of Grey Gardens' inhabitants, "Big" Edie Beale — aunt to Radziwill and Jackie O — and "Little" Edie Beale, "Big" Edie's adult daughter. They are, here, essentially as we remember them, just a touch more self-conscious. The crucial difference: Here, the Beales are often in receiving-visitors mode, on their best behavior in the company of Radziwill and Beard. In fact, *That Summer* finds the dank, dark confines of Grey Gardens getting sunnier and more welcoming. Radziwill and Co. arranged for plumbers and electricians to come out and restore hot water to the property, all while making plans to dispose of rotting furniture and bags of garbage.

This footage is more incidental, less mysterious and revelatory than in *Grey Gardens*. But, still, it's more of the Edies, which makes it priceless. (Goran Hugo Olsson, director of *The Black Power Mixtape 1967-1975*, put the film together.) Highlights include Edie the younger, again wearing black turtlenecks and marvelous headscarves, improvising a cabaret number she calls "My Adobe Hacienda." There is, again, much ado about critters, including far too many cats: "Mother was engaged to Horace Bigelow Allen, so I named that Maltese male cat Bigelow," Little Edie tells us. Pointing to a golden tabby, she says, "That's Tedsy Kennedy. He has eye trouble." Meanwhile, the raccoons eat at the roof and the scraps the Edies toss them and inspire this for-the-ages observation: "I think it was the icing on the cake that made them vomit."

Occasionally, present-day Radziwill and Beard speak in

warm terms over this footage about the intensely private lives the Edies lived in Grey Gardens. "They were in a dream world, and it was OK," Beard says, investing OK with curious significance, as if it's the most a person could want. But in stray moments, Little Edie seems desperate to escape: "I'll never feel right in this place, ever," she sighs. She often covers her face when the camera moves from her mother to her — she's much more comfortable performing the role of Edie when alone with the crew. "If I were a drinker, I could be consuming my eight bottles of booze every day," she confides in a stairwell. Late in the film, the Radziwill cohort departs Grey Gardens, leaving the film crew behind. Soon the Edies are picking at each other while the Maysles pan around Big Edie's sitting room, studying the clutter. After much time spent on Big Edie's fondness for her own portrait, Little Edie turns the conversation to the general untrustworthiness of men.

"You shouldn't have had incest with your uncle," Big Edie snaps.

"I didn't have incest — I just found out about men," Little Edie replies.

As often happens in *Grey Gardens*, this moment pierces through the voyeuristic skeeviness of the project. Rather than just gaping at the spectacle of Hamptons royalty gone proudly to seed, here we're invited to ache with them, to consider whether the other options their lives offered would truly be better than their filthy yet comforting co-dependency. Not that watching this feels clean. Offhandedly, in a movie that itself is offhanded to a fault, Little Edie cuts to the core of the whole *Grey Gardens* phenomenon during one of her moments alone with the camera. "[To] dig up the past, I think, is about the most cruel thing anybody can do."

THAT SUMMER | Directed by Goran Hugo Olsson | Sundance Selects

## OPENING THIS WEEK

**ALWAYS AT THE CARLYLE** There are two sorts of on-camera interviews in the obnoxiously superficial hotel commercial/documentary *Always at the Carlyle*, a tone-deaf celebration of Manhattan's ritzy Carlyle Hotel. The first catalog the notable guests whose patronage, we're told, exemplifies the Carlyle's upscale character. This gossipy approach reveals little, as writer/director/off-camera interviewer Matthew Miele usually reduces his talking-head experts to pseudo-pithy soundbites about how the Carlyle epitomizes a bygone era of classiness: Fran Lebowitz vaguely laments that "the lost treasures of New York" have mysteriously become shabbier over time since there are now "a billion people from Kansas ahead of you in line [at the Metropolitan Museum of Art]." Several interviewees also gloat about rubbing shoulders with celebrities, like when noted star-fucker Piers Morgan raves about bumping into the British royal family at the Carlyle: "New Yorkers pretend to be very sanguine about the royals until they're actually near them." The second type of conversation here skimpily highlights some of the unsung hotel employees and guests who, in the words of Eartha Kitt, make guests feel as if they're staying with "family." But Miele often needlessly makes the little people look petty and self-absorbed, as when former longtime residents Marilise Huyot Flusser and Suzanne Huyot Matthau cattily suggest that *Madeline* creator Ludwig Bemelmans spent 18 months hand-painting murals on the bar's walls just so he could prolong his free stay at the hotel. "[He] moved to New Jersey," Suzanne cackles before Miele abruptly cuts away. (Simon Abrams)

### ANGELS WEAR WHITE (JIA NIAN HUA)

Vivian Qu's *Angels Wear White* follows the ebb and flow of a Chinese coastal town with the telling simplicity of neorealism, an approach that emphasizes the surreal sight of an absurdly tall statue of Marilyn Monroe in her iconic subway grate pose. Qu and cinematographer Benoit Dervaux keep the camera at ground level as Mia (Wen Qi) marvels at towering high heels held on by delicate straps, the toenails painted a reflective red. She's interrupted by giggling schoolgirls taking selfies, and encounters the 12-year-olds later at the glossy Warmness Motel, where a suspicious Mia checks in their companion, a prominent local official. Writer-director Qu (*Trap Street*) doesn't show the rape of Wen (Zhou Meijun) and Xin (Jiang Xinyue) but spends the rest of this delicate drama revealing its impact. The commissioner uses his political connections to suppress the sexual assault charge, and tries to buy off the families. Corruption and self-interest rule rather than justice, so the stunned, ashamed Wen and hesitant Mia, a resilient teen working illegally, don't initially trust the girls' compassionate attorney. Other women's responses are also disquieting: Wen's mother blames her daughter's alluring femininity, and Mia's co-worker views flirting as strategic manipulation and youthful bodies as a valuable commodity. Qu unpacks much that matters in *Angels Wear White*, includ-

ing the abuse of power and importance of status and wealth in Chinese society, but her most thoughtful, nuanced observations involve female sexuality. The women in white — Marilyn's delightful abandonment of propriety, brides photographed on the beach in elaborate gowns and flowing veils — offer competing visions, neither of which provides these struggling girls with an understanding of their true self-worth. (Serena Donadoni)

**DARK CRIMES** I want to tell you about the ending of Alexandros Avranas' dirty-cop-and-sex-dungeons thriller *Dark Crimes*, because it's a startlingly poignant and genuinely surprising bit of cinematic artistry. But that might ruin the film's one real pleasure, so instead I have to just tell you about all the other stuff. Ugh. Jim Carrey plays Tadek, a gruff and disgraced detective in Warsaw. Tadek is looking for redemption, as all such characters are, and investigating a cold case that brings him into the orbit of controversial novelist Kozlow (Marton Csokas). The acerbic, nihilistic writer once lived in a warehouse that was home to both artists and a sadist's sex club, where beautiful Slavic women are stripped naked and chained like dogs for customers' pleasure. The murdered man frequented the club and had been in contact with Kozlow; Tadek listens to the audiobook of Kozlow's new novel and realizes the details of a murder in the book match up exactly to those of the crime he's trying to solve. The script, written by Jeremy Brock, is based on a *New Yorker* article from 2015 called "True Crime," the real-life story of a narcissistic novelist who published a "fiction" book detailing a murder he actually committed. What made that original article so fascinating was that it was *real*. That makes it a bit baffling that Brock and Avranas have turned true crime into a fictional cliché. Scenes are often oblique and confusing, with the clues the audience needs to piece this all together buried in long, sloggish passages of dialogue. Carrey and Csokas seem to be in a pissing contest to see who can be more sullen. (April Wolfe)

**THE ESCAPE** Dominic Savage's character study *The Escape* seems intended as "The Yellow Wallpaper" for the modern-day disgruntled wife and mother, but more than anything else, the end result serves mostly as a performance vehicle for Gemma Arterton. We're introduced to Tara (Arterton) through the mundane activities of a domestic life in London that's clearly wearing her down — waking up in bed next to her husband, sending her children off to school, cleaning the kitchen. Tara's name isn't revealed until far into the movie, a choice that suggests her loss of identity outside familial duties. Her husband (Dominic Cooper) tries, in his way, to make the relationship work, but they're both let down by his severe lack of perceptiveness and his inexplicable resistance to the idea of Tara doing creative activities outside of housework, like taking art classes. Arterton masters the look of numbed pain — especially in the way she blankly stares at the ceiling during sex, not at all aroused, before tears fall down her face. Tara's mood oscillates from solitary ennui to screaming "Fuck you" at her kids



YOUR WEEKLY MOVIE TO-DO LIST

**Silents Shine at Old Town Music Hall, Art Theatre**

**Friday, May 18**

The slow-burn farces of Stan Laurel and Oliver Hardy are timeless in their exuberant silliness. That's why they seem to play better to kids today than some of the other geniuses from the Golden Age of Comedy. The Old Town Music Hall in El Segundo comprehends their appeal, as evidenced by its annual **Laurel & Hardy Festival**, a weekend romp featuring some of the comic duo's funniest short subjects. The show likely will begin with an audience sing-along featuring the Mighty Wurlitzer pipe organ. The theater has been in business since 1968 and still has plenty of charm. Be sure to bring cash, though, because this place is so old-fashioned it doesn't take credit cards. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., May 18, 8:15 p.m.; \$10. (310) 322-2592, oldtownmusic hall.org.*

**Saturday, May 19**

Cinespia heads into the hotter days of summer with another screening among the headstones of Hollywood Forever Cemetery. This week, it's Nicolas Winding Refn's uber-cool **Drive**, starring the stoic Ryan Gosling as a getaway driver who gets more than he bargained for when he intervenes for the girl next door (Carey Mulligan). Shot in hot pop colors and featuring some of the fanciest stuntwork outside of *The Fast and the Furious* franchise, this violent action flick came ready-made for cult status. *Cinespia, Hollywood Forever Cemetery, 6000 Santa Monica Blvd., Hollywood; Sat., May 19, 8:30 p.m.; \$16 (plus \$12 for on-site parking). cinespia.org.*

**Sunday, May 20**

Bernardo Bertolucci's **The Conformist** was an aesthetic breakthrough in 1970, when it thrust its young Italian director into the international spotlight. Today, it remains an impossibly stylish precursor to some of the decade's most intellectually stimulating thrillers. The Art Directors Guild Film Society has partnered with the American Cinematheque for a special screening sponsored by *The Hollywood Reporter*. The crisp digital screening will be followed by a discussion with production designer



**Drive**

Hannah Beachler, moderated by Michael Allen Glover. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., May 20, 5:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.*

**Tuesday, May 22**

The Art Theatre in Long Beach will screen the 1920 version of **Dr. Jekyll and Mr. Hyde** with a live musical score performed by the Jack Curtis Dubowsky Ensemble. Seeing a classic silent without a canned soundtrack can be revelatory, especially if the film is as good as this one — John Barrymore's intensely physical performance is the best take on the character until Fredric March won an Oscar for playing the ill-fated scientist a decade later. Unlike most versions, the transformation is achieved in a single take without makeup, allowing Barrymore to show off his epic facial contortions. *Art Theatre, 2025 E. Fourth St., Long Beach; Tue., May 22, 7:30 p.m.; \$11.50. (562) 438-5435, arttheatrelongbeach.org.*

**Thursday, May 24**

George A. Romero's **Night of the Living Dead** — one of the first and greatest modern horror films — is 50 years old. To mark the anniversary, LACMA has teamed with the Hollywood Foreign Press Association to host a special screening with a new score by The Paranoys, L.A.'s own four-piece psych-punk rock ensemble. Come for the movie, stay for the reception. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Thu., May 24, 7:30 p.m.; \$25. (323) 857-6000, lacma.org. —Nathaniel Bell*

in a moment of rage. So Tara does what the film's title promises: She escapes, to Paris, after impulsively buying a train ticket. There she meets a French stranger and assumes a temporary persona as an unmarried, childless woman, before realizing that this vacation, like others, is all too fleeting. Director-writer Savage understands the lack of rationality in depression — especially since Tara seems to lead such a well-balanced, privileged life — but after so many montages of Tara aimlessly walking around and muttering "I'm not happy," one begins to think *The Escape* would have been better served as a short. (Kristen Yoonsoo Kim)

**GO FIRST REFORMED** Paul Schrader's *First Reformed* comes freighted with expectations. At last, one of the living American greats has returned to dissect *The Ways We're Going Mad Today*, in a preacher drama so rigorously hair-shirted that you might guess ahead of time that it's shot in the boxy, old-fashioned Academy ratio. That asceticism is thematic: Our preacher, Ernst Toller (Ethan Hawke), is boxed in, you see, so it's only polite for viewers to meet him halfway by denying ourselves the full use of our screens. Schrader quickly catches Toller up in the colloquy of a lifetime, one that likely will seize and

shake the souls of sympathetic viewers. Toller is invited by the portentously named Mary (Amanda Seyfried), a pregnant parishioner, to meet with her husband, Michael (Philip Ettinger), an environmental activist in the grip of despair. His question: What right do he and Mary have to bring a child into a world that, according even to conservative forecast models, will soon be ravaged by climate change? Their discussion is electric. Schrader specializes in men whose minds get brought to a terrible boil by the world gone wrong around them, and the final scenes are shocking. But I found them dutifully so, an answer to the problem of how to end a Paul Schrader movie rather than how to live with knowledge that we're killing life itself. But I fully lost myself in sequences of Toller trying to honor his understanding of Christ's teachings with the fallen reality in which he's trapped. In *First Reformed*, Ingmar Bergman and Robert Bresson meet outraged editorial cartooning meet the it-always-builds-to-violence pulp sensibility of the movie brats. The mix is volatile, enraging, entrancing. (Alan Scherstuhl)

**ONE OCTOBER** This moment, too, will pass and become history, just as the moment before it already has. Rachel Shuman's 55-minute city study *One October* etches

the New York of the fall of 2008 into a permanent record, revealing a time that felt like the culmination of all history as just another moment — and showcasing the city of 10 years ago as already lost to us. Shuman's sprightly, restless film trails the sprightly, restless WFMU host Clay Pigeon through the boroughs as he checks in with the people he meets. Wielding a microphone and accompanied by a small film crew, Pigeon opens his interviews warmly, with questions like, "How long have you lived here?" and "Do you love the city?" Then he gets specific. Pigeon invites Harlemites to weigh in on gentrification ("You can't even go to Brooklyn, 'cause they doing the same thing!"), a Wall Street bro to explain how art school led to finance, and a mixed-race longtime couple, both former cab drivers, he meets in Washington Square Park to weigh in on the upcoming election. A man named David who once managed Lightnin' Hopkins sees the truth of the Barack Obama years before their start: "In American politics, change is never complete," he says. "It's never thorough. It's never enough. Even Obama's not going to give us enough." The election, the 2008 financial crash, the sense that the city is becoming less habitable for the

non-wealthy: This is *One October's* bracing context. (Alan Scherstuhl)

**THE SEAGULL** Swelling, as it does, toward an exquisite climactic monologue on the subject of endurance itself, Anton Chekhov's what's-it-all-for? comedy *The Seagull* can afford to demand a bit of patience. But Michael Mayer's sunnily bleak all-star film, I fear, squirms through the first acts of Chekhov's masterpiece the way a cast member's 8-year-old cousin might in a theater seat. Mayer (who won a Tony for directing *Spring Awakening*) has whipped up a tiresomely restless *Seagull*, shot and edited, for much of its first half, as if the crew had been seized by the conviction that seeing one actor speak and another respond in the same shot is antithetical to the very idea of cinema. It's one thing to break up Chekhov's lengthy drawing-room scenes into shorter encounters set through and outside the lake house in which everyone's ennui gets aired, as screenwriter Stephen Karam does here; it's another to deny us the pleasure of watching the actors respond to one another, of seeing the characters process each other's confessions and insults and blasé indifference. The editing is aggressive, too many shots cut tight as a corset, strangling the breath from the scenes. The camerawork is fidgety to the point of distraction — the rapid push-in shots, zipping across a room and into a speaker's face, are the kind of thing you see when a cartoon or a comedy traces a spark's race along a lit fuse. Mayer calms in the second half and showcases superb turns from Annette Bening and Saoirse Ronan — but whether that's worth waiting for, I leave to you. (Alan Scherstuhl)

**WHAT HAUNTS US** It took nearly four decades, but in 1989, a teacher and coach at Charleston, South Carolina's prestigious Porter-Gaud School at last admitted to molesting dozens of boys in the 1970s and '80s. That confession, parts of which are shown in Paige Goldberg Tolmach's polished documentary *What Haunts Us*, rocked the picturesque Southern city. But for too many children, including alum Tolmach herself, the truth was no surprise. They'd known Eddie Fischer palled around with boys, let them smoke and drink, enjoined them to "drop their drawers" when treating any minor injury — and brought them home. It took a rape survivor to come forward as an adult; years before, this young man acted out to get expelled, only to have Fischer show up at his new school after his own quiet firing. Tolmach uncloaks

an enabling culture. "There's a saying in Charleston that we're 'too poor to paint but too proud to whitewash,'" says *Post & Courier* reporter Tony Bartelme, who covered the story nearly 20 years ago. "Make sure the front of the house looks good but ... everything else around it is peeling, and falling apart." Tolmach relies heavily on Bartelme's knowledge of the story and the city. But she is thorough, talking to lawyers, classmates and, crucially, victims (not least Guerry Glover, who finally broke things wide open), adding potent current interviews to archived video depositions. It's a painfully familiar story in the era of #MeToo and the Catholic Church's abuse scandal, with the added agony that parents, teachers and school officials were, to varying degrees, complicit. (Daphne Howland)

**ONGOING**

**AFTER AUSCHWITZ** The structure of *After Auschwitz* may be simple (talking heads and archival footage), but the cumulative effect of six women revealing the physical, psychological and emotional toll on Holocaust survivors is a powerful testament to individual humanity emerging from inhuman horrors. Director Jon Kean chronicled their adolescence spent in Nazi concentration camps in his 2007 documentary, *Swimming in Auschwitz*. His enlightening follow-up starts in 1945, when these young women (ranging in age from 16 to 23) began to comprehend that the prewar Jewish life they'd known in Poland, Czechoslovakia, Hungary and Holland had been obliterated. They have markedly different perspectives on their shared experiences, starting with liberation. Erika Jacoby recalls the fleeting exhilaration of digging under her camp's barbed wire fence. Rena Drexler expresses powerless fury when occupants of her family's home refused to acknowledge ownership. Tremulous Linda Sherman was freed only after forced labor at a Russian hospital, and resolute Eva Beckmann went to work for a displaced persons organization. The women describe rage and resignation, and rock-solid marriages built from bone-deep loneliness. All would settle in booming, sunny Los Angeles, but it took decades to begin reconciling the two worlds. When fashion designer Renee Firestone displays a dress with hand-painted vertical stripes in eye-popping colors, its faint echoes of the Nazi camp uniform are overpowered by her joy of creation. If the Holocaust is fading from collective memory, it's not because survi-

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vors have failed to tell their stories. These women's voices reverberate through the years, vividly recalling the past after long lives they scarcely could have imagined. (Serena Donadoni)

**BEAST** Michael Pearce's *Beast* is a quiet sort of thriller, a dark and disquieting mystery with its most pressing drama roiling beneath a comparatively placid surface. It has sensational elements common to its genre: As TV screens in the background remind us, a little girl has gone missing on this small island in the English Channel, which means we get the familiar sight of townsfolk tromping through heath or the floss or whatever they call fields over there, search parties rustling the weeds for any sign. Occasionally, Pearce stages an out-of-nowhere assault, but those attacks quickly are revealed as the nightmares/fantasies/memories of Moll (Jessie Buckley), a 27-year-old misfit. Any relief at the revelation that violence is *not* going down in the film's present-day reality, though, gives way to the deeper horror about what Moll might be hiding. *Beast* teases out the answers with a stubborn patience. Writer-director Pearce, making his feature debut, proves dedicated to a psychological naturalism. Moll falls for Pascal (Johnny Flynn), a working-class hunk who might relish killing the occasional animal but proves the rare young man not to treat her like damaged goods. The only problem: He's a suspect in that child's disappearance. The suspense in *Beast* lies in us puzzling out who these two actually are. Is he the killer? Is she? Is this a case of a small-minded town assuming the worst about its aimless, alienated young people? Pearce understands that we're working this all out, and he cunningly makes all these possibilities seem likely at the same time. The cost, though, of creating the circumstances in which we have room to wonder is that it leaves these characters vaguely sketched. (Alan Scherstuhl)

**BOOM FOR REAL: THE LATE TEENAGE YEARS OF JEAN-MICHEL BASQUIAT**

There are two stories being told in the documentary *Boom for Real*. The first: How 1970s New York, that city of urban decay, run-down apartment buildings, rampant crime and overwhelming scuzziness, spawned a hopeful, vibrant art scene. At the same time, graffiti virtuoso Lee Quinones and savvy hustler Fab 5 Freddy (both interviewed here) were spearheading their own burgeoning movement, one that soon brought Quinones' subway-car graffiti into the limelight, along with the rapping, DJing, b-boy dancing and what soon would be celebrated as the main components of hip-hop. The other story, the one that's supposed to be this doc's main focus, is not really as interesting. This one tells of Jean-Michel Basquiat's ascent from spray-painting street vagrant to one of the icons of renegade New York art. The way Sara Driver's doc tells it, Basquiat was a wandering vagabond, always looking for a place to crash for the night, hopefully next to a warm, female body. *Boom* makes Basquiat out to be an on-the-fringe, Zelig-like character, attempting to get his foot into a scene where the inner-city people were beginning to mingle with the downtown folk. Driver's film pres-

ents a Basquiat who was always trying to find ways to express himself. By the time he got to being a major, Warhol-approved Big Artist, he still wanted to pick the brains of bohos like filmmaker Jim Jarmusch, looking for inspiration even when the art world turned him into an on-the-rise wunderkind. In the end, *Boom* makes the case that the scene Basquiat came from was more fascinating than Basquiat himself. (Craig D. Lindsey)

**GRACE JONES: BLOODLIGHT AND BAM!**

Too few female role models get memorialized in the culture as "rock stars." Enter *Grace Jones: Bloodlight and Bam!*, a documentary that resists retelling its subject's exploits in the club scenes of the 1970s and '80s, legends that director Sophie Fiennes says you can easily track down in books and magazines. Instead, this is an intimate portrait of the artist in recent years as she returns to Jamaica, the country of her birth and childhood, for a family reunion. She and her boisterous family — brothers, sister, mother, father — travel the island, meeting with friends, telling stories. Through these conversations, a heart-breaking story emerges, as the talk turns to a man named Mas P, who was Jones' and her brothers' caretaker as a child, when her parents left to live in the States. Though Mas P is long dead, his presence is like a ghost. His physical abuse took its toll on Jones and her brothers, but they attest to having somehow transformed that pain into fuel for their new lives. Jones tells us that the raging masculine persona she adopted for her stage shows comes from allowing her memory of Mas P to, in a way, possess her body. Fiennes then showcases that persona with interwoven segments of Jones performing a concert in 2016 of material from her most recent album, 2008's *Hurricane*. Watching her on stage, you could not guess at her age. In platform heels, she struts and conquers her domain like a 20-year-old glitter-clad warrior. Her voice is robust and deep and still shakes you. The footage is so elective that it prompted applause after every song in my audience. (April Wolfe)

**GO THE GUARDIANS (LES GARDIENNES)**

The gutting French WWI romantic drama *The Guardians* convincingly examines homebound women sublimating lovesick anxieties (sexual, parental and sororal) into farmyard chores after their sons and husbands were sent to the eastern front. Director Xavier Beauvois and director of photography Caroline Champetier's picturesque landscape shots of women plowing fields and raking coals suggest why resourceful farmhand Francine (Iris Bry) prefers to chop firewood than to pursue a relationship with recently conscripted soldier Georges (Cyril Descours). Francine, a nomadic outsider who lives wherever she can find work, prefers the immediate satisfaction she gets from physical labor. That's because she knows that everybody — including stubborn farm owner Hortense (Nathalie Baye), Francine's boss and Georges' mom — expects Georges to marry jealous frump Marguerite (Mathilde Viseux-Ely) instead, just because Marguerite's a local girl. Beauvois (*Of Gods and Men*) and fellow co-writers Frederique Moreau and Marie-

Julie Maille's focus on the subtle beauty of everyday chores pays off handsomely when Hortense's cheery neighbor Monette (Maille) catches her breath seconds after a local messenger tells her — while she kneads bread dough with her daughter — that her husband has been killed in action. Months of unexamined emotions (regret, heartache and overwhelming uncertainty) cross Maille's face as she — looking everywhere but at the bearer of bad news — stubbornly flicks gobs of batter off her fingers, as if trying to rid herself of her unruly feelings. These unassumingly powerful details make *The Guardians* one of the year's most affecting love stories. (Simon Abrams)

**LU OVER THE WALL (YOAKE TSUGERU LU NO UTA)**

Mermaids are the new vampires, so Masaaki Yuasa's bouncy anime *Lu Over the Wall* incorporates vampiric elements into its mermaid mythos, because why not? Indeed, "because why not?" seems to be the guiding impulse behind this colorful trifle about a teenager named Kai (the voice of Michael Sinterniklaas), a talented musician who's been sulking ever since his family moved from Tokyo to a small fishing village. He reluctantly agrees to help classmates Yuhu (Stephanie Sheh) and Kunio (Brandon Engman) with their band, creating music that attracts a little mermaid named Lu (Christine Marie Cabanos). Calling the mermaid *little* isn't just an easy Disney allusion; she's a wee thing, which combined with her limited vocabulary, wide smile, and desire to spread love and friendship makes her come across like a precocious 5-year-old, or perhaps the Manic Pixie Dream Girl archetype taken to its logical conclusion. Her relationship with Kai remains largely platonic, though Lu's own music makes humans dance uncontrollably, causing all hell to break loose in Kai's historically mermaid-phobic village. Oh, and direct sunlight is fatal to Lu and her bite can turn humans and dogs into mer-creatures, so again, she's a skosh vampiric. Even by anime standards, *Lu Over the Wall* is best enjoyed by disconnecting your logic circuits and just enjoying the pretty colors and sounds. (Sheryl Connelly)

**GO REVENGE**

It's no slight against Coralie Fargeat's vivid, vicious *Revenge* — a film that will set midnight movie devotees cheering for generations — that you've probably seen every scene in it before, in some form or another. Here's the beautiful young woman, the lover of a wealthy criminal, parading around the pool as the henchmen and the camera leer. Here she is pawed at by a subordinate of that criminal, and then raped. And here she is left for dead, caked in blood, in a desert wasteland, vowing just what that title promises. Her mission: to hunt the bastards down. Maybe, quite reasonably, you don't want to see that again. The cathartic release of the rape-revenge thriller, after all, depends upon watching yet another rape. Here it's the one assault that mostly occurs offscreen, though the buildup is drawn out, cruelly playful, tense in a way that knots the stomach and lashes the conscience. But you've never seen these scenes through the eyes of Fargeat, who is making an uncommonly shrewd, sadistic

and artful debut. Again and again, *Revenge* invigorates and interrogates the familiar, from the opening parody of the male gaze to a bathed-in-blood rebirth as potent as the one at the center of Neil Marshall's *The Descent*. Fargeat is thoughtful about the elements of her genre but also ferocious in her commitment to them. She has an eye for landscape, a love of light — relish the infernal glare of the dust whenever a driver here hits the brakes at night — and an all-too-rare mastery of geography in an action scene. It's also wicked pulp, replete with geysers of blood. Deaths are protracted, disgusting, as gratuitous as they are curiously invigorating. (Alan Scherstuhl)

**TRAIN TO ZAKOPANÉ**

Writer-director Henry Jaglom's blocky dialogue makes his already hard-to-swallow WWII romantic-drama *Train to Zakopané* even more unpalatable. The film is a desperate plea for tolerance that follows self-righteous Russian-Jewish refugee Semyon (Mike Falkow) as he struggles with his romantic feelings for anti-Semitic Polish nurse Katia (Tanna Frederick). Many of the film's conversation-centric scenes — adapted by Jaglom (*Ovation*, *Tracks*) from a stage play he wrote about real events from his late father's life — circle around but never meaningfully develop two crucial plot points. Katia is unaware that Semyon is Jewish, and he doesn't know how to reconcile what he sees as her dual nature. She's ostensibly both "a fierce, hating bigot" and a "sweet, lovely, almost innocent creature," too. But Semyon and Katia's relationship is consistently unbelievable since she's always raving about the economic anxieties that compel her to hate Jews. Her father was swindled by, in her words, "one of those crazy older religious Jews with the beard and the cape and the big black hat," while Semyon weakly explains to her, "There are all kinds of Jews, just like there are all kinds of other people." Jaglom's dialogue also frequently trips up Falkow and Frederick, making it even harder to appreciate his leads' chemistry. (It is best expressed through their warm smiles and curious glances.) If you spend

enough time watching *Train to Zakopané*, you might want to join Semyon when he answers Katia — after she wails that she doesn't hate Jews, she "just doesn't like certain attitudes, certain behaviors" — in screaming, "Stop! Stop! Stop! Stop!" (Simon Abrams)

**GO TULLY**

Following *Juno* (2007) and *Young Adult* (2011), Diablo Cody and Jason Reitman complete their trilogy of self-delusion with *Tully*, a gently sardonic look at a 40-year-old woman who finds herself in a cluttered house, with a clueless spouse, preparing to have a third child. The staid suburbia Marlo (Charlize Theron) inhabits is defined not by conformity but by all that's left unsaid. This deliberate silence can be played for laughs, such as when her boring husband, Drew (Ron Livingston), tries to describe his number-crunching job and no one can muster enough interest to get a decent explanation out of him. But everyone functions as if not uttering words like *postpartum depression* or *autism spectrum* will keep their fears from being realized. Marlo sinks further into isolation after the birth of Mia, her maternity leave succinctly rendered onscreen as a groaning cycle of fatigue with contrapuntal onesie snaps. The arrival of night nurse Tully (Mackenzie Davis), a ghostly figure tapping on the textured glass of their modest middle-class house, signals a shift in Marlo's perception. She doesn't know what to make of this boho caregiver in high-waisted jeans and crop top, bubbling with enthusiasm and ready to dive into Marlo's life. Tully soon becomes a confidante and sounding board, the kind of supportive female friend this overextended working mom didn't realize she'd been missing. Cody often employs a third-act surprise, but with *Tully* she reveals a downright Shyamalanian capacity for alienating an audience with a major plot twist. She takes the calculated risk that viewers will treat the story of a woman re-evaluating her life with the same seriousness as a mathematician tackling an unsolvable equation — and it works. (Serena Donadoni)

ANNETTE BENING SAOIRSE RONAN COREY STOLL ELISABETH MOSS MARE WINNINGHAM  
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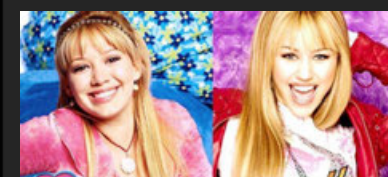
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**Music //**

# LIGHTING IT UP

SAINt JHN heard you got too litt last night

BY SHIRLEY JU

**F**rom penning records for Usher to landing his own single, “I Heard You Got Too LiTT Last Night,” on the radio, SAINt JHN (who apparently loves to play with type formatting) is here to prove he’s what the rap game has been missing. With undeniable trap melodies, hard-knocking beats and stories for days, the Brooklyn-based multitalented artist takes years of knowledge and experience in the industry to streamline his own career as a solo artist.

With his 2016 breakout single, “Roses,” it was clear real-name Carlos St. John wore his heart on his sleeve. While he’s reluctant to explain the full story behind the moniker SAINt JHN, he gives us a little snippet.

“I make music,” he says. “I wear silk. I watch a lot of ... unscripted TV. [laughs] Like things you can only find on the internet that don’t usually have clothes on.”

With no distinct words to describe his

sound, it’s his quirky personality and undeniable charm that fans gravitate toward. In regards to the lowercase “t,” he cockily says he intends to save that story for when he lands the cover.

“I don’t try to describe it,” he says. “I would use the words ‘good, great, better, best, silk.’ I like sexy things and that was sexy. I come from a hyper-religious background. We can delve into it later, though. Give me the cover, and we’re good to go.”

Born in Brooklyn but splitting his childhood years between Guyana and the States, JHN might have been destined for a life of crime along with his peers. Instead, he holds on to the power of music for a greater purpose. Being a fan of hip-hop moguls DMX, Jay-Z and Nas, he finds a way to incorporate the nitty-gritty East Coast rhymes with his South American roots.

“You can hear the influence in my music,” he says. “A lot of my melodic references are dancehall because I grew up listening to dancehall. Dancehall is transformative, exciting music. It does for people in the Caribbean and around the

world what hip-hop does for America. It’s expressive. I don’t know, but I know what it makes me do. It makes me want to take my shirt off.”

Success certainly did not happen overnight. SAINt JHN’s journey in music comes with a lot of hard work and dedication, and a strong will to never give up. Having written for artists such as Joey Bada\$\$, Usher and Jidenna, JHN remembers the challenges that came with writing for others. It was during these early days that he discovered his own talents.

“It was a lot of work,” he says. “I wished it to be. I willed it to be and it sort of happened. Through a lot of trial and error and a lot of failures. I made music for a while and then I started writing for artists, and that was where I got a breakthrough. I started giving up and I found myself writing for people who already had promising careers and I found my footing right there.”

That footing has now placed his stand-out single, “I Heard You Got Too LiTT Last Night,” on the airwaves of Power 106. This is something the majority of society can relate to: having a little too much fun at the function the night before. The only thing better than the record is the story behind it.

“I COME FROM A HYPER-RELIGIOUS BACKGROUND. WE CAN DELVE INTO IT LATER, THOUGH. GIVE ME THE COVER, AND WE’RE GOOD TO GO.”

—SAINt JHN

“I made the record the day after my birthday,” he says. “My homegirl came to my birthday and we had a weed cake. So my ex-girlfriend made me this cake and it had one of my clothing designs on it. And my homegirl ate the cake. She didn’t know that it had weed in it. But she had a good spirit. It wasn’t undisclosed. It’s just that I like edibles, so you should know. The water around me might have THC in it. The bread might have THC. So she got lit. And then I texted her the next day and I was like, ‘Yo, I heard you got too litt last night.’ That was the text. Actually, that should have been the artwork. She said, ‘Yes I did.’ I said, ‘I’ll call you right back.’ Because I was texting her. I was in a session when I wrote that to her and I was like, ‘All right, cool. That’s what this song is about to be.’”

While the record closes out his debut project, *Collection One*, this is only the beginning.

“*Collection One* is an introduction,” he says. “It’s ‘Hey, nice to meet you. I’m wearing a fur. Here’s a drink. I’ll see you when I see you.’ That’s what I want them to know. I want them to know that it’s going to be a long, wonderful, winding relationship. But for now, I just want to say hello. I’ll see you when I double back.”

On top of his music endeavors, SAINt JHN also has a strong presence on social media, which he admits plays a huge role in his career.

“It’s 2018,” he says. “It’s not even a real question. You can’t survive without that. Plus I get my own TV show on Instagram, so it’s pretty good. I like it.”

This TV show comes in the form of his *Rapper Behavior* series on Instagram. If anyone ever wonders what a day in his life is like, JHN lays it out pretty loud and clear.

“I think I lived like that my whole life, but I didn’t call it anything,” he says. “It’s champagne ignorance, that’s what I call it. You get to see the things that I would typically do, but I give you the context for it. Like I’m going to throw some money in the tub and I know this is irresponsible, but it’s OK. Let me be a rapper for a second. This is rapper behavior. Or oftentimes when I’m in some wonderful, marbled-out penthouse, I want you to see it from my perspective, but I want you to get the idea that you can have it, too. It’s informative information, or it’s ignorant. It’s all the things I like.”

As he continues to grow and flaunt his wealth and successes, JHN has no plans of slowing down.

“In 10 years, I see myself very rich,” he says. “Damn, I didn’t even hesitate. You can have three very’s: very, very, very rich. I’m always going to participate and create art and music. I want to impact the culture in different ways. Even if that means owning the best strip club with great food, with the greatest food... [laughs] We’ll see how it goes. I’m here today. I’m alive and I’m thriving.”

Now he brings his *Rapper Behavior* to real life, embarking on his first headlining tour. Attracting old fans and new fans alike, JHN explains his favorite encounters with fans.

“There was this guy from Arkansas at my New York show,” he says. “I met him. I don’t remember his name but I remember the experience. He came a really long way to decide to be there. That’s a fantastic experience. The next time you see me and we have another conversation, hopefully those experiences keep growing and I’ll tell you something different.”

In addition, he loves it “when they throw bras on the stage.” JHN reveals some pointers on how to survive one of his shows: “Fans can expect a lot of energy,” he says. “Don’t come to go to sleep. You probably shouldn’t take a Xanax and come to my show. That’s not good advice. A lot of Red Bull, hydrate, and bring spare panties and bras.”

This would be a good time to hit play on another standout on the project titled “God Bless the Ratchets.” As he gets ready to headline the Roxy on Sunset, SAINt JHN details his favorite part of the City of Angels.

“It’s important,” he says. “I get to drive drop-tops when I’m in Los Angeles. That’s very essential to my state of being, my psyche, my emotional beliefs. That’s everything.”

SAINt JHN performs at the Roxy on Friday, May 18, at 9 p.m.

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## JOSE MADERO

Jose Madero celebrates his new album, *Alba*, with an in-store performance and album signing at Amoeba Hollywood. Purchase his new CD, *Alba*, or his 2017 release, *Noche*, at Amoeba Hollywood on May 22nd to attend signing and meet Jose after the performance.

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## MGMT

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MGMT's debut album, *Oracular Spectacular*, with its astronomical worldwide hits "Kids," "Time to Pretend" and "Electric Feel," created a fresh pop-music paradigm for the late 2000s. They lost this immediately with their next two albums, but MGMT's recent release, *Little Dark Age*, aims at gaining back some of its original indie electronic + cool pop flavor. A cross between space-rock and '80s new wave, *Little Dark Age* doesn't overtly attempt to gain attention but manages to retain it anyway. Standouts are the grand-without-being-grandiose title track, the easy grooves of "Me and Michael" and the fun twinkles of "TSLAMP." MGMT live are a colorful and psychedelic experience representative of the duo's core. The entire evening will be in anticipation of their early hits, understandably so, but *Little Dark Age*'s MGMT-lite vibes could prove to be a refreshing return to form.

—Lily Moayeri

## Peter Hook & the Light

@ THE WILTERN

Following up the big success and wild critical huzzahs of their U.S. shows in 2016, Hooky 'n' mates do a second round of North American dates performing Joy Division and New Order's revered Factory Records *Substance* compilation-album series, sequentially and in their entirety. These shows are, of course, ecstatic love feasts for the faithful fans who shall flock tonight, but even the casually curious might be stunned and amazed at just how many massive hits bassist-singer Hook's two biggest bands racked up on the charts from the '70s to the 2000s. The best news is that musically the performances are very strong, as Hook and his hard-edged and hungry band play their ever-loving arses off and keep it all sounding fresh and contemporary. Now for some fightin' words: Hugely influential, Hook's melodically thumping bass style made him the primary architect of both Joy Division's and New Order's essential sound. Come hear the source. —John Payne

## Poison, Cheap Trick

@ FIVEPOINT AMPHITHEATRE

Even without original drummer Bun E. Carlos, Cheap Trick are still fairly thrilling these days. Singer Robin Zander's soaring vocals are as powerful as ever, and the hard-rocking quartet continue to put out good-to-great albums, such as last year's *We're All Alright!*, in an era when most of their classic-rock peers are content to coast on ancient glories. Nicking the opening riff of Pete Townshend's "I Can't Explain," Cheap Trick add just enough of their own style to make the recent single "Long Time Coming" feel like a viable variation. Today

MGMT:  
See Friday.



PHOTO BY BRAD ELTERMAN

the Rockford, Illinois, group release their latest single, "The Summer Looks Good on You." Headliners Poison are a band very much stuck in the past — their most recent album, 2007's *Poison'd!*, was an unremarkable collection of watered-down and kind of obvious classic-rock remakes.

—Falling James

sat

5/19

## Suzanne Santo

@ THE BOOTLEG THEATER

Suzanne Santo is the primary singer in HoneyHoney, but as she and songwriting partner Benjamin Jaffe embark on solo careers during the duo's extended hiatus, Santo continues to reveal new sides of herself. Her 2017 debut solo record, *Ruby Red*, builds on the country and folk style of HoneyHoney but is layered with a richer variety of musical textures. "I've got blood on my hands," Santo wails with a bluesy gospel fervor on "The Wrong Man," which marries a funereal percussive stomp with an eerie undercurrent of dread. Producer Butch Walker frames Santo's soulful vocals and expressive violin embellishments with a satisfying mix of spacious ballads ("Best Out of Me") and jangling pop-country tunes ("Regrets"). She even rocks out harder amid the mysteriously engrossing swirl of guitars on "Love Fucked Up."

—Falling James

sun

5/20

## Midget Handjob, Unhushables, Hurry Up

@ GRAND STAR JAZZ CLUB

This wiggly wild affair, part of the fabulous Save Music in Chinatown concert series (proceeds go to music programs

at nearby Castelar Elementary), is sure to jam a hard jolt of high slam into your sunny Sabbath afternoon. Participants include legendary Black Flag/Circle Jerks howler Keith Morris convening his always mind-melting beatnik-bizarro combo Midget Handjob; the world debut of Unhushables, with M.I.A./Big Drill Car vocalist Frank Daly and Supernova rhythm section Art Mitchell and Dave Collins; plus Hurry Up featuring Bangs' Maggie Vail; Cringer/J Church tribute Cringeworthy; and DJ Lisa Fancher. Toss in the proverbial super-secret headliner — yes, it is a legit old-school punk band, but no, it ain't OFF! — and this bangin' little hootenanny will definitely not disappoint. —Jonny Whiteside

mon

5/21

## The Briefs

@ ALEX'S BAR

There was seemingly nothing original about The Briefs when they emerged from Seattle in the year 2000. Wearing polka-dot shirts, skinny ties and sunglasses, the punk quartet looked like atemporal clones of such 1977-era bands as The Damned and The Weirdos, and their music was admittedly heavily influenced by Buzzcocks and The Undertones. But the difference between The Briefs and so many other punk revivalists is that their energetic songs are actually catchy and stand up reasonably well to their classic inspirations. Plus, in a post-grunge era when so many other punk and indie Seattle bands looked drab and anonymous, The Briefs had real sartorial style. Guitarist Steve E. Nix and bassist Steve Kicks also play with Steve E. Nix & the Cute Lepers, but they are at their fiercest with the recently reunited Briefs. Also with Angelic Upstarts at the Echoplex, Thursday, May 24. —Falling James

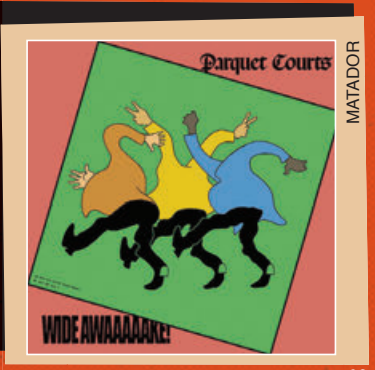


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Love is Dead

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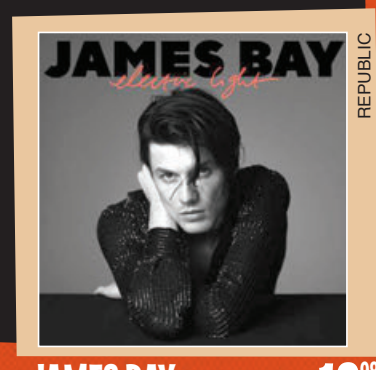
**PARQUET COURTS** **13<sup>98</sup>**  
Wide Awake!

Chaotic, visionary and righteously pissed off, *Wide Awake!* feels like the perfect rock record for the times. - *Q Magazine*



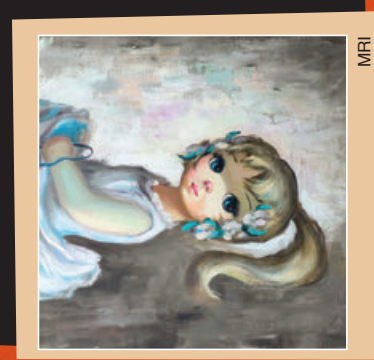
**MATT COSTA** **12<sup>98</sup>**  
Santa Rosa Fangs

An ambitious project, this is a conceptual work about three siblings in California as they deal with life, love and death.



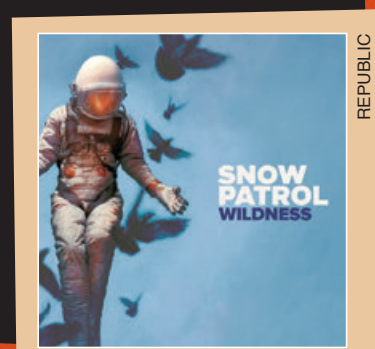
**JAMES BAY** **13<sup>98</sup>**  
Electric Light

Bay has embraced electronic beats and woozy atmospherics, citing Prince and Frank Ocean as his musical touchstones. -*The Guardian*



**MATTHEW SWEET** **14<sup>98</sup>**  
Tomorrow's Daughter

Sweet likens the project to 1994's *Son Of Altered Beast* but notes that "this is 12 songs that seemed to hold together and be their own fresh thing."



**SNOW PATROL** **13<sup>98</sup>**  
Wildness

Searches for clarity, connection, and meaning, while staying true to the melodic songwriting that brought them to prominence.  
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**tue** 5/22 **wed** 5/23

**Paul Simon**  
@ HOLLYWOOD BOWL

With apologies to 2017, 2016 was a memorable year for music. Among many great releases, the year saw fine returns-to-form from David Bowie and Leonard Cohen, who left us *Blackstar* and *If You Want It Darker*, respectively, as parting gifts before each shuffled off this mortal coil, along with Prince. Another luminary, Paul Simon, released *Stranger to Stranger* that year. Displaying experimental arrangements and Simon's nearly unequaled genius for writing melodies, it contains some of his best work since the perennial *Graceland*. Thankfully, Simon is still among us — and he's touring. At 76, Simon states this will be his final run; with the title *Homeward Bound — The Farewell Tour*, it seems like he means it. Tuesday evening will be the first of three nights at the Bowl. Also Wednesday, May 23, and Monday, May 28. —Matt Miner

**Depeche Mode**  
@ HONDA CENTER

Depeche Mode are one of the finest singles bands of the 20th century. Not just with new wave, not just with synth-pop — from "New Life" to "Never Let Me Down Again" to "Personal Jesus" — their sterling songcraft has given the world both unassailable dance-floor bangers and stark tunes about teen suicide and bondage. They have a newish album, *Spirit* — but for their fans their songs are more like tree rings, or marks scrawled in pencil on a doorway to mark how tall you got. Time capsules of emotion, these songs — when manifested in the rarefied sorcery of live performance — instantly transporting you back to where you were (and who you were) at times in your life for which Depeche Mode lit the way until you could finally climb your way out of the darkness yourself. —David Cotner

**Janiva Magness**  
@ GRAMMY MUSEUM

Singing the blues isn't really about a look or a sound. It's about having soul and empathy and the ability to express and invoke deep emotions. Janiva Magness understands this better than most modern blues singers. The Detroit native lived in numerous foster homes after each of her parents killed themselves. She has never forgotten what it's like to be left alone and forgotten, and she has spent much of her adult life publicly championing foster-care organizations. That sense of community infuses Magness' latest album, *Love Is an Army*, in which she's accompanied by a small platoon of simpatico musical allies including Cedric Burnside, Delbert McClinton, Charlie Musselwhite, Courtney Hartman, Rusty Young and Bryan Stephens. Magness' uplifting spirit should imbue this intimate if antiseptic venue with a feeling of genuine warmth. —Falling James

**Lael Neale**  
@ ZEBULON

Lael Neale lives in Silver Lake, but she was raised in the mountains of Virginia, and a connection to the natural world courses through her homespun, pastoral songs like a gentle brook. On her debut album, *I'll Be Your Man*, Neale's voice soars over a rural landscape on such idyllic tracks as "Pale Light of the Sun" and the quietly reverential "Cinnamon & Dust." She contrasts the elegant romanticism of "White Daisy, Lace Gloves" and the ethereal "Sleep to Remember" with the harder-rocking, shimmering ebullience of "Born in the Summer." "I live like a king now, and I'm perfect like a scar," Neale confides softly on the somber "To Be Sad." At tonight's Cosmic Pageant, she's billed with Rocco DeLuca, Brodie Johnson, Molly Lewis and DJ Guy Blakeslee on a show to "honor the Earth, sun, moon and stars." —Falling James

**thu** 5/24

**Nellie McKay**  
@ CATALINA BAR & GRILL

Wordsmith and brilliant song-crafter Nellie McKay has never fit any particular era. In recent years, she's written a handful of inventive musical biographies of notorious and fascinating women (convicted murderer Barbara Graham, transgender bandleader Billy Tipton, Joan Rivers). Her latest album, *Sister Orchid*, finds her in a black-and-white mood covering songs of the '30s and early '40s, including "Where or When," "Georgia on My Mind" and "In a Sentimental Mood." The new record takes the concept of a "dark, foggy drive along Highway 1" and evokes a sultry, wee-hourly landscape, thanks to McKay's tinkly, jazzy piano and dreamy vocals. Even her accompanying liner notes are pulpy and menacing and may drive you to pour another bourbon. McKay also plays an in-store performance at Fingerprints in Long Beach on Wednesday, May 23, at 7 p.m. —Libby Molyneaux

**Sango**  
@ THE NOVO

If you like Soulection, this is for you. Introducing one of music's hottest producers of our time, Sango. Hailing from Seattle, real name Kai Asa Savon Wright, he has the ability to break down all barriers of EDM, hip-hop and R&B. When it comes to deejaying, the 26-year-old strives to play upbeat music that will get the crowd moving and shaking. His beats are influenced by timeless hip-hop, the South, black gospel, '70s soul, straight xEDM, funk and funk carioca, and so much more. From working with some of music's greats such as Tinashe, Bryson Tiller and Smino, to his 2018 release *In the Comfort of*, Sango makes a name for himself as someone who embraces change and authenticity with open arms. —Shirley Ju



**CLUBS**

**ROCK & POP**

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Farbarf, Bobby Blunders, Band Aparte, Asi Fui, Sat., May 19, 8 p.m., \$10. Hurry Up, The Alley Cats, Rats in the Louvre, Club Fantasy, Sun., May 20, 8 p.m., \$7. The Briefs, The Gears, Shattered Faith, Gross Polluter, Mon., May 21, 8 p.m., \$16 (see Music Pick). Big Business, INTRCPTR, Crate Digger, Thu., May 24, 8 p.m., \$12.

**AMOeba MUSIC:** 6400 Sunset Blvd. Beat Tropic, Fri., May 18, 8 p.m. José Madero, Tue., May 22, 6 p.m.

**BOOTLEG THEATER:** 2200 Beverly Blvd., L.A. Sur, Bona-vega, Fri., May 18, 8:30 p.m., \$15. Suzanne Santo, Corey Dane, Sat., May 19, 8:30 p.m., \$15 (see Music Pick). Tolliver & Eddington, Sarah Gail Armstrong, The Uhuruverse, Brandon Holmes, Mimi Tempestt, Blaq Damarco, Mon., May 21, 8:30 p.m., free. Sarah Walk, Alan Hampton, Tue., May 22, 8:30 p.m., \$10. The Brevet, Wed., May 23, 8:30 p.m., \$14. Lean, Sam Valdez, Tampa, Thu., May 24, 8:30 p.m., \$12.

**THE CANYON AGOURA HILLS:** 28912 Roadside Dr., Agoura Hills. Oingo Boingo Dance Party, Fri., May 18, 9 p.m., \$24-\$38. Boogie Knights, Sat., May 19, 10 p.m., \$19.50. Blood, Sweat & Tears, Sun., May 20, 9 p.m., \$38-\$68. Mr. Big, Wed., May 23, 7 p.m., \$15.

**THE CANYON SANTA CLARITA:** 24201 Valencia Blvd., #1351, Santa Clarita. Blood, Sweat & Tears, Fri., May 18, 9 p.m., \$38-\$68. Oingo Boingo Dance Party, Sat., May 19, 9 p.m., \$24-\$34. Metalachi, Thu., May 24.

**CASA ESCOBAR:** 22969 Pacific Coast Highway, Malibu. The Surfaris, The Malibooz, The Bruce Pied Blues Band, Sat., May 19, 7 p.m., \$40-\$250.

**THE ECHO:** 1822 W. Sunset Blvd., L.A. Preoccupations, Moaning, Mourners, Fri., May 18, 8:30 p.m., \$18. Austin McCutchen, Victoria Bailey, Mike Khalil, Pacific Range, Sun., May 20, 3 p.m., free. Numb.er, Pow, Hit Bargain, Circuit Break, Mon., May 21, 8:30 p.m., free. Laura Veirs, The Hackles, Tue., May 22, 7 p.m., \$16. Dare, Enemy, Kompromat, Body Fluid, Vertigo, Wed., May 23, 8:30 p.m., \$11. Anima, Monogem, Rival Cavves, Thu., May 24, 8:30 p.m., \$15.

**THE ECHOPLEX:** 1154 Glendale Blvd., L.A. Loud Fest, Sat., May 19, noon, free. Týr, Orphaned Land, Ghost Ship Octavius, Aeternam, Sun., May 20, 6 p.m., \$28. The James Hunter Six, Tue., May 22, 8 p.m., \$27. Errol Dunkley, Soul Syndicate, Wed., May 23, 9 p.m., \$15. Angelic Upstarts, The Briefs, Bad Co. Project, Crim, Thu., May 24, 7:30 p.m., \$22.

**FINGERPRINTS:** 420 E. Fourth St., Long Beach. Nellie McKay, Wed., May 23, 7 p.m., free. See Music Pick.

**4TH STREET VINE:** 2142 E. Fourth St., Long Beach. 16 Again, The Thingz, Sat., May 19, 8 p.m.

**GASLAMP RESTAURANT & BAR:** 6251 E. Pacific Coast Highway, Long Beach. The Wailing Souls, Seedless, Sat., May 19, 8 p.m. The Tom Kubis Big Band & the Swing Kittens, Mon., May 21, 7 p.m.

**THE GLASS HOUSE:** 200 W. Second St., Pomona. Combichrist, Wednesday 13, Night Club, Prison, Death Valley High, Requiem, Fri., May 18, 6:30 p.m., \$25. Bleachers, Diet Cig, Thu., May 24, 8 p.m., \$30.

**GRAMMY MUSEUM:** 800 W. Olympic Blvd., L.A. Ne-Yo, Mon., May 21, 8 p.m., \$25. Janiva Magness, Tue., May 22, 8 p.m., \$20 (see Music Pick). Jules Shear, Wed., May 23, 8 p.m., \$20.

**GRAND STAR JAZZ CLUB:** 943 N. Broadway, L.A. Save Music in Chinatown 15, with Hurry Up, Midget Handjob, The Unhushables, Cringeworthy, DJ Lisa Fancher, Sun., May 20, 2-6 p.m., \$15. See Music Pick.

**THE HI HAT:** 5043 York Blvd., Highland Park. Generacion Suicida, The Wraith, Tenement Rats, Fri., May 18, 8 p.m., \$8. Crazy Devils, The Gummy Ninjas, Party Poopers, Electric Life, The Acko, Dogpile, Sat., May 19, 2 p.m., free; Reptaliens, HOTT MT, Samira Winter, Sat., May 19, 8 p.m., \$7. Magic Wands, Taleen Kali, Cheekface, Dimber, Sun., May 20, 3 p.m., \$5. Arc Iris, Haunted Summer, Sara Hallie Richardson, Tue., May 22, 8 p.m., free. Test, Wellness, Nightgown, Vicious Cousins, Wed., May 23, 8 p.m., \$8. Free Salamander Exhibit, Cheer-Accident, Atomic Ape, Thu., May 24, 8 p.m., \$10.

**LOS GLOBOS:** 3040 W. Sunset Blvd., L.A. Lil Mosey, Fri., May 18, 7:30 p.m. 24kgoldn, Sat., May 19.

**THE MARKE:** 3311 S. Main St., L.A. The Felix Brown Band, Fri., May 18, 10 p.m. The Felix Brown Band, Tue., May 22, 10 p.m. The Z-Boys, Silverteeth, Thu., May 24, 9 p.m.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Peter Asher & Jeremy Clyde, Fri., May 18, 8 p.m.; Sun., May 20, 8 p.m., \$32.50. Rick Shea, Jeff Turmes, Sat., May 19, 8 p.m., \$20.

**THE MINT:** 6010 W. Pico Blvd., L.A. Dizzy Box Nine, Daisy Cutter, Bright Eyed Kids, The Somebodies, Carlie Hanson, Fri., May 18, 7 p.m., \$12. Yak Attack, Jigsaw Falling, Extagalatic, Sat., May 19, 8 p.m., \$10-\$12. Rich Meyer, Orion & the Stars, The Middle Annes, Polina Zizak, Sun., May 20, 6:45 p.m., \$15. The Mint Jam, every other Monday, 8 p.m., \$5. Hunter Reece, Veaux, CQL, Tue., May 22, 8 p.m., \$8. Dr. Madd Vibe & the Missin' Links, Eric McFadden, Tasty Face, Wed., May 23, 8 p.m., \$17. Mario Loo, Julie Hill, Discotelle, Sweet Noir, Thu., May 24, 8 p.m., \$8.

**THE MOROCCAN LOUNGE:** 901 E. First St., L.A. The Lighthouse & the Whaler, Vita & the Woolf, Fri., May 18, 8 p.m., \$15. Gang of Youths, The Philistines Jr., May 20-21, 9 p.m., \$15. Lykke Li, Tue., May 22, 7:30 p.m., \$25. Colouring, Nightly, Wed., May 23, 8 p.m., \$15. Geographer, So Much Light, Bogan Via, Thu., May 24, 7:30 p.m., \$19.

**THE REDWOOD BAR & GRILL:** 316 W. Second St., L.A. Biblical Proof of UFOs, Kurt Stifle, Mecc Cardovas, Fri., May 18, 9 p.m.

**RESIDENT:** 428 S. Hewitt St., L.A. Hank Wood & the Hammerheads, Sat., May 19, 8 p.m., \$12-\$15. RF Shannon, Jesse Woods, Alex Dupree, Mon., May 21, 8 p.m., \$8. Lizzy Land, Leyer, Sun Sic, Tue., May 22, 8 p.m., \$10. The Knitts, Calamity the Kid, Yacht Punk, Flames of Durga, Wed., May 23, 8 p.m., \$10. Matt Hollywood & the Bad Feelings, Premonitions, Drinking Flowers, Thu., May 24, 8 p.m., free.

**THE ROSE:** 245 E. Green St., Pasadena. Madeleine Peyroux, Tue., May 22, 9 p.m., \$28-\$58.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Saint JHN, Tyla Yaweh, Fri., May 18, 9 p.m., \$20. Viza, The New Pacific, The Peasant, Sat., May 19, 8 p.m., \$25. Jussie Smollett, June's Diary, Victory Boyd, Mon., May 21, 8 p.m., \$20-\$65. Killy, Thu., May 24.

**SACRED GROUNDS:** 468 W. Sixth St., San Pedro. Randy Stodola, Coma Twins, Jason Paul, Michael Espinoza, Sat., May 19, 7 p.m., free.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. John Popper, Fri., May 18, 9 p.m., \$45. The English Beat, Sat., May 19, 8:30 p.m., \$35.

**THE SMELL:** 247 S. Main St., L.A. Divola, Closet Goth, Chud, This Uni, Fri., May 18, 8 p.m., \$5. WASI, Earth Is a Death Star, Chill Trigger, Thu., May 24, 8 p.m., \$5.

**SUN SPACE:** 9683 Sunland Blvd., Shadow Hills. Molly Hanmer & the Midnight Tokers, 2 Ton Bridge, Rich McCulley, Chris Kasper, Fri., May 18, 8 p.m., \$10.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd., L.A. Double Naught Spy Car, Rough Church, The World Record, Sat., May 19, 9 p.m., free.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., L.A. Larkin Poe, Fri., May 18, 9 p.m., \$18. Cory Henry & the Funk Apostles, Sat., May 19, 9 p.m., \$28. Pond, Mon., May 21, 8 p.m., \$18. Wajatta, Wed., May 23, 8 p.m., \$26. Lawrence, Michael Blume, Brassroots District, Thu., May 24, 9 p.m., \$20.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Emerson Star, Fell Runner, Liv Slingerland, Essx Station, Fri., May 18, 8 p.m., \$12. The Dead Ships, Night Talks, North by North, The Revies, Sat., May 19, 7:30 p.m., \$15. School of Rock, Sun., May 20, noon, \$15. Reeve Carney & the Revolving Band, Mon., May 21, 8 p.m., \$17. Alex Lahey, Veronica Bianqui, Wed., May 23, 7:30 p.m., \$17.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Midnight Divide, The Audiots, Mal, Seventh Freedom, Fri., May 18, 7:30 p.m., \$18. Motogator, Burn River Burn, Agnozia, Red Devil Vortex, Divine Retribution, Seizure, Sat., May 19, 6 p.m., \$15. Madrost, Silent Scream, Calcemia, Goreified, Sun., May 20, 8 p.m., \$13. The Sunset Jam, Mondays, 7 p.m., free. The Foxies, Tue., May 22, 8 p.m., \$10. Eyclight, Lost in Atlantis, Beyond the Roots, Wed., May 23, 8 p.m., \$13. Ocean Alley, The Morning Yells, Thu., May 24, 8 p.m., \$18.

**WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Missing Persons, Fri., May 18, 7 p.m. Stephen Pearcy, Sat., May 19, 8 p.m. Lightning Rules, Wed., May 23, 8 p.m. Treblemonsters, Kaipora, Glennellen, Rachelle Pauli, Sofya Wang, Amper, Thu., May 24, 7 p.m.

**ZEBULON:** 2478 Fletcher Dr., L.A. Mdou Moctar, La Chamba, Sat., May 19, 9 p.m., \$15. Weirdo Night, with Dynasty Handbag, Sophia Cleary, Oscar Álvarez, Chris Vargas, Sun., May 20, 8 p.m., \$15. Collapsing Scenery, Glaare, Anthony, Nani, Mon., May 21, 9 p.m., \$0. Pond, Fascinator, Tue., May 22, 9 p.m., \$20. Rocco DeLuca, Lael Neale, Brodie Johnson, Molly Lewis, DJ Guy Blakeslee, Wed., May 23, 9 p.m., free (see Music Pick). Idris Ackamoor, SK Kakra, DJ Carlos Niño, Thu., May 24, 8 p.m., \$15.

-Falling James



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**Saturday, May 19, 2018**

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- Crooked Jades
- Mostly Kosher
- Bula
- Snap Jackson
- Tom Freund
- Fivaceous
- Squeakin' Wheels
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<b>AUG 11</b> PETER CETERA	<b>SEPT 15</b> THE TEMPTATIONS
<b>SEPT 21</b> THE ISLEY BROTHERS	<b>SEPT 22</b> JUST ADDED! Al Di Meola Opus Tour 2018 With Jordan Rudess of Dream Theater
<b>OCT 27</b> OINGO BOINGO DANCE PARTY	<b>FEB 16</b> Ottmar Liebert & Luna Negra

**MAY 19: BLOOD SWEAT & TEARS**  
**20: JA RULE & ASHANTI**  
**25: MOTOWN 60**  
**26: MOTOWN 60**

**JUL 14: HAPPY TOGETHER TOUR 2018**  
**AUG 11: PETER CETERA**  
**SEPT 15: THE TEMPTATIONS**  
**21: THE ISLEY BROTHERS**  
**22: AL DI MEOLA WITH JORDAN RUDESS OF DREAM THEATER**  
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## JAZZ & BLUES

**ARCADIA BLUES CLUB:** 16 E. Huntington Dr., Arcadia. The Gene Taylor Band, Sat., May 19, 8 p.m., \$20.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Cab, Fri., May 18, 9:30 p.m., \$25. Don Randi & Quest, Sat., May 19, 9:30 p.m., \$25. Alex Machacek, Sun., May 20, 9:30 p.m., \$20. Scott Kinsey, Mon., May 21, 9:30 p.m., \$15. Javo Barrera, Tue., May 22, 9:30 p.m., \$15. Tony MacAlpine & Winnie Moore, May 23-24, 9:30 p.m., \$40.

**BLUEWHALE:** 123 Astronaut E.S. Onizuka St., L.A. Larry Koonse, Peter Sprague, Fri., May 18, 9 p.m., \$20. Kaveh Rastegar, Matt Chamberlain, David Binney, Sat., May 19, 9 p.m., \$20. The Anton Schwartz Quintet, Sun., May 20, 9 p.m., \$15. Tim Lefebvre, Mon., May 21, 9 p.m., \$15. Jeff Piffher & Socrates' Trial, Tue., May 22, 9 p.m., \$15. Cormac De Barra, Wed., May 23, 9 p.m., \$20. Jamie Shew, Thu., May 24, 9 p.m.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., L.A. Average White Band, Sat., May 19, 7:30 & 10:30 p.m. Dave Tull, Tue., May 22, 8:30 p.m. Nellie McKay, Thu.,

May 24, 8:30 p.m. (see Music Pick).

**COAXIAL ARTS:** 1815 S. Main St., L.A. Jason Kahn, Joe Baiza, Devin Sarno, Sat., May 19, 8 p.m., \$5.

**HARVELLE'S SANTA MONICA:** 1432 Fourth St., Santa Monica. Missus Jones, Fri., May 18, 9 p.m. Blowin' Smoke, Sat., May 19, 9 p.m. The Paul Kreibich Quintet, Thu., May 24, 7:30 p.m.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Basie-O Jazz Band, Sat., May 19, 11 a.m.-2:30 p.m., free. The Charles Owens Big Band, Sun., May 20, 11 a.m.-3 p.m., \$10. The Glenn Garrett Quartet, Wed., May 23, 6-9 p.m., free.

**MR. MUSICHEAD GALLERY:** 7420 W. Sunset Blvd., L.A. Walter Smith III, Wed., May 23, 8 p.m., \$20 & \$25.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. Tony Galla, Fri., May 18, 6:30 & 9 p.m., \$20. Larry Koontz, Sat., May 19, 6:30 & 9 p.m., \$20. Maria Elena Infantino, Sun., May 20, 7:30 p.m., \$20. Seth MacFarlane, Mon., May 21, 8 p.m., \$50. Angel Town Combo, Tue., May 22, 7:30 p.m., \$20. Ryan Cross, Wed., May 23, 7:30 p.m., \$20. Richie Gajate Garcia, Thu., May 24, 7:30 p.m., \$20.

**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Ken Peplowski, Diego Figueiredo, Fri., May 18, 7 p.m., \$25. Clara Plestis, Sun., May 20, 7:30 p.m., \$20 & up. The Ron King Big Band, Tue., May 22, 7:30 p.m., \$20 & up. Billy Stritch, Wed., May 23, 7:30 p.m., \$25 & up. Jim Caruso's Cast Party, Billy Stritch, Thu., May 24, 7:30 p.m., \$25 & up.

**THE WORLD STAGE:** 4321 Degnan Blvd., L.A. Munyungo Jackson, Fri., May 18, 9 p.m., \$20. Ladies Love Laughter, Sat., May 19, 9 p.m., \$10. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

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

**THE YORK:** 5018 York Blvd., Highland Park. The Elliott Caine Quintet, Sun., May 20, 7:30 p.m., free.

—Falling James

## COUNTRY & FOLK

**BOULEVARD MUSIC:** 4316 Sepulveda Blvd., Culver City. Incendio, Sat., May 19, 8 p.m., \$17.50. John Hillebrand, Sun., May 20, 8 p.m., \$4.

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. The Marco Sanchez Band, Fri., May 18, 9 p.m., free. Wicklow Atwater, Groovy Rednecks, Talkin' Treason, Sat., May 19, 10 p.m., free. Sakoma, Sun., May 20, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free. Michael Sherry, Mina Le Bohn, Tue., May 22, 9 p.m., free. Dime Box Band, Trotsky Icepick, Thu., May 24, 8:30 p.m., free.

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Coco Dolenz, Fri., May 18, 8 p.m., \$20. Jim & Anne Curry, Sat., May 19, 2 & 6 p.m., \$18. Deja Vu, Sun., May 20, 2 p.m., \$20. The Jangle Brothers, Sun., May 20, 7 p.m., \$20. Jeremy Clyde, Mon., May 21, 7:30 p.m., \$25.

**COWBOY COUNTRY:** 3321 E. South St., Long Beach. New Wild West, May 18-19, 9 p.m., \$8. Brad Johnson, Wed., May 23, 8:30 p.m., \$5.

**THE COWBOY PALACE SALOON:** 21635 Devonshire St., Chatsworth. Jimi Nelson, Fri., May 18, 8 p.m., free. Morgan Ridge, Sat., May 19, 8 p.m. Hollywood Hillbillies, Sun., May 20, 6 p.m. South 65, Thu., May 24, 8 p.m.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. The John Doe Folk Trio, Feisty Hearts, Fri., May 18, 8 p.m., \$20-\$40. The Caverns, Sat., May 19, 9 p.m. The Messaround, with a tribute to Willie Nelson from Brian Whelan, Tracy Dawn Thompson, Tony Gilkyson, Nolan Porter, Cody Bryant, Ronnie Mack, Lisa Finnie, Groovy Rednecks, Joel Bennett, Sun., May 20, 6-10 p.m., free. The Grand Slam Sextet, Mon., May 21, 9 p.m., free. Maureen & the Mercury 5, Tue., May 22, 9 p.m. The BBB, Wed., May 23, 8:30 p.m. Jesse Dayton, Jimmy Dale & the Beltline, Thu., May 24, 9 p.m.

—Falling James

## DANCE CLUBS

**THE AIRLINER:** 2419 N. Broadway, L.A. The Rap Contest, presented by Sellassie, Tuesdays, 8 p.m.-1:30 a.m., \$20. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocado, Wednesdays, 9:30 p.m.-1:30 a.m.

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. The Good Foot, third Friday of every month, 9 p.m., \$5 & \$7.

**AVALON HOLLYWOOD:** 1735 Vine St., L.A. TigerHeat, Thursdays, 10 p.m., \$5.

**THE ECHO:** 1822 W. Sunset Blvd., L.A. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-\$5. DJs Alex & Ray, Sun., May 20, 10 p.m., \$8.

**THE ECHOPLEX:** 1154 Glendale Blvd., L.A. Club 90s: The Annual Beyoncé Ball, Sat., May 19, 10 p.m., \$12. Dub Club, Wednesdays, 9 p.m.

**LOS GLOBOS:** 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 10 p.m.

—Falling James

## CONCERTS

### FRIDAY, MAY 18

**CALIFORNIA CANNABIS AWARDS:** With Berner, 7 p.m., \$65-\$80. The Novo by Microsoft.

**JOHN PRINE:** With Sam Outlaw, 8 p.m. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

**GO MGMT:** With Molly Nilsson, 8 p.m., \$45.

Hollywood Palladium. See Music Pick.

**GO PETER HOOK & THE LIGHT:** With El Ten Eleven, 7 p.m., \$25-\$40. The Wiltern. See Music Pick.

**GO POISON. CHEAP TRICK:** With Pop Evil, 7 p.m., \$35-\$135. FivePoint Amphitheatre. See Music Pick.

**STRUNG OUT:** With Strife, La Armada, Twilight Creeps, DJ Rick Lopez., 7:30 p.m., \$23. The Regent Theater.

**GO TAYLOR SWIFT:** 7 p.m. Rose Bowl.

**TRICKY:** With Young Magic. The Fonda Theatre.

## SATURDAY, MAY 19

**BLOOD, SWEAT & TEARS:** 9 p.m., \$38-\$68. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

**GO CLAREMONT FOLK FESTIVAL:** With Dave Alvin & the Guilty Ones, Crooked Jakes, Bomba Con Buva, Mick Rhodes, Snap Jackson, Tom Freund, Mostly Kosher, 10 a.m., \$40. Sontag Greek Theater, Pomona College, 300 E. Bonita Ave.

**DOHENY BLUES FESTIVAL:** With George Thorogood & the Destroyers, Nathan James, Blues Traveler, Jimmie Vaughan, Larkin Poe, Anders Osborne, Eric Gales, Mitch Woods and others, 11:30 a.m. Sea Terrace Community Park, 33501 Niguel Rd., Dana Point.

**GO KATY PERRY:** 7 p.m., \$59.50-\$199.50. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

**KILLER CLOWNS FROM OUTER SPACE:** A screening of the film with live accompaniment from The Dickies, The Hollywood Chamber Orchestra, 8 p.m. Ricardo Montalban Theater, 1615 Vine St., L.A.

**SHORELINE MAFIA:** 8:30 p.m. The Novo by Microsoft.

**GO TAYLOR SWIFT:** 7 p.m. Rose Bowl.

**TODRICK HALL AMERICAN:** 7:30 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

## SUNDAY, MAY 20

**AUDRA MCDONALD:** 3 p.m., \$19-\$159. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

**GO CUBAN AMERICAN MUSIC FESTIVAL:** With Pedro "Pedrito" Calvo, The ARP Big Band, La Charanga Cubana, Calixto & Timba L.A., Las Chikas, 12-8 p.m., \$25 & \$50. LA Plaza de Cultura y Artes, 501 N. Main St., L.A. See GoLA.

**GO DOHENY BLUES FESTIVAL:** With Buddy Guy, Beth Hart, Eric Burdon & the Animals, Nikki Hill, The California Honeydrops, Quinn Sullivan, John Nemeth, Kim Wilson and others, 11:30 a.m. Sea Terrace Community Park, 33501 Niguel Rd., Dana Point.

## MONDAY, MAY 21

**FLORENCE & THE MACHINE:** 8 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

## TUESDAY, MAY 22

**GO DEPECHE MODE:** With Black Rebel Motorcycle Club, 7:30 p.m., \$63.50-\$349. Honda Center, 2695 E. Katella Ave., Anaheim. See Music Pick.

**GO PAUL SIMON:** 8 p.m., \$39.50-\$250. Hollywood Bowl, 2301 N. Highland Ave., L.A. See Music Pick.

## WEDNESDAY, MAY 23

**GODSPEED YOU BLACK EMPEROR:** 7 p.m., \$30-\$45. The Wiltern, 3790 Wilshire Blvd., L.A.

**LAKE STREET DIVE:** With Mikaela Davis, 8 p.m., \$44.25-\$54.25. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood.

**GO NATALIA LAFOURCADE:** 8 p.m., \$35-\$70. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

**GO PAUL SIMON:** 8 p.m., \$39.50-\$250. Hollywood Bowl, 2301 N. Highland Ave., L.A. See Music Pick.

**GO STEEL PULSE:** 8:30 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

## THURSDAY, MAY 24

**DOJA CAT, KILO KISH:** With Sudan Archives, 8 p.m., \$30. UCLA, Royce Hall, 340 Royce Dr., Westwood.

**GO SANGO:** With Kaelin Ellis, 9 p.m., \$19.50 & \$24.50. The Novo by Microsoft, 800 W. Olympic Blvd., L.A. See Music Pick.

**SMALLPOOLS, GREAT GOOD FINE OK:** With Half the Animal, 6:30 p.m., \$20. The Belasco Theater.

**TOM JONES:** 8 p.m., \$37.50-\$165. The Greek Theatre.

—Falling James

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**BLAZING GUITARS:** With Scott Tennant, Andrew York, Fri., May 18, 7:30 p.m., \$40. Barrett Hall, Pasadena Conservatory of Music, 100 N. Hill Ave., Pasadena.

**GO ÉLIANE RADIGUE: THE RESONANT ISLAND:** Trumpeter Nate Wooley invokes the French composer's *Occam X*, and sound projectionist Michael Pisaro journeys to *L'île re-sonante*, Wed., May 23, 7 p.m., free with RSVP. Laxart, 7000 Santa Monica Blvd., West Hollywood. See GoLA.

**HECTOR OLIVERA:** The Argentine organist pumps up selections by Vierre, Bach and Piazzolla alongside Queen's "Bohemian Rhapsody" and other works, Sun., May 20, 7:30 p.m. Walt Disney Concert Hall.

**GO JACARANDA:** The season series closes with Lyris Quartet and clarinetist James Sullivan performing selections by Tomas Peire-Serrate, Roberto Gerhard and Manuel de Falla, Sat., May 19, 8 p.m.; Sun., May 20, 4 p.m., \$20-\$50. First Presbyterian Church, 1220 Second St., Santa Monica.

**GO L.A. PHILHARMONIC:** Japanese-British pianist Mitsuko Uchida unfurls Robert Schumann's Piano Concerto in A minor, Op. 54; and Gustavo Dudamel administers the German composer's Symphony No. 1, in B-flat major, Op. 38, Fri., May 18, 8 p.m., \$67-\$205. Conductor Gustavo Dudamel continues the orchestra's focus on the works of Robert Schumann, and pianist Mitsuko Uchida rings out the composer's Piano Concerto in A minor, Op. 54, Sat., May 19, 8 p.m.; Sun., May 20, 2 p.m. Pianist Junko Ueno Garrett and the orchestra's string musicians twine together piano and string quartets by Robert Schumann, Tue., May 22, 8 p.m. Cellist Sol Gabetta unravels Robert Schumann's Cello Concerto in A minor, Op. 129; and Gustavo Dudamel sets down the composer's Third Symphony, Thu., May 24, 8 p.m.; Fri., May 25, 11 a.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

**GO L.A. CHAMBER ORCHESTRA:** Cellist Joshua Roman works his way through Shostakovich's Cello Concerto No. 1 in E-flat major, and Grant Gershon conducts the world premiere of Derrick Spiva Jr.'s

*From Here a Path* and Mozart's Symphony No. 39 in E-flat major, K. 543, Sat., May 19, 8 p.m. Alex Theatre, 216 N. Brand Blvd., Glendale. And Sun., May 20, 7 p.m., \$27-\$124. UCLA, Royce Hall, 340 Royce Dr., Westwood. Composer/LACO creative adviser Andrew Norman welcomes violinist Maia Jasper White, cellist Andrew Shulman, violinist Margaret Batjer and other string musicians for a program that includes Norman's arrangement of Guillaume DuFay's *Nuper Rosarum Flores*, Caroline Shaw's *Entr'acte*, Nina C. Young's *Memento Mori*, Sky Macklay's *Many, Many Cadences* and Norman's *The Companion Guide to Rome*, Thu., May 24, 9 p.m., \$35. Angel City Brewery, 216 S. Alameda St., L.A.

**GO THE LOVE POTION:** Tenor Bernard Holcomb (Tristan) and dramatic, chameleonic soprano Jamie Chamberlin (Isolde) portray star-crossed lovers in Long Beach Opera's intriguing presentation of composer Frank Martin's version of the mythical romantic fable, Sat., May 19, 7:30 p.m., \$49-\$150. Warner Grand Theatre, 478 W. Sixth St., San Pedro.

**GO MONDAY EVENING CONCERTS:** Pianists Ursula Oppens and Gloria Cheng open up Meredith Monk's "Ellis Island," "Totentanz" and other works for solo and duo pianos, and the MEC Chamber Players cycle through Julius Eastman's *Feminine*, Mon., May 21, 8 p.m., \$10 & \$27. The Colburn School of Music, Zipper Concert Hall, 200 S. Grand Ave., L.A. See GoLA.

**ORCHESTRA SANTA MONICA:** Allen Robert Gross conducts Kurt Weill's Second Symphony and Beethoven's Sixth Symphony, Sun., May 20, 2:30 p.m., \$30. Ann & Jerry Moss Theater, 3131 Olympic Blvd.

**GO RIGOLETTO:** Matthew Aucoin conducts Giuseppe Verdi's tragically twisted opera, and Mark Lamos directs L.A. Opera's presentation, Sat., May 19, 7:30 p.m.; Sun., May 27, 2 p.m.; Thu., May 31, 7:30 p.m.; Sun., June 3, 2 p.m., \$25-\$340. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

**STEVEN VANHAUWAERT:** The Belgian pianist explores 20th-century music by Italian composers Giacinto Scelsi, Luca Francesconi, Ferruccio Busoni and others, Thu., May 24, 7:30 p.m. Santa Monica Public Library, Main Branch, 601 Santa Monica Blvd.

—Falling James

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