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LAWEEKLY

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THE EPIC SUMMER ROAD TRIP GUIDE

These six SoCal journeys lead to amazing adventures in every direction

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| News //

THE FUTURE OF WEED SHAKEDOWNS

Cops may still use marijuana as a reason to search you even after legalization

BY HAYLEY FOX

For as long as the War on Drugs has persisted, marijuana and its skunky, distinct smell have been used by law enforcement as probable cause to search vehicles and detain people on the street. Now that recreational weed is legal in California, it would seem the validity of this oft-used technique may be on shaky ground.

But Ryan A. Casey, an attorney at West L.A.'s Panish Shea & Boyle LLP, said legal weed may actually give police officers more opportunity to stop-and-frisk.

"I think cops could still cite it as probable cause to stop if it is technically illegal to do it in public, but how much they will actually do that or whether it will increase or decrease remains to be seen once the law goes into effect," Casey said in an email to *L.A. Weekly*.

It's now legal to possess a limited amount of marijuana and, starting in

January, it will be legal to sell it. But under California law it's still a crime to consume weed in public, at a bar or within 1,000 feet of a school or daycare center when children are there. With more access to marijuana, it's likely that more people will smoke in public — and therefore there will be more opportunities for cops to cite the odor as a reason to question them, Casey theorized.

However, thanks to considerable innovations and improvements in the way cannabis is consumed, getting high has become an increasingly incognito act. For example, if you're eating a weed brownie on the street, cops can not assume it's an edible and use it as probable cause without further investigation, Casey said.

Much like alcohol — which is legal to consume but illegal to drive under the influence of — it's against the law to drive stoned, and police can use that as a reason to pull you over, according to Casey. With the legalization of recreational weed, there may even be "increased attention" from law enforce-

ment, he said, which could lead to an uptick in the number of officers claiming to have smelled marijuana coming from a car and using that as a reason to stop the driver.

**"EVEN THOUGH [MARIJUANA] IS LEGAL IN CALIFORNIA, IT'S TECHNICALLY, FEDERALLY ILLEGAL."
—ATTORNEY RYAN A. CASEY**

Once a cop pulls someone over with probable cause, he's able to search anything in plain view inside the vehicle. If police are taking someone into custody, they can then also search the "grab area" of the car — that's the visible interior such as the seats, as well as

personal items, Casey said. Cops are not allowed to search a car's trunk without the driver's consent.

Casey also pointed out: "Even though it [marijuana] is legal in California, and the Sheriff's Department and the police officers and highway patrol are tasked with enforcing primarily state law ... it's technically, federally illegal."

This means no wiggle room for smokers at ports, federal buildings, facilities that deal with immigration and any other locations under the purview of national agencies. Airports are some of the most dangerous locations for weed users, Casey said; in Colorado, the airport is surrounded by signs that remind visitors to ditch their dank before hopping on a plane.

"Just outside the airport it may be legal in the state, [but] once you go in the airport and you have it, big problem," Casey said.

Since recreational marijuana legalization is unprecedented in the state's history, it will take some time for case law to accumulate and set the boundaries of the law, Casey said. Since this legal future is hazy at best, we've included a refresher on your fundamental rights against "unreasonable search and seizure," courtesy of Ian Kysel, staff attorney at the ACLU of Southern California.

Assert your rights without being too assertive: Remember that anything you do or say can be held against you, so act appropriately. Never physically touch a police officer, keep your hands where they can be seen, be cognizant of the words you choose and be aware of your body language. Don't run from officers even if you think they're doing something unlawfully.

Just say "no" ... to searches: Law enforcement has to have legal justification to search you or your property without your consent, so if they ask to search you, do not consent. If they do it anyway, repeat that you do not consent but don't try to physically pull away. Unless officers place you under arrest, they can't hold you against your will, so ask officers if you're free to leave. If they don't respond, keep asking.

If arrested, ask for an attorney and then be quiet: Police are permitted to lie in certain circumstances when investigating a crime, Kysel said, so don't respond to even seemingly innocuous questions. Ask for a lawyer and don't blast out any information about your arrest on social media or via email.

The ACLU has launched the app *Mobile Justice CA*, which allows users to upload videos of suspected police misconduct, report illegal incidents and access an on-demand "Know Your Rights" guide, should you need it.

If all else fails, remember these four key phrases, Kysel advised:

"Am I free to leave?"

"I do not consent to searches."

"I want an attorney."

"I'm invoking my right to remain silent."



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THE EPIC SUMMER ROAD TRIP GUIDE

These six Southern California journeys lead to amazing adventures in every direction

When does summer officially begin? In some cities there's a simple answer, but here in Los Angeles, with our endless cavalcade of sunny days, the start of summer is a bit hazy. Our perpetually beautiful weather decouples our sense of seasons, since we have a nearly perpetual forecast: sunshine all the time. So does summer start when the June gloom melts from the sky, or when the jacaranda trees shower us in purple rain? When school's out and graduation caps fly into the air? When Coachella beckons the man-buns of the world to unite?

No one knows.

Instead, summer in Southern California is a philosophy; that conscious decision to fling off the mantle of school stress or work woes and rustle up some buds, your love or your young spuds for some much-needed R&R. Summer is a state of mind, and for many it begins with an idea: Let's hit the road.

For this year's Road Trips issue, we've charted a course across the Southern California region, taking Angelenos in adventures everywhere the Santa Ana winds blow.

You could head up to the Central Coast, where the secluded cove of Jalama Beach offers oceanside camping, stellar surfing and a burger that itself is worth the journey. Continue your California Dream by cruisin' up the coast and plunking down a tent on the beaches of

San Simeon, just a windy bus ride away from that outsized temple of opulence, Hearst Castle.

Then head to the West — the Old West, that is. Venture to the Morongo Basin, where the movie set-turned-real village of Pioneertown houses one of Southern California's best music venues: Pappy & Harriet's. Just a few minutes from the psychedelic expanses of Joshua Tree, the rowdy saloon provides a hearty helping of A-list musical acts alongside a gargantuan plate of mesquite-smoked ribs.

If Vegas beckons from the northeast, make sure to follow our guide to the quirky towns and pit stops along the way, ranging from the ruins of Zzyzx Mineral Springs and Health Spa to A-bomb test sites just outside of Sin City. Or head southeast to the mountain retreat of Idyllwild, the low-key town nestled among the pines, where hiking trails and cabins make a pleasant scene to perhaps make a sighting of the region's most laid-back forest monster, the Idyll-Beast.

For throwback fun just a short drive from our city, take a trip back in time to the drive-in movie theaters speckling Southern California, or journey to the Mission Inn, the century-old Riverside hotel, which was a favorite getaway for Hollywood stars and even a handful of presidents.

Whether you head to the mountains, the coast, the desert or even back in time, there's an adventure that awaits you.

Pack your bags and let's go! —Drew Tewksbury

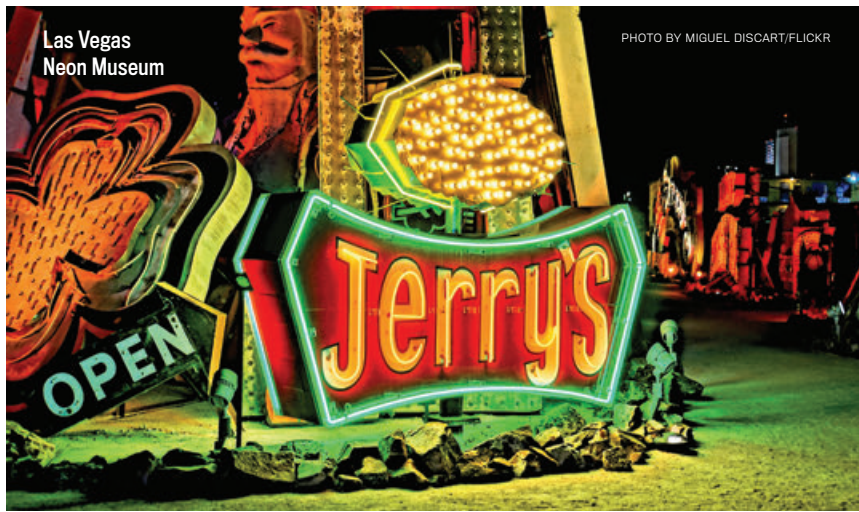
Las Vegas
Neon Museum

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Casa del Desierto,
Barstow

PHOTO BY RON REIRING/FICKR

SIN CITY SIDE TRIPS

Turn the bleak drive to Vegas into an epic adventure at these historic haunts and diversions that make the journey into a destination

BY HADLEY MEARES

A road trip to Vegas can be truly wild, but not in the way you'd expect. The history of the West — from cowboys to mobsters to Mormons — can all be experienced on a leisurely weekend ramble from Los Angeles to Sin City. And worry not, there are enough tales of desperados and dreamers to satisfy even the most restless gambler.

We begin our journey at an unassuming off-ramp on the I-15, approximately two hours from downtown Los Angeles. Our first stop is the Harvey House and Railroad Depot at 685 N. First Ave., also known as Casa del Desierto, in the dusty desert town of Barstow, once a major transportation hub of the Atchison, Topeka & Santa Fe Railway. Built in 1911, this building, which rises like a grand mirage in the worn-down desert, was one of entrepreneur Fred Harvey's famed one-stop hotel-restaurants, where lovely ladies — as portrayed by Judy Garland and Angela Lansbury in 1946's *The Harvey Girls* — entertained weary travelers. Today, it is on the National Register of Historic Places and houses both the eccentric Route 66 Mother Road Museum and the WARM Railroad Museum.

A short jaunt 14 miles north on I-15 brings us to the delightfully kitschy Calico Ghost Town. Now an expansive county park, Calico was founded around 1881, after a large silver strike in the hills above brought hundreds of rough-and-tumble miners to the area. Mostly abandoned after the mines tapped out, the town was restored and reimaged in the 1950s by Walter Knott, of Knott's Berry Farm fame. Take a stroll down "Main Street," visit the historic silver mine, ride the train or do a ghost tour; every option promises that you'll be sucked into fantasy land in no time. And don't miss the fascinating Calico graveyard, where historic and modern-day desperados are buried. If you're knackered after all

this fun, spend the night at the Calico campsite or in one of its rustic cabins or bunkhouses.

Hop back in your car, loaded with old-fashioned candy and drinks from the Calico General Store, crank up some Willie Nelson and get back on I-15 north. In about an hour, you'll reach the exit for Zzyzx Road. Take it, and drive the 5 barren miles into the Mojave National Preserve to the fabled ruins of Zzyzx at Soda Springs. Here, you can picnic among the palm tree-strewn ruins of legendary patent-medicine huckster and Christian evangelist Curtis Howe Springer's 1944 Zzyzx Mineral Springs and Health

Resort. Walk and nap (but beware of scorpions!) by the dilapidated fountain in the

middle of the man-made pond called Lake Tuendae. The site is now the home of Cal State's Desert Studies Center.

On the road again, head toward Vegas. When you finally get there, drop your things off at your room at the El Cortez

Hotel & Casino, in downtown Las Vegas. Opened in 1941, it was once owned by legendary gangsters Bugsy Siegel and Meyer Lansky. Placed on the National Register of Historic Places in 2013, it retains

a certain guys-and-dames, slick Vegas-noir charm.

From there, take a quick drive to the Old Las Vegas Mormon Fort State Historical Park. That's right, less than a mile from the hedonism of downtown — at Las Vegas Boulevard and Washington Avenue —

stands a historic fort built by Mormon missionaries in the 1850s. The first structure constructed by Anglo settlers in Vegas, the fort served as a stopping place for Mormon pioneers traveling from Los Angeles to Salt Lake City. Stroll the sunbaked fort remains, the museum and the stockade. There are still more than 100,000 Mormons in the Las Vegas area today.

For something entirely different, schedule (in advance) a one-hour guided tour of the brilliant Neon Museum at 770 N. Las Vegas Blvd. This expansive graveyard of historic neon from local casinos and other Vegas structures will make you feel like you've done acid — don't do acid, kids — or stepped into the final carnival scene of Orson Welles' *The Lady From Shanghai*. Next stop is the National Museum of Organized Crime and Law Enforcement, aka the Mob Museum, at 300 Stewart Ave. This slick, interactive museum is worth the visit and includes such macabre artifacts as the bullet-riddled St. Valentine's Day Massacre wall.

After all this history, give in to drinking and gambling at the Golden Gate Casino at 1 E. Fremont St.; this is Vegas after all. Just kidding, in typical Vegas sleight-of-hand, you'll still be exploring another historical site. Opened in 1906, the Golden Gate is the oldest casino in Las Vegas.



Calico Ghost Town

PHOTO BY MAKES ERSHOV/SHUTTERSTOCK



THE ROAD TO VEGAS

Getting there: Take I-5 north to I-15 north and follow signs from there.

What to do: Take a trip to Vegas' tiny Burlesque Hall of Fame at 1017 S. First St. If science and large-scale destruction are your thing, the National Atomic Testing Museum at 755 E. Flamingo Road in Vegas is for you. If you love hiking, head to the Las Vegas Springs Preserve at 333 S. Valley View Blvd., where you can explore the botanical garden, walk acres of nature trails and learn about the area's rich history, complete with a re-created Wild West street. It's also home to the Nevada State Museum, which offers exhibits on regional and natural history, including a mammoth skeleton.

Where to eat: Try Bob Taylor's Original Ranch House at 6250 Rio Vista St. in Vegas. Opened in 1955, this Wild West-style, fine-dining restaurant serves just what you'd expect: massive steaks, including the 32-oz. Diamond Jim Brady.


Where to stay: Try the historic Golden Nugget on Fremont Street. One of Vegas' oldest casinos, it was built in 1946 by corrupt former LAPD cop Guy McAfee. Appropriately, on display in the Nugget is "the Hand of Faith," said to be the largest gold nugget in the world, discovered in Australia in 1980.

Wild card: On your way home, take a 33-mile detour via US-93 south to the awe-inspiring Hoover Dam. Built during the Great Depression, this modern engineering marvel was constructed by thousands of down-on-their-luck Americans, who stayed in Las Vegas and a site-adjacent squatters camp during its construction.

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Riverside's historic
Mission Inn

RIVERSIDE RENAISSANCE

Presidents and celebrities have partied at the Mission Inn, the historic centerpiece of downtown Riverside's contemporary cultural revival

BY JEFFREY BURBANK

For some entrenched Angelenos, the Inland Empire is a place to travel through, not to, on the way to mountain resorts, Las Vegas or Palm Springs. The I.E.'s own charms may not be evident while peering out the car window on your way to the Coachella music fest. But to locals and those make the time for Riverside, the Empire's unofficial capital is an unexpected charmer.

Riverside's historic downtown has recently risen like a phoenix from the particulate ashes. In one square mile, urban adventurers can amuse themselves in multiple pursuits, mostly on foot. The best starting point is downtown's undisputed centerpiece: the much-venerated Mission Inn, a century-old hotel dating back to the county seat's salad days as a citrus hub in the early 1900s.

First established in 1876, the once-humble adobe boardinghouse blossomed into an homage to the young state's Spanish, Mexican and distinct Californio heritage. The hotel's construction was begun in the early 1900s by city father Frank Miller. Gradually this outsized, ornate if ersatz architectural ode to Renaissance and Mission architecture grew in segments, a poured-concrete fever dream of cupolas, catacombs, altars, belfries, turrets, nooks and niches. It's like a cross between Xanadu from *Citizen Kane* and San Luis Obispo's castle of kitsch, the Madonna Inn.

Once the Southern California hotel for

presidents (Richard Nixon got married here, and fellow California prez Ronald Reagan honeymooned here), the portraits in the Inn's Presidential Lounge reflect the other chief execs who have stayed there, including presidents Taft, Hoover, Theodore Roosevelt and George W. Bush. Celebs and starlets including Albert Einstein, Amelia Earhart, Bette Davis and Judy Garland have laid low under the hotels' clay-tile roof.

But this Inn was almost the target of a wrecking ball until a volunteer organization rescued it and a succession of owners restored it. The current proprietors, Duane and Kelly Roberts, reopened it in the early 1990s. Today it houses one of Southern California's most opulent spas, and during the Christmas season the Inn becomes a holiday wonderland, decked out in a galaxy of twinkling lights. Whether you stay here or not, the Inn is a must for a tour, a generous Sunday brunch or a cocktail in the Presidential Lounge.

The Inn also offers a downtown walking guide that leads you from a Beaux Arts-style building (now the great Riverside Art Museum) — designed by Hearst Castle architect Julia Morgan — to the Fox Riverside Theatre, a Spanish Colonial gem that hosted the first sneak preview of *Gone*

With the Wind in 1939. Nearby the lovely Renaissance/Mission Revival former post office now houses the Riverside Metropolitan Museum, a worthwhile stop for absorbing the city's rich history.

As you're likely on foot, stay shaded and hydrated, since summer temperatures in Riverside can break 100. That's why another stroll might best be taken in the early morning, down Mission Inn Avenue westward, past quaint, historic bungalows to the base of Mount Rubidoux, where a brisk hike takes you up to a commanding promontory overlooking everything: Riverside's 170-acre answer to L.A.'s Griffith Park. Mount Rubidoux is also home to the mother of all Easter sunrise services (the very concept originated here in 1909,

and nondenominational services have taken place ever since). Pilgrims to Mount Rubidoux have included Teddy Roosevelt and naturalist John Muir, and the mountain's flanks harbor several historic structures and monuments, capped off by the 35-foot-tall Serra Cross on the summit.

Whether or not you partake of a sermon on this mount, Riverside and its downtown's square mile of surprises should convince you that this particular drive is a pilgrimage worth making.

DOWNTOWN RIVERSIDE



Getting there: Take I-10 east to I-60, then exit in Riverside on Main Street and proceed south to Mission Inn Avenue.

What to do: The Mission Inn is ground zero for many activities and a jumping-off point for even more. 3649 Mission Inn Ave.

Where to eat: Mario's Place, across from the Inn, is a contemporary, romantic bistro. 3646 Mission Inn Ave.; (951) 684-7755. A few blocks away is Tio's Taco's, as famous for its outdoor folk-art sculptures as for its reasonable if just-OK Mexican fare. 3948 Mission Inn Ave.; (951) 788-0230.




Wild card: The Parent Navel Orange Tree, one of two brought from Brazil in 1873, is our Ur-citrus, progenitor of every California navel orange, and it survives in a tiny grove, hidden in plain sight at the corner of Arlington and Magnolia avenues.

Where to stay: Check Expedia for special Mission Inn offers; the nearby Hyatt Place Riverside Downtown is a reasonably priced alternative. 3500 Market St.; (951) 321-3500.

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Jalama Beach



PHOTO BY PIERCE MARTIN/FICKR

SURFING SAFARI

Discover Jalama, the secret surf spot that's a Central Coast camping dream come true

BY KEITH PLOCEK

At the end of the 10 freeway, when your car banks through Santa Monica's McClure Tunnel, it can feel as if the energy of the entire city is funneled into that stretch of darkness, shoving you out the other side into the sunshine of the Pacific Coast Highway. This is the Southern California of *The Beach Boys* and *Baywatch*, a sandy stretch of endless possibility, a feeling the world is yours.

Surfers know this sentiment well, and they're also aware that the never-ending postwar population boom for Los Angeles — and for their favorite pastime — has led to overcrowding on land and in our ocean. But drive a few hours north, up to the Central Coast, and the options for surfing solitude open back up. Add in some camping, and you can fall asleep to waves crashing without shelling out the typical cost of beachfront property.

Your first destination on this coastal camping getaway should be Jalama Beach in Santa Barbara County. You're probably already familiar with a good part of the drive: the historic El Camino Real bell-markers, the whoosh and clack of the Pacific Surfliner train, the rolling seaside hills between Santa Barbara and Gaviota, the cute little towns like Montecito along the way. But once you hang a left at Jalama Road, prepare yourself for 14 miles of magic.

Check the roadside sign to make sure the campground isn't full, and then ease your foot off the gas and enjoy the slow turns. Moss-draped oaks lean over the asphalt, rays of sun shining through like motivational messages. You know you're getting close when stickers for surf gear start appearing on road signs. At the top of the last hill, hang a sharp right and take a long look at the park below, an oasis of cabins and RVs, the waves rolling in.

These aren't territorial waters. There is no "locals-only" entitlement. All you'll find are good vibes — the waking version of your California dreamin' — and waves that are usually chill enough for beginners. Kids on bikes and skateboards populate the parking lot, which is also home to old-timers in classic cars, who made the drive to eat the burger at the Jalama Beach Store. Yes, the burger is a destination in itself, a thin slice of ground chuck on a pile of shredded lettuce, with a slice of tomato, a cut of onion, a slathering of Thousand Island on a toasted bun. Go ahead and toss some salty seasoning on your fries. You didn't come all this way to forgo flavor.

After a few good waves and a night camping under the stars, you'll understand how sandy vagabonds can do this for months. But if you want to continue your coastal camping adventure, get back in the car and take Jalama Road — it's the only way out, and definitely worth doubling back — to Highway 1, then turn north toward Pismo State Beach. There you'll find the Oceano Campground — which isn't as isolated as Jalama but boasts good

fishing and clam-digging, plus thousands of monarch butterflies in the winter. Gulls and pelicans cruise right above the lagoon, and trails lead straight to the beach.

Next up is San Simeon State Park, down the hill from Hearst Castle. You share these waters with seals, so keep an eye out for sharks. But remember, you're more likely to get hurt back in the chockablock of Westside traffic than straddling your board in the Pacific. There are no showers here, so you might make this rugged stretch of coast your last stop. You're not really roughing it unless you drive back dirty, and after one last night under the stars, you can head home with sand on your floorboards and sun on your cheeks.

CENTRAL COAST SURF SPOTS

Getting there: You could shorten the drive to Jalama by taking the 101 to Ventura, but roll Highway 1 all the way and you can take a look at the breaks north of Malibu. After spending the night in Jalama, Highway 1 will get you to Pismo and San Simeon.

What to do: Check Surflife.com for optimal times to paddle out, then spend the rest of the day lounging, grilling, hiking and bird-watching.

Where to eat: The burger at Jalama Beach Store is required for anyone who eats meat. You'll understand why people drive or bike all the way there (and pay the \$10 day-use fee) just for that stack of Americana. The seagulls love the burger, too, so watch your back.

Where to stay: Tent camping at Jalama, Pismo or San Simeon will run you between \$25 and \$35 a night, depending on the season.

Wild card: Many visitors to Hearst Castle take the Grand Rooms Tour and consider the estate checked off their list, but there are also specialized offerings — including an evening tour with guides in 1930s period costumes — that merit a second or third visit. Be sure to dig the sand out of your ears first.



Mission Tiki Drive-In
in Montclair

PHOTOS COURTESY MISSION TIKI DRIVE-IN

DRIVE-IN DAY-TRIPPIN'

Here are some of SoCal's best places to watch movies in your car and under the stars

BY APRIL WOLFE

The city of Montclair is a small tract of land situated between Pomona and Upland, which was once swaddled in the sweet scent of citrus trees. It used to be named Monte Vista, but there was another town of the same name in California, so a 1958 vote changed the moniker. Montclair's claim to fame has long been its prescience in building a shopping mega-complex in the postwar boom, making the city *the* shopping destination for citizens from surrounding areas, especially kids from the Claremont Colleges. But the less discovered gem of Montclair is the Mission Tiki Drive-In Theater.

From Los Angeles, it's about an hour drive, so plan ahead for some car time (I listened to two units of an Italian-language lesson: *Io capisco un po d'Italiano!*). I highly recommend arriving to the theater at least an hour before the first film of the double feature begins. In most cases, you'll want to aim for around 7:15 p.m. for an 8:15 showtime — you'll have four double bills to choose from, and most, if not all, are first-run new releases.

Pack as if you're going to a picnic in the park. To enjoy the drive-in like a pro, your fantasy supply list for the night should include: folding lawn chairs; a blanket; a battery-powered boombox with FM radio; and a picnic basket filled with La Croix, hummus, pitas, olives, multiple cheeses, fruit and baguette. It's not necessary to sit outside of your car — running your battery for the FM sound output is completely acceptable, and it's even recommended on a windy day. But on a nice summer night, it's fun to be under the stars.

Now that you're packed, you can get on the highway. From the 10 eastbound, the shopping centers are visible, and while the drive-in isn't far from the Indian Hill Boulevard exit, you'll still have to travel a bit south to get there. On your way, you'll pass by Juanita's Drive-In, an In-N-Out and Rosy's Tacos; the theater has a full concession stand, but remember that

you'll be there for a minimum of six hours if you stay for both films. Vegans and gluten-free folks will have to think ahead to bring dinner, which is a snap if you hit up Pho Ha Vietnamese cafe off the freeway, or if you take a quick detour north to Loving Hut Organic.

Then you arrive at the drive-in. As you cross over the bridge, you'll see the giant screens rise up on the horizon on your right — don't miss the entrance right after the bridge.

Once at the theater, you'll join the line of cars. Until the drive-in officially opens, people toss Frisbees and footballs to pass the time, but when the ticket takers open their booths, folks are anything but lackadaisical in the rush to find their perfect spot — which is why it's good to be there early.

You'll want to find a spot about four rows back from the screen and dead center. If you've got a hatchback, maybe park so you can open that up to camp, but make sure you know how to kill your interior lights before you try it. Nothing ruins the drive-in mood like some asshole with his lights on.

You can set up your chairs and crack open a La Croix right away or head to the concession stand, which is designed to look like a tiki hut. The theater was built in 1956, right before Montclair hit its shopping-center heyday, but the tiki theme came in a 2006 renovation, which updated the tech to premium digital projection.

The concession stand got an update, too, with a full kitchen, though most of the Mexican-food menu isn't available at night. Like most drive-ins, Mission Tiki operates as a swap meet during the day, and that's when you can order the chila-

quiles. At night, it offers spiced-up movie-theater fare: slutty gas-station chips and nacho cheese, bacon-wrapped hot dogs, whole pizzas, churros and buckets of popcorn with a do-it-yourself fake-butter dispenser. Ask whoever's working at the register if they're serving any of the burritos and quesadillas, if you're so inclined, because most of the time they'll accommodate you with a secret, limited menu.

With all the amenities taken care of,

the only thing left to do is party it up with your friends in this humongous parking lot until the sun sets and the first previews play. (You could also visit the theater's odd tiki-head garden for a peaceful reprieve.)

Aside from stargazing and having an excuse to slurp up nacho cheese, the best part of a drive-in is the communal experience, where you can lean over to your movie mates and comment on how ridiculously unbelievable that CGI scene was, which would normally get you shushed out of an ArcLight. And for \$9, you get to see two films in the open air, as if you've hit your head and traveled back in time.

10798 Ramona Ave., Montclair; (909) 628-0511, missiontiki.com.

SOCAL DRIVE-INS

If you're down for a drive-in road trip, check out these other theaters in Southern California.

Skyline Drive-in Theater: The Skyline has been holding down the desert movie crowd in Barstow since 1964 but added a second screen to its tiny operation in 2000. Other than that, this theater and its iconic mustard-yellow concession shop have retained their midcentury style and charm. The Skyline gets a fair amount of wind, which interrupts screenings, so check the weather before heading out. You can always drop in at the Route 66 or Western American Railroad museums to kill time if there are delays. 31175 Old Hwy. 58, Barstow; (760) 256-3333.

Smith's Ranch Drive-in Theater: This drive-in has a history dating back to the 1920s, when the Smith family came to the desert to homestead. Their property became a gathering place and at one point held a school for the children, who all had jobs somewhere on the ranch — some lucky kid got to be the projectionist. Today, it's 5 bucks a head to see blockbusters on the big screen, but the historical value of this place is priceless.

After a day of trekking around the Wall Street Mill trail and gambling at Tortoise Rock Casino, relax with a movie under the stars. 4584 Adobe Road, Twentynine Palms; (760) 367-7713, 29drive-in.com.

Rubidoux Drive-in Theater and Van Buren Drive-in Theater: Riverside is the rare city with dueling drive-ins; both are now owned by the same folks, so there's no competition. Each has an impressive history — Rubidoux opened in 1948 to entertain postwar suburbanites, and Van Buren opened in 1964 on what was once a sprawling orange grove. Both boast a \$9 double feature to keep you (and the kids) entertained for the night. Check out the Castle Park carnival rides nearby if you need an intermission. *Van Buren Drive-In*, 3035 Van Buren Blvd., Riverside; (951) 688-2360, vanburendriveintheatre.com. *Rubidoux Drive-In*, 3770 Opal St., Riverside; (951) 683-4455, rubidouxdrivein.com.

West Wind Santa Barbara Drive-in Movie Theater: The West Wind is owned by the nation's largest drive-in theater company, which finds defunct lots ravaged by nature and neglect and renovates them with state-of-the-art technology. The West Wind is so close to the coast that you can feel and smell that beach air blowing through your car windows. In the summer, expect special events such as Luau Night, where singers and dancers entertain before screenings. The retro arcade is open the entire night. 907 S. Kellogg Ave, Goleta; (805) 964-9050, westwindi.com.



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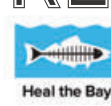
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The Dandy Warhols play at Pappy & Harriet's as part of the Desert Stars Festival.

COURTESY PAPPY & HARRIET'S



PARTY IN PIONEERTOWN

Pappy & Harriet's rowdy saloon may be one of Southern California's greatest music venues

BY GWYNEDD STUART

During its heyday as a film and TV set — from the late 1940s to the late '50s, roughly — Pioneertown was the backdrop for any number of acts of generic Wild West mayhem. Set

against convincing façades of a livery stable, feed store, bank and saloon, cowboys and *caballeros* with bronzed skin and bleached-white teeth traded choreographed blows and blasts from pistols loaded with blanks to sell a fantasy of lawlessness to little boys lying on their bellies in front of black-and-white TV sets. The good guys usually won, and bad guys suffered fates too terrible to show on-screen, but chaos and coyotes still lurked just around the corner.

On a recent spring evening — April 20, incidentally — some of the fledgling outlaws standing in line outside the now-legendary Pioneertown music venue Pappy & Harriet's are attempting to shift the balance of good and evil yet again. OK, that's an overstatement, but several concertgoers among the 900 or so who've shown up to see Baltimore synth-pop trio Future Islands have gone inside the restaurant, purchased alcoholic beverages and brought the drinks outside to sip while waiting for the gate to the outdoor stage to open. (Among other crimes committed: a preponderance of very on-the-nose Coachella fashion and waaaaay too many short shorts for a chilly night.) But in the desert, order is tenuous, and a security guard makes his way down the line confiscating the beverages. It wouldn't be a Wild West town without a sheriff.

Still, Robyn Celia, who's co-owned Pappy & Harriet's since 2003, likes to think that she and business partner Linda Krantz have preserved a sort of "lawlessness" that can't be found at other music venues, a

remnant not only of the town's days as a Western movie set but from the decades after that, when the bar-restaurant was a biker hangout for actual Outlaws. She thinks it's part of what draws people to the middle of nowhere to see bands they probably could've just seen in L.A. "I went to a show at a House of Blues somewhere," Celia says, lamenting the hokey, controlled, carefully crafted environment. "I understand now."

A former saloon façade and a functioning cantina since the early 1970s, Pappy & Harriet's opened in 1982 serving up Tex-Mex and live country music. After Pappy's death in 1994, the restaurant fell on hard times and changed hands at least once before Celia and Krantz came along and bought the business on credit cards. Krantz had made a film about Pioneertown in the '90s, and she spread the gospel of the slightly bizarre little village to friends in New York City. They began an annual ritual of visiting for New Year's Eve, and one year discovered the place had changed, "closing at 9, gingham tablecloths," Celia recalls. "It was definitely like they were trying to reach an older clientele." Shortly thereafter, they bought the place and headed West "before all the shit hit the fan with the world," she says, referring to the financial collapse.

You could say that Pappy & Harriet's has become a destination despite the fact that it's situated in a sort of no man's land northwest of the tiny town of Yucca Valley,

with no cellphone service in the middle of the desert. Really, it's more likely that it's become a destination because of those things, for bands — Lucinda Williams, Paul McCartney, Rufus Wainwright — and fans alike.

There's also Celia's pragmatic approach to dealing with the talent: "If they want 10 bottles of Patron, just fucking give it to them. They're going to tell people how much they liked it here." Same goes for patrons — the tequila isn't free, but the drinks are big and affordable for a live music venue. And people seem to like the food. We showed up about an hour and a half before the bands went on and were basically told we wouldn't be getting a table that night.

Based on the rather large crowd of bohemian millennial types who frequently descend on Pioneertown, thanks to Pappy & Harriet's, you could be justified in wondering: Is it going to get too "cool" to be cool anymore? Will this quaint town of ranches and adobe casitas soon be overrun with hipsters who've glorified rural life? Celia doesn't think that's likely. "It's still the desert," she says. "You have to handle your shit out here."

Even on a clear spring night, when the sky looks like a black sheet blasted with buckshot, it gets very dark in Pioneertown. Yes, it's in the middle of the desert, so no shit. But it's a sort of darkness that you can't really reckon with until you're attempting to navigate haphazardly laid-out dirt roads back to your Airbnb after a show at Pappy & Harriet's. A cellphone will get you only so far in Pioneertown, but at least the flashlight feature will guide you to bed before the coyotes can drag you off into the hills. It's the desert, and you have to handle your shit.

PIONEERTOWN

Getting there: Head east on the 10 to CA-62, and then take that east.

What to do: Definitely stroll Pioneertown's Mane Street, pop into shops if they're open and, of course, see a show at Pappy & Harriet's. pappyandharriets.com.

Where to eat: Make sure to get to Pappy's early to get a table. Otherwise, you can try to belly up to the bar for some barbecue if there's a spot, but if not, be prepared to nurse a beer or three while you wait. Also, there's a cafe called Frontier in Yucca Valley that has breakfast sandwiches that are way better than they need to be.

Where to stay: Rooms at the Pioneertown Motel are about \$150 a night, but there are also several Airbnb hosts in town.

Wild card: If you're looking for art adventure, follow the maps of High Desert Test Sites, a nonprofit currently helmed by founder/minimalist artist Andrea Zittel. Their maps will take you to various art installations and curiosities hidden throughout the desert, including Gamma Gulch, the Integratron and Shari Elf's World Famous Crochet Museum. highdeserttestsites.com.



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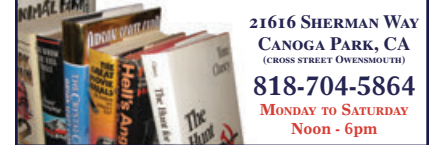
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BEHOLD THE IDYLL-BEAST

In the forest of Idyllwild lurks a monster,
and he's a little hungover

BY DREW TEWKSBURY

California is filled with landscapes that feel almost mystical. These logic-defying environments stir the imagination and emit a vibe that can be felt nowhere else.

One of these unlikely locales is Idyllwild, the sleepy mountain town just 100 miles east of Los Angeles.

Even into the warmer months, when Palm Springs and Joshua Tree attract modernist maniacs and psychedelic sun-seekers, the peaks of the San Jacinto Mountains still sport a cap of snow. Many have ventured from the desert to these mountains via Palm Springs' Aerial Skyway, embarking from modernist architect Albert Frey's tram stop in the arid Sonoran expanses, then traveling 4,000 feet in a quick 12 minutes to the pine tree-topped forest.

But for weekend warriors who are looking for more than an afternoon in the clouds, an excursion farther into the wild yields even greater rewards, and perhaps an encounter with something even more mysterious.

Positioned in the shadow of towering 8,846-foot-tall Tahquitz Peak — named for an evil demon who, according to Cahuilla legend, resides in a glass cave in the mountain, stealing local residents and enslaving them inside the rock — the town of Idyllwild is a laid-back antidote to the high-octane ski and resort towns of Big Bear or Mammoth. With no lakes or slopes, Idyllwild is a town of small cabins, a handful of cozy bars — like the craft brew-slinging Idylogy, or the Lumber Mill Bar & Grill, where cowboy hat-wearing veterans can be found singing along to Garth Brooks songs — and winding hiking trails that follow cool creeks and

reveal secluded picnic spots.

In the winter, intrepid hikers can crunch through snowy trails, which are well worth the journey as each vista unveils ethereal mist and low-flying fog brushing the tree-tops. Those interested in warmth during the winter can hide out in El Buen Cacao, the small bean-to-bar sweet shop that serves hot chocolate in the Mexican style originated by the Mayans.

In the summer, the few blocks of downtown Idyllwild bustle with vacationers stopping by the local art galleries, a new age/fantasy bookstore — Lady of the Lake — or the rustic shop of custom leather outfitter Mountain Mike, who can fashion anything from a belt to saddlebags for your Harley.

Idyllwild is the kind of place that elected a dog for mayor, Max II, an elderly hound who shows up for petting sessions in the town square. For most, it's a place to enjoy some quiet time away from the city — somewhere to hole up and write a screenplay or drink beers around a campfire — but for a select few, there's another draw to this mountain town: the Idyll-Beast.

Your first glimpse of this creature may occur on the sharp curves of State Route 243, your headlights piercing the darkness, occasionally flashing on yellow road signs featuring a strange form. It's a human, only hairier. A lot hairier. This is the Idyll-Beast, the Bigfoot of Idyllwild, who has been photographed in the wild,

skulking between the pines, like Chewbacca with a hangover.

The Idyll-Beast Research Center, located inside Bubba's Books — which owner Steve Moulton lovingly calls a “junk shop” — catalogs photos of the Beast in the wild and sometimes at a local party or two, holding a gin and tonic in his furry paws.

Unlike other cryptozoological stars, the Idyll-Beast can be summoned for a bachelorette or New Year's Party via a sighting request form from the Idyll-Beast blog. The less hirsute human behind the beast is David Jerome, a classically trained guitar teacher by day and Idyll-Beast documentarian by night. He has been keeping the myth alive since he and Moulton hatched

the idea almost 10 years ago.

“We noticed that there were Bigfoot sightings wherever towns were dependent on tourism for their livelihood,” Jerome says. “They'd make a Bigfoot museum or whatever, you know? Saskatchewan had the Sasquatch, Loch Ness had their monster. So we thought Idyllwild should have an Idyll-Beast.”

Jerome says the idea was far better than their runners-up, Squirrelzilla or the Chuparealator. He's been documenting the Beast sightings for years, and occasionally pens Beast fan fiction, which he publishes on the Idyll-Beast Blog. He even creates the warning signs you'll see around town. “When a sign goes up, they get stolen right away,” Jerome says, “but you can still get them at Steve's shop.”

While the Idyll-Beast is a friendly creature, Jerome has one warning for those who encounter him in town: “Never give the Idyll-Beast karaoke.”

IDYLLWILD

Getting there: Take the I-10 East, then before you get to Palm Springs, take State Route 243 into the San Jacinto Mountains. The road is very curvy and gets foggy and snowy in the winter. In the summer, it's a beautiful drive.

What to do: Check out the craftwork by local artisans, especially Mountain Mike's shop, which makes apparel and locally sourced colognes. 54360½ N. Circle Drive, Idyllwild; mountainmikecustomleather.com. Take a hike on the many trails throughout the area, including the Ernie Maxwell Scenic Trail, which is an easy stroll with great views of the valley.



Where to eat: Fratello's Ristorante & Pizzeria and Cafe Aroma are popular Italian spots where the locals go for red sauce and vino. Red Kettle offers big breakfasts, while Tommy's Kitchen has a killer patio and brunch, too. Idylogy hosts a younger crowd, gastropub eats and live music.

Where to stay: If you're not camping, the best bet is to Airbnb a cabin. But if you're feeling fancy, the Creekstone Inn has a cozy Craftsman vibe and an epic fireplace. 54950 Pine Crest Ave, Idyllwild; (951) 659-3342, creekstoneinn.com.

Wild card: Stop by the Yokoji-Zen Mountain Center, just a few miles from Idyllwild on State Route 243. It's a 160-acre Zen Buddhist training center featuring gardens, temples and meditation classes. 58900 Apple Canyon Road, Mountain Center; (951) 659-5272, zmc.org.

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Eats // Fork Lift //

PASTA PERFECTIONIST

Felix Trattoria showcases edible rewards of Evan Funke's Italian-fueled passion

BY BESHA RODELL

Last year, months ahead of Felix Trattoria's opening this April, a documentarian working on a film project examining L.A.'s culinary scene interviewed me about the forthcoming restaurant and its chef, Evan Funke. I feared the conversation had been a disappointment to my interviewer, who posed lots of questions about how deeply important Felix might be when it opened. "I have no idea," I told him. "It depends on how good the food is."

The interviewer was a little taken aback by my lack of interest in Funke's grand ambition regarding Felix, and we veered into philosophical territory about intent and romanticism and passion. "I don't really care about the chef's backstory," I remember saying. There are plenty of chefs with enough grand ideas to fill three seasons of *Mind of a Chef*, and who are also capable of failure on the plate.

But failure seemed unlikely in this scenario. Funke has thrilled Los Angeles in the past, at Rustic Canyon in Santa Monica

and then at Bucato in Culver City. I missed Funke's run at Rustic Canyon but was persuaded by his work at Bucato, where he raised the bar for pasta making in the city and introduced us to focaccia *sfincione* so light and fluffy and crisped at its edges that it immediately became an iconic dish.

Since Funke left Bucato in 2015, he's returned to Italy for more pasta-making inspiration, and along with owner Janet Zuccarini spent well over a year bringing Felix to life in the former Joe's location in Venice. The space is wonderful in the way only restaurants built in old houses can be, outfitted in warm brown leather booths and green botanical wallpaper that feels both modern and vintage-tinged.

The main feature of the front dining room (there are two, plus a bar area up front) is a glassed-in, climate-controlled room where the pasta magic happens. Funke had a similar setup at Bucato, but it was out of the view of customers. Here it's on display for all to see, a showcase of the techniques the chef learned on his travels and proof that he's serious with his oft-used hashtag #fuckyourpastamachine.

That focaccia *sfincione* is back, a thing of stunningly simple beauty, finished in a wood-burning oven so its interior is soft and stretchy and cloudlike and its exterior is hot and crispy and layered with a thin slick of olive oil, a sprinkling of salt and a few sprigs of rosemary.

Also back: the side of broccoli that inspired this reverie from me when originally

writing about it at Bucato: "[I]t tastes like the platonic ideal of broccoli, the sweetest, most vegetal, most intense broccoli ever. When asked how this is possible, Funke discusses in detail the four farms he's sourcing his broccoli from, how one farm is close to the coast, with hot days and cold nights; how another produces broccoli watered with snow runoff; how all of these things contribute to the flavors of each

MANY DISHES AT FELIX WILL BE THE BEST GODDAMNED VERSION OF THAT THING YOU'VE EVER HAD.

kind; and how, when mixed together, they create 'super broccoli.' He's right: It really is super."

But there's newness at Felix as well, and proof that this isn't a chef who'll rest on his laurels. You could easily make a beautiful meal from the antipasti section: delicately fried squash blossoms stuffed with *fiore di latte*; a crudo of raw ridgeback prawns with a gloriously creamy texture; pork meatballs that have been quickly fried and burst with porky flavor. If the panzanella is available, you should order it, because

it means Funke has come across enough beautiful summer produce to create the perfect bright and snappy salad, set off by the grounding pleasure of crispy bread.

But you're here for the pastas, presented on the menu in sections relating to their respective regions of Italian origin: north, central, south (Mezzogiorno on the menu, as it's known in Italy) and the islands.

Every table seems to have a plate of the pappardelle, which means Funke is often in the pasta room early in the evening rolling out rounds of dough and cutting the thick noodles, knowing he'll run out by mid-evening if he doesn't get ahead. Bathed in a mellow Bolognese, the pasta is practically silky, making the pappardelle of your past seem rough and clumsy by comparison.

It would take weeks to eat through all these pastas, from saffron-tinged *malloreddus* (tiny Sardinian gnocchi) to lovely little orecchiette with sausage and more of that incredible broccoli. It hasn't appeared on the menu yet, but some nights carbonara is available, and it has the potential to usurp the pappardelle as king of this restaurant. The sauce is like the very soul of egg yolk, with all of its fat and glossy slick (and none of its slime), punctuated by crispy frizzles of pancetta. Funke serves it with a wide variation on rigatoni, and the egg sauce clings to the ridges of the al dente pasta like a wondrous yellow gravy.

Is it at all possible Funke has enough passion in his heart to care as deeply about pizza as he does pasta? I doubt it. And it shows; the perfectionism with which he approaches everything else on the menu doesn't shine through in the Neapolitan-style pizza, which can be floppy bordering on soupy in the middle. It's not bad pizza — the crust is charred, the dough has good flavor. It's just not the best goddamned pizza you've ever eaten, and when put beside the focaccia and the pasta and the broccoli and the panzanella, it seems weak by comparison.

Because many dishes at Felix will be the best goddamned version of that thing you've ever had.

I don't care much about Funke's holy devotion to pasta, his backstory or his romantic sweeps through the Italian countryside. Is it nice to sit and watch as he lovingly rolls out the pappardelle in his glassed-in room? Sure, but it's not the first time that trick has been played in the United States (see: Monteverde in Chicago), and the ogling of the creation of food is one of those tropes I could take or leave.

What matters is the taste of what's on the plate, the feel of eating in the room, the graciousness of the people bringing the food. Felix delivers on those fronts in spades: The service is lovely, the cocktails are fantastic, the wine list is deep and smart. The food is goddamned delicious. To more satisfyingly answer that month-old question about the significance of Felix Trattoria: If this kind of pleasure is what all that romantic ambition gets you, then I'm happy to concede its deep importance.

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Pizza at Cosa Buona

Eats //
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SIGNS OF CONFUSION

COSA BUONA IS ECHO PARK'S
NEW — YET OLD — PIZZA JOINT

Pizza Buona, an Echo Park landmark practically since its opening in 1959, closed its doors a few years ago, shortly after a car crashed into its storefront on the southwest corner of Sunset and Alvarado. The business moved a few blocks south, and now operates quietly out of a strip mall while the Pizza Buona signs remain in place up the street.

Those signs are the source of some contention now. Chef Zach Pollack, who runs Silver Lake's highly regarded Alimento, has purchased the original restaurant, remodeled it, renamed it Cosa Buona and created a menu that's still Italian-American comfort food, but totally different from Pizza Buona's more straightforward offerings. The similar names and the location of the Pizza Buona signs over the Cosa Buona restaurant are the cause of some distress in the community, with people arguing over the line between homage and ripoff. Google's confusion about the two restaurants isn't helping.

But to walk through Cosa Buona's doors is to know you're somewhere different from an old-timey, mostly takeout joint that was known for its willingness to deliver single beers with sub sandwiches. The old interior was charming, but this newly remodeled version is beautiful, all sun-dappled green marble. (Though the tables are uncomfortably close together and one wonders how long until the lovely walls of glass are tagged and/or smashed.)

Everyone has an opinion about pizza crust. The crust at Cosa Buona is spongy and tangy, with not a lot of char except around the edges. This will be extremely

offensive to some people, but I think it's great.

The menu is split between pizzas and a number of smaller plates. The meatballs are flavorful, as they should be, which raises the question: Why are so many restaurants these days — Cosa Buona included — serving meatballs with a dollop of burrata? I mean, it's to raise the price, but burrata is a delicate cheese, and the flavor is always lost when paired with seasoned meat. But that's my biggest complaint about the food.

The crustless cheesecake was perhaps the best I've ever had. A harder sell is the eggs tonnato: "Soft-boiled eggs with tuna sauce" isn't a phrase that will inspire an appetite in many, but you really should give this small appetizer a try. It's a lick-the-plate kind of dish, and if anyone side-eyes you doing so, tell them *L.A. Weekly* said so.

Pizza Buona is still a solid choice for take-home pizza. And Cosa Buona is a wonderful place to spend an evening, where the food is much better than it has to be (here's hoping they keep up that can-do attitude). May the two live in harmony, and may tonnato take L.A. by storm. —Katherine Spiers

2100 Sunset Blvd., Echo Park; (213) 908-5211, cosabuona.com.

CHINESE FOOD

Sichuan Food Doesn't Have to Be Spicy, and This Arcadia Restaurant Will Prove It

Chengdu Impression, a chain of 30-odd restaurants and upscale hotels in China, opened its first U.S. location earlier this year in Arcadia. The restaurant serves Sichuan food, but it's not the food most Angelenos associate with Sichuan restaurants.

In Los Angeles — and across the country — Sichuan (or Szechuan, sometimes) cuisine usually is associated with just two elements: spicy heat and Sichuan peppercorns, the latter of which deliver the famous numbing sensation that can become something of an obsession. In L.A. foodie circles, it's a badge of honor to say you enjoy Sichuan food, that you can

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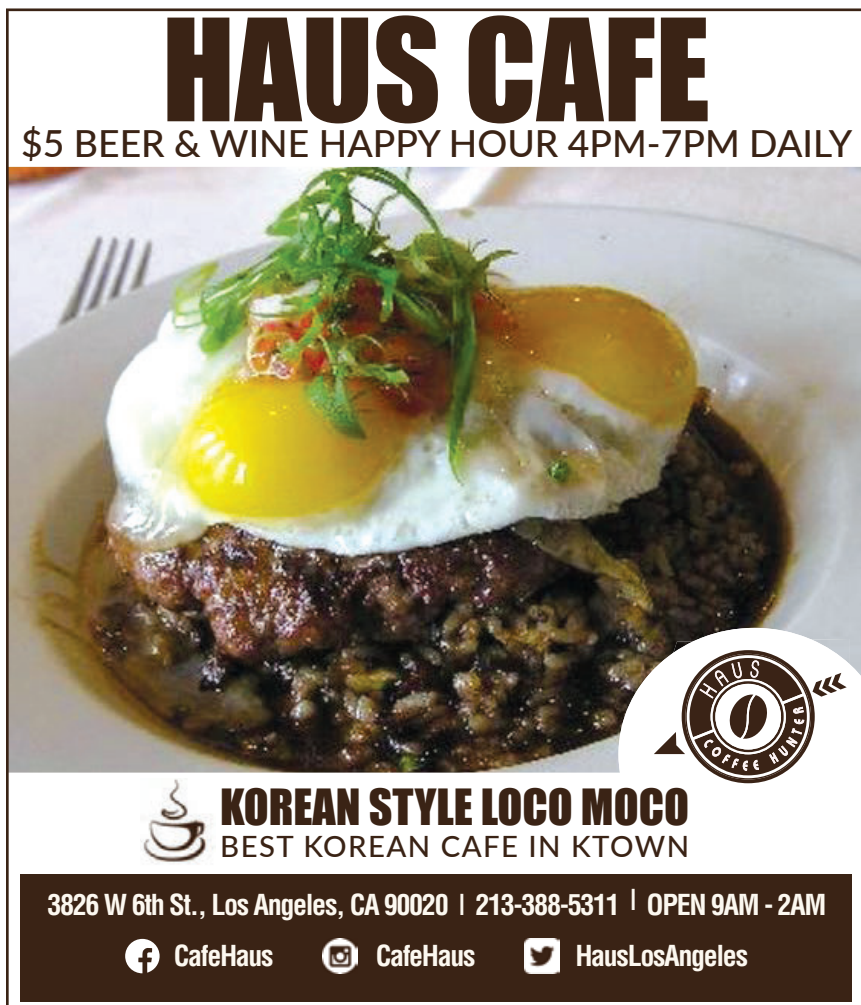
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stand the outlandish heat, that you enjoy sweating your way through dinner.

Eating till you hurt is part of what Dana Goodyear identified as masculine, performative eating in *The New Yorker* in 2012. Culturally, we're moving away from that (though Sichuan Impression and Chengdu Taste are still popular) as we get more sophisticated about food and L.A. gets more sophisticated about Chinese food in particular. So it's the perfect time for Chengdu Impression to make its stateside appearance.

According to Chengdu Impression, there are "five flavors" of Sichuan cuisine: hot, numbing, sweet, savory and sour. The restaurant does an excellent job of educating diners on just how non-spicy Sichuan food can be — though the dishes that are meant to be spicy will still rock your world.

For reference, Chengdu is the capital of Sichuan province, which, depending on whether you include Tibet in China's borders, is right in the center or on the far eastern edge of China. The city has a world-class culinary culture, and in 2011 UNESCO declared it a "city of gastronomy."

Classic Sichuan dishes include *kung pao*, made with peanuts and dried chilies; *mapo* tofu, a dish of tofu and ground meat in a spicy, fermented bean paste-based sauce; hot pot; and *dan dan mian*, a noodle dish with a peanut and sesame sauce.

Chengdu Impression serves these dishes family-style, but if you're visit-

ing for dinner, the tasting menu is the way to go. This is not a cheap night out, as the menu runs about \$55 (it changes occasionally). Wine is available only by the bottle, and Opus One is not the most expensive selection; the prices run from \$39 to about \$500. The list includes the two wines Trump served to the president of China at their recent dinner in Florida, a distinction that is mentioned on the menu.

The prices here don't indicate a quietly elegant night out: On my visits, there have been children watching cartoons on tablets, sans headphones. But you're here for the food.

The cold mushroom appetizer and the sea cucumber with minced pork knocked me right over. In fact, it could be argued that Chengdu Impression's food is a little too far on the sweet side.

It's a worthwhile experiment, this restaurant that's striving to appeal to both mainland Chinese expats and native Angelenos, who are known for their adventurous palates. The food is good, especially anything with pork (the pork belly and pork bun courses on the tasting menu are highlights). The *dan dan* noodles are among the best in town — and not spicy!

And that famous panda dessert? It doesn't taste like much. But it is Instagram gold. The tasting menu will pay for itself in likes. —Katherine Spiers

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P. 28 SUN
CYCLISTS TAKE A SPIN DOWN
BRAND BOULEVARD FOR CICLAVIA

P. 29 MON
THE ADVICE KING TAKES
HIS SHOW ON THE ROAD



P. 29 WED
A BIG COMEDY SHOW TO PROMOTE
THE BIG SICK

fri

6/9

BOOKS

One-Two Punch

Carlo Rotella, Mike Ezra and contributor Robert Anasi discuss their new book, *The Bittersweet Science: Fifteen Writers in the Gym, in the Corner, and at Ringside*. Edited by Rotella, a professor at Boston College, and Ezra, a professor at Sonoma State University, the anthology features essays by writers, authors, academics, former amateur boxers, managers and musicians who offer different perspectives on boxing not only as a blood sport but also as a business, with chapters on such “marquee attractions” as Roy Jones Jr., Antonio Margarito, Bernard Hopkins, two-time Olympic gold medalist Claressa Shields and other boxers. *Book Soup, 8818 Sunset Blvd., West Hollywood; Fri., June 9, 7 p.m.; free, book is \$19. (310) 659-3110, booksoup.com. —Siran Babayan*

sat

6/10

LGBTQ

Loud and Proud

L.A. Pride week culminates in the **L.A. Pride Festival** at West Hollywood Park, although this year the traditional parade, with its floats and celebrity grand marshals, will be replaced by #Resist-March. Beginning at 8 a.m. at Hollywood Boulevard and Highland Avenue and ending at West Hollywood Park, the all-inclusive rally invites not only members of the LGBTQ community and their allies but anyone protesting our current administration. But organizers won't let politics cast a pall over the festivities, which attract around a half-million people each year. The packed roster of entertainers includes Brandy, Chromeo, Aaron Carter, Erika Jayne, Brooke Candy, Kat Dahlia, iLoveMakonnen, Young M.A., Spencer Ludwig, Starley, Tish Hyman, Leon Else, Connell Cruise and Jesse Montana. *West Hollywood Park, 647 San Vicente Blvd., West Hollywood; Sat., June 10, noon-1 a.m.; Sun., June 11, 11 a.m.-11 p.m.; \$25-\$35. lapride.org, resistmarch.org. —Siran Babayan*

RETRO

Ready, Cassette, Go

Fans of schlock cinema, B-movies, obscure film and being kind and rewind-ing won't want to miss **Lo-Fi Video's VHSwap** at counterculture gallery Lethal Amounts. The event features vendors selling vintage VHS tapes, independent video companies presenting reissues and new VHS and DVDs, and film posters and art for sale. Actors from some of your favorite cult classics will be on hand to sign autographs, including James Duval (Frank the Bunny in *Donnie Darko*), Robert Ray Shafer (*Psycho Cop*) and Ruth Collins (*Doom Asylum, Psychos in Love*). Attendees are welcome to bring their own VHS tapes to swap, so if you're tired of rewatching *Cannibal Women in the Avocado Jungle of Death*, you might just be able to trade it for *Amazon Women on the Moon. Lethal Amounts, 1226 W. Seventh St., Westlake; Sat., June 10, noon-5 p.m.; \$5 suggested donation. (213) 265-7452, lethalamounts.com. —Matt Stromberg*

FOOD & DRINK

Glorious Food

Now in its eighth year, **L.A. Food Fest** brings together 100 food vendors, plus five beer gardens and six cocktail stands, and puts them all in one location so that you can go nuts. VIP tickets will get you in earlier, but all tickets include food. There's a special area set up just for Instagram-friendly food photos, plus a bloody mary bar, an iced coffee lounge (very trendy) and an area just for desserts — mostly ice cream but popsicles and cotton candy, too. In attendance: Petty Cash, Sunny Blue, Starry Kitchen x Button Mash, Stella Barra Pizzeria, Howlin' Ray's, Hanjip, Sumo Dog, Loteria Grill and more. *Los Angeles Memorial Coliseum, 3911 S. Figueroa St., Exposition Park; Sat., June 10, 2-7 p.m.; \$50-\$95. lafoodfest.com. —Katherine Spiers*

DANCE

Home for Supper

Suarez Dance Theater's latest, **Family Dinner**, began with three hosted potlucks with games and improvisation that led to a consideration of the parallels between the Bible's Book of Ruth and contemporary issues of immigration, politics and family.



Lo-Fi Video's VHSwap:
See Saturday.

PHOTO BY ERIC ENGLAND

The resulting work promises Christine Suarez's distinctive blend of dance, music and spoken word; it also reunites Bernard Brown, Kai Hazelwood and Nguyen Nguyen, the dancers who dazzled in Suarez's highly praised *Mother.Father*. Suarez “tours” to multiple venues rather than presenting all the shows in one place. These performances are followed by a potluck, and audience members are encouraged to bring a dish to share. *Christine Reed Park, 1133 Seventh St., Santa Monica; Sat., June 10, noon. Also in private home (address provided with reservation by email to familydinnerpotluck@gmail.com), Sun., June 11, 5:30 p.m.; free. suarezdance.org/upcoming-events/. —Ann Haskins*

sun

6/11

OUTDOORS

Spin Cycle

If you're like most Angelenos (who live east of the Westside), chances are you've driven from Atwater Village up to Glendale more times than you could possibly count. Still, there's something different about experiencing an otherwise mundane drive on a bicycle on a street with no cars around to honk and bum you out. This month's closed-streets, biking-walking-skating extravaganza **CicLAvia** is titled Glendale Meets Atwater Village. The three-mile route begins (or ends, depend-

ing) at Glendale Boulevard and Glenhurst Avenue in Atwater Village. Then cyclists travel via Glendale Boulevard to Central to Brand, ending at a hub at Brand Boulevard and Doran Street. As always, there are free bike-maintenance tents, and several businesses along the route are offering specials, such as \$1 off pints at Pacific Plate Brewery Taproom in Glendale. *Glenhurst Avenue and Glendale Boulevard, Atwater Village, or Brand Boulevard and Doran Street, Glendale; Sun., June 11, 9 a.m.-4 p.m.; free. ciclaviala.org. —Gwynedd Stuart*

ZINES

Practice Love

We all know love is totally radical — but how do you practice acts of love that are collectively radical? Stacy Russo, staunch doyenne of the zine scene since the 1980s, presents this afternoon's **Love Activism Collaborative Zine Workshop**. You'll contribute your own individual page to a group *Love Activism* zine that embraces aspects of humanity such as creativity, empathy, hope, self-care and mindfulness. When it's finished, you'll watch it all get assembled and mailed off to everyone who took part so you can have something tangible to show for all that love streaming off you like steam off hot asphalt in summertime. *Book Show, 5503 N. Figueroa St., Highland Park; Sun., June 11, 3 p.m.; \$18 (includes supplies and cost to mail the zines); register at paypal.me/StacyRusso. (213) 438-9551, bookshowla.com. —David Cotner*

COMEDY

It's Good to Be the King

Since 2014, stand-up comic and actor Chris Crofton has been the "Advice King" for Nashville alt-weekly *Nashville Scene*, doling out hysterical responses to such questions as "Should I start a food truck?," "Should I try cocaine?" and "How should I prepare for the zombie apocalypse?" (Recently, a reader asked: "What kind of guns should I get, and how many?" Crofton's reply: "It depends on what kind of damage you want to do to your brother-in-law.") Crofton, who lives in Los Angeles, also is a musician and hosts the podcast *The Chris Crofton Show*, as well as a YouTube version of his column. For his first **Chris Crofton Advice King: Live!**, Crofton performs stand-up and live music, screens videos and answers audience questions with guests and fellow comedians Josh Fadem and Lizzy Cooperman. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Mon., June 12, 9-10:30 p.m.; \$10. (323) 851-7223, nerdmeltla.com.* —Siran Babayan

JOURNALISM

One Night Only

Pop-Up Magazine is the live-show incarnation of the San Francisco-based *California Sunday* print and online publication, which focuses on stories from the Western United States, Latin America and Asia. Since its debut in a humble San Francisco theater, the show has since spread to venues in big cities across the country, delivering a pioneering blend of storytelling and performance that bridges the gap between subject and spectator. The **Pop-Up Magazine Spring Tour** includes writers Brittany Spanos and Jon Ronson, as well as comic Yassir Lester and Magik*Magik Orchestra. These high-tech, story-driven shows aren't recorded, so you'll need to be physically present if you want to witness the true magic of words being taken off the page and onto the stage. *The Theatre at Ace Hotel, 929 S. Broadway, downtown; Tue., June 13, 8 p.m.; \$32; (213) 623-3233, popupmagazine.com.* —Tanja M. Laden

COMEDY

Sick Jokes

Out June 23, *The Big Sick* is a romantic comedy based on the real-life relationship between Kumail Nanjiani and wife Emily V. Gordon. Fans know Nanjiani as a comedian who stars as computer programmer Dinesh on HBO's *Silicon Valley*, while Gordon is a writer and co-creator of *The Meltdown With Jonah and Kumail*, which ran for three seasons on Comedy Central. Co-produced by Judd Apatow and directed

by *The State's* Michael Showalter, the film centers on Nanjiani, who comes from a conservative Pakistani-Muslim family, and his white girlfriend. When Emily (played by Zoe Kazan) becomes sick with a mysterious illness, Nanjiani has to deal with her parents, played by Holly Hunter and Ray Romano. To promote the movie, **The Big Sick Comedy Tour** features stand-up by Nanjiani, Apatow, Romano and film co-star Kurt Braunohler. Proceeds benefit the International Rescue Committee, Harvest Home and American-Italian Cancer Foundation. *The Belasco Theater, 1050 S. Hill St., downtown; Wed., June 14, 8 p.m.; \$47.50. (800) 653-8000, thebigsickmovie.com.* —Siran Babayan

FILM

It's a Gas, Gas, Gas

Back in the mid-'80s, it wasn't every day that a black female comedian got her own film. Hell, it isn't a thing that happens every day in 2017. In that respect, Penny Marshall's 1986 action-comedy *Jumpin' Jack Flash*, starring Whoopi Goldberg, is as rare as it is genuinely funny. In true '80s action-comedy fashion, Goldberg plays a spunky but bored bank employee who intercepts a cry for help via computer and winds up on the wrong side of an international crime ring that's suddenly out to get her. There's Supremes lip-synching, sequined-dress shredding and an amazing scene in which Goldberg's character is dragged around New York City inside a phone booth ("I'm a little black woman in a big silver box"). For its event **Two by Penny Marshall**, the New Beverly screens the film along with Marshall's other mid-'80s blockbuster, *Big New Beverly Cinema, 7165 Beverly Blvd., Fairfax; Thu., June 15, 7:30 p.m.; \$8. (323) 938-4038, thenewbev.com.* —Gwynedd Stuart

COMEDY

Slam Junk

Spam is a nuisance. You probably spend hours each day deleting emails about male-enhancement drugs, diet pills or money scams from Nigerian princes. **Mark as Spam: The Email Game Show**, however, turns the scourge of the internet into comedy. Hosted by Joey Clift and special guest Laura Silverman, comedians Danielle Radford, Jamie Loftus, Brodie Reed and Allegra Ringo share emails that are real and some fake ones culled from Amanda Meadows' forthcoming parody book, *The Best American Emails: Re: A Collection of the Finest Accidental Reply Alls, Pharma Spams, and Anonymous Death Threats*. (Meadows is co-founder of comedy book publisher the Devastator Press.) Audience members determine which messages are actual or made up. The winner receives a tote bag of email-themed prizes, including the soundtrack to the film *You've Got Mail*, and all contestants get a copy of Meadows' book. *The Last Bookstore, 453 S. Spring St., downtown; Thu., June 15, 7:30 p.m.; free, RSVP requested. (213) 488-0599, lastbookstorela.com.* —Siran Babayan

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Stage // ALL BARK, NO BITE

Dogfight, a musical from *La La Land*'s songwriters, has major chauvinistic baggage

BY DEBORAH KLUGMAN

The musical *Dogfight* (music and lyrics by *La La Land* songwriters Benj Pasek and Justin Paul, book by Peter Duchan) is one of those period pieces that make the good old days appear not so good after all — kind of like the musical itself.

The show is based on a 1991 movie written by Bob Comfort and directed by Nancy Savoca. Set in 1963, it starred River Phoenix as a young Marine about to be shipped to Vietnam, and Lili Taylor as a woman he asks on a date. The title refers to a game played by a group of his buddies to see who can bring the biggest “dog” — read: ugly girl — to a party. The guy who brings the ugliest girl wins a pot of money.

Phoenix and Taylor both won praise from critics like Roger Ebert and Peter Travers for their sensitive portrayals of the lead characters in the story. Suffice it to say that whatever insight and charm

the actors and filmmakers brought to the movie has, in this new reincarnation, been thoroughly quashed.

Co-directed by Jennifer Strattan and Jennifer Oundjian, the production at the Hudson Mainstage Theatre features Payson Lewis as Eddie, the “dog”-hunting

THE WOMEN ARE MOSTLY PORTRAYED AS EITHER CHEAP AND TARTY OR PLAIN AND DULL.

Marine, while Nicci Claspell (a perfectly attractive woman without the goofy wig and dowdy dress she’s given to wear) depicts Rose, the lovelorn waitress he chooses to bring to the gathering.

Eddie’s two best buddies are Boland (Spencer Strong Smith), a crass, sneaky dude who pays the loud-mouthed, mini-

skirted Marcy (Emily Morris) to blacken her teeth so as to win the contest; and Bernstein (Trent Mills), an equally boorish, sex-starved guy so desperate to get laid he almost violently assaults a hooker (his buddies hold him back) when she calls it a night before servicing his needs.

The show’s depiction of gender roles and the battle between the sexes in an era prior to the sexual revolution has you heaving a sigh of relief that we’ve moved on. While it’s true that Eddie owns up to his mistake and seeks to make amends, his actions are overshadowed by the ubiquitous nastiness around him. The show seems to wink at the notion of men sniffing after women like prey. And it’s not only the males who are cast in a bad light here: Excepting Rose, the women are mostly portrayed as either cheap and tarty or plain and dull.

That a production with this kind of chauvinistic baggage has been directed by two women would be jaw-dropping were it not so depressing. Nor does it help that the music and lyrics are forgettable, the dancing (choreography by Oundjian) is not quite in sync and the singing is just OK.

Claspell is the best thing in the show



PHOTO BY NICOLE PRIEST

because she successfully projects a sane and honest person. As Eddie, Lewis lacks presence; it’s not a crisp performance.

The skillful musicians (musical direction by bass player Elmo Zapp) give it their best shot throughout. But the wigs (hair design by Ariana Castiglia) are hokey, unnatural and unattractive, while costumer Julius Bronola seems to have shopped for the squeaky-clean hippie garb women wear at the end of the play (when it’s 1969) in some Beverly Hills boutique.

DOGFIGHT | Hudson Mainstage Theatre, 6539 Santa Monica Blvd., Hollywood | Through June 25 | plays411.com/dogfight

UCLA Research Study

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To join you must be:

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- HIV-positive
- On antiretroviral therapy for at least 6 months
- T-cell count at or above 100

For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062

There are limitations to the confidentiality of email communications. Do not include any sensitive health information if you choose to contact the study team via email.



Are you interested in trying to improve the way your brain works?

If yes, you may be able to join a study where you add FDA-approved medication(s) to your HIV-regimen to improve neurocognitive performance.



This study is for HIV-positive people who also have HIV-associated neurocognitive disorder (HAND) as defined by the Frascati criteria.

It will help us to identify if adding Maraviroc (MVC) and/or Dolutegravir (DTG) to their current antiretroviral therapy will improve neurocognitive performance. Participants will be enrolled in this study for about 96 weeks. Compensation will be provided.

To join you must be:

- 18 years of age or older
- HIV-positive with an undetectable viral load
- Have had a HIV-associated neurocognitive disorder within 45 days prior to study entry

For more information contact the UCLA CARE Center at careoutreach@mednet.ucla.edu or via phone 310-557-9062

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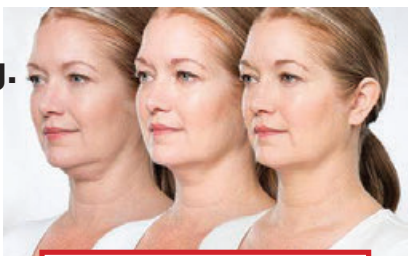
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CAMPFIRE STORY

FLESHY FIGURES GATHER 'ROUND
A FIRE IN ONE OF ELEANOR
SWORDY'S UNREAL PAINTINGS

BY CATHERINE WAGLEY

This week, a wooden roller coaster becomes a stage in Chinatown, and David Hockney chain smokes in a 16mm film.

Oblivious by a bonfire

Eleanor Swordy titled her exhibition at Moskowitz Bayse "Who Died?"; if someone did die, it's possible the figures in her paintings wouldn't notice. They're all engrossed in their own sometimes mundane, sometimes exotic activities. In *Auriga Rising*, a group of figures resembling midcentury modern sculptures lounges by an exuberant fire. In *Domen*, a figure perches behind rocks with binoculars, and in *The Jeweler*, a nude woman sits on a pillow in a rustic living room, tinkering with tools laid out inside a light box. Crayons and paper lie on the floor behind her. All Swordy's figures have a soft, floppy quality, as if they're flesh and no bones, and her paintings conjure a slightly unreal world in which normal rules of gravity don't quite apply. 743 N. La Brea Ave., Fairfax; through June 17. (323) 790-4882, moskowitzbayse.com.

Smoking in the grass

Downstairs at 1301PE, actress Sylvia Kristel holds a cigarette in a 16mm film that's being projected on a wall. Smoke rises against the lush yard in which she's standing. Artist Manon de Boer filmed Kristel, who died in 2012, in the Hollywood Hills in the early 2000s. The footage is quiet and the actress stoic. Upstairs, another 16mm film plays. This time, it's iconic painter David Hockney who holds a cigarette and quietly smokes in his studio, laughing occasionally. Tacita Dean filmed him just last year and, over the course of 16 minutes, we see him smoke five cigarettes. This show, called "The last beautiful pleasure," marks 1301PE's 25th anniversary and drips with nostalgia — for a time when too many of us still found chain-smoking romantic. 6150 Wilshire Blvd., Carthay; through June 24. (323) 938-5822, 1301pe.com.

Out there, it's bananas

The gray and silver wallpaper covering the temporary wall that currently bisects Skibum MacArthur's new Frogtown space looks normal enough from across the room. But up close, it's essentially an angstily poetic message board, the stripes on the paper interspersed with all-caps wordplay: "Out there it's bananas," "In here it's great," "In here it's grapes." The wall is one complete work by Christina Quarles, adapted to fit the Skibum space perfectly, and populated by loosely



figurative paintings
as well as hyper-
real experiments.

Eleanor Swordy,
Auriga Rising (2017)

A painting of a taped-up piece of white paper looks real, as if you could just reach out and rip it off the wall. A painting that appears to be on stretched canvas (in fact, it's painted right onto the wall, the sense of dimension an optical illusion) depicts two bodies in a vaguely erotic tangle. "And I Can't I Can't Even Cause It Isn't It Isn't Even," says text along the image's bottom edge. It's hard to tell what's what in this work, which seems to be exactly the point. 1989 Blake Ave., Elysian Valley; through June 10. skibummacarthur.net.

Chasing a chess piece

In Maya Deren's film *At Land* (1944), a woman emerges from the ocean, climbs onto a piece of driftwood and ends up at a banquet table. She crawls down the table, though the other dinner guests barely notice, then ends up at a chess game. She begins to play, moving pieces just by looking at them. She tries to grab a piece at one point, but it escapes her and so she chases it out across various landscapes. The 14-minute film screens at the Norton Simon along with a selection of others by Deren, an experimental filmmaker who settled in Los Angeles briefly in the 1940s. The screening coincides with the museum's exhibition about the eccentric and under-known dealer Galka Scheyer, whom Deren knew well. 411 W. Colorado Blvd., Pasadena; Fri., June 9, 6 p.m.; free with museum admission. (626) 449-6840, nortonsimon.org.

Group offering

Last year, at the Studio Museum in Harlem, artist EJ Hill built a 41-foot-long frame for a makeshift roller coaster, and called it *A Monumental Offering of Potential Energy*. Laced in neon and lit in glowing purple light, the roller coaster had a platform at one end. Hill laid down on this, facedown, each day that it was installed at the museum, only rising at the end of the day to go home. Now, the platform has been remade and reinstalled at Human Resources in Chinatown. He calls this new version *A Subsequent Offering*, and this weekend, a group of artists — including laub, Elliot Reed and Maria Maea — will take to the platform for *Subsequent Performances*, to perform in their own ways. 410 Cottage Home St., Chinatown; Fri., June 9, 9-11 p.m. (on display through June 18); donations welcome. (213) 290-4752, humanresourcesla.com.

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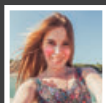
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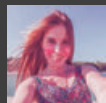
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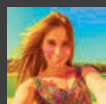




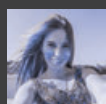
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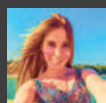
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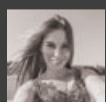
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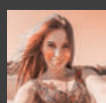
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| Film //

THE HIGH PRICE OF SURVIVING

Krishna's Trey Edward Shults returns with a horrific triumph

BY APRIL WOLFE

A red door is, biblically speaking, a sign of protection, an echo of the blood rubbed on posts and lintels during Passover to keep God from smiting you and your home. But like most things that the Bible insists are positive, the red door also comes with an undercurrent of horror. Having to slaughter animals at twilight for your paint kind of mutes the jubilation of surviving.

In writer-director Trey Edward Shults' *It Comes at Night*, a soul-crushingly dark examination of human nature amid an invisible and unnatural threat, human life remains intact in but one house in the forest, one with a blazingly red door secured with heavy brass locks. This door, glistening with an attractive sheen at odds with the dull wood around it, is the only thing that separates a family from certain death. But survival also means sacrifice.

Mother Sarah (Carmen Ejogo), father Paul (Joel Edgerton) and 17-year-old son Travis (Kelvin Harrison Jr.) must wear gas masks when exiting the home to do their daily chores. Their voices seem far away and muffled, almost robotic. Shults (*Krishna*) never lets us see exactly what it is in the forest they're so scared of, and he gives no clues as to whether whatever is terrorizing them is local or global. In lingering shots that stare into the trees, he suggests any number of wicked possibilities.

We know the result of coming into contact with whatever is out there — in the opening scene, Grandpa Bud (David Pendleton) is covered head to toe with Byzantium-purple sores, his irises glazed white, his mouth leaking hints of black blood. Shults is fond of the extreme close-up when his characters are most stressed and grotesque, rendering their pain inescapable. Before Bud completely "turns," Paul and Travis wheel him out back, put a bullet in his head and burn the gasoline-soaked body, releasing an ink-black plume into the clear blue sky. This overkill stokes the tension: What the hell would happen if they *didn't* immolate Grandpa?

Travis is plagued by nightmares but, awake or zonked out, he is seemingly called to the red door. Night after restless night, he gingerly walks down the long, dark hallway — with only a rifle

sight for light — as the vermilion wood seems to throb, almost beckoning Travis to step through to the other side.

Soon, the trio's bubble of safety breaks when a stranger, Will (Christopher Abbott), breaks into the home, thinking it empty. Stoic Paul brutalizes Will and ties him to a tree outside overnight, so that Will can prove that he's (a) not "sick" and (b) truly just there to find water for his own family. The next morn-

IT COMES AT NIGHT IS A SOUL-CRUSHINGLY DARK EXAMINATION OF HUMAN NATURE AMID AN INVISIBLE AND UNNATURAL THREAT.

ing, Paul is presented with a deal he can't turn down: Drive Will to retrieve his wife, Kim (Riley Keough), and 4-year-old son, Andrew (Griffin Robert Faulkner), and their food reserves, so that the two families can share their resources. Still, Paul remains tight-lipped and doesn't trust Will, so their road trip is impossibly tense. In the rearview mirror, Paul eyes Will, having made him sit in the truck bed, nervous that the visitor is sick and only hiding it. In one long



Christopher Abbott in the spotlight

PHOTO BY ERIC MCNATT/COURTESY A24

shot, Shults lets us spy on Will through Paul's eyes as the truck rumbles on, and suddenly, every little facial tic or movement Will makes seems as if it's a clue to something. Like the unknown sickness, Paul's paranoia is contagious.

When Kim and Andrew arrive, Travis is confronted with a beautiful young woman and a happy, playful family so unlike his own. Harrison delivers a quiet and gut-wrenching performance, the longing ever visible in his eyes as Travis sneaks into a crawlspace just to hear, through the vents, Will and Kim's laughter.

Meanwhile, Travis' only friend is his scruffy dog, Stanley, whose rhythmic panting scores nearly every scene he's in. This stands out because most moments outdoors are stone-silent, save for that dog. As in every horror film with an animal, you watch in dread, wondering what its fate will be, and when that fate will arrive. Outside the Bible, an animal's death doesn't protect human life.

Though Sarah doesn't get much screen time, her absence in the story may reveal some darker truths about what could happen when society breaks down. Here, traditional gender roles are subtly reinforced. At one point, Paul momentarily relaxes and brings Will

into Bud's vacant study to share a glass of celebratory whiskey. But Paul's omission of the women from this moment, for me, carries just as much terror as anything coming from outside — what humanity will women lose when the world goes to hell?

But the heart and the soul of this story is Travis. I wanted to reach out and hold him when, during one of his insomniac trips to an empty kitchen cupboard, he runs into Kim and tells her he's never kissed a girl. This admission hangs heavy in the air, both of them realizing that if he ever were to kiss a woman, to make love, to feel love, it would have to be with Kim. Travis is the only one of the group who can see the big picture, that it may be human nature that does them in before whatever is out there in the forest does. And with Paul's shoot-first-ask-questions-later attitude, every scene carries the possibility that it could all end right there. With *It Comes at Night*, Shults seems to suggest that if you have to slaughter a bunch of animals to persist, the life you get may not be worth it.

IT COMES AT NIGHT | Directed and written by Trey Edward Shults | A24 | Citywide

SAM ELLIOTT IS SUBLIME, BUT OLD-DUDE-FEELS-SAD DRAMA *THE HERO* ISN'T

It's only after three encounters, a night on molly, a blow-up argument, an impassioned recitation of Edna St. Vincent Millay's "First Fig" and some tender May-December — late December — sex that Sam Elliott's *The Hero* character can be bothered to ask what Laura Prepon's does for a living. Turns out she's a comedian, which means the plot of this latest maudlin study of a magnetic old fellow will concern his learning to accept that she's going to joke onstage about his septuagenarian balls. *Learning to Accept* could be the title of most of the films in this genre: Like Robert De Niro in *The Comedian* or Jeff Bridges in *Crazy Heart*,

Elliott plays an old salt out of time, alienated from his family, cranky and clueless about the world he's had the good fortune to thrive in.

Eventually, after the first act's almost ritualized humiliations, he gets promisingly laid and learns life is worth living even if everything is not as it once was. After some sex and some shame, the brat will by the end make a concession toward being a better person. Essentially, these movies are old-dude versions of *Girls*.

Elliott plays a beloved film star, and he remains the prototypical easygoing real-man charmer, so his hooking up with a beauty so many decades younger than he is at least plausible. Both performers prove more interesting than their material, and when the script flags, at least viewers have time to regard four of the most fascinating

You could always do worse than looking at Sam Elliott.



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eyebrows Hollywood has to offer. Nick Offerman is woosily funny as the hero's drug dealer, and Elliott still speaks the way Monument Valley would if it could. —Alan Scherstahl

THE HERO | Directed by Brett Haley
Written by Marc Basch and Haley | The Orchard
ArcLight Hollywood, Landmark

"THE FEMALE LAWRENCE OF ARABIA."
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-THOM POWERS, WNYC, DOCUMENTARY OF THE WEEK

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FOLLOWING THE 5:00 PM SHOW.

Rachel ain't having
it: Clafin and Weisz



PHOTO BY NICOLA DOVE/COURTESY 20TH CENTURY FOX

Film // WOMAN OR WITCH?

RACHEL WEISZ IS SIMPLY IRRESISTIBLE IN
THE CHILLING *MY COUSIN RACHEL*

BY APRIL WOLFE

The trailer for Henry Koster's 1952 adaptation of *My Cousin Rachel* channels hysteria as the voice-over asks, "Was she woman or witch? Madonna or murderer?" Unfortunately, the film itself proved far tamer than the marketing suggested. The novel's author, Daphne du Maurier, who also penned *The Birds* and the psychological thriller *Rebecca*, distanced herself from the project when she saw that 20th Century Fox planned to neuter her moody, mind-bending scenes and infuse them instead with romance.

Today, the late author likely would lick her lips in excitement for the second film version of her masterwork, this time from director Roger Michell and starring Rachel Weisz. Tense and at times downright frightening, *My Cousin Rachel* tells the story of an irresistible woman whose charms take down the male wing of a family, driving its members to madness. At least that's what seems to be happening.

In fast-moving scenes, we enter the young life of self-possessed orphan Philip Ashley, who is cared for by his adult cousin Ambrose, circa the late 1800s. (Sam Claflin plays both Ambrose and the grown Philip; Austin Taylor and Louis Suc play Philip as a boy.) As the two goof off in church, Ambrose espouses the virtues of staying

a bachelor. "Never had much need for women!" the older man gloats.

Before long, Philip is a handsome grown man himself, and Ambrose, taken ill, is on his way to Italy to convalesce. Then two letters from Ambrose arrive in quick succession: one announcing his marriage to the "radiant, good" Rachel, and the other claiming that this Rachel is trying to kill him. Philip rushes to Italy to save his pseudo-dad. But he's too late — Ambrose is dead and buried, and Rachel has moved away.

RACHEL IS EVERYTHING PHILIP HAS BEEN TOLD ALL HIS LIFE A WOMAN COULDN'T BE.

We must wait to meet our anti-heroine, who remains a topic of incessant town gossip — her appetite for sex, her adoration of beautiful things. Did she really marry Ambrose for his money and kill him? Eventually, Rachel comes to Philip's home in England to sort out finances and contracts, but Michell teases her arrival, focusing on the tempestuous mood swings of Philip, who broods by firelight as he obsesses over how fat Rachel must be, how ugly she surely is, to anyone who'll listen.

Their first encounter is a taut

meeting for tea in Rachel's quarters. The camera frames Weisz's poker face — partly obscured by a gauzy black veil — in extreme close-up, savoring her enigmatic smiles as she sips from one of her *tizons* (infused teas that she encourages Philip, throughout the film, to drink for whatever ails him). Witchy, eh? But Philip — who until this point has acted like a "Proud Boy" MRA intent on negging women — nearly loses the use of his limbs and mouth upon seeing Rachel; she's charming, funny, every bit his intellectual equal. She's everything Philip has been told all his life a woman couldn't be.

Soon his adoration turns to a kind of madness. When Rachel gives him her attention, he's more than ready to forget Ambrose's letter accusing her of murder. When she ignores him, he lashes out, ransacking her room for clues of her unfaithfulness, trailing her through town like an unhinged stalker. But whether his loss of control is from the copious *tizons* Rachel feeds him or from his own inability to remain a respectable human being in a woman's presence remains up in the air.

If Rachel is indeed a sorceress, she's a good one. In one scene, Philip makes fun of her *tizons*, calling her a witch, scoffing as he asks her if she's gone so far as to make one for women in childbirth. "And why not?" she says, stopping him short. "Do you think it's their destiny to suffer?"

Koster's 1952 adaptation of this story explicitly answers the question of whether Rachel is woman or witch. Michell's suggests that the two aren't mutually exclusive — and that neither is bad.

MY COUSIN RACHEL

| Directed and written by Roger Michell
Fox Searchlight | Citywide

GO ABACUS: SMALL ENOUGH TO JAIL

You'd never think a bank would be the David in a David-and-Goliath story, but such is the case in *Abacus: Small Enough to Jail*, the latest documentary from Oscar-nominated *Hoop Dreams* director Steve James. At the center is the Sung family, whose patriarch, Thomas Sung, founded Abacus Federal Savings Bank in New York's Chinatown in the 1980s. The recurring references to *It's a Wonderful Life* from Thomas (who fancies himself as Jimmy Stewart's small-town heart of gold, triumphing amid financial woes) give the film backbone for its American Dream. Well, an American *nightmare* when Abacus became the only bank indicted during the 2008 financial crisis. The prosecution, led by district attorney Cyrus Vance Jr., is the Goliath here, using evidence of the bank's corrupt loan officers to fault the entire company, and attempting to bring Abacus Federal down as the recession's

scapegoat. James spins a fascinating and complex web involving lies, fraud, a months-long trial with a hung jury, and cultural biases against Abacus and the immigrant Chinese community it serves. By focusing on the Sungs, he puts real, human faces to a corporation, leaving little doubt they're the ones to root for. The headaches of working out all the components of this incredible case are assuaged by the charisma of Mr. and Mrs. Sung and their sharp-witted daughters, who, when not fighting the system, endearingly bicker with one another. A scene as banal as Thomas picking through a dry sandwich as his daughters squabble over the lack of mayo is as engrossing as the courtroom drama. (Kristen Yoonsoo Kim)

AS GOOD AS YOU Early in *As Good as You*, Heather de Michele's directorial debut, Jo (Laura Heisler) turns to the camera, eyes streaming. She's holding double tragedy: the death of her partner, Amanda, and the undoing of her plans to become a parent. Jo does not deal well with either; we

never see her really have a conversation about how she feels, except once, under duress, with a therapist (Annie Potts, aloof in scarves). The maudlin (and recurring) shots of Jo weeping indicate melodrama, but all the other trappings of the film suggest congratulatory, middle-class realism. One of Jo's first impulses after Amanda's death is to visit that therapist with her friend Jamie (Bryan DeChart), hoping to push forward with the artificial insemination the partners had planned. The conversation is scattered, unpleasant, immature — Jo is in no position to be anyone's parent, even her own. That, too, is a kind of realism; the aftermath of tragedy often leaves people far from a sense of self, low on capacity to make measured decisions. Jo sleeps with Lisa (Anna Fitzwater, the most emotionally present actor in the film), her best friend of more than two decades, then with another friend whom she hopes will agree not to use a condom so that he can get her pregnant. These are not surprises but rather the almost

inevitable consequences of Jo's sorrow, which she's reluctant to examine. Still, despite the high emotional charge of the action, most of the actors convey very little feeling, as though they too are aware of the tired tropes they're embodying. What is parenthood? What is family? How does sex change things? These interesting questions are only adjacent to the film. (Diana Clarke)

BEATRIZ AT DINNER A film often smartly attuned to language, *Beatriz at Dinner* — a sober comedy about class clash and soft-to-hard racism directed by Miguel Arteta and written by Mike White — operates in several different idioms. English and Spanish (sometimes unsubtitled) are spoken, as are the lexicons of healing and affluence specific to Southern California, here just as often dissonant with each other as they are consonant. The first 10 or so minutes of this fleet, dialogue- and dialectic-heavy film, though, are mostly wordless, tracing the routine of Beatriz (Salma Hayek), a self-described health

therapist who works primarily in a cancer center, tending to the ill through massage. Beatriz also has private clients, including Kathy (Connie Britton), a Newport Beach matron who has requested an at-home rubdown before a dinner party she and her husband (David Warshofsky) are hosting. After the session, the healer's car won't start, and Kathy insists she join their six-person supper. "She's not a housekeeper or anything — she's a friend of the family," Kathy pleads to Grant, who is reluctant to let khaki-clad Beatriz sit at the table with their *soigné* associates. That's one of several blistering lines that efficiently reveal an appalling caste system and presumptions of intimacy. As other white, moneyed couples arrive — played by Jay Duplass, Chloë Sevigny, John Lithgow and Amy Landecker — Beatriz finds herself either patronizingly listened to by the wives or insulted by the husbands. Beatriz has good comebacks, recalling her protest work against land developers in her native Mexico. But



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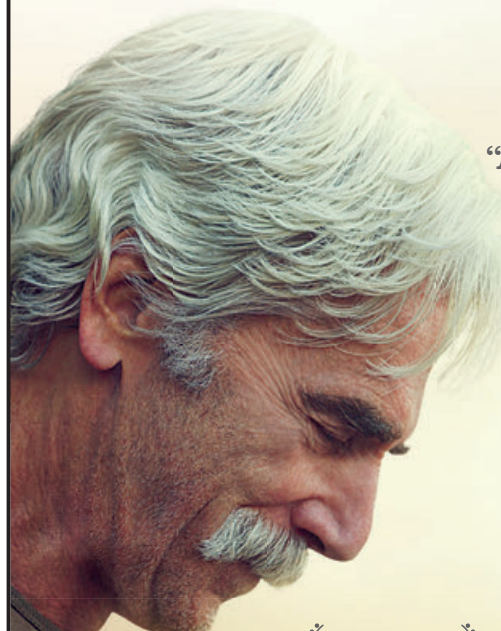
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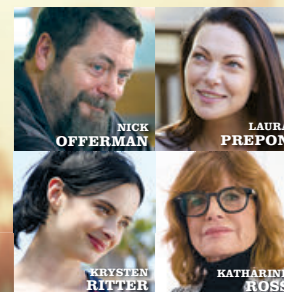
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Sat: 11:40, 2:00, 4:45, 7:10, 9:25 Sun: 10:10, 12:30, 2:50, 5:10, 7:45, 10:00 Mon-Thur: 12:30, 2:50, 5:10, 7:30, 9:45

she is not a saint; she can be fatiguingly sanctimonious, her wearisome traits finely calibrated by Hayek. Yet these nuances begin to harden into the manicure in the final act. (Melissa Anderson)

CAMERA OBSCURA Movie curses — recall the ones in *Ladyhawke* and *Beauty and the Beast* — are logical algorithms following rules designed to calculate a function of maximum pain. The cursed camera in *Camera Obscura* produces a photo of a dead person in any location it shoots. The only way to save the victim in the photo is to murder a different person in exactly the same place, employing the same M.O. But victims who are saved will continue appearing, murdered, in successive shots until they finally die. Jack (Christopher Denham), a photojournalist reduced by PTSD to real estate shoots, receives the spooky camera from his fiancée (Nadja Bobyleva) as an anniversary gift. As soon as he figures out its curse, she begins appearing in gory murder scenes, forcing him to commit a series of murders to prevent her death. The implied conditional logic governing the camera's curse doesn't extend to the film's amateurish discontinuities; writer-director Aaron B. Koontz has other things on his mind than ensuring that his unnatural dialogue matches the onscreen action. Though it's not very scary, the film mines suspense from Jack's attempts at luring his victims and hiding his tracks. A hardware store clerk turns out to be improbably resilient, bouncing back from a ridiculous, escalating sequence of violent blows and stabs, a blackly funny scene that briefly transcends the film's plodding pace and dumb characters. (Chris Packham)

THE HUNTER'S PRAYER *The Hunter's Prayer* should be a good time-killer, a bit of B-movie pulp boasting nifty, exciting action sequences supplied by director Jonathan Mostow (who gave us the forever-underrated Kurt Russell highway thriller *Breakdown* 20 years ago). Set all over Europe, the movie has *Avatar* leading man Sam Worthington (who also serves as a producer) as an Iraq War vet and junkie hired to kill an American teen (Mila Kunis dead ringer Odeya Rush) whose family was mowed down back home. When the tortured assassin has a change of heart, he and his erstwhile target spend the rest of the movie bouncing from country to country, running from killers. Unfortunately, once the action is over we get to the story, which is based on a 2004 novel by Kevin Wignall and adapted by several screenwriters (including an uncredited Oren Moverman). It's insipid and uninspired: All those trying to track down this pair, from sleazy guns-for-hire to a crooked FBI agent (*Transparent*'s Amy Landecker), are nothing more than barely developed, murderous assholes. The worst of these is the main villain (*Downton Abbey*'s Allen Leech), a slick, slimy piece of Eurotrash who breeds killer dogs, makes his son call his mom a "whore" and is too much of a snobby dick to be taken seriously as a baddie. Although the movie tries to sneak in some subtext about children paying for the sins of their fathers, the biggest sin *The Hunter's Prayer* makes is being too dumb to enjoy. (Craig D. Lindsey)

LETTERS FROM BAGHDAD Zeva Oelbaum and Sabine Krayenbühl's documentary takes exquisite advantage of a treasure trove of letters, documents and footage of the British Empire in the Middle East around the time of World War I. Its subject, Gertrude Bell, was a wealthy, Oxford-educated woman who began as a tourist and, thanks to her eventual fluency in Arabic and knack for connecting with locals, eventually became a British officer. She resisted some of that global power's policies and was dedicated to preserving treasured antiquities (eventually establishing the Museum of Iraq, which was looted during and after the 2003 U.S. invasion), but she was, ultimately, a colonial operator. Tilda Swinton lends heft to the film as the voice of Bell, though the potency of some onscreen acting — with performers as Bell's contemporaries in scenes shot in black-and-white to complement the archival materials — is mixed. The film implies that Bell should be exalted even above her compatriot T.E. Lawrence, but that case

remains unsubstantiated. *Letters From Baghdad* details Bell's private life (including her doomed love affairs), unveils her personality through her lively writing, and shows how her idiosyncrasies (including a penchant for nice clothes) and sometimes prickly personality affected her personally and professionally. Unfortunately, the doc is devoid of any real context, including how work such as Bell's helped lead to the quagmire that has unsettled the region for decades. (Daphne Howland)

LUCKY Would you believe that getting involved with underworld cretins makes you likely to wind up in peril? That's the only idea in the head of *Lucky*, a dim amalgam of every crime film of the past half-century. Writer-director-star Bari Kang's tedious photocopy-of-a-photocopy concerns Lucky (Kang), an undocumented immigrant whose days and nights are spent driving a cab around Manhattan, selling stolen cars with his gambling-addict accomplice, Ricky (Daniel Jordano), and looking out for the prostitutes employed by a close

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acquaintance. His situation is complicated when a random fare turns out to be drug-dealing bigwig Fernando (Alfredo Diaz), who — in one of many tossed-off plot points — immediately makes Lucky his go-to chauffeur/deliveryman/lackey. Before long, Lucky is striking up a romantic affair with one working girl, caring for absentee Ricky's wife and kid and becoming increasingly repulsed by the volatile Fernando, who resembles nothing so much as a lame parodic riff on a tuggish Scorsese character. Compounding the action's lack of originality are both the amateurishness of every performance and the wobbly-camera aesthetics. Worse, though, is the wholesale absence of any political point of view on its immigrant-horror-story subject matter, leaving the film feeling like the thinnest type of retreat. (Nick Schager)

MEGAN LEAVEY *Megan Leavey* is a war picture, but the scenes of combat, while suitably tense, are not its selling point. Instead, the film, based on a true story, follows aimless young Leavey (Kate Mara), who in 2003 leaves home to become a Marine. Director Gabriela Cowperthwaite condenses the scenes of boot camp, with its aggression and repetition, and soon places us in the story's key location: a military K9 division. There Leavey, initially sent to clean up dog poop as a

punishment, develops a bond with Rex, an aggressive but soulful German shepherd. While the film follows a predictable arc — Leavey goes from misfit to hero as she and Rex are deployed in Iraq — it is anchored in a poignancy frequently missing in this explosion-filled, hyper-macho genre. Mara is possessed of a pleasingly pert quality, with big eyes and a sly grin. When she looks at Rex (who, it must be said, is a terrific actor for a nonhuman), there's a feeling of real connection — they maintain eye contact and she sweetly calls him a good boy. Scenes in which she tends to him are a welcome respite from combat, but they also serve to make the pair's time on the battlefield all the more intense: Dog deaths in cinema are far too common, a route for filmmakers to elicit easy tears, and the battlefield increases the risk tenfold. The drama at home, on the other hand, though based on true events, feels forced. Still, *Megan Leavey* is ultimately a rarity in Hollywood: a true story of a woman in combat, directed by a woman. (Abbey Bender)

THE MUMMY Over the years, Tom Cruise has been many things but he's almost never been marginalized. As far as I can tell, *The Mummy* is the first Cruise-starring picture in decades in which his part seems as if it could have been played by anybody. That wouldn't be a problem if the movie surrounding Cruise were in any way worth it. But alas, *The Mummy* turns out to be a drab, nonsensical affair that squanders its potential for humor, atmosphere and sweep — qualities that the much-maligned, Brendan Fraser-starring 1999 *Mummy* had in droves. In this one, Cruise plays Sgt. Nick Morton, a treasure-hunting U.S. soldier in Iraq who, alongside beautiful archaeologist Dr. Jenny Halsey (Annabelle Wallis), comes across the ancient Egyptian tomb of Ahmanet (Sofia Boutella), a princess who once made a pact with Set, the god of death, in an attempt to gain power. (Yes, this Egyptian tomb is buried in Iraq. Don't worry, the film has an explanation for that. Sort of.) There's an idea here, and it might even be a good one: Tom Cruise trying to remain a good guy while struggling against the mental hold of the evil, seductive Ahmanet. It's a conceit that could play to Cruise's strengths: the narcissism of his characters, their cocky bluster and charming opportunism. Unfortunately, as directed by Alex Kurtzman and written by a platoon of screenwriters (including Cruise's most recent *Mission: Impossible* collaborator Christopher McQuarrie), the

YOUR WEEKLY MOVIE TO-DO LIST

Both *Beguiled* and the Hitchcockian *Variety*

Friday, June 9

Bette Gordon's independent 1983 feature *Variety* is the feminist Hitchcockian thriller you didn't know existed. The plot unspools patiently as aspiring writer Christine (Sandy McLeod) takes a job tearing tickets at a Manhattan porn theater. She's slowly drawn into the seedy spectacle and begins to focus her freshly awakened erotic fantasies on a mysterious patron who may be a mafioso. Penned by novelist Kathy Acker, with a vivid jazz score by John Lurie, the film is a neon-lit snapshot of NYC and a compelling character study — like *Vergil* with the gender roles inverted. Gordon host an evening that includes this film and a separated screening of Michael Powell's 1960 *Peeping Tom*. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Fri., June 9, 7:30 p.m.; \$12. (323) 655-2510, cinefamily.org.

Saturday, June 10

Barry Levinson's deceptively nostalgic *Diner* — a veritable catalog of 1950s cultural attitudes and artifacts — has survived as a touching and tender interrogation of masculinity on the cusp of adulthood. Mickey Rourke, Steve Guttenberg, Kevin Bacon, Daniel Stern and Tim Daly hang around the titular institution and talk (and talk and talk) about girls, jobs and getting older. Co-star Paul Reiser will take part in a Q&A after the **Anniversary Classics** screening. *Laemmle Ahrya Fine Arts Theatre*, 8556 Wilshire Blvd., Beverly Hills; Sat., June 10, 7:30 p.m.; \$13. (310) 478-3836, laemmle.com.

Sunday, June 11

The *Back to the Future* trilogy is the *ne plus ultra* of Reagan-era blockbuster cinema. The first installment of Robert Zemeckis' ingenious blend of teen comedy and high-concept sci-fi spent 11 weeks atop the box office in 1985 and launched the career of Michael J. Fox. It's the tightest and tidiest of the time-traveling trio. Parts II and III expand the scope to include a glimpse of a dystopian future we now partially inhabit, as well as a boisterous visualization of the Old West. The Aero Theatre screens the entire cycle as part of its weekend **Lens on Science** series. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Sun., June 11, 5 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.

Tuesday, June 13

The sensation of the 2012 Sundance Film Festival, *Beasts of the Southern Wild* went on to garner Oscar nods for Picture, Directing, Adapted Screenplay and Actress — the last of which made history for 9-year-old Quvenzhané Wallis, the youngest person nominated in that category. Director Benh Zeitlin frames the story of a girl's courage against a vivid post-Katrina wasteland, taking a bold, magical-realist approach to a recent historical tragedy. Terrence Malick fans might appreciate the wide vision and religious undertones of *Beasts*, which basks in the



COURTESY UNIVERSAL PICTURES

same brand of visual splendor and awestruck narration. *Skirball Cultural Center*, 2701 N. Sepulveda Blvd., Brentwood; Tue., June 13, 1:30 p.m.; free. (310) 440-4500, skirball.org.

If you're in the dark about David Lynch's newly revived *Twin Peaks*, you'd do well to binge-watch the series' first two seasons. Be sure not to overlook 1992's *Twin Peaks: Fire Walk With Me*, the underrated big-screen extension that extrapolates on the last moments in the life of Laura Palmer, the show's famous murder victim. Sheryl Lee is fearless in the lead role, and if the film proves anything, it's that the *Twin Peaks* mythos is probably the closest thing to Lynch's heart. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Tue.-Wed., June 13-14, 10:30 p.m.; \$12. (323) 655-2510, cinefamily.org.

Wednesday, June 14

One of the most curious Clint Eastwood films of the '70s, *The Beguiled* sees the virile action star in a vulnerable position as a wounded Union soldier stranded in a house full of Confederate boarding school girls. Sexual tension gives way to shocking violence as the frustrated young women are stretched to the snapping point. Director Don Siegel considered it his favorite of his films; critic Judith Crist called it "a must for sadists and woman-haters." Sofia Coppola's remake, which played in competition at Cannes in May, offers a chance to experience this slice of Southern Gothic from a female vantage point. The New Beverly screens them back-to-back, with Coppola expected for a Q&A. *New Beverly Cinema*, 7165 Beverly Blvd., Fairfax; Wed., June 14, 7:30 p.m.; \$12. (323) 938-4038, thenewbev.com.

Thursday, June 15

Jim Henson went dark with the splendid 1982 fantasy *The Dark Crystal*, which plays like a fever dream Kermit the Frog might have had after reading too much Tolkien. Proudly derivative in terms of plot and characterization, the film is a triumph of production design, with creatures that resemble nothing you've seen before. The all-Muppet cast performs admirably under the direction of Henson and Frank Oz, although you may find yourself rooting for the baddies if only because they look a lot gnarlier. The Egyptian screens this relic in 70mm. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Thu., June 15, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com. —Nathaniel Bell

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film fails to turn any of this into a compelling cinematic throughline. This *Mummy* plays like a wan assemblage of underdeveloped concepts. (Bilge Ebiri)

RADIO DREAMS Babak Jalali's soulful expat broadcast comedy, *Radio Dreams*, starts low-key, all gray-blue tints and amusingly glum poetry, and ends someplace even lower, with one primary character's thoughts turning, as thoughts too often do in San Francisco, to the possibility of leaping off the Golden Gate Bridge. But there's life in between, and some laughs, in this one-day-in-time narrative of the goings-on at a Farsi-language radio station in the

Bay Area. We see events mostly through the eyes of frustrated program manager Hamid (Mohsen Namjoo), an acclaimed novelist stuck handling obstreperous on-air talent and dopey commercial breaks that are performed live in the studio. Making this day unique: Metallica have agreed to come to the studio at an under-terminated time and sit in with an Afghan metal trio. Hamid, then, is in full *Waiting for Lars* mode, and more curt than usual about the station's usual incongruities. The morning host elects to regale his listeners with dour verse — "Roque Dalton said that poetry, like bread, is for every-

one" — that then is followed by a chipper, chiming keyboard jingle and a spot for Baba Jean Pizza. Later, he's not at all eager to interview the winner of a Miss Iran beauty contest; he wonders, reasonably, why that title would be chosen by judges in the States. He rouses only during his own on-air segments, in which he shares the stories of Iranian lives in America; some he reads with tenderness or coaxes out of an in-studio guest. The film examines, with wit and patience, the hard work of community building — and the toll on someone far from home, doing the work that's not his calling. (Alan Scherstuhl)

RETURN OF THE LADY BARBER

Lynn Castle was famous on the Sunset Strip in the '60s for cutting rock stars' hair, but almost no one knew she was also a supremely gifted songwriter

BY JONNY WHITESIDE

The mid-'60s Sunset Strip was the most fabulous playground in the Western world, a glittering wonderland where Jayne Mansfield did the frug high on acid, Arthur Lee wandered barefoot between Clark and Hilldale as Elvis rolled by in his Cadillac, and The Standells and Barney Kessel's trio alternated sets down at P.J.'s.

Among the Strip's colorful cast of characters at the time was Lynn Castle, a lanky wild child who gained notoriety as the Strip's hippest "Lady Barber," coiffing the locks of such luminaries as The Monkees, Sonny and Cher, Stephen Stills and Neil Young.

Castle released a 1968 single, the Lee Hazlewood-produced "Rose Colored Corner," a rich slice of introverted psych-folk, appealingly put over with her rich, smoky vocals. But apart from the 45's self-plugging flipside, "The Lady Barber," that was it. She never released another note of music.

Until now. Through a weird sequence of events, a never-before-heard trove of Castle's intimate, intense originals bubbled up from obscurity and is being released this week by offbeat indie Light in the Attic. A just-her-and-her-guitar 1968 demo session recorded by the fabled pop genius Jack Nitzsche, the collection, called *Rose Colored Corner*, is exceptional.

Six or seven years earlier, Castle had escaped an emotionally sterile childhood and slipped into the music world via her first teenage crush, one Phillip Harvey Spector, himself a pimply nobody at the time.

"You never know, any day, what will happen in life," says Castle, now 78. "Too much has happened in my life. I was so young and unexplored. Phil was my first boyfriend. We were just kids; he wasn't in the music business but he'd sing to me. And I always wrote songs, but it was a secret. Almost no one ever heard them."

Castle's songs are strikingly crafted, full of open space and loaded with emotion and psychic information. Her lyrics are spare, evocative yet deeply expressive, exploring the perspective of an often forlorn seeker with a "head so full of emptiness" and such primal anxiety that Castle feared "I'd choke on the air," as she sings on "What in the World Would I Do."

Her friendship with Hazlewood was key

to drawing out her deliberately clandestine artistry. She wrote music only late at night, when she would withdraw into a closet for privacy. "I'd go into the closet with my paper and pencil and just write my heart out, to the best of my ability."

Born May 29, 1939, in Brooklyn, Castle came to Los Angeles as a child with her father and his second wife, who generally regarded the children of her husband's first marriage as an afterthought, packing Castle and her brother off to boarding school every chance she got. When Castle was a teen, her uncle somehow heard one of her songs, "Love's Prayer" and took it to publisher Billy Sherman. The Spinners ended up cutting the song, credited to "Len Castle," as a gooey doo-wop tune in 1958. Sherman's offices were next to Hazlewood's, who struck up a friendship with Castle.

HER 1968 DEMOS ARE JUST NOW BEING RELEASED.

Even though Castle's saga involves some of the most epochal pop music producers in the business, her central storyline is one of almost desperately fleeing from her own gifts. The album includes telling studio chatter, with Castle lamenting her lack of talent and Nitzsche gently insisting she push on. The only way Hazlewood got "Rose Colored Corner" on tape was by whipping up a last-minute proposal that allowed him to lure Castle and the band Last Friday's Fire into an Arizona studio for a quick rundown.

"Lee got me my first guitar," Castle says. "I was young and unemployed, so I'd go over to Phoenix with him. It was really fun. We'd go to JD's and hear Waylon Jennings sing; he and Lee were friends. I had kids so I wasn't out romping for days. I'd just go out there really quickly; I was taking care of my babies. However it migrated to Lee's finding out that I wrote, I do not know. And he got me to sing — which I never did in front of anybody. Ever."

"Yes, I did have self-esteem issues, with [my] family background," she continues. "But I loved fun and I loved my fantasy world of fun and sunshine — but there was an enormous disparity between the two."



Lynn Castle

COURTESY OF HUNTER LEA

Rose Colored Corner opens with "The Forest," which exquisitely depicts that fantasy world, "where everglading mist falls gently on the leaves of emerald shadow." Castle renders the stunningly sorrowful "She Thinks She Feels" with an audacious minimalism worthy of Mickey Newbury or Billy Joe Shaver ("Has life done so badly it's left you madly insane?/Put your head on my shoulder and baby, come out of the rain"). When it's suggested that the song would have made a perfect Waylon Jennings record circa '73, Castle comes unglued, still unable to fully acknowledge the quality of her lyrics.

"Jack told me, 'What you do is a treasure.' But nothing happened," Castle says. "I had no confidence. I was quiet, shy, not outgoing at all. I could keep up, pay the rent, but some things just take a while. Other people managed to jump the hurdle but I just couldn't get over it. I did, finally, years later — I told myself it was OK to make music."

The profound melancholy of Castle's music and the near 50-year delay that preceded this resurrection seem to envelop the singer like a cloak, one that warms her even as it inhibits free movement. This bittersweet sense of ambivalence colored other aspects of her life; although

her "Lady Barber" celebrity brought her to national prominence — *The Washington Post* ran a story about her headlined "Shapely Blonde in Blue Jeans, Popular Barber in Hollywood" — she never built on or exploited her notoriety.

"Emotionally, I lived in a fantasy. I didn't do reality," Castle says. "But I had to make money and barbering was just another thing I could do. I knew a lot of music people already. I did all of the bands. Neil Young and Stephen Stills had no money but if they needed it, I'd do it."

She finally reinvented herself as a working musician in 1980, contributing to B-movie soundtracks using an entirely new persona, Madelynn Von Ritz, a swaggering, hard-rock badass who debuted with the frenzied "When I Close My Eyes I See Blood," in William Friedkin's queer slasher cult fave *Cruising* (the score for which was composed by her old friend, Jack Nitzsche). She loves being Von Ritz but still hesitates as Castle.

"I am just an accident that happened," she says. "And I never thought, in my life, this would happen with these songs. I'm hoping, in my heart, that the situation comes up where I can perform. I have in the past. It was pretty good. But it wasn't easy."

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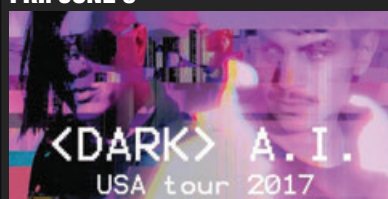
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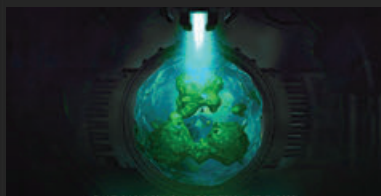
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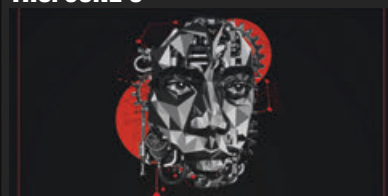
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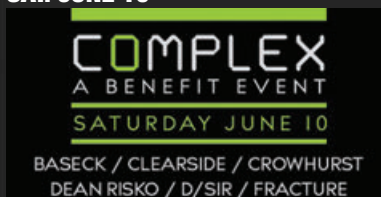
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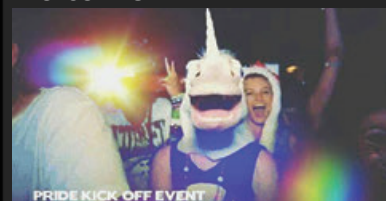
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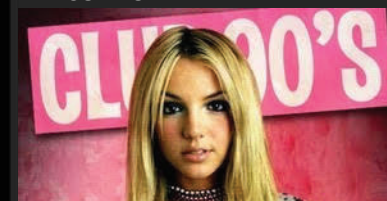
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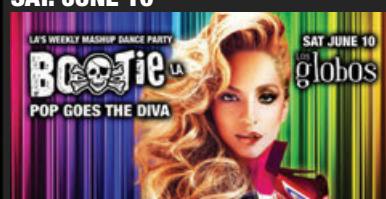
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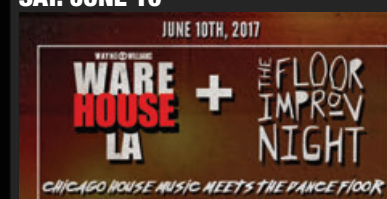
CLUB 90S

SAT. JUNE 10



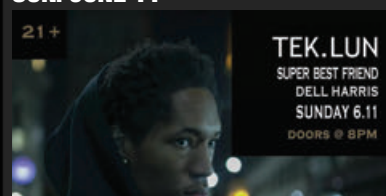
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THE BEST OF 2017, SO FAR

10 HAIKUS CELEBRATING
THE 10 FINEST L.A. ALBUMS
OF THE PAST SIX MONTHS

BY JEFF WEISS

Over the last several years, streaming numbers confirmed what car stereo and club empiricism already told us: In a world where genre is increasingly irrelevant, rap music has become the most relevant genre.

Rappers aren't rock stars, but they've certainly replaced them. There's a reason Kendrick Lamar headlined the final night of Coachella over Radiohead, and not just because Thom Yorke's funky emu dance moves were uniquely suited to set the weekend off. For once, this list reflects not just the inherent bias of someone whose bar mitzvah speech contained parables from Dr. Dre and Snoop but also a general barometer of the zeitgeist.

In this ancestral cradle of gangsta rap, a fresh arsenal of artists draped in marine blue and Piru red (plus Freddie Gibbs, a Gary, Indiana, transplant) have remodeled the sounds and slang for a generation that considers *Chronic 2001* to be the old school. DJ Quik and Snoop Dogg continue to defy the ravages of time to the point that someone should test them for HGH. And a loosely defined underground continues to expand for those blending absurdist whimsy, contemporary hip-hop aesthetics and dinosaurs (shout-out to Koreatown Oddity).

In the wake of Kamasi Washington's ability to do what Ryan Gosling in *La La Land* could only dream of, the jazz scene has continued to flourish. Despite the loss of Pehrspace and the looming move of the Smell, the DIY scene continues to incubate new bands such as Girlpool and includes established alumni like Nite Jewel and Kingdom, who blend experimental roots with coruscating R&B beats and melodies.

In case we're all incinerated due to an errant tweet before December, let us all be grateful that the dystopian present had such a delightful soundtrack. With that in mind, these are the best L.A. albums of 2017 in haiku form.

10. Chicano Batman, *Freedom Is Free* (ATO)

Bruce Wayne on the block
Could never get this funky
A free blockbuster

9. Nite Jewel, *Real High* (Gloriette)

There are no answers
Yet this blissful float comes close
Rhythm eternal



PHOTO BY EDDIE ALCAZAR

8. Snoop Dogg, *Neva Left* (Empire/Doggystyle)

Every bar freestyled?
How can Snoop be so ageless?
What weed does he smoke?

7. Girlpool, *Powerplant* (Anti-)

Pehrspace grads break through
Softies of post-Tumblr age
Come home as heroes

6. Jonwayne, *Rap Album Two* (Authors/Order Label)

Words his only thing
But these raps and beats are fire
Give Jon a TED Talk

5. RJ, *Mr. L.A.* (Empire/400 Summers)

Forget Garcetti
Rodney Brown stays steps ahead
Give him city keys

4. G Perico, *All Blue* (So Way Out)

In Broadway we trust
The Dodgers could use his game
The color scheme works

3. DJ Quik & Problem, *Rosecrans* (Diamond Lane/Blake Enterprises)

The sound of L.A.
Will always be what Quik makes
One more street classic

2. Thundercat, *Drunk* (Brainfeeder)

Bass god hits bottle
Transcendent jazz funk ensues
And shows us the way

1. Kendrick Lamar, *DAMN.* (TDE/Interscope)

Blood, pride, loyalty
Timeless soldier DNA
Duckworth wins again

Honorable mention:

Freddie Gibbs, *You Only Live Twice*; Cameron Graves, *Planetary Prince*; Afghan Whigs, *In Spades*; Cherry Glazerr, *Apocalypstick*; Ty Segall, *Ty Segall*; Koreatown Oddity, *Finna Be Past Tense*; Karavan, *Karavan*; AD and Sorry Jaybari, *Last of the '80s*; Nocando, *Severed*; Adam Turchin, *Manifest Destiny*; Wavves, *You're Welcome*; Ronald Bruner Jr., *Triumph*; Dot, *Retrofuture*; Hanni El Khatib, *Savage Times*; Jonah Levine Collective, *Attention Deficit*; FrostyDaSnowmann, *IceKoldPimp*; Kiefer, *Kickinit Alone*; Kingdom, *Tears in the Club*; Harriet Brown, *Contact*; Ill Camille, *Heirloom*; Los Angeles Police Department, *Los Angeles Police Department*; Jamie Wyatt, *Felony Blues*; Sam Outlaw, *Tenderheart*.

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.

20
17

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— PIER —



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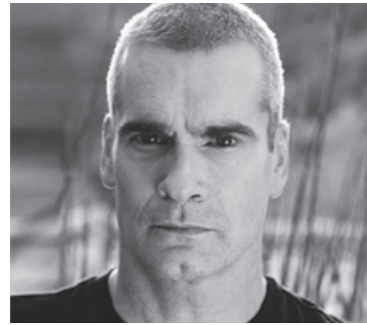
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TRUMP'S NEW LOW

I was hoping for some humorous anecdotes coming back from commie pal Trump's PR nightmare trip abroad. You know, funny shit like him calling King Salman "Swami" or some other Rudyard Kipling-esque face plant. That is what you would expect from a man who has absolutely no idea of how the world works, tasked with holding his own in settings where he is the most unprepared person anyone there had ever seen as the leader of a first-world country.

Trump's glaring lack of comprehension, now a global truth, was both a great embarrassment and a game-changing setback with potentially disastrous ramifications. But in his view, as he tweeted, it was another triumph: "Just returned from Europe. Trip was a great success for America. Hard work but big results!"

As Trump predicted last year, I have become tired of winning.

After the stench had subsided, on Sunday, May 28, German Chancellor Angela Merkel said in front of a large crowd of supporters at a beer hall in Munich: "The times in which we could completely depend on others are, to a certain extent, over. I've experienced that in the last few days. We Europeans truly have to take our fate into our own hands."

It's one thing to broadcast that as a mere citizen, but when you hold your country's highest elected office, your words will be heard all over the world. This is something that Ms. Merkel knows very well and America's fuckup-in-chief can't seem to get his head around. Unsurprisingly, she chose her words carefully. There was an obvious reference to Brexit, and the "few days" part was perhaps elicited by Trump's belly flop on NATO concerns. It was also a heads-up that, due to shifts in American policy, relations between Germany and America will have to change. This is a big deal.

Trump's intellectually maimed base loved it. As always, I read the posts under articles to get an understanding of where my fellow citizens are at. While most expressed disgust at Trump's small-ball handling of complex issues, there were people who said that it was time for the snowflakes to wake up because the age of the handout was over.

I see. So Germany and the European continent start the day expectantly waiting for their next anything because the dreadful Obama leached America's coffers by hurling yuge amounts of cash to those lazy Euro do-nothings and they've become used to it. It's

time they toughen up, right?

For those who can't imagine a world beyond their county line, every single thing in the world is interconnected. Any isolationist notions are utterly ridiculous. Terrorist cells in Europe seek to make their way to America. One of the best ways to defend against that is to work with your allies. Apparently, America only needs Saudi Arabia and Russia.

Chancellor Merkel was accurately pointing out the deteriorating state of one of the greatest alliances of the last 100 years. She wasn't expressing anger but sadness that something might be coming to an end, and resolve to make the best of things going forward.

Never in our lifetime has there been an American president who moves so recklessly and leaves so much needless wreckage in his wake. It will never occur to Trump and his idiots that what Merkel said can also be taken to mean that Germany and other European countries are not only striking out on their own but also leaving America behind in the bigoted, stone-age darkness we seem to prefer.

To quite a measureable extent, the way the modern world operates is because of how America operates, from borders and conflicts to technological advancement and trade. This idea of "going it alone" might sound good on the street in Hubrisville, but America wouldn't enjoy its great wealth if it had remained unto itself. If the world is a crime scene, America's fingerprints are all over it.

ISOLATIONIST NOTIONS ARE RIDICULOUS.

Europe is a sketchpad for every move in the human playbook. They have seen it all. Plague, famine, war, fallen empires and death on an almost unimaginable scale. When you travel on the continent, the past is in the present. Evidence of World War II is all over the place, often preserved to remind people that it absolutely can happen again.

Humans are prone to repeating history because really, there isn't all that much to do most of the time, so we get up to the same stuff as people did before us. That's why there will always be war, corruption and incredible acts of inhumanity. How could it be otherwise?

I have never been anywhere that is trying to understand the future by assessing the past more than Europe. As far as sustainability, renewable energy and efficiency derived from scientific innovation, they are well into it. They cannot afford to look back.

This is not to say that the EU is a perfectly running machine. They have all kinds of problems and suffer the slings and arrows of dumb bastards every day. Anywhere there's people, there are going to be variants of the same ailments. Humans eat and breed too much, are experts at killing, hate dying and want other people's stuff as much or more than they want their own. You hope for the occasional ray of sunlight in between oil leaks and drone strikes and carry on the best you can, knowing that any piece of trash you pick up from the sidewalk and throw away will be replaced within minutes.

In Trump's multicountry misstep marathon, he showed the world who he is, not who you are or what America is.

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fri

6/9

Dead Meadow

@ THE SATELLITE

"Come clean out your dirty brain any old way that you can," Jason Simon beseeches on the first song, "Six to Let the Light Shine Thru," from Dead Meadow's most recent album, *Warble Womb*. The singer then begins to clean out brains with hazy vocals and a woozy fluttering of wah-wah guitar as Steve Kille lowers the boom with side-winding bass lines and drummer Juan Londono hammers the loose edges down. "I was surely told your love is a curse but to do without is 1,000 times worse," Simon laments on "1000 Dreams," a mélange of swirling arpeggios and dreamy vocals, which surges in volume as the snaky tendrils of guitar erupt into full-blown power chords. Once based in Washington, D.C., Dead Meadow have only deepened their mix of psychedelic mystery and hard-rock force after relocating to L.A. —Falling James

Carl Craig

@ UNION

Carl Craig is a hugely influential DJ/producer and a towering figure in the history of Detroit techno. Coming on the heels of the Belleville Three (Juan Atkins, Derrick May and Kevin Saunderson, childhood friends who originated the genre in the early 1980s) and inspired by the futurism inherent in techno's aesthetic, Craig takes a forward-thinking approach to his output, often working with rock, jazz or classical musicians. His latest album, *Versus*, released in May, is an ambitious project years in the making in collaboration with Luxembourg pianist Francesco Tristano and Les Siècles, a Parisian orchestra conducted by François-Xavier Roth. *Versus* features vintage Carl Craig dance tracks (his 1993 remix of Maurizio's "Domina"; 2004's "Sandstorms") reinterpreted as classical compositions. For his performance at Union, expect a masterful DJ set of somewhat more conventional club music. —Matt Miner

sat

6/10

Playboy Jazz Festival

@ HOLLYWOOD BOWL

"Does the Playboy Jazz Festival still feature jazz music?" is one of those deceptively simple riddles that has arisen in recent years, à la Groucho Marx's old game-show tease, "Who was buried in Grant's Tomb?" They still do play jazz at the annual music festival, although many years the lineup has been dominated by mainstream pop and rock acts alongside more traditional jazz combos. This year, the headliners include R&B stylist Corinne Bailey Rae, rapper



PHOTO BY MAGDALENA WOSINSKA

Common, soul diva Lalah Hathaway and TajMo' (a duo with blues icon Taj Mahal and Keb' Mo'). But there is also a heavy dose of pure jazz on Saturday from bassist Marcus Miller (paired with vocalist Rahsaan Patterson), supergroup Hudson (featuring John Medeski, Jack DeJohnette, Larry Grenadier and John Scofield) and Arturo Sandoval. Sunday features Gregory Porter and Kenny Garrett, leavened with funky soul from Miles Mosley & the West Coast Get Down. Also Sunday, June 11. —Falling James

White Fence

@ THE GETTY

White Fence — the band, not the Boyle Heights street gang — visit the Getty's Off the 405 concert series with their signature blend of dreamy psychedelia and garage-level determination. Think Altamont with fewer knives and Brighton with fewer riots. Led by the terrifically wide-ranging Tim Presley, who's worked with everyone from Mark E. Smith to Ty Segall, White Fence are still flying high off the power of their 2014 album, *For the Recently Found Innocent* on Drag City, but likely they'll play some as-yet-unreleased new songs because Presley is nothing if not ceaselessly on the move. And what better way to end another June gloomy day in L.A. than to have White Fence's hazy, hip weirdness swirling around you as you bathe in the tides of twilight? —David Cotner

Jonathan Toubin

@ ZEBULON

New York City's Jonathan Toubin is a top-flight DJ and collector whose relentlessly touring Soul Clap and Dance-Off nights are something of an institution, and whose *Souvenirs of the Soul Clap* compilations reveal an entire world of shoulda-been smash hits. He's a showman, a historian, an evangelist and a sharp dresser, and in just a few compact boxes of '50s and '60s 45s, he packs enough power to blow the fuses at any all-nighter. Expect no breathers, no duds and no mercy at this night, and make sure to say thanks afterward. —Chris Ziegler

sun

6/11

Destruction

@ THE REGENT

While seldom enjoying the horns-aloft reverence heaped upon fellow Euro black-metal precursors Celtic Frost, Venom, Kreator and Bathory, German thrashers Destruction similarly foreshadowed that darkest of hard-rock subgenres with their morbidly themed, mid-1980s metal-punk mongrelization. Having drifted into label-less obscurity in the '90s, the trio returned, two-thirds intact, in the new millennium to lap up some past-due props and release a string of very respectable new albums. While lacking the at-the-time shock and awe of the band's 1985 debut full-length, *Infernal Overkill*, last year's *Under Attack* benefits from much warmer contemporary production and increased instrumental proficiency, while barely dulling these Teutons' distinctively disciplined sonic bile. Still antsy, angry and uncompromisingly authentic, Destruction continue to earn their place on patch-encrusted denim "battle jackets" worldwide. —Paul Rogers

mon

6/12

Spaceface

@ THE HI HAT

Since 2013, Jake Ingalls has played guitar and synths with beloved psychedelic alt-rock band The Flaming Lips. But that group is very much Wayne Coyne's baby, and Ingalls has his own creative itches to scratch — hence, Spaceface. The Memphis-based psychedelic six-piece have been playing live for five years, honing a set that is as trippy as their name suggests, thanks to avant-garde pop with Laurel Canyon-esque harmonies and a homemade lighting rig. You can practically see the lava lamps on the two EPs the band have released over the past 12 months — Ingalls and his bandmates are not ones to hide their 1970s influences. But there's a contemporary edge that sets

Dead
Meadow:
See Friday.



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them apart from the dozens of Grateful Dead-phailes out there. Sugar Candy Mountain and Veronica Bianqui complete the bill. —Brett Callwood

tue 6/13
**Joan Osborne Sings
Bob Dylan**

@ THE REGENT

If you admire the songs of Bob Dylan but have trouble getting behind the often clumsy and out-of-time atonalities of his current singing style, Joan Osborne might have the cure for what ails you. The Kentucky native is a smoothly assured and melodic vocalist with a rich lifetime of experience in soulful folk and R&B phrasing. Tonight, she uses her magnificent pipes to cover Dylan classics “from a different point of view,” as she has so lovingly on recent live versions of the eternally romantic “Tangled Up in Blue.” She imbues Dylan’s bloody biblical fantasy “Highway 61 Revisited” with a soulfully funky delivery on her upcoming album, *Joan Osborne Sings the Songs of Bob Dylan*, finding new expressions in these familiar tunes.

—Falling James

wed 6/14
A Giant Dog

@ THE BOOTLEG

“Our music encompasses the passion, the modern survival of winged-tipped shoes, Seahorse androgyny, moon-rivers and bingo,” A Giant Dog grandly and cryptically declare on their website. The vague, rambling description is an aptly open-ended summary of the Austin, Texas, band’s music, which encompasses straight-ahead punk rock and a more expansive version of roots music and classic rock & roll. Leading the charge is charismatic vocalist Sabrina Ellis, whose witty asides are fueled by the nonstop energy of guitarists Andy Bauer and Andrew Cashen. Ellis muses about sex, drugs, insomnia, creeps, romance and “Too Much Makeup” on A Giant Dog’s 2016 album, *Pile*. With the Who-style power chords and snappy lyrics (“I want to spin you upside down like a rodeo between the sheets”) of the urgently catchy new single “Photograph,” the band’s upcoming album, *Toy*, promises to be just as relentless. —Falling James

thu 6/15
Phoenix

@ HOLLYWOOD BOWL

Phoenix return to the Hollywood Bowl for a second go-around, one week after the release of the French group’s sixth album, *Ti Amo*. If that title sounds more Italian than French, that’s because on *Ti Amo*, the foursome tap into an Italian strain in their DNA, with continental, summery



Phoenix: See Thursday.

PHOTO BY EMMA LE DOYEN

flair. Not that this means Phoenix have run their French side to the ground. If anything, that country’s positioning in the refugee crisis and the horrific attack on Paris’ Bataclan have brought a political awareness — though not a dismal note — to *Ti Amo*. It’s the songs from 2009’s *Wolfgang Amadeus Phoenix*, the album that made the group a household name, that will undeniably get the most enthusiastic response at the Bowl, a formidable jumping-off point for Phoenix before they blaze their way through three months of European music festivals. —Lily Moayeri

North Mississippi Allstars

@ THE ROXY

As the sons of legendary producer and pianist Jim Dickinson, brothers Luther and Cody Dickinson have long been steeped in musical history, and with their band, North Mississippi Allstars, they manage to draw from traditional blues and Southern-rock influences and make them feel vibrant and relevant instead of just nostalgic. The duo’s upcoming release, *Prayer for Peace*, is a combination of originals and covers, including R.L. Burnside’s dirty blues workout “Long Haired Doney” and Mississippi Fred McDowell’s classic exhortation “You Gotta Move.” The Dickinsons even reveal a little bit of social awareness on the album’s title track, which melds funky riffs and rootsy harmonies with references to Martin Luther King Jr. in a fervently uplifting plea for social justice and racial harmony. —Falling James

Hijokaidan

@ 356 MISSION

Founded and led by guitarist Jojo Hiroshige, Osaka’s Hijokaidan are Japanese noise and free improvisation at its most extreme. The super-prolific combo, now in their 37th year, have a revolving lineup that has ranged from two members to as many as 14 in its younger days. Longtime regulars include Jojo’s wife, Junko, and Toshiji Mikawa. Hiroshige, also head and owner of the Osaka-based Alchemy Records, is a man with preternaturally focused vision (and eardrums), whose dense fields of “noise” are, given a bit of patience, actually aural beauty turned sideways. This one-night-only show is their first in California since 1993 and their first here with the Jojo/Junko/Mikawa lineup. Veteran extreme-sounds man Damion Romero (P-Tapes label, KXLU’s *Psychotechnics* radio show) and Los Angeles Free Music Society greets Joe Potts and Joseph Hammer also are on the bill. —John Payne

CLUBS**ROCK & POP**

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Nina Diaz, See, Spare Parts for Broken Hearts, Fri., June 9, 8 p.m., \$10. Harley Flanagan, Xibalba, Vamachara, Loyal to the Grave, Sun., June 11, 3 p.m., \$12; Wizzerd, The Salem's Bend, The Rare Breed, Sun., June 11, 8 p.m., \$5. Telephone Lovers, Whizz Kidd, Pedal Strike, Thu., June 15, 8 p.m., \$7.

ALL STAR LANES: 4459 Eagle Rock Blvd. Lamps, Musk, FNU Clone Inc., Thu., June 15, 8 p.m.

AMOEBIA MUSIC: 6400 Sunset Blvd. DJ Maria Minerva, Fri., June 9, 8 p.m., free. Nick Hakim, Mon., June 12, 6 p.m., free. Beth Ditto, signing a new CD, Wed., June 14, 5 p.m., free. Kevin Morby, Thu., June 15, 6 p.m., free.

AMPLIFY: 5617 Melrose Ave. Dead Spaghetti, Sage Street, The Band Camino, The WLDLFE, No Luck Club, Fri., June 9, 7:30 p.m., \$12. Swami Lushbeard, Black Sheep Circuit, Theodore Baxter, Teenage Wasteland, The Ivy, Sat., June 10, 7 p.m., \$12.

BARDOT HOLLYWOOD: 1737 N. Vine St. Ten Fe, Blonde Ambition, Dermot Kennedy, Amy Shark, Mon., June 12, 8 p.m., free.

BLACKLIGHT DISTRICT: 2500 E. Anaheim St., Long Beach. Mission G, Abrams, The Black Sound, Zero Theorem, Solar Haze, Mon., June 12, 8 p.m., \$5.

BOARDNER'S: 1652 N. Cherokee Ave. State to State, Black Box Warning, Ash Marisa, Sat., June 10, 10 p.m.

BOOTLEG THEATER: 2200 Beverly Blvd. Maxim Ludwig, Banta, Olivia Jane Kaplan, Fri., June 9, 8:30 p.m., \$5-\$20. Joshua James, RIVVRS, Sat., June 10, 8:30 p.m., \$15. Saint Pé, Never Young, Vex Ruffin, Sun., June 11, 8:30 p.m., \$12. The Walcotts, Hearty Har, Ben Jaffe, Mon., June 12, 8:30 p.m., free. The Deslondes, Elijah Ocean, Tue., June 13, 8:30 p.m., \$15. A Giant Dog, Qui, Criminal Hygiene, Wed., June 14, 8:30 p.m., \$12 (see Music Pick). Cory Branan, Thu., June 15.

CAFE NELA: 1906 Cypress Ave. Mike Watt & Jom & Terry Show, Peg Leg Love, Two Bit Whore, Electric Ferrets, Fri., June 9, 8:30 p.m., \$10.

CANYON CLUB: 28912 Roadside Dr., Agoura Hills. Scott Stapp, Sat., June 10, 9 p.m., \$28-\$38. The Blockbusters, Thu., June 15, 9 p.m., \$19.50.

CODY'S VIVA CANTINA: 900 Riverside Dr., Burbank. LoveyDove, The Shag Rats, Red Roses, P.A.N.D.A., Baby Copperhead, Jude Ciccolella, Sat., June 10, 7:30 p.m., free. Carmine & Dylan Sardo, Sun., June 11, 3 p.m., free; Debra Lee & Trigger Happy, Sundays, 6:30 p.m., free. The Brombies, Mondays, 7:30 p.m., free. Harry Orlove, Skip Edwards, Wed., June 14, 7:30 p.m., free. The Bluelight Band, Jimmy Angel, Thursdays, 6:30 p.m., free.

THE ECHO: 1822 W. Sunset Blvd. Overcoats, Yoke Lore, Fri., June 9, 7:30 p.m., \$11.50. Valley Queen, Velvet, Metronohm, Lexie Rose, Sat., June 10, 5:30 p.m., \$10. Rod Melancon, Casper Allen, Rick Shelly, Sun., June 11, 3 p.m., free-\$5. Moon Honey, Draemings, Cellars, Alina Bea, Mon., June 12, 8:30 p.m., free. Amy Shark, Nicole Hare, Tue., June 13, 8:30 p.m., \$11.50. Honors, Saro, Lily McQueen, Wed., June 14, 8:30 p.m., \$11.50. Gang of Youths, The Soft White Sixties, Thu., June 15, 8:30 p.m., \$11.50.

THE ECHOPLEX: 1154 Glendale Blvd. Capleto & the Prophecy Band, Gappy Ranks, Sat., June 10, 9 p.m., \$25. Penis Envy, Blood Jellies, Gutcherid, Sun., June 11, 10 p.m., \$10. Reverie, Gavlyn, Welfair, Mon., June 12, 8 p.m., \$12. Pom Poms, Ramonda Hammer, Brass Box, Alyeska, Tue., June 13, 8:30 p.m., \$10. (Sandy) Alex G, Japanese Breakfast, Cende, Thu., June 15, 8 p.m., \$19.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Culprit, Kyle Castellani, Fri., June 9, 8 p.m., TBA. The Dave Damiani Trio, Wed., June 14, 8 p.m., TBA.

THE FROG SPOT: 2825 Benedict St. Jed's Dead, The Furious Seasons, The Frogtown Serenaders, all ages, Sat., June 10, 5 p.m., free.

THE GLASS HOUSE: 200 W. Second St., Pomona. Gucci Pancho, Onymalo, Scheme Team, Simply Sair, Sat., June 10, 7 p.m., \$12.

THE HI HAT: 5043 York Blvd., Highland Park. Free Throw, Homesafe, Heart Attack Man, Mom Jeans, Fri., June 9, 8 p.m., \$14. Turnover, Gleemer, Westpoint, Minnow, Sat., June 10, 8 p.m., \$15. Angel Dust, Big Bite, Odd Man Out, Bugg, Firewalker, Sun., June 11, 7 p.m., \$15. Spaceface, Sugar Candy Mountain, Veronica Bianqui, Mon., June 12, 8 p.m., \$10 (see Music Pick). Vista Kicks, Midnight Faces, Name the Band, Tue., June 13, 8 p.m., \$10. Goodnight Cody, MariGo, Empire K, Mikey Backpack, Thu., June 15, 8 p.m., free.

HIGHWAYS PERFORMANCE SPACE: 1651 18th St.,

Santa Monica. Cidny Bullens, performing a one-person show, *Somewhere Between: Not an Ordinary Life*, June 9-10, 8:30 p.m., \$20.

HM157: 3110 N. Broadway. Geneva Jacuzzi, Gianna Gianna, MRK, Toucan, DJ L.A. Drones, Fri., June 9, 9:30 p.m., \$10.

THE HOTEL CAFE: 1623 1/2 N. Cahuenga Blvd. Pontea, Mario Jose, The Filharmonic, Travis Atreo, Fri., June 9, 7 p.m., \$20.

THE LEXINGTON: 129 E. Third St. June Gloom III, with The Knitts, Dream Vacation, Niantic, Muskk, The Place, Alchemy, Crystal & the Cutthroats, King Klyde, Evan Robbins, The Perfect Pear, Jade Moon, Tone in Georgia, Genevieve Birchman, Dia Rapstar and others, Sat., June 10, 3 p.m., \$10 & \$15.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. The Sloths, Glowbird, Bad Bruno, Fri., June 9, 9 p.m. The Happy Haus, Peeling Grey, Experiment Perilous, Sat., June 10, 9 p.m. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m. Hollywood Blues Destroyers, Thu., June 15, 8 p.m.; Thu., June 29, 8 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Jonathan Edwards, Fri., June 9, 8 p.m., \$22.50. Frankenap's Monster, Sat., June 10, 8 p.m., \$25.

THE MINT: 6010 W. Pico Blvd. Charly & Faust, No Small Children, Junk Parlor, AM Exchange, Fri., June 9, 8 p.m., \$12. The Crossrhodes, with Raheem DeVaughn & Wes Felton, Sat., June 10, 9 p.m., TBA. B & the Hive, Native Narrow, The Rare Occasions, Wed., June 14, 7:30 p.m., \$10.

MOLLY MALONE'S: 575 S. Fairfax Ave. The Annual Harry Nilsson's Birthday Singalong with musicians TBA, Thu., June 15, 8 p.m., TBA.

THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. Donkey Island Penitentiary, Elkhead, Porcelain Hill, Folkasaurus, Fri., June 9, 8 p.m., \$5.

RED COVE: 1809 E. Main St., Ventura. Premonition, Phoenixoo, No Biggie, Absolutely Nothing, Sat., June 10, 8 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St. Connoisseur, Forged, Haarm, Thieves, Abjection, Fri., June 9, 9 p.m., TBA. Magnet Heart, Space Hurricane, Kira Lingman, Sat., June 10, 9 p.m., \$6. Hollywood Blues Destroyers, Sun., June 11, 3 p.m. Two Smokin' Barrels, Waterparx, Scotch Apostles, Mon., June 12, 9 p.m. Blair Sinta, Tue., June 13, 9 p.m.; Tue., June 20, 9 p.m. Slow Death, Thu., June 15, 9 p.m.

REGAL INN: 6753 E. Carson St., Lakewood. The Bastards, Seven Dirty Words, Skaal, 77 RPM, Sat., June 10, 8 p.m., \$8.

RESIDENT: 428 S. Hewitt St. Nancy Sanchez, Fri., June 9, 8 p.m., free. Unwed Sailor, Ant'Ird, Sat., June 10, 6 p.m., \$12. Low Cut Connie, Tone in Georgia, Sun., June 11, 8 p.m., \$15. Tei Shi, Mon., June 12, 7 p.m., \$17. Tim Darcy, Hand Habits, Tue., June 13, 8 p.m., \$10.

REVOLVER: 8851 Santa Monica Blvd., West Hollywood. SpaceCream, Mon., June 12, 8:30 p.m., free.

THE ROSE: 245 E. Green St., Pasadena. The Blockbusters, Fri., June 9, 9 p.m., \$19.50. Scott Stapp, Sun., June 11, 9 p.m., \$28-\$38.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. ZZ Ward, Fri., June 9, 8:30 p.m., \$30-\$95. Said the Sky, Xan Griffin, William Black, Sat., June 10, 9 p.m., \$15. Ray BLK, Sun., June 11, 8:30 p.m. Big D & the Kids Table, Left Alone, Doped Up Dollies, The Maxies, Wed., June 14, 7:30 p.m. North Mississippi Allstars, Thu., June 15, 8 p.m., \$25 (see Music Pick).

THE SATELLITE: 1717 Silver Lake Blvd. Dead Meadow, Fri., June 9, 9 p.m., \$12 (see Music Pick). Send Medicine, Avid Dancer, The Dead Horse Rhythm, Bjorn & the Sun, DJ Daiana Feuer, Mon., June 12, 9 p.m., free. Andrew St. James, The Lovemakers, U.S. Elevator, Thu., June 15, 9 p.m., \$10.

SKANDIA LODGE & HALL: 2031 E. Villa St., Pasadena. Beata Bermuda, Fri., June 9, 8 p.m., \$20.

THE SMELL: 247 S. Main St. Cuco, The Tracks, Jurassic Shark, August Eve, Fri., June 9, 8 p.m., \$12.

THE STUDY HOLLYWOOD: 6356 Hollywood Blvd. Beauty in the Breakdown, Sat., June 10, 8 p.m., free.

THE TERAGRAM BALLROOM: 1234 W. Seventh St. Hurray for the Riff Raff, Making Movies, Fri., June 9, 9 p.m., \$23. Circa Waves, Dreamers, Tue., June 13, 9 p.m., \$20. Cosmonauts, Thu., June 15, 9 p.m., \$15.

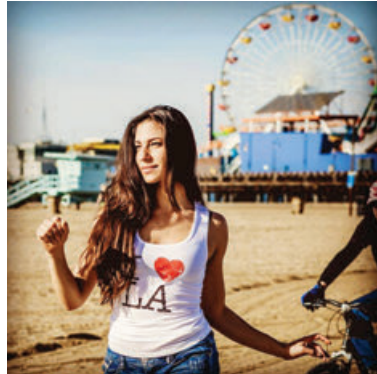
356 MISSION: 356 S. Mission Rd. Hijokaidan, Damion Romero, Joe & Joe, Thu., June 15, 7 p.m., free. See Music Pick.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. TJ Stafford, Lou Pine, Fri., June 9, 8 p.m., \$20. VHS Collection, Tigertown, DWNTWN, Sat., June 10, 8 p.m., \$15. The Anniversary, Dude York, Fullbloods, Sun., June 11, 8 p.m., \$24. AJR, Johnny

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NICK HAKIM
Nick Hakim celebrates his new album, *Green Twins* (ATO Records), with a live set and signing at Amoeba.

Catch him on 6/9 at Natural History Museum.

Wednesday • June 14 • 5 PM
BETH DITTO SIGNING!
Pre-order her new CD, *Fake Sugar* [Capitol Records], on 6/14 to get CD art signed and have your photo taken with Beth!
Space is limited; in-store orders only.

Thursday • June 15 • 6 PM
KEVIN MORBY
Kevin Morby (Woods, The Babies) celebrates his new album, *City Music*, with a live set and signing at Amoeba. *City Music* comes out 6/16 on Dead Oceans, but Amoeba will have it available for purchase & signing at this special event!

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Balik, Tue., June 13, 7 p.m., \$15 & \$75. Theo Katzman, Joey Dosik, Madison Douglas, Wed., June 14, 8 p.m., \$17. Coin, Arizona, Thu., June 15, 8 p.m., \$18.50.
THE UPRIGHT CITIZEN'S BRIGADE - SUNSET: 5419 W Sunset Blvd. Cosmos & Creature, Runson Willis III, Sat., June 10, 9 p.m., free.
WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Stephen Percy, Fri., June 9, 11 p.m., TBA. Hed PE, Sat., June 10, 7 p.m., TBA.
ZEBULON: 2478 Fletcher Dr. Jonathan Toubin, Sat., June 10, 8 p.m., \$6. See Music Pick.

-Falling James

JAZZ & BLUES

ARK GALLERY & STUDIOS: 2599 Fair Oaks Ave., Altadena. Non Credo, Garretson & Gorodetsky, Sat., June 10, 8:30 p.m., \$10-\$15.
THE ATTIC: 14633 Ventura Blvd., Sherman Oaks. Adrian Galysz & August Zadra, Wednesdays, 9 p.m., free.
AU LAC: 710 W. First St. The Cody Dear Sextet, Fri., June 9, 7:30 & 9:30 p.m., \$10-\$30. Lily Hernandez, Sat., June 10, 7:30 & 9:30 p.m., \$10-\$30.
THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Connie Han, Fri., June 9, 9:30 p.m., \$20. Albert Lee, Sat., June 10, 9:30 p.m., \$30 & \$35. Raya Yarbrough, Thu., June 15, 9:30 p.m., \$15.
THE BLUE GUITAR: 1055 Lohman Lane, South Pasadena. Cynthia Carle, Tom Kell, Paula Fong, Wed., June 14, 7 p.m., \$10 & \$15. The Riner Scivally/Rob Kyle Quartet, Thu., June 15, 7:30 p.m., \$10 & \$15.
BLUE WHALE: 123 Astronaut E.S. Onizuka St. Mark de Clive-Lowe, June 9-10, 9 p.m., \$20. Josh Nelson, Jeff Babko, Sun., June 11, 9 p.m., \$15. The Ai Kuwabara Trio, Mon., June 12, 9 p.m., \$15; Jarrett Cherner, Mon., June 12, 9 p.m., \$10. Issac Wilson, Wed., June 14, 9 p.m., \$10. The Gary Fukushima Trio, Thu., June 15, 9 p.m., \$15.
BON VIVANT: 3155 Glendale Blvd. Tujung Social Club, Sat., June 10, 8 p.m., free.
CATALINA BAR & GRILL: 6725 W. Sunset Blvd. The Monty Alexander Harlem-Kingston Express, June 9-10, 8:30 p.m., TBA. The Billy Vera Big Band, Sun., June 11, 7:30 p.m., TBA. Mike Majik Boyd, Tue., June 13, 8:30 p.m., TBA. Lisa Fischer & Grand Baton, June 14-15, 8:30 p.m.; Thu., June 15, 10:30 p.m., \$35.
D'VINE LOUNGE BAR: 821 S. Flower St. Alan Price, Sat., June 10, 9 p.m., free.
DESERT ROSE: 1700 Hillhurst Ave. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.
ROCKWELL TABLE & STAGE: 1714 N. Vermont Ave. Steven Brinberg, Tue., June 13, 8 p.m., \$20-\$40.
VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. The Alex Minasian Trio, Wed., June 14, 8 p.m., \$20. **THE WORLD STAGE:** 4321 Degnan Blvd. Dwight Trible, Father Amde, Fri., June 9, 9 p.m., \$20. The Connie Han Trio, with Edwin Livingston & Bill Wysaske, Sat., June 10, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

-Falling James

COUNTRY & FOLK

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. The Hot Club of L.A., Mondays, 8:30 p.m., free.
THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Licata Brothers, Raspin Stewart, Liza Carbé & J.P. Durand, Fri., June 9, 8 p.m., \$20. The Swing Riots, Sat., June 10, 7 p.m., \$20. The Honeysuckle Possums, Sun., June 11, 7 p.m., \$20. Patrick Carrico, John York, Calico the Band, Broken Arrow, Paul Zollo, Pam Loe, Chad Watson, Emily Zuzik-Holmes, Thu., June 15, 7:30 p.m., \$20.
E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St. Mick Rhodes & the Hard Eight, Sat., June 10, 7 p.m., free.
JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. Tina Michelle, Fri., June 9, 9 p.m., free. The Caverns, Sat., June 10, 9 p.m., free. The Deep Cuts, Sun., June 11, 8 p.m., free. The Candy Jacket Jazz Band, Mon., June 12, 9 p.m., free.

-Falling James

DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. Downlink, Dieselboy, Bare, Mark the Beast, Awerninus, Fri., June 9, 9:30 p.m. Stadium4, Andy Moor, Lange, Casey Rasch, Sat., June 10, 10 p.m.
CREATE NIGHTCLUB: 6021 Hollywood Blvd. Noise Fridays, Fridays, 10 p.m.; Jochen Miller, Kristina Sky,

Fri., June 9, 10 p.m. Arcade Saturdays, Saturdays, 10 p.m.
EXCHANGE L.A.: 618 S. Spring St. Head Hunterz, Fri., June 9, 10 p.m. Bingo Players, Sat., June 10, 10 p.m.
GRAND STAR JAZZ CLUB: 943 N. Broadway. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, 21+, Fridays, 9 p.m., \$8. Barrio Funky, second Saturday of every month, 9 p.m., \$5-\$10.
THE LINCOLN: 2536 Lincoln Blvd, Venice. For the Record, a vinyl night with rock DJs Bruce Duff & Kasey Bombers, Tuesdays, 9 p.m.-1 a.m., free.
LOS GLOBOS: 3040 W. Sunset Blvd. Club '90s, Fridays, 10 p.m. Bootie L.A., Saturdays, 9 p.m.
THE SATELLITE: 1717 Silver Lake Blvd. Dance Yourself Clean, Saturdays, 9 p.m., free-\$5.
SHORT STOP: 1455 Sunset Blvd. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free. Club Rubbish, second Wednesday of every month, 10 p.m., free.
SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Kolombo, Bones, Fri., June 9, 10 p.m. Bad Boy Bill, Richard Vission, Sat., June 10, 10 p.m. Guy Gerber, Wed., June 14, 10 p.m.
THAT '80S BAR: 10555 Mills Ave., Montclair. '80s Dance Party, with new wave, old-school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., \$5-\$10.
UNION NIGHTCLUB: 4067 W. Pico Blvd. Mr. Kitty, Fri., June 9, 8 p.m., free; Carl Craig, Raiz, Fri., June 9, 10 p.m., \$15-\$25 (see Music Pick).

-Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, JUNE 9

THE BRUCE BABAD QUINTET: 6 p.m., free. LACMA, 5905 Wilshire Blvd.
SOMO: 9 p.m., \$28. The Fonda Theatre, 6126 Hollywood Blvd.
WILD BELLE: With Gabriel Garzón-Montano, Nick Hakim, 5 p.m., \$18. Natural History Museum of Los Angeles County, 900 Exposition Blvd.

SATURDAY, JUNE 10

AMANDA MIGUEL Y DIEGO VERDAGUER: 7 p.m., \$35-\$85. The Wiltern, 3790 Wilshire Blvd.
GO THE CARE CONCERT: With The Tribe, Micky Dolenz, Carly Smithson, Florence LaRue, Jack Tempchin, Lamont Dozier Jr., Carl Verheyen, The Honeys, John Wicks, Gary Stockdale, Marky Lennon, Jeff Alan Ross, Gary Griffin, John Pratt, Rosemary Butler, Rob Bonfiglio, Steve Postell, Jules Galli, Will Champlin, Jessica Childress, Chris Price, Hunter Elizabeth and others, 6:30 p.m., \$30 & \$100. Palace Theatre, 630 S. Broadway.
CHICAGO, THE DOOBIE BROTHERS: 7:30 p.m., \$15-\$399. The Forum, 3900 W. Manchester Blvd.
DJ PREMIER & THE Badder Band: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.
ENRIQUE IGLESIAS, PITBULL: 7:30 p.m., \$39.95-\$204.95. Staples Center, 1111 S. Figueroa St.
GRUPO FALSO BAIANO: 5 p.m., free. LACMA, 5905 Wilshire Blvd.
GO L.A. PRIDE FESTIVAL: With performers TBA, 12 p.m., \$20 & up. West Hollywood Park, 647 San Vicente Blvd., West Hollywood.
LA ARROLLADORA BANDA EL LIMON: 8 p.m., \$50.75-\$251.75. Microsoft Theater, 777 Chick Hearn Court.
GO PLAYBOY JAZZ FESTIVAL: With Marcus Miller, Corinne Bailey Ray, TajMo (with Taj Mahal & Keb' Mo'), Hudson, The Arturo Sandoval Latin Big Band and others, 3 p.m., \$21-\$176. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.

GO WHITE FENCE: 6-9 p.m., free. The Getty Center, 1200 Getty Center Dr. See Music Pick.
ZAPP, SLAVE, DAZZ BAND, LAKESIDE: 3 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

SUNDAY, JUNE 11

GO DESTRUCTION: With Warbringer, Jungle Rot, Hellbender, 6 p.m., \$25. The Regent Theater, 448 S. Main St. See Music Pick.
GO L.A. PRIDE FESTIVAL: With performers TBA, 12 p.m., \$20 & up. West Hollywood Park, 647 San Vicente Blvd., West Hollywood.
MONTY ALEXANDER: 2 p.m., TBA. Doheny Mansion, 10 Chester Place.
GO PLAYBOY JAZZ FESTIVAL: With Gregory Porter,

Common, Lalah Hathaway, Kenny Garrett, Miles Mosley & the West Coast Get Down, Carl Allen and others, 3 p.m., \$21-\$176. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.
SWING DANCING NIGHT: With Crown City Bombers, 7 p.m. The Wiltern, 3790 Wilshire Blvd.

MONDAY, JUNE 12

GO FRANZ FERDINAND: 8 p.m., \$35. The Regent Theater, 448 S. Main St.
GO LOW: With Mono, 8 p.m., \$21-\$33. Globe Theatre, 740 S. Broadway.
LP: 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.
ROSTAM: 9 p.m., \$25. Hollywood Forever Cemetery, 6000 Santa Monica Blvd.

TUESDAY, JUNE 13

GO JOAN OSBORNE: 8 p.m., \$29.50. The Regent Theater, 448 S. Main St. See Music Pick.
LOS CAFRES: 8 p.m., \$30. The Fonda Theatre, 6126 Hollywood Blvd.

WEDNESDAY, JUNE 14

MARIAN HILL: With Opia, 9 p.m., \$29. The Fonda Theatre, 6126 Hollywood Blvd.
ZOSO: 8:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd.

THURSDAY, JUNE 15

GORDON LIGHTFOOT: 8 p.m., \$45-\$65. Fred Kavli, 2100 E. Thousand Oaks Blvd., Thousand Oaks.
IMAGINE DRAGONS: 7:30 p.m., \$50. The Belasco Theatre, 1050 S. Hill St.
JMSN: With Quiñ, Alcorde, 8 p.m., \$20.50. The Regent Theater, 448 S. Main St.
MARIAN HILL: With Opia, 9 p.m., \$29. The Fonda Theatre, 6126 Hollywood Blvd.
GO PHOENIX, MAC DEMARCO, THE LEMON TWIGS: 8 p.m., \$28-\$100. Hollywood Bowl, 2301 N. Highland Ave. See Music Pick.
TEES: With Milo, Josef Leimberg, DJ Nobody, 6:30 p.m., free. Museum of Contemporary Art (The Geffen Contemporary at MOCA), 152 N. Central Ave.

-Falling James

CLASSICAL & NEW MUSIC

ALL SAINTS MUSIC GUILD: Sopranos Sarah Parga & Elizabeth Ladizinsky, violinists Janet Strauss & Susan Feldman, violist Andrew McIntosh and cellist Leif Woodward gather for music by Pergolesi, Gallo and Monteverdi, Sat., June 10, 5 p.m., \$20. All Saints Episcopal Church, 504 N. Camden Dr., Beverly Hills.
CAPITOL ENSEMBLE: Violinist Phillip Levy and his string band set sail through Mozart's Sinfonia Concertante in E-flat major, K. 364, and Elgar's Serenade, Sun.,

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June 11, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd.

DAVID KAPLAN & INNA FALIKS: The two pianists put their hands and heads together for a program TBA, in BCAM, Level 1, Tue., June 13, 8 p.m., free. LACMA, 5905 Wilshire Blvd.

ETERNAL MOZART: Pianist Edith Orloff, cellist Dennis Karmazyn, violist Shawn Mann and violinist Marina Manukian revel in chamber-music diversions by W.A. Mozart, at the season finale of the Enlightenment Music Series, Sun., June 11, 5 p.m., free. Neighborhood Unitarian Church, 301 N. Orange Grove Blvd., Pasadena.

THE FIATO QUARTET: The SoCal ensemble knits together string quartets by Mozart and Beethoven as part of the Edendale Up Close Concerts series, Sat., June 10,

noon, free. Edendale Library, 2011 W. Sunset Blvd.

JOUYSSANCE EARLY MUSIC ENSEMBLE: The group is joined by soprano Andrea Zomorodian and members of L.A. Baroque for a set of Jewish music from the Renaissance and Baroque eras, Sat., June 10, 8 p.m., \$25. St. Bede's Episcopal Church, 3590 Grand View Blvd. Sun., June 11, 4 p.m., \$25. Church of the Angels, 1100 Avenue 64, Pasadena.

L.A. LAWYERS PHILHARMONIC: Dick Van Dyke sings Broadway favorites, and conductor Gary S. Greene strikes up with Tchaikovsky's Fourth Symphony, Sun., June 11, 4 p.m., \$20-\$100. UCLA, Royce Hall, 340 Royce Dr., Westwood.

GO OJAI MUSIC FESTIVAL: Curated this year by pianist Vijay Iyer, the new-music festival continues here and at nearby venues with a day and evening of

performances that culminates with violinist Jennifer Koh's weaving together selections by J.S. Bach, Missy Mazzoli, Luciano Berio and Esa-Pekka Salonen, preceded by the West Coast premiere of George Lewis' *Afterword: An Opera*, with ICE and conducted by Steven Schick. The afternoon spotlights drummer Tyshawn Sorey, flutist Claire Chase, violinist-composer Pauchi Sasaki and violinist Erica Dicker, Fri., June 9, 11 a.m.-10 p.m., \$20-\$150. Vocalists Helga Davis, Joelle Lamarre, Davon Tines and others give voice to the premiere of Courtney Bryan's *Yet Unheard*, and pianist Vijay Iyer lays out his own *Time, Place, Action* with Brentano Quartet. Conductor Steven Schick leads ICE through Stravinsky's *The Rite of Spring*, following earlier sets with Tyshawn Sorey, Claire Chase, Josh Rubin, Rebekah Heller and Levy Lorenzo, Sat., June 10, 11 a.m.-11:30 p.m., \$20-\$150. The fest closes with The Vijay Iyer Sextet's performance of the pianist's *Far From Over*. In the afternoon, Iyer also interacts with tabla player Zakir Hussain, saxophonist Rudresh Mahanthappa and vocalist Aruna Sairam. In the morning set, pianist Muhal Richard Abrams works it out with Roscoe Mitchell (winds) and George Lewis (trombone and electronics), Sun., June 11, 10 a.m.-7:30 p.m., \$20-\$150. Libbey Bowl, 210 S. Signal St., Ojai.

PACIFIC SYMPHONY: Soprano Mary Wilson, alto vocalist Margaret Lattimore and Pacific Chorale raise their voices as Carl St.Clair paces the orchestra through Gustav Mahler's epic Second Symphony ("Resurrection"), June 9-10, 8 p.m.; Sun., June 11, 3 p.m., \$25-\$195. Renée & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa.

PASADENA MASTER CHORALE: The choir intones Gabriel Fauré's Requiem and Heinrich Schütz's *Musikalische Exequien*, June 10-11, 7:30 p.m., free. Altadena Community Church, 943 E. Altadena Dr.

PITTANCE CHAMBER MUSIC: Members of L.A. Opera

Orchestra & Chorus burst forth with the sounds of Mozart, Debussy, Villa-Lobos, Ginastera and Hindemith plus Renaissance-era madrigals, Sun., June 11, 8 p.m., free. Pasadena Conservatory of Music, 100 N. Hill Ave., Pasadena.

ROBERT THIES: The pianist performs a program TBA, Sun., June 11, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.

GO SALASTINA MUSIC SOCIETY: Harpist Alison Bjorkedal, pianist Gideon Rubin, flutist Jenni Olson, violist Rob Brophy and other string musicians are on hand as SMS violinists Kevin Kumar and Maia Jasper White preside over the world premieres of Reena Esmail's Piano Trio and Jeremy Cavaterra's Capriccio Concertante alongside works by Jenni Brandon and John Neufeld, Sat., June 10, 8 p.m., \$32. Barret Hall, Pasadena Conservatory of Music, 100 N. Hill Ave.

GO THUMBPRINT: L.A. Opera presents Beth Morrison's production of composer/vocalist Kamala Sankaram and librettist Susan Yankowitz's recent opera about Mukhtar Mai, a Pakistani woman who survived a gang rape and became a human rights activist., Thu., June 15, 8 p.m.; June 16-17, 8 p.m.; Sun., June 18, 2 p.m., \$69. REDCAT: Roy & Edna Disney/CalArts Theater, 631 W. Second St.

UCLA CHORALE & CHAMBER SINGERS: Sat., June 10, 7:30 p.m., \$15. Schoenberg Hall, UCLA, 445 Charles E. Young Drive E., Room 1100.

GO YOUNG CAESAR: Yuval Sharon directs a multimedia production of Lou Harrison's 1971 avant-garde opera about a gay Julius Caesar, *Young Caesar*, featuring narrator Bruce Vilanch, singers from L.A. Master Chorale and a cast of dancers. Marc Lowenstein conducts the L.A. Phil New Music Group, Tue., June 13, 8 p.m., TBA. Walt Disney Concert Hall, 111 S. Grand Ave.
—Falling James

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FICTITIOUS BUSINESS STATEMENT 2017124530
The following person is doing business as JDI, OF LA 4221 WILSHIRE BLVD, SUITE 393 LOS ANGELES CA 90010. This business is conducted by a Corporation. The date registrant started to transact business under the fictitious business name or names listed above: 04/2017.
NOTICE - IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920, A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014, THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 06/01, 06/08, 06/15, 06/22/2017
LA Weekly

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. FS021584
Superior Court of California County of Los Angeles located at: Los Angeles Superior Court, North Central District - 300 East Olive, Burbank, CA 91502. Filed On 05/16/17 - In the matter of petitioner: **ISAAC ELLIOTT RAMIREZ**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 07/07/17 8:30am Dept A, Located at Los Angeles Superior Court, North Central District - 300 East Olive, Burbank, CA 91502. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **ISAAC ELLIOTT RAMIREZ** to: **ISAAC ELLIOTT** Now therefore, it is hereby ordered that all persons interested in the said matter

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Legal Notices

of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 05/25/17, 06/01/17, 06/08/17, 06/15/17
Dated: MAY 16th, 2017

Summons (CITACION JUDICIAL)
Case Number (Numero del Caso): 16K07512
NOTICE TO DEFENDANT: (AVISO AL DEMANDADO): Zoila Aguilar, Sorbelio Galindo, Rafael Garcia, Jose Santos Dominguez Munoz.
YOU ARE BEING SUED BY PLAINTIFF: (LO ESTA DEMANDANDO EL DEMANDANTE) Rubidia I. Mercado.
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web Site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.
NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. AVISO! Lo han demandado. Si no responde dentro de 30 dias, la corte puede decidir en su version. Lea la informacion a continuacion. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protege. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y

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Legal Notices

mas informacion en el Centro de Ayuda de las Cortes de California (www.sucorte.ca.gov), en la biblioteca de leyes de su condado en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.
The property at issue in the case is (La propiedad en cuestion en el caso es): 1035 West 70th Street, Los Angeles, CA 90044
The legal description of the property at issue in the case is (La descripcion legal de la propiedad en cuestion en el caso es): Lot 31 of Tract No. 1648, in the City of Los Angeles, County of Los Angeles, State of California, as per Map recorded in Book 20, Page 99 of Maps, in the Office of the County Recorder of said County. The Los Angeles County Assessor's Office designates the Subject Property as Assessor's Parcel and Tax Identification Number 6014-028-016.
The name and address of the court is (El nombre y direccion de la corte es): Superior Court of California, County of Los Angeles, 111 North Hill Street, Los Angeles, CA 90012
The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): Jean F. Meraz-Debraine, Latham & Watkins LLP, 355 South Grand Avenue, Suite 100, Los Angeles, California 90071, 1.213.485.1234
Date: (Fecha) 5/16/2017

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B.S. in Clothing & Fashion or Fashion req'd. Send resumes to: Active USA, Inc., 1807 E. 48th Pl. LA, CA 90058, Attn: A. Chung.

Fashion designer: design women's apparel; develop patterns and making samples; Associate's degree in fashion design or related field + 2 yrs of Exp. Req'd. Resume to Incremento Inc. (dba: Peach Love California) 2027 Laura Ave, Huntington Park, CA 90255

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ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
Case No. LS029711

Superior Court of California County of Los Angeles located at: Los Angeles Superior Court, Northwest District - East Building 6230 Sylmar Avenue, Room 107, Van Nuys, CA. 91491. Filed On 02/14/17 - In the matter of petitioner: **Felice Breswana Mooney**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 07/10/17 8:30am Dept NW-M, Located at Los Angeles Superior Court, Northwest District - East Building 6230 Sylmar Avenue, Room 107, Van Nuys, CA. 91491. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have her name changed from: **Felice Breswana Mooney to : Lyrrik F.B. Mooney-Jonz**.

Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. **Set to publish 06/01/17, 06/08/17, 06/15/17, 06/22/17.** Dated: Feb 14th, 2017

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