

Wooster Group Brings A PINK CHAIR to REDCAT • T.S.O.L.'s Grisham Reflects

# LAW WEEKLY

APRIL 6-12, 2018 / VOL. 40 / NO. 20 / LAWEEKLY.COM

# VIVA LOS ANGELES!

HOW A VEGAS FESTIVAL REVIVED RETRO, ROCKABILLY AND PINUP CULTURE IN L.A. BY LINA LECARO

# Chinatown AFTER DARK

## FIRST THURSDAYS

APRIL 5TH, 2018 6PM - 10PM

FEATURING...

DESSERTS by ISA FABRO  
TED MONTOYA at CALOPROVISIONS  
OYSTERS ON THE HALF SHELL by CHEF DOM CRISP  
CHEF JOHNNY LEE  
GOOD GRAVY BAKES by CHEF BETH KELLERHALS  
KIM CHUY  
QIN WEST  
LAO TAO TAIWANESE STREET FOOD  
SCOOPS  
THIEN HUONG  
EAST/WEST SHOP  
ENDORFFEINE COFFEE BAR  
RAMEN CHAMP  
BAOHAUS  
LASA

### LIVE MUSIC FEATURING:

6PM-8PM UKELELE FESTIVAL - JASON ARIMOTO AND JIM DUNCAN  
8PM-10PM CHINESE ZITHER 古筝 - SEAN WANG

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# CONTENTS //

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### GO LA...7

The Music Center and the Autry host "after hours" events, Dosshaus turns Corey Helford Gallery into a "Paper-Thin Hotel," Dance Camera West adds outdoor events and more to do and see in L.A. this week.

### FEATURE...13

How the Viva Las Vegas festival revived retro and rockabilly culture in L.A.. **BY LINA LECARO.**

### EAT & DRINK...19

The Pacific Food and Beverage Museum, now open in San Pedro, tells the story of cuisine and cocktails. **BY PAUL HODGINS.**

### CULTURE...24

The Wooster Group channels avant-garde Polish director Tadeusz Kantor in *A PINK CHAIR (In Place of a Fake Antique)*. **BY JORDAN RIEFE.** Sacred Fools Theatre's *Akuma-Shin* wonders if Godzilla was the problem all along. **BY BILL RADEN.**

### FILM...28

**KRISTEN YOONSOO KIM** finds *Blockers* to be surprisingly hilarious — and feminist — and **CHUCK WILSON** has high praise for John Krasinski's *A Quiet Place*, plus other movies **OPENING THIS WEEK**, and **YOUR WEEKLY MOVIE TO-DO LIST.**

### MUSIC...33

After four decades and countless misdeeds, T.S.O.L.'s Jack Grisham pauses to reflect. **BY KATHERINE TURMAN.** Plus: listings for **ROCK & POP, JAZZ & CLASSICAL** and more.

### ADVERTISING

**CLASSIFIED...42**  
**EDUCATION/EMPLOYMENT...42**  
**REAL ESTATE/RENTALS...43**  
**BULLETIN BOARD...43**

**ON THE COVER:**  
 PHOTOGRAPHY BY STAR FOREMAN // Alliance for Audited Media

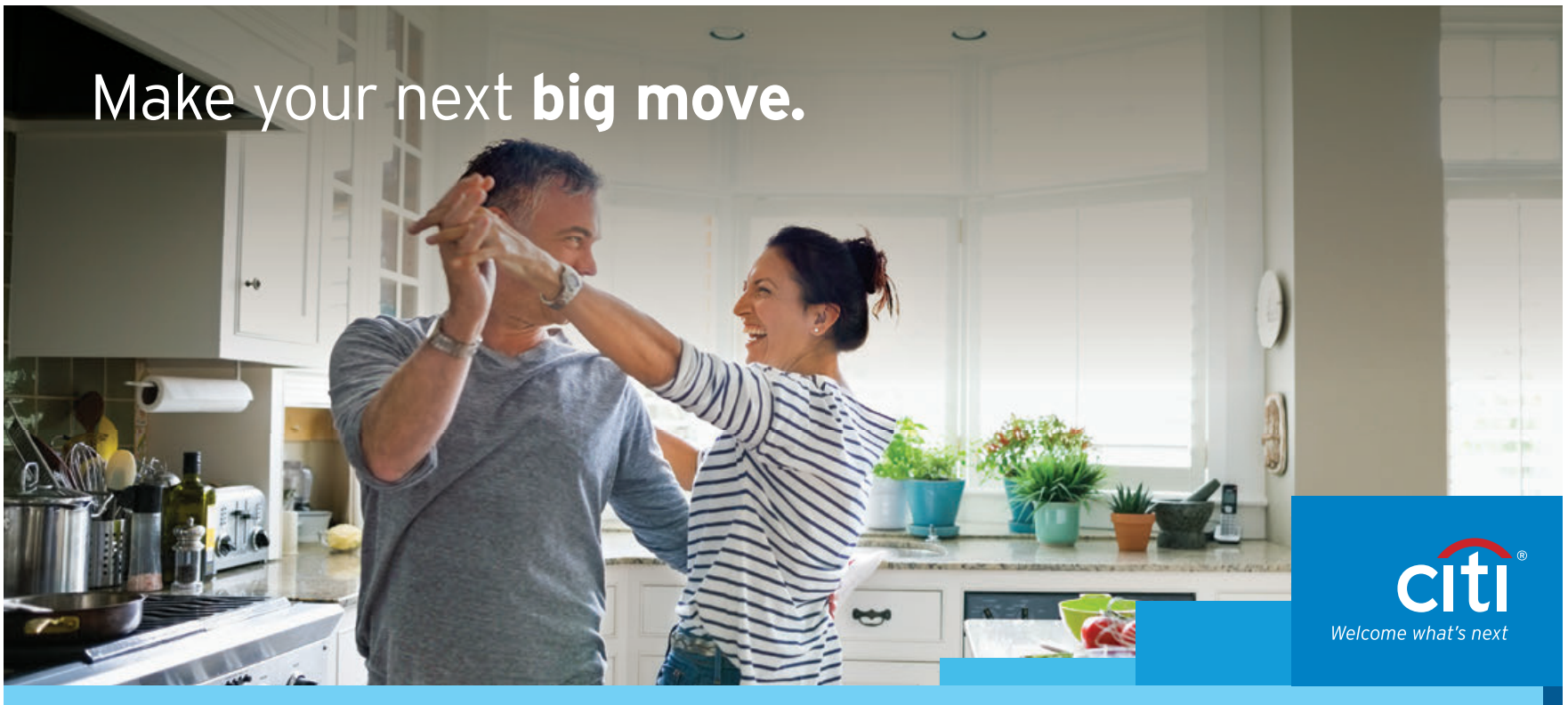
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# GO » LA

Week of  
APRIL  
6-12

P. 7 **FRI**  
PARTY ALL NIGHT LONG AT  
MUSIC CENTER AFTER HOURS

P. 7 **SAT**  
DOSSHAUS TURNS ART GALLERY  
INTO "PAPER-THIN HOTEL"

P. 9 **TUE**  
MUSIC, CRAFTS, ART CONVERGE  
FOR A NIGHT AT THE AUTRY



P. 9 **THU**  
DANCE CAMERA WEST STEPS OUT  
AT SANTA MONICA PIER

**fri**

4/6

## MUSIC

### Disco After Dark

The Dorothy Chandler Pavilion is usually the site of such highfalutin art forms as ballet and opera, but every once in a while the grand old dame of the Music Center lets down her hair and transforms herself into a glittery late-night disco. The doors to the Chandler's chandelier-bedecked lobby and private chambers alike open wide this weekend for the return of **Sleepless: The Music Center After Hours**, this time a two-night event. Dublab DJs spin records as the backdrop to roller-skating demonstrations, film screenings, art installations, a fashion show, "pop-up dance happenings" from Invertigo Dance Theatre, creative typewriter exercises from Melrose Poetry Bureau and a drag revue helmed by DJ Lady Bunny. Local disco-funk band Luxxury perform on Friday, followed by a set from post-disco acolytes De Lux on Saturday. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Fri.-Sat., April 6-7, 11:30 p.m.-3 a.m.; \$30. (213) 972-0711, musiccenter.org/sleepless.* —Falling James

## BOOKS/FOOD

### Fighting for Food

The oldest wisdom often comes in handy when cataclysm looms large and we realize what clods we've been all along about preserving our most precious resources. **From Garden Warriors to Good Seeds: Indigenous Food Sovereignty** is a book project of Dr. Elizabeth Hoover of Brown University, and she'll tell you about modern developments in local food movements. Other highlights: nationwide Native American farming projects that continue to forge their own paths when it comes to taking care of their own food stores, and the importance of heritage seeds, which could become a watershed of radical self-reliance. *UCLA La Kretz Garden Pavilion, 707 Tiverton Drive, Westwood; Fri., April 6, 4-5 p.m.; free, RSVP requested. (310) 825-1260, eventbrite.com/e/from-garden-warriors-to-good-seeds-indigenous-food-sovereignty-community-gardens-tickets-43480173369.* —David Cotner

Jacob Jonas the Company: See Thursday.



PHOTO BY JACOB JONAS

**sat**

4/7

## SHOPPING

### On the Record

Vinyl collectors, mark your calendars. The **Los Angeles Record Fair** returns today with the first of four scheduled events this year. Approximately two dozen vendors will offer for sale records, cassettes, CDs, music collectibles, apparel and music equipment. DJs will perform for your entertainment and food trucks will be on-site should you work up a fierce appetite crate-digging. The venue is located just a short walk from the Expo/Crenshaw Metro station. *Ali's Banquet Halls, 3420 W. Jefferson Blvd., Jefferson Park; Sat., April 7, noon-6 p.m.; \$5. (213) 926-8220, larecordfair.com.* —Matt Miner

## ART/SHOPPING

### Artapalooza

Twice a year, the L.A. Brewery Art Colony transforms into a party where the public can amble through its 16-acre industrial campus, meeting artists and artisans where they live and buying work directly

off the walls of the lofts where it was created. A former Edison plant turned PBR brewery, the historic site began its transformation to the "world's largest art complex" in the early '80s, and still only rents to artists. This weekend, **Spring Art Walk at the L.A. Brewery** will include more than 100 studios — artists making everything from jewelry and ceramics to furniture, fashion, sculpture, installation, printmaking and every manner of painted canvas. There will be a serious food truck lineup, a beer garden and limited free parking (at adjacent UPS building, none on-site) — so consider ridesharing. Dogs not allowed. *The Brewery Arts Complex, 2100 N. Main St., Lincoln Heights; Fri.-Sat., April 7-8, 11 a.m.-6 p.m.; free. (323) 638-9382, breweryartwalk.com.* —Beige Luciano-Adams

## ART

### Cardboard-Thin Walls

"People are defined by the things they surround themselves with," David Connelly told the *Weekly* earlier this year about the strangely mundane assortment of monochromatic painted-cardboard objects — a couch, vintage turntable, suitcase, beer cans, lipstick, typewriter,

chessboard and even an elevator — he and fellow artist Zoey Taylor have assembled for their new exhibition, "**Paper-Thin Hotel.**" Better known as the art collective Dosshaus, the duo are transforming Corey Helford Gallery into a virtual flophouse replete with its own lobby and series of seedily noirish motel rooms through which they'll wander as living-art characters inspired by Arthur Miller and Bonnie & Clyde. Dosshaus' elaborate cardboard costumes and sculptures are simultaneously playful and surreally distinctive. *Corey Helford Gallery, 517 S. Anderson St., Boyle Heights; opening reception, Sat., April 7, 7-11 p.m.; through May 5; free. (310) 287-2340, coreyhelford-gallery.com.* —Falling James

**sun**

4/8

## OUTDOORS

### Party Like It's 1920!

Cast your mind back to those thrilling days of yesteryear — before the horrors of the stock market crash, the Great Mississippi Flood of '27 and the suicide of surrealist Jacques Rigaut — when you enjoy today's **Roaring '20s Lawn Party.** Situated by that beautiful, grand old 1926 Griffith Park merry-go-round, this rollicking sockdollager comes replete with snappy Charleston dancers, vintage photo ops, games of croquet and horseshoes, contests for the best-dressed men, women and children, and live music from the '20s played on period instruments. Make sure to holler "Bank's closed!" when you see people making out on the lawn. *Griffith Park, 4730 Crystal Springs Drive, Griffith Park; Sun., April 8, noon-6:30 p.m.; \$22. (323) 913-4688, roaringtwentiesstreetjam.com.* —David Cotner

**mon**

4/9

## ACTIVISM

### Cruel and Unusual

In 1971, Robert King, Albert Woodfox and Herman Wallace were sent to Angola Louisiana State Penitentiary for armed robbery. Each spent decades in solitary confinement following the stabbing mur-

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der of a prison guard in 1972, despite the lack of physical evidence linking them to the crime: Woodfox spent 43 years in solitary, Wallace 41 and King 29. Known as the Angola Three, they served the longest sentences in solitary confinement in American history. While incarcerated, the three were members of the Black Panther Party and protested the prison's racist and cruel conditions for inmates. All of their convictions were overturned, and King and Woodfox were released from prison in 2001 and 2016, respectively. (Wallace was released in 2013 and died of cancer that same year.) In **Unbreakable Spirit: The Freed Angola Three**, hosted by Central Library's ALOUD lecture series, King and Woodfox discuss their experiences as activists for prison reform with Bryonn Bain, director of UCLA's Prison Education Program. *Central Library, 630 W. Fifth St., downtown; Mon., April 9, 7:30 p.m.; free, reservation required. (213) 228-7500, lfa.org.* —Siran Babayan

#### FOOD

### Better With Age

Doing a simple thing well can be paradoxically difficult — case in point: steak. In today's **Aged Steak Tasting** symposium, Belcampo CEO Anya Fernald unveils the complexities just waiting to be discovered in pricier cuts of dry-aged beef. Pairing these steaks with charcuterie, wine and salad, Fernald will demonstrate how to cook a piece of steak so you can make it just as perfectly at home. You'll also see how various ages of steak compare against one another — an opportunity almost as rare as the care Belcampo exercises as they take you into the very heart of meat consciousness. *Belcampo Restaurant & Butcher Shop, 1026 Wilshire Blvd., Santa Monica; Mon., April 9, 7-8:30 p.m.; \$90. (424) 744-8008, eventbrite.com/e/aged-steak-tasting-with-belcampo-co-founder-ceo-anya-fernaldd-tickets-44263484273?aff=efeventtix.*

—David Cotner

## tue 4/10

#### BOOK

### Finding Your Moment

Just imagine the forces of the universe that have worked against you and/or helped bring you to the point in your life that you're reading these words. That's timing, baby. Live Talks L.A. presents Daniel H. Pink discussing his book **When: The Scientific Secrets of Perfect Timing** (\$28, Riverhead). Pink, who'll expound on the subject with neurologist Daniel J. Levitin, has distilled developments in scientific fields including psychology and economics to give you a brief history of timing and reveal how to succeed in all aspects of your life by showing you when to zig — and when to zag. *Ann & Jerry Moss Theater, 3131 Olympic Blvd., Santa Monica; Tue., April 10, 8 p.m. (reception 6:30-7:30 p.m.); \$20-\$95. (310) 855-0005, livetalksla.org/events/daniel-pink/. —David Cotner*

## wed 4/11

#### ART/CULTURE

### Viva La Raza

Pacific Standard Time LA/LA is the gift that keeps on giving, a catalyst for collaboration and dialogue still ricocheting across the city — like the Autry's dynamic "La Raza" exhibition (through Feb. 10), culled from more than 25,000 archival photographs documenting the height of the Chicano Rights Movement. Experience it in a celebratory atmosphere at **Autry After Hours**, where local poets, artists, DJs and performers converge for a "compelling cultural encounter." Global bass/vintage tropical beats by Subsuelo, crafts with Self-Help Graphics and something from performance artist Artemisa Clark. While you're there, check out "Chicano Male Unbonded," Harry Gamboa Jr.'s striking photo series of the city's Chicano avant-garde, presented in conjunction with LA RAZA. *Autry Museum of the American West, 4700 Western Heritage Way, Griffith Park; Wed., April 11, 6:30-9 p.m.; \$5 nonmembers, free for Autry members; (323) 667-2000, theautry.org/events/special-events/autry-after-hours.* —Beige Luciano-Adams

#### BOOKS/FILM

### Odyssey Into Space

Fifty years after it emerged into global consciousness, *2001: A Space Odyssey* still maintains its power to thrill, enthrall and perplex its audience. To better understand the legacy of this constantly unfolding creative touchstone, Michael Benson unveils **Space Odyssey: Stanley Kubrick, Arthur C. Clarke and the Making of a Masterpiece** (\$30, Simon & Schuster). A triptych through the creative processes of both director Kubrick and author Clarke, it includes insightful interviews with Kubrick's widow, Christiane, visual effects sorcerer Douglas Trumbull and a wealth of others. The ads called the film "The Ultimate Trip" — and for once, they were right. *Book Soup, 8818 Sunset Blvd., West Hollywood; Wed., April 11, 7 p.m.; free. (310) 659-3110, booksoup.com/event/michael-benson-discusses-and-signs-space-odyssey-stanley-kubrick-arthur-clarke-and-making.* —David Cotner

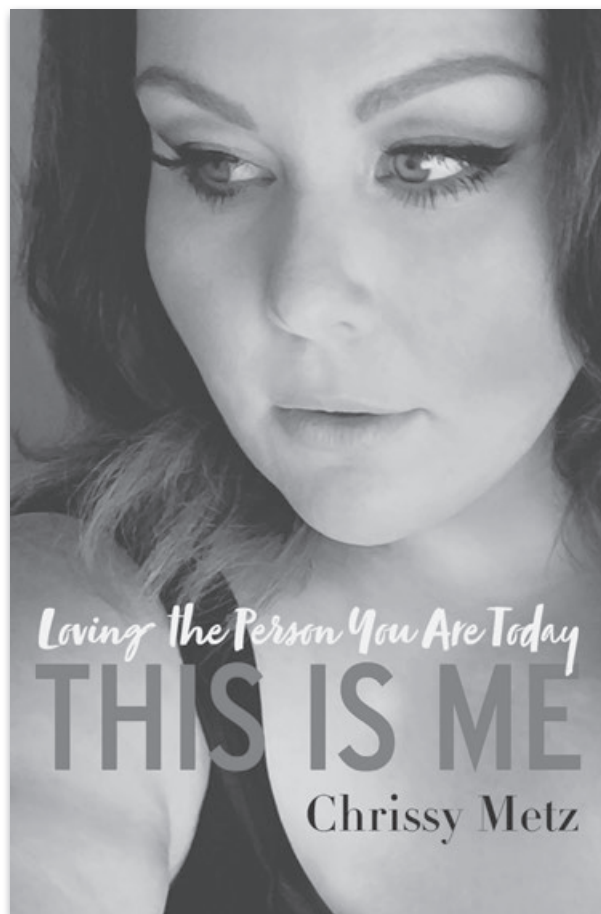
## thu 4/12

#### DANCE/FILM

### Seaside Soiree

Fans of live dance, dance on film and folks who just like to go to the beach will all find much to love as this year's Dance Camera West Film Festival adds **To the Sea: Dance Concerts on the Pier**, a live performance component curated by choreographer Jacob Jonas and his eponymous Jacob Jonas the Company. The film component begins Thursday with a screening of international short films at UCLA's Fowler Museum, then shifts to Santa Monica's Laemmle

# BARNES & NOBLE Events



**CHRISSY METZ**  
in conversation with  
**CHRIS SULLIVAN** of *This Is Us*  
Discussion / Book Signing  
**Sunday, April 8th, 2pm**  
**189 Grove Drive**  
**Los Angeles (323) 525-0270**

Chrissy Metz will sign *This Is Me* only. No DVDs or memorabilia, please.

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DRESS TO IMPRESS SUNDAY, APRIL 22

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Theaters. The live dance performances Friday through Sunday are a short walk west at the Santa Monica Pier. Announced local and visiting companies including Pilobolus, L.A. Contemporary Dance, Rubberlegz, Emily Kikta from New York City Ballet, the aptly named Seaweed Sisters and Jonas' troupe. The pier performances are free; film screenings are ticketed. *International short films at Fowler Museum, 308 Charles E. Young Drive N, Westwood; Thu., April 12, 8 p.m.; \$25; and at Laemmle Film Center, 1332 Second St., Santa Monica; Fri., April 13, 8 p.m.; Sat., April 14, noon & 3 p.m.; Sun., April 15, noon, 1:30 p.m. & 3 p.m.; \$12. To the Sea: Dance Concerts on the Pier, Santa Monica Pier, 200 Santa Monica Pier A, Santa Monica; Fri.-Sun., April 13-14, 6:30 p.m.; free. [dancecamera.west.org](http://dancecamera.west.org). —Ann Haskins*

FILM

**World's Unfair**

Whenever people bemoan the lack of jetpacks or flying cars as hallmarks of modern living, they're usually referring to the wonders and inventions that regularly graced various versions of the World's Fair during the last century. Modeled after the French Expositions of the 19th century, America had World's Fairs through 1984 — and today's screening of *What Happened to the World's Fair?* is followed by a Q&A with architect-director Mina Chow, who blows the lid off the controversy about

U.S. involvement in the World's Fair, something that has led to isolationism and/or snobbery that just really doesn't need to exist. *Ray Stark Family Theatre, George Lucas Bldg., SCA 108, USC, 900 W. 34th St., University Park; Thu., April 12, 7 p.m.; free, RSVP required. (213) 740-2804, [cinema.usc.edu/events/event.cfm?id=23531](http://cinema.usc.edu/events/event.cfm?id=23531). —David Cotner*

COMEDY

**It's the End of the World**

In his 2014 Netflix stand-up special *In Ruins*, Eddie Pepitone riffed on everything from having five cats and one dog to how he prefers masturbating to hockey games because they're less predictable than porn. Pepitone also bemoaned the continued hipsterfication of his native Brooklyn — especially those gourmet grilled cheese shops — and called his adopted hometown of Los Angeles a "soulless, sunbaked landscape of apocalyptic proportions." Tonight the "Bitter Buddha" performs *Eddie Pepitone: In the End of Days*, a one-man sketch show set entirely in an end-of-the-world L.A. Directed by fellow comedian-writer Sean Conroy, who with Pepitone co-hosted the podcast *The Long Shot*, the comic plays such characters as an overzealous theater usher, a motivational speaker and the last woman on the planet. *Lyric Hyperion Theatre, 2106 Hyperion Ave., Silver Lake; Thu., April 12, 8 p.m.; \$10. (323) 928-2299, [lyrichyperion.com](http://lyrichyperion.com). —Siran Babayan*

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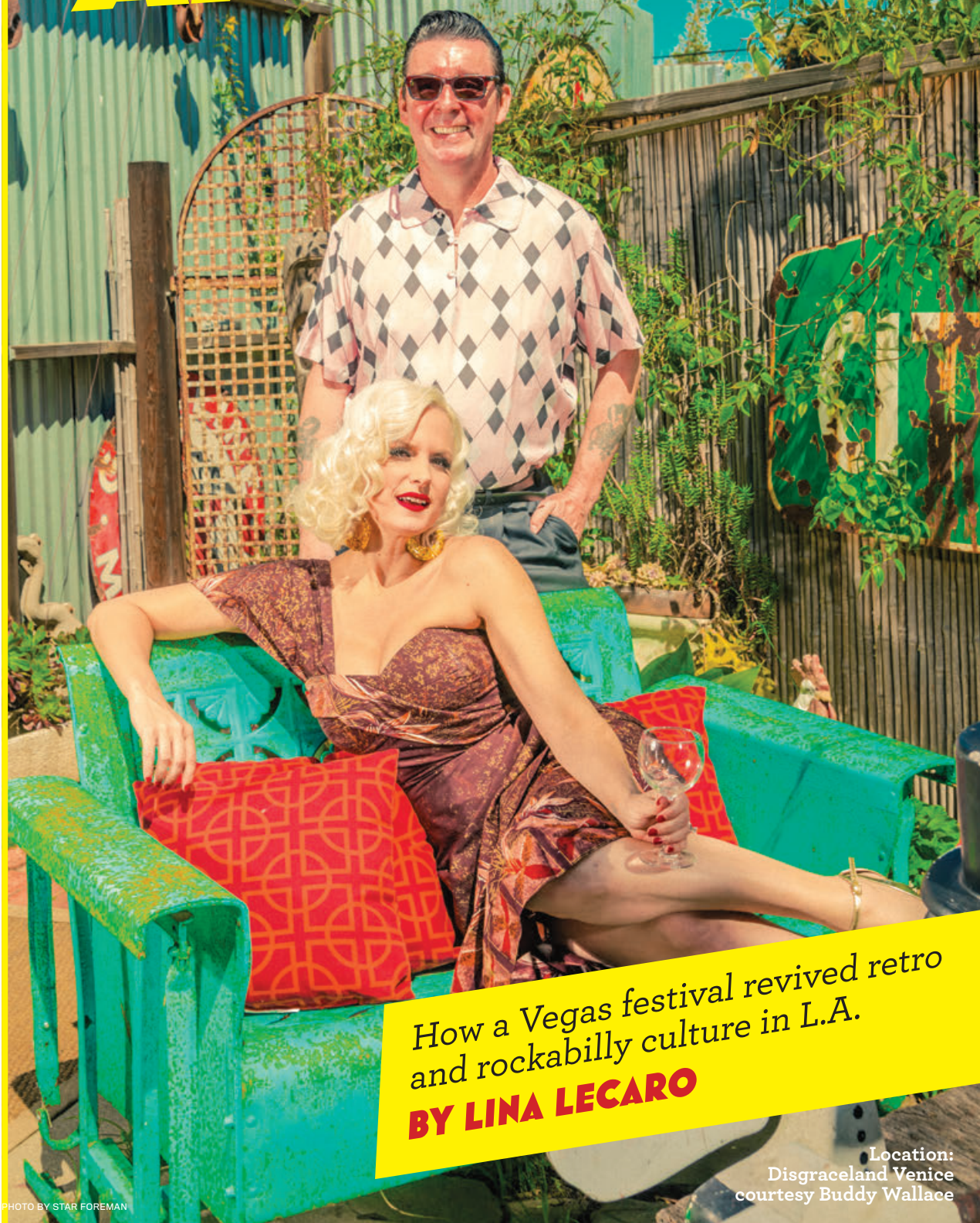
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# VIVA LOS ANGELES!



How a Vegas festival revived retro and rockabilly culture in L.A.  
**BY LINA LECARO**

Location:  
 Disgraceland Venice  
 courtesy Buddy Wallace

PHOTO BY STAR FOREMAN

Join us as we slip back to a simpler, spiffier time — when guys greased their hair and pressed 'n' cuffed their jeans, and gals perfected flawless curly coifs and bright crimson lips, and wiggled into '50s frocks, frilly and full-skirted or tarty-tight and pencil-straight. Cars were big, beautiful gas guzzlers, art and home decor was kitschy but streamlined with lots of pastel panache. The music was swingin', sexy and twangy, rhythmic rock & roll to rumble and stomp to. We're talking rockabilly and midcentury styling here, kids, and all of the above are, in fact, not symbols of the past but of the present. In the past few years, '50s-influenced retro culture has re-emerged in L.A., providing a unique contrast to the modern music scene and other thematic subcultures in the city.

The 1970s, '80s and, lately, the '90s are repped all around L.A.'s clubs and by music played within them, as well as in the casual, mismatched fashion mix favored by the hipster set. In a week or two, these neo-boho-blending bunches will empty out of L.A. to slather on sunblock, don floppy hats and big sunglasses, and model mall-bought "festival fashion" as they descend upon the desert for Coachella, a SoCal institution and world-renowned music gathering.

But on the second weekend of that fest, tens of thousands of Angelenos with a different musical mindset and aesthetic, most in meticulously coordinated 1950s and early-'60s vintage gear, will head further into the desert to Las Vegas for a weekend of equally rousing amusements: live bands, burlesque shows, pool parties, a massive car show and vendors galore. And they've been partaking in this parallel universe of sorts for just as long as the Coachella hordes have.

Viva Las Vegas, named after the Elvis Presley film, was created by U.K.-born, Los Alamitos-based rockabilly enthusiast Tom Ingram and co-produced by Burbank burlesque queen Audrey Deluxe. It has been the premier rockabilly event in the country for more than two decades, recording exponential growth each year. Ingram ran a big rockabilly festival in England called the Hemsby Rock 'n' Roll Weekender before he moved to Southern California in 1996. He initially planned a Hemsby offshoot on the West Coast, but when things went south with his partner in England, he decided to throw his own fest. He soon looked to Sin City because the "licensing restrictions in L.A. and the O.C. were too strict," he says.

Now in its 21st year, Viva, as it's called for short, is the world's most popular rockabilly fest, attracting 20,000-plus people from around the globe, a third of which Ingram estimates come from California.

The event has become so popular that many plan for it all year. And unlike other festivals, its fans conjure a very specific era focus and an ardent level of dedication to representing it, particularly when it comes to fashion. Ladies especially take their looks to period-perfect extremes, planning outfits for each day and night, documenting it all on social media and via online groups — from their accessories to their swimsuits (modest by today's standards but undeniably sexy) worn during the event's epic tiki pool party.

"It's really impressive — these (15) »

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PHOTOS BY STAR FOREMAN



Viva Las Vegas producers Tom Ingram, left, and Audrey Deluxe

**“Our cars, our clothes and the music all go together so well — it’s a whole lifestyle.”**

—Karen Mamont

» **13**) women have Excel spreadsheets with the jewelry, the purses, the shoes and the hair planned out for each day,” says Deluxe, who’s been working with Ingram for the last several years, running her popular show, *Burlesque Bingo*, and coordinating all the burlesque performances at the event. “There are a lot of women out there who actually live this lifestyle. So many women really identify with it and the beautiful aesthetic of it. Like Dita Von Teese, for example — these ladies are almost creating characters, and there’s a fantasy element that you just don’t have in real life, where people are wearing yoga pants to the grocery store. It’s about adding a little bit of glamour to daily life.”

Burbank, where Deluxe resides, has slowly become one of the biggest hubs for this kind of traditional Americana glam, and since a lot of the architecture remains unchanged, its kitschy 1950 and ’60s buildings and old neon signs provide the perfect backdrop.

Every Friday night a dapper car-crazy crowd heads over to Bob’s Big Boy on Riverside Drive for the restaurant’s weekly car-show meetup, where the old eatery’s parking lot is a bumper-to-bumper bounty of spruced-up classic autos from the 1950s and ’60s. The family-friendly flashback feel of the evening is one of the coolest, only-in-Socal type gatherings for the scene.

Another one happens monthly: the area’s busiest shopping street, Magnolia Boulevard, forgoes wheels for walking during the street’s monthly street meet, *Ladies & Gents Night Out*. Amid food trucks and old-timey live music combos set up outside storefronts, you’ll see among the modern fami-

lies a fair number of flash tattoos, stacked “creepers” footwear, pedal pushers, beaded cardigans, Marilyn Monroe and Bettie Page style dresses and tresses, and tiki-inspired looks such as bamboo jewelry and the ubiquitous flower worn on one side of the head. Most of the eye-catching looks can be purchased at stores on the street, too: Pin-Up Girl Boutique, Unique Vintage, the Bearded Lady, Classic Hardware and countless thrift stores and curated retro clothing shops. Afterward, many hit up Bob’s or joints such as Joe’s American Pub and Viva Cantina.

Karen Mamont, known on the scene as the Reverend Martini, books some of the area’s most popular rockabilly shows, but she got her start in the fashion industry, showcasing ’billy-ish lines such as Stop Staring, Bernie Dexter and Bettie Page Clothing in her position as marketing director of the California Market Center downtown.

“I was always a rockabilly girl and I brought in bands to play the fashion events way back, like Royal Crown Revue, Big Sandy and His Fly Rite Boys, Deke Dickerson, The Palladins, The Blasters, bands from Wild Records ... people who really started the genre,” says Mamont, who eventually moved into full-time booking, hosting shows at Weber’s Place in the Valley around 2008 (attempting to conjure the vibes of the popular Palomino Club of the ’80s).

She went to Viva Cantina after that, helping put the Mexican restaurant on the map for the greaser crowd, along with *L.A. Weekly* writer Jonny Whiteside and his punky twang thang called the Messaround. Both happenings moved recently when the Cantina got into trouble regarding its entertainment license, with Whiteside now at Joe’s and Mamont at Petie’s Place in Tarzana. Mamont has been busy planning her infamous “All Night Jumpin’ Showcase” (midnight to 4 a.m.) at Viva Las Vegas; she’s done it there for the past six years. She’s also working on some shows with “teddy boy” Lee Dexter, coming to L.A. next month.

Speaking of the “teddy boys,” Ingram notes that British subculture was the starting point for him and the scene itself. He first got into ’50s music and dress back in England, seduced by the Teddys of the ’70s. Originally, the term referred to British fellows of the ’50s who reinterpreted American rock & roll style in their own way, with Edwardian wear and exaggerated pompadours and sideburns. In the ’70s, a resurgence of this look took hold in London and surrounding areas; it influenced the punk aesthetic, too, as seen in Vivienne Westwood and Malcolm McLaren’s Let It Rock shop. At the same time, the flames of ’50s freakdom were being fanned on both sides of the Atlantic by films like *American*

*Graffiti* and *Grease* and TV shows such as *Happy Days* and *Laverne & Shirley*.

By the time the ’80s rolled in, pop culture was primed for another resurgence, ushered by American bands like The Stray Cats and The Pole Cats. The Strays will reunite for the first time in 10 years at Viva and they’ll celebrate their 40th anniversary next year. Thanks to exposure on MTV in its heyday and hits like “Rock This Town” and “Stray Cat Strut” (which are still heard on radio), they are the most recognizable faces of rockabilly for many. Lead singer Brain Setzer has stayed active with orchestral shows during the holidays. Drummer Slim Jim Phantom was a popular Sunset Strip club owner (The Cat Club, now Rock Y Reilly’s), and he played in super-groups The Head Cat with Lemmy Kilmister and Dead Men Walking with Capt. Sensible. Bassist Lee Rocker still plays shows under his own name. The band’s mainstream success was temporary but it inspired offshoot genres and other retro rock revivals to follow, such as neo-swing in the ’90s (Big Bad Voodoo Daddy, The Cherry Poppin’ Daddies) and psychobilly (Reverend Horton Heat).

Big Sandy and the Fly Rite Boys, who play Viva Las Vegas on April 19, also emerged around this time and have endured as a local favorite, playing their own combo of roots and rockabilly swing in L.A., Orange County and all around the country.

“The popularity of this music goes in waves,” says Big Sandy, aka singer Robert Williams. “An event like Viva pulls it all together, so it’s at a peak right now. You have the original artists who started in the ’50s, you have a ton of new bands who are just breaking ground now, and **(16)**»



Scenes from Viva Las Vegas 2017



» **15)** then there's The Stray Cats, who are responsible for the revival in the '80s, which was huge."

No one can discount the significance of The Stray Cats, but rockabilly did enjoy a niche following before they hit it big. Ingram says that people in his age group had already been into the music for a while. "We listened to bands like The Jets and Matchbox," says the rockabilly expert, who hosts a rockabilly radio show on the web and started an entire networking site and dating site for rockabilles as well.

"The bigger bands did create a whole new audience and exposed it to a new generation," he concedes. "Especially in America, The Stray Cats inspired a new interpretation of what rockabilly was to the mainstream, just as the Teddy Boys of the '70s did for the Teddy Boys of the '50s."

Today, he says the meaning of "rockabilly" is no longer what it was. "What's happened is now rockabilly is being used to describe any type of '50s music," he says.

Still, at Viva, Ingram and his team stay faithful to a bluesier '50s mood. There are no psychobilly bands or country bands, unless the acts known for those styles change it up and do more traditional 'billy sounds. Mamont says her all-nighters feature more "jumpin' rock," including such L.A. faves as The Moontones, Pachuco Jose and Blazing Hailey.

This year, the rapid growth of the scene and event has encouraged Ingram to use some bigger spaces at the Orleans Casino, where the event is being held (it started at the Gold Coast in Downtown Vegas). The burlesque showcase and competition will now be in the building's "arena," which holds about 4,000 people, and the main concert, where Stray Cats, Jerry Lee Lewis and Duane Eddy will play, is held during the car show outdoors on a massive stage erected in the casino's adjacent parking lot. The "car show" was simply the parking area for the event at first, but so many Viva attendees drove gorgeous wheels that people wanted to walk through and look and take pictures. It's since become one of the most popular parts of the event, with thousands of vamped-out vehicles to ogle and pose with. One wonders about the long hot drive to Vegas from places like L.A., but it's obviously worth it to many.

Mamont, who lives in the Valley, thinks cars are a big part of why L.A. and the O.C. have been breeding grounds for the rockabilly scene in the first place.

"Southern California is conducive to vintage car culture — spelled with a 'K,'" she adds. "It works in California because of our wonderful weather. Our cars, our clothes and the music all go together so well — it's a whole lifestyle."

Orange County also is known for its rock-

abilly scene, but in general the bands from that part of town tend to have a rowdier rep. Events like the now on-hiatus Hootenanny in Silverado Canyon and the Reverend Horton Heat's Horton's Hayride in San Pedro also have catered to punk, "punkabilly" and "gothabilly," so the fans aren't quite as into the vintage fashions. Also, the crowds seem to be a little less ethnically diverse than in L.A., an obvious reflection of the area's differing populations.

Everyone can agree that L.A.'s Latino contingent has been a huge part of rockabilly's success here, and why that is has been questioned nearly as much as why Morrissey is beloved in the same circles. Maybe Latin people just love nostalgia. We definitely love "oldies" and old cars. Ingram credits the Latino fan base for his big break into rockabilly DJing; he spun at a popular Latin-favored '50s R&B night called Be Bop Battlin' Ball at the club/restaurant Rudolph's near Frogtown (now Home Restaurant) for several years.

More recently, Latin crowds frequented Spike's in Rosemead for promoter Brando Von Badsville's Revv It Up!, showcasing rockabilly, punk and psychobilly bands past and present, but the venue closed late last year. Now the promoter does rockabilly shows at the Airliner and does his own weekend, the Long Beach Psychone, for Labor Day. He'll throw an unaffiliated event

in Vegas during Viva at called Vegas Neo Invasion at Fremont Country Club downtown on April 20.

There's a revelry and reciprocal energy exchanged between promoters and scenes, extending to the tattoo community, the tiki crowd, the burlesque and pinup world and vintage music nerds, too. To an outsider looking in, it probably appears a Disneyland-like rebel rocker sock-hop. A few years ago, filmmaker Brent Huff attended a car show with a friend and was so blown away he made a movie about the scene, "It's a Rockabilly World." Currently available for streaming on Amazon, it explores everything about this retro world, and it features Ingram, Mamont and all the major players in the scene. Huff calls Viva Las Vegas the "mecca" for this enduring subculture, and with a large international attendance (bands and fans come from all over the globe, from Spain to Japan), it really is just that.

The SoCal connections are so prevalent, Viva is something more akin to a high school reunion. Rockabilly is a niche thing in some parts and a phenomenon in others, but L.A. has been its most bodacious breeding ground. For many here, it feels personal, like family even. It may be driven by flashes from the past, but the talent, reverence and beauty of its present is why it continues to rock.



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Romney Caruso's photos of tattooed chefs are on display at PacFAB.



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# EATING UP HISTORY

Pacific Food and Beverage Museum, now open in San Pedro, tells story of fine cuisine and cocktails

BY PAUL HODGINS

**T**he Pacific Food and Beverage Museum is a work in progress. Although it opened on March 24, the 1,200-square-foot space in downtown San Pedro is largely bare, down to its ancient red brick walls. There's scant evidence of the splashy media event that drew well over 150 people to this former music store just a few days before my visit.

With so little to see at this point, certain questions beg to be asked: Why this? Why here? Why now? It is a line of inquiry that Tracey Mitchell and Philip Dobard have clearly anticipated and probably answered many times already.

"Food is at the core of human existence. It's something everyone experiences at least twice or three times a day," says Dobard, director of New Orleans' Museum of the American Cocktail, who's been working with Mitchell, the San Pedro museum's director, since the project's inception in 2013. "History is full of stories about military victories, but very little of

the story of food has been told. What's that old saying? 'An army marches on its stomach.'" Brows arched, Dobard makes an "I rest my case" expression.

San Pedro itself has an interesting culinary history. At one time it was a major port of entry for immigrants, Dobard says. "It was the Ellis Island of the West Coast. You could find the cuisine of many countries and cultures right here." And seafood canning was a big industry in San Pedro beginning in the late 1800s. Starkist and Van Camp, two of the industry's biggest tuna canners, were located here.

But a museum devoted to the history of fine cuisine and cocktails — isn't this a sign that the modern American culinary movement, five decades after Alice Waters roasted her first egg on a spoon over an open fire, is now in the decadent phase of fetishizing itself?

Dobard laughs. "When Anthony Bourdain created his latest food show, *Parts Unknown*, he was asked, 'Isn't there a glut of food programming already?' His answer was, 'No, there's a glut of bad food programming.'"

The pair make their case about quality by opening several large boxes and producing a gold mine of historic cuisine ephemera: mid-19th century menus from fancy French restaurants in New York and other northeastern cities; cocktail napkins festooned with leggy young beauties drawn by Peruvian Alberto Vargas (1896-1982), the king of pinup-girl artists; photos of old saloons and upper-crust dining rooms with elaborate tableware.

"Most of the collection resides in Los Angeles," Dobard says. "What you see here is not even the tip of the iceberg. It goes back to the 18th century — yea, even unto the Middle Ages."

The museum's back wall displays more of the same. A quick perusal of five-star restaurant menus in the era of Lincoln reveals a fascination with French cuisine, local game, organ meats and exoticism. It's a wonder the green turtle wasn't driven to extinction by 19th-century American chefs.

On the wall to the left of the entrance is a display of large photos by well-known New Orleans photographer Romney Caruso. They show elaborately tattooed men and women, all of them professionals in the city's beloved food and cocktail communities.

"Romney found himself intrigued with all the ink that chefs and bartenders have," Mitchell says. "In New Orleans, tattoos are part of the culture of chefs and bartenders. We intend to document culinary culture and history in this way."

Both Dobard's and Mitchell's museums are part of the National Food & Beverage Foundation, a decade-old nonprofit educational and cultural organization dedicated to the discovery, understanding and celebration of food, drink and its related culture. (Dobard is the foundation's vice president and president of the San Pedro museum.)

NatFAB, as it calls itself, is home to several entities: the Southern Food & Beverage Museum, the Museum of the American Cocktail and the John & Bonnie Boyd Hospitality & Culinary Library, all in New Orleans; and the Pacific Food & Beverage Museum in San Pedro.

"Our long-term goal is to grow into the most comprehensive national cultural institution studying food and drink," the foundation's website proclaims.

"We survive on the typical not-for-profit mix: corporate sponsorships, corporate giving, individual donors and a teeny bit of government assistance," Dobard says. Admission to the museums and event sales provides some earned income.

Dobard says the foundation's main activity is event programming. "We do cocktail and spirit seminars; we e-partner with other organizations."

Dobard and Mitchell both come from classical music backgrounds. "My first career was in opera as a singer," Dobard says. "I had modest success. Not nearly as much success as this woman," he said, gesturing to Mitchell. "I went into theater production, then into film and TV."

Food and drink have been an abiding passion for Dobard. "I grew up rather deeply embedded in food. Every member

of the family was involved professionally. I had an uncle who was a master brewer, and another one who harvested whatever was in season: shrimp, duck, oysters. My aunt and godmother sold soft-shelled crabs. Our freezer was always full. I didn't pay for seafood until my 20s."

Mitchell, also a New Orleans native, was a childhood fan of Julia Child's cooking shows, and she inherited her mother's passion for food and French-based culinary expertise. After a career in music, she shifted her focus to business administration, working in academia, government and nonprofit management. At home she perfected her skills in the garden and the kitchen.

Clearly, Mitchell and Dobard are both scholars of American culinary history. While we look at old restaurant menus, Mitchell describes the fascinating early days of haute cuisine in America.

"The development of the American palate was [shaped] by the French Revolution. All these chefs were displaced because they lost their work. So where did they go? Many came to the U.S. So you get these restaurants opening and developing in the [early to mid 19th century], and that started a cultural revolution in terms of food in this country."

Photos from the museum's collection show those French restaurants were frequently decorated like high-class brothels. Mitchell says there was a reason for that. "Women did not frequent the restaurants. They were for men. If a woman walked in on the arm of a man, she was thought of as a wanton woman."

"Women couldn't inhabit the public space like men could back then," Dobard adds. He points to some small cards displayed on the back wall. "But there's a part of the display over here that shows a little memento for ladies' day at a restaurant. They could go, but it had to be an event such as a famous speaker or something."

Mitchell says she plans to display much more from the permanent collection. "There will be pieces covering most of the masonry walls, and we have two-sided movable panels that will increase the wall space."

Looking at Vargas napkins, pre-Prohibition glasses and old photos of mustachioed bartenders could give one a powerful thirst. Sadly, it can't be quenched at the museum.

"We have no license to serve alcohol," Dobard says. "We can give it away at events and parties, but we cannot sell beer, wine or spirits." The foundation hosts weekly tastings at Sassafras Saloon on Vine Street in Hollywood and holds curated dinners with wine and cocktails every month.

Dobard smiles and gestures toward the door. "We can send you to some places nearby that are really very nice. San Pedro is a surprisingly good cocktail town." Who knew?

*Pacific Food & Beverage Museum, 731 S. Pacific Ave., San Pedro; (504) 251-4739, pacificfood.org. Open Thursday-Sunday, noon to 5 p.m.; extended hours first Thursday of every month.*

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Jewel's avocado toast

PHOTO BY MICHELE STUEVEN

## Eats // Squid Ink //

# AN EDIBLE JEWEL

THE SPRINGS TEAM LAUNCH  
PLANT-BASED RESTAURANT  
AMID SURGE OF WOMEN-OWNED  
BUSINESSES IN VIRGIL VILLAGE

**P**erched on Hoover Hill overlooking Virgil Village, the former Hot Hot Food space has been transformed by the Springs chef Jasmine Shimoda and wife Sharky McGee into the plant-based concept Jewel. The lavender corner building welcomes foot traffic with a colorful mural celebrating flora and the vegetable kingdom. Inside, the simple luncheonette space is flooded with natural light with an adjacent covered outdoor patio.

Shimoda kept a lot of the dishes on the menu that developed a cult following at the Springs — the forbidden fried rice, kale salad and her famous L.A. Phil wrap. The wrap, by the way, has nothing to do with the Philharmonic but is her vegan take on a Philly cheesesteak, with braised yuba sheets, shiitake, caramelized onions, jalapeño and cashew fondue (\$13).

“Before the Springs, I had never cooked plant-based food. I actually come from a fine-dining restaurant background in New York City and really embraced the challenge of filtering my classic training through a plant-based lens,” Shimoda tells *L.A. Weekly*. “Jewel is more or less a continuation of that journey, but more informed by the two years I’ve been able to spend in L.A. absorbing the culture and falling in love with California produce.”

And produce-rich the menu is. Fresh from the South Pasadena farmers market, the L.G.B.T. is a colorful mix of lettuce, guacamole, Shimoda’s house-

made tempeh “bacon” and heirloom tomatoes on gluten-free seed bread (\$9). The avocado toast comes with cashew-herb spread, puffed quinoa *togarashi* and crunchy house pickles, which give a great contrast in texture and bite (\$9). Non-vegans can add a Chino Valley Ranchers farm-fresh egg to any toast.

The Jewel box is a rainbow of brown rice or sweet potato, avocado, black beans, garlicky greens, turmeric tofu, raw veggies, pickles and amaranth-pumpkin crunch with miso-ginger sauce (\$12). You may want to share it — it’s huge and will fill you up for the rest of the day. I’m a salad Niçoise snob, and I wasn’t disappointed with Jewel’s version, made with activated almond and sunflower seed “tuna,” greens, Weiser potatoes, Kalamata olives, green beans and red wine vinaigrette (\$12).

Shimoda has given an exotic new face to plant-based foods, taking eating with your eyes to a whole new level by combining colors and textures. The best thing: She appreciates and never underestimates the power of a good crunch.

There are plenty of cold-pressed juices on the menu; try the Radiant Skin — apple, lemon, ginger, cayenne, chia seeds, collagen and maqui berry (\$10). Jewel also offers wellness and turmeric shots with a kick (\$5). One of the most popular gems on the menu at the cafe is the selection of vegan doughnuts: matcha, red velvet, cinnamon, strawberry or maple coconut bacon (\$3.50).

Shimoda has helped transform the neighborhood, where women-owned businesses keep cropping up. Sparked by Jessica Koslow’s Sqirl down the road, there’s also Vinovore, a wine and goods shop with a focus on female winemakers across the globe, and the homey Melody’s for pescatarians and oyster lovers.

“With Jewel, our goal was to create a comforting neighborhood restaurant with options for everyone and an element of magic. I think people are surprised when the food comes out and the plating is so artful,” Shimoda says. “You can really see the technique on the plate, but more importantly you can taste the freshness of the ingredients and the

thoughtfulness behind each dish. It's important to me that people leave feeling good."

Shimoda is excited about the changing face of her block. "I'm really happy to be a part of the girl-power moment in our neighborhood," she says. "The more empowered females running their own businesses the better. Why not start in Virgil Village?" —Michele Stueven

Jewel, 654 N. Hoover St., Virgil Village; (323) 522-6927, jewel-la.com.

## ICE CREAM



PHOTO BY MICHELE STUEVEN

## Gelato That Tastes Like Los Angeles

The days are getting longer and warmer, perfect ingredients for a walk through the neighborhood for ice cream after dinner. Wandering the diverse districts of L.A. is exactly what inspired dreamer Uli Nasibova to create the uniquely local flavors you can dip into at Gelateria Uli downtown in the Spring Street Arcade and in Beverly Grove.

An immigrant from Baku, Azerbaijan, Nasibova always imagined herself living in the United States; she moved here by herself when she was 17 years old with a scholarship to attend Colorado College. That was followed by a more than eight-year career in the world of finance, where she did everything from investment banking to investment management research. It was one of the easiest fields for her to score a work visa.

Nasibova moved to L.A. and worked at Alliance Bernstein, living through the Great Recession of 2008 and hearing people scream about liquidating assets. It was during that high-anxiety period that she discovered her passion for the cool world of gelato. She left her finance career and dove head-first into learning everything she could about the frozen treat.

Nasibova became a citizen when she married her American husband in 2012. She took master classes, studied food science and spent endless nights in the home kitchen of their downtown L.A. loft experimenting with flavors. She tracked down a commercial-grade gelato machine and started perfecting the water-based recipes she developed from scratch on her own, and she still makes them in small batches today. Nasibova opened her first store in the Spring Arcade downtown in 2014 and the second location in 2017.

"No, I'm not Italian and I don't have an Italian grandmother who taught me her family recipes," Nasibova tells *L.A. Weekly*. "I'm a self-taught recipe maker

and all the flavors come from me."

Her frozen case is a combination of three influences — standard flavors like stracciatella, chocolate, California pistachio and espresso, made in the traditional Italian way; seasonal ingredients; and tastes from various neighborhoods. Nasibova puts her own spin on hand-made gelato that comes out of the small kitchens with just one refrigerator and one batch freezer.

In addition to the regular flavors, and depending on what the farmers have to offer, in spring you'll find blood orange and grapefruit sorbets, followed by black mission fig with toasted almonds in summer, persimmon sorbet in fall and mulled wine sorbet in winter.

"As an immigrant, I have a special relationship with the city of Los Angeles, where I can go into other immigrant kitchens and explore and fall in love with their food and develop new flavors," Nasibova explains of her inspiration.

Many of the flavors in her case come from visiting parts of the city and exploring different cuisines she had never experienced before. Her black sesame gelato for Chinese New Year came from a love of black sesame sweet buns in the San Gabriel Valley. She has *ube* gelato from her trips to Filipinotown. And she loves crisscrossing the city from her downtown loft on the train discovering new territory, often with her 2-year-old daughter in tow.

"One of my favorite drinks and an ode to every taco shop or truck in town is *jamaica agua fresca*," she says. "I added mint for a water-based sorbet. I also have horchata and mango chili, inspired by Mexican street food.

"My husband and I love Thai Town and we went through this period about six years ago when we fell in love with Jitlada and went every week for six months. We especially loved the *tom kha* soup. My coconut with lemongrass sorbet was a direct inspiration from dinner one night at Jitlada. I also have Thai iced tea."

Nasibova says that because Azerbaijan is a small country, it grows all its own food, and most of the family's goods still come from the local farmer. "Even though the country has become more developed, it's still very much that way," says the Caucasus native.

"My mother was a Ph.D. in mathematics and still cooked from scratch every day. She bought the live chicken, chopped the head off and plucked it before cooking it. That influences me on where I buy my ingredients and build relationships with my vendors. When I grew up we only ate what was in season, and that's my approach to gelato."

So what's this self-made dreamer's secret to freezing success? "I formulate all my recipes on spreadsheets. Gelato is an exact science. You have to document all the properties, it's food chemistry. My recipes from four years ago taste exactly the same today. I'm an Excel nerd, it's just in my DNA." —Michele Stueven

Gelateria Uli, 541 S. Spring St. #104, downtown; (213) 900-4717. Also 8044 W. Third St., Beverly Grove; (323) 424-3492. [gelateriauli.com](http://gelateriauli.com).

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The Wooster Group's *A PINK CHAIR* features, from left, Ari Fliakos, Kate Valk, Zbigniew Bzymek, Jim Fletcher, Danusia Trevino, Suzzy Roche, Erin Mullin and Gareth Hobbs.



PHOTO BY MARIA BARANOVA

**Culture //**

# EXPERIMENTALISTS

The Wooster Group channels avant-garde Polish director in *A PINK CHAIR (In Place of a Fake Antique)*

BY JORDAN RIEFE

When the Wooster Group co-founder/director Elizabeth LeCompte was first exposed to the work of legendary avant-garde Polish theater director Tadeusz Kantor, she was unmoved. “I thought, this has nothing to do with me,” she says. “The fact that it was this big male standing in the middle of the piece telling the actors what to do didn’t relate on any level.”

That was before the renowned theater company was commissioned by the Adam Mickiewicz Institute in Poland and the Richard B. Fisher Center for the Performing Arts at New York’s Bard College to mark the centenary two years ago of Kantor’s birth. The resulting work, *A PINK CHAIR (In Place of a Fake Antique)*, had its world premiere at Bard last summer and plays at REDCAT April 5-15.

“I really had to say, ‘I don’t know if we’re the right people to do this,’” LeCompte confesses. “We didn’t know how to approach it. They wanted us to

do it because they assumed our company was like his company in that we’re a full ensemble that works together, a lot of us, over many years. We all collaborated on the composing of pieces that had no traditional theater text.”

Using film of Kantor rehearsing his late masterpiece, *I Shall Never Return*, a mashup assembled at the end of his career that incorporates characters and props from earlier works as well as episodes and memories from his life, *PINK CHAIR* explores numerous unrelated topics.

“The thematics, of course, are how to translate one piece of art into another, or how to discover your roots in someone else’s work, how a company works with a director and material and what the relationships are between people who work so close together and have a history,” LeCompte explains. “There are five stories, and each one makes some kind of nugget of feeling and emotion around what we are talking about. It’s not really an intellectual idea, it’s really an emotional idea.”

The title comes from one of Kantor’s essays on theater, *A Kitchen Chair in Place of a Fake Antique*, but the Wooster Group substituted “pink” for “kitchen”

to incorporate a beloved prop that has appeared in many of its productions over the past 20 years. As with Kantor’s company, Cricot 2, the new show

“FASCINATING,  
HUMAN,  
CHARISMATIC,  
BEING AROUND  
HIM I ALWAYS FELT  
THE EXISTENCE OF  
ETERNITY.”

—DOROTA KRAKOWSKA,  
ON HER FATHER,  
TADEUSZ KANTOR

employs costumes and props from past performances.

Coming of age during the Nazi occupation of Krakow, Kantor quickly became Poland’s master of experimental theater, staging in private homes adaptations of Jean Cocteau’s *Orpheus* and Stanislaw Wyspianski’s *The Return of Odysseus*; in the latter, he cast a

woman as Telemachus. With the founding of Cricot 2 in 1955, Kantor garnered global recognition for his adaptations of plays by absurdist artist/playwright Stanislaw Ignacy Witkiewicz, including *The Cuttlefish* and *The Water Hen*, using mannequins in place of actors and incorporating “happenings,” a prominent movement in the 1960s predicated on spontaneity.

Unsure of how to approach her subject, LeCompte turned to Kantor’s daughter, Dorota Krakowska, for a personal angle. Educated at the Krakow Academy of Fine Arts, Krakowska is employed by the Goethe-Institut but has secretly always dreamed of working in theater. “Being with the Wooster Group at rehearsals was an arrival at an intended destination,” she tells the *Weekly* via email. Decades ago she was invited to join Cricot 2; she demurred and wound up regretting it for the rest of her life. “I was afraid of being lesser. I knew I would be compared, always pointed to and laughed at, always the daughter that’s not as good as her father.”

Krakowska, LeCompte and the cast screened recordings of Kantor’s work and incorporated interviews with Krakowska into the text. “I think it riles theatrical authorities because we are coming at this man’s work through his daughter and she’s a woman, and that’s already something that isn’t accepted traditionally in Poland,” LeCompte says.

It remains to be seen how the production will be received in Poland, where the ruling nationalist Law and Justice Party, in addition to assuming control of the courts and media outlets, has jurisdiction over what can play at Krakow’s Stary Theatre.

“The work of creators is seriously threatened. All but a few theaters in Warsaw have been destroyed,” Krakowska notes. “Until very recently we had festivals that showed work by visiting artists. But now, I’m unsure whether this will continue. Many of my friends have lost their jobs, some have emigrated and some work abroad. The problem is not just in the censoring of topics that do not need to be censored – the main problem is the systematic destruction of institutions, which is leaving valuable humans without work.”

No telling how Kantor, who died in 1990, might have responded to the current crackdown, but Krakowska is optimistic that her father’s theory linking misery to artistic impulse might leave him brimming with creative energy in the face of oppression.

After her parents divorced when she was still a child, Krakowska was estranged from her father, but she reconciled with him in adulthood. “Fascinating, human, charismatic, being around him I always felt the existence of eternity,” she reminisces. “I had the feeling that the intellect, creativity and art of the individual were absolute.”

*A PINK CHAIR (In Place of a Fake Antique)* runs April 5-15 at REDCAT 631 W. Second St, downtown: Tue.-Sat., 8:30 p.m.; Sun, 3 p.m.



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# Stage //

## GODZILLA AS METAPHOR

*Akuma-Shin* packs fireworks but comes up flat

BY BILL RADEN

Sacred Fools is hardly the first to have recognized the movie monster as an avatar for the real-life anxieties that boil beneath the surface of our collective imagination. But it may surprise students of creature horror to learn that the mother of all coping responses to what Susan Sontag called the “unassimilable terrors that infect [our] consciousness” is 1956’s *Godzilla, King of the Monsters!*

Or so insists *Akuma-shin*, Kenley Smith’s outlandishly clever if sometimes wincingly on-the-nose *Godzilla* homage, now getting its world premiere. Why the Americanization of Ishiro Honda’s 1954 *kaiju* classic, *Gojira*, should be held up as a primary palimpsest for the rampaging horrors of post-industrial capitalism is just one of the mysteries driving a play that ricochets between parodic mockumentary, whimsical alternative history, allusive movie-geek trivia game and moody metaphysical thriller.

And if the slipperiest of those questions is over what kind of beast is *Akuma-shin* (literally “demon-god”), that ambiguity provides much of the action’s poetic lift, beginning with the mutilated figure of Billy Childers

(Eddie Goines), luridly sporting prosthetic hooks where he once had arms. “I saw the monster,” he hoarsely croaks in what will be a recurring refrain among eyewitnesses, who ultimately are able to provide little in the way of clear description or documented proof of the creature’s existence. *Akuma-shin* apparently cannot be photographed and is known only by the apocalyptic devastation that it leaves in its Earth-shaking wake.

The only consensus seems to be that in 1956, Tokyo and 2 million of its residents perished in a fiery, radioactive conflagration that has gone down in history as “the incident.” But the lack of clear-cut, objective evidence also makes the event a political football that, 20 years later, is still being kicked around by TV pundits on programs like the 1976 PBS special that frames the play. Hosted by Nancy Dickerson (Stasha Surdyke), TV personalities Dr. Joyce Brothers (Libby Baker) and monster denier William F. Buckley Jr. (David Wilcox in an uncanny impersonation) debate *Akuma-shin*’s existence with the paraplegic survivor/radio reporter Mason (Tony DeCarlo) and a trio of celebrity literati promoting their own *Akuma-shin* books: Truman Capote (Amir Levi), Norman Mailer (Paul Parducci) and Yukio Mishima (Reuben Uy).



Tony DeCarlo, left, Amir Levi, Paul Parducci, Stasha Surdyke, David Wilcox and Libby Baker debate monster denial in Kenley Smith’s *Akuma-shin*.

PHOTO BY JESSICA SHERMAN PHOTOGRAPHY

Much of the fun — as well as the meaning — comes from the ways in which the script mischievously teases out the alternate trajectories of the celebrated novelists as well as the surprise fates of the beloved 20th-century military and political figures that make brief cameo appearances in the story. For example, Mishima no longer takes his own life after failing to foment a 1970 right-wing putsch (although *seppuku* is still on his mind).

But the dramatic fireworks come in the riveting multiple flashbacks of the monster encounters that play out in the wings of designer Joe Jordan’s simple, shoji-paneled set. The best feature DeCarlo, Goines and Uy as they confront their own demons during a live broadcast of “the most famous 15 seconds in radio,” a scene that somehow visually quotes Honda but torques it with the psychological horror of the unseen. Director Scott Leggett weaves together stylish video projections (by editor Allison Faith Sulock, graphics designer Curt Bonnem and animator Emily Bolka), spectacular lighting effects (by Matt Richter) and searing, high-decibel

sound (Jaime Robledo) to theatrically suggest what the production cannot literally show — the monumental, pulse-pounding physical presence of *Akuma-shin*.

Had it stopped there, *Akuma-shin* would have been a shoe-in for whatever acclaim 99-seat theater has to shower on cinematically savvy coups des théâtres. But Smith proves fatally determined to close off each of the text’s tantalizing gaps between language and meaning, story and emotion, signifier and signified — all the spaces where stage poetry lives and breathes. “Every choice that impacts our society — politically, militarily — harbors a monster at its core,” Dr. Joyce spells out early in the play. A version of that moral, along with several seat-squirming images of America’s more recent collective traumas, is paraphrased by each character long past the point at which the mystery of *Akuma-shin* has been smothered into a dead certainty.

AKUMA-SHIN | Sacred Fools, 1076 Lillian Way, Hollywood | Through April 28 | sacredfools.org

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Film //

# GIRLS JUST WANNA HAVE FUN

Clear a path to the riotous loss-of-virginity comedy *Blockers*

BY KRISTEN YOONSOO KIM

**R**aunchy bro comedies may now be a thing of the past, with the ever-louder demand for Hollywood to evolve both on- and offscreen. Even the Seth Rogen-versus-Zac Efron throwdown *Neighbors* reconciled with its slightly retrograde nature by letting women run wild in its sororal sequel, *Neighbors 2: Blockers*, helmed by first-time director Kay Cannon (the woman who wrote and produced the *Pitch Perfect* movies), gets it right the first time around, proving that a 2018 sex comedy can still be shocking and hilarious while checking all the woke boxes. Though written by two men, *Blockers* smartly confronts the gendered double standards that have littered the genre for generations, as well as homophobia and other vehicles for predictable jokes. But that doesn't mean *Blockers* will pass up the chance to butt-chug and projectile vomit with the rest of them.

At one point in the film's long wild night, Mitchell (John Cena) finds himself butt-chugging beer from a keg in an effort to — deep breath — stop daughter Kayla (Geraldine Viswanathan) from losing her virginity to a man-bunned hipster teen nicknamed “the Chef” because he's known for baking goods laced with THC. Mitchell is joined on this mission by fellow “blockers” (that's cock blockers, if you missed the conspicuous rooster on the poster): single mom Lisa (Leslie Mann), the clingy mother of blonde beauty Julie (Kathryn Newton); and absentee father Hunter (Ike Barinholtz), who's more blasé than the rest about teen sex until he realizes that his clos-

eted gay daughter, Sam (Gideon Adlon), has hesitatingly agreed to lose her virginity to a boy. Hence the aforementioned butt-chugging, in order to infiltrate a prom afterparty where the parents suspect their daughters may be entering bone zone.

Lose-your-virginity comedies are nothing new, but the *American Pies* of the world usually involve horny teen boys trying to stick it in anywhere they can, and the journey there is treated like some holy quest. When these girls try to do it, we find their parents racing to cock-block their daughters' cherry-poppin' pact as if they're on a mission to stop the apocalypse. They're no Eugene Levy, flipping through porno magazines with his son, studying the female anatomy together. There's an obvious double standard here, which Mitchell's wife (Sarayu Blue) points out, swooping in as the voice of reason to note that society is still uncomfortable when women have autonomy over their bodies. She's the progressive thesis of the film, the one who makes the characters confront their liberal values versus their actions. Lisa says that she and her daughter march for women's rights together — but the film asks what those ideals actually look like in the families' everyday lives. The lecture, of course, doesn't stop the rest of the parents from Operation Cock-Blocking. “I'll deal with society tomorrow!” Lisa yells.

It all begins when Lisa stumbles upon her daughter's open MacBook, which reveals iMessages between Julie and her friends. Yes, it's unrealistic that any teen would just willy-nilly leave her texts open for snooping mothers to see, but I can roll with it. When you're preoccupied by thoughts of becoming a new woman, you can be absentminded. As the three parents gather

around, the screen floods with eggplant emojis. Manly but sensitive Mitchell assumes, wishfully, that the young women are planning on making eggplant parm together. Everyone else knows better: The eggplant, of course, has become a universal symbol for dick, something the girls are trying to all get on the same night because they want to celebrate their virginity-losing

anniversary together — at Olive Garden, with breadsticks.

Julie had announced to her friends earlier that day that she's ready to go all the way with her steady boyfriend and sets the pact in motion, and Kayla joins in with plans to seduce her prom date so she can get it over with herself. Sam eventually agrees, too, but she secretly has her eyes set on a cool girl at school. These three teenagers are slightly less developed in character than their parents — the movie is more about the adults than the kids. While *Neighbors 2* played things too safe, denying the sexual drives of its sorority sisters lest they seem objectified, *Blockers* acknowledges that teen girls have desires, too, but that sex can mean so many different things to different people.

Cannon's film always lets the girls call their own shots on their own terms. That's despite their parents chasing after them *Fast and Furious* style (well, more like slow and unfurious, as Barinholtz's character says), somersaulting across hotel rooms and, in one of the funniest scenes, accidentally getting caught up in kinky sex play between two other parents (Gary Cole and Gina Gershon). The boys of the daughters' choosing are obviously eager to fulfill the girls' sexual wishes (what straight teen boy wouldn't be?) but they're never shown pressuring their partners or putting them in uncomfortable situations. Look at that, dudes: Even the horny can be respectful!

*Blockers*, on the surface, sticks very much to the formula — even the prom setting is very been there, done that. But it's subversive in these little details, and the resolution is genuinely touching. The best part is that Cannon doesn't have to sacrifice any of the laughs to get there.

**BLOCKERS** | Directed by Kay Cannon  
Written by Brian Kehoe and Jim Kehoe | Universal Pictures | Citywide

## ALMOST 50 YEARS TOO LATE, CHAPPAQUIDDICK DAMNS A KENNEDY

**A** character notes, late in John Curran's tense, tragic *Chappaquiddick*, that history will be the true judge of the fourth of Joe Kennedy's boys. Curran's film, often enthralling and upsetting, represents a welcome break in the hagiographic treatment that Edward Kennedy, the longtime “lion of the Senate,” enjoyed in the years leading up to his 2009 death.

Curran, working from a screenplay by Andrew Logan, finds some pathos in Kennedy's failings: his dynastic worries, expressed to Mary Jo Kopechne (Kate Mara), as Kennedy (Jason Clarke) drives her around the twisting roads of Chappaquiddick Island in July 1969; his terror after he careens over a one-lane bridge and into a pond, where the car sinks upside down to the bottom; his paralysis after he swims to the surface but can't bring himself to go back and rescue her or to telephone for help; his abortive flashes of conscience when the film becomes, about halfway through, a dark comedy about a coverup.

The film's drama becomes not whether



Jason Clarke stars as Ted Kennedy.

CLAIRE FOLGER/ENTERTAINMENT STUDIOS

Kennedy will ever do the right thing, whether he'll admit to the police and the public and Kopechne's family the truth of just what she was doing in the car of a married senator and just why he failed even to try to save her life. Instead, the drama is whether we today, sifting the miserable details, can find any reason not to damn him. Clarke's performance suggests an uncertain husk of a man desperate to haul himself into greatness but incapable of taking action without instruction. And the film suggests, sometimes stridently, that Kennedy had bought the myth of his family's importance — that his political career actually must matter more than the young woman's life. —Alan Scherstuhl

**CHAPPAQUIDDICK** | Directed by John Curran | Written by Andrew Logan  
Obscured Pictures | Citywide

Emily Blunt in  
*A Quiet Place*

COURTESY PARAMOUNT PICTURES

## Film //

## THE SOUNDS OF SILENCE

WITH A QUIET PLACE, JOHN KRASINSKI HAS CRAFTED A HORROR GREAT

BY CHUCK WILSON

“It’s Sound!” screams a briefly glimpsed newspaper headline flapping in the wind at the start of actor-director John Krasinski’s marvelously tense, surprisingly melancholy horror thriller, *A Quiet Place*. That headline is no longer news to the family of five we meet inside an abandoned country market, where they gather supplies while communicating via sign language, encouraging smiles and, when the 4-year-old boy (Cade Woodward) nearly sends a toy crashing to the ground from a high shelf, looks of pure terror.

The family’s trip to town will turn out to be a prologue that builds, inexorably, to the death of the youngest child while also setting the ground rules for this desolate new America: Make any sort of sharp, unexpected sound and a mantis-like alien creature will zoom out of nowhere to swoop you away to an instant, grisly death.

A year later, that family has settled on a vast wheat farm, living in the basement of the main house and the barn’s fruit cellar. The mother (Emily Blunt) — the characters are never named — is pregnant, due in three weeks, and while she and her husband (Krasinski) never discuss the question the impending arrival raises, moviegoers aren’t likely to stop worrying over it: In a life that must be lived in silence, how do you manage a crying baby?

The answer will prove to be ingenious, like so many of the

survival tactics engineered by the father, who has hooked up surveillance cameras and strung holiday lights all across the farm, which will turn out to have a color scheme of special significance. The family walks in bare feet, so as to have a lighter tread, and a squeak-free path has been painted onto the wood floors. Each day, the father pours fresh sand around the property so he can track how many unearthly creatures are clomping about. Current count: three.

More personally, he’s obsessed with repairing the cochlear implant of his daughter (gifted 15-year-old deaf actress Millicent Simmonds, recent star of *Wonderstruck*), from whom he’s increasingly estranged, in ways that have everything to do with complexities of the parent-child relationship rather than the problems of alien-invasion survival. When it’s time to check the fish traps in a nearby river, the family’s surviving son (Noah Jupe) begs not to go — there be monsters out there — even as his sister pleads to take his place. The father insists the boy come along and the girl stay behind where she’ll “be safe.” What’s fascinating about the exchange is that in the middle of a scary movie, Krasinski and co-writers Scott Beck and Bryan Woods turn our full attention to the push-and-pull of gender roles within a traditional family, and then, better still, let that theme evolve, in deeply emotional ways, over the course of the film.

*A Quiet Place* is Krasinski’s third film as director, after his misguided adaptation of David Foster Wallace’s *Brief Interviews With Hideous Men* (2009) and

the generic family drama *The Hollars* (2016). Neither of those movies suggested that Jim from TV’s *The Office* was a filmmaker bursting with talent — breaking news: Not all actors were born to direct. That makes it a bit of a shock that *A Quiet Place* feels like the work of an old pro who has been newly inspired. There are fine touches, as when the sound mutes to a soft hum whenever the point of view shifts to the hearing-impaired daughter, or the rigorous specificity of the many action set pieces, which include a harrowing, potentially classic sequence involving the siblings in a grain tower.

*A Quiet Place* is completely gripping, and in a film fully reliant on facial communication, exquisitely acted by those amazing kids, and by Krasinski and Blunt, who’ve never been better (and who also happen to be married in real life). The creatures, who look scrawny and disillusioned by movie’s end, aren’t likely to be remembered for long, but the husband and wife’s tender late-night slow dance feels indelible.

It’s a funny thing. *A Quiet Place* is full of fabulous, virtuoso action set pieces, but mere hours after seeing it, what I’m already flashing on the most are ways in which each member of this family, children and adults alike, tries to carry the weight of their central burden, which isn’t fear and dread but guilt and grief, two monsters no third-act plot twist can ever quite vanquish.

**A QUIET PLACE** | Directed by John Krasinski | Written by Bryan Woods, Scott Beck and Krasinski | Paramount Pictures | Citywide

## OPENING THIS WEEK

**BIG FISH & BEGONIA (DA HAI)** You’ll meet many colorful monsters and/or godlike supporting characters but not a single believable lead protagonist in the busy but uninspired Chinese animated fantasy *Big Fish & Begonia*, a loose blend of Chinese myths featured in centuries-old collections like *Wandering at Ease in the Zhuangzi* and *The Classics of Mountains and Seas*. This is an unfortunately insurmountable oversight since the fate of the movie’s heaven-like afterworld — densely populated with shape-shifting dolphin spirits and headless winged pigs — depends on a doomed romantic triangle that involves plucky teenage dolphin Chun (voiced by Guanlin Ji), her square-jawed human crush Qiu (Shangqing Su) and her loyal dolphin BFF Kun (Weizhou Xu). Co-writer/director duo Xuan Liang and Chun Zhang loosely based the characters of Chun, Qiu and Kun on existing archetypes, so Chinese folklore buffs might have a general idea of why, exactly, these characters would repeatedly make Faustian bargains with trickster demigods in order to rescue each other from evil human whalers and venomous two-headed snakes. But anyone unfamiliar with this type of story might wonder how these kids could be so naive as to stake their souls on a game of mahjong with a fish-cyclops called the Soutaker (Shih-Chieh King) or a dance with a horny sewer-dweller named Rat Madam (Shulan Pan). Chun, Qiu and Kun’s motives and emotions ostensibly get revealed, through pseudo-soulful crying jags and ponderous declarations like, “Without happiness, what’s the meaning of longevity?” Liang and Zhang’s young heroes would be far more universal if they were just credibly hormonal. (Simon Abrams)

**THE HUMANITY BUREAU** What does it take to make a great sci-fi B movie these days? One element that used to seem to guarantee that one of these films might be of interest — the appearance of a hammy Nicolas Cage — no longer, I fear, is enough. That’s bad news for Rob King’s dystopian thriller *The Humanity Bureau*. Cage stars as Noah Kross, an agent of the title’s bureau who exits the safe zone of his city to assess whether those humans living on the fringes of life can care for themselves and “contribute to society,” i.e., produce more than they consume. If those folks don’t pass Kross’ tests, well, they’re sent to a mysterious “New Eden” to face an unsure fate. The setting is an alternate 2017, where resources are desperately thin after multiple radiation episodes that decimated wildlife and nature, and where Cage gets to drive around in a sick El Camino while tapping on a hologram device. At first, *The Humanity Bureau* offers hints that it will go bonkers in the way a great Cage movie should — the script evinces a weird preoccupation with violence against children — but, alas, restraint prevails, and no character or storyline is allowed to go truly batty. Still, one humdinger of a set piece involves a little boy, Lucas (Jakob Davies), whom Kross has decided to save from his New Eden fate — along with Lucas’ mother, Rachel (Sarah Lind). While Kross, Lucas

and Rachel are on the run from Kross’ evil bureau boss, Adam Westinghouse (Hugh Dillon), the 11-year-old Lucas takes a bathroom break away from the adults and gets his own action sequence, which is laughably graphic for such a tiny human. (April Wolfe)

**GO LEAN ON PETE** Since it’s about a boy and a horse, Andrew Haigh’s *Lean on Pete* might at first lull you into a sort of audience complacency. The boy’s broke, his dad’s laid up and his equine pal Lean on Pete — a low-rent racing quarter horse — is starting to limp, which might spell its doom. Pete’s owner, a cranky jumble of nerves and swears and resentments embodied by Steve Buscemi, isn’t romantic about horses. His sometimes jockey (Chloë Sevigny) is a softer touch, but she reminds the boy, “It’s not a pet.” But the boy loves the beast, and if there’s one thing that the movies have taught us, it’s that no love is more sacred nor transformative than a young person’s for an animal. But writer-director Haigh (*Weekend, 45 Years*) dashes expectations in almost every scene. Working from a novel by Willy Vlautin, Haigh has committed himself to making a boy-and-his-horse movie that’s scraped free of everything false or sentimental about the genre. Still, by the end, in its painstakingly observational way, *Lean on Pete* had devastated me twice and hung me there in a state of tense uncertainty for 30 or 40 minutes. Haigh’s rhythms are singular, and *Lean on Pete*’s long back half stretches on with the harsh unpredictability of the Oregon/Idaho/Wyoming landscapes the boy and the horse trudge across. As the boy Charley (Charlie Plummer) gets lost, Haigh stirs in audiences a sense of loss, too. He denies us our sense of certainty about where all this is headed, and *Lean on Pete* explores a world of racetracks and trailers and highway diners that the filmmakers just seem to have found rather than staged. (Alan Scherstahl)

**PANDAS** The unexpectedly impressive nature documentary *Pandas* is so visually dynamic that even the most pedantic (think Neil deGrasse Tyson-level) skeptics probably won’t mind listening to narrator Kristen Bell — speaking for writer/co-director Drew Fellman — as she rattles off 43 minutes’ worth of cutesy panda trivia. You may, admittedly, wonder what Fellman means when Bell says that pandas “need” to eat 50 pounds of bamboo per day if bamboo has almost no nutritional value. But it’s hard to stay mad for long at Fellman and his fellow cinematographer turned co-director David Douglas, given their stunning use of wide-angle 3-D IMAX cameras to film the streams and mountains surrounding China’s Chengdu Research Base of Giant Panda Breeding. Fellman and Douglas thoughtfully present their furry, camera-shy subjects as a small part of a vast ecosystem; the filmmakers slowly pan to the right across the treeline before settling on a small cluster of pandas half-sleeping, half-hiding up some very high limbs. This sequence lasts about 10 to 15 seconds, long enough to establish how slow life can be for the sluggish — or, in Fellman’s words, “energy-efficient” — pandas. So feel free to laugh when Bell

inately declares that Chengdu's pandas were bred to help their endangered species by becoming a "panda force in the battle against extinction." You'll still find everything you could realistically hope for from a documentary about pandas in a meticulously blocked crane shot of a doe-eyed bear accompanied by a human biologist: The two trundle along slowly as the camera drifts up, effectively highlighting their small place in their awe-inspiring sanctuary. (Simon Abrams)

**SHELTER** In the slow-burning thriller *Shelter*, two women fight for their lives in a safe house in Hamburg, Germany, far from their homes. Mona (Golshifteh Farahani), a Lebanese informant who jilted her former lover, has had plastic surgery to give her a chance at starting an anonymous life away from the highly dangerous Hezbollah official she betrayed to the Israeli government. But first Mona's new face must heal, and that means trusting in Naomi (Neta Riskin), the seasoned Mossad agent assigned with keeping her alive for the next two weeks. The pair are wary of every fleeting encounter, especially the seemingly innocent interlopers who threaten to derail their life-or-death mission: Will their cover get blown by the new neighbor with the chiseled cheekbones? Or that lonely old woman searching for her dog? Faced with a new life of near constant companionship, the two women bond despite their mistrust of each other's abilities and allegiance. Filmmaker Eran Riklis forces viewers to contemplate big sociopolitical questions while *Shelter*'s leads shed their poker faces and grapple with the highly personal, from motherhood to makeup. Such a grim story could collapse with less capable performers, but Riskin and Farahani deftly shoulder the burden as the haunted, paranoid spy and her disconsolate yet glamorous charge at the heart of this international scandal. (Tatiana Craine)

**SWEET COUNTRY** Warwick Thornton's Aussie Western *Sweet Country* is a lyrical meditation on a significant but subtle turning point in his country's history: the moment where some white colonizers struggling in the Outback turned against slavery, not necessarily out of moral outrage but because they determined that the enslavement of indigenous black aboriginals was not a viable future for the country. Others, of course, would fight to the death to ensure the old order of things. As presented in *Sweet Country*, the attitudes and events leading up to the abolition of slavery in Australia play out as frighteningly similar to our own. Told by an aboriginal director, the film does not revel in brutality, nor does it paint any one person as a hero or villain. Sam Neill plays Fred, a man of religion, who sees all men as equal but still exercises some authority over his indigenous friend Sam (Hamilton Morris). This ensemble drama has no traditional lead, but Sam is as close as we get — it's his misfortune that sets off a series of fateful events for the other characters. Fred's white alcoholic ex-soldier neighbor, Harry March (Ewen Leslie), manipulates Sam and Sam's wife, Lizzie (Natassia Gorey Furber), into going to his property to do some work on the place. Eventually, Sam must kill his

in self-defense and escape with Lizzie into the Outback. This prompts a posse to hunt Sam down. That premise might suit a John Wayne movie, but Thornton's story does not glamorize frontier manliness. The film is overwhelmingly quiet, with long moments of stillness. Thornton delicately peels back all the layers of Aussie injustice, but what's most unnerving is that the story proves to be so universal. (April Wolfe)

**THE WORKSHOP (L'ATELIER)** In Laurent Cantet's slow-burn social thriller *The Workshop*, angsty teenager Antoine (Matthieu Lucci) accuses the teacher of his summer writing class, famous novelist Olivia Dejazet (Marina Fois), of not truly understanding the motivations of her many homicidal characters. "You write about sordid murders all day," he says. "Haven't you ever wanted to kill?" Olivia responds defensively to this provocation but is intrigued by the subtext — it questions the ethical expediency with which bourgeois artists like her fetishize sociopathic violence while refusing to work to comprehend it. *The Workshop*'s rich meta-fictional premise, in which a select group of multiethnic youngsters collaborate on a thriller in a writing seminar, allows for a thoughtful reflection on the sociopolitical narratives (and myths) of contemporary, crisis-ridden France. The group's creative differences frequently explode into political arguments, in which the terrorist attacks in Bataclan and Nice are invoked with jarring directness. These scenes of debate (reminiscent of Cantet's *The Class* from 2008) thrum with energy, thanks to the spontaneous and full-bodied performances of the nonprofessional cast, whose improvised dialogue feels casual yet cuttingly profound. The workshop serves as scaffolding for the increasingly voyeuristic push and pull between Olivia and the racist, volatile (yet brilliant) Antoine. The former is a revelatory caricature of a clueless liberal intellectual, drawn to her student by the possibility of demystifying the inner lives of the troubled subjects she so glibly writes about. Antoine, however, is an amalgamation of clichés about disaffected youth. He's obsessed with video games, bodybuilding, the military and guns — i.e., a watered-down Travis Bickle. When Antoine attributes his violent tendencies to "boredom" in the film's coda, Cantet comes off as guilty of the same blithe characterizations for which *The Workshop* berates Olivia. (Devika Girish)

## ONGOING

**GO BLACK PANTHER** It's a great relief to confirm that *Black Panther* is genuinely worth rooting for, a clear standout on the Marvel movie roster. It's only Ryan Coogler's third feature, but it's executed with the confidence of a far more experienced filmmaker. It's a case of the right story landing in the right hands. As with *Creed*, Coogler again freshens up a stale formula, making something familiar not just relevant but urgent. Chadwick Boseman plays King T'Challa, aka the Black Panther, a monarch and superhero who hails from the fictional country Wakanda, an African technocracy that has

## YOUR WEEKLY MOVIE TO-DO LIST

### UCLA Celebrates Ida Lupino's Centennial

Friday, April 6

Hollywood movie star and trailblazing director Ida Lupino was born 100 years ago. To celebrate her centennial, UCLA will present a series of double bills featuring the British-born Lupino both in front and behind the camera. In *The Hard Way*, she plays a showbiz manager determined to see her sister's name in lights. In *Hard, Fast and Beautiful*, Lupino's third try behind the camera, Claire Trevor plays an ambitious mother who pushes her daughter, a tennis professional, to the brink of hysteria. Lupino produced the latter for the Filmmakers, an indie production outfit she started with her husband, Collier Young. Screenwriter Alexandra Seros (*Point of No Return*, *The Specialist*) will introduce the program. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Fri., April 6, 7:30 p.m.; \$10. (310) 206-8013, [cinema.ucla.edu](http://cinema.ucla.edu).

Saturday, April 7

The second evening of Ida Lupino screenings inspired by the director-star's centennial kicks off with one of her rarest and most powerful films. *Outrage*, made in 1950, is a startlingly frank and empathetic portrait of a woman who falls victim to a rapist. Lupino co-wrote the screenplay with her husband, and her direction of actors — particularly Mala Powers as the young woman whose life is turned upside down — is sensitive and sure-handed. The somewhat better-known second feature, *The Bigamist*, tackles the hot-button issue of multiple marriages with the force and vigor of a late film noir. Edmond O'Brien plays the title character, who must navigate a lie-laced labyrinth of his own making. Lupino co-stars, making this 1953 film the first Hollywood sound feature where the star directed herself. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Fri., April 7, 7:30 p.m.; \$10. (310) 206-8013, [cinema.ucla.edu](http://cinema.ucla.edu).

Sunday, April 8

Theo Anthony's acclaimed 2016 documentary *Rat Film* has been steadily gaining a reputation as one of the most original nonfiction films of recent years. Using the titular rodent as a central metaphor, Anthony weaves

never been conquered and is uniquely rich. This Edenic world is fully realized on screen thanks to Hannah Beachler's paradisiacal production design and Ruth E. Carter's traditional-meets-futuristic costume design, and captured by Coogler's *Fruitvale Station* since-Oscar-nominated director of photography, Rachel Morrison. Watching T'Challa's female warriors/bodyguards fight together — the general Okoye (Danai Gurira), spy Nakia (Lupita Nyong'o) and T'Challa's tech-savvy younger sister Shuri (Letitia Wright) — I couldn't help but think how the three would justify a *Charlie's Angels* reboot. *Black Panther* goes full *Fast and Furious* in a car chase on the streets of the practically undrivable Busan, South Korea. At times the charisma of the actresses — like Michael B. Jordan, who plays the villain — overwhelms Boseman's. That's partly in character, as T'Challa is a king who thinks of and serves his people, the kind of monarch who puts the kingdom first. In that regard, *Black Panther* is smart to create equally exhilarating fighting scenes for the Dora Milaje (those bodyguards) as it does for Black Panther himself. Newcomer Wright, especially, is a revelation — she's got the spunk, the punchlines, the outfits and the heart. (Mikaela Yeung Kim)

**FINAL PORTRAIT** With his fifth feature as director, and his fourth as the screenwriter as well, Stanley Tucci has crafted an actor's duel that might play well on a stage, pitting his leads in a slow-boil showdown in *Final Portrait*. The mode is comic frustration, the story centered on a reasonable man (played by Arnie Hammer) frustrated at the eccentricities of a wild-haired genius (Geoffrey Rush, as the painter Alberto Giacometti). The setting is the master's Paris workshop, where American critic James Lord, Hammer's character, has agreed to sit for a portrait. Much of the film finds the pair in position, Lord sitting rigidly (complying with the artist's demands) and glumly (because the project is taking too many days) while the cantankerous Giacometti sputters and swears behind his easel. Lord sits there for many days. Tucci asks us to do so for only 90 minutes, but that, too, proves a bit much. He has taken on one of the trickiest of storytelling challenges: How to make compelling an experience that is, for the most part, a drag? He trusts the eyes of his actors, capturing something of the complex interplay of artist and subject, yet we never quite see how that process results in the choices Giacometti makes in his career. Even that tedious, the film



### Abbott and Costello Meet Frankenstein

a complex, vibrant collage of sounds and images in order to interrogate the social history of Baltimore, the director's hometown. Los Angeles Film Forum presents a special screening of this wildly inventive work, followed by appearances by producers Riel Roch-Decter and Sebastian Pardo. *Spielberg Theatre at the Egyptian*, 6712 Hollywood Blvd., Hollywood; Sun., April 8, 7:30 p.m.; \$10. (323) 466-3456, [lafilmforum.org](http://lafilmforum.org).

Tuesday, April 10

LACMA is co-curating a series of classic horror films in partnership with the Overlook Film Festival. This week features *Abbott and Costello Meet Frankenstein*, in which the popular comic duo confronts several of Universal's franchise creations. One of the great horror parodies of all time, the movie features game turns by Bela Lugosi (Count Dracula), Lon Chaney Jr. (Wolf Man) and Glenn Strange (as the bolt-necked behemoth). *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., April 10, 1 p.m.; \$4. (323) 857-6000, [lacma.org](http://lacma.org).

Thursday, April 12

Laemmle NoHo's screening of *Weird Science* gives audiences a chance to kick back with a little '80s nostalgia. One of John Hughes' wackier efforts, this revamping of the durable mad-doctor motif follows two nerdy teenagers (Anthony Michael Hall and Ian Mitchell-Smith) as they conjure a sexy centerfold-cum-fairy godmother (Kelly LeBrock) after feeding commands into a home computer. Part of Laemmle's **Throwback Thursday** series, the movie is presented in partnership with Eat/See/Hear. Look for the food truck outside the theater. *Laemmle NoHo*, 5420 Lankershim Blvd., North Hollywood, Thu., April 12, 7:30 p.m.; \$12. (310) 478-3836, [laemmle.com](http://laemmle.com). —Nathaniel Bell

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FROM THE DIRECTOR OF  
**KINGS AND QUEEN AND A CHRISTMAS TALE**

MATHIEU AMALRIC MARION COTILLARD CHARLOTTE GAINSBORG

**ISMAEL'S GHOSTS**

A FILM BY ARNAUD DESPLECHIN

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is often boisterous. Tucci sends ancillary characters crashing through the studio: Giacometti's wife, Annette (Sylvie Testud), and favorite prostitute Caroline (Clemence Poesy), who scrambles about, hilariously, raspberries her lips in imitation of the car she wants Giacometti to buy. The performances, as always in Tucci's films (*Big Night*, *Blind Date*), are uniformly strong. (Alan Scherstuh)

**GO GAME NIGHT** Mark Perez has written one of the tightest comedy scripts to make it to the big screen in ages. *Game Night*, directed by John Francis Daley and Jonathan Goldstein, wastes not a single second of dialogue, gives killer lines to every member of its all-star ensemble, delivers genuinely tense action sequences, and even goes for broke with style. Do we finally have an American counterpart to Britain's Edgar Wright/Simon Pegg team? Imagine the endless twists and turns and double-crossing of David Fincher's rich-man-gets-kidnapped-for-fun-but-maybe-not? film *The Game*, told from the point of view of the kidnap victim's best buds — and also, it's hilarious. Jason Bateman and Rachel McAdams play perfect couple Max and Annie, and I mean "perfect" in the sense that Perez's dialogue for them rings true of a real, thriving relationship, with quirky inside jokes and, in this case, a shared competitive desire to win every single game they play. The chemistry between Bateman and McAdams explodes in every scene and only grows stronger when, over the course of one very long and dangerous night, their characters get caught up in a conspiracy. Brooks (Kyle Chandler), Max's equally competitive venture capitalist brother, wants to shake up the usual evening of Pictionary and charades with some expensive kidnap roleplay, a game where one person will be abducted by paid actors, and the rest compete to follow clues and rescue him. The problem is a few bad guys clad in black and wielding guns break into the house and go after Brooks first. Cue a brawl that spans the entire house. The script is air-tight and the direction impeccable, but it's the performances that win the grand prize. (April Wolfe)

**ISMAEL'S GHOSTS (LES FANTÔMES)**

**D'ISMAËL** At the climax of *The Muppets Take Manhattan*, that redoubtable producer Kermit the Frog realizes at last what his Broadway show has been missing right up to the night of its premiere. It just needs "more frogs and dogs and bears and chickens and whatever!" A similar fervor seems to have gripped Arnaud

Desplechin, though with his swollen director's cut of *Ismael's Ghosts*, it proves notably less fruitful. Here's more mistresses and flashbacks and film-within-the-film espionage inanity! Between its unveiling at Cannes in 2017 and its official release on American screens this week, *Ismael's Ghosts* has taken on an extra 20 minutes, which will certainly hit the spot for viewers disappointed that the original version found the hero, a French film director unable to complete his own out-of-control film, only taking two lovers. If the original cut was a couple of distinct Desplechin movies loaded into a woodchipper and then splatted all out on the screen, this new, longer *Ismael's Ghosts* at least can be said to beef up the splats. And some of those splats, it must be said, prove entrancing. One gob of story finds Ismael Vuillard (Mathieu Amalric), a director suddenly confronted with the wife of his who had gone missing 20 years before. She's played by Marion Cotillard and turns up at Vuillard's beach house, first chatting with Vuillard's current girlfriend Sylvia (Charlotte Gainsbourg) by the sea. The tangle of jealousies and seductions that follows never approaches plausibility, but everyone trembles and smolders capably. But there's no way around it: The whole, here, is a mess. Even with the extra minutes, the film seems unfinished, the connections between its disparate scenarios vague and arbitrary. (Alan Scherstuh)

**ITZHAK** The makers of the irresistible character study doc *Itzhak* capture Itzhak Perlman's characteristic warmth and bravado through short, anecdote-centric scenes that make the Israeli-American violinist seem like a big-hearted raconteur who's just dying to tell you everything about himself. Director Alison Chernick wisely suggests that it's something in Perlman's bubbly, imperious personality — rather than some singular biographical event, such as the musician's childhood struggles with polio — behind his rise to becoming the rock star of the classical music world. She lets him talk: Come for the soulful musical clips, stay for the great dad jokes about "Jewish Google" and "garbage pail soup." And she employs existing video and audio footage of Perlman performing to illustrate his abstract, even rambling theories about how he has grown as an artist by answering his Juilliard School students' questions or what one admirer truly means when he compliments Perlman for "playing with the violin." Think of *Itzhak* as a revealing

scrapbook of Perlman's favorite stories. Here he is on *The Ed Sullivan Show* in 1958, interpreting "Allegretto non troppo," Mendelssohn's joyful Opus 64. Here he is in the modern day, fielding questions from his students after they listen to a recording of Perlman playing Johannes Brahms' triumphal 17th piece in the "Hungarian Dances" cycle. And here's Perlman at home, drinking red wine and kibbitzing with professional ham Alan Alda about the ineffable nature of creative genius just moments before Chernick throws on a clip of a younger Perlman joyfully shredding Johann Sebastian Bach's raucous Second Violin Partita solo for a packed Israeli concert hall in 1974. (Simon Abrams)

**LOVE AFTER LOVE** You'll see lots of death in Russell Harbaugh's family drama *Love After Love*, but the most wrenching death on display is that of dignity. A man dumps his long-term girlfriend (also his co-worker), marries a younger woman and then is infuriated that his old flame has quickly moved on. A drunken man excuses himself at a highbrow, meeting-of-in-laws dinner party and relieves himself in the entryway. A barbed toast escalates into the toast giver lunging at his mother. Commendably, *Love After Love* steers clear of the cutesy character tics and "love conquers all" adage that has plagued brood outings like *Little Miss Sunshine*. The unit here is warped in innovative ways, and Harbaugh has an invigorating predilection for jarring cuts — to sudden screaming arguments, to ill-advised graphic sex — that consistently catch you off-guard. The cast is intoxicating, led by Andie MacDowell (doing her best work in years) as the mother of two hirsute, 30-something man-children (Chris O'Dowd and James Adomian, unhinged and electrifying). These three cope in variously unsettling ways with the death of the patriarch (whose cancer-induced wheezing is captured in unflinching, wide-shot detail). The intimacy among these three is off-putting from the start; expect oversharing about sexual partners and touchy-feely dynamics that border on incestuous. But Harbaugh, with his subtle approach, renders this trio likable. He knows just when to burrow the camera in for jittery effect and when to relent. He's adept at arresting tableaux, such as the contrasting shots of two sets of naked, sleeping lovers, entwined in the same position. And just when *Love After Love* threatens to turn coy, Harbaugh closes on a cremation sequence, with — of all things — an upbeat Motown soundtrack. (Sam Weisberg)

**GO LOVE, SIMON** *Love, Simon* is a movie made for and about the people who believe they are the essence of American normalcy, a movie that dutifully flatters them even as it works to expand who that normalcy includes. Simon (stolid, ruminative Nick Robinson) trusts his crew with everything but his big secret: He's gay. On a gossip site dedicated to their school, a student calling himself "Blue" writes a post about being closeted and lonely. Simon, thunderstruck, begins a correspondence with Blue. In brisk, gripping scenes they reveal everything to each other — except their names. We watch Simon

agonize waiting for an email back; we see Simon and Blue encourage each other to open up, to consider revealing themselves to each other — maybe at the Halloween costume party? Meanwhile, weaselly-thespian Martin (Logan Miller) has discovered Simon's secrets and has threatened to reveal Simon's and Blue's emails unless Simon helps the weasel win the heart of Abby (Alexandra Shipp), a dear friend of Simon's. The cast and filmmakers stir these elements of secrets, lies, masks and matchmaking for all they're worth, prizing telling details and piercing observation over broad comedy. Relationships that in the film's first moments seemed simple, copy-pasted from other movies, prove prickly and complex. It's a fleet and sweet comedy/romance/mystery where the stakes couldn't be higher — it deals with the public exposure of teenagers' secrets! — but also where every high school crisis or embarrassment passes with time because people, it turns out, are fundamentally decent. If what teens watch on their screens shapes future teen behavior, *Love, Simon's* utopian society is a gift to the teens of the future who may grow up on it. (Alan Scherstuh)

**TYLER PERRY'S ACRIMONY** *Tyler Perry's Acrimony* used to be called *She's Living My Life*, but it may as well have been called *Diary of a Mad Black Woman*. In fact, many of Perry's earlier film titles could have served this, his first thriller, from *Why Did I Get Married?* to *I Can Do Bad All by Myself*. That last film, one of Perry's better efforts, also starred Taraji P. Henson in a dramatic role. Henson is one of Perry's most interesting muses; he capitalizes on that feistiness of hers that's both warm and a warning. Many fine actresses of color have given their all for Tyler Perry. They trust him. The problem is that Perry consistently lets them down. His scripts are lazily written morality plays that abruptly shift tone from comedy to tragedy. His direction is still distinguished by staging and pacing problems. *Acrimony* is better than most Perry films but no creative breakthrough. Cut out 30 minutes and this might have been a lean '80s-thriller throwback with a killer lead performance. Most of the audience I saw this with were on the side of Henson's character, Melinda, whose marriage to a dreamer named Robert (Lyriq Bent) ends just before he hits it big with the rechargeable battery he spent 20 years inventing. Perry stacks the deck for Melinda, both on the soundtrack, where Henson narrates with profanity-filled lines tailored to generate maximum audience response, and in the plot, where she suffers one transgression after another. Under normal Tyler Perry circumstances, this is when Madea would show up to pistol-whip some sense into all parties. But the avenging angel in *Acrimony* is Melinda, and she makes Madea look like Gandhi. (Odie Henderson)

**UNSAFE** Steven Soderbergh shot *Unsafe* on an iPhone, but not in the way Sean Baker's bright and funny *Tangerine* was, where the director did everything he could to minimize that fish-eye look. Instead, Soderbergh embraces the technology and its limitations, giving us flat compositions and the sense that his camera is surveil-

ling the characters rather than carefully photographing them. That's thematically appropriate. This pulpy thriller tells the story of a terrorized woman in a mental hospital who's trying to convince the staff and patients that she shouldn't be there and is being held against her will. Her phone has been taken from her, and the movie has the look of having been smuggled out itself. Simple and well-acted, *Unsafe* has tension enough to knot the stomach. But it's wildly different from Soderbergh's previous film, the star-studded and critically acclaimed country caper *Logan Lucky*, which was set in a cartoonishly jubilant reality. *Unsafe* comes closer to the spirit of his first feature, *Sex, Lies and Videotape*, not in subject matter or genre but in experimentation of form. In *Sex*, Soderbergh experimented with video and the distance that medium created between audience and character. Here, he's eliminating distance almost completely, as Sawyer Valentini (Claire Foy) appears on the screen as any of your Facetime contacts might. And while the director obsessively employed tracking shots in *Sex*, he's patient with static shots in *Unsafe*, allowing the blocking of his actors' movements to create dynamism. It's not necessarily with the kind of careful choreography of a Steven Spielberg take, but with a kinetic energy that had me questioning how and where the characters would go next, as I might in a tense stage play. (April Wolfe)

**GO A WRINKLE IN TIME** The choices Ava DuVernay makes in her heart-on-its-sleeve adaptation of Madeleine L'Engle's beloved science fiction adventure novel might seem antithetical to the traditional big-budget adventure tale. Early in the film, she employs the vérité techniques she honed in low-budget indies — intimate, handheld cameras, lingering on a person's face before cutting to two hands touching. DuVernay is most concerned with people. The moments of realism prove crucial: The adaptation must compress hundreds of pages into an hour and 49 minutes, sending Meg (Storm Reid), her little adopted brother Charles Wallace (Deric McCabe) and her new friend Calvin (Levi Miller) on a Technicolor search-and-rescue mission through time to find her missing father. Helping the children along the way are three near-divine beings of light, the astral-traveling Mrs. Which (Oprah Winfrey), Mrs. Who (Mindy Kaling) and Mrs. Whatsit (Reese Witherspoon), who are adorned in any number of multicolored, puffy, flowy, metallic, knit, quilted and woven gowns. As always when she takes an acting role, Winfrey reminds us that she's not just a brand name. Jennifer Lee's script gives her a pep talk about fighting against the darkness that you may need on repeat these days. But who would have thought in a film with this cast that the most cathartic moment would come from Zach Galifianakis? Reid, while a little unsteady in scenes where she must play joyful, nails the darker emotions. Meg, who is mixed-race, wears her black hair curly. That DuVernay uses her latest film to tell little girls that their natural hair is good and pretty is the kind of touch we'd expect from the activist filmmaker. That she does it in a tentpole blockbuster is revolutionary. (April Wolfe)

**DOWNWARD TWIN**  
 April 12th and 13th, 2018  
 12:00pm and 2:00pm  
 Landmark Regent - 1045 Broxton Ave, Los Angeles, CA 90024

**TRIGGER WARNING**  
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 1:00pm and 3:00pm  
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UCLA is conducting a clinical trial to examine the safety of a medication, pomaglumetad methlonil (POMA), and methamphetamine. Investigators at UCLA are conducting this study to find out:

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UCLA Protocol ID: IRB#13-001749. Principal Investigators: Pamina Gorbach, DrPH & Steven Shoptaw, PhD. This research project is funded by the National Institute on Drug Abuse

Protocol ID:IRB#13-001749 UCLA IRB Approved Approval Date: 10/13/2017 Through: 8/21/2018 Committee: South General IRB



# EVENING SESSIONS

## WEDNESDAY, APRIL 18

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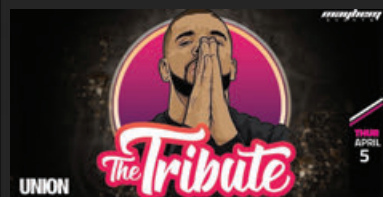
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# UNION

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 ARDALAN,  
 DOC MARTIN,  
 DJ SNEAK  
 & WOOD HOLLY**



THU. APRIL 5TH



**DRAKE TRIBUTE PARTY**

FRI. APRIL 6TH



**FUJIYA & MIYAGI "TRANSPARENT THINGS" 10-YEAR ANNIVERSARY TOUR**

FRI. APRIL 6TH



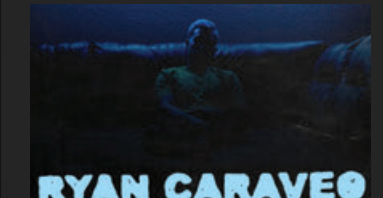
**JOESKI + JESSE PEREZ & MORE**

SUN. APRIL 8TH



**THE FLASHBULB**

TUE. APRIL 10TH



**RYAN CARAVEO**

FRI. APRIL 13TH



**SAVED BY THE 90S**

## COMING SOON:

4/13 ALT. MEASURE FOR MEASURE  
 4/14 STANTON WARRIORS WITH OSCURE, EVA, LOOMER, SPRANKLES AND MORE!  
 4/15 MUST LOVE BEARDS : DAY PARTY LOS ANGELES  
 4/19 ALBOROSIE, DUB ROCKERS 'HIGH SOCIETY REGGAE' 420 COUNTDOWN RELEASE  
 4/20 WE WANT YOU 2018 TOUR  
 4/20 DDG  
 4/20 DESO: W/ TARA BROOKS B2B + LEE REYNOLDS ALL NIGHT!!!  
 4/20 SAN E + MADCLOWN

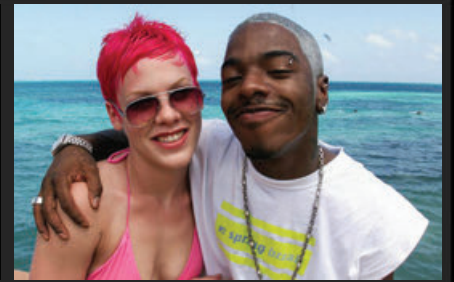
4/22 BATTLE OF THE SALONS | LOS ANGELES  
 4/26 MOVING CHANNELS, BEAUZ, FRIZ  
 4/27 LAPALUX W/ SPECIAL GUEST DAEDELUS  
 4/28 DAS MORTAL  
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 4/29 INVISIBLE INC.  
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# LOS globos

FRIDAY, APRIL 6  
**CLUB 90'S  
 MTV SPRING BREAK  
 NIGHT**



THU. APRIL 5 • 8:00PM



**METAL MAYHEM  
 ALICE COOPER TRIBUTE NIGHT**

FRI. APRIL 5 • 9:30PM



**PLAYBOY**

SAT. APRIL 7 • 9:30PM



**EARTHQUAKE WEATHER**

SAT. APRIL 7 • 10:00PM



**SHABBAAAA**

THU. APRIL 12 • 9:00PM



**BRIDGING THE GAP**

FRI. APRIL 13 • 9:00PM



**VERY BE CAREFUL**

## COMING SOON:

4/11 SOMETHING COOL  
 4/12 CHINKY EYED LOS ANGELES PRESENTS VIC SPENCER CLUB 90'S  
 4/13 PEPPASEED, DJ CROOKS  
 4/14 LATIN BASHMENT: DJ GHETTO NOCHEKANDELA, LOS MALDITOS  
 4/14 THE FLOOR IMPROV NIGHT  
 4/16 THE SAUZ MIXTAPE RELEASE PARTY  
 4/18 WILDHAIR LA - EXPERIENCE LIVE REGGAE CULTURE  
 4/19 DEVIN THE DUDE  
 4/19 MIKI GONZALEZ  
 4/20 CLUB 90'S

4/21 DILF LOS ANGELES BLACK & BLUE BALL BY JOE WHITAKER, DJ KITTY GLITTER, DJ JEFF DORITY, DJ MAX BRUCE  
 4/27 CLUB 90'S  
 5/3 SEAN HEALY PRESENTS: CASKEY  
 5/4 PRLJAVO KAZALISTE LIVE IN CONCERT  
 5/4 CLUB 90'S  
 5/10 RIH RIH - DI BAD GYAL PARTY: FLASH NIPER  
 5/11 CLUB 90'S  
 5/18 CLUB 90'S  
 5/21 THE FLOOR IMPROV NIGHT: DJ UNIEQ, KG THE MC  
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T.S.O.L.

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## | Music //

# HE'S BEEN A BAD BOY

After four decades and countless misdeeds, T.S.O.L.'s Jack Grisham pauses to reflect

BY KATHERINE TURMAN

Everyone who has been within 10 feet of Jack Grisham has a story. But none is more horrifying or scathing than the true tales the T.S.O.L. frontman tells about himself. Seemingly filter-free spewings — on Facebook live chats and in his page-turner of a memoir, 2011's *An American Demon*, deal with arson, statutory rape, robbery, beatings from his parents, his own homelessness... and attempted murder (he threw a hog-tied "friend" into a swimming pool).

Yet, circa 2018, Grisham presents as a charming, multitalented motherfucker, self-aware to the nth degree. He's the auteur — along with T.S.O.L. O.G. members Ron Emory (guitar) and Mike Roche (bass), plus pianist Greg Kuehn and drummer Antonio Val Hernandez — of the fabulous 2017 T.S.O.L. record, *The Trigger Complex*.

Grisham accurately describes the album as having "wonderful melodies; it's tight, cohesive, it sounds like late-'70s Gen X, Stranglers, without sounding dated or forced." He has penned another acclaimed tome, *A Principle of Recovery: An Unconventional Journey Through the 12 Steps*, and has become an insightful photographer.

Sober since 1989 and now 56, Grisham's a far cry from his early-'80s self when, as a dress-wearing surfer, a makeup-wearing goth-punk and a teen criminal, he was a legend in his own mind and everyone else's

— from cops to punks in both his native Long Beach and further north.

Of his youthful more-than-foibles, he says, "Let's call that unenlightened behavior. A tiger is a tiger. You invite me into the house. You invite a tiger, then you're angry because I shit on the furniture and ripped up the carpet? You've got to know what I am: I'm a tiger who masquerades as civilized. I have enough awareness to know exactly what I am, which is an egotistical, animalistic, fucking aggressive angry white male," he says emphatically. "People think that enlightenment means you're somehow going to be holy; no, you realize you're a fucking asshole."

Grisham is standing in a Fresno doorway in a green track suit that a waitress had just referred to as his "onesie." It's his daily day-time-on-the-road outfit, and he's a couple days in to T.S.O.L.'s West Coast tour, where they're playing their first self-titled EP (five songs; 7½ minutes) in its entirety, among other early and late favorites. Diving head-first into a nearly stream-of-consciousness conversation, the frontman recounts a recent story where his mom, despite much evidence to the contrary, assures her son that she sees him as an "innocent victim."

He emits a raucous laugh. "It's a wonder I'm not Anthony Perkins-ing out," he says, referencing *Psycho*. "Serial killer in the making with no actual kills. White. Intelligent. Domineering mother. The Ted Bundy charm. I have it all!"

He seemingly does. Cult leader rather than serial killer?

"I can't, because I'm an anarchist," he says. "I would be a fucking excellent anarchist or storefront preacher. However, I don't think any man should be in charge of any other man. The trouble is, you can't really step away from ingrained values."

In fact, that "being in charge" thing caused him to walk away from T.S.O.L. as their star was rising on the strength of a couple of EPs and records put out between 1981 and 1983 — and incendiary live shows. So hot, in fact, that when T.S.O.L. played a 1983 gig at SIR Studios on Sunset Boulevard, the night culminated in a riot.

"It really screwed with me," Grisham says. As it became clear police wanted to break up the gig, Grisham told the crowd, "If we all sit down, they can't take us out." Then 2,600 people just sat down on the floor. It was just like saying, 'Hey, do you want a cup of water?' And they just said, 'Yes.' There was something in that to me that was terrifying. Really uncomfortable. I didn't like the feeling of power. I think it's irresponsible. It takes a degree of responsibility that I knew I did not have."

What happened next was unforeseen: T.S.O.L. got a new singer, made a couple records that launched the band onto the Billboard charts (1987's *Hit and Run*) and radio, and the new version of the band became associated with the "hair-metal" onslaught. They enjoyed success that the original version of the band did not. The singer? Grisham's brother-in-law, Joe Wood. Those must have been some uncomfortable holiday dinners.

"Nah, I didn't give a fuck. I didn't care," Grisham claims. "The only time I gave a shit is later, when we got back together (with 2001's *Disappear*). Because they destroyed that name. They ran the name T.S.O.L. into the fucking ground. The thing that bummed me out was I got blamed for it a lot of times. I'd be out playing with my band The Joykiller, and people would say, 'Oh, these guys used to be a fucking rock metal band, and now they're this.' People still say that about T.S.O.L. But it wasn't the same band whatsoever."

It can be difficult to reconcile the lovable lunatic who is "Uncle Jack" with the evil delinquent he was, encouraging a "gang bang" on a woman who was clearly very

much under the influence. Or his 14-year-old-girlfriend (when he was 25), whom he married in Mexico when she was 16. Have #MeToo and #TimesUp caught up to him?

"I did it," he says. "Look. I deserve whatever flack I get, I deserve it. I take responsibility for it. The problem is, I have found, that I'm the only one from that whole genre of people who is even willing to stand up and say, 'LOOK, these are not the moves of a hero, these are the moves of a fucking vicious, misogynist fucking prick. Who used and hurt people.' And I admit it."

Within the sober community, amends are an important step.

"I made amends as much as I could," he says. (His then-teenage wife, following their divorce, died some years later due to drugs.) "Some of the best amends I made were the amends where I was told 'no thank you,'" he says. "The reason I found that to be the best is that lets me live with the realization that some cuts are deep. And you have to also accept that."

Plus, he adds, he was not only the predator, he was prey.

"Early Los Angeles [club scene], we're talking drug abuse. Predators. The chicken hawks. The guys who I will not name who preyed on young punk boys. And don't think I wasn't part of that fucking line. Getting preyed on by old Hollywood art punks. Here comes some cute, naive young surfer boy. My friends were getting preyed on. This is the behavior that was prevalent."

Thirty-five years after his heyday of self and other destructiveness, Grisham, a "Christian-based atheist," says, "I'm really solid on keeping myself in check. When somebody's in trouble, I reach out and help them, like we're supposed to. It's my duty as a human, to be of service and to be helpful."

It's not lip service. He's a charismatic, in-demand speaker, active in the recovery community and on a one-on-one basis. Energy once channeled into devastation now is focused on the needs of others.

Of his own past actions, Grisham knows that his innate anger and aggression is "fear-based," and while decades of work find the American Demon somewhat tamer, he says, "At times, when fear comes over me, I slip back into that behavior. But not nearly as much as used to be. Maybe throw me under the label of a 'hooker with a heart of gold.' It doesn't mean I'm not putting out," he says with an uproarious laugh.

After numerous entertaining, eloquent asides — on topics including Gore Vidal, social anxiety, the Koran, Sammy Hagar, his 2003 run for California governor, The Sweet and stoic philosopher Marcus Aurelius — Grisham stops. "I'm going to tighten it up, because this sounds like I'm a maniac, and I'm not completely a maniac."

What percentage maniac is he?

"Well, this is what I tell people. You can take a totaled car, and you put it into the shop, and they can straighten it out and clean it up and paint it. But when you drive it out of the shop, it goes down the street cockeyed. So I just roll cockeyed," he says. "That's all."

T.S.O.L. play April 5 and 6 at the Viper Room; Grisham also has a solo photography show April 13 at the Dove Biscuit Gallery in the Last Bookstore.

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## LOMA

Loma is Emily Cross and Dan Duszynski (Cross Record), and Jonathan Meiburg (Shearwater). Celebrating their self-titled debut album - out now on Sub Pop - with a live set and signing at Amoeba. To get your copy signed, purchase the new album at Amoeba and save your receipt!

THURSDAY • APRIL 12 • 6PM

## RYAN PORTER W/THE WEST COAST GET DOWN

Celebrating the release of *The Optimist* on vinyl, Ryan Porter (trombone), Kamasi Washington (sax), Cameron Graves (keys), Miles Mosley (bass) and Tony Austin (drums) sign copies of the album, and play a live set — showing how L.A. modern jazz is done!

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Music //  
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fri

4/6

## Reverend Beat-Man

@ THE HI HAT

In theory, infamous Swiss oddball Reverend Beat-Man seems like a gimmick-reliant pain in the ass — but in practice, he's an unhinged dynamo whose blitz of lowly, scabrous junkyard rock & roll is as exhilarating as it is unexpected. Roaring into town with a trove of typically aberrant new tunes from the aptly named *Blues Trash* platter (his first full-length release in more than a decade), the good Reverend is certain to conjure his perfected mix of mad-dog abandon, wild-eyed zeal and penetrating, painstakingly crafted musical catastrophe. While definitely prowling the Lux Interior/Hasil Adkins side of the alley, this weird little miscreant's squalid musings — a mutant brand of blues-fueled philosophizing all his own — are consistently (and deliciously) legit. —Jonny Whiteside

## L.A. Guns

@ THE CANYON, SANTA CLARITA

Ever since the core L.A. Guns pairing of Tracii Guns and Phil Lewis buried their differences and started working together again a couple of years ago, the reputation of the band has been restored — perhaps not to where it was during their '80s Sunset Strip pomp but certainly to a respectable standing. If “respectable” is the right word, which it probably isn't when discussing these shameless reprobates. All joking aside, this is a band that has always carried the name of the city with pride; Guns is and has always been a technically brilliant and perhaps underrated guitarist, and he and Lewis bring out the best in each other. Thankfully, that silly period when there were two L.A. Guns bands is over, and they can get on with creating more excellent sleaze-rock slabs like 2017's *The Missing Peace* album. —Brett Callwood

sat

4/7

## Wanda Jackson

@ PAPPY & HARRIET'S PIONEERTOWN  
PALACE

Music fans sometimes forget how lucky they are that Wanda Jackson still belts it out these days. The 80-year-old singer could just as easily be resting on her laurels back home in Oklahoma City, satisfied with her place in history as one of the first and most distinctive female rockabilly performers in the 1950s. Jackson has had an illustrious career that encompasses rock & roll ferocity and country-pop vulnerability, but she continues to tour even after the death last year of her longtime husband-manager, Wendell Goodman. In some ways, Jackson is even more important than her former tour mate Elvis Presley.

Kate Nash: See Tuesday.



PHOTO BY KATE BELLM

Not only did she write some of her own classic songs, she demolished the quaint myth that women singers could only be demure paper dolls onstage. Jackson also headlines the massive Roots Roadhouse festival at the Echoplex on Sunday, April 8. —Falling James

## Nils Frahm

@ IMMANUEL

For his latest project, noted German neoclassical composer, pianist and experimental electronic musician Nils Frahm collaborated on a record for the first time with an extensive cast of guest musicians, including a cellist, a percussionist, a trumpet player and a choral ensemble. The resulting album, *All Melody*, is his most fully realized work to date, an ambitious full-length that is both heady and intimate. Frahm set off in January for an extended world tour in support of *All Melody*; tonight's performance will be a very special concert at Immanuel Presbyterian Church in Koreatown, a striking example of French Gothic Revival architecture and a designated Los Angeles Historic-Cultural Monument. —Matt Miner

sun

4/8

## Gutara Kyo, Destroy All Gondolas

@ CAFE NELA

Kobe, Japan, collides with Venice, Italy, here, for an evening of noisy, brash garage punk. Gūtura Kyō roughly translates from Japanese to the Crazy Slovenlies, and the self-titled album that they, coincidentally enough, put out on Slovenly Recordings in the States is packed with fuzzy, gloriously aggressive and unapologetically heavy tunes. They should sit very comfortably alongside (the other) Venice's *Destroy All Gondolas*, who have

a sound rooted in traditional hardcore, with a dash of stoner rock. They seem to be merging Black Flag with Black Sabbath, and there's certainly nothing wrong with that. Cafe NELA will be the perfect venue for a show that also features Twisted Black Sole, Kathleen Gunderson, Social Q and The Black Heartthrobs. —Brett Callwood

mon

4/9

## Ramonda Hammer

@ THE ECHOPLEX

“My dreams are selfish as hell/Your dreams are overly apologetic, but hey,” Devin Davis admits against the restrained glimmers of her and Justin Geter's guitars, which lurk at the beginning of “Destroyers,” the title track of Ramonda Hammer's new EP. “We'll annihilate, and with these acts of virtue we are not sure if we've saved or killed.” Bassist Andy Hengl and drummer Mark Edwards then slam into the “sinister dynamics” that vault the guitars into a crushing grunge-rock chorus, adding power to Davis' dramatic words. This collision of hard-rock storminess with Davis' wailing melodies has made Ramonda Hammer one of the more fascinatingly pulverizing local bands over the past few years. “Bender” contrasts Davis' introspective desperation with thick, hard-rock riffs, whereas the fuzzed-out “Same Thing” is launched by Hengl and Edwards' interlocking rhythms. —Falling James

tue

4/10

## Kali Uchis

@ THE NOVO

Hailing from Colombia and raised in

Virginia, Kali Uchis is slowly but surely finding her way to the top of the R&B game. With a sound reminiscent of Amy Winehouse with a modern twist, the 21-year-old comes equipped with vocals that can move mountains. Now based in Los Angeles, Uchis has been working hard, perfecting her craft and signature sound. As a result, she released her first EP, *Por Vida*, with production from Tyler, the Creator, Kaytranada and Badbad-notgood. If Tyler, the Creator is a fan, you're clearly doing something right. In addition to the Odd Future founder, Uchis has worked with some of music's greats, including Snoop Dogg, Diplo and Rick Rubin. Her ability to blend the genres of pop, funk, R&B and soul does not go unnoticed. ICYMI, she's also featured on Daniel Caesar's hit record "Get You." —Shirley Ju

**Kate Nash, Miya Folick**  
@ THE FONDA THEATRE

With her 2007 debut, *Made of Bricks*, Kate Nash announced to the world that she was a madly talented singer of pure pop. But somewhere along the way, the English vocalist evolved from the slyly witty vulnerability of her early persona into a far more confrontational riot-grrrrl anger that culminated in the garage-punk intensity of 2013's *Girl Talk*. On her latest record, *Yesterday Was Forever*, Nash retains much of her early self-deprecation ("I think you hate yourself/I think I hate me even more") on such surging tracks as "Drink About You." She admits to struggles with her sanity on "Life in Pink," when she confesses, "I think about death all of the time/Do you think that's morbid?" And yet Nash masks that fatal fascination with a winsome pop-rock euphoria. The similarly provocative local pop singer Miya Folick opens. —Falling James

**wed 4/11**

**Tyler, the Creator**  
@ THE SHRINE

Tyler, the Creator continues to impress as one of the most talented individuals in not only hip-hop but music overall. Whether he's rapping, producing or directing music videos, Tyler is notorious for his quirky personality and unique sense of humor. While Odd Future may not be intact at the moment, Tyler gained worldwide recognition for co-founding the alternative hip-hop collective. If that's not enough, Tyler also started his clothing company, Golf Wang, which has become a fan favorite. A year later, he created his own music festival, Camp Flog Gnaw Carnival, which took place in his hometown of Los Angeles. Fast-forward to last year, and Tyler released his most personal project yet, *Flower Boy*. Records such as "Boredom" and "See You Again" saw Tyler in a far different light than his usual aggressive flows. —Shirley Ju

**St. Vincent**  
@ THE ORPHEUM THEATRE

St. Vincent's latest album lives up to

the puns and wordplay inherent in its title, *Masseduction*, as the iconoclastic singer educates and seduces the masses with her most commercially popular work yet. Against a fizzy backdrop of pop electronics, St. Vincent invokes a litany of modern-day saints and sinners through occasionally arty lyrics that belie the album's mainstream production. "I hold you like a weapon ... I can't turn off what turns me on," the former Annie Clark declares amid the slinky electropop funk of the title track. She leaves the dance floor for occasional interludes on such intimate piano ballads as "Happy Birthday, John" and the enigmatic "Smoking Section." The sarcastic, synthetic yearning of "Los Ageless" contrasts the more heartfelt intimacy of "New York." —Falling James

**thu 4/12**

**Tom Keifer**  
@ THE CANYON, SANTA CLARITA

Tom Keifer's sole solo album, 2013's two-decades-in-the-making *The Way Life Goes*, ripples with the robust songwriting and raw-throated timbre that was his contribution to Cinderella, without the melodramatic production intrinsic to the '80s hair-metal genre of which that Philly foursome was a hit-machine high-water mark. A palpable deference to hard rock's blues roots was always what set 'Rella apart from most of their poufy-permed peers, and left alone Keifer is able to also fully indulge his love of all manner of Americana, including country and classic rock & roll. Traversing Aerosmith-y swagger, arena-ready ballads and rollicking dive-bar anthems replete with slide guitar, harmonica, Wurlitzer and sax, Keifer's real achievement with *The Way Life Goes* is simultaneously satiating Cinderella diehards and thoroughly entertaining listeners unaware of his former outfit. Also Friday, April 13, at the Rose, Pasadena, and Saturday, April 14, at the Whisky A Go Go. —Paul Rogers

**Portugal. The Man, Cherry Glazerr**  
@ FOX THEATER, POMONA

Cherry Glazerr are in the middle of a series of high-profile shows in Southern California this month. On Thursday, April 5, the L.A. band open for The Breeders at the Fonda Theatre, and later this month they will appear over the course of two weekends at Coachella. The L.A. trio have undergone several lineup changes since forming in 2013, but singer-guitarist Clementine Creevy has maintained a consistently mesmerizing mix of indie pop, grunge, garage and punk on Cherry Glazerr's two albums, 2014's *Haxel Princess* and 2017's *Apocalipstick*. Creevy's slippery, side-winding riffs are wrapped tightly around her dreamily hazy vocals to most enchanting effect on "Told You I'd Be With the Guys." Headliner Portugal. The Man's latest album, *Woodstock*, is an ambitious work that attempts to blend hints of '60s psychedelia with modern indie pop. —Falling James

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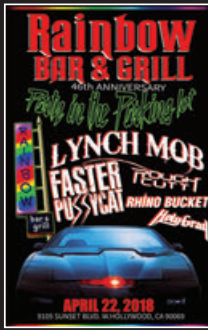
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### CLUBS ROCK & POP

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. Elletrodome, Fri., April 6, 8 p.m., \$10. Roselit Bone, Danny Dodge, Chief White Lightning, Sun., April 8, 8 p.m., \$7. The Detroit Fire, Thu., April 12, 8 p.m., \$5.

**AMOEB MUSIC:** 6400 Sunset Blvd., L.A. Music Man Miles, Fri., April 6, 8 p.m., free. Loma, Mon., April 9, 6 p.m., free. Ryan Porter & the West Coast Get Down, Thu., April 12, 6 p.m., free.

**THE BACK ROOM AT HENRI'S:** 21601 Sherman Way, Canoga Park. The Back Room Trio, first Saturday of every month, 7:30 p.m., \$5.

**BARDOT HOLLYWOOD:** 1737 N. Vine St. New City, Post Precious, Saint PHNX, Maggie Horn, Mon., April 9.

**BOOTLEG THEATER:** 2200 Beverly Blvd., L.A. Nightmare Air, Draemings, Metal Mother, DJ Angela Seo, Fri., April 6, 8:30 p.m., \$12. Electric Six, The Manx, Northern Faces, Sat., April 7, 8:30 p.m., \$17. Loma, Jess Williamson, Sun., April 8, 9 p.m., \$15. Stonefield, Church of Sun, Sailor Poon, Automatic, Mon., April 9, 8:30 p.m., free. Motor Sales, Chimney, Rich Hinman, Tue., April 10, 8:30 p.m., free. Birdcloud, Wild Wing, Thu., April 12, 8:30 p.m., \$12.

**CAFE NELA:** 1906 Cypress Ave., L.A. Hawsicks, De Selby, Friends You Can Kill, Sat., April 7, 8:30 p.m., \$5. Gutara Kyo, Destroy All Gondolas, Twisted Black Sole, Kathleen Gunderson, Sun., April 8, 8:30 p.m., \$8 (see Music Pick).

**THE CANYON AGOURA HILLS:** 28912 Roadside Dr., Agoura Hills. Jefferson Starship, Fri., April 6, 9 p.m., \$28-\$48. Melissa Manchester, Sat., April 7, 9 p.m., \$28-\$48. Marc Cohn, Thu., April 12, 9 p.m., \$28-\$48.

**THE CANYON SANTA CLARITA:** 24201 Valencia Blvd., #1351, Santa Clarita. L.A. Guns, Fri., April 6, 9 p.m., \$20-\$32 (see Music Pick). Big Bad Voodoo Daddy, Sat., April 7, 9 p.m., \$28-\$58. Jonny Lang, Sun., April 8, 9 p.m., \$38-\$68. Tom Keifer, Thu., April 12, 9 p.m., \$28-\$48 (see Music Pick).

**COAXIAL ARTS:** 1815 S. Main St., L.A. Monochromancy, Solv, Statorich, Edges, Fri., April 6, 8 p.m.

**THE ECHO:** 1822 W. Sunset Blvd., L.A. The Schizophonic, The Magnificent, Veronica Bianqui, Fri., April 6, 8:30 p.m., \$10-\$12. Alice Bag, Fatty Cakes & the Puff Pastries, Sat., April 7, 5:30 p.m., \$10. Bootblacks, Kanga, Avalon, Sun., April 8, 9 p.m., \$10. Young Galaxy, L.A. Girlfriend, Mon., April 9, 8:30 p.m., \$14-\$18. Soccer Mommy, Madeline Kenney, Hana Vu, Tue., April 10, 8:30 p.m., \$10-\$12. Dirty & His Fists, Enemy, Body Fluid, Kompromat, Wed., April 11, 8:30 p.m., TBA. Banoffee, Silentshout, Loyal Lobos, Two Lips, Thu., April 12, 8 p.m., \$8-\$11.

**THE ECHOPLEX:** 1154 Glendale Blvd., L.A. Digitalism, Pat Lok, Fri., April 6, 8:30 p.m., \$23.50-\$28. Chrome Sparks, Machinedrum, Ela Minus, Sat., April 7, 5:30 p.m., \$20.50-\$27. Roots Roadhouse, with Wanda Jackson, The Cactus Blossoms, Jesse Dayton, Whiskey Shivers, Scott H. Biram, JD Wilkes & the Legendary Shack Shakers, Gethen Jenkins, Austin McCutchen, Jaime Wyatt, Brian Whelan, Leslie Stevens, Mapache, Elijah Ocean, Albert & His Dreamboats, Sie Sie Benhoff and others, Sun., April 8, 3 p.m. Ramonda Hammer, Livingmore, Cheekface, Nightgown, Illuminati Hotties, Mon., April 9, 8 p.m., free (see Music Pick). Bishop Nehru, VerBS, Tue., April 10, 8:30 p.m. Don Carlos, Wed., April 11, 9 p.m., \$20.

**4TH STREET VINE:** 2142 E. Fourth St., Long Beach. Dr. Savage & the Shrunkn Heads, Voodoo, Wed., April 11, 7:30 p.m., free.

**GENGHIS COHEN:** 740 N. Fairfax Ave., L.A. Found Sound Experience, Louise Goffin, Sat., April 7, 8 p.m.

**GRAMMY MUSEUM:** 800 W. Olympic Blvd., L.A. Luke Combs, Tue., April 10, 8 p.m., \$15.

**GRAND ANNEX:** 434 W. Sixth St., San Pedro. Dana Louise & the Glorious Birds, Thu., April 12, 8 p.m.

**THE GRIFFIN:** 3000 Los Feliz Blvd., L.A. Harmony Tividad, Justus Proffitt, Dark Tea, Chad Ubovich, Sun., April 8, 9:30 p.m., free.

**HARVARD & STONE:** 5221 Hollywood Blvd., L.A. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free. Curtsy, Punch Punch Kid, Wolf Woodcock, Mon., April 9, 8 p.m. Holy Water Buffalo, Polish Club, Tue., April 10, 8 p.m., free. The Great Sadness, Spirit in the Room, Wed., April 11, 8 p.m., free.

**THE HI HAT:** 5043 York Blvd., Highland Park. Reverend Beat-Man & Nicole Izobel Garcia, Fri., April 6, 8 p.m., \$15 (see Music Pick). Melted, Awakebutstillinbed, Decent Criminal, Pancho & the Wizards, Sat., April 7, 8 p.m., \$10. Tom Freund, Priscilla Ahn, Sun., April 8, noon, \$5; Beta Scholar, Opus Orange, Loud Forest,

Sun., April 8, 7 p.m., \$10. The Unending Thread, Young Lovers, Hot Brothers, Cotton Ships, Mon., April 9, 8 p.m., \$5. The Cavernmen, The Night Times, Wed., April 11, 8 p.m., \$12.

**THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., L.A. Tracy Bonham, Blake Morgan, Thu., April 12, 7 p.m.

**MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd., Tarzana. Hot Rod Walt & the Psycho Devils, The Rocketz, Lonely Stars, Fri., April 6, 9 p.m. Bo & the Bluesdrivers, The Chrissy Shefts Band, Sat., April 7, 9 p.m. Ben Hernandez, Rick Holmstrom, Mon., April 9, 8 p.m.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Cheryl Wheeler, Kenny White, Fri., April 6, 8 p.m., \$30. Big Daddy, The Brothers Gate, Sat., April 7, 8 p.m., \$25.

**THE MINT:** 6010 W. Pico Blvd., L.A. Royal & the Serpent, Tocaio, Jailbyrd, Jackrabbit Jade, Dylan Gardner, Fri., April 6, 7:30 p.m., \$12. Justine Skye, Trevor Jackson, Sat., April 7, 9 p.m., \$15. Michelle Kash, Detouree, Cougar Getting Jr., Rich Meyer, Sun., April 8, 7:45 p.m., \$15. The Mint Jam, every other Monday, 8 p.m., \$5; Robert Turner, Mon., April 9, 8 p.m., \$8. Jenna Lotti, Emilia Donovan, LATO, The Jones Band, Tue., April 10, 7:45 p.m., \$8. The Return of Sturdy Thirty, with Trulio Disgracias, Wed., April 11, 8 p.m., \$12 & \$17. Bilal, Thu., April 12, 8:30 p.m.

**MOLLY MALONE'S:** 575 S. Fairfax Ave., L.A. Sabyrtooth, Initial Mass, Buzzy Linhart, Fri., April 6, 8 p.m. Will Love, Pearl, Sat., April 7, 9 p.m. Celebration: The Life & Music of Charlie Quintana, with musicians TBA, Thu., April 12, 8 p.m.

**THE MOROCCAN LOUNGE:** 901 E. First St., L.A. Courtney Marie Andrews, Olivia Kaplan, Ryan Pollie, Fri., April 6, 7:30 p.m., \$12. Lincoln Durham, The Ghost Wolves, Sun., April 8, 7:30 p.m., \$12 - \$15. Freedom Fry, Jane Machine, Sherif Serag & the Time Travelers, Neonheart, Tue., April 10, 7:30 p.m., \$10. Fruition, Wed., April 11, 8:30 p.m., \$15 - \$18. Kera, Y La Bamba, Thu., April 12, 7:30 p.m., \$10.

**PAPPY & HARRIET'S PIONEERTOWN PALACE:** 53688 Pioneertown Rd., Pioneertown. Gene Evaro Jr., Gabriella Evaro, Fri., April 6, 8 p.m., \$20. Wanda Jackson, The Ghost Wolves, Sat., April 7, 9 p.m., \$25 (see Music Pick). The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free.

**REDWOOD BAR & GRILL:** 316 W. Second St., L.A. Roselit Bone, The Wayward Chapel, Deaes, Fri., April 6, 9 p.m., \$8. Sumo Princess, Elletrodome, Sat., April 7, 9 p.m. Holy Flowers, Zayna, Tue., April 10, 9 p.m., \$5. Boots Electric, Lujuria, Electric Children, Wed., April 11, 9 p.m., \$10. Melted Bodies, The Dirty Cakes Band, Siren & the Selkies, Thu., April 12, 9 p.m., \$5.

**THE ROSE:** 245 E. Green St., Pasadena. Bonfire, Sat., April 7, 10 p.m., \$19.50. Uriah Heep, Thu., April 12, 9 p.m., \$28-\$48; Yachtley Crew, Thu., April 12.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Protest the Hero, Closure in Moscow, Thank You Scientist, Fri., April 6, 8 p.m., \$25. SoCo, Caye, Kid Quill, Sat., April 7, 9 p.m., \$20-\$299. Devin Dawson, Tenille, Tue., April 10, 8 p.m., \$17. Pvriz, Thu., April 12, 8 p.m., \$25.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Cash'd Out, Merle Jagger, Danny Hamilton, Fri., April 6, 8 p.m., \$15. Nick Sherwin, Firemelon, The Sandra Macat Band, Sun., April 8, 7 p.m., \$15. Dankrupt, The Gitas, The Absurd, Wed., April 11, 8 p.m., \$10. Marc Ford, LA Edwards, Thu., April 12, 8 p.m., \$15.

**THE SATELLITE:** 1717 Silver Lake Blvd., L.A. The Cite, Brombones, MGX, Fri., April 6, 9 p.m., \$12. Modern Time Machines, Sun Colony, Color TV, The Elephant Parallax, Mon., April 9, 8 p.m., free. The Colour Coast, Night Talks, Michelle Young & the Collection, Wed., April 11, 9 p.m., free. Hannah Wicklund & the Steppin' Stones, The High Divers, Thu., April 12, 9 p.m., \$15.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., L.A. The Night Owl Collective, Mon., April 9, 8 p.m. Shane Enholm, Russell James, Brian Berger & the Cosmonauts, The March of Time, Tue., April 10, 8 p.m., \$10. Ina, The Love Cats, Wed., April 11, 8 p.m., \$10. The Maensin, Killset, Thirteen-Seven, Chainflower, Thu., April 12, 8 p.m., \$10.

**THE SMELL:** 247 S. Main St., L.A. The Breathing Effect, Divola, Vaguess, Raul Garcia, Fri., April 6, 8 p.m., \$5. French Vanilla, Young Jesus, Celebrity Crush, Okay Embrace, DJ Margot Pauline Padilla, in a benefit for Pehrspace, Mon., April 9, 8 p.m., \$5.

**SPACE GALLERY CLAREMONT:** 254 W. Bonita Ave., Claremont. Rockford, plus an art exhibit by Ed Huerta, Sat., April 7, 8:30 p.m.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., L.A. Jon Batista, Fri., April 6, 9 p.m., \$25. Our Last Night, Sat., April 7, 8 p.m., \$18.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West

Hollywood. Kevin Morby, Fri., April 6, 8 p.m., \$18. Noah Cyrus, Wed., April 11, 7 p.m., \$15. Vincint, Brayton Bowman, Perta, Thu., April 12, 8 p.m., \$12. **UNION NIGHTCLUB:** 4067 W. Pico Blvd., L.A. Fujiya & Miyagi, Bill Baird, Fri., April 6, 8 p.m., \$20. Ryan Caraveo, Indy, Tue., April 10, 8 p.m., \$15.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. TSOL, Decry, Downtown Brown, Fangs on Fur, Fri., April 6, 8 p.m. Yachtley Crew, Alex Cole, HOWLR, Sat., April 7, 8:30 p.m. Hell or High Water, Aegees, The Dose, Sun., April 8, 8:30 p.m. Powerflo, Cutthroat, Underhander, Mon., April 9, 6 p.m.; The Sunset Jam, Mondays, 7:30 p.m., free. Brain Dead, Anubis, Samarium, Forgotten Legion, Wed., April 11. **WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. John 5 & the Creatures, Fri., April 6, 8 p.m. The Iron Maidens, Sat., April 7, 7 p.m. Mike Jones, Sun., April 8, 8 p.m. Galactic Cowboys, Wed., April 11, 8 p.m.

**ZEBULON:** 2478 Fletcher Dr., L.A. Skim Milk, Less Than Local, Angelyne, Nina Tarr, Joseph Kenneth, Josh Scholl, Fri., April 6, 9 p.m., free. Jonathan Toubin, New York Night Train, Ex-Stains, Hit Bargain!, Sat., April 7, 9 p.m., \$10. Eric Copeland, Robert Aiki, Aubrey Lowe, Sarah Davachi, Chris Duncan, Sun., April 8, 9 p.m., \$15. Joachim Cooder, Buzzy Lee, DJ Max Goldblatt, Mon., April 9, 9 p.m., free. GK Machine, Eddie Ruscha V, DJ Peaking Lights, Thu., April 12, 9 p.m., free.

—Falling James

## JAZZ & BLUES

**ALVAS SHOWROOM:** 1417 W. Eighth St., San Pedro. The George Kahn Trio, Sat., April 7, 8 p.m., \$15.

**ARCADIA BLUES CLUB:** 16 E. Huntington Dr., Arcadia. James Intveld, Bobby Bluehouse, Fri., April 6, 8 p.m.

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Carlos Rodgarman, Fri., April 6, 9:30 p.m. Carl Verheyen, Sat., April 7, 9:30 p.m., \$25. The L.A. Jazz Quartet, Sun., April 8, 9:30 p.m., \$15. Kara Grainger, Tue., April 10, 9:30 p.m., \$15. Scott Henderson, Thu., April 12, 9:30 p.m., \$25.

**BLUEWHALE:** 123 Astronaut E.S. Onizuka St., L.A. Walter Smith III, April 6-7, 9 p.m., \$25. Huntertone, Sun., April 8, 9 p.m. The Connie Han Trio, Mon., April 9, 9 p.m. Kana Shimanuki, Tue., April 10, 9 p.m. The Jake Silverman Quartet, Wed., April 11, 9 p.m., \$10. Gretchen Parlato, Marcel Camargo, Artyom Manukyan, Thu., April 12, 9 p.m., \$20.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., L.A. Karen Benjamin & Alan Chapman, Wed., April 11, 8:30 p.m. Eloise Laws & Tom Browne, Thu., April 12.

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. The Mark Isbell Quartet, Sat., April 7, 11 a.m.-2:30 p.m., free. The Lenny Stack Big Band, Sun., April 8, 11 a.m.-3 p.m., \$10. The Kevin Kanner Quintet, Wed., April 11, 6-9 p.m., free.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. The Reverend Shawn Amos, Fri., April 6, 6:30 & 9 p.m., \$20. Josh Nelson, Sat., April 7, 6:30 & 9 p.m., \$20. Jens Lindemann, Sun., April 8, 7:30 p.m., \$20. Jon Mayer, Tue., April 10, 7:30 p.m., \$20. The Phil Norman Tentet, Wed., April 11, 7:30 p.m., \$20. Angel Town Combo, Thu., April 12, 7:30 p.m., \$20.

**THE WORLD STAGE:** 4321 Degnan Blvd., L.A. The Horace Tapscott Birthday Tribute, with Michael Session, Roberto Miranda, Bobby West, Dwight Trible, Fri., April 6, 9 p.m., \$20. The Arohi Ensemble, Sat., April 7, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

—Falling James

## LATIN & WORLD

**THE CONGA ROOM:** 800 W. Olympic Blvd., L.A. Discoteca DTLA, Fridays, 9 p.m. Conga Room Saturdays, Saturdays, 9 p.m.

**EL CID:** 4212 W. Sunset Blvd., L.A. Flamenco Dinner Theater, Saturdays, 8 p.m.; Sundays, 7 p.m.

**EL FLORIDITA:** 1253 N. Vine St., L.A. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.

## COUNTRY & FOLK

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

**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Preston Smith, Fri., April 6, 8 p.m., \$20. Coco Dolenz, Micky Dolenz, Sat., April 7, 2 p.m., \$20; Laurence Juber, Sat., April 7, 7 p.m., \$25. Molly's Kiss, Wed., April 11, 8 p.m., \$18. The Syncopaths, Thu., April 12, 8 p.m., \$20.

**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W.

Magnolia Blvd., Burbank. Lee Harper, Fri., April 6, 9 p.m. James Intveld, Sat., April 7, 9 p.m., TBA. The Benny Brydern Quartet, Mon., April 9, 9 p.m. The Atomic Roots Orchestra, Tue., April 10, 9 p.m. Paulie Cerra, Thu., April 12, 9 p.m.

—Falling James

## DANCE CLUBS

**ACADEMY NIGHTCLUB:** 6021 Hollywood Blvd., L.A.

Shaun Frank, Matroda, Fri., April 6, 10 p.m., \$20-\$90. Martin Solveig, Michael Calfan, Sat., April 7, 10 p.m. **AVALON HOLLYWOOD:** 1735 Vine St., L.A. Quix, Cray, Choppa Dunks, Fri., April 6, 9:30 p.m. John 00 Fleming, Sat., April 7, 10 p.m. TigerHeat, Thursdays, 10 p.m., \$5.

**DOROTHY CHANDLER PAVILION:** 135 N. Grand Ave., L.A. Sleepless: The Music Center After Hours, with Luxxury, Heidi Lawden, Nicky Siano, DJ Lady Bunny, Cooper Saver, Jen Ferrer, a spoken-word workshop from Linda Ravenswood & Brian Sonia-Wallace, plus rollers skaters and art and fashion installations, Fri., April 6, 11:30 p.m.-3 a.m., \$30. Sleepless: The Music Center After Hours, with Dirty Dave, Bianca Lewis, Greg Belson, De Lux, Arman Nafeei, Daddy Differently, Pinchy Don, Invertigo Dance Theatre, Sat., April 7, 11:30 p.m.-3 a.m., \$30. See GoLA.

**EXCHANGE L.A.:** 618 S. Spring St., L.A. Laidback Luke, Fri., April 6, 10 p.m., \$20-\$100. EDX, Croatia Squad, Sons of Maria, Sat., April 7, 10 p.m., \$20-\$90.

**LOS GLOBOS:** 3040 W. Sunset Blvd., L.A. Club '90s, Fridays, 10 p.m. Earthquake Weather, Algo, Rampage, Benda, Kozik, Sueldo, Panda, Sat., April 7, 9 p.m., \$15; Shabbaaaaa & Champion, with DJ Sean G, Drewbyrd, Shacia Payne., Sat., April 7, 10 p.m., \$10; Bootie L.A., Saturdays, 10 p.m., \$5 & \$10. Vic Spencer, Thu., April 12, 9 p.m., \$12.

**SHORT STOP:** 1455 Sunset Blvd., L.A. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 10 p.m., free. Club Rubbish, second Wednesday of every month, 10 p.m., free.

**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., L.A. Goldfish, Fri., April 6, 10 p.m., \$15 & \$25. Fisher, DJ Dave, Sat., April 7, 9 p.m., \$15-\$30.

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., L.A. Mixed Brains & Union, Fri., April 6, 10 p.m., \$15-\$25.

—Falling James

## CONCERTS

### FRIDAY, APRIL 6

**ANDREA GIBSON:** With Chastity Brown, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

**GO THE BREEDERS:** With Post Pink, 8:30 p.m., \$40. The Theatre at Ace Hotel, 929 S. Broadway, L.A.

**BRIAN FALLON & THE HOWLING WEATHER:** With Ruston Kelly, 9 p.m. El Rey Theatre.

**DENISE DONATELLI:** 7:30 p.m., \$33-\$48. George Nakano Theatre, Torrance Cultural Arts Center.

**GO ELECTRIC SIX:** With Northern Faces, in the Constellation Room, 8 p.m., \$15. The Observatory.

**JAMILA WOODS:** With Chelsea Jade, 8 p.m., \$20. Natural History Museum of Los Angeles County.

**NEW JACK CITY JAM:** With K-Ci & JoJo, Tony Toni Tone, Color Me Badd, Al B. Sure, 8 p.m., \$35-\$125. Long Beach Terrace Theater, 300 E. Ocean Blvd.

**WHAT SO NOT:** 9 p.m., \$30-\$50. Hollywood Palladium.

### SATURDAY, APRIL 7

**THE AQUABATS:** 7:30 p.m. The Fonda Theatre.

**GO THE BREEDERS:** With Post Pink, 8 p.m., \$29.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**COLE SWINDELL:** With Chris Janson, Lauren Alaina, 7:30 p.m., \$35-\$75. The Greek Theatre.

**DENISE DONATELLI:** 7:30 p.m., \$33-\$48. George Nakano Theatre, Torrance Cultural Arts Center, 3330 Civic Center Dr., Torrance.

**JADEN SMITH:** With Willow Smith, 9:30 p.m. The Novo.

**MALUMA:** 7 p.m., \$46.50-\$732.50. The Forum.

**GO NILS FRAHM:** 8 p.m. Immanuel Presbyterian Church, 3300 Wilshire Blvd., L.A. See Music Pick.

**OMARA PORTUONDO:** 8 p.m. The Regent Theater.

**PAQUITA LA DEL BARRIO:** 8 p.m. Dolby Theatre.

**THE UNWRINKLED EAR FESTIVAL OF IMPROVISED MUSIC:** With Evan Parker, Kjell Nordeson, Sten Sandell, Roscoe Mitchell, 2 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

### SUNDAY, APRIL 8

**CIRCA SURVIVE:** With Hail the Sun, Foxing, 7:30 p.m.

Fox Theater Pomona, 301 S. Garey Ave., Pomona. **THE UNWRINKLED EAR FESTIVAL OF IMPROVISED MUSIC:** With Bobby Bradford, Roscoe Mitchell, Evan Parker, Sten Sandell, 2 p.m. First Presbyterian Church, 1220 Second St., Santa Monica.

## TUESDAY, APRIL 10

**GO KALI UCHIS:** With Cuco, 8 p.m., \$39.50 & \$44.50. The Novo by Microsoft. See Music Pick.

**GO KATE NASH:** With Miya Folick, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A. See Music Pick.

## WEDNESDAY, APRIL 11

**CHROMEO:** With Phantoms, 9 p.m. El Rey Theatre.

**FRANKIE COSMOS:** With Ian Sweet, Soar., 8 p.m., \$15-\$20. The Regent Theater, 448 S. Main St., L.A.

**HAIM:** 8 p.m. Fox Theater Pomona, 301 S. Garey Ave.

**MALUMA:** 7 p.m., \$46.50-\$732.50. The Forum.

**GO ST. VINCENT:** 8 p.m., \$29-\$46. The Orpheum Theatre, 842 S. Broadway, L.A. See Music Pick.

**TURNOVER:** With Mannequin Pussy, Summer Salt, 8:30 p.m. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

**GO TYLER, THE CREATOR:** With Rex Orange County, Taco, 9 p.m., \$49.50. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., L.A. See Music Pick.

## THURSDAY, APRIL 12

**CARPENTER BRUT:** 9 p.m. El Rey Theatre.

**FLEET FOXES:** 8 p.m. Warner Grand Theatre, 478 W. Sixth St., San Pedro.

**MARIAN HILL:** With Sir Sly, 9 p.m. The Fonda Theatre.

**PERFUME GENIUS:** With The Big Thief, 9 p.m. The Mayan, 1038 S. Hill St., L.A.

**GO PORTUGAL THE MAN, CHERRY GLAZER:** 9 p.m., \$50. Fox Theater Pomona, 301 S. Garey Ave., Pomona. See Music Pick.

**TY DOLLA SIGN:** 8 p.m. The Novo by Microsoft.

—Falling James

## CLASSICAL & NEW MUSIC

**GO ANDRÁS SCHIFF:** The Hungarian-British pianist unleashes selections by Brahms, Mozart, Bach and

Beethoven, Sun., April 8, 7:30 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

**BRENDAN WHITE:** The local pianist lulls with Beethoven's Sonata No. 32, Op. 111, Sun., April 8, noon. Pasadena Presbyterian Church, 585 E. Colorado Blvd., Pasadena.

**Einav Yarden:** The Israeli pianist fantasizes about Robert Schumann, Béla Bartók, Joseph Haydn and Ludwig van Beethoven, Sun., April 8, 2 p.m., free. Rolling Hills United Methodist Church, 26438 Crenshaw Blvd., Palos Verdes Peninsula.

**GABRIELA MARTINEZ:** The Venezuelan pianist roams through landscapes by Granados, Beethoven, Dan Visconti, Adam Schoenberg and Ginasteras, Sat., April 7, 8 p.m., \$35. Edge Second Space, 1310 11th St., Santa Monica.

**HUMAN/INSTRUMENT:** Muse/ique presents a look at the connection between the human body, health and music, with sets from a cappella singers Arora and percussion group Molodi, Sun., April 8, 7 p.m., \$50. Huntington Memorial Hospital, 100 W. California Blvd, Pasadena.

**GO L.A. PHILHARMONIC:** Gustavo Dudamel conducts Gustav Mahler's *Das Lied von der Erde* in a visual presentation by director Yuval Sharon and Chilean group Teatrocinema, Fri., April 6, 8 p.m.; Sat., April 7, 8 p.m., \$20-\$199. Sun., April 8, 2 p.m. Walt Disney Concert Hall, 111 S. Grand Ave., L.A.

**LE SALON DE MUSIQUES:** A piano-strings quintet assembles works by Borodin, Glazunov, Napravnik and Shostakovich, Sun., April 8, 4 p.m., \$85. Dorothy Chandler Pavilion, 135 N. Grand Ave., L.A.

**RYAN DE RYKE & DANIEL SCHLOSBERG:** Baritone de Ryke and pianist Daniel Schlosberg confer over selections by Mozart, Schubert and Robert Schumann, Sun., April 8, 6 p.m., free. LACMA, Bing Theater.

**SHAKESPEARE DAY:** L.A. Opera vocalists and performers from the Guild of St. George Inc. pop up in various parts of the Huntington with songs and dramatic scenes to mark the English playwright's birthday month, Sat., April 7, 11 a.m.-3 p.m. Huntington Library, Art Collections and Botanical Gardens, 1151 Oxford Rd., San Marino.

—Falling James

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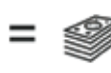
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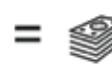
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