

MIAMI'S MYSTERIOUS DEAD. **PAGE 11** ASTOUNDING ARGENTINE CHOW IN LITTLE HAITI. **PAGE 37** VÍCTOR MANUELLE AT THE FILLMORE. **PAGE 47**

MIAMI New Times



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How the basketball great became the weirdest international ambassador ever. **By Terrence McCoy**

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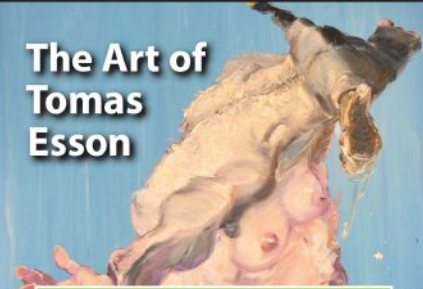


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reader comment of the week:
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“I always felt TK was a greatly misunderstood mad genius who suffered from mood swings. I still wish my friend the best in everything despite his peccadillos.”

KAMLETMD1, COMMENTING ON “THE FALL OF THOMAS KRAMER”

Cream of the Kramer

He's nice: The cover story about South Beach businessman Thomas Kramer (“The Fall of Thomas Kramer,” Lera Gavin, May 23) was great, very compassionate, and kind of sad. I attended a few of Kramer's parties. He is a nice guy and a gracious host, and I'm sorry to hear he is going through this. Hopefully everything works out for him. **LYSETTE**

He's a disaster: This should have happened a lot sooner, but nonetheless it is still so sweet to see such a douchebag finally fall from grace. As someone who was in South Beach long before he got there, I saw that he actually fit in quite well. I credit him with making the opening of Rebar, a club where I worked, successful. His fiasco of opening club Hell was such a disaster that it made ours that much more special. The guy was completely demonized by anybody cool in South Beach, and the fact that he had the nerve to stay down there for as long as he did just goes to prove how arrogant he was, is, and will always be. To most people, South Pointe and Portofino towers are eyesores on the Beach. **DJ STRIP**

He's, um, humble: I have met Thomas Kramer, and I have to say he is a humble and friendly person. His house has always been open for everybody, and he gave opportunities to many people. I don't know many people who are like this. I think he didn't deserve this article. **KATERINA**

He's been betrayed: I have always said nothing surprises me anymore. The Devil was once an angel. Thomas, you are way better than the rest of them. You never did anything bad to this writer, and this is how people repay you. Guess you are no longer worth anything when you are not paying someone a salary. I've seen it many times throughout the years. You are nice to people and they go out and talk shit about you. You don't deserve this, especially because you sold your valuable belongings to pay these people executive salaries for producing nothing. You are a way better person, Thomas, always making everyone feel at home. Keep your head up always. This one has gotta hurt because it is written by someone whom you trusted and loved. **ALEX LACAYO**

He's grown: I always felt TK was a greatly misunderstood mad genius who suffered from mood swings. I still wish my friend the best in everything despite his peccadillos; he can be a loving, wonderful friend. I have also seen him grow so much over two decades —

personally, spiritually, and, I hope, ethically. **KAMLETMD1**

He has many friends: Wow. It doesn't happen really often that you get so many insights into something. *Bild*, one of the biggest German newspapers, reported about Kramer and cited *Miami New Times* as a source.

Even your cover picture showing Kramer swinging from Portofino Tower tells a lot, because he had a model of the Portofino placed at the entrance of his office, and King Kong was hanging on it.

It would be interesting to know if the writer, who worked for Kramer, felt she owed loyalty to her employer. Even more so because she gained all these insights because she was hired to write his autobiography. Now all that stuff is used for journalistic purposes.

Furthermore, it would be nice to know if Kramer has reserves in countries where the authorities might not get access to them. I still can't believe he has to sell off his watches and luxury stuff. Nevertheless, he is staying in Cannes these days. Can he then really be that short of cash?

His story now seems to equal that of two young German guys (S&K) who had a similar lifestyle but gained their cash from a Ponzi scheme. They got arrested a couple of weeks ago, and they knew Kramer. There are pictures showing them on Star Island and of Kramer at their Frankfurt office. Kramer has tweeted that he doesn't know these guys and that they just attended one of his parties.

There are still so many open questions. It seems like one more article is necessary. **SOBE**

Bad Drew

One for all and all for Drew: I agree with Uncle Luke that the NFL Players Association should investigate sports agent Drew Rosenhaus for shady business tactics (“Bad Sport,” Luther Campbell, May 23). But at the end of the day, you have to realize that Rosenhaus is looking out for himself and that's it. That's all. He's what I believe is called a hustler! **MOWETTER69**

From a longtime acquaintance: I know Drew from high school, and he is a greedy person. You are right, but that is how it goes. That is what happens when you deal with Democrats. Did you know that Drew is a Democrat? That is what happens when people like Luke listen to Democrats like him. They get messed up. I will prove that I know him. I graduated with him and his cousin Stacy in 1984 from North Miami Senior High, and he was a star tennis player when he was in junior high. **JOE THE PUERTO RICAN MAN, BORICUA TO THE BONE**

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RIPTIDE

▼ BEACH HEADACHE

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BY CHUCK STROUSE

Eric Jason Gold would like to wage jihad on the Miami Beach Parking Department.

Problem is, it's too damn expensive.

This past January on a Tuesday night, the 47-year-old property manager drove his gray Kia sedan to South Beach to pick up his partner, who was finishing work on Lincoln Road. Their dog, Polo, was along for the ride.

When Gold exited the car to pay the parking machine, it didn't seem to work. So he and Polo walked a short distance to access another. By the time they returned, a meter officer had rolled up and was writing an \$18 ticket.

Gold tried to explain, but the officer, Gustavo Cabana, ignored his entreaties. The ticket is stamped 11:39 p.m.

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Most people would have given up there. Gold persevered. He sent a letter asking that the fine be dropped. No such luck. He attended a hearing, but the presiding officer, Susan Klock, didn't want to listen to his complaints. Before he could

even make his case, he says, she turned him down.

On May 3, he received a note that there would be a new fee: \$45.

He penned an eloquent letter to Miami Beach. "I do not accept the injustice of this kind of indiscriminate oppression," he wrote, sounding like Thomas Paine. "At what cost to our community are we so driven to obtain revenue that we penalize our hard-working citizens even whilst they attempt to abide by regulations?"

Bureaucrats sympathized but couldn't help, he says.

So Gold sent an appeal to the appellate court. On May 8, the answer came back: An appeal would cost \$383.

"Why don't they just walk up to people on the street and demand money from them?" Gold says. "They refuse to take responsibility."

▼ LOOKING FOR TROUBLE

SOCIAL EXPERIMENT

LIBERTARIAN CHRIS DELAMO WILL BE JUST ANOTHER HOMELESS GUY FOR A WEEK, EXCEPT FOR THE VIDEO CAMERA. BY MICHAEL E. MILLER

Somewhere in Miami, a bookie is drawing up long odds on Chris Delamo living out the week. That's because this college dropout with a penchant for political pranks has decided to take to the mean streets of Miami for a week to see what it's really like to be homeless. He's taking nothing but the clothes on his back — oh, and his \$800 camera, tripod, and laptop computer.

"It's going to be like Urban Survivor Man. I'm going to force myself into ragged situations like begging strangers for money and sleeping on the streets," Delamo tells Riptide. "My only concern is of being mugged or some crazy, random person attacking me."

Delamo says he's always been "pretty much a normal guy who for some reason always had a greater tendency to question social norms." The G. Holmes Braddock Senior High School grad tried taking classes to become an air traffic controller like his dad, but he found them too boring. Instead, he dropped out and founded a blog called Red Pill Philosophy (motto: "One pill a day

keeps the falsehoods at bay"). Much of the website is devoted to "voluntaryism," which Delamo describes as the belief that "nobody should ever be forced to do anything against their will."

He also began making short man-on-the-street videos in which he challenges passersby to debate political philosophy. In one clip from

"I'LL JUST USE MY COGNITIVE ABILITIES TO STEER MYSELF AWAY FROM DANGEROUS SITUATIONS."

the last Election Day, Delamo points a plastic revolver at voters and asks them how taxation is any different from armed robbery. "The government should not have the right to point a gun to our heads

and force us to give up our money," he says.

Delamo's latest stunt is decidedly more dangerous than playing with toy guns, however. A British journalist who tried doing the same thing — albeit in freezing-cold Newcastle — died last month of hypothermia. In Miami, Delamo is more likely to be attacked, robbed of his gear, and left for dead. "None of my family or my friends want to drop me off in a downtown ghetto because I guess they are afraid of getting shot," he says. But Delamo insists he isn't worried.

"Honestly, man, I'm just very confident of my understanding of my social

environment," he says a bit smugly. "I'll just use my cognitive abilities to steer myself away from dangerous situations."

In fact, there is an air of condescension to his entire project. Even the documentary's title — *Homeless: A Normal Guy's Journey Into Poverty* — implies that the people living on the streets of Miami aren't just down on their luck but also abnormal. "It seems like you'd have to make a lot of really bad choices to drive yourself down to that level," Delamo says. "I mean, what's going on in the minds of homeless people? Have they just given up? Do they like homelessness?"

He'll find out soon enough. Delamo plans on pretending to be homeless for seven days, beginning Memorial Day. If you're downtown, you can't miss him: He'll be the guy with the camera — or the guy lying on the ground who used to have a camera and is yelling for cops or paramedics (who are paid for by our tax dollars).

But Delamo isn't dogmatic enough to rule out changing his mind after his week on the streets.

"There's definitely a possibility that when I'm exposed to the hardships of homelessness, I might see things another way," he says. "I'll let you know if I'm a Big Government welfarist by the time I get back."

Email editorial@miaminewtimes.com

▼ CHAMP DE CHAMPS

FAST TIMES AT NORTHWESTERN HIGH

TRACK COACH CARMEN JACKSON IS AN INNER-CITY HERO.

BY FRANCISCO ALVARADO

Bet ya didn't know the high-school coach with the most state titles in Miami-Dade County isn't involved with football, basketball, or baseball. Heck, the championship leader doesn't work with boys either. She's Carmen Jackson, head coach of the girls' track-and-field club at Miami Northwestern Senior High School, where she's racked up ten state titles in 11 years, including five straight since 2008. Earlier this month, Jackson's girls finished 20 points ahead of Hallandale High to claim the 3A state championships at Hodges Stadium at the University of North Florida. The win tied the Lady Bulls with Belle Glade Central Senior High for the most team championships in state history.

"Coach Jackson runs one of the best, if not the best, high-school sports programs in the state," says Carl Springer, whose daughter Yolanda is on the team. "She works the kids hard and doesn't let them have any shortcuts."

Yolanda is a senior who has run since ninth grade. "I don't know too many high-school athletes who can say they won the state title four years straight," Springer gushes. "On top of that, my baby girl is a good student. She's got a 3.3 grade point average and is going to Hampton University in the fall."

Some of Northwestern's team members have gone on to have stellar collegiate careers. One of them is Brianna Rollins, a Clemson University star who last week was named the Atlantic Coast Conference's 2013 Outdoor Track and Field top female performer.

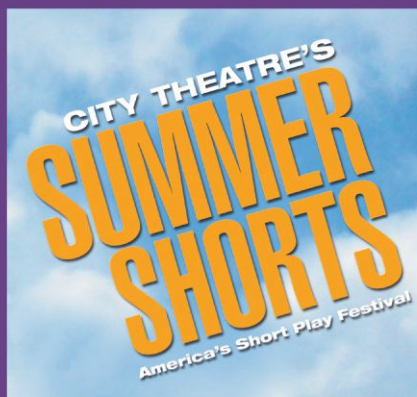
Yet in a city where football is king, the Miami Northwestern girls' track team has gone largely unnoticed by local sports-writers and talk-show hosts. "Female sports get slighted," Jackson says. "I don't think they get enough attention. They deserve as much ink as male sports."

An alumna of rival school Miami Jackson Senior High, she took a volunteer position at Miami Northwestern in 1979 "only because my old high-school coach, Lulabelle Smith, who was coaching the Bulls at the time, asked me to," Jackson says. "At first I was like, 'Never.' But now you see where I am."

Two years later, Jackson was hired as a full-time physical education teacher. In 1991, she took the reigns from Smith. Her improbable championship run began when her team won the state title in 1999. The biggest challenge is working on the self-esteem of the teenage girls she coaches, says Jackson, who is also Northwestern's dean of discipline.

"Most of the kids we coach don't have a father at home," Jackson explains. "They are reaching out for love in all the wrong places. I battle hard with them on how to develop relationships with the opposite sex. I teach them to build themselves up."

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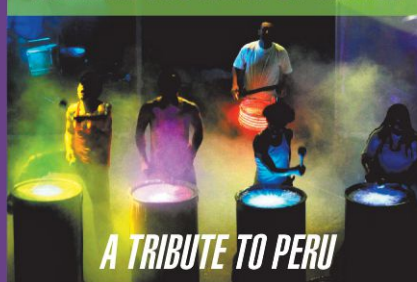


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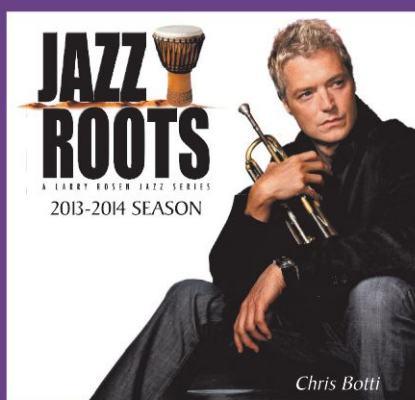
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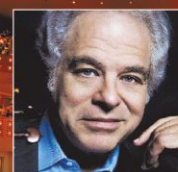
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MEMORIES OF MURDER, PART 2

Advances in DNA technology help coroners ID Miami's corpses. **BY MICHAEL E. MILLER**

Mina Coleman was standing in the driveway of her Tamiami home when she noticed her pack of puppies scrap-ping over something in the dirt. Vultures circled in the blue sky above. *They must have gotten out through that damn hole in the fence again,* she thought as she stomped through the backyard. *They've probably dug up another dead animal.*

When Coleman pulled the dogs apart, however, she didn't find a goat leg or cow rib. Instead, lying in the trampled grass were two bleached bones. Long, thin bones. Human bones.

That was the summer of 1997. Cops would spend weeks investigating, but it would be 14 years before they solved the riddle dug up by Coleman's canines.

Mysterious deaths are common in Miami, a city of runaways and refugees. Each year, several hundred people pass away anonymously — murder victims cruelly stripped of their possessions, bodies burnt beyond recognition, and vagrants found without ID. Doctors, medical investigators, and homicide detectives are left to piece together their identities.

THEY SPOTTED A NOOSE DANGLING FROM A TREE. UNDERNEATH IT LAY A HUMAN SKULL.

Many cases take only a few days to solve. Some, like the bones in Tamiami, however, torture investigators for years. Between 1956 and 2009, the ranks of Miami's mysterious dead swelled to more than 300.

But in the past four years, new DNA technology has allowed Miami-Dade medical investigators to whittle down this grisly tally, closing at least 16 cold cases including a 15-year-old suicide and a 27-year-old murder. In doing so, coroners have also given closure to families that had long given up on getting answers. "Each body has its own story," investigator Sandra Boyd says. "But it can't begin until we give them a name."

From the outside, the Miami-Dade Medical Examiner Department looks like a sepulcher. The resemblance is fitting. The boxy brick and concrete building is where anyone who dies under traumatic circumstances — a murder, suicide, or car accident, for instance — is delivered before their body can be taken to a funeral home and buried.

In the basement, a team of 11 doctors carves open Miami's dearly departed. The forensic pathologists then slice various



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organs into tiny cubes for toxicological analysis. They pull blood from lifeless veins and fluid from unseeing eyes. Then the doctors sew the bodies back together.

"Mushy brains," one physician says as he uses what looks like a bread knife to carve up a gelatinous blob. Next to him lies the body of a woman. The top of her head is open like the lid of a bear-shaped bottle of honey. She was in a car accident, the doctor explains. "She never had a chance."

"The work can be a little depressing, so they put in a nice skylight for us," says director of operations Larry Cameron, who kept the salt-and-pepper mustache from his previous job as a school principal.

Cameron walks upstairs toward a vast whirring sound. Inside a fluorescent-lighted room are scores of spinning, beeping machines, each one busy analyzing the tissue samples taken in the basement. "This is the lab where the test was run on the infamous MacArthur Causeway guy," Cameron says, referring to Rudy Eugene, the man called the Miami Zombie, who was shot and killed by police last Memorial Day weekend after he ate another man's face. The test results showed Eugene was high on marijuana, not bath salts, as had been widely speculated.

Identifying the dead, however, is a more difficult task than detecting drugs. Jane and John Does are assigned a number and kept in 40-degree coolers, sometimes for years. But they still slowly decompose. State law forbids the cremation of unknown remains, so some skeletons are eventually stripped of their flesh and moved to the "bone room," a vault full of tiny cardboard coffins. Other bodies are buried in Galloway Cemetery, a

small park in Southwest Miami-Dade where numbered bricks serve as headstones.

There, the bodies lie until Boyd or Miami-Dade police catch a break.

One such break came in November 2011, when Miami resident Iris Allen was looking through the National Missing and Unidentified Persons System (NamUs). As she clicked through the thousands of ghostly images, she suddenly stopped at a snapshot of a man's back tattoo: three black gothic crosses. When she called Miami-Dade police to ask about the photo, they told her they had found the 23-year-old man shot to death in 2006. She told them the man was her son, Shahmaal Allen.

Allen had been buried months earlier in Galloway Cemetery, but Boyd had saved some of his blood just in case. She sent the sample to a high-tech lab at the University of North Texas. The results confirmed Allen was the murder victim. Cops are now investigating the case.

Scientists' ability to mine decades-old DNA for information has helped solve dozens of other cold cases, from that of Karllye Berry, an Iraq War veteran who shot himself in a Cutler Bay field after struggling to find a job, to Angel Soto, a drug addict who was found floating in a canal under Florida's Turnpike.

Sometimes the wait for DNA results can be torturous. When Boyd told Soto's mother that the tests had to be repeated, the woman berated her. "There's no way that you can dangle people on and on for months and months and months," Michelle Soto >> p12



LUKE'S GOSPEL

Tiger Proud

Golfer Sergio Garcia should be ashamed. Tiger Woods should fight back. **BY LUTHER CAMPBELL**

It's high time Tiger Woods stops putting up with the blatant racism thrown at him. He needs to stand up to fools like his golfing rival Sergio Garcia, who revealed his racist side during the European Tour Player of the Year Awards on May 21.

The Golf Channel's Steve Sands asked Garcia, a white Spaniard, if he would be inviting Woods for dinner at next month's U.S. Open. Garcia replied, "We'll be having him 'round every night... and serving him fried chicken." He's not the first imbecile from golf's lily-white establishment to deride Woods because of his race.

In 2007, after Woods won his first Masters title, golfer Fuzzy Zoeller made a similar joke about the food Tiger eats. Zoeller said, "You pat him on the back and say congratulations and enjoy it and tell him not to serve fried chicken next year... or collard greens or whatever the hell they serve."

A year later, the Golf Channel was forced to suspend anchor Kelly Tilghman for two weeks after she quipped that young players who wanted to challenge Tiger Woods should "lynch him in a back alley."

Every time a white commentator has said something like this, Tiger has either ignored the controversies or offered a tepid response. In Garcia's case, Tiger tweeted that the comments were "wrong, hurtful, and clearly inappropriate... I'm confident that there is real regret that the remark was made." (Garcia later half-apologized, saying, "I answered a question that was clearly made towards me as a joke with a silly remark, but in no way was the comment meant in a racist manner.")

That's not enough. Tiger should remember what it was like when he was a 14-year-old up-and-coming phenom speaking about racism in his chosen sport during a TV interview. "Every time I go to a major country club, you can always feel it, you can always sense it," Woods said then. "People are always staring at you. 'What are you doing here? You shouldn't be here.'"

Racists such as Garcia will continue to take potshots at Woods because they know he doesn't like to claim his African-American heritage. But he needs to show Garcia and everyone else in the sport of golf that he's not gonna take their crap anymore.

Tiger needs to show he is black and proud.

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Memories of Murder, Part 2 from p11

wrote. "It's absolutely outrageous." When the results finally came in, however, Soto was apologetic. "My son is finally on his way home, and for that I thank my God... and each one of you for making that possible."

In the unluckiest of cases, families and investigators conduct their own parallel investigations for decades — cops and coroners searching for clues to identify an unknown body; sons and daughters or mothers and fathers searching for a sign of what happened to their loved one — until fortune, and DNA, finally connect them.

That's what happened last year when a dismembered body discovered in 1985 was finally identified as Nilsa Padilla. (The case was described in the May 9, 2013 *New Times* cover story, "Memories of Murder.") Padilla's daughter said she had witnessed the killing when she was a child. But it took more than two decades for her horrific story to be taken seriously. When cops finally reopened the case, scientists tested the 27-year-old bones, and the results came back a match. Police are now looking for Padilla's killer.

Even that saga, however, seems simple compared with the fate of the bones that Mina Coleman's dogs discovered in Tamiami in 1997. At first, Coleman didn't think much of the find. She threw the bones on top of her carport to keep them away from the dogs and then forgot about them.

Eight months later, however, her father happened to be talking to Dr. Joe Davis, then the Miami-Dade medical examiner. Davis asked to look at the bones. When Coleman pulled one down, Davis immediately recognized it as a man's femur.

Cops used police dogs to search the adjacent woods. But after several days, all they could find were animal carcasses. It would be another year before the body would be found.

On April 27, 1999, two men were surveying an overgrown lot near Coleman's house when they spotted something strange: a noose dangling from a tree. Underneath it lay a human skull. This time, cops found the skeleton and confirmed it belonged to the same body as the bones Coleman's dogs had discovered.

Even with an entire skeleton, it would take 12 years for technology to catch up to the case. In the meantime, family members fruitlessly searched for signs of Victor Murgado. The handsome, mustached Cuban had paddled himself to Miami on a raft in September 1995. But he grew frustrated that he couldn't find a job. On January 17, 1996, Murgado left his wallet on the kitchen counter of his cramped trailer. He was last seen riding away on a black bicycle with chrome fenders.

On July 28, 2011, the University of North Texas lab finally matched a bone sample taken by Boyd to DNA taken from Murgado's family. The two parallel mysteries snapped together into one sad, seamless story. On that cool January day 15 years earlier, Murgado was pedaling along when he spotted a shady copse of Australian pine. He stopped his bicycle, walked across the soft carpet of fallen needles, and slung a rope around the bough of a solitary melaleuca tree. Then, in a fit of depression, he hanged himself.

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Once a shy kid under six feet, he became the world's best rebounder. Now he's a wacky international diplomat. **By Terrence McCoy**

REINVENTING RODMAN

Dennis Keith Rodman, grinning and crumpled in a cramped lawn chair, flicks a half-smoked Romeo y Julieta cigar and declares that if it were possible, he'd fuck the world. He's drunk on Estonian vodka and plans to get drunker. He laughs maniacally, and his thoughts are scattershot: In a matter of minutes, conversation hops from Indonesia to blowjobs in Milwaukee to the merits of a home improvement shop on Oakland Park Boulevard — possibly Lowe's; Rodman isn't specific. It's a Thursday afternoon, and the immediate environment, a lushly decayed backyard off Biscayne Boulevard in Miami, has begun to spin something fierce. He grips the sides of the lawn chair.

"Listen to this music," the 51-year-old says. Pearl Jam's 1998 hit "Wishlist" plays on a nearby Android phone, and Rodman grooves to it, strumming an air guitar. "Eddie Vedder is an entrepreneur of love. Me and Eddie's favorite thing to talk about is life. But for me, it's not fun. It's difficult. Every day is difficult."

Gathered around the table are three strangers, who murmur agreement. First there's the blond Miami drag queen Elaine Lancaster, who owns the place and says the former Chicago Bulls star is in South Florida for her. Then there's the barrel-chested and dreadlocked Mike Bradley, who speaks in a deep and resonant timbre and says he "just clicks" with Rodman. And finally, there's Trishy Trish. She's petite and sandy-haired, with small, sad eyes. No one is quite sure where Trishy Trish comes from, her occupation, or her real name. To Rodman, she has one main responsibility: to provide constant companionship. He calls her at all hours, and when she picks up, Rodman sometimes doesn't say a word. He just listens.

Rodman is now discussing how MySpace came into existence. "My friend owned MySpace, right. He sold it for \$500 million to Fox [Broadcasting], right. Then Fox sold it and made \$11 billion. So my friend looked at me and said one thing: 'Fuck.' That's all he said: 'Fuck.'"

Rodman's throat clenches with empathy, and for a moment, he cannot speak. Trishy Trish, sipping vodka and smoking a Parliament menthol, coos encouragement. The drag queen follows suit, calling him "Baby." "I get emotional," Rodman confesses, and everyone nods. "And it sucks. Steve Jobs was a sick man. He was sick. And he came back and made Apple again. He did everything for Apple. And I think, When you achieve a lot of shit in life, what's left?... Drinking and fucking girls. I like that shit. I do it every goddamn day. That's my job." >> p16

Reinventing Rodman from p15

An hour later, the liter of Estonian vodka is nearly gone. In the failing light, Rodman sits motionless, long legs crossed, and tugs at his clothing. He wears a brown and purple plaid shirt, unbuttoned to reveal a white wifebeater stretched across his taut frame. A glittered baseball cap glows atop his shortly cropped hair, which is flecked with gray. The air is clouded with smoke from another freshly lit Romeo y Julieta. A fresh stogie rests on the table, and a drink sloshes in Rodman's glass. He has time to talk.

"Do your job," he abruptly tells Trishy Trish.

"What's my job?" the 41-year-old asks.

"To be stupid!" he bellows and doubles over laughing. His entourage joins in. "Whoo!" Rodman yells, howling along with Eddie Vedder in the song "Dissident." "There you go! C'mon! This is awesome!"

Rodman and Bradley sink into a conversation concerning Rodman's children. "It's my son's birthday today, and I missed it," Rodman whispers with sudden melancholy. "For the last five years, I've missed it. It sucks. He's my smallest son. My kids don't give a shit, but I do. They hate me because of who I am."

At this moment, weeks after he became the first American to publicly meet North Korean dictator Kim Jong Un — whom he declared a "friend for life" — a lot of people hate Dennis Rodman. Before and after a disastrous interview with newscaster George Stephanopoulos, in which the NBA Hall of Famer effusively praised the autocrat, criticism rained down.

"Rodman's pal sends three generations of prisoners' families to die in concentration camps," Anderson Cooper tweeted. "Wake up, Rodman!"

The *New York Times* called Rodman's exploits "reckless behavior." In an interview with NBC News, Secretary of State John Kerry said, "Dennis Rodman was a great basketball player. And as a diplomat, he is a great basketball player."

It went from bad to worse. In March, Kim Jong Un threatened to turn Washington, D.C., into a "sea of fire." Vowing to send his enemies "to the bottom of the sea as they run wild like wolves," the young leader warned that Guam, an American territory, was within striking distance. Soon after, Defense Secretary Chuck Hagel said North Korea presented a "real and clear danger" and deployed missile defenses to the American island fewer than 2,100 miles from Pyongyang.

Americans sought explanation for the sudden bellicosity, and some had an answer: Dennis Rodman, the unofficial "U.S. ambassador to North Korea." Rodman's Twitter feed exploded with animosity — "Dennis Rodman Sparks Nuclear Holocaust #future-headlines" — and in the span of one month, he'd gone from a washed-up hoops star haunting Hallandale Beach strip clubs to the most controversial athlete on the planet. He surfed the international current to the Vatican in a failed campaign to elect a black pope and rode — yes — an ersatz popemobile.

His confounding resurgence represents yet one more Rodman rebound in a life full of them. He's conquered extreme poverty, crippling insecurity, NBA giants, and American pop culture. He's married

model after model, dyed his hair neon colors, and worn a wedding dress to a book signing (where he married himself). But now, as Rodman settles again into obscurity, the question is: What the hell's next?

Dennis Rodman and a 13-year-old suburban white kid named Peter Ginopolis jostled a small TV set inside a New York City hotel room and lolled at the screen. They clutched Nintendo controllers, sticky with palm sweat. It was 1987, Rodman's second year in the NBA. He was 25 years old, making \$160,000 in salary, and bereft of tattoos, earrings, and attitude — just another benchwarmer on the championship-bound Detroit Pistons. Earlier that day, the Pistons had defeated the Knicks, and some of his teammates had

gone clubbing. But Rodman abhorred drinking and clammed up around strangers.

So he and Ginopolis, the Pistons' dark-haired ball boy, plowed through a pizza and played Nintendo, which Rodman took with him to every away game. "He was really, really good," says Ginopolis, today a private wealth manager near Detroit. "But it was like I was dealing with someone who was 13 years old. It was so weird; here I am this young kid, and my best friend is this NBA player who loves doing what I do."

But the childlike exuberance belied a profound sadness rooted in Rodman's past. Growing up the oldest child in a fatherless apartment in a Dallas housing project called Oak Cliff, he suffered relentless schoolyard taunts. He was a homely child. His ears stuck out, and his body slithered back and forth



Monica McGivern



Michele Eve / Splash News / Newscom

Top: Trishy Trish shares a tumultuous relationship with Dennis Rodman but cares for him deeply. Bottom: Miami drag queen Elaine Lancaster has known Rodman for three decades.

when he played pinball, earning him the moniker "Worm," which has stuck with him since. When Rodman was still a boy, his dad, Philander Rodman, abandoned the family; he went on to father 29 children and live in the Philippines. "I was 28, with three kids, working three to four jobs," Rodman's mother, Shirley, tells *New Times*. "And my husband just threw us aside. Dennis never understood I'm only one person. I had to be both a mom and a dad. And I did the best I could."

For Rodman, that wasn't good enough. She was austere and unloving, he says. Rodman's first wife, Annie Rodman, agrees: "She put him down a lot. She never gave him praise. I have nothing good to say about Dennis' mother... She just wasn't a good mom."

Then came the first of many miracles.

Dennis was 19 years old, five-foot-11, and pushing a broom at the Dallas airport when he sprouted nine inches in a little more than a year. Shirley Rodman, a devout Christian, perceived God's hand. What else could explain it?

"It scared him, and it scared me," recalls Shirley, now 73 and still living in Dallas. "Nobody could understand that kind of growth. Afterward, Dennis just withdrew. He was an introvert and just so horribly, horribly shy. He was always an overly sensitive man, and back then, he wanted to have a different personality... He lived in a fantasy world."

Basketball, at least for a time, fulfilled that fantasy. Though he had never played on his high school's varsity team, there was still a possibility he could compete in college. Standing six-foot-eight, he squeaked onto the squad at Southeastern Oklahoma State University, nestled in Durant, then a rural, backward town of 6,000 inhabitants. "They'd tell me: 'Get your black ass out of here,' or 'Go back to Africa, nigger,'" he wrote in his 1996 book, *Bad as I Wanna Be*.

Rodman remolded himself, earned a reputation as a workout fanatic, and netted accolade after accolade, bringing in three consecutive All-American nods at Southeastern. But he sank deeper into reserve. While his mother fretted over what that meant, the scouts saw only raw talent. In 1986, the Pistons snapped him up, selecting him with the 27th overall pick.

"Then everything changed,"

Shirley Rodman says.

Rodman's NBA career followed the same pattern as his dramatic growth. His first season was slow. He averaged only 6.5 points and four rebounds per game. He also disappointed in the second season. But then came a meteoric transition. In his fourth and fifth years, he won the NBA's Defensive Player of the Year award. In his sixth and seventh seasons, his rebound average exploded to more than 18 per game.

Rodman perfected the craft of rebounding. Lighter and several inches shorter than most men working the boards, he didn't use brute force to pile on the numbers. "What people don't remember about Dennis is how smart he was," says best friend Floyd Raglin, who manages a >> p19



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Reinventing Rodman from p16

Miami Beach sports marketing firm. “He could hear the *ping* off the rim and know exactly where that ball was gonna drop.”

One night soon after, however, Rodman’s depression caught up with him. On an April night in 1993, he parked his pickup truck at the Palace of Auburn Hills, where the Pistons played. He cradled a rifle for hours, he writes in *Bad as I Wanna Be*, contemplating whether to pull the trigger. In a sense, he did. When Rodman emerged in the early morning, he says, he’d murdered his shyness.

Though perhaps apocryphal, the tale explains a dramatic metamorphosis. His marriage to Annie had collapsed — “cheating,” she says — and Rodman demanded a trade, landing with the San Antonio Spurs, where his hair took on the hues of snow cones. He went on to play with the Chicago Bulls, winning three championships with Michael Jordan. In the Windy City, Rodman was all braggadocio: a fixture at late-night parties studded with stars. He dated Madonna for two months and married *Baywatch* star Carmen Electra for six. He pierced his face. He became someone else entirely.

Some friends and relatives say this transformation represents the tragedy of Dennis Rodman. They loved his gentleness. “[He was] innocent, shy, cute,” says Annie Rodman, today a corrections officer living outside Sacramento. “Deep down [what he has become] isn’t him, but fame is the devil to him. He’s been swallowed up by it.”

Something else also swallowed Rodman. “It’s like *The Nutty Professor*,” says Gigi Peterson, a raven-haired beauty and Rodman’s longtime girlfriend. “Professor Klump was an introvert and felt unworthy. Then he invented this potion to make him thin, and Buddy Love came to town. For Dennis, alcohol is that potion. And Buddy Love can go to hell. Because one day soon, Buddy Love will kill Professor Klump.”

The year before Dennis Rodman agreed to go to North Korea, he spent afternoons presiding over a half-empty Cheetah Gentlemen’s Club off Hallandale Beach Boulevard. There, he’d wedge a Romeo y Julieta between his long fingers, tilt back a tumbler of vodka or Jägermeister, and deploy one of three often-used phrases to whomever came within orbit. “Do one thing.” “Love is good.” “Do your job.”

A typical Rodman binge lasts three manic days, says Trishy Trish, who says she spends almost every night with him. (It’s unclear when Rodman has time to squeeze in Peterson and other paramours.) The two met in 2011. “We had sex the first night,” she says. Ever since, their antics have become routine: With Trishy Trish in tow, Rodman goes to Grand Lux Café outside Aventura Mall, where he sits in sunglasses dark as the abyss and heckles patrons. Or they’re off to Ocean Manor on Galt Ocean Drive in Fort Lauderdale before settling once more at Cheetah. Afterward, in the morning light, Rodman perches outside a Starbucks at 191st Street and Biscayne Boulevard and lights a fresh stogie. “He comes early,” a pretty Starbucks barista says. “And he’s usually drunk.”

“We go to, like, five places and that’s it,” explains Trishy Trish, wearing a jean

skirt and tank top on a recent afternoon of vodka sodas and Camel menthols at O’Malley’s Ocean Pub on Hollywood Beach. “We like to stay local.”

After a night of partying, Rodman hits the gym for “detox,” she says. He almost exclusively attends Equinox, a workout facility on the third floor of Aventura Mall, and does pushups in the sauna for hours. Only then, after he’s sweated out all the booze, can Rodman rest at his Aventura condo, Trishy Trish says. “After I make a big old dinner, we sleep for days. The television is always on. He’s sober for days. But then he starts looking out the windows and gets cabin fever. And once he’s out again, he starts drinking. What else is there really to do?”

This frenzied lifestyle has come at a cost. Rodman’s 24-year-old daughter, Alexis, has only recently patched up her relationship

with him. She says other children teased her about Rodman’s eccentricities when she was young. From age 10 to 19, she didn’t speak to him. “I had to grow a thick skin, and I didn’t want people to feel bad for me. But I got a lot of negative things growing up.”

Today, Rodman rarely sees any of his four children. This past December, an Orange County judge ordered him to pay \$500,000 in support to ex-wife Michelle Rodman of Costa Mesa, California — even threatening jail, according to the *Los Angeles Times*. His attorney, Linnea Willis, tells *New Times* Rodman is now making his payments to Michelle and their two children. “I’m not saying he never paid [his child support],” she says. “But he made a lot of those payments, just not through child services.” In court documents, Willis said Rodman

was “extremely sick,” had diminishing marketability, and “cannot afford additional fees,” the *Los Angeles Times* reported.

For years, Rodman owed \$50,000 every month in child support, according to court filings in Broward County. “But that’s 50 grand, and even during someone’s best days, who can pay that much money?” says Vanessa Prieto, Rodman’s Fort Lauderdale attorney. “Now he pays \$3,500 per month.”

The drama pummeled Rodman. At his 2012 Hall of Fame acceptance speech, he openly wept. “I have one regret,” he said, voice guttural and pained. “I wish I was a better father.”

“He used to cry every night we’d go out,” says Trishy Trish, who cares for him deeply, though they have a combustible relationship. “Anything can make >> p20

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Reinventing Rodman from p19

him cry, but it's usually always about his kids. It's like he doesn't realize he's not the only one with a fucked-up past." His vulnerability, however, has made for great television. Producers have continually slotted him on the reality-show circuit, and in the past decade he's appeared on *Celebrity Rehab*, *Celebrity Apprentice*, and *Celebrity Mole*, where he won \$220,000 in 2004. Indeed, no job has been too small for Rodman: He flew to Sofia, the capital of Bulgaria, earlier this year to guest-star on that country's incarnation of *Mole*.

But then came yet another reinvention of Dennis Rodman.

Vice Media, a Brooklyn-based company that publishes the magazine *Vice*, wanted to fly Michael Jordan to North Korea to promote what it called "basketball diplomacy." (Kim Jong Un's mercurial father, Kim Jong Il, was a big NBA fan during his days at the nation's helm. According to a 2006 *San Diego Union-Tribune* exposé, the elder Kim, like many Americans, wanted to be like Mike. The five-foot-three dictator built NBA-regulation-size courts in every palace, plopped a Michael Jordan-signed basketball in a glass case at his Museum of International Understanding, and invited His Airness to Pyongyang in the mid-1990s. He declined.)

And he did this time too. So Shane Smith, cofounder of Vice Media, called Rodman. The plan was apparently to send Rodman and three Harlem Globetrotters to Pyongyang, where the newly minted dictator would, perhaps, open up.

Rodman didn't speak with *New Times* about his North Korea visit beyond calling himself a "peacemaker." But his best buddy, Floyd Raglin, remembers all the details. Raglin first met Rodman 30 years ago and is considered the one in the entourage who knows him best. Before Rodman left for North Korea, he called Raglin, a blue-eyed and powerfully built former Miami Dolphin. "He had no idea who Kim Jong Un was," Raglin recalls. "He just thought he was going to play basketball with the Globetrotters."

The last week in February, Rodman boarded a plane cluttered with luggage, dozens of North Koreans, and the Globetrotters. Twenty-four hours later, wearing cobalt-blue sweatpants and a Polo Ralph Lauren hat, he landed at the Pyongyang airport. "It's my first time, and I think it's most of these guys' first time here," Rodman told the Associated Press amid a bedlam of flashing cameras and giggling North Korean dignitaries. "So hopefully everything's going to be OK."

While staying at the Koryo Hotel — the nicest accommodations in Pyongyang — he called Gigi Peterson. "He said he'd chosen not to play basketball, period," she says. "So when he went back to his room, he went to sleep. Then, in the middle of the night, he got a knock at the door, and when he answered it, there were guards, and they were armed. His first thought was, *Oh, fuck. I'm going to be arrested for not playing!* But he was only being summoned to see little Kim."

The next day, Rodman donned black clothes and a dark pair of shades. As the Globetrotters played, he eased into a red-cushioned chair beside one of the world's



RR5 / WENN Photos / Newscom



Launce Rake

Rodman spends his time in public with drink in hand and surrounded by women.

most mysterious leaders in one of its most totalitarian countries. As the audience cheered, the two men made friends.

The state-controlled Korean Central News Agency reported the scene thusly: "Rodman said with excitement that he found his impressive Pyongyang visit quite satisfactory. He added that Korean people are his friends and, in particular, he considers Marshal Kim Jong Un a close friend."

The afterparty unfurled that night inside a white banquet hall, where Rodman, wearing a pink tie, joked with Kim Jong Un through an interpreter as if they were bowling buddies. Rodman guzzled expensive booze as if it were Gatorade. At one point during the meal, he bent way down and hugged the autocrat.

When Rodman left the reclusive nation soon after that dinner, he had no idea what awaited him.

When you said you loved Kim and think he's awesome, were [you] aware of his threats on the United States and his regime's horrendous record on human rights?" newscaster George Stephanopoulos asked.

It was the morning of March 3, the Sunday after Rodman had returned, and in the bright lights of the ABC studio in New York City, the athlete turned wan. ("He was blitzed — absolutely fucking blitzed," says AJ Bright, one of Rodman's advisers. "We wondered whether we should cancel, but decided to let him go on. He had no business being on a political show.")

Wearing a lavender scarf and a blazer printed with dollar signs, Rodman pressed his hands together. "He doesn't want war," Rodman sputtered.

"He said he wants to destroy the United States," Stephanopoulos pressed, expression severe.

"He loves power," Rodman explained. "He loves control because of his, uh, you know, his dad. But he's a great guy. Just a great guy."

"A great guy who puts 200,000 people in prison camps?"

"Guess what, we have presidents who do the same thing, right," Rodman parried. "It's amazing how Bill Clinton can have sex with his secretary and do one thing and still be powerful."

"How can you compare that to prison camps?"

"Prison camps do one thing," Rodman replied quickly. "We don't need to do one thing. We do one thing. Kim's a friend to me. I'm going to go back and do one thing: find out more about what's really going on."

"Next time you go back, you should bring this report from Human Rights Watch" about North Korea, Stephanopoulos said, pushing paper at Rodman. "Ask some questions about that. You might learn a lot more."

Rodman laughed. "Either way, do one thing: Don't hate me. Don't hate me."

That day, Rodman's schedule had been booked with national interviews, Bright said. They were all canceled.

Days passed. Things got weirder. As the world's eyes turned toward the Vatican in mid-March, Rodman, wearing a flower-print blazer, suddenly materialized in Saint Peter's Square. As cardinals from around the globe pondered who would follow Pope Benedict, Rodman was ostensibly advocating for a black pope. But when the Associated Press asked him about Cardinal Peter Turkson of Ghana, Rodman was perplexed. "From Africa, right?" he asked. Rodman's Irish sponsor, Paddy Power, had arranged for him to ride through town in a Mercedes popemobile. (The vehicle was delayed by snow in Northern Italy, so Rodman rode it a day later than planned.)

When Rodman arrived home from his adventures, he was exhausted and didn't want to see anyone, his friend Bright says. Only his daughter Alexis, who visited him that week, got any time with the athlete. "He's completely different when he's not in public," she says. "He's normal. It's a beautiful thing... But he's built up a tower of drinking and craziness, and it's so high that now he can't come down."

On a Thursday afternoon soon after, the Miami drag queen Elaine Lancaster called Rodman for lunch. They've known each other for 30 years, and "Dennis will do anything — anything — for Elaine," Bright says. Many of Rodman's outlandish outfits originate with Lancaster. "He just loves the attention," Lancaster explains. "And he gets jealous if someone else around him gets it."

Which rarely happens.

Rodman arrived at Balans Café on Biscayne Boulevard that Thursday at Lancaster's urging. Empty Corona bottles and discarded glasses perspiring with melted ice soon populated the table, one of the few occupied at the small restaurant. Around the table sat Lancaster, Trishy Trish, Mike Bradley, Bradley's brown-haired wife, and Rodman. The onetime rebounding champion wore white Reebok basketball pants, Chuck Taylors, and burgundy socks.

"Excuse me, miss?" he yelled at the waitress, a cute and effervescent brunette. >> p22

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Reinventing Rodman from p20

"I'm just gonna say this, and it's going to be vulgar. But do you have any pussy on ice?"

Puffing a cigar as thick as a sausage, Rodman howled with laughter. The cackle infected the rest of the table, and everyone smirked at the waitress, who giggled uncomfortably. Soon after, Rodman lost interest in the table's banter. A visitor asked him how long he'd lived in Miami. "It doesn't matter," said Rodman, who untangled his impossibly long legs to stand. He then espied a dark-haired man charming a pretty woman in the parking lot. The sight of this pleased Rodman. "Just fuck him already!" Rodman yelled, and everyone laughed. "Fuck him!"

The bill was paid, and Rodman climbed into Lancaster's silver SUV. They headed for her house near NE 73rd Street and Biscayne. Trishy Trish sat in the back. She'd been annoying him all day. One of his friends had called her a bitch, and this made Rodman wary of his bedmate.

"Do one thing, Trish: Shut up," Rodman growled after arriving at Lancaster's. "Quit being a bitch."

"What am I doing?" she asked.

"You want to be the boss!" Rodman yelled.

Rodman looked at a reporter. His eyes weren't discernible behind the dark sunglasses. "Write this, please. Please write it." He then glowered at Trishy Trish, who said, "Write it."

"Why are you mad at me?"

she asked, weeping.

"Say you're sorry," Rodman commanded.

"I'm sorry."

"Not like that," Rodman said.

"Say you're sorry."

"I'm sorry."

"Guess what?" Rodman said. "She's a bitch. I don't give a rat's ass."

"Why am I a bitch?" Trishy Trish asked. "You just stress me the fuck out. I'm tired. Every week has been like this!"

Crying, Trishy Trish disappeared behind Lancaster's house, but she returned minutes later smoking a cigarette.

"Dennis is a fucking asshole!" she screamed. "You guys try spending 24 hours a fucking day for a fucking month with him. See what kind of mood you're in. Don't take it personally, Dennis, but you're a lot of stress. You have a lot of emotion. I need a straitjacket probably. And who made you this way, Dennis? Who marketed you? You did!"

Rodman, looking at the white siding of Lancaster's house, was quiet for a long moment. "You know what?" he said. "She's right. How about that? She's right. And that's why people love me around the world."

By the time Rodman arrived at the Los Vegas strip club on an overcast Sunday afternoon later that week, the techno music was pulsing so loudly that thought had become impossible. That was fine by him. He was in his favorite flower-print blazer, and at his side were two brunet porn stars from Vivid Entertainment, a major pornography company in Los Angeles. The ballplayer ignored them. "I'm here to get fucked up," he said, sliding up to the bar at Sapphire Gentlemen's Club. Swilling red wine, he fell into the arms of a blond *Playboy* model in a red bikini.

Rodman wore a sad, distant expression and wasn't particularly interested in conversation



Photo courtesy of the Dunn family

with the young woman. He asked a burly, gray-haired photographer to stop snapping his picture, and bouncers erected a wall of chairs to separate him from other guests. For once, Rodman didn't want attention.

In the past two months, he's received more of it than he has in a decade. After North Korea, he was hammered with interview requests. In late March, *Newsweek* splashed a Buzz Bissinger opinion piece on its e-cover headlined, "Did Dennis Rodman Just Change the World?" Over the next few days, communicating exclusively through Trishy Trish, he abruptly canceled several appointments with *New Times*. In early April, he called off a late-night meeting at a club in Aventura. Then, Trishy Trish texted *New Times* to meet him at P.F. Chang's in Aventura at 1:30 p.m., adding in an additional message: "\$10,000." That day, she called at 1:05 p.m.

"He won't be coming," she said. "I don't know where we're going, just somewhere else. Dennis' time is very valuable."

There's certainly competition for it. Donald Trump soon came calling for the season finale of *Celebrity Apprentice*. On an earlier episode of the New York City-based reality TV show, Trump — who shares a close Twitter relationship with Rodman and praises his North Korea trip — described Rodman as a tale of redemption but fired him for misspelling the name of his wife, Melania. (Gigi Peterson, who was then sharing a hotel room with Rodman, said he was devastated after the televised termination.)

In New York, the cameras never stopped. Strutting on the *Celebrity Apprentice* red carpet, Rodman wore heavy blue eye shadow and a blond Mohawk. Friend Floyd Raglin contends Rodman had talks with *Sports Illustrated*, which the *New York Post* reported is planning a cover story about him. According to an article in the *Post*, an *SI* reporter planned to shadow him at his 52nd birthday party, which he threw at a strip club called Cheetahs near Times Square.

It's easy to deride such antics as oafish hedonism — and sometimes they are — but there's also a certain genius in them. From winning championships with Jordan to donning a wedding dress at his autobiography's release and traveling to Pyongyang and Vatican City, he's

Rodman's first child was daughter Alexis.

amassed both fortune and relevance just by living out his own strange caricature.

His buddy Flaglin has another explanation. "It's because he's bored. When you've played with the best players, partied with all the stars, made movies, what's there left for him to do?"

Adds Gigi Peterson: "Dennis cannot hide. One time he told me: 'You know why I drink? Because the moment I step out these doors, I have to entertain. And I don't feel like doing it. I'm trapped.'"

It's true, even at obscure South Florida locations where he thinks he's safe — such as Cheetah in Hallandale Beach. At 11:30 p.m. last Tuesday, Rodman emerged from the strip club. A stunning 20-something on his arm giggled while he smoked a cigar. His driver was late, and Rodman grimaced. He wore white Reebok athletic pants and red shoes. His hair was still dyed blond from New York.

A tall man approached him, but the former basketball star declined conversation, instead extending a large paw for a fist bump. "Do your job," Rodman said and turned away.

A taxi approached Cheetah, and Rodman at first thought it was for him. But two venture-capitalist types got out and began laughing. "Dennis, I love you, man," one said. "Can I get your picture?"

Rodman's face tightened, but he acquiesced to two photos. "It doesn't embarrass you, does it?" one of them asked. The two men disappeared into Cheetah but immediately deleted their pictures of Rodman. "He's a private person," one of them said.

Outside, Rodman picked up an orange traffic cone and yelled into it. "Hey, everybody!" he screeched. "This is Cheetah!"

The young woman laughed at the buffoonery, and a black Suburban finally rolled up. "What's up, white guy?" Rodman said to the driver, and climbed into the SUV. Slowly, it pulled out of the parking lot, ascended onto I-95 heading north, and disappeared.

Launce Rake contributed reporting from Las Vegas.

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FRIDAY

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SATURDAY

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SATURDAY

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"Savage" gives new meaning to the term "art bitches."



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UPHILL FIGHT TO FAME

Strange things always happen on the way to success. Every well-known actor or comedian has stories to tell about his or her rise to the top, including some incredible peaks and horrible lows. **Tone Bell**, who began his stand-up career in Texas before moving to Los Angeles, certainly has a few.

Things were going great for a while. He won on NBC's 2011 *Stand-Up for Diversity*, had a recurring role on VH1's *Single Ladies*, snagged a spot for Dodge Dart during Spike TV's *One Night Only* with Eddie Murphy (during which Bell compared himself to the iconic comedian and actor), and most recently landed a role on NBC's *Whitney* as the bartender RJ.

Unfortunately, *Whitney* was canceled, Dodge took back the Dart, and Bell is touring comedy clubs around the country while waiting for his next gig. Thankfully, it gives comedy fans the ability to see a rising star before he's too big to heckle after a few too many drinks.

Bell appears at the Miami Improv (3390 Mary St., Coconut Grove) this Thursday through Sunday. Tickets cost \$17 to \$20. Visit miamiimprov.com or call 305-441-8200. **RIC DELGADO**

FRI

5/31

▼ MUSIC

SPIRIT RISING

Most divas are content to live their lives in the spotlight, seeking nothing less than the undying adoration of their fans. Not **Angélique Kidjo**, the Benin beauty taking over the Adrienne Arsht Center (1300 Biscayne Blvd., Miami) this Friday. This singer-songwriter is not only a Grammy-winning artist but also a tireless activist, telling the story of her homeland around the world and sharing her successes with her fellow Africans.

Kidjo was raised in a musical household and participated in local choral and musical groups from a young age. She found global success in the early '90s after recording part of her first album, *Logozo*, right here in Miami. Her good fortune continued



BALLOON BOY

Ross Mathews, Tuesday

throughout the decade, and in 2002, she was appointed a UNICEF goodwill ambassador.

She cofounded the Batonga Foundation, which grants girls in Africa scholarships to continue their education in hopes of a brighter tomorrow. And she's been leading the charge for women's rights on her home continent since 2009. Clearly, she's no selfish superstar.

Of course, none of this would be possible without her award-winning, globe-stopping musical prowess. Her voice is strong and clear, her music organic, rhythmic, and as colorful as the Benin rainforests. No doubt she'll sing a wide variety of songs from her eight albums of original material. The show begins at 8:30 p.m., and tickets cost \$35 to \$65. Call 305-949-6722 or visit arshtcenter.org. **KAT BEIN**

▼ BOATS

ROCK THE BOAT

Maybe you're reading this while desperately treading water in the middle of the Atlantic. Your arms and legs are about to give out, and all that will be left for anyone to remember you by will be an unnecessarily candid diary that your father will burn

before your mother has a chance to read it.

In other words, you need a boat.

Fortunately, as peak boat season and peak ocean-stranded season approach, the **South Florida Boat Show** is here to quite possibly save your life. For three days beginning this Friday, the Miami Beach Convention Center (1901 Convention Center Dr., Miami Beach) will be stuffed silly with everything from outboard motors to nautical artwork, fishing tackle, coolers, and boat lifts. In fact, the show promises, "You name it, you'll see it [t]here!" This is quite something.

Rise to the challenge, Miami, and do your best naming. "I want to see a submarine made out of hair from shower drains!" It will be there, and you will live inside your tangled dream ship beneath the waves. Pelt the organizers with Scrabble tiles and see what they come back with. Or take your sister's baby-naming book to the convention center and leave with an army of infants that you can raise to be your own personal navy.

The show runs Friday from noon to 8 p.m., Saturday from 11 a.m. to 8 p.m., and Sunday from noon to 8 p.m. Then it will pass over the horizon and leave you to pace your widow's walk until next year. Admission is free. Visit southflaboatshow.com. **B. CAPLAN**

SAT

6/1

▼ ART

HANG IT UP

Create it, tape it up, and get together to appreciate the artist in you. Wallpeople invites you to join the movement this Saturday, when 40 cities worldwide simultaneously turn urban spaces into outdoor pop-up art galleries. It's the second time the event has hit Miami, and this year's theme is "**Wallpeople 2013: Music Edition.**"

Any artist — from pro-level painters to occasional hobbyists — can hang their themed masterpiece on the wall and join the festivities. The idea is for Miami's arty types to meet fellow artists from the neighborhood. By the end of the event, participants can take down and swap works with one another.

Participants have two ways to create. Option one: Make a piece or multiple pieces that reinterpret a specific song in an artistic format of one's choosing; the piece must indicate the singer and song title. Option two: Create any work related to music in a general way — a tribute to an artist, a concert, a musical moment in one's life, a favorite style, a musical origin, etc. Organiz-

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ers will provide the double-sided tape, but attendees are encouraged to bring their own tape to facilitate the mounting process.

Miami's "Wallpeople 2013: Music Edition" takes place from 5 to 8 p.m. at 76hundred Custom Vintage Motorcycles (2121 NW Second Ave., Miami). Admission is free. Visit wallpeople.org or email miami@wallpeople.org. **BRIANA SAATI**

▼ ART

REVENGE OF THE LEOTARDS

Last year, the **Miami Performance International Festival** surprised many when it drew upward of 1,000 visitors to avant-garde performances scattered across South Beach and the Design District. Some observers wondered if a stand-alone performance-based festival, scheduled during the steamy dog days of summer, would catch on with a public that might prefer hugging air-conditioning units while watching LeBron James snag his first championship trophy.

Instead, festival organizers discovered that local culture vultures would much rather risk another type of heat stroke while experiencing an artist's version of a culinary exorcism or another performer inviting them to grope the contents of a bra box strapped to her chest for a dollar.

This year, M/P roars back to the 305 courtesy of the folks at Edge Zones and has been expanded to a monthlong series of offerings concluding with an intense four-day performance blowout June 27 through 30 at several venues throughout the Big Mango. And the best news is that it's all free to the public.

The fest boasts video installations, music, poetry, and other nontraditional art forms by more than 40 local, national, and international names from 17 countries, ranging from Cuba to Poland and Panama to Italy.

It all kicks off Saturday at 7 p.m. at Edge Zones Projects (60 NE 39th St., Miami) with "Antipodes: Reunite Me," a performance by the SMS Ensemble that will navigate the space between the technological and natural worlds through whimsical movement and storytelling. For a full event schedule, call 305-303-8852 or visit miamiperformancefestival.org. **CARLOS SUAREZ DE JESUS**

Miami Romance Month: Brunch is for lovers.

▼ NIGHTLIFE

LIGHTS OUT

Soon, the Miami Art Museum (MAM) as we know it will no longer exist. The downtown mainstay that has stood as a cultural hub in the shadow of Government Center will move to its new home in Museum Park and be rechristened Pérez Art Museum Miami in its new Herzog & de Meuron-designed building overlooking Biscayne Bay. But before that, the current campus will be put to bed with a bang and a barbecue.

Catered by Sparky's Roadside Barbecue and set to music courtesy of Miami's own Hot 97.7, MAM's last public event — the **Lights Out Closing Party** — will say adios to Cultural Center Plaza by celebrating the legacy of the old space and the future of the new. The bash will coincide with the ongoing art project "The End" and will also display pieces from the exhibits "New Work Miami 2013" and "Frames of Reference: Latin American Art From the Jorge M. Pérez Collection." The fond farewell is this Saturday from 7 to 10 p.m. at Cultural Center Plaza (101 W. Flagler St.). Admission is \$10 for nonmembers and free for museum members. Visit miamiartmuseum.org. **TRAVIS COHEN**

▼ SHOPPING

THE SEXIEST MONTH

The advent of June means it's time for Kiss Me in Miami, AKA **Miami Romance Month**. Yes, you read right. Not February; this celebration of lovin' lasts this Saturday, June 1, through the end of the month. So you're on the hook for yet another lovey-dovey, dramatic display of affection. Lucky for you, there are all kinds of package deals and special events to make your life a little easier when wining, dining, and Boyz II Men'ing your significant other.

The promotion, sponsored by the Greater Miami and the Beaches CVB, features sweet deals for sexy getaways at some of the area's hottest hotels and locales. Think the Mandarin Oriental, the Fontainebleau, and the Betsy South Beach, plus lots of others. And because they're packages, you're

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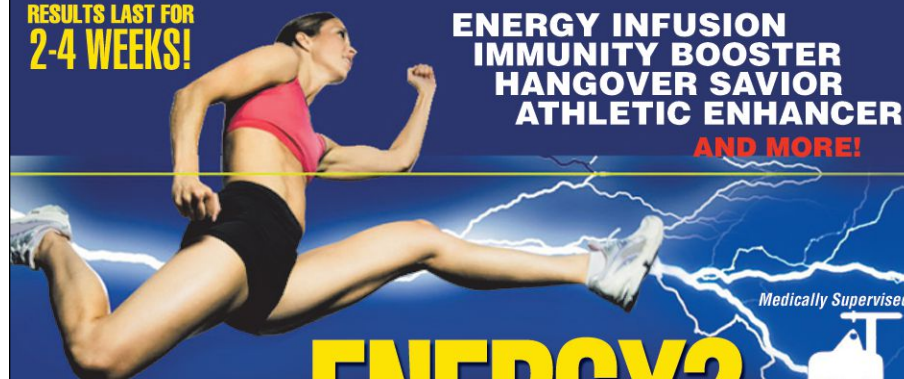
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And if you were thinking of popping the question, this might be an opportune time to bite the bullet, especially considering the wedding deals being doled out. There are offers for discounted ceremonies at the Frost Art Museum, the Bass Museum of Art, and other locales. There's also a wedding showcase kickoff with prizes this Sunday. So get your romance on already. All of these special offers leave you with little left in the way of excuses.

Visit global.miamianbeaches.com/program/romance. **HANNAH SENTENAC**

▼ DANCE

ART BY BEASTS

Strolling through Victorian picture galleries, doyennes shook their neck wattles with disgust when presented with the first works by the impressionists. "Why, my golden marmoset could paint a better portrait than that," they hissed. History has recorded such exclamations as dismissals of the impressionists, rather than understanding them in the spirit in which they were intended: boasts of the artistic skills of captive animals.

The art world will have a chance to redeem itself Saturday from 7 to 10 p.m. when "Savage," an exhibit of art made by animals, is presented by Zoo Miami and the South Florida Chapter of the American Association of Zookeepers (known as SFAAZK; when their receptionist answers the phone, it sounds like she's in the middle of a laser-gun battle).

The event will raise money for the artists, which is how normal art gallery shows work, although this time, you can be assured the artists won't blow the cash on weird pants. Though the show will be held at the Bakehouse Art Complex (561 NW 32nd St., Miami), the zoo animals will be on hand for the first hour, giving the curious a chance to pick the artists' brains or their back fur for mites. Get it straight from the zebra's mouth: how sculpting with marble makes you a genius, but do it with your own feces and suddenly they lock you in a cage; how the art establishment has decided that if a human floats a dead shark in formaldehyde, it's worth zillions of dollars, but if that same shark were doing edgy stuff with treated metal sculptures, he couldn't even get a gig at Larry Gagosian's petting zoo.

Oh! And there will be an auction, a raffle, zoo-themed snacks, and food trucks. Visit miamimetrozoo.com. **B. CAPLAN**

SUN

6/2

▼ DANCE

DANCE OF THE SABINE WOMEN

For the fourth year in a row, Miami-based Dance Now! returns to the Bass Museum of Art (2100 Collins Ave., Miami Beach). This time, the troupe will interact with a current exhibit through a site-specific dance called "The Ekphrasis Project." And this year's inspirational artwork is one of the series' most

evocative. New York video artist Eve Sussman has installed her feature-length film *The Rape of the Sabine Women*, which unspools over five screens on the second floor of the museum. It's a reinterpretation of the Roman myth about the founding of the empire, in this case with characters and settings from the 1960s — think

Mad Men suits and mid-century architecture and design. It would be hard to find better artwork than this for Hannah Baumgarten and Diego

Salterini — the founders and choreographers of Dance Now! — to dance around.

The troupe's dancers will weave their way through the screens in movements and actions that add physical depth to the already-heady story line (according to the ancient tale, the all-male founders of Rome needed some female companionship, so they stole young women from the neighboring Sabines, with tragic consequences). There will be two 50-minute performances, at 1:30 and 3:30 p.m., this Sunday. They're free with museum admission, which costs \$8. Visit bassmuseum.org. **ANNE TSCHIDA, ARTBURSTMIAMI.COM**

MON

6/3

▼ THEATER

A SHOW FOR THE SHOAH

For storytellers in the theater, film, and literature worlds, the Holocaust continues to be a source of inspiration through tragedy — a perennial catalogue of unspeakable suffering, heroic escapes, devastating memories, and therapeutic healing. It's a rock for which no amount of turning could reveal its innumerable surfaces. In *Holocaust: A Living Journey Book*, the theater company What If Works Inc. will showcase nine of these countless Holocaust narratives in a multimedia production drawn from historical and personal accounts of the genocide. In self-scripted monologues, nine actors will inhabit key Holocaust players, such as Anne Frank; Antonio Dobrowolski, the oldest living survivor of Auschwitz; and Sir Nicholas Winton, the British humanitarian who organized the escape of more than 2,700 Jewish children. Stanzas from wartime poet Nelly Sachs, archival film clips, and Holocaust-era musical compositions performed by a live clarinetist and cellist will contribute to this event's multisensory feast. See it now under the bright lights of host venue GableStage (1200 Anastasia Ave., Coral Gables) before it visits the United Kingdom in July. The one-night-only show begins at 7:30 p.m. Monday, and tickets cost \$15, which will benefit the UK remounting. Call 305-445-1119 or visit gablestage.org. **JOHN THOMASON**

TUE

6/4

▼ COMEDY

MAN UP!

If **Ross Mathews**, the hilariously outspoken, flamboyant TV personality with a distinguishably high-pitched voice, could offer us a little piece of advice, we're

pretty sure it would be this: Man up!

That's not only a reality check but also the title of his autobiography, *Man Up! Tales of My Delusional Self-Confidence*, in which Mathews shamelessly spills out his entire life in 200 pages.

He explicitly opens up about absolutely everything — from his first (almost) sexual encounter with a woman, to the time in high school when he and his fellow performers in the Straight 'n' Narrows put on an interpretive dance to "Total Eclipse of the Heart," to his big break as Ross the Intern on *The Tonight Show With Jay Leno*.

In celebration of the launch of his first book, Mathews will stop in the Magic City during his Man Up! comedy tour, bringing plenty of laughs, funny stories, and (we hope) some celebrity gossip.

See Mathews this Tuesday at 8 p.m. at the Colony Theatre (1040 Lincoln Rd., Miami Beach). Tickets cost \$28.75 plus fees via ticketmaster.com. Call 305-674-1040, ext. 2, or visit colonytheatre.miamibeach.com. **LAURIE CHARLES**

WED

6/5

▼ FILM

EVIL TREES

Gershwin had it wrong. It's summertime, but the living ain't easy. At least not for the poor campers being terrorized by psycho killers in Gutter Films' next batch of slasher flicks, scheduled for a series of screenings with the theme "In the Woods." Hey, just in time for summer vacation.

Gutter, Miami's only free cult-classic and B-movie series, kicks off its bloody programming Wednesday at LAB Miami (400 NW 26th St., Miami) with *Don't Go in the Woods Alone* (1981). Expect backwoods murderers throwing tourists off waterfalls and attacking unsuspecting honeymooners. *Rituals* (1977) will screen Friday, June 7, at O Cinema (90 NW 29 St., Miami) as part of Gutter and O's Bizz-R-O Series collaboration. The series ends back at LAB with *Just Before Dawn* (1981) Wednesday, June 12. After the screen fades to black and the lights flicker on, you might want to practice those survival skills before you think about taking that hike in the woods alone.

If you're in the mood for camp and horror, Gutter has all the frights your sick little heart can handle. This Wednesday's screening event kicks off at 10 p.m. with food, beer, and festivities; the movie begins at 11:30. General admission costs \$9. Visit facebook.com/gutterfilms. **BRIANA SAATI**

Night & Day listings are offered free to *New Times* readers, subject to space restrictions. Send submissions to Night & Day Editor by e-mail (calendar@miaminewtimes.com), fax (305-571-7678), or mail (*New Times*, 4500 Biscayne Blvd., Miami, FL 33137). Please include zip code. Continuing items must be resubmitted monthly. No submissions will be taken by telephone. Deadline is noon Tuesday for the following week's issue, but it's best to send information three weeks in advance. Search our complete Night & Day listings online. Because event dates and times are subject to change, please call the venue ahead of time to verify.

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Stage

The Fox on the Fairway

BY KEN LUDWIG. THROUGH JUNE 2 AT ACTORS' PLAYHOUSE AT THE MIRACLE THEATRE, 280 MIRACLE MILE, CORAL GABLES; 305-444-9293; ACTORSPLAYHOUSE.ORG. TICKETS COST \$40 TO \$48 OR \$15 FOR STUDENTS.

An homage to English farces of the 1930s, this madcap comedy by Ken Ludwig is an ugly, desperate, virtually witless bit of mindless escapism. It's set in the taproom of a country club named Quail Valley, which is preparing for its annual golf tournament against rival club Crouching Squirrel. Quail Valley's golf director (Ken Clement) has a lot riding on the tournament, and he's been hoodwinked by Crouching Squirrel's director (Todd Allen Durkin) into wagering against his best interests. But he has an ace up his sleeve in the form of a newly discovered amateur golf whiz (Clay Cartland) whose personal issues with his dim fiancée (Betsy Graver) threaten to torpedo his performance. And so it goes, with increasingly over-the-top and woe-fully juvenile zaniness. The show is likable in spots thanks to its gaudy costumes and solid acting; the flamboyant, scene-stealing Durkin is a sloppy, angular sleazeball more unctuous than an oil spill. But even in a production chockablock with top South Florida talent, the play feels terribly uninspired, with scenic design, props, and direction that don't match the high standards of quality that Actors' Playhouse has set for itself with an otherwise stellar season. **JOHN THOMASON**

Road Through Heaven

BY RICKY J. MARTINEZ. THROUGH JUNE 2 AT NEW THEATRE AT THE ROXY PERFORMING ARTS CENTER, 1645 SW 107TH AVE., MIAMI; 305-443-5909; NEW-THEATRE.COM. TICKETS COST \$35 TO \$40.

You can't say that playwright and New Theatre artistic director Ricky J. Martinez avoids deep themes in his work. In *Road Through Heaven*, his latest effort, he explores morality, life and death, and the realization of our deepest desires in the context of a lyrical love triangle on a forgotten Caribbean island. After six separate readings, *Road Through Heaven* is finally ready for prime time, with

a talented team on- and offstage to help realize this dreamlike, supernatural play: Martinez himself stars alongside New Theatre veterans Evelyn Perez and Javier Cabrera. Recent Carbonell Award winner Margaret Ledford directs the production, her first for New Theatre. She says, "*Road Through Heaven* challenges the audience to examine whether or not you can truly love two people simultaneously, equally, and completely with your one heart. It also contains some otherworldly elements that illustrate how there can be larger forces at work in your life other than your own choices and actions. Through my direction, I hope that Ricky's beautiful story is told as hauntingly and as touchingly as he wrote it." **JOHN THOMASON**

Cock

BY MIKE BARTLETT. THROUGH JUNE 16 AT GABLESTAGE, 1200 ANASTASIA AVE., CORAL GABLES; 305-445-1119; GABLESTAGE.ORG. TICKETS COST \$37.50 TO \$42.50.

In British playwright Mike Bartlett's experimental dramedy about the increasingly amorphous nature of sexual attraction and orientation, John (Ryan Didato) and his partner, known only as "M" (Nicholas Richberg), live together, but it's not always a happy coupling. At an emotionally fragile point in their relationship, John meets Julie Kleiner's lovely "W," and sparks unexpectedly fly. John finds himself falling for her, complicating matters in this unusual love triangle. Per the playwright's stringent dictations, by and large, nobody touches anybody onstage. There are no props, and nobody mimes his actions. There is only one sound effect. Yet the intimacy is smoldering — *Cock* is an electrifying exercise in audience imagination. We're often asked to literalize what we can't see, to create our own imagery from the ethereal metaphors percolating in its empty spaces. The magical balancing act between emotional openness and physical prohibition is vital to this challenging, self-reflexive play, produced with superb and creative direction by Joseph Adler. His cast is uniformly excellent, but Richberg shines above all in a bravura performance of a man who is both dastardly manipulative and magnetically attractive. **JOHN THOMASON**

▼ Art

Warrior Art

A new gallery promises to bring fresh Caribbean art to an underserved market.

BY CARLOS SUAREZ DE JESUS

Babacar M'Bow rises from a plush burgundy sectional couch in a cavernous warehouse on the fringes of Little Haiti. He stoops and pours a shot of rum on the floor. For his missing comrades, he says.

Clad in a denim shirt and blue jeans, the handsome 57-year-old African scholar with a clean-shaven pate pauses as the fat cigar he's puffing engulfs his face in a halo of pungent smoke. Then he levels his one good eye over stylish, black-rimmed spectacles. "I lost most of the sight in my other one after taking some mortar shrapnel in the face while fighting in Guinea-Bissau as a teenager," he says.

On June 15, M'Bow will launch Multitudes Contemporary Art Gallery, a groundbreaking venue near Soyka restaurant in Little Haiti. It will focus on Caribbean art and the African diaspora.

M'Bow, who was born in Dakar, Senegal, explains, "I want my gallery to remain a free space for artists. This past December, I hosted an art exhibit during [Art] Basel for the Cherokee Nation. My solidarity with Cuban artists was built in the trenches of the African Liberation Movement and at the end of a barrel of an AK-47, and not from contacts made here locally."

In 1974, at age 17, he dropped out of high school to fight with Amílcar Cabral's forces across the border in Guinea-Bissau. He later received a master's degree from Cheikh Anta Diop University in Dakar and went on to earn a doctorate at the Sorbonne, where he specialized in the sociology of the image.

His father, Amadou-Mahtar M'Bow, was the first black African to serve as director general of UNESCO (1974-1987) and was responsible for having both Everglades National Park and Old Havana and its fortifications recognized as World Heritage Sites by the United Nations.

"I see Miami as being more of a Caribbean city than a Latin American one,"



M'Bow: "I see Miami as being more of a Caribbean city than a Latin American one."

Philippe Dodard

M'Bow observes. "I believe the city is poised to move beyond being a consumer of art to become a producer of art that's acknowledged at a global level."

M'Bow is frustrated that curators at local museums typically go to Haiti's Edouard Duval-Carrié or Cuba's José Bedia when they want to showcase a Miami artist from the Caribbean region. His space, he says, will seek to provide the community "with meaning by exploring who we are as Miamians, where we come from, what we have accomplished, and most important, what we must yet accomplish."

Both M'Bow and his wife, Dr. Carole Boyce Davies, seem qualified to navigate the Babel of voices unique to Miami. For nearly a decade, she was director of Florida International University's African-New World Studies, where she steered the program to international attention before joining the African Studies and Research Center at Cornell University. She is also the editor of the three-volume *Encyclopedia of African Diaspora: Origins, Experiences, and Culture*. He moved to South Florida 17 years ago and most recently served as the international programs and exhibit coordinator for the Broward County Libraries Division.

M'Bow's upcoming exhibit, "Caribbeana: Alternative Contemporaneities in Miami Art," will expand the roster and explore talent

beyond the mainstream, he says. The group show opening marks the official launch of the space. As M'Bow recently oversaw the installation of a state-of-the-art lighting system, Neil Hall, founder and director of Art Basel's Art Africa satellite fair, arrived to inspect the gallery's transformation.

"This space is poised to become a vital

"HIS SPACE IS NOT GOING TO BE A 'BLACK GALLERY' BUT RATHER A PLACE THAT PROVOKES THOUGHTFUL DIALOGUE."

component of South Florida's cultural community," Hall predicted. "Babacar is a respected voice in his field who we have worked with in the past."

Among the dozen local talents slated for M'Bow's regional showcase are Cuba's Alejandro Mendoza, Cuban-American Sergio Garcia, and the Dominican Republic's Máximo Caminero.

M'Bow says the public can expect to discover a broad range of styles and conceptual approaches. Works will range from painting to photography, sculpture, and installation, with the overarching theme being a link to the African diaspora's influence on their aesthetics.

"Babacar has an expert eye and a handle on how Africa forms the roots of contem-

porary art," says Garcia, who mentions that M'Bow's warrior spirit also appeals to his nature. "His rebellious attitude toward intellectual confrontation in terms of exploring art concepts has been eye-opening for me. His space is not going to be a 'black gallery' but rather a place that challenges and provokes thoughtful dialogue."

M'Bow leans forward on his perch and sips a glass of rum. A large photograph of an anonymous warrior, whose features are masked by a red bandanna, hovers over him. He scoffs at notions he won't be able to draw the art-going public to his outpost in Little Haiti, far from Wynwood and the Design District, where most galleries are located.

"We are closer to midtown, which has always been a place that has attracted those interested in the alternative," he says. "Believe me — people will come here to see work outside the mainstream. They are tired of seeing the same type of work over and over again in Wynwood's glut of commercial spaces."

In any case, this isn't the gallery owner's only job. He's about to catch a flight to Washington, D.C., where he'll give a lecture at the Smithsonian Institution about African redevelopment as a consultant for USAID. In 2011, he says, he led the move for Haiti to join the Organization of African States.

But Miami is a particular political thicket, even for someone so savvy in politics. As he speaks, an email from a local publicist arrives informing him that a party scheduled at Multitudes to honor the 17th annual American Black Film Festival has been relocated to the Vagabond at the behest of Miami Commissioner Michelle Spence-Jones.

His nostrils flare. "Michelle Spence-Jones is motivating me more each day to curate a show and call it 'Kill Them Before They're Born,'" he cracks, using the title of a Bob Marley song. "I just can't believe she would prefer hosting a black film festival event at a white-owned business."

He adds of Spence-Jones, who is African-American: "She suffers from what I like to call the 'bat syndrome.' [Her] views are upside down. That's the main problem with some of those meddling in the art scene here, man! I want to try to help change that."

Email art@miaminewtimes.com

"Caribbeana: Alternative Contemporaneities in Miami Art"

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As He Likes It

Shakespeare, comic books — for the *Avengers* auteur, it's all the same thing. **BY AMY NICHOLSON**

After completing five months of principal photography on *The Avengers*, **Joss Whedon** flew back to Los Angeles and threw himself a welcome-home party. As the guests circled his pool, he asked friends such as *Firefly*'s Nathan Fillion, *Angel*'s Amy Acker, and *Buffy the Vampire Slayer*'s Alexis Denisof if they were busy the following week. "I was stalking everybody," Whedon says. "Nobody knew why."

Whedon wasn't busy — he was contractually forced to take a break before launching headlong into seven more months of *Avengers* postproduction. But instead of taking his wife on a 20th-anniversary vacation, he decided to spend his 12 days off shooting *this* year's summer film: a microbudget, modernized, black-and-white version of *Much Ado About Nothing*, filmed in his own Malibu backyard (and kitchen and living room).

"That's how he decompresses," says Kevin Feige, the president of Marvel Entertainment. "He decompresses from making a movie by making another movie. Which is pretty sad."

Whedon himself doesn't see much of a leap from adapting Stan Lee to William Shakespeare.

"Marvel comics are so influenced by Shakespeare," Whedon protests on a recent morning in a courtyard outside his second home, his office in Santa Monica. His arguments: Both Marvel and the Bard cranked out stories about heroes, betrayals, and passionate, implausible romances. And Whedon's job as the director is the same for both films. Bringing the Incredible Hulk to life is just like resurrecting Hamlet: Fans already know the character — they want to see a personal twist. "That's the fun of taking a sacred text — do I have anything to offer? I'm here trying to figure out why Ursula is in this scene the same way I'm trying to figure out why Hawkeye is in this fight — you want everybody to shine," Whedon says. "That's sort of what all of my stuff is about: Every character gets to stand up and say, 'I'm here, I exist, I matter, here's why.'"

Spun that way, the challenges — if not the costs — of his two movies are parallel. Like the adventures of Captain America and Iron Man, *Much Ado* is an ensemble piece with grandiose ideas of duty, brotherhood, and honor. Can the wicked Don John (Sean Maher) convince Claudio (Fran Kranz) that his fiancée, Hero (Jillian Morgese, an *Avengers* extra Whedon cast from a Skype audition), is unfaithful? Will Benedick (Denisof) duel his best friend at the behest of his lady love, Beatrice (Acker)? And why *should* virginity be a woman's greatest virtue?

Though *Much Ado* is seen as one of Shakespeare's fluffier rom-coms — it does, after all, end in a double wedding — when Whedon re-read it with a director's eye, he

was struck by its twisted potential. "It's like I'd never read it before," he says. "Oh! This is dark and weird and manipulative and kind of uncool — I love it!" Capitalizing on its unusual-for-1599 erotic frankness, Whedon decided to open the film with a furtive one-night stand ("They have always happened throughout the history of men and women, and sometimes men and men") and recast the male role of Don John's comrade Conrade with Garfunkel and Oates comedian Riki Lindhome. "It made for more sex," Whedon jokes. "Villain sex, which is nice and twisted."

Both Whedon and Shakespeare have been notable in their times for writing well-rounded female characters. (Which, depressingly, implies that in 400 years of fiction, well-rounded female characters are still a novelty.) Whedon insists he adapted *Much Ado* because it was "less pressure" than *Hamlet*. But this supposedly lesser comedy also contains Shakespeare's harshest attack on sexism.

"*Much Ado* is the one where he just laid it on the line," Whedon explains. Not only is the sharp-tongued but sympathetic Beatrice smarter than every man in the play, she gives a wrenching speech in which she laments that gender prevents her from exacting vengeance on the men who slandered her cousin. "O God, that I were a man! I would eat his heart in the marketplace," Acker's Beatrice growls, and her beau has no choice but to pledge to do the violence that she cannot. "That fucking scene!"

"IT MADE FOR MORE SEX," WHEDON JOKES. "VILLAIN SEX, WHICH IS NICE AND TWISTED."

Whedon grins. "It's just so bold and ballsy!"

Whedon isn't the first Marvel director to straddle superheroes and Shakespeare. Before he shot *Thor*, Kenneth Branagh made *Henry V*, *Hamlet*, and even, yes, his own version of *Much Ado About Nothing*. In *Thor*, you can hear it. When star Chris Hemsworth cries, "This mortal form has grown weak," he could be wielding a hammer or a copy of *Coriolanus*.

"Basically, Branagh was doing Shakespearean drama with Loki," Whedon says, "and then I got to make fun of it by having Tony Stark call it 'Shakespeare in the Park.'" Yet Whedon's *Much Ado* remains unique, if for no other reason than his timing. Who else would go from making the top-grossing movie of 2012 — more than \$1.5 billion and counting — to shooting an entire feature for less than *The Avengers*' catering budget?

Unlike Branagh, Whedon is no actor. His sole Shakespearean stage experience was in college, where he performed both parts in a scene between *Othello*'s Rodrigo



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and Iago. (He was supposed to have a partner but claims he was too young and shy to make friends.) Later, Whedon hosted casual readings at his house, so when he called up his old buddies after his homecoming party and asked if they'd come by for a bit of *Much Ado*, a few didn't realize they'd agreed to a movie until they arrived. As for the friends he didn't call, a few called him. "They were like, 'What up?' and I was like, 'Well, the leads were already cast, and you're too big to play Second Watchman.'"

Alas, they missed an extended party that won't stop until *Much Ado* is released June 7. The film was shot with mostly natural lighting, so when the sun set, Whedon called a wrap. The cast would pour drinks, jump in the pool, and even dance if the morning's call time wasn't too crazy. His home became a Hollywood summer camp. Some nights, he'd sit down to a quiet dinner with his wife and two kids, and a camera operator would walk through the room. "We had no idea they were still in the house," he shrugs.

When *Much Ado* got accepted to South by Southwest, Whedon kept the good times going. Some of the cast couldn't afford a plane ticket to Austin, so he rented a tour bus, christened it "Bus Ado About Nothing," and invited everyone to pile in for the 20-hour drive. They spent it mooning cars, watching *Cabin in the Woods*, and shooting six-second Vines of themselves dancing the Harlem Shake-speare. "It was a lot more fun than doing press for *Avengers*," Whedon says. So why not rent a tour bus to take the superstars of *Avengers 2* on their 2015 publicity tour? "They're lovely people," he laughs, "but I don't think that's going to fly."

Like a man suddenly remembering what's paying the mortgage on his *Much Ado* set — rumor has it his next Marvel payday is \$100 million, which he denies — Whedon doubles back with a smile. "Right now, I've got my secret passion project,

Whedon: "I have the world's greatest day job."

and it's *Avengers*. Well, it's a secret that it's my passion project," he insists. "People go, 'But what are you really interested in?' like that's my day job. But they don't understand that I have the world's greatest day job."

Whedon comes off as frank about his success. He's a third-generation Hollywood writer — his father wrote for *The Golden Girls*, and his grandfather for *The Donna Reed Show*. A creative career was as natural as taking over the family grocery store. Still, for humility's sake, he laments that he "feels like a failure" because he can't play an instrument, throw a ball, or draw.

(He also won't take the bait when asked if his *Much Ado* can make Shakespeare "cool." "Yeah, yeah, and can you make Beethoven melodic, you arrogant prick?")

Year by year, Whedon is reclaiming one of art's dirtiest words: populism. "I find it personally interesting that all of my favorite artists, almost without exception, were popular in their lifetimes: Shakespeare, Dickens, John Singer Sargent, Sondheim," Whedon says. If Shakespeare were writing today, he wouldn't be suffering off-off-off-Broadway; he'd be on HBO. "He'd be making something sexy and strange," Whedon speculates, "and he'd be seeing it through."

In turn, Whedon hopes his own work will live on as Shakespeare's has. Not that he fantasizes about an auteur in 2413 discovering new subtexts in *Firefly*. He'd be happy being one voice among many declaring their dreams for mankind. "To have created something that may not be remembered, but pushed the boulder of human decency forward just a tiny bit," Whedon beams, "that would mean more to me than somebody on a rocket ship circling Saturn staging episode three of *Buffy*."

Email film@miaminewtimes.com

ARTHAUS

▼ Film

Beauty Revolts

Olivier Assayas thrills with youth gone wild.

BY STEPHANIE ZACHAREK

Young people are lovely in ways they can't comprehend until years later. Yesterday's haircut straight out of *Scooby-Doo* becomes tomorrow's despondent comb-over. With the onset of varicose veins, the pale, dimpled legs you once hated now seem in memory not so far off from the lily stems of Botticelli's *Venus*. To further compound the heartbreak of reflecting on our past selves, each person's youth is specific to a time and place, a backdrop mosaic of books and magazines read, music played in basements and bedrooms, conversations that covered everything and nothing. Leaving it all behind is necessary; looking back on it can be wrenching.

THE PAST IS RENDERED IN VISUALS SO SPECIFIC AND EVOCATIVE THAT IT'S PERPETUALLY ALIVE.

Olivier Assayas's gorgeous, freewheeling, semiautobiographical *Something in the Air* is an ode to both youth's universal qualities and the specifics of Assayas's youth in particular. The picture opens in the suburbs just outside Paris in 1971, among a group of teenage students still energized by the explosive student and worker protests of May 1968. The movie's better and more descriptive French title is *Après Mai* ("After May"): These kids came along too late for the most exciting part of the revolution but have no way of knowing it. They're still in the moment, throwing Molotov cocktails in the direction of a better future.

Gilles (Clément Métayer) is a 17-ish kid searching for the right books to read, the right ideas to absorb. He's also an artist and aspiring filmmaker, though he has no idea how to mesh his art with his political aesthetic. By day he reads and distributes lefty journals; by night he takes to the streets with his equally passionate friends. They become involved in a demonstration that turns vio-

lent — the Parisian cops advance with tear gas and batons, and the kids are ready for them, wielding sticks and wearing scooter helmets. Revolution is still in the air, and danger is too.

Then there's love, possibly even more treacherous. Gilles has a sometime girlfriend, Laure (Carol Combes), a bewitching young woman. Our first glimpse of her, wearing a gauzy granny dress and flat, delicate sandals while tripping down a verdant country road, is less like a standard movie shot than a memory that has dissolved over time only to reassemble itself more vivid and beautiful than ever. The whole movie feels that way. Shot by Assayas' frequent collaborator Eric Gautier, it unfolds in a place and time that's both real and unreal, corporeal and ghostly.

Gilles is a quiet kid with searching eyes — his character seems to have fewer lines than anyone else in the movie, probably because he's so busy soaking everything in. Laure is more sophisticated than he is. After the two make love, she assesses his latest sketches and paintings, striding through the room while wearing nothing but white panties, hippie beads, and a cigarette. It could be a stereotype of what we suppose all young French people in the '70s looked like just after making love, if only it weren't so hypnotic.

Gilles and Laure drift apart. In fact, *Something in the Air* is all about drifting — its story doesn't advance so much as glide from here to there, from Paris to Italy, from green-gray city streets to yellow-green country fields. Gilles takes up with another young woman in his circle, Christine (Lola Créton, grave and appealing), only to lose her to a guy from a group of humorless Italian agitprop filmmakers. Gilles' friend Alain (Félix Armand) meets Leslie (India Menuez), an American diplomat's daughter with a deadpan demeanor and an interest in "secret dance" — mystical rituals and the like. It sounds ridiculous, and it is, but with her seashell-toned skin and cascade of golden-orange hair, she might as well be a water nymph.

Assayas is attuned to the convictions that seize young people and the half-articulated dreams that slip out of their grasp, and he tells his story in visuals and music more than in dialogue. He's also attuned to pop music, digging up songs that, no matter how deep you think your vinyl collection goes, you might not know. One of the treasures is former Soft Machine member Kevin Ayers' translucent psychedelic tiger roar "Decadence."

Maybe even more than most filmmakers, Assayas is deeply aware of the passage

Clément Métayer and Lola Créton

of time. In his 2008 *Summer Hours*, the scattering of a family is replicated in the disposal of its matriarch's possessions; in 1996's *Irma Vep*, a filmmaker goes mad before he can complete the movie he's dreamed of making. Yet Assayas' pictures never run aground on nostalgia. Time moves forward without erasing the past. In *Something in the Air*, that past — a version of Assayas' own — is rendered in visuals so specific and evocative that it's perpetually alive. In one sequence, Gilles and his friends — including two nerdy guys and two gloriously topless women — zip across the lake in a borrowed speedboat, all bathed in sunlight. It's like a late-20th-century version of Manet's *Luncheon on the Grass*. They've got a groovy kind of love.

Email film@miaminewtimes.com

Something in the Air

Starring Clément Métayer, Lola Créton, Victoria Ley, India Menuez, and Dolores Chaplin. Written and directed by Olivier Assayas. 120 minutes.

Not rated. Opens Friday, May 31, at Miami Beach Cinematheque, 1130 Washington Ave., Miami Beach; 305-673-4567; mbcinema.com.



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▼ Film

The following capsule reviews were written and initialed by Marsha McCreadie, Chris Packham, Alan Scherstuhl, Rob Staeger, Zachary Wigon, and Stephanie Zacharek. For showtimes and locations, click **Film** at miaminewtimes.com.

OPENING

Love Is All You Need Some things are charming about European films that ape Hollywood, the same way that seeing yourself reflected through a funhouse mirror can be. The sentiments aren't quite as saccharine. The obnoxious characters are a touch nastier. Some subplots aren't tidily resolved. Yet despite those deviations, the gist is essentially the same. Such is the case with *Love Is All You Need*, Susanne Bier's take on a Nancy Meyers rom-com. It's all here, from the house-porn of Italian seaside villas to the farcical tale of couples forged and dissolved. Philip (Pierce Brosnan) and Ida (Trine Dyrholm) are given a wholly unnecessary meet-cute (she crashes her car into his) on the way from Denmark to Italy, where Philip's son is marrying Ida's daughter. As extended family joins, the film veers from the dramatic (Ida has breast cancer and her husband has left her) to the comic (the husband arrives, floozy in tow) to the farcical and back again. Formulaic despite its trespasses, *Love Is All You Need* leaves the lingering sensation that more fun could have been had if the film cut loose and lived a little, as its central characters ultimately — if unoriginally — learn. Its strongest moments come when Bier exceeds the expectations of the genre, as glimpsed in an incorrigibly narcissistic aunt (Paprika Steen) or a key character's uncertainty about his sexual orientation. In other moments the viewer may sense the whirring of an assembly line's gears obediently at work. (ZW)

Post Tenebras Lux An early scene in Carlos Reygadas's *Post Tenebras Lux* might serve as a metaphor for its audience's experience watching the film: A little girl (the director's daughter Rut) wades through a muddy field, desperately calling out her relatives' names. Confusion often reigns here, but the film offers a degree of lush beauty that makes sitting through it well worth the occasional frustrations. Its middle section depicts racial and class tensions between architect Juan (Adolfo Jiménez Castro), his wife, Nathalia (Nathalia Acevedo), and their darker-skinned, poorer neighbors. This culminates in a blast of violence, but even then the narrative feels like an assembly of disconnected scenes. In one of the weaker set pieces, Reygadas returns to the sexual provocation of *Battle in Heaven*, his second film: an orgy set in a bathroom where everyone speaks French. The rest of the time, the surrealism hews closer to home. The cinematography blurs the edge of the frame, creating a fuzzy shimmer that often doubles the image. Like recent films *Upstream Color* and *Spring Breakers*, *Post Tenebras Lux* embraces a psychedelic vibe that prizes sensual experience over conventional narrative, a trip that isn't always pleasant: Satan makes two cameos, and I don't think they're intended as jokes. *Post Tenebras Lux* doesn't achieve the stunning visuals of the opening scene of Reygadas's *Silent Light* (one of the past decade's masterpieces), but it remains a worthy follow-up. (RST)

Scatter My Ashes at Bergdorf's At last! A documentary about that underexposed group: the 1 percenters in their lair. In *Scatter My Ashes at Bergdorf's*, the storied store is presented in cinematic terms as ex-screenwriter Matthew Miele watches decorator David Hoey madly creating window displays of phantasmagorical "installation art" that moves. The film's climax is the famous annual holiday unveiling as the holed-up polloi press their noses against the glass. Yet the long-term employees fascinate more than the clothes: They are beautiful gargoyle, true freaks of fashion. We don't get interviews with non-celeb shoppers of the reticent monied class, but designers Manolo Blahnik, Jason Wu, Patricia Field, and others each give their rendition of "What Bergdorf's Meant to Me." Vera Wang nails it: Being obsessive is a given; the key is how you fit into the market. A one-size-fits-all documentary format includes a mini-history; apparently the founders weren't just in it for the money. Edwin Goodman was a tailor who knew how to cut and cared about quality. Yet this machiato with 24-karat gold flecks may not be to everyone's taste. Spending \$7,000 on shoes is shrugged off, since here success is affording Bergdorf's. Goodman's. Without the dueling-divas drama of *The September Issue*, or the shiny dynamism of *Diana Vreeland: The Eye Has to Travel*.

Travel, this doc, title taken from a remark by a wealthy European shopper and immortalized in a *New Yorker* cartoon, is fun and frothy, a fan's mash note. (MM)

Something in the Air Reviewed in this issue.

ONGOING

Fast & Furious 6 Much more entertaining than you might expect for one with “fast” or “furious” or “six” in the title, director Justin Lin’s *Fast & Furious 6* offers the series’ most resplendent parade of chases and crashes yet, all shot and cut in that radical new style, the one where audiences can apprehend in one viewing just what is supposed to be going on. In the most exciting sequence, there’s a tank to be brought down, a hilariously high and long bridge, and winning business with a harpoon. That ridiculousness is topped by the climax, when the franchise’s action figures must stop a cargo plane from taking off. Everybody races at what seems to be impossible speeds, for what seems to be 15 minutes, down what certainly is the world’s longest runway. There’s nothing to laud here in terms of storytelling, and the dialogue is all quips and exposition, but Lin aces something rare: the spirit of freewheeling play. His chases seem to take place in the mind of a 10-year-old, and there are few of the stiff dramatic scenes that in earlier editions suggested that 10-year-old’s Hot Wheels had gotten stuck in the sandbox. Tyrese is given more one-liners than he’s had since *2 Fast 2 Furious*. Warheaded leads Vin Diesel and Dwayne “The Rock” Johnson leave their hulking by making it clear that their characters relish the mayhem. And the non-vehicular

action is ace, especially an extended *womano a womano* between Gina Carano and Michelle Rodriguez, and one sublimely dumb bit of tag-team ass-kicking from Diesel and Johnson. (AS)

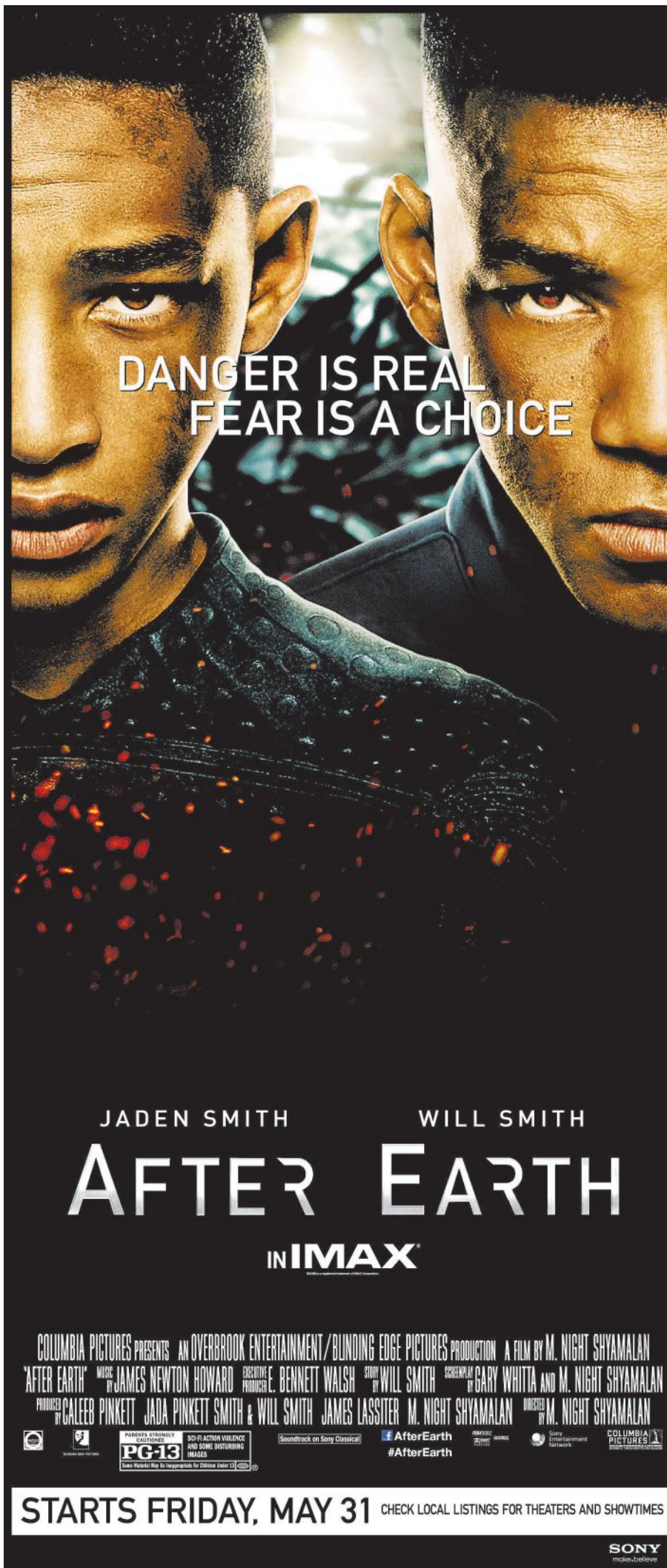
Frances Ha New York is a cruel and beautiful place, just as 27 is a cruel and beautiful age. In *Frances Ha*, Greta Gerwig plays a woman who's feeling the weight of both. Frances is an aspiring dancer who has reached the age when "aspiring" really means not cutting it. Life with her best friend and roommate, Sophie (Mickey Sumner) has taken on the dull glow of old cutlery swiped from the college dining hall — "We're the lesbian couple that doesn't have sex anymore," Frances observes. When Sophie moves out to live with her boyfriend, Frances finds herself adrift, shoehorning herself into new roommate situations. She is lacks a job and resources: Encountering a transaction that requires a credit card, which she of course doesn't have, she blurts, "I'm not a real person yet." At what age does one become a real person? Frances Ha may be director Noah Baumbach's tenderest movie, at least among his most recent ones. Shot digitally on the fly, its New York streets rendered in satiny black-and-white, the film is a patchwork of details that constitute a sort of dating manual, one that fortifies you for all the crap you have to deal with when you're a young person in love with a city that doesn't always love you back. Frances moves from here to there without flinching, but as Gerwig (who co-wrote with Baumbach) plays her, there's always a cellophane layer of wistfulness behind her optimism. When you want things you can't name, how do you search for them? (SZ)

The Hangover Part III The unlikelyst of all the *Hangover* trilogy's comic implausibilities might be its four pampered, rich-boy leads unironically calling themselves the "Wolf Pack" without anyone ever making fun of them. In the old slob-versus-snobs comedies, the snooty rich kids were always the antagonists, bullying the nerds and cheating at cross-camp field days. We identified with the slobs because Americans like underdogs, and also because the slobs were so often played by Bill Murray. Now the snobs have seized the cultural momentum, and with *The Hangover Part III* director Todd Phillips continues casting frat dicks as underdog heroes beset by foreigners, shrewish women, and even animals. "So he killed a giraffe—who gives a fuck?" says Bradley Cooper, in what amounts to a candid articulation of the trilogy's worldview. Cooper's Phil is defending the sub-neurotypical Alan (Zach Galifianakis), who has, indeed, beheaded an adorable giraffe. Unlike its predecessors, *The Hangover Part III* doesn't open with the aftermath of a substance binge. Alan has quit taking unspecified meds, causing him to behave like an enormous bastard, so the "Apple Dumpling Gang"—sorry, "Wolf Pack"—agrees to accompany him on a cross-country road trip to an inpatient psych facility. They're intercepted by the first film's crime boss, Black Doug (Mike Epps), and his boss, Marshall (John Goodman), who force the "Special People's Club"—sorry, "Wolf Pack"—to undertake a quest for the psychopath Leslie Chow (Dr. Ken Jeong), who has stolen \$21 million in gold bars. The ensuing plot involves an elaborate housebreaking, Mexican jail, some dead dogs, some dead chickens, base-jumping over Las Vegas, and a lot of punching down at lower-status characters. (CP)



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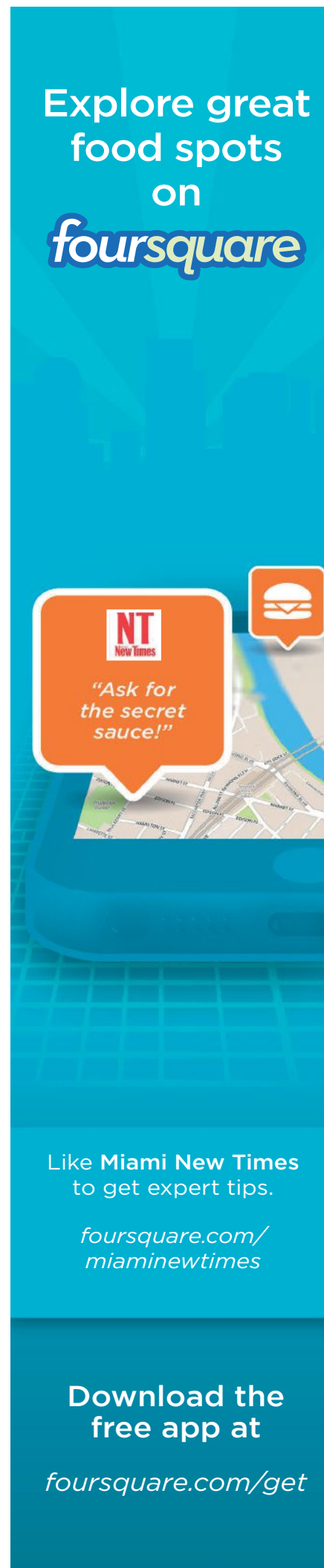
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Newlyweds

Little Haiti's Fiorito, for family and flan. **BY EMILY CODIK**

Sit on **Fiorito's** front porch on a Saturday afternoon. Watch men with dreadlocks kill time outside the Little Haiti Supermarket across the way. Listen to the one-two beats of compas blast from a nearby speaker. Check out that guy! He's selling T-shirts from the back of his Jeep. Behold neon-painted botanicas, the hipster paradise known as Sweat Records, and the British pub Churchill's, where warm Guinness flows. Look at NE Second Avenue's pavement — the summer heat sparkles.

“WHAT’S GOING ON HERE IS SOMETHING MULTICULTURAL, AND ISN’T THAT THE WHOLE IDEA BEHIND MIAMI ANYWAY?”

says Maximiliano, a boyish 29-year-old with jet-black hair and ebullient eyes. “The perfect date to accomplish our dream.” They named the teeny restaurant after Villa Fiorito, a slum south of Buenos Aires close to where they once lived.

They gutted a Haitian cafeteria and filled it with coiled light bulbs, red brick walls, and photographs. A jersey signed by Diego Maradona hangs in a corner. The famed midfielder was born in Fiorito. And it's no coincidence that the brothers are big fans. Fiorito might look like a bachelor's dining room — usually no-frills but apparently spruced up for when Mom comes to town. Sure, the brothers display framed jerseys, but they also keep dainty potted plants around.

Food is cooked and served by the own-

ers here, a rarity in our chef-idolizing town. Cristian, formerly chef de cuisine at South Beach's the Dining Room, reigns from the kitchen. Maximiliano helms the front of the house as runner, busboy, server, and, occasionally, sommelier. Things can move slowly. But don't mind the wait. Ask Maximiliano to keep the Quilmes flowing. Order more \$3 puffed beef empanadas, filled with spiced hanger steak. A meal at Fiorito is nicest when you forget your watch.

Try Cristian's pumpkin soup, a glossy blend of puréed celery, zucchini, tomato, and squash. It's laced with homemade chili oil, and diced provolone dots the surface. When it melts, the cheese mischievously trails behind your spoon. Warm night? Skip the soup and opt for mollejas — veal sweetbreads marinated overnight in herbs and milk and then pan-seared until golden and crisp. Squeeze lemon over these bits, which are served over arugula and mashed potatoes. Feigned decencies don't belong here. So go ahead — fight with friends over the last piece.

Fiorito's seafood dishes succeed not only for the ingredients but also for the omissions. A simple salad with arugula, pickled cabbage, and cherry tomatoes is plopped atop a pan-seared Pacific corvina, its flaky flesh steamy and dripping. Grilled Spanish octopus, or pulpo, is boiled quickly in court-bouillon and then thrown on the grill with mint and paired with romesco sauce, chimichurri, and roasted peppers doused in vinegar. Those who need accompaniments may order from a selection of grilled vegetables, roasted potatoes, and butternut squash purée. But these dishes don't require anything else.

Neither do the canelones, cigar-shaped cylinders stuffed with spinach, ricotta, mozzarella, and nutmeg. Smothered in tomato and reduced cream sauce, the pink-swaddled crêpes taste just like the pastas



billwisserphoto.com

served at Buenos Aires' classic cafés.

Tourists trek to Argentina's capital for steak, but Fiorito's churrasco isn't worth the trip. The gaucho staple, ordered medium, arrived chewy and tough, way past well-done. The chimichurri did not salvage the charred and battered meat. Don't dwell too long on this imperfection. Remember: Fiorito has but one man in the kitchen and another on the floor.

Redemption arrives swiftly with Cristian's pork confit. Pork butt, marinated in orange juice, rosemary, and Dijon mustard, is cooked in swine fat for five hours and then seared. It crowns a butternut squash purée splashed with Dijon mustard-chimichurri reduction. Pull at the pork's meat. It gradually disintegrates into thin strips of succulent flesh.

“All we've got is dulce de leche flan,” Maximiliano says on a recent weekend afternoon. He lacks superlatives when describing Fiorito's only dessert, the flan, which deserves a better sell. Here's one: Prices at Fiorito average about \$30 per person. Splurge with a \$5 dessert. The creamy custard, topped with a dollop of homemade dulce de leche, is enough to fog the glasses of sweets lovers and cheapskates alike.

Maximiliano delivers the check in a tin can tied with a cyan-and-white ribbon, the colors of Argentina's flag. The handwritten bill shows tally marks: many Quilmeses, cafecitos, and empanadas — more than anyone cares to admit. Hands resting on his hips, he gazes out at the neighborhood — not like a

Pan-seared Pacific corvina

trailblazer, but like a man who runs a restaurant with his brother in an affordable spot.

“Tomorrow is Haitian Flag Day,” he says with an affable smile. “The street is going to close for a parade. It's gonna be a real party!” The next day, by Fiorito's entrance, a small sign is printed with the Haitian flag. It reads, “Fiorito Community Partners, \$2 Empanadas.”

“It's a strong contrast between Fiorito and Little Haiti, but I think it works,” Maximiliano says. “What's going on here is something multicultural, and isn't that the whole idea behind Miami anyway?”

The brothers refer to Fiorito as a destination spot, which implies most diners live outside the neighborhood. Still, Haiti and Argentina do not merely coexist at their restaurant. It's like an Argentine newlywed who married into a Haitian family. Cristian and Maximiliano Alvarez may eat mostly mollejas, but they also dig their neighbors' griot.

Email emily.codik@miaminewtimes.com

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MIAMI MONKEY: BIG ANG'S BOOB-A-LICIOUS BAR

Miami Monkey opened Sunday, May 19, bringing a whole lot of pink lipstick and sweet, sweet cocktails to South Beach.

It's the Miami outpost of the Drunken Monkey, a Staten Island bar owned by Angela "Big Ang" Raiola. The primate-themed pub features karaoke, "Tuesdays" (self-explanatory), and cocktails, but most people go for the main draw, Big Ang, a woman with a personality as substantial as her bra size.

Miami Monkey, open daily from 9 a.m. to midnight (sometimes later for events), is located on the second floor of the Netherland at 1330 Ocean Dr., which means it's nearly invisible to the thousands of people who flock to the area in search of an après-beach cocktail. To make up for that, girls in black bikini tops and Bettie Page-esque bottoms walk the beach "tagging" people with stickers. Trade in the sticker for a free shot at the bar.

You'll want that free drink, because the prices are strictly South Beach. Standard libations such as Stoli and soda and rum runners hover in the \$10 to \$15 range (plus tax and 18 percent tip included in the bill), and there's a two-for-one happy hour daily from 4 to 9 p.m.

We ordered a signature Mango Monkey martini. The frozen concoction was sweet, frothy, and 20 bucks (though it was presented in one of those insanely large glasses you seem to find only in beach towns).

A DJ spins tunes ranging from classic disco to hip-hop, but the main draws at Miami Monkey are the drinks — and the bodies.

There's a lot of skin here. The standard uniform is a black bikini and hot-pink lipstick for the gals, and black tanks (lipstick optional) for the guys.

Big Ang flaunts her 38J's as she schmoozes with patrons, most of whom wear their bikinis straight from a day on the sand. In other words, whatever your size, wear the least

Miami Monkey's incomparable Big Ang.

possible amount of clothing and drink up.

We caught up with Big Ang, who chatted about her favorite cocktails, her plans for the bar, and her love of chimps.

New Times: What made you open a bar in South Beach?

Big Ang: I owned the Drunken Monkey for seven years. It became a big success. I think this is where I should be.

So, does this mean you're staying in Miami?

Stay in Miami for good? No. I'm going to go back and forth from New York. I have a condo in Pompano, but I'll stay in Miami for now — at least for a few months. I'll get

"I LOVE MONKEYS. AREN'T THEY THE BEST? I COULD GO TO THE ZOO AND STARE AT THEM ALL DAY."

Monkey Miami? Why just Miami Monkey?

It's Miami, so it should be Miami Monkey. The Drunken Monkey is more of an Irish pub. Miami has more of a club feel. We'll have a gay night, a hip-hop night, a Latin night. I think it will go over well. I'll try anything.

So, what's with all the monkey stuff, anyway?

I love monkeys. Aren't they the best? I could go to the zoo and stare at monkeys all day. They're freaking human — the way they communicate. Don't even talk to me about how they have sex... because I watched them at the Bronx Zoo once. When I was young, a friend had a chimp and they used to dress him up in little clothes with shoes. I always wanted to get one of them.

They don't make good pets, I hear.

Then I'll just stick with the monkey theme.

What's your favorite drink?

I like an espresso martini and a shot of Patrón. I'm not into the mixed drinks — they give me agita. That's why I take Nexium.

So how do you eat good Italian food if you have heartburn?



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We eat the garlic, the cheese. Cold cuts. I ain't giving that up. I just take the f--king pills.

Will you serve food at Miami Monkey?
Right now, we just soft-opened with drinks. But we're going to have tapas.

Any food from the old neighborhood?
We are definitely doing that — Big Ang specials. I'll bring a bit of Staten Island here.

Tell our readers why they should check out Miami Monkey.
Because I'm here. Big Ang is here. My fans love me, and I love them. LAINE DOSS

▼ TRUCK TRACKER

MS. CHEEZIOUS MAKES THE BIG TIME

Miami's favorite cheesy food truck, Ms. Cheezious, was named one of the ten finalists in *Live With Kelly & Michael's* Truckin' Amazing Cook-Off, beating out dozens of other food trucks across the country to make it as one of the 20 semifinalists.

Those semifinalists were invited to produce a 30-second video to entice the show's hosts, Kelly Ripa and Michael Strahan (and the fans at home), to vote for their truck's deliciousness. Ms. Cheezious' Brian Mullins tempted viewers with his house-smoked barbecue pork melt.

The sandwich, which featured pulled pork, cheddar cheese, and fried pickles and was described by Mullins as a "little South in your mouth," did the trick, because last week, Kelly and Michael announced Ms. Cheezious as one of the finalists to be flown to New York City to cook for the hosts.

Mullins told *New Times* he's "so thankful to everyone who voted for us. We can't wait to get to New York!"

So far, no date has been announced for Mullins' appearance on the morning talk show, but we'll share it as soon as we know. Two other Miami-area food trucks — B.C. Tacos and Mojo on the Go — also made it to the TV contest's semifinals. LAINE DOSS

▼ UNFORGETTABLE EDIBLES

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Doughnuts as buns — it's been done. And though a nicely charred meat patty is pretty outstanding when pressed between Homer Simpson's favorite all-American snack food, there's another option that suits our Latin-centric city even better.

What's that, you ask? A burger with pastelitos on top and bottom? Yes, seriously. This sweet and savory mound of meat is available during May at Pincho Factory (9860 Bird Rd., Miami). Thanks to owner Nedal Ahmad and his tireless creativity, you can have two of your favorite edibles in one towering stack of meat, cheese, and sweets.

"The doughnut burger is overdone, so we decided to take it a different route," Ahmad says. This is the eatery's third year serving the creation, and people definitely dig it. Ahmad says it's their most popular burger of the month.

Pincho Factory is known for its meaty, creative concoctions, such as fritanga burgers, duck poutine, and quesadilla burgers. The place is so well-known, in fact, that it was recently featured on George Motz's

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Burger Land on the Travel Channel. And now the original location in Westchester is expanding with an outpost in Coral Gables.

But hurry over for your pastelito fix. This particular fat kid's dream come true is available only through this Friday, May 31, and it costs \$8. Follow Pincho Factory on Facebook for updates on all of its new edibles. **HANNAH SENTENAC**

▼ RESTAURANT OPENING

BROTHER JIMMY'S BBQ TO OPEN IN SOUTH MIAMI

Brother Jimmy's BBQ is opening its second Miami location at the Shops at Sunset Place (5701 Sunset Dr., South Miami).

The restaurant, scheduled to begin operation in the fall, will be located on the first floor of the shopping and dining center.

The 6,540-square-foot space will feature the same sports-bar-meets-barbecue-joint feel of the original just south of downtown. The restaurant chain, long favored by college alumni associations that hold watch parties at various Brother Jimmy's outposts in New York and beyond, will be strategically located in close proximity to the University of Miami. The first Brother Jimmy's in Miami is co-owned by several Miami Hurricanes alumni, and the location on South Miami Avenue has held several UM watch parties.

Brother Jimmy's started more than 20 years ago in New York City and serves authentic Carolina brisket, pulled pork, and ribs slow-cooked in a special oversize wood-fired pit. The restaurant chain features drinks in mason jars and a large selection of bourbon and craft spirits. In fact, restaurant personnel travel to the Jack Daniel's distillery to choose their own barrels.

The restaurant is also known for throwing down some serious parties, such as pig roasts, ladies' nights, and mega football watch parties. On New Year's Day, the restaurant offered free drinks to anyone who rolled out of bed in sweats. It should be a welcome addition to Sunset Place, which houses several student-centric shops, eateries, and entertainment venues, including AMC Theatres, Splitsville, Forever 21, and Urban Outfitters. **LAINE DOSS**

▼ NEIGHBORHOOD JOINTS

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Sugar-cane juice and sex? Yes.

Two months ago, Edwin de los Santos and Karen Franco opened Guarapo Organic Juice Bar at 649 NE 79th St. The store sells smoothies blended with fresh sugar-cane juice, in addition to pressed juices such as carrot, kale, ginger, and wheatgrass.

The best news: Juices are priced at less than \$6. Some even go for \$5.

In short, there's a new juice bar in town where you can buy affordable love potions made with *caña de azúcar*.

Asked why the couple decided to open in Shorecrest, Franco offers a simple explana-



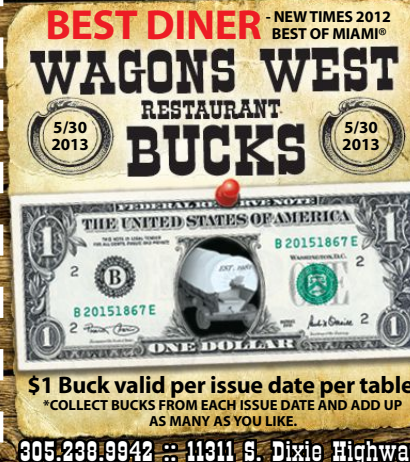
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tion: "Seventy-Ninth Street is growing a lot, and we live around here. We wanted to do the juice bar in our very own neighborhood."

The shop offers juices (small \$5, large \$6) such as the Brickell Cleanse — ginger, lemon, beet, apple, and aloe — and SoBe Greens, packed with kale, green apples, lemon, and cucumber.

Kale juices might be too intense for some palates, so Franco suggests adding guarapo to lessen the green flavor.

Smoothies start at \$7. They include varieties such as Amazonic, with pineapple, papaya, banana, and coconut water. There's also Radiant Skin, made with papaya, açai, almond milk, flaxseed oil, and collagen. Boost your smoothies with carnitine, glutamine, or coconut oil.

The shop also sells vegan cupcakes by local bakery Bunnie Cakes and hopes to sell healthful wraps and sandwiches soon. **EMILY CODIK**

▼ RESTAURANT OPENING

POSEIDON SOUTH BEACH: NEW, GREEK, AND WONDERFUL

It ain't easy to open an eatery in South Beach, much less on Washington Avenue, a whirl of wandering tourists and traipsing whack jobs. But despite common misconceptions, it is possible to maintain a level of culinary integrity while setting up shop in the Wild West (South, whatever).

Just ask the Pylotis brothers, the duo behind Poseidon, a newly launched Greek bistro at 1131 Washington Ave. They also own the nearby Zesto Pizza & Subs (a favorite SoBe haunt for the late-night set). But for the siblings, Poseidon is a whole new world, one of classic Greek dishes, unique ingredients, and local patrons.

Last week, we sampled some of their goods.

The blue-and-white décor is an obvious nod to Greek tradition. And the brilliant azure landscape of Santorini hanging over the bar makes Miami Beach look like the Jersey Shore — post-Sandy.

In addition to its American efforts, the Pylotis family owns 3,000 olive trees in Kalamata, Greece. Brothers and co-owners Vasilios and Demetrios (also the head chef) use their family's products in their recipes and hope to one day import their olive oil in bulk to the States.

The oil itself is impressive — rich, flavorful, fruity, 100 percent organic, zero percent acidic, and made with the best olives of the family's harvest.

In addition to their own homemade olive oil, they employ a little-known Greek ingredient, masticha, in some of their recipes. Used as a chewing gum, a base for liqueur (known as Skinos), and a flavoring, the white resin has a flavor reminiscent of anise. Added to their lobster bisque, it creates a unique, slightly sweet and almost celery-like aftertaste.

On our evening visit, we sampled the saganaki (\$8), made with piquant, rich kefalotiri cheese pan-seared and flambéed with the Greek cognac Metaxa.

The brothers are also about to roll out some new menu items, including a variety of saganaki options and some new fishes. **HANNAH SENTENAC**

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¡El Bolero!

Víctor Manuelle talks salsa, Celia Cruz, and immigration reform. **BY LAURIE CHARLES**

If there were one word to describe “*El Sonero de la Juventud*,” it would have to be *loyal*.

Víctor Manuelle has been singing the salsa since 1993. And unlike some of his Latin American counterparts who’ve changed up their style to transition into mainstream pop, the Puerto Rican salsero has remained faithful to his chosen genre for nearly 20 years.

Now *el bolero* is celebrating two decades of *ritmo y son* with the *Casi 20* tour. So *New Times* caught up with Manuelle just in time for his Miami stop and spoke with him about the art of salsa, paying homage to Celia Cruz, and immigration reform in America.

New Times: You’ve been traveling a lot, making special TV appearances, getting ready for your tour. And recently, you put on a performance for the U.S. Senate in D.C. How did that go?

Víctor Manuelle: It was a tribute from the Senate. And honestly, it was beautiful. As an artist, it’s an honor and it’s good to know that you are recognized in your journey. I feel very good and happy.

A lot of salseros have changed up their musical style at times and recorded Latin pop albums or some songs in English, but you haven’t. Why not?

Although I’ve had the opportunity to do many things, the public knows that I identify myself with salsa. It’s what I love to do, and I believe it’s my forte.

You’re known as *El Sonero de la Juventud*, but your musical style has been

described as *salsa romántica* or *salsa munga*. How would you describe it?

I have found a balance with salsa. My music is very danceable and the lyrics have substance. They are very romantic and always contain some message of romance. But the concept of salsa isn’t defined by lyrics; it’s defined by rhythm.

Your musical career started during a party in Puerto Rico when your friends encouraged you to get up and sing with Gilberto Santa Rosa. How did that happen? What was it like singing with the salsa superstar?

It’s a story I truly recall with a lot of love. I never thought of it as an audition. It was something I did for my entertainment. I think I did well because it was spontaneous, and I wasn’t nervous because in that moment, I just wanted to have a good time with my friends. From there, Gilberto Santa Rosa took me to Sony when no one knew who I was, and I recorded my first album.

What would you consider the highlight of your career?

Every moment is important. Singing with other artists has always been very important in my career. Those moments, the public remembers the most. When I [was starting out] and I was onstage and realized this is what I was going to be doing, that was memo-



Salsa with Víctor “El Bolero” Manuelle.

orable. Of those moments, one of the most important has to be the tribute to Celia Cruz.

The cover of your latest album, *Busco un Pueblo*, which was released last year, looks very much like the Uncle Sam poster. What’s the core message of that image and album?

The album is named after the song “*Busco un Pueblo*” [“Searching for a City”]. The song is a critique that calls for unity among Latinos and talks about immigration reform. “*Busco un Pueblo*” is like an exhortation to the public. I wanted to create a strong message that would speak loudly for itself.

You’re celebrating 20 years of music this year with your *Casi 20* tour. How would you summarize the past two decades?

They have been very emotional, filled with

love and hard work, but they have been very satisfying. I’m celebrating the journey and, more than anything, that I still have the support of fans after almost 20 years. It’s very special.

What are your expectations for Miami?

Miami is a very beautiful and special city for me. There are lots of Puerto Ricans, Venezuelans, Cubans, and it’s an opportunity to be united with the public. I want everyone to celebrate.

Email laurie.charles@miaminewtimes.com

Victor Manuelle

8 p.m. Saturday, June 1, at the Fillmore Miami Beach, 1700 Washington Ave., Miami Beach; 305-673-7300; fillmoremb.com. Tickets cost \$33.50 to \$63.50 plus fees via livenation.com. All ages.

Hey No!

Five reasons Big Boi is better off without André 3000. **BY LIZ TRACY**

Earlier this year, **Big Boi** did a series of interviews, and every single one seemed to involve a nosy reporter asking about the thing that hip-hop heads have been praying for since 2006’s *Idlewild*: “When will there be an Outkast reunion?”

According to many reports, it seems like Big Boi is interested in bringing the group back, especially to mark the duo’s 20th anniversary. But André 3000 wants to keep Outkast in the past, telling the Associated Press he’s “not the type that prescribes to nostalgia” and making it a point that his and his former partner’s concurrent appearances on songs by Frank Ocean and T.I. are in no way a reunion, simply unofficial remixes.

But Big Boi doesn’t need André 3000. He’s been dropping tracks left and right, collaborating with fresh voices in the biz, and releasing plenty of post-Outkast albums.

Three Stacks, on the other hand, seems more preoccupied with grooming his facial hair.

They both have talent oozing from their nostrils. And yeah, together, they’re like a puzzle solved. But we at *New Times* think Big Boi is way better off without Dré at this point. Let us explain.

5. André 3000’s short pants. No doubt André 3000 is all fashion, and you gotta give it up for his attention to detail. But he’s become too fashion. Big Boi even noted Dré’s preoccupation with image in a *Village Voice* interview last year. Discussing tracks he’d sent to his former partner that they never ended up working on, he said, “I guess [André] was just too busy. He said he had to do some Gillette shit.” And lately, André has been superbusy shaving that pretty mug and reviving his preppy clothing line, Benjamin Bixby. He and Kanye are the reason young hip-hoppers are dressing like your grandfather. But Big Boi is keeping it real. He won’t let André force straw hats on his head. So soft.

4. No one needs a peacocking rapper in 2013. This leads us to the next point. There’s no room in 2013 for rappers who just wanna peacock. Hell, even rock stars have toned it down. The economy isn’t what it was in 1994, when dress-

ing to excess made sense. Your cleaning lady had a Fendi bag under Clinton. Now you’re the cleaning lady. Even *The Atlantic* has gotten in on some Big Boi lovin’. In an article about the rapper, the magazine explains that Dré “seems more intent on acting and fashion designing.”

3. *Speakerboxxx* is better than *The Love Below*. Everyone thought André 3000 was the wonky, creative mind behind Outkast until they heard Big Boi’s half of the duo’s two-disc collaboration, *Speakerboxxx/The Love Below*. Sure, Dré’s *The Love Below* had “Hey Ya!” but it also had that rambling convo with the Almighty about getting the guy’s pee-pee wet with a big-booty gal. Plus, people who actually like hip-hop know that Big Boi’s *Speakerboxxx* was the truly superior half of the album. It is, like Mr. Boi’s musical career since, more consistent in its brilliance. Yeah, you all got so distracted by André’s lovely looks and crazy voice that you thought Big Boi was just a thug with some slick, quick raps. But you were wrong. Very wrong.

2. Big Boi is the perfect *Game of Thrones*-and Kate Bush-loving nerd. You know why Big Boi doesn’t need André 3000? Because he has Words With Friends. That’s right — the rap-

per challenges his Twitter followers to friendly word jousts. He’s also big into *Game of Thrones*. In a recent interview with TV network Fuse, he said the nerdiest thing ever uttered by a rapper: “Khaleesi don’t play.” And everyone knows Big Boi loves Kate Bush. He’s cool the way people are cool these days. He’s not dolled up like Jay Gatsby; he’s watching freaking HBO and Instagram’ing with the rest of us.

1. Spread the Big Boi wealth. There are so many other people whom Big Boi needs to collaborate with besides André 3000. And yes, for his 2012 solo slab, *Vicious Lies and Dangerous Rumors*, the great Antwan Patton got together with Wavves, Kid Cudi, Phantogram, Luda, and Little Dragon. But how about Kate Bush? He’s said they’ve even discussed collaborating via phone. And honestly, forget Outkast. We can’t wait for *Speakerboxxx/Hounds of Love*!

Email liz.tracy@browardpalmbeach.com

Big Boi’s Shoes for Running 2013 World Tour

With Killer Mike. 7 p.m. Wednesday, June 5, at Revolution Live, 100 SW Third Ave., Fort Lauderdale; 954-449-1025; jointherevolution.net. Tickets cost \$25 plus fees via wantickets.com.

▼ Music

Ten Under \$10

The best music-related things to do in Miami this week. **BY KAT BEIN**

So you want to go out, enjoy great music, down a couple of cold ones, and have some fun. But your wallet is as empty as a political promise.

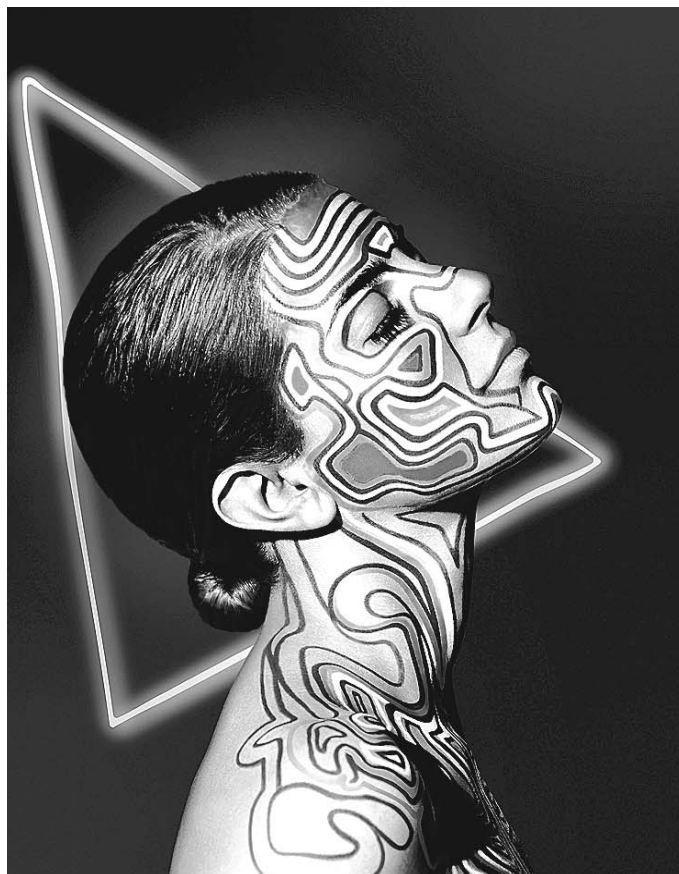
No worries! There are plenty of rowdy options for cash-strapped party people. Just take a date to one of *New Times*' ten best music-related things to do under \$10 and impress while raking in the savings.

Ben Prestage. 10 p.m. Thursday, May 30, at Tobacco Road, 626 S. Miami Ave., Miami; 305-374-1198; tobacco-road.com. No cover. Ages 21 and up. You've never seen a man work a guitar neck like Mr. Prestage. His fingers will light a fire on those frets, and his earthy country voice will have you crying like Mama just ran away forever.

Afrobeta. With DJ Contra. 10 p.m. Thursday, May 30, at Blackbird Ordinary, 729 SW First Ave., Miami; 305-671-3307; blackbirdordinary.com. No cover. Ages 21 and up. Miami's favorite dance duo may have experienced a setback when some gear (and even their "pigeon mascot") got stolen last week. But that doesn't mean Afrobeta has given up the rhythm!

Los Herederos. With DJ Le Spam. 10 p.m. Friday, May 31, at PAX Miami, 337 SW Eighth St., Miami; 305-640-5647; paxmiami.com. Tickets cost \$10. Ages 21 and up. This local Afro-Cuban trio is gonna bring the heat to the dance floor. Don't let your heels catch fire, ladies.

Bobby Lee Rodgers. With Lingo, Off Orbit, and others. 10 p.m. Friday, May 31, at Tobacco Road, 626 S. Miami Ave., Mi-



ami; 305-374-1198; tobacco-road.com. No cover before 9 p.m., \$5 after. Ages 21 and up. Classic rock 'n' roll meets the Southern blues. Get down with Bobby Lee Rodgers and this Jam on the Road party.

Jean P Jam. 11 p.m. Friday, May 31, at Jazid, 1342 Washington Ave., Miami Beach; 305-673-9372; jazid.net. No cover. Ages 21 and up. Sit back and relax to the funky rhythms or get up and groove to the "deep-root world beat" of Jean P Jam and his colorful band.

ArtOfficial. With Backpack Jax. 9 p.m. Saturday, June 1, at the Stage, 170 NE 38th St., Miami; 305-576-9577; thestagemiami.com. No cover before 11 p.m., \$11 after. Ages

21 and up. This local hip-hop crew's advice for a good time: "Don't forget to take your Vitamins & Minerals, son." FYI, that's the name of the latest ArtOfficial album.

Clockwork. With Alejandro Sab. 10 p.m. Saturday, June 1, at the Vagabond, 30 NE 14th St., Miami; 305-379-0508; thevagabondmiami.com. Tickets cost \$10. Ages 21 and up. This Los Angeles heavy-hitter is an electro mastermind. Fun fact: He also doubles as trap master RL Grime.

Spam Allstars. 10 p.m. Saturday, June 1, at PAX Miami, 337 SW Eighth St., Miami; 305-640-5847; paxmiami.com. Tickets cost \$10. Ages 21 and up. Nine fantastic musicians



Daniel Sannwald

Afrobeta wants to know, "Do you party?"

melding Latin, funk, electronica, and hip-hop. Just another day on Calle Ocho, bro.

Fayuca. With Haitian Hillbilly. Saturday, June 1, at Will Call, 700 NE Second Ave., Miami; 305-577-5900; willcallmiami.com. No cover. Ages 21 and up. Beachy ska rock in the vein of 311 and Authority Zero. Get ready to skank in some flip-flops, kids.

Robby Hunter. 8 p.m., Wednesday, June 5, at Tobacco Road, 626 S. Miami Ave., Miami; 305-374-1198; tobacco-road.com. No cover. Ages 21 and up. Hip-hop delivery meets soulful rock! And it's free! *Partaay!*

Sci-Fi and Satan's Chord

Orbweaver's Randy Piro talks science-fiction flicks and heavy-metal psychedelia. **BY DAVID VON BADER**

BEHOLD, Orbweaver!

Led by Randy Piro, formerly of metal titans Hate Eternal and Gigan, the Miami band exists in a warped world of heavy-metal psychedelia. However, this latest band is a serious departure from Piro's previous projects, as it experiments with everything from breakneck blast beats and tremolo-picked guitar riffs to spooky theremin sounds and wild, off-kilter effects.

So appropriately, Orbweaver recently performed as part of Roofless Records' Cinema Sounds 12: Science Sounds!!! And still flush with inspiration from that show, Piro spoke with *New Times* about awe-

some flicks like *Tron*, sci-fi fandom, and his band's upcoming EP-slash-comic book.

New Times: Which film did you guys soundtrack at Cinema Sounds 12?

Randy Piro: *Tron*. It is one of my favorite movies in the world. I've probably written 60 percent of my music while watching that movie.

So it was a really big deal to you then?

Oh, totally! And I'm super into soundtrack music, and the soundtrack to *Tron* is super-underrated. So I've always been attracted to it, ever since I was a kid. I loved the main theme, and when I learned it, I realized it was just a fucking tritone! It was like, "No wonder I'm in love with this chord. It's Satan's chord!"

There has always seemed to be a sci-fi element in Orbweaver.

About 99.9 percent of the music at Cinema Sounds was written specifically for the event, with the exception of one part. I've taken all my music as serious as a heart attack, but this was the most massive thing I've done to date, like, on a personal level. It's marrying two things that I love beyond life

itself, which is sci-fi cinema and weird metal music. I've never put more preparation or more of myself into something that I've done.

So what's the dope on the upcoming release, *Strange Transmissions From the Neuralnomicon*?

We're going to be releasing the EP and digital version ourselves. And Jean Sanz from Shroud Eater has a label called Primitive Violence that is a cassette-only label. We're going to be doing 100 cassettes with her.

I love comic books, and I grew up in the '90s. So we're doing comic cards and a poster of Jean's artwork with 33 of the cassettes. They're going to be based on some of the creatures found within the lyrics.

Jean was the first person to hear the record when it was done. I gave her the album, and she's the only person outside of the band that knows the lyrics to *Strange Transmissions From*

the Neuralnomicon. We're not printing the lyrics to the music, but I gave them to her because the band is conceptual. I create characters and stories that are going to be ongoing. And all of her art and every image that is going to be on the album somehow correlates to the lyrics.

How would you describe Orbweaver to someone that isn't familiar with what you do?

If I had to be specific, speaking to an average metal kid, I'd say we're kind of an experimental black-metal band, because the feeling is black metal in its emotion and atmosphere. And I don't want to be pigeonholed by saying this, but it's almost like early Morbid Angel mixed with Hawkwind and King Crimson. It's very aggressive and death metal at points, but it gets out there! But I don't think we sound specifically like *anybody*.

Email music@miaminewtimes.com

Orbweaver

With Shroud Eater, Ancient Albatross, and Amplifier Orgy. 8 p.m. Friday, May 31, at Propaganda, 6 S. J St., Lake Worth; 561-547-7273; propagandalw.com. No cover. Ages 21 and up.



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Caligula: "The bastard sons of Emperor Tiberius."



▼ Music

LIVE WIRE

Caligula

OPENING FOR MT. EDEN AND FIGURE. 10 P.M. THURSDAY, MAY 30, AT GRAND CENTRAL, 697 N. MIAMI AVE., MIAMI; 305-377-2277; GRANDCENTRALMIAMI.COM. TICKETS COST \$20 PLUS FEES VIA TICKETFLY.COM.

The winds of change are blowing for Caligula, Miami's darkest dubstep duo. Members Damaged Goods and Mikey Millions have worked hard since 2010 to make a name for themselves in the streets, catching fire with hot remixes of Kid Cudi's "Marijuana" and Swedish House Mafia's "Miami to Ibiza." They've also opened for some pretty evil acts, but these self-proclaimed "bastard sons of Emperor Tiberius" are ready for the next level. They've got new management, new material, and new "hysterical stage antics," and it'll all be unleashed this Thursday at Grand Central when they ready the stage for the earth-shattering booms of Mt. Eden and Figure. "I'm really stoked for the new music," says Obi, the half of the group also known as Damaged Goods. "It's kind of been hidden for a while, as we're fine-tuning everything. But the new music will definitely open new doors." He and partner Mikey have holed up in their Miami Beach studio to work out the finishing touches on ten or 12 new songs, experimenting with different tempos and new sounds. "I'm excited," Mikey says. "They're ready for crowd-testing." The Caligula dudes' new music, though, is only one of the surprises planned for this week's big gig. There will be giant skulls and T-shirts, maybe even a few tricks with the downtown club's newest toys. "Grand Central has always been a great venue, probably my favorite to play in Miami," Mikey enthuses. "But with this new edition of extra lighting, you feel like you're at

LIV or something. It's a straight-up nightclub now. We're planning to do something a little special for the show." KAT BEIN

Buckshot

WITH SOARSE SPOKEN AND DJ GUILLETINE, PLUS LLAMABEATS, DJ HERON, AND YNOT. 10 P.M. FRIDAY, MAY 31, AT THE STAGE, 170 NE 38TH ST., MIAMI; 305-576-9577; THESTAGEMIAMI.COM. TICKETS COST \$20 PLUS FEES VIA BROWNPAPERTICKETS.COM. AGES 21 AND UP. Good hip-hop can be hard to find, but the beat lives on at the Stage. And this week, the Design District club is pleased to welcome Buckshot, the latest in a string of local shows by underground rap kings. The heavyweight Brooklyn rapper is renowned for his funky flow and sick collaborative efforts. Since 1999, he's released 14 albums, sometimes working with his groups Black Moon and Boot Camp Clik, other times with producers such as 9th Wonder and even KRS-One. At the moment, Buckshot is touring his latest release, *The Solution*. And this Friday, he'll help Miami put an end to the wack rapper problem. A prolific hip-hopper with more than a decade of experience, this East Coast veteran remains one of the hardest-working rhymers in the game. And he is determined to keep the soulful spirit of hip-hop alive in an era of overcommercialized glitz. You won't find any catchy dance tracks on the new album, but you will find street-wise attitude and hard-edged honesty. Obviously, Buckshot is confident in his *Solution*, because while he knows the game is fickle, he also knows his track record means he doesn't have to prove shit to any little upstart. Expect his show at the Stage to be more than just a dope party. It's gonna be a celebration of conscious hip-hop's will to survive. He'll bless his real fans with the liveliest rhymes, because he knows it's all about them. Come out, show props to one of the realest, and get down to the beat like you know the pop bullshit won't win. KAT BEIN

Fall Out Boy

8 P.M. WEDNESDAY, JUNE 5, AT THE FILLMORE MIAMI BEACH, 1700 WASHINGTON AVE., MIAMI BEACH; 305-673-7300; FILLMOREMB.COM. TICKETS COST \$47 PLUS FEES VIA LIVENATION.COM. ALL AGES.

For the excitable Generation Y kid in all of us, Fall Out Boy has returned. With their 2005 mega-album, *From Under the Cork Tree*, the guys of this Chicago-based four-piece put a poetically self-aware spin on the theme of pop-punk. They laced the album with ironic and lengthy song titles, true pop hooks, and super-catchy melodies, and it was with *From Under the Cork Tree* that Fall Out Boy worked its way into the collective hearts of the after-school MTV crowd by appealing to suburban angst while still being funny and self-deprecating. But after two more studio albums, 2007's *Infinity on High* and 2008's *Folie à Deux*, the band's momentum slowed. A "best of" record was released. And soon, the inevitable happened: Fall Out Boy went on an indefinite hiatus. Frontman Patrick Stump dropped weight and embarked on a pseudo-R&B solo career; bassist and tabloid star Pete Wentz started and failed with an atrocious band called Black Cards, and guitarist Joe Trohman and drummer Andy Hurley joined forces with members of Anthrax and Every Time I Die to form the heavy, underrated the Damned Things. Predictably, though, the members of Fall Out Boy reunited this year. And after a half-decade away, Stump, Wentz, Trohman, and Hurley have returned with a laughably dramatic single, "My Songs Know What You Did in the Dark (Light 'Em Up)" and a new album, dubiously titled *Save Rock and Roll*. Certain die-hard fans will always be excited for a band's comeback, but Fall Out Boy is probably too late to the party. Is pop-punk dead? Can these guys rescue rock? Find out this week when the reunion tour hits Miami Beach. KRISTIAN C. LIBMAN

Email music@miaminewtimes.com

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▼ Music

Club and concert listings are free and rotate in print. Find more at miaminewtimes.com/music. To list your act, email nightlife@miaminewtimes.com. Call club listings editor Laurie Charles at 305-571-7549.

THIS WEEK

THURSDAY, MAY 30

Alfredo Chacon: Latin jazz, funk, and bossa nova, 9 p.m., \$5. Upstairs at the Van Dyke, 846 Lincoln Road, Miami Beach, 305-534-3600, thevandykecafe.com.

Coyote: 7-11 p.m., free. Bayside Marina Stage, 401 Biscayne Blvd., Miami, 305-577-3344, baysidemarketplace.com.

Fedde le Grand: With DJ Mednas, 11 p.m., \$30-\$50. LIV, 4441 Collins Ave., Miami Beach, 305-674-4680, livnightclub.com.

Mt. Eden: With Figure, 10 p.m., \$20. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Winston & Co.: 2-6 p.m., free. Bayside Marina Stage, 401 Biscayne Blvd., Miami, 305-577-3344, baysidemarketplace.com.

FRIDAY, MAY 31

Angelique Kidjo: 8:30 p.m., \$35-\$65. Adrienne Arsht Center for the Performing Arts of Miami-Dade County, 1300 Biscayne Blvd., Miami, 305-949-6722, arshtcenter.org.

Buckshot: With DJs Heron and YNot, 10 p.m., \$20. The Stage, 170 NE 38th St., Miami, 305-576-9577, thestagemiami.com.

Chiara Machado: 8:30 p.m.-12:30 a.m., free. Bayside Marina Stage, 401 Biscayne Blvd., Miami, 305-577-3344, baysidemarketplace.com.

Clockwork: 9 p.m., free. Casino Miami Jai-Alai, 3500 NW 37th Ave., Miami, casinomiamijai.com.

Eliana Sasics: 3-7 p.m., free. Bayside Marina Stage, 401 Biscayne Blvd., Miami, 305-577-3344, baysidemarketplace.com.

Frampton's Guitar Circus: With Peter Frampton and the Robert Cray Band, 8 p.m., \$45-\$125. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

Jowee Omicil: 8 p.m., free. Museum of Contemporary Art, 770 NE 125th St., North Miami, 305-893-6211, mocanomi.org.

Ketchy Shuby: 11 p.m., free. Will Call, 700 NE 2nd Ave., Miami, 305-577-5900, willcallmiami.com.

Los Herederos: With DJ Le Spam, 10 p.m., \$10. PAX - Performing Arts eXchange, 337 SW 8th St., Miami, 305-640-5847, paxmiami.com.

Novell Nu Soul Series: 9 p.m., \$7. Upstairs at the Van Dyke, 846 Lincoln Road, Miami Beach, 305-534-3600, thevandykecafe.com.

Tumbao: Afro-Caribbean beats. Hosted by Rene Gueits from Salsa Lovers with Latin beats by DJ Charun. Featuring live Afro-Cuban performances. Tickets available at the door, 10 p.m., \$10. PAX - Performing Arts eXchange, 337 SW 8th St., Miami, 305-640-5847, paxmiami.com.

Willy Chirino: Al Ritmo de Miami tour, 9 p.m., \$30. La Covacha, 10730 NW 25th St., Doral, 305-594-3717, lacovacha.com.

SATURDAY, JUNE 1

Clockwork: With Alejandro Sab, 10 p.m., \$15. The Vagabond, 30 NE 14th St., Miami, 305-379-0508, thevagabondmiami.com.

Studio Crawl: Performance by the Greater Miami Youth Symphony, 7:30 p.m., free. Art Center South Florida Gallery, 800 Lincoln Road, Miami Beach, 305-538-7887, artcentersf.org.

Mord Fustang: 11 p.m., \$15. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Paloma San Basilio: 8 p.m., \$60-\$150. James L. Knight Center, 400 SE Second Ave., Miami, 305-372-4634, jlk.com.

Shit Robot: With Will Buck and Patrick Walsh, 10 p.m., \$15-\$20. Bardot, 3456 N. Miami Ave., Miami, 305-576-7750, bardotmiami.com.

Spam Allstars: 10 p.m., \$10. PAX - Performing Arts eXchange, 337 SW 8th St., Miami, 305-640-5847, paxmiami.com.

Victor Manuelle: 8 p.m., \$33.50-\$63.50. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

Watts Up Tour: With Antiserum, Helicopter Showdown, and Clicks & Whistles, 8 p.m., \$15. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

SUNDAY, JUNE 2

Bluegrass Jam: Join the monthly quick pickin' party with the South Florida Bluegrass Association, 12-5 p.m., free, southfloridabluegrass.com. Greynolds Park, 17530 W. Dixie Highway, North Miami Beach, 305-945-3425.

Version City Tour: With King Django, B Hill, and John DeCarlo, 5:30-11 p.m., free. Books & Books, 265 Aragon Ave., Coral Gables, 305-442-4408, booksandbooks.com.

MONDAY, JUNE 3

Miami Jazz Jam: With the Fernando Ulibarri Group, the Jazz Mafia, surprise guests, and the Theatre De Underground open mic on the patio., 9 p.m., \$5. Churchill's Pub, 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com.

TUESDAY, JUNE 4

Killswitch Engage: Disarm the Descent tour with As I Lay Dying and Miss May I, 6:30 p.m., \$28. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

WEDNESDAY, JUNE 5

Big Boi: 8 p.m., \$25-\$74. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Blues Jam: Join Chris Cosner and the house band and jam on blues standards, 9:30 p.m., free. Titanic Brewery and Restaurant, 5813 Ponce de Leon Blvd., Coral Gables, 305-668-1742, titanicbrewery.com.

Fall Out Boy: 8 p.m., \$35. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

EARLY WARNINGS

JUNE

Doctor P: Fri., June 7, 8 p.m., \$30. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Eric Prydz: Fri., June 7, 11 p.m., \$30-\$60. Story Nightclub, 136 Collins Ave., Miami Beach, 305-538-2424, storymiami.com.

Fleetwood Mac: Sat., June 8, 8 p.m., \$35.75-\$145.75. BB&T Center (formerly BankAtlantic Center), 1 Panther Parkway, Sunrise, 954-835-7825, bankatlanticcenter.com.

Los Amigos Invisibles: Sat., June 8, 10 p.m., \$30. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Murder Junkies: With VCR, the Toilets, the 707's, and Dirty Ol' Stayouts, Sat., June 8, 10 p.m., \$10. The Speakeasy Lounge, 129 N. Federal Highway, Lake Worth, 561-540-6328, speakeasylakeworth.com.

Rascal Flatts: With the Band Perry and Cassadee Pope, Sat., June 8, 7 p.m., \$29.75-\$65.76. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

Jesse & Joy: Latinos Imparables tour, Sun., June 9, 7 p.m., \$26.50. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Winter Jewish Music Concert: With Anthony Mordechai Tzvi Russell, Sun., June 9, 4 p.m., \$18. Temple Israel, 137 Northeast 19th St., Miami, 305-573-5900.

Dwight Yoakam: Wed., June 12, 8 p.m., \$29-\$59. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

The Tallest Man on Earth: Wed., June 12, 7:30 p.m., \$18. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Cannibal Corpse: Thu., June 13, 7:30 p.m., \$25. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

One Direction: Thu., June 13, 7:30 p.m., \$45-\$85. BB&T Center (formerly BankAtlantic Center), 1 Panther Parkway, Sunrise, 954-835-7825, bankatlanticcenter.com.

Cormega: With Nature, Roc Marciano, Shottie, and TeV95. Music by DJ Heron with special invited guests Ras Kass and Planet Asia, Fri., June 14, 10 p.m., \$20. brownpapertickets.com/event/3888331. The Stage, 170 NE 38th St., Miami, 305-576-9577, thestagemiami.com.

Egine: DWNTWN Miami Concert Series, Fri., June 14, 8 p.m., free. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami, 305-372-0925, gusmancenter.org.

Farruko: Fri., June 14, 10 p.m., \$30. Macumba, 7335 NW 36th St., Miami, 305-470-9607.

The Neighbourhood: Fri., June 14, 8 p.m., \$12. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

One Direction: Fri., June 14, 7:30 p.m., \$29-\$89. American Airlines Arena, 601 Biscayne Blvd., Miami, 786-777-1000, aaarena.com.

Afrika Bambaataa: Sat., June 15, 9 p.m., \$15. PAX - Performing Arts eXchange, 337 SW 8th St., Miami, 305-640-5847, paxmiami.com.

Alfredo Chacón Quintet: With Alfredo Chacón, vibes and percussion, Livan Mesa, piano, Nestor del Prado, bass, Reinier Guerra, drums, and Carlos Puig, trumpet, Sat., June 15, 8:30 p.m., \$15-\$25. WDNA Serious Jazz Station Studio, 2921 Coral Way, Coral Gables, 305-662-8889, wdna.org.

Chris Lake: With Laurent Simeca, Sat., June 15, 11 p.m., \$30. Mansion, 1235 Washington Ave., Miami Beach, 305-695-8411, mansionmiami.com.

Concierto de Verano 2013: With Alex Campos and Generación 12, Sat., June 15, 7:30 p.m., \$25.88-\$88.30. BB&T Center (formerly BankAtlantic Center), 1 Panther Parkway, Sunrise, 954-835-7825, bankatlanticcenter.com.

Donavon Frankenreiter: Sat., June 15, 8 p.m., \$20. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Happy Together Tour: With the Turtles, Chuck Negron, Gary Puckett, the Union Gap Band, Mark Lindsay, and Gary Lewis and the Playboys,

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Sat., June 15, 8 p.m., \$30-\$50. Seminole Casino Coconut Creek, 5550 NW 40th St., Coconut Creek, 954-977-6700, seminolecoconutcreekcasino.com.

Spam Allstars: With the Lee Boys, Sat., June 15, 9 p.m., \$10/\$15. The Stage, 170 NE 38th St., Miami, 305-576-9577, thestagemiami.com.

War: With Rare Earth, Sat., June 15, 8 p.m., \$55-\$125. Magic City Casino, 450 NW 37th Ave., Miami, 305-649-3000, magiccitycasino.com.

De La Habana: With Amaury Gutierrez and Malena Burke, Sun., June 16, 7 p.m., \$22-\$72. Miami-Dade County Auditorium, 2901 W. Flagler St., Miami, 305-547-5414, miamidade.gov.

The Heartbreaker Tour: With Heart and Jason Bonham's Led Zeppelin Experience, Mon., June 17, 7:30 p.m., \$26-\$76. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

Grizzly Bear: Tue., June 18, 8:30 p.m., \$30. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

8cho Tango Takes Flight: Incorporating the various rhythms of Argentina's most beloved musical style and inspired by a famous tango step by the same name, 8CHO was created by Argentinean choreographer Brenda Angiel and is performed by the Brenda Angiel Aerial Dance Company., Thu., June 20, 8 p.m.; Fri., June 21, 8 p.m.; Sat., June 22, 2 & 8 p.m.; Sun., June 23, 5 p.m.; Thu., June 27, 8 p.m.; Fri., June 28, 8 p.m.; Sat., June 29, 2 & 8 p.m.; Sun., June 30, 5 p.m., \$35-\$75. Adrienne Arsht Center for the Performing Arts of Miami-Dade County, 1300 Biscayne Blvd., Miami, 305-949-6722, arshtcenter.org.

Bobby Lee Rodgers Trio: Jamming to Charlie Parker, Thu., June 20, 7 p.m., \$5. Green Room, 109 SW 3rd Ave., Fort Lauderdale, 954-449-1030, greenroomlive.com.

Brad Paisley: Beat the Summer tour with Chris Young, Fri., June 21, 7 p.m., \$29.25-\$64.75. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

PALOS: With DJ Le Spam, Fri., June 21, 10 p.m., \$10. PAX - Performing Arts eXchange, 337 SW 8th St., Miami, 305-640-5847, paxmiami.com.

Papadosio: Fri., June 21, 8 p.m., \$15. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

New Kids on the Block: With 98 Degrees and Boys II Men, Sat., June 22, 7:30 p.m., \$29.50-\$93.25. BB&T Center, 1 Panther Parkway, Sunrise, 954-835-7825, bankatlanticcenter.com.

Marisa Monte: Verdade Uma Ilusao tour, Sun., June 23, 8 p.m., \$48.50-\$98.50. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

The Mountain Goats: Mon., June 24, 7:30 p.m., \$20. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Generational: Tue., June 25, 10 p.m., \$10-\$15. Bardot, 3456 N. Miami Ave., Miami, 305-576-7750, bardotmiami.com.

Americanarama Festival of Music: With Bob Weir, Bob Dylan, Wilco, My Morning Jacket, and others, Wed., June 26, 4:30 p.m., \$25-\$80. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

The Dwarves: Thu., June 27, 9 p.m., \$12-\$15. Churchill's Pub, 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com.

Juanes: Thu., June 27, 8 p.m., \$60-\$90. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

Calvin Harris: Fri., June 28, 11 p.m., \$75-\$125. Story Nightclub, 136 Collins Ave., Miami Beach, 305-538-2424, storymiami.com.

Carnage: Fri., June 28, 10 p.m., \$25-\$40. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Greater Miami Youth Symphony: Advanced Summer Camp finale concert, Fri., June 28, 1 p.m., \$6-\$12. South Miami-Dade Cultural Arts Center, 10950 SW 211th St., Cutler Bay, 305-375-3584, smdcac.org.

iHeart Radio Ultimate Pool Party: With Pitbull, Ke\$ha, Afrojack, Icona Pop, and Krewella. Packages start at \$479 per night and include two passes to the iHeartRadio Ultimate Pool Party on June 29, access for two into Welcome Party on June 28, inclusive of two complimentary specialty cocktails, access for two into daytime Pool Party on June 29, and access for two into BleauLive private lounge throughout weekend. A minimum three night stay is required, Fri., June 28; Sat., June 29, \$479. Fontainebleau Miami Beach, 4441 Collins Ave., Miami Beach, 305-538-2000, fontainebleau.com.

Journey: Fri., June 28, 8 p.m.; Sat., June 29, 8 p.m., \$100-\$200. Hard Rock Live, 1 Seminole Way, Hollywood, 954-797-5531, hardrocklivehollywoodfl.com.

Daniel Tosh: Sat., June 29, 7 & 9:30 p.m., \$59.75-\$75. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

Lena: Sat., June 29, 8 p.m., \$27-\$117. Miami-Dade County Auditorium, 2901 W. Flagler St., Miami, 305-547-5414, miamidade.gov.

Mike Pinto: Sat., June 29, 8 p.m., \$12. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Nguzunguzuz: Sat., June 29, 10 p.m., \$12/\$15-\$20. Bardot, 3456 N. Miami Ave., Miami, 305-576-7750, bardotmiami.com.

Pretty Ricky: Sat., June 29, 9 p.m., \$15/\$20. Rick's Bar and Restaurant, 7707 NW 103rd St., Hialeah, 305-825-1000.

JULY

Alesana: Mon., July 1, 6 p.m., \$15. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

R3hab: Wed., July 3, 9 p.m., \$29. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

4th Of July Celebration: An evening of live music with a special performance by the rock band Soul Asylum, great food from local vendors, family fun zone activities, and the amazing fireworks finale., Thu., July 4, 5 p.m., free. BB&T Center (formerly BankAtlantic Center), 1 Panther Parkway, Sunrise, 954-835-7825, bankatlanticcenter.com.

Tyrese: With Ginuwine and Tank, Thu., July 4, 8 p.m., \$57.50-\$77.50. James L. Knight Center, 400 SE Second Ave., Miami, 305-372-4634, jlkc.com.

Big Time Rush: Summer Break tour with Victoria Justice, Fri., July 5, 7 p.m., \$25-\$65. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

Excision: With Krewella, Fri., July 5, 9 p.m., \$44. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Of Montreal: With Wild Moccasins, Fri., July 5, 10 p.m., \$12-\$15. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Beyoncé: The Mrs. Carter Show World Tour, Tue., July 9, 8 p.m., \$60-\$270.75. BB&T Center, 1 Panther Parkway, Sunrise, 954-835-7825, bankatlanticcenter.com. The Mrs. Carter Show World Tour, Wed., July 10, 8 p.m., \$48-\$88. American Airlines Arena, 601 Biscayne Blvd., Miami, 786-777-1000, aaarena.com.

Miami Jazz Society: DWNTWN Miami Concert Series with Federico Britos, Oriente, and Yvonne Brown, Fri., July 12, 8 p.m., free. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami, 305-372-0925, gusmancenter.org.

Air Supply: Sat., July 13, 8 p.m., \$48.50-\$123.50. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

Carlos Vives: Sat., July 13, 8:30 p.m., \$21-\$142. American Airlines Arena, 601 Biscayne Blvd., Miami, 786-777-1000, aaarena.com.

Miami Lyric Opera: Il Tabarro and Gianni Schicchi, Sat., July 13, 8 p.m., \$30-\$35. Colony Theatre, 1040 Lincoln Road, Miami Beach, 305-674-1040, colonytheatremiamibeach.com.

La Vela Puerca: Sun., July 14, 8 p.m., \$30. Grand Central, 697 N. Miami Ave., Miami, 305-377-2277, grandcentralmiami.com.

Lil Wayne: With T.I. and Tyga, Sun., July 14, 8 p.m., \$25-\$89.75. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

Miami Lyric Opera: Il Tabarro and Gianni Schicchi, Sun., July 14, 4 p.m., \$30-\$35. Colony Theatre, 1040 Lincoln Road, Miami Beach, 305-674-1040, colonytheatremiamibeach.com.

RX Bandits: Sun., July 14, 7:30 p.m., \$15. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Bobby Lee Rodgers Trio: Thu., July 18, 7 p.m., \$5. Green Room, 109 SW 3rd Ave., Fort Lauderdale, 954-449-1030, greenroomlive.com.

Dave Matthew's Band: Fri., July 19, 7 p.m.; Sat., July 20, 7 p.m., \$40.50-\$75. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

Molly Hatchet: Sat., July 20, 9 p.m., \$10-\$75. Casino Miami Jai-Alai, 3500 NW 37th Ave., Miami, casinomiamijai.com.

Midnite: With I-Wayne, Sat., July 20, 8 p.m., \$35. Revolution Live, 100 SW 3rd Ave., Fort Lauderdale, 954-449-1025, jointherevolution.net.

Marilyn Manson: Sun., July 21, 8 p.m., \$45.50-\$65. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

Unity Tour: With 311, Sublime with Rome, Cypress Hill, Pennywise, and G. Love & Special Sauce, Sun., July 21, 7 p.m., \$20-\$55. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

Toad the Wet Sprocket: Fri., July 26, 8 p.m., TBA. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Beacon: Sat., July 27, 10 p.m., \$12-\$15. Bardot, 3456 N. Miami Ave., Miami, 305-576-7750, bardotmiami.com.

La Viuda Alegre: Zarzuela Española, Sat., July 27, 8:15 p.m., \$12-\$42. Miami-Dade County Auditorium, 2901 W. Flagler St., Miami, 305-547-5414, miamidade.gov.

The Psychedelic Furs: Sat., July 27, 8 p.m., TBA. Culture Room, 3045 N. Federal Highway, Fort Lauderdale, 954-564-1074, cultureroom.net.

Vans Warped Tour: With Hawthorne Heights, Reel Big Fish, Allstar Weekend, Outasight, Sleeping with Sirens, the Used, Motion City Soundtrack, and others, Sat., July 27, 11 a.m., \$32.50. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

Black Sabbath: Wed., July 31, TBA. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.

AUGUST

Metric: Performing for the Bud Light Music First 50/50! series, Thu., Aug. 1, 8:30 p.m., \$27.50. The Fillmore Miami Beach, 1700 Washington Ave., Miami Beach, 305-673-7300, fillmoremb.com.

American Idol Live: With Season 12 idol finalists Amber Holcomb, Angie Miller, Burnell Taylor, Candice Glover, Curtis Finch Jr., Devin Velez, Janelle Arthur, Kree Harrison, Lazaro Arbos, and Paul Jolley. \$1 from every ticket will be donated to the Melanoma Research Alliance, Fri., Aug. 2, 7:30 p.m., \$33.50-\$66. American Airlines Arena, 601 Biscayne Blvd., Miami, 786-777-1000, aaarena.com.

Jonas Brothers: Fri., Aug. 2, 7 p.m., TBA. Cruzan Amphitheatre, 601-7 Sansbury's Way, West Palm Beach, 561-795-8883.



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DANCE

Arkadia: 4441 Collins Ave., Miami Beach, 305-674-4680, arkadiamiami.com. Arkadia Thursdays, Sounds by Stevie J and DJ Ideal, Thursdays, 11 p.m., \$30-\$40. Elevated Fridays, With Ron Lu,a and Chicco Secci, Fridays, 11 p.m. Bleu Beach, With poolside sounds by Stacie Todd and Mad Linx, Saturdays, 1 p.m., free; DJ Ross One, Saturdays, 11 p.m., \$30-\$40. Revive Sundays, With sounds by Armand Peña. Pool party, Sundays, noon, free.

Bamboo: 550 Washington Ave., Miami Beach, 305-695-4771, bamboomiamibeach.com. Envious Thursdays, Music by DJ Indigo and Luca Framusa, Thursdays, 11 p.m., \$20-\$30. Fresh Fridays, With Designer Drugs, Fridays, 11 p.m., \$20-\$30; The Captains of Industry, With Axel Beca and Hugo M., Fri., May 31, 11 p.m., \$20-\$30. Classic Saturdays, Rotating DJs, Saturdays, 11 p.m., \$20-\$30; EC Twins, Sat., June 1, 11 p.m., \$20-\$30. Prestige Sundays, Music by DJ Epps, DJ Entice, and DJ E-Feazy, Sundays, 11 p.m., \$20 ladies, \$30 guys. Industry Tuesdays, Super posh, super VIP, total service, with music by DJ Rascal. \$20 ladies, \$30 guys, Tuesdays, 11 p.m., \$20-\$30.

Club Euforia: 90 NE 11th St., Miami, 786-425-3545, clubefuria.com. Access Thursdays, Music by DJs Samsneak, Black Holiday, and Teflon 305. Ladies in free all night and open bar before 12:30 a.m., Thursdays, 11 p.m., free-\$20. Original Sin, Friday morning afterhours with Vinicio Rotelli and guests. Party till 10a.m., Fridays, 4 a.m., \$20; Designer Saturdays, Saturday night masquerade ball with DJ Def, Spin, D Ray, Alain, Oz, Fuego, and Angel Roman. 2-4-1 drinks before midnight, and 2 for \$250 bottles before midnight, Saturdays, 11 p.m., \$20.

Eve: 1306 N. Miami Ave., Miami, 305-995-5050, miamieve.com. 4Bidden Society, Open bar before midnight., first Saturday of every month, 11 p.m., \$10.

The Garret at Grand Central: 697 N. Miami Ave. 7th St side entrance, Miami, 305-377-2277, grandcentralmiami.com. Peachfuzz, DJ Dzarector and friends, with drink specials, free booze, party people, and never a cover. Hosted by Ashley Outrageous, and Yo MTV Raps videos playing all night, Fridays, 11 p.m., free. His & Hers, Dance floor classics, cult selections, and undiscovered goodness. Sounds by Ray Milian and Aramis Lorie. Complimentary Cocktails 11 p.m.-midnight and \$5 His & Hers cocktails all night, Saturdays, 11 p.m., free.

Haven: 1237 Lincoln Road, Miami Beach, 305-987-8885, havenlounge.com. Alphabet City, Music by DJs Al B Rotten and Johnny Strokes and visuals by Dark Intersection, Thursdays, 11 p.m., free. Destination: Saturdays, Saturdays, 10 p.m., free. The Deep End, Enjoy happy hour from 6-8 p.m. and relax to the sexy tunes and lounge grooves from DJ Shaun Duval while being immersed in watery visuals on the walls, Wednesdays, 10 p.m., free.

LIV: 4441 Collins Ave., Miami Beach, 305-674-4680, livnightclub.com. Erick Morillo, Fri., May 31, 11 p.m., \$40-\$80. Quintino, Sat., June 1, 11 p.m., \$40-\$75. Alvin Risk, Wed., June 5, 11 p.m., \$30-\$40; Dirty Hair, With DJs Eye, Ruen, and Jessica Who, Wednesdays, 11 p.m.

Mansion: 1235 Washington Ave., Miami Beach, 305-695-8411, mansionmiami.com. Christian Smith, Thu., May 30, 11 p.m., \$15; Kontrol Thursdays, Thursdays, 11 p.m., \$15. Super Fridays, With DJ Craze., Fridays, 11 p.m., \$15-\$20. Markus Schulz, Sat., June 1, 11 p.m., \$30; Others Play House, We Play Mansion, Saturdays, 11 p.m., \$20. Movement Sundays, Movement Sundays finds its new home at Mansion Nightclub. Music by DJ Louis Dee, Sundays, 11 p.m., \$30. Excess Mondays, Hip hop music with DJs E Feazy and 360, Mondays, 10 p.m., \$15-\$20. Cirque de Mansion, Wednesdays, 11 p.m., \$30.

Mekka Nightclub: 950 NE Second Ave., Miami, 305-371-3773, mekkamiami.com. Fashionista Fridays, Fridays, 11 p.m., free. Original Sin After Hours, A sunrise of house music and techno beats by resident DJ Vinicio Rotelli, Fridays, 3 a.m., \$10-\$20; Goddess Saturdays, EDM music. Ladies free till 12:30 a.m. Birthdays enter free, Saturdays, 11 p.m., free-\$10; Discotekka Saturdays, House music and \$4 Bud-Light all night, Saturdays, 11 p.m., \$10. Show Me Miami, Featuring resident DJ's Nelson Diaz and Luis Ponce, Sundays, 11 a.m., \$10. Monday Morning Afterhours, With DJs Sebastian H., Luis Ponce, and Matt Martinez, Mondays, 4 a.m., \$10.

Mokai: 235 23rd St., Miami Beach, 305-673-1409, mokaimiami.com. Star Fukcer Saturdays, Open format music by your favorite local DJs., Saturdays, 11 p.m., \$20. Sexy Bitch Wednesdays, You're a sexy bitch, so come celebrate it with a Christian Louboutain giveaway and an in house vibrator raffle. Ladies, text "MOKAIVIP" to the number 38714 from your cell phone for complimentary VIP entry and champagne all night., Wednesdays, 11 p.m., \$30.

Mynt Lounge: 1921 Collins Ave., Miami Beach, 305-532-0727, myntlounge.com. Fusion, With DJ Rascal, Thursdays, 11:30 p.m.,



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\$30. Mynt Fridays, House and dance music with resident DJ Julian Ingrosso, Fridays, 11 p.m., \$30. Mynt Saturdays, House and dance music with resident DJ Julian Ingrosso, Saturdays, 11 p.m., \$30.

Pangaea: 5711 Seminole Way, Hollywood, 954-581-5454, pangaea-lounge.com. DJs Mummy and Entice, Thursdays, 11 p.m., \$20. Pangaea Fridays, With DJ Todd Stylez, Fridays, 10 p.m.

Rokbar: 1905 Collins Ave., Miami Beach, 305-397-8804, rokbarmiami.com. Dubstep Masquerade Thursdays, Music by DJs Zion, Vanessa Behrans, Devin Cribb, and Luis Melendez, Thursdays. PartyRok Fridays, Music by DJs LS One and Top Feelin, Fridays, 11 p.m., \$20. Elite Saturdays, With live mariachi, \$5 beer, and free tequila shots before 12 a.m., Saturdays, free. House of Jack Sundays, With DJs Richy and Oshashi, Tocayo, and Rha Roo, Sundays, 11 p.m. Provocateur Mondays, Ladies enjoy complimentary champagne until midnight as French disco house music blasts through the speakers, Mondays, 11 p.m., \$20.

Set Nightclub: 320 Lincoln Road, Miami Beach, 305-531-2800, setmiami.com. DTF Thursdays, Thursdays, 11 p.m., \$30; Imagine Lifestyles, Music by Damaged Goods and Ess + Emm, Thu., May 30, 11 p.m. Julian Ingrosso, Fri., May 31, 11 p.m. Evolution Sundays, Music by Louis Dee, Sundays, 11 p.m. Fever Tuesdays, Music by Joe Maz and DJ Konflikt, Tuesdays, 11 p.m.

Space: 34 NE 11th St., Miami, 305-375-0001, clubspace.com. Strangers & Friends, With Patrick M. on the terrace and Oliver Deustchmann on the techno loft, Sat., June 1, 10 p.m., \$25-\$30.

Story Nightclub: 136 Collins Ave., Miami Beach, 305-538-2424, storymiami.com. Gareth Emery, Fri., May 31, 11 p.m., \$30-\$40. M.A.N.D.Y., Music by Phillip Jung, Hardline, Danyelino, ThunderPony, and Hugo Bianco, Sat., June 1, 11 p.m., \$30-\$40.

Therapy Miami: 60 NE 11th St., Miami, clubtherapymiami.com. Remix Thursdays, With Dennis Sheperd, Luccio, and Crowd Control, Thursdays, 10 p.m., \$15. Therapy Fridays, Fridays, 10 p.m., \$10-\$20.

The Vagabond: 30 NE 14th St., Miami, 305-379-0508, thevagabondmiami.com. Bounce, With Juan BassHead, Sean Ashworth, and friends playing party bass, dubstep, breaks, and freestyle in the main room, A-Train and Rob Riggs playing hip-hop, rock, and guilty pleasures in the bar room, and Smejay and Grace Jones in the garden. Ladies get in free all night, drink free till midnight, and pay \$5 drinks after 12 a.m., Thursdays, 10 p.m., free. Reloaded, Indie rock progressive in the bar room with Ray Milian, Grace Jones, and Sweetswirl; deep house, electro, nu-disco, and boogie in the dance room with Santiago Caballero and friends; and soul, R&B, mod, garage, Motown, and girl groups in the garden with Action Pat and Black Jesus. \$1 PBR and \$5 Vodka till midnight and \$3 PBR and \$5 P&B (PBR and Jager or Jack shot) all night, Fridays, 10 p.m., free-\$10. Backdoor Bamby, On the patio, enjoy barbecued chicken and ribs along with the music of Juan Mejia and Kool Large, Saturdays. Throwback Sundays, A throwback to when music mattered: Brit pop, 80's, and 90's alternative. Music by DJs Tommy Gunn and Joshy Josh, Sundays, 11 p.m., free. Stone Groove, Hosted by Marcus Blake, \$1 Grolsch 10-11PM + \$5 Jameson Whiskey all night. Soundscape by The 3rd Party, with resident DJs Wasabi and C-Stone, Tuesdays, 10 p.m., \$5.

Vice Lounge: 330 Lincoln Road, Miami Beach, 305-438-7835, viceloungemiami.com. Vice Fridays, Music by Chicco Secci and DJ Indigo, Fridays, 11 p.m., \$20-\$50.

Wall Lounge: 2201 Collins Ave., Miami Beach, 305-938-3131, wallmiami.com. Lush, With guest DJs \$1,200-\$1,500 tables, Thursdays, 10 p.m., \$60; The Bohemian Grove, Featuring guest DJs, Thursdays, 10 p.m., \$60. Crooked, With Denian Costa, Fri., May 31, 11 p.m. House Saturdays, Saturdays, 11 p.m.

ROCK

Bougainvillea's Old Florida Tavern: 7221 SW 58th Ave., South Miami, 305-669-8577, bougiesbar.com. Liza Quin, With the Bureau, Fri., May 31, 10 p.m., free. Acoustic Night, With various artists, Sundays, 11 p.m., free.

Brickell Irish Pub: 1451 S. Miami Ave., Miami, 305-381-6651, brickellirishpub.com. Acoustic Live Bands, Live bands featuring various DJ's., Fridays, 9 p.m., Free.

Churchill's Pub: 5501 NE 2nd Ave., Miami, 305-757-1807, churchillpub.com. Insurgency, With Shadow Reborn and Hell Frost, Thu., May 30. Tour Kick Off for Nunhex & Devalued, With Holly Hunt, Shit Luck, and others, Fri., May 31, 10 p.m., \$5. Gride, With Turbokrieg, MindBoil, Implosive Disgorgence, 440, and Ironside, Sun., June 2, 9 p.m., \$6.

Clandestino Pub: 758 Washington Ave., Miami Beach, 305-397-8946, facebook.com/clandestinopubmiami. Rock & Blues Wednesdays, \$5 draft special and \$1 tacos all night, Wednesdays, 9 p.m., free.

The Crab House: 1551 79th St., Miami Beach, 305-868-7085, crabhouseseafood.com. Ferromiami, Fri., May 31, 5-9 p.m., free.

The Hoxton: 1111 SW 1st Ave., Miami, 305-677-8466, hoxtonmiami.com. Brothers of Others, Wed., June 5, 8 p.m., free.

Jada Coles: 2845 Coral Way, Miami, 786-391-3701, jadacoles.com. Unplugged Night, Tuesdays, free.

Propaganda: 6 S. JSt., Lake Worth, 561-547-7273, propagandalw.com. Shroud Eater, "Dead Ends" release party with Ancient Albatross, OrbWeaver, and, Amplifier Orgy, Fri., May 31, 8 p.m., \$5.

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Sweet Saloon: 7100 Biscayne Blvd., Miami, 305-759-3999, sweet-saloon.com. The Medicine Box, Thu., May 30, 9 p.m., free. The Fantastic Five, Fri., May 31, 9 p.m., free.

Time for Wine: 2200 NE 2nd Ave., Miami, 786-409-4898. Ferromiami, Sat., June 1, 8 p.m., free.

Titanic Brewery and Restaurant: 5813 Ponce de Leon Blvd., Coral Gables, 305-668-1742, titanicbrewery.com. Live Music, The weekend brings live acts to the Titanic Brewery Stage, Fridays, Saturdays, 9:30 p.m., free; Rachel Cobra, Fri., May 31, 9:30 p.m., free.

Tobacco Road: 626 S. Miami Ave., Miami, 305-374-1198, tobacco-road.com. Ben Prestage, Thu., May 30, 10 p.m. 101 Happy Hour Fridays, \$1 food, \$2 drinks, Fridays, 6-7:41 p.m., free. Eric Vick Band, Winner of the 2012 Pop Rock Qool Award, Mondays, 8 p.m., free. Pat De Leon, Original world pop music and American Top 40 hits, Wednesdays, 8 p.m., free.

HIP-HOP

Cameo: 1445 Washington Ave., Miami Beach, 305-532-2667, cameomiami.com. Own the Night Saturdays, Hip-hop and R&B., Saturdays, 11 p.m., \$30.

Club Euforia: 90 NE 11th St., Miami, 786-425-3545, clubefuria.com. Selective Sundays, Sundays, 10 p.m., \$20.

Club Play: 1045 5th St., Miami Beach, 305-532-4340, clubplaysouth-beach.com. ForePLAY Fridays, Music by DJs E-Feazy and Top Feelin, Fridays, 11 p.m., \$20. Elevated Saturdays, Music by DJs Affect and Mummy. Ladies in free 'til 12:30 a.m., Saturdays, 11 p.m., \$20.

Dream Nightclub: 1532 Washington Ave., Miami Beach, 305-674-8018, dreammia.com. Eye Candy Saturdays, With hip hop, R&B, reggae, and reggaeton by DJ LS One., Saturdays, 10 p.m., \$20. Fantasy Wednesdays, Wednesdays, 11 p.m.

Eve: 1306 N. Miami Ave., Miami, 305-995-5050, miamieve.com. Coast2Coast Live, Hosted by Lil Fats with music by DJ Epps and Cyhi the Prynce, Thu., May 30, 8 p.m.

G.L. Gaskin Center: 5525 NW 7th Ave., Miami. It's A Rap, Hosted by Young Ferrari. It's A Rap is an Internet based talk show designed for the viewer and fan to tap into the underground world of hip-hop. It's A Rap will provide rap and R&B genre exposure for underground artists, Mondays, 7 p.m. Continues through May 26, \$5-\$50.

King of Diamonds: 17800 NE 5th Ave., North Miami Beach, 305-999-9500. Old School Thursdays, Best dressed OG contest with a \$500 prize, plus a \$5000 balloon drop., Thursdays.

Love Hate Lounge: 423 Washington Ave., Miami Beach, 305-695-8616, lovehatemiami.com. Hip-Hop Saturdays, With DJs Ha, OHSO, and Johnny Walker Red. Free Grey Goose before 12 a.m., Saturdays, 10 p.m., free.

Opium Hard Rock: 5729 Seminole Way, Fort Lauderdale, 954-327-9094, opiumhardrock.com. Madhouse, Hosted by DJs Bulletproof and Springer playing hip-hop in the main room with DJs Fergie, House Arrest, and King Waggy T from 99 Jamz in the Imperial lounge. Ladies get in free before 12:05 a.m., Fridays, 11 p.m., free. #SNL, Ladies in free and drink free before 12 a.m., Saturdays, 11 p.m., free.

Souz Miami: 739 Washington Ave., Miami Beach, 305-534-7774, clubsoz.com. Cosmopolitan Saturdays, Music by DJs Ronald and Eric P., Saturdays. Elite Wednesdays, Music by DJs Entice and Element, Wednesdays.

REGGAE

Bougainvillea's Old Florida Tavern: 7221 SW 58th Ave., South Miami, 305-669-8577, bougiesbar.com. Reggae Thursdays, Thursdays, 9 p.m., free.

Churchill's Pub: 5501 NE 2nd Ave., Miami, 305-757-1807, churchillspub.com. Version City Tour, With King Djanglo, Brian Hill, John DeCarlo, and others, Sat., June 1, 10 p.m.

The Goose: 3008 Grand Ave., Miami, 305-529-6498, gooselounge.com. Reggae Night, With Innasense, Wednesdays, free.

Jazid: 1342 Washington Ave., Miami Beach, 305-673-9372, jazid.net. Jean P. Jams, Fri., May 31, 11 p.m., free. Kulcha Shok Muzik, A night of live, sweet reggae music, featuring Mixed Culture or Jahfe with host Lance-O, rotating DJs, and special guests., Sundays, 11 p.m., \$5-\$10, kulchashok.com.

Lost Weekend: 218 Española Way, Miami Beach, 305-672-1707, mspace.com/lostweekendsouthbeach. Reggae Thursdays, Live music with \$5 Red Stripe and Flor de Cana rum, Thursdays, 10 p.m., free.

Love Hate Lounge: 423 Washington Ave., Miami Beach, 305-695-8616, lovehatemiami.com. The Basement, Reggae night with Killa Mike, Shadow Fyah, VYBZ, and Timmy HMV, Thursdays, free.

Propaganda: 6 S. J St., Lake Worth, 561-547-7273, propagandalw.com. Reggae Night, Ladies drink free well cocktails all night. \$3 well cocktails for guys 8-10 p.m. and \$3 Red Stripes 'till midnight, Thursdays, 8 p.m., \$5-\$10.

Purdy Lounge: 1811 Purdy Ave., Miami Beach, 305-531-4622, purdy-lounge.com. Rootsy Juicy Reggae, Music by Deep Roots and Jean P. Jam with DJ Icue in the back room. \$4 beer specials, Mondays, free.

Timo's at the Villa Mayfair: 2901 Florida Ave., Miami, 305-774-1500, villa-mayfair.com. Innasense, Tue., June 4, 6-10 p.m., free.

Will Call: 700 NE 2nd Ave., Miami, 305-577-5900, willcallmiami.com. Fayuca, Sat., June 1, 11 p.m., free.

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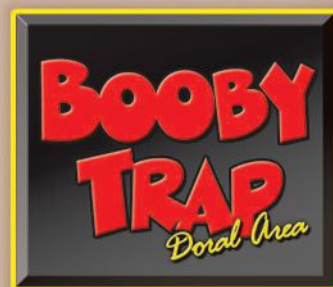
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Cafe Iguana Pines: 8358 Pines Blvd., Hollywood, 954-433-8787, cafeiguana.pines.com. Tuesdays at Cafe Iguana, Music by DJs Tight and Nasty. \$20 all you can drink bands till midnight, Tuesdays, 9 p.m., \$10. International Wednesdays, Live Broadcast from El Zol 95.7FM with Luis Peroso. Music by DJ Berdugo and a special guest DJ playing the latest in salsa, merengue, bachata, and more. In the babalu room, music by DJ Surge playing the latest in hip-hop, old school, R&B, and more. Ladies drink free till midnight, Wednesdays, 9 p.m., \$10.

Catharsis Restaurant and Lounge: 1644 SW 8th St., Miami, 305-479-2746, catharsisrestaurant.com. Tresillo, Live performance, Fridays, 9 p.m., free. Alma Castellanos, Live performance., Saturdays, 9 p.m., free; After Hours Lounge, Dance and drink to the sounds of Miami Latin Band., Saturdays, 11 p.m., free.

Club Euforia: 90 NE 11th St., Miami, 786-425-3545, clubeuforia.com. Fiesta Fridays, Latin music by DJs Red and A-N-D, Fridays, 11 p.m., free-\$20.

Hoy Como Ayer: 2212 SW Eighth St., Miami, 305-541-2631, hoycomoayer.us. Fuácala!, Resident DJ Le Spam plays every Thursday, Thursdays, 11 p.m., \$10. Anamaria Perera, Saturdays, 9:30 p.m., \$10. Tropicasa, A fusion of house, techno, dub, and Afro-Cuban music featuring Oscar G., Wednesdays, 10 p.m., \$7.

La Covacha: 10730 NW 25th St., Doral, 305-594-3717, lacovacha.com. Prestige Thursdays, Music by DJs Zog and Yatusabes and drink specials, Thursdays, free. Rumba Internacional, The best of house and EDM with resident DJs. DJ Johnny M on the main floor, Fridays, 5 p.m., free. Stellar Saturdays, Open bar till 11:30pm, and free entry till midnight. DJ Johnny Min in the main room, and resident DJs Charlie Solana, Omar Diaz, Mika Materazzi, and Fresko play the best of international house, Saturdays, 10 p.m., \$20. Latin Stars Sundays, The best of house and Latin dance music with resident DJs, drink specials, and no cover till 1 a.m. Ladies drink free till midnight., Sundays, 10 p.m., \$10-\$20.

Macumba: 7335 NW 36th St., Miami, 305-470-9607. Couture Thursdays, Music by DJs Def, David Solo, Dynamik, and Yerry. Open bar 'til midnight, Thursdays, 10 p.m. El Chulo, With Joel Collazo, Fri., May 31. Sensual Saturdays, Everyone gets in free. Ladies drink free until 1 a.m. Blue Label and Don Perignon only \$200 before midnight with confirmed reservation., Saturdays, 10 p.m., free; Viernes de Vacilon, Saturdays, 10 p.m. Tropical Sundays, Everyone gets in free all night. 2 for 1 drinks and beers., Sundays, 10 p.m., free.

Mango's Tropical Cafe: 900 Ocean Drive, Miami Beach, 305-673-4422, mangotropicalcafe.com. Street Dance Show, Music by DJs Carlos and Sandro, Tuesdays-Thursdays, \$5-\$20; Vision Reggae Band, Tuesdays-Saturdays, 2-7:30 p.m., \$5-\$20. Gino and Johelyn, Wednesdays-Saturdays, 3-7 p.m., \$5-\$20. Katia and Ariam, Mondays, Sundays, 10 p.m.-2 a.m.; Tuesdays-Thursdays, 6:30-10:30 p.m., \$5-\$20. Mariachi "Las Estrellas," With Sergio Correa, Wednesdays-Sundays, 9 p.m., \$5-\$20. Michael Jackson Show, Tribute to the king of pop with CO2 and lasers, Daily, 9:25, 11:25 p.m. & 1:25 a.m., \$5-\$20. Cuban Conga Show, Feel the magic of the Havana Cabaret, Daily, midnight, \$5-\$20; Brazilian Carnival Explosion, Daily, midnight, \$5-\$20. Celia Cruz Show, Tribute to the queen of salsa, Mondays, Tuesdays, Fridays, Saturdays, 12 & 1 a.m., \$5-\$20.

Rick's Bar and Restaurant: 7707 NW 103rd St., Hialeah, 305-825-1000. Latin Night Fridays, Music by DJ Oski and 2 for 1 drinks from 6-8 p.m., Fridays, 6 p.m., free.

JAZZ

The Corner: 1035 N. Miami Ave., Miami, 305-961-7887. Live Jazz, Tuesdays, free.

Crescendos Jazz & Blues Lounge: 2201 Biscayne Blvd., Miami, 305-967-8176, crescendojazzandblues.com. Soul Jazz Saturdays, With Earnest Walker Jr. playing a jazz show like no other, with jazz twists on your favorite tunes, good food, and heavy-handed drinks, Saturdays, 9 p.m., free. Soulful Sundays with Shenita, Sundays, 2-6 p.m., free. Martini Mondays, Party in the VIP suite till 2 a.m. with live DJs and \$6 martinis all night, Mondays, 7 p.m., free.

The Grove Spot: 3324 Virginia St., Coconut Grove, 305-774-6696, thegrovespot.com. Jazz Jam, Weekly live jazz jams., Wednesdays, 8 p.m., Free.

Mutineer Restaurant: 11 SE First Ave., Homestead, 305-245-3377, mutineer.biz. Ricky Williams Jazz Tuesdays, "In The Biz" Tuesdays with Ricky Williams on the piano, accompanied by song stylist Wanda Starr Williams. Drink specials for restaurant service industry employees with ID, Tuesdays, 6-10 p.m., free.

PAX - Performing Arts eXchange: 337 SW 8th St., Miami, 305-640-5847, paxmiami.com. Serious Multi Jazz Jam Sessions, Presented by Brian Lynch, Mondays, 8:30 p.m., \$5.

Titanic Brewery and Restaurant: 5813 Ponce de Leon Blvd., Coral Gables, 305-668-1742, titanicbrewery.com. Open Mic, And jazz jam, Tuesdays, 10 p.m., free.

Tobacco Road: 626 S. Miami Ave., Miami, 305-374-1198, tobacco-road.com. Jam on the Road, With Bobby Lee Rodgers, Lingo, and Off Orbit, Fri., May 31, 10 p.m., \$5.

DJ

The Bar: 172 Giralda Ave., Coral Gables, 305-442-2730, gablesthebar.com. DJ Boe - Super Size Me, All mixed drinks served in super size cup, Thursdays, 10 p.m., free.

Fado Irish Pub: 900 S. Miami Ave., Miami, 786-924-0972, fadoirishpub.com/miami/about-fado. Ladies Night, With DJ BL and bottomless glasses of wine till midnight for just \$12, Thursdays, 9 p.m., free.

The Goose: 3008 Grand Ave., Miami, 305-529-6498, gooselounge.com. Ladies Night, Open format DJs and ladies drink free from 10 p.m.-1 a.m., Thursdays, 10 p.m., free. DJs Frenchkiss/Tavin Reiter, Saturdays, 9 p.m., free.

Moonchine Asian Bistro: 7100 Biscayne Blvd., Miami, 305-759-3999, moonchine.com. Winesday Wednesday, Half off bottles of wine and sake and DJ spinning beats all night, Wednesdays, 4 p.m., free.

The Stage: 170 NE 38th St., Miami, 305-576-9577, thestagemiami.com. Massive Wednesdays, Various DJs and producers get together every week and perform live EDM, Wednesdays, 10 p.m., free-\$5.

Wall Lounge: 2201 Collins Ave., Miami Beach, 305-938-3131, wallmiami.com. dBerie, Sat., June 1, 10 p.m., \$50-\$60.

KARAOKE

The Bar: 172 Giralda Ave., Coral Gables, 305-442-2730, gablesthebar.com. Karaoke Night, With Jen from Karaoke Plus and \$3 Soco Lime shots with any beer purchase, Tuesdays, 10 p.m., free.

Blue Martini: 900 S. Miami Ave. #250, Miami, 305-981-2583, bluemarketlounge.com. Live Band Karaoke, Miami's version of American Idol. \$200 Skyy bottle special., Tuesdays, 10 p.m., No Cover.

Dave & Buster's: 11481 NW 12th St., Doral, 305-468-1555, daveandbusters.com. Karaoke Tuesdays, Tuesdays, 8 p.m., free.

Fat Monkey Bar: 28 S. Krome Ave., Homestead, 305-248-1060, kara-o-king.com/shows/monkey.html. Karaoke, Mondays-Saturdays, 9:30 p.m.

Finnegan's on the River: 401 SW 3rd Ave., Miami, 305-285-3030, finneganriver.com. Scaryokee, On the karaoke pool party with \$6 mango margaritas, \$3 PBRs, \$10 pitchers, \$15pitchers with six wings, \$5 fireball shots, and \$4 plantain chips with salsa. \$25 bar tab for best performer every week, first Tuesday of every month, 6-10 p.m. Continues through June 11, free.

The Goose: 3008 Grand Ave., Miami, 305-529-6498, gooselounge.com. Karaoke Night, Free sake bomb when you sing, Mondays, 9 p.m., free.

Jada Coles: 2845 Coral Way, Miami, 786-391-3701, jadacoles.com. Karaoke Night, Mondays, 10 p.m.-2 a.m., free.

Little Hoolie's Sports Bar & Grill: 13135 SW 89th Place, Kendall, 305-252-9155, littlehoolies.com. Karaoke Sunday, Sundays, 9:30 p.m., free.

Magic City Casino: 450 NW 37th Ave., Miami, 305-649-3000, magiccitycasino.com. Miami Rock Star Karaoke, Thursdays, 9 p.m., free.

Mova Lounge: 1625 Michigan Ave., Miami Beach, 305-534-8181, movaalounge.com. Shout!, Karaoke Mondays by DJ Milk and talent competition, Mondays, free.

Paquito's Mexican Restaurant: 16265 Biscayne Blvd., Sunny Isles Beach, 305-947-5027, paquitosmiami.com. Karaoke Night, Saturdays, 10 p.m.-2 a.m.; Thursdays, 7 p.m.-midnight, free.

Rick's Bar and Restaurant: 7707 NW 103rd St., Hialeah, 305-825-1000. Tuesday Night Karaoke, With \$7 pitchers and 2-for-1 drinks all night, Tuesdays, 8 p.m., free.

Schneibly Redland's Winery: 30205 SW 217th Ave., Homestead, 305-242-1224, schneiblywinery2.ning.com. Karaoke Night, A night full of dancing, singing, and fun, Fridays, 6 p.m., \$6-\$10.

Seven Seas: 2200 SW 57th Ave., Miami, 305-266-6071, karaoekemiami.com. Karaoke, Karaoke with Bernie three nights a week., Tuesdays, Thursdays, Saturdays, 10 p.m., Free.

Sing Sing Karaoke: 717 Washington Ave., Miami Beach, 305-763-8410, singsingmiami.com. Happy Hour, Daily happy hour. Five dollars per person per hour, half off room rates, and a 2-for-1 drink menu, Daily, 2-8 p.m., \$5; Bar Karaoke, Three dollars per song. Get a free song at the bar with any drink over \$5, Daily, 8 p.m., \$3; Private Room Karaoke, Too shy to sing in public? Rent a private room for \$10 per person per hour with a minimum three people charge, Daily, 8 p.m., \$10. Monday Monday So Good To Me, 20 percent off karaoke rooms (pay \$8 an hour instead of \$10) and free liquid courage shots when you book a room from 9 p.m.-3 a.m., Mondays, 9 p.m., \$8.

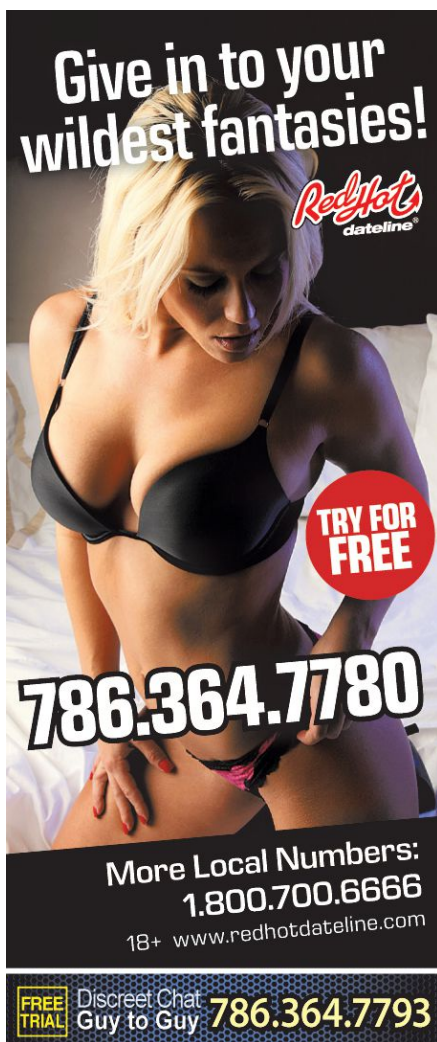
The Stage: 170 NE 38th St., Miami, 305-576-9577, thestagemiami.com. Live Karaoke, Rock it out on stage and sing along with a live band (not a machine). \$3 shots, \$4 Yuengling, \$5 martinis, and onsite food from the Stage's BBQ Pit, Tuesdays, 8 p.m., free.

Titanic Brewery and Restaurant: 5813 Ponce de Leon Blvd., Coral Gables, 305-668-1742, titanicbrewery.com. Karaoke Night, Sundays, 9:30 p.m., free.

University Restaurant & Patio: 1050 N.W. 14th St., Miami, 305-326-3303, universitypatio.com. Karaoke Thursdays, Thursdays, 6:30-11 p.m., free.

The Village Tavern: 8102 SW 81st Drive, South Miami, 305-273-6123, villagetavern.net. Karaoke Thursdays, Thursdays, free.

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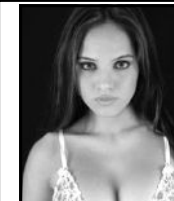


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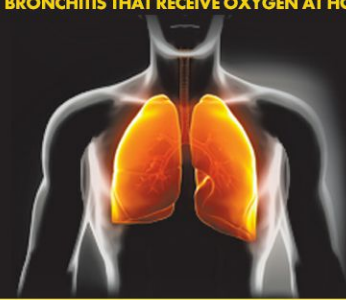
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300 Rentals



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330 Short Term/Corporate Housing
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350 Vacation

305 Roommates

COCONUT GROVE \$550 786-337-1031
2br Cottage. Utilities included. M or F gentle vegetarian, into Holistic lifestyle & self awareness, wifi optional. Non Smoker/Drugs. June 15

DOWNTOWN 305-794-3939
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SOUTH BEACH \$650 786-306-8972
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307 Rooms for Rent

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HOLLYWOOD HILLS REDUCE 954-549-8243
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317 Apartments for Rent

BAY HARBOR 305-879-1329
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DESIGN DISTRICT FROM \$1,400 305-754-2541
2 MONTHS FREE! 2BR/2BTH in New Gated Cmnty. Wd flrs, Lrg closet. Patio, Gym & Pool. Free WiFi. Laundry Rm. 24HR Sec. Free Prkng.



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HIALEAH \$1,250 305-673-1940
2/2, 17901 NW 68TH Ave, Lg. bright unit, wd flrs, cent a/c, d/w, balc., gated community, pool, pkg, tennis courts, must see! More listings at regattarealestate.com

MIAMI FROM \$1,150 305-754-2541
1 MONTH FREE!! 3BR Apt in New Gated Community. Lrg closet. Patio, Gym & Pool w/ free WiFi. Laundry Rm. 24HR Sec. Free Prkg.



MIAMI \$750 305-673-1940
1/1, 600 SW 9th Ave, Huge apartment located steps away from the heart of Calle 8, wd flrs, great closet space, must see! More listings at regattarealestate.com

MIAMI \$800 786-623-6569
Excellent Apts 2br/1br. Area near Airport. Equipped w/kitchen, A/C water heater, for and incredibly low price of \$800 a month. (plus we accept section 8) 1 Month Free is Qualifies 305-443-4222.

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SOUTH BEACH \$1,300 305-673-1940
1/1, 1619 Lenox Ave, Updated unit next to Lincoln Rd, wd flrs, central a/c, ss appl, secured entry, must see! More listings at regattarealestate.com

SOUTH BEACH \$1,600 305-673-1940
2/1.5, 1034 Jefferson Ave, 2nd flr cm unit in Deco bldg located steps away from park, wd flrs, faux fireplc, cent a/c, must see! More listings at regattarealestate.com

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2/2, 1345 Lincoln Rd, Huge & newly renov cmr unit, tile flrs, ss appl., lg. rooms, lg closets, impact wndws, balc, pool, pkg, must see! More listings at regattarealestate.com

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365 Comm Rentals

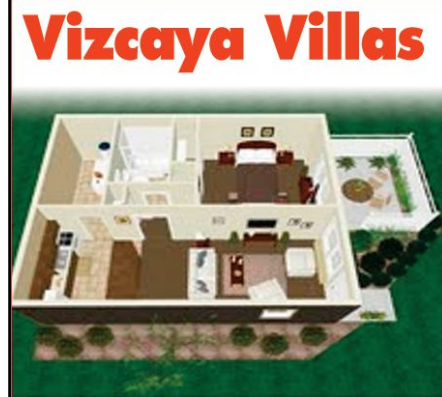
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WYNWOOD 305-502-5553
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215 Open House
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250 Home Resources
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240 Miscellaneous

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445 Miscellaneous

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527 Legal Notices

FICTITIOUS NAME - Deston Entertainment, LLC
Notice under fictitious name law pursuant to section 865.09, Florida statutes NOTICE IS HEREBY GIVEN that the undersigned, desiring to engage in business under the fictitious name of Deston Songs, located at 905 Harpeth Valley Place in the City of Nashville, Florida 37221 intends to register the said name with the Division of Corporations of the Florida Department of State, Tallahassee, Florida

MARIJUANA LAWS
*NormFlorida.org email Karen @NORMFLORIDA@gmail.com or Po Box 36 Hallandale Florida 33008 working to reform Florida's marijuana laws" or if marijuana isn't appropriate, she said to use the word "cannabis"

NOTICE IS GIVEN that Victor Morales, desiring to engage in business under the Fictitious Name of "Ecostar Builders", with a mailing address of 70 NW 105 St, Miami Shores, FL 33150 intends to register said name with the FL Dept. of State, Div. of Corps., Tallahassee, FL.

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130 Entertainment

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110 Computer/Technical

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127 Education

EDUCATION - Entry Level
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125 Domestic

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145 Management/Professional

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Florida International University in Miami, FL is seeking a Technical Analyst III to support any one of the following applications: Campus Solutions, Financials, Human Resources, Business Intelligence, Portal, CRM or equivalent enterprise system. Responsible for formulating and defining systems scope and objectives through research and fact finding to develop or modify applications related to complex university administrative functions. Provide competent work at the highest technical level of all phases of applications systems analysis. Provide in-depth knowledge and leadership for assigned PeopleSoft modules. Analyze, design and create specifications for PeopleSoft functionalities and/or requirements. Provide production support including problem analysis and resolution, on-call support, job scheduling, monitoring, tuning, and end-user support. Conduct analysis of and resolve dependency and integration issues across product areas. Interact with database administrators, security analysts and business system users. Coordinate with vendors when necessary to resolve issues. Collaborate with various groups to identify and resolve application issues. Independently prioritize the completion of tasks and resolution of issues to ensure compliance to project budget and deliverables. Forecast required time and resources, provide status reports, follow established methodology. Complete the duties and responsibilities under the guidance and direction of senior personnel and/or management. Document programs to enable departmental staff to continue computer support to the related systems. Participate in the development of user and operational documentation.

127 Education

EDUCATION - Entry Level
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125 Domestic

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145 Management/Professional

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167 Restaurants/Hotels/Clubs

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172 Sales

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177 Salons

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183 Trades

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185 Miscellaneous

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