

Y'S CANDY: MODEL: MONIKA RUSH/SILENT. HAIR: BERT KEITZEROW USING KADUS PROFESSIONALS/ARTLIST. MAKEUP: ANNE KOHLHAGEN USING CHRISTIAN LOUBOUTIN BEAUTY/ARTLIST. MANICURE: NORI/ARTLIST. SOUR
 ART: COVER ART COURTESY OF LANNY PENGUIN RANDOM HOUSE. TWO OF A KIND: AUGUSTE RODIN. THE MIGHTY HAND (MAIN CRISPEE) CIRCA 1880; BRONZE. SARAH LUCAS. FACILIZE 2015. PLASTER, CIGARETTE, CHAIR: 84 x 96.5 x
 M. © SARAH LUCAS, COURTESY OF SADDIE COLES HQ, LONDON. PHOTOS: COURTESY OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO. GLASS CASTLES: FILM STILL. PHOTO: JAKE GILES/NETTER.

AK'S VOT MUERTO: GROOMING: MICHAEL CHUA USING CAUDALIE AND REDKEN. THINGS THAT HAPPENED BEFORE THE EARTHQUAKE: COVER ART COURTESY OF DOUBLEDAY. WORKING GIRL: MODEL: MONIKA RUSH/SILENT. HAIR: BERT
 KEITZEROW USING KADUS PROFESSIONALS/ARTLIST. MAKEUP: ANNE KOHLHAGEN USING CHRISTIAN LOUBOUTIN BEAUTY/ARTLIST. MANICURE: NORI/ARTLIST. COAT: BURBERRY. TIGHTS: WOLFORD. SOCKS (THROUGHOUT): UNIQLO.
 KLEET: JENNIFER FISHER. SKIRT: MOSCHINO. TIGHTS: FALKE. ANKLET: GIANVITO ROSSI. INGRID GOES WEST: FILM STILL. COURTESY OF NEON.

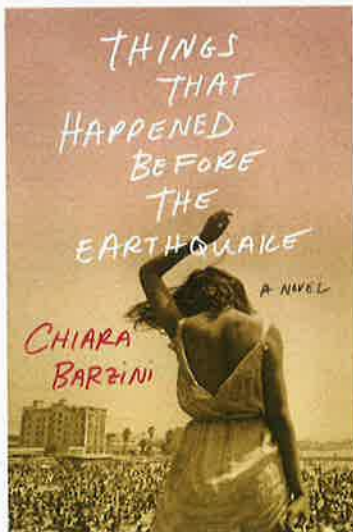


PUNK'S NOT MUERTO

Photography DEAN PODMORE

Two years ago, Downtown Boys, a punk band from Providence, Rhode Island, catapulted themselves out of their local scene and onto the national stage with their infectious, politically riled-up sophomore album, *Full Communism*. On their new one, *Cost of Living*, out this month via Sub Pop, the riotous five-piece returns with a sharpened sound courtesy of the producer and Fugazi member Guy Picciotto. Full of fleet-footed vocals from frontwoman Victoria Ruiz, who sings in both English and Spanish accompanied by blaring saxophones, the 12 electrifying songs fiercely challenge the oppressive power dynamics of our age. But Downtown Boys aren't calling for revolution just yet. "I don't think we are trying to push some rallying cry right now," Ruiz says. "The people who actually care about us probably need a moment of catharsis instead." —M.M.

A Seismic Struggle



When Eugenia Petri decamps from Rome to Los Angeles with her filmmaking family in the early '90s, she finds the city that basically invented the modern teenager to be deeply depressing. Nevertheless, a year into her Southern California stay, Eugenia says the word "like" in a sentence. Twice. Her friend dutifully notes that she's become "an Italian Valley girl. You've invented a new L.A. subculture."

Chiara Barzini has similarly invented a fresh, energizing twist on the fish-out-of-water coming-of-age story in her hilarious, gorgeously poignant novel *Things That Happened Before the Earthquake* (Doubleday). The Italian author

throws out all the clichés about what a teen girl is supposed to be and want, and instead gives us a breathing, pulsating character fighting half the time not to feel and the other half hungry to feel anything at all. Eugenia survives drug trips, road trips, love, and even the title's natural disaster, and she does it in the surreal world called America, where, the protagonist notes, everything, "even the moon," is bigger. —CHRISTOPHER BOLLEN



SEEING DOUBLE

What do an untested government agent and a social media influencer have in common? This month, in two eagerly anticipated films, Elizabeth Olsen will play one of each. In *Wind River*, directed by the actor and *Hell or High Water* screenwriter Taylor Sheridan, Olsen stars as Jane Banner, a young FBI investigator tasked with solving a grizzly rape and murder on an isolated Native American reservation. And in the dark comedy *Ingrid Goes West*, she is Taylor Sloane, an L.A.-based Instagram celebrity whose seemingly perfect life inspires envy in an unhinged fan. Both movies premiered at Sundance, where Olsen first broke out six years ago in the tongue-twisting indie thriller *Martha Marcy May Marlene*. —EMMA BROWN



WORKING Girl

Photography ROBERT MASSMAN Styling JULIA GALL

CLASSIC WHITE SNEAKERS BRING THAT '80s BEAT BACK TO THE STREET.