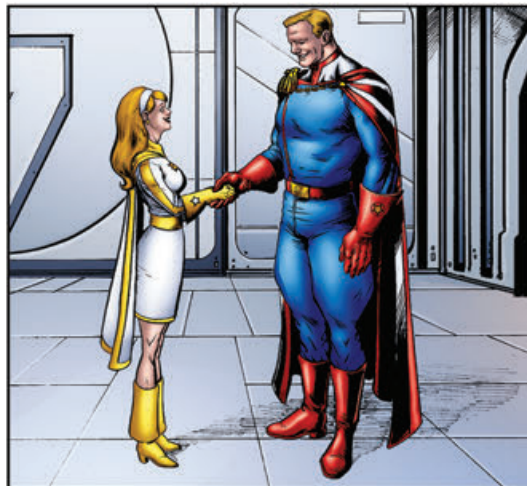


HOW COMPOSER THOMAS ADÈS MADE THE CITY OF ANGELS HIS MUSE • THE DARKLY-MELODIC TRIO ASHRR ARE OFF TO A FAST START

JULY 12-18, 2019 / VOL. 41 / NO. 34 / LAWEEKLY.COM

# LA WEEKLY®



THE UNAPOLOGETICALLY VIOLENT TV ADAPTION OF *THE BOYS* AND ITS THEMES OF THE DISENFRANCHISED VERSUS THE 1 PERCENT HIT CLOSE TO HOME IN THE AGE OF TRUMP AND #METOO.

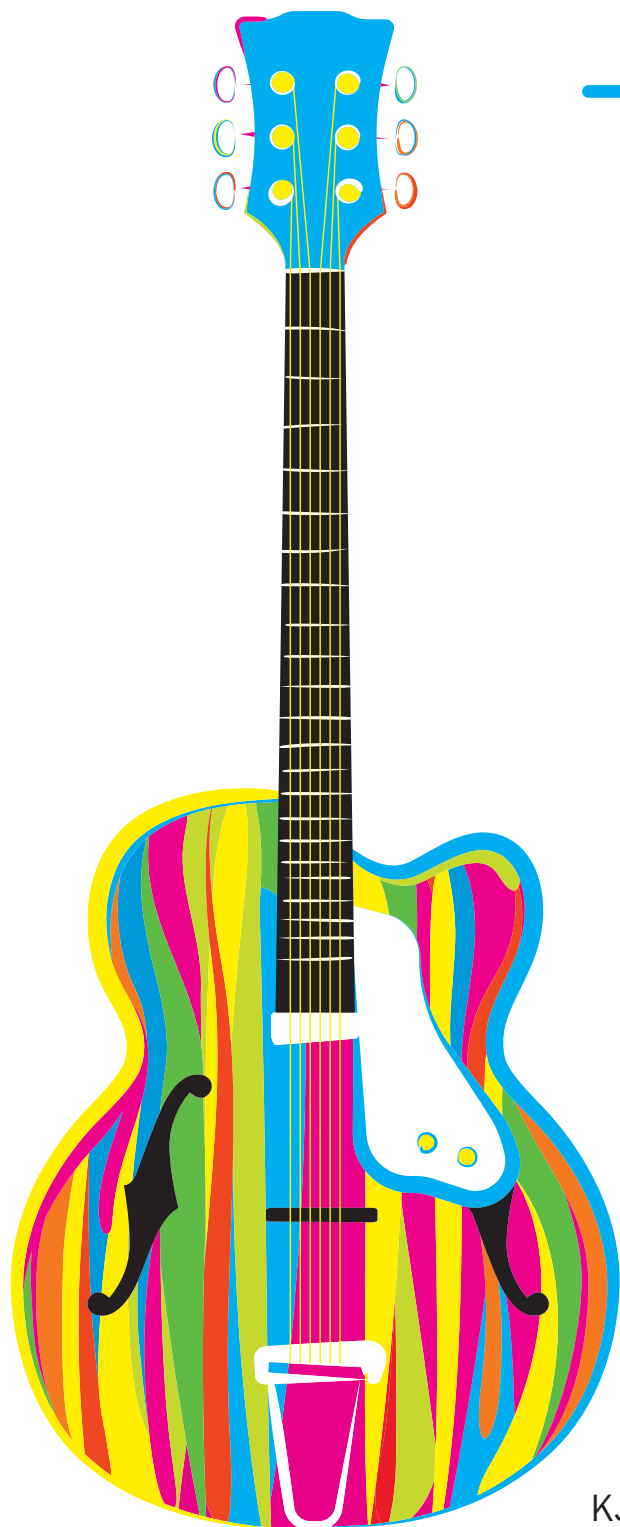
## LET'S HEAR IT FOR *THE BOYS*

BY BRETT CALLWOOD





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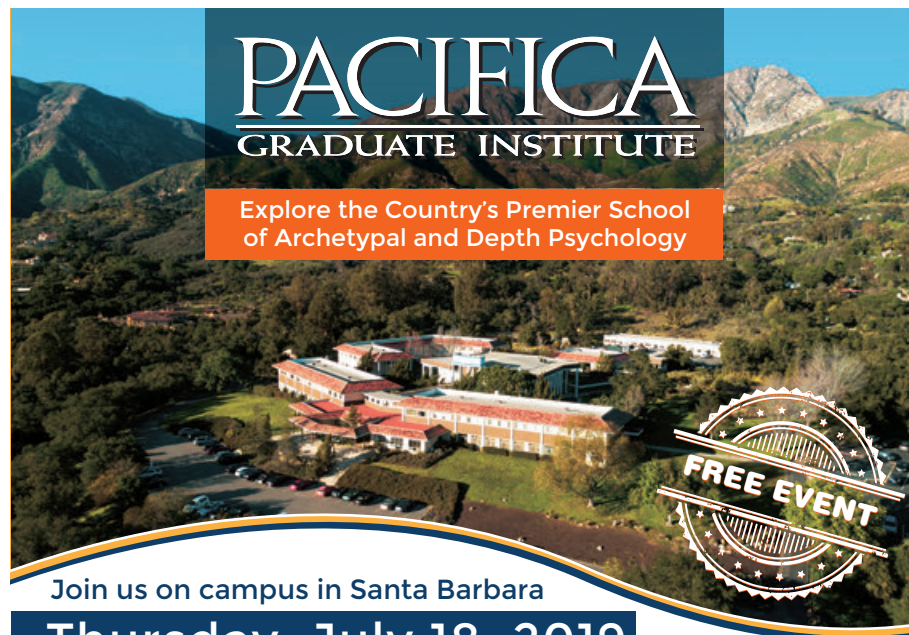
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## PHO LEGEND



# GO LA

**FRI 7/12**

ACTIVISM/POLITICS

## Take a Stand

From the safe vantage point of history, many people today brag about what they would have done to stop the Holocaust or prevent the systematic incarceration of more than 100,000 peaceful Japanese-American citizens in U.S. internment camps during World War II. Guess what? Now is another great time to stand up for human beings in need. As your government continues to separate immigrant children from their parents and cruelly confine them in literal cages, conscientious folks around the nation are gathering for **Lights for Liberty: A Vigil to End Human Detention Camps**. Sponsored by Code Pink and CHIRLA, the L.A. edition occurs fittingly enough outside Metropolitan Detention Center, the grim, forbidding, Death Star-like fortress of human misery operated by the Federal Bureau of Prisons. *Metropolitan Detention Center, 535 Alameda St., downtown; Fri., July 12, 7-9 p.m.; free. facebook.com/events/451670135678048. —FALLING JAMES*

DANCE

## Artificial Artistic Intelligence

In a normal week, an upcoming performance by England's Royal Ballet, the bold Canadian violinist Leila Josefowicz or American pianist Kirill Gerstein would merit an individual preview for each artist. But when those forces are joined with notorious British choreographer Wayne McGregor and the combined might of L.A. Philharmonic and conductor Thomas Adès, you end up with a potentially major cross-cultural event. Billed as **Adès & McGregor: A Dance Collaboration**, Adès conducts his own music, including a new piece that features the Living Archive, an arti-



cially intelligent system devised by McGregor for individual choreography that “is able to respond to any new movement phrase by suggesting multiple original possibilities for the next phrase.” *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Fri.-Sat., July 12-13, 7:30 p.m.; \$34 & up. (213) 972-0711, laphil.com. —FALLING JAMES*

For more information, see this week's Arts feature on page 17.

**SAT 7/13**

FOOD&DRINK

## Community Dinner

Now that the Venice-Mar Vista Arts District is going to be a thing, what better way to celebrate this endless fount of artistic creation than with a **Summer Garden Festival**. You'll get eight solid hours of poetry and music — by such local luminaries (among others) as Absolute Fantasy, Pauline Lay and Ang Wilson, and Patrick Shiroishi — and garden partners Safe Place for Youth bringing everyone together with a farm-to-table community dinner to further enliven the big event. Maybe that big smelly goat in the garden will make an appearance. It's not a party unless some big smelly goat shows up! *Beyond Baroque, 681 Venice Blvd., Venice; Sat., July 13, 2 p.m.; free (advance ticket recommended). (310) 822-3006, beyondbaroque.org/eventbrite.com/e/summer-garden-festival-tickets-64253177985. —DAVID COTNER*

ART

## Cosmic Energy

You'll find yourself surrounded by more stars than there are in heaven at this evening's deeply special **Ever Present: Cosmos** party. Vedic astrologer Deradoorian touches musically on high-minded concepts, while Pennypacker Riggs builds on those themes of human voicings with songs culled from the shape of the constellations. Meanwhile, composer Ana Roxanne teams up with A.S.T.R.A.L.O.R.A.C.L.E.S for a space ritual, Jennifer Moon and laub unveil unto you their notions on the makeup of the multiverse, and Jordi casts his spell over it all with energy work the effects

of which remain unknown in the greater spacetime continuum scheme of things. *The Getty Center, 1200 Getty Center Drive, Bel-Air; Sat., July 13, 5 p.m.; free. (310) 440-7300, getty.edu/visit/cal/events/ev\_2764.html. —DAVID COTNER*

**SUN 7/14**

FOOD&DRINK

## Ace of Cakes

This afternoon's **Kid's Cake Decorating Competition** is less a battle royale than it is a win-win situation: You get to be a kid, you get to be a kid who gets to eat cake, and you get to decorate a cake you're going to eat. Kids could be in a Gross Sandwich Eating Contest and they'd be perfectly happy — they're kids. Food Network personality Duff Goldman — with *Ace of Cakes* star Geof Manthorne and other friends — give competing young'uns the ingredients they'll need for an hour of pure joy decorating an incredible cake that's all their own. *Duff's Cakemix, 165 S. De Lacey Ave., Pasadena; Sun., July 14, 1:30 p.m.; \$107.72. (626) 249-0500, eventbrite.com/o/duffs-cake-mix-7496364785. —DAVID COTNER*

ART

## Midnight in the Garden

Among the hidden gems among the beloved botanical landscapes at Descanso Gardens, the converted modern whitebox exhibition space of the Sturt Haaga Gallery is the most unexpected. Building on gallery programs dedicated to contemporary environmentally-themed visual art, they have also inaugurated an artist in residence program. Its first artist, the interdisciplinary practitioner Carole Kim, shows off the results of her onsite work of the last year, in *Shine a Light*, a presentation of digital prints on metal, projected videos, an installation in the windows of the space, and a larger-scale multimedia piece. That's in the gallery. Outside throughout the gardens, Kim will stage more sculptural and video-based works and activate them with dance performances and live music throughout the summer and fall. *Descanso Gardens, 1418 Descanso Drive, La Cañada Flintridge; opening reception: Sunday, July 13,*

*4-6 p.m.; on view through Oct. 27, 10 a.m.-4 p.m., daily; opening reception is free, visiting hours free with \$9 garden admission. (818) 949-4200, descansogardens.org. —SHANA NYS DAMBROT*

**MON 7/15**

ART

## Lost Art Form Reborn

Panoramic paintings were dramatic visual spectacles that immersed viewers in 360-degree environments where they were surrounded by often-fantastic imagery. With the rise of motion pictures, panorama paintings became a quaint vestige of the 19th century, but director Sara Velas at Velaslavasay Panorama continues to champion this beautiful, lost art form. Scholars Hexi and Charles Gravelle from the Shenyang Visual Archive engage in an “archo-historical illustrated lecture” in which they screen short films and discuss their efforts to put together *Shengjing Panorama*, a new installation at the Velaslavasay that re-creates what the Chinese city of Shenyang looked like in the early 20th century. *Velaslavasay Panorama, 1122 W. 24th St., University Park; Mon., July 15, 7 p.m.; \$8. (213) 746-2166, panoramaonview.org. —FALLING JAMES*

**TUE 7/16**

COMEDY

## Dynamic Duo

Steve Martin and Martin Short are further proof that comedy greats come in twos. The actors met while filming 1986's cult classic *Three Amigos*, followed by *Father of the Bride* and its sequel. For the last several years, the two have turned their friendship of more than 30 years into a live tour that mixes comedy bits, characters, childhood pictures, stories about their families and careers, musical interludes and a lot of friendly insults. “Steve and I are like Donny and Marie, but without the sexual tension,” Short joked in their 2018 Emmy-nominated special, *Steve Martin and Martin Short: An Evening You Will Forget for the Rest of Your Life*. For **Steve Martin and Martin Short: Now You See Them, Soon You Won't**, Martin will again be accompanied by pianist Jeff Babko



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and Martin backed by his bluegrass band the Steep Canyon Rangers. We're hoping Short once more resurrects his TV alter ego Jiminy Glick. We need the obnoxious fictional TV interviewer to tear Hollywood and our current administration new ones now more than ever. *Greek Theatre, 2700 N. Vermont Ave., Griffith Park; Tue., July 16, 8 p.m.; \$39.50-\$225. (844) 524-7335, lagreektheatre.com.* —SIRAN BABAYAN

## DANCE

### Star Crossed Lovers

Gustavo Dudamel conducts the **L.A. Phil** in the lush Sergei Prokofiev ballet *Romeo and Juliet* with segments danced by members of the **L.A. Dance Project**. In the first installment last October at Disney Hall, Dudamel conducted, LADP artistic director Benjamin Millepied choreographed and filmed the dancers as they moved offstage and around parts of Disney Hall with the dancing streaming on screens in the theater. This time when the dancers move off the Bowl stage, the wandering-about will have new and different possibilities. The video screens should provide fine viewing since beyond the first few top ticket sections, dance at the Bowl is viewable primarily on the video screens. As if R&J is not enough, the program also includes Dvořák's Cello Concerto with cellist Pablo Ferrández. *Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Tue., July 16, 8 p.m.; \$1-\$168. hollywoodbowl.com/. —ANN HASKINS*

## WED 7/17

## ART

### The House of Japanese Folk Spirits

From the Japanese word for transformation comes a new exhibition at Japan House exploring the liminal intersections between folkloric traditions across both the globe and the digital divide, ordinary life and dimensions beyond, and the power of spirits to transform our lives and even our physical selves. *BAKERU: Transforming Spirits* generates both performative and participatory experiences, informed on one hand by old-school folk festival and its colorful, evocative, ritualized artistry, and on the other by WOW studio's technology-enhanced flights of interactive fancy. Opening night features a spectacular convocation performance of the traditional Deer Dance, followed by an intimate folk-experts symposium and tour of the costumes that are part of the exhibition. *Japan House (2nd floor), 6801 Hollywood Blvd., Hollywood; opening night performance: Thu., July 17, 7-8:30 p.m.; on view through Oct. 6, Mon.-Sat., 10 a.m.-8 p.m. & Sun., 10 a.m.-7 p.m.; free. (323) 467-7718, japanhouse.jp. —SHANA NYS DAMBROT*

## THU 7/17

## COMEDY

### Festival of Laughs

With Riot L.A. Comedy Festival, Funny or Die's

Oddball Comedy & Curiosity Festival, and Jack Black and Kyle Gass' Festival Supreme absent the last few years, the inaugural **2019 Silver Lake Comedy Festival** might one day become L.A.'s big alt-comedy gathering. Hosted by ComicCure, which organizes comedy events in various cities and matches comedians with non-profit organizations, the nearly dozen names in the lineup feature headliner Mary Lynn Rajsckub, as well as Thomas Dale, Jesus Trejo, Vince Caldera, Moses Storm, Lizzy Cooperman, Kiran Deol, Cisco Duran, Richy Leis and Kimberly Clark, whose combined credits include NBC, HBO, Comedy Central and Netflix. They'll be performing on both El Cid's indoor and outdoor stages, and partial proceeds from ticket sales will benefit various local nonprofits, namely the YWCA Glendale Women's and Children's Shelter, Glendale Arts, Homeless Health Care Los Angeles and others. *El Cid, 4212 Sunset Blvd., Silver Lake; Thu., July 17, 7-9 p.m.; \$20-\$180. (323) 668-0318, comiccure.com. —SIRAN BABAYAN*

## ART

### Flash of Brilliance

We have officially reached peak Arts District 2019, as the good people of the planet **bright** stage a new immersive arts-based experience featuring all kinds of high-gloss, socially self-conscious enactments and critiques of the media's aesthetics of distortion, with lavish performance art pieces and a full bar — all tucked into a warehouse-scale event space behind a progressive locally-owned shoe-making business. Artists from Echo Park and around the world include Mambo, Marcel Van Luit, Danny Casale, Olivier H. Dressen, Alex Costa and Cocovan — the creator of the world's longest love letter — bringing animation, photography, design, digital media, sculpture and environmental installation for a limited time only. *COMUNITYmade, 584 Mateo St., downtown; timed entry tickets July 18-Aug. 3; \$12-28. hello-brightworld.com. —SHANA NYS DAMBROT*

## CULTURE

### One Big Step for Mankind

A custom built "Lunar Dome" touted as the world's largest traveling performance tent has sprouted at the Rosebowl, and it will serve as homebase for **APOLLO 11: The Immersive Live Show**, a massive interactive/intergalactic theater presentation about man's most epic landing on the moon, debuting this week. In the show, a grandfather (Ben, a retired NASA aerospace engineer) recalls the stellar story of space travel and lunar landing to his granddaughter Sydney, as a full cast of actors, enhanced by projections inside the 40,000-square-foot venue (reportedly costing about \$5 million to create, by the way), bring it all to life. Melding fictional elements with true historical events, the show promises a fantastical and factual journey to the Moon and back that audiences are sure to remember for many moons to come. *Rose Bowl, 1001 Rose Bowl Drive, Pasadena; Tue.-Sun, through Sept. 1. \$45-\$215. (833) 527-6556, apollo11show.com. —LINA LECARO*



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# LET'S HEAR IT FOR THE BOYS

More than a decade after the unapologetically violent comic series was published, Amazon Prime's adaption of *The Boys* and its themes of the disenfranchised versus the 1 percent hit close to home in the age of Trump and #MeToo.

BY BRETT CALLWOOD

We're going to try our best to avoid spoilers here, but the first episode of new Amazon Prime series *The Boys* kicks off with the character Hughie Campbell (played by Jack Quaid) going through some fairly conventional relationship day-to-day events and conversations with his girlfriend. It couldn't be more normal — when will they move in together, where are their careers going, yada, yada. Then, without warning, a superhero moving at superspeed literally runs *through* the woman leaving Campbell covered in blood and holding a pair of severed arms.

As introductions to a new show go, it's pretty shocking. The viewer is left with their jaw on the floor, much like Hughie's girlfriend. It's beautifully paced and shot, and we're left in no doubt that this is a show that won't be pulling any punches.

That's important, because *The Boys* is based on a Garth Ennis comic book, a title that is beloved by fans of the medium. Ennis is known to be a writer who will gleefully push boundaries and leap over the line of good taste. When taking on the task of adapting one of Ennis' properties, as fans of the book and show *Preacher* already know, a studio has to be ready to tackle extreme subject matter and graphic imagery. Otherwise,

fans will be displeased. The great news is, Amazon has done a grand job with *The Boys*.

The story takes place in a world where superheroes exist, but they are not the idealistic characters that Marvel, and especially DC, have given us. The Homelander, for example, is a twisted parody of Superman — a guy with a similar backstory and uber-patriotic costume, but none of the morals and innate goodness. Similarly, Queen Maeve is a troubled version of Wonder Woman, A-Train (he of that opening scene) a deeply flawed Flash, The Deep a particularly awful Aquaman, and so it goes on.

They're grouped together as a team called The Seven (there are other teams, such as the G-Men, but The Seven are the most powerful), controlled by a massive corporation called Vought-American. Making money and saving face is more important to The Seven and Vought than actually doing good. Superheroing is a capitalist endeavor, and the people doing it are generally rotten to the core. For that reason, a small group of operatives called The Boys, led by Billy Butcher, are formed in an attempt to keep the superheroes in check. That's the basic story. A rag-tag gang against rich superheroes. Chaos ensues.

The book is fairly extreme. Not quite as gnarly as another Ennis title, *Crossed*, but hardcore nonetheless. Themes of torture and sexual violence are explored unflinchingly. This isn't a

kid's comic. But it's all there for a reason. As with a lot of Ennis' work, he's holding up a mirror to society, offering warnings and allegories. That's why *The Boys* would have been such a challenge to take on, though having seen the first three episodes, we can confirm that Amazon have done an admirable job. Eric Kripke, creator of *Supernatural*, is the guy who took on the task of adapting the comic book, alongside co-creators Evan Goldberg and Seth Rogen.

"When it was announced that *Preacher* was going to be made into a TV show, I was friendly with one of the producers and I started meeting with him, for no other reason than to say 'Fuck you for giving *Preacher* to somebody else, because I'm the world's biggest fan of *Preacher*,'" Kripke says. "So I went into the meeting and sat down, and he said 'What's up?' And I said, 'Oh I just wanted to say fuck you for giving *Preacher* to somebody else.' And he said, 'Oh, we have *The Boys* — do you want that?' And I said, 'Totally.' Seth and Evan were getting involved with it too, because they were also producing *Preacher*,

then we all just sort of got together and started kicking around ideas, and took it from there."

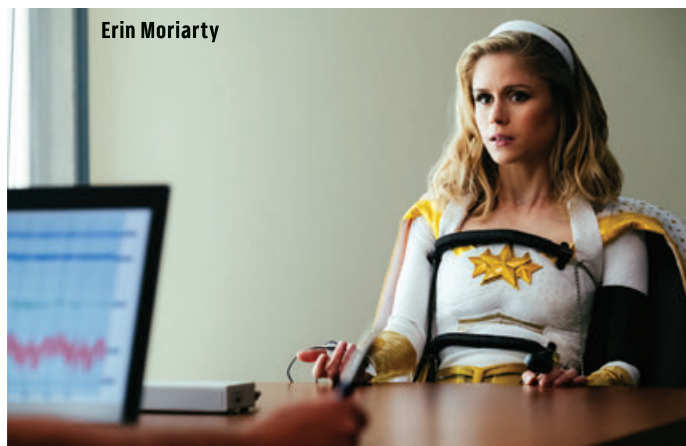
Because he was a fan of the book before getting to work on the series, Kripke had a strong understanding of the source material — and what could and couldn't be changed while retaining the spirit created by Ennis and artist Darick Robertson.

"It was certainly important not to water it down and to capture the tone of what Garth did," Kripke says. "That tone can be really shocking and insane. But I think the best way to do it so you can have a show that is edgy and takes a lot of risks but also isn't just gratuitous or shock for shock's sake, which I think is another danger, I think you have to be very careful about making sure all the insane moments really further the story and the character. So there are certain moments in the books that we are doing, and there are certain moments in the books that we're not. It's not really because they're too far — I don't think anything's too far. It's just a question of whether it's the best thing for the characters or does it advance the story?"



Artist Darick Robertson, who co-created *The Boys* with Ennis, says that he was more worried about it being watered down for a movie. His big fear then was that *The Boys* would be treated like *Mystery Men*, a Bob Burden-created team of blue collar z-list superheroes — the comic book was sardonic and cynical, the Ben Stiller movie goofy and zany. But the feeling now is that a streaming service such as Amazon is much bet-





Erin Moriarty



Antony Starr

ter suited to do a property like *The Boys* justice.

"I think with *The Boys*, that edge needed to be sharp, and that was the biggest concern of the fans especially — that if they took it and watered it down, it just wouldn't feel like the same thing," Robertson says. "What I really like, and especially because it was on Amazon with the streaming thing, they were really able to pull the gloves off and it's a hard-hitting show."

Despite all of the carnage we witness in the pages and on the screen, Kripke is convinced that the story Ennis wrote is a very sweet one that hinges on relationships, either romantic or close friendships, working, or even adversarial.

"I think the relationship between Butcher and Hughie is really interesting and sweet, I think Frenchie and Female [two more of *The Boys*] have a really interesting relationship, Hughie and Starlight [a new, female member of *The Seven* who has a terrible time trying to fit in] have a sweet relationship — I really like that kind of storytelling, that's right up my alley. Having something that has a lot of heart and emotion, and then you just hang all sorts of blood and violence and perversity on top of it. But I think the core is really solid, and I think that's in the books. I think Garth wrote a really sweet story in a weird way, and just wallpapered a lot of perversity on top. I think we're capturing that."

Wallpapering perversity on top of sweetness — that's a great way to describe Ennis and Robertson's world. Aesthetically, Robertson believes that Kripke and the team at Amazon have done a great job of retaining that vibe.

"They've done their own thing for the most part, but you can really see my costume designs being respected and brought to screen, especially when it comes to the Seven," Robertson says. "At the same time, with *The Boys*, the aesthetics are there. It's funny because Jack Quaid, who's terrific as Hughie, is definitely not 'wee.' He's well over 6-foot. What makes him work is all there — the T-shirts they put on him, and his personality really comes through."

When Robertson originally drew the character of Wee Hughie Campbell back in 2006, he based his appearance directly off of the actor Simon Pegg, so much so that fans had pretty much cast Pegg as Campbell before the show had been given a green light. Unfortunately, Pegg had gotten too old to play the character, so Amazon brought him in to play Hughie's

dad. It's a rare case of a studio really paying attention to what the fans want.

"Simon's never played Hughie before, but everyone just assumes that Simon Pegg is Hughie because for so many years he was drawn as that part," Kripke says. "I had read an interview, and Simon said that he's starting to get too old to play Hughie but he'd love to play his dad. So when the show was greenlit, I had my casting director reach out to Simon Pegg and say, 'If you were serious about that, there is the role of Hughie's dad and it's yours if you want it.' To his incredible credit, he took it. He was super busy — he was touring the world doing press for *Mission Impossible*, he had a lot going on. It's more than a cameo — it's a real character. It was really good of him, it really shows how much he cares about the fans."

Casting the show would have been no easy task. The producers had to cast the superheroes months before *The Boys*, because their costumes had to be specially made and it takes forever. So Erin Moriarty as Annie January/Starlight was first, then Antony Starr as Homelander. Once *The Seven* was assembled, Karl Urban (known to comic book fans as the star of *Dredd*) was quickly cast as Billy Butcher.

"The producer of the show reached out and asked me if it was something that I would be interested in," Urban says. "I said I was interested, so they sent me the pilot. I read it and immediately responded, not only to the character of Billy Butcher who is this wonderfully roguish, Machiavellian scoundrel, but then also to the story at large. I felt that it was wonderful storytelling, great characters, and it felt like the show operates on a multitude of different levels. It's fun, exciting, shocking, entertaining, but it also makes a poignant comment on a lot of social, societal and political issues."

Slightly dodgy cockney accent aside, New



Jack Quaid as Hughie Campbell

COURTESY OF AMAZON STUDIOS



COURTESY OF DYNAMITE COMICS

Zealander Urban is great as Butcher, but then the entire show is beautifully cast. Elisabeth Shue, for example, is tremendous as the delightfully evil Vought boss Madelyn Stillwell (a gender-swap from the book, where the character is called James Stillwell). Interestingly, there are characters in the book that didn't make the series, such as the alien Jack from Jupiter, an obvious twist on DC's Martian Manhunter.

"He's not there, but I actually see what they did with the show," Robertson says. "They combined his character with The Deep, who was never that interesting in the comics — we kind of had him there as a joke. The Deep in the TV show seems to have a lot more of Jack from Jupiter's personality. Everything they've done, everything they've tweaked, I feel is very respectful, and at the same time, I recognize that they're doing their own show. You have to accept the fact that it's an adaptation. It's not going to be verbatim your comic book brought to screen — that just wouldn't work"

Ennis agrees, telling us by email that, "I think they've more or less gotten the spirit right, and from that all else flows... I'm content to let the book be the book and the show the show. There'll always be things you just can't put on TV."

Urban believes that much of what Ennis and Robertson put in the comics wouldn't be appropriate for a TV show, any TV show.

"The comic books are the starting point," the actor says. "But there are many subtle differences. For example, in the comic books *The Boys* have some sort of super abilities themselves because they've ingested Compound V. Well, in the show we don't because Eric Kripke was adamant that what really interested him was presenting a vision of the absolute powerless taking on the most powerful. So you've got these blue collar working criminals, subculture fringe of society types, taking on the most elite group, the 1 percent of the 1 percent corporate wealthiest superpowered people in the world. To me,





Karl Urban as Billie Butcher

COURTESY OF  
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the concept is something that the world is ready for after so many years of superhero dominance — to see a show that flips that on its head and takes the piss out of superheroes. I think that'll be interesting, and get people's attention. At the end of the day, every new show I watch, I watch because 20 people tell me that I'm crazy for missing it, that it's brilliant and I have to see it. So my guess is our best advertiser will be word of mouth. Hopefully they'll see what a good show we're making and how much we care about it, and all the different layers that it works on. They'll start telling their friends and word will spread."

Ultimately, everyone involved seems to be delighted with the finished product. The streaming series format is the best vehicle for the story, and we can confirm that this is a show you'll want to binge.

"I think it's remarkable the

that's a fascinating challenge."

Urban is right. And in 2019, *The Boys* is as topical and "current" as it was when it was written. Perhaps more so. It benefits from the fact that it wasn't adapted into a movie a decade ago for a number of reasons: 1) Superhero movies and TV shows are all over the place now, and the non-comic reading audience has more points of reference, and 2) in the light of the Trump presidency, the #MeToo movement and other social and political events, the narrative makes more sense. It's almost prophetic.

"Garth Ennis and I had a very different approach to superheroes, and different feelings towards them when we came together to work," Robertson says. "His comics were like war comics, *Beano* and *2000 AD*. That shaped his love of comics, so the Marvel and DC superheroes seem kind of silly to him. When it came time to do *The Boys*, I didn't have any problem parodying them because what I saw very clearly is how the Homelander *isn't* Superman. How Queen Maeve isn't Wonder Woman. What's really important to me is that, anybody can put on a superhero costume, but that doesn't make you Superman. Superman is about the man inside — his character. When you see Homelander, and he has no moral center, it makes it very clear that you're not watching the DC universe."

As Amazon prepares to drop *The Boys* on July 26, it remains to be seen how well it will be received. Ennis' *Preacher* did fairly well, and *The Boys* does have a fairly rabid fanbase. Whether that all turns into a sizable TV audience — that's the big question.

"How do you cut through the clutter of 10,000 really good shows," says Kripke. "Amazon's done a hell of a job marketing it, and I'm hopeful that

Karen Fukuhara as  
The FemaleCOURTESY OF  
AMAZON STUDIOS

way the world has changed in that short time," Robertson says. "The world of media has really opened up for the kind of thing they can do on a streaming service and a series, it's so much more suited to something like *The Boys* than a movie franchise even could be because you've got to consolidate so much into a two hour story, whereas this is a very rich world that Garth Ennis and I created and you can really explore individual characters. There are so many ways you can go, now that it's got room to open up and breathe, and break down into hour long episodes."

*The Boys* is available for streaming on Amazon Prime from July 26. Read Garth Ennis and Derick Robertson's comic books, available now through Dynamite Entertainment.

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## FOOD

# L.A. SUB CULTURE

## When it comes to Italian sandwiches, are you Team Godmother or Team Stepmother?

BY MICHELE STUEVEN



## The Godmother

**I**n a generation where Subway sandwiches are to Italian subs what Chipotle is to burritos, it's time for a sit down to revisit L.A.'s granddaddy of them all, the Godmother at Bay Cities in Santa Monica, and get a taste of The Stepmother, Zach Pollack's homage to the hoagie at Cosa Buona in Echo Park.

According to Bay Cities general manager Hector Padilla, whose family owns the deli that opened in 1925, the iconic sub has been around since the '50s and is named the Godmother because in Italian lore, that's who feeds the family.

From the bottom up, the Godmother starts with Italian prosciutto, ham, capicola, mortadella, Genoa salami and provolone cheese topped with the works — mild in-house roasted bell peppers or spicy giardiniera, tomatoes, iceberg lettuce, mayo and yellow mustard on bread that's baked fresh on site daily.

The order of construction is crucial to preventing soggy and maintaining proper containment of the juicy ingredients which still inevitably drip down your arm.

Other local restaurants have tried to copy the original under dubious circumstances, including one on Melrose whose owner caused a scene in Bay Cities when Padilla invoked the omertà oath, refusing to disclose certain family secrets.

But Pollack, who grew up on the Westside on a steady diet of Godmothers, pays homage to the original with a respectful and delicious close second on the other side of town.

"This is my version of the Godmother," says Pollack, formerly of Sotto and who also owns nearby Alimento in Silver Lake. "It's not supposed to be something that dethrones the Godmother or something that tries to be close to the Godmother. I'm not trying to reproduce it, it's just my inspiration."

And speaking of inspiration, because Pollack grew up in a large blended family during those many years of eating at Bay Cities, the Step-mother pays homage to those women in his life.

"My dad's going on 75 and has been married four times. It's an L.A. story for me."

The Stepmother's cold cuts include capicola,



**The Stepmother**  
salami, prosciutto, mortadella, old school sharp provolone from Italy, mayo, yellow mustard, iceberg, onions and giardiniera. There's not a spicy version. Padilla says Bay Cities is the only sub in town that uses five different meats.

Both renditions began with bought bread and now bake on site. For years, the Godmother was cradled in soft French bread from the historic Pioneer Bakery in Venice on Rose Avenue, just a few blocks from the house where Padilla grew up in and his parents still live.

"I worked as a salesman for Pioneer Bakery for 10 years," Padilla tells *L.A. Weekly* from the bustling deli on Lincoln Boulevard filled with a market begging for impulse purchases while you wait in line for your order number to come up.

“From our house we would smell the bread everyday between 4 p.m. and 6 p.m., when they were baking the French bread. The sour dough was baked in the middle of the night.”

Cosa Buona has a combi oven instead of a steam oven, which creates a more blistery crust on the Godmother. The Stepmother has a nice crust and chew and is a little sturdier and not as soft inside as the Bay Cities bread.

"In this ciabatta there's no whole wheat," Pollack tells *L.A. Weekly* from his old school sit-down Italian haunt at the corner of Sunset Boulevard and Alvarado. "We use organic flours that are artisanal-milled, but we're not going for that rustic loaf for this type of sandwich. Since we make our own pizza dough and focaccia, making the bread was not a big leap."

While both mothers are as close to sisters as you can get, only the home surroundings are the real striking differences. And as imitation is the greatest form of flattery, Padilla enjoys a little friendly cross-town competition.

"I have respect for Zach because he's not going out to media outlets saying he's competing with us," says Padilla.

"I'm going to have to go into Cosa Buona and try their pizza. That's the one thing we don't make here. If we're not great at something, why do it? Let somebody else do it."

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# MODERN OPERA AND DIVINE COMEDY

Surrealism, or how avant-garde composer Thomas Adès made a muse of Los Angeles

BY SHANA NYS DAMBROT



Something special is happening at the Music Center this weekend, as Adès & McGregor: A Dance Collaboration engineers an interdisciplinary mini-festival of works by Thomas Adès. The British composer will be conducting the L.A. Phil in his own compositions and Wayne McGregor Company and the British Royal Ballet will be performing works by McGregor and his new AI machine — all backed by visual and costume design from noted artist Tacita Dean and a video installation by designer Ben Cullen Williams, the latter inspired by McGregor's computer.

This is far from the first important work by Adès presented in Los Angeles; though a Brit,

he has called this town his second home for over a decade — since 2008 when the L.A. Phil first commissioned the seven-movement orchestral work *In Seven Days*, which is the piece (*Living Archive: An AI Performance Experiment*) whose new choreography and sculptural video facet both respond to the algorithm. The Royal Ballet's principal dancer, Ed Watson, portrays Dante.

The other major work this weekend will be *Inferno*, the first movement of a new *Divine Comedy* which in its multilayered scope and ambitions of visual art and spectacle present a unique set of more analog challenges. When *L.A. Weekly* caught up with Adès, he had just come from a rehearsal (more of a tech scout really). "Sorry to be a bit late!" he says in his

posh deep-toned accent. "We were having trouble figuring out how to fit every drum in Los Angeles onto the stage."

We spoke while he was driven back to his home in the Hollywood Hills, a casually chic retro-modernist treehouse he bought not long after realizing that he was destined to be an Angeleno, at least some of the time, forever. In 2008, when *In Seven Days* was originally commissioned, Adès had first spent time here in a serious way. He had come here to write and collaborate on the "video ballet" portion of the work, and fell in love with the city.

When he arrived, Betty Freeman (the noted philanthropist and music patron who passed away in 2009 at the age of 87) showed him around. "She set out to seduce me with the city, and she succeeded," Adès says. "The first person she took me to see was Hockney. Since then my relationship to L.A. has changed — and deepened. The beauty and the glam are all still there, of course, but it's mellowed into more of a David Lynch thing. I think about *Mulholland*

to the classic surrealist scene, its patterns of thought are indelible. "I see reality in a funny way," he says. "Like that it isn't there. Surrealism is a space of unspoken connections, forbidden connections. Dance itself can be so shocking, wicked, scary. In the end it comes to this: What is reality? I think all my work tries to answer that question."

And to his mind, Los Angeles, per Lynch, is a quintessentially surrealist city — strange, and not what it seems on the surface. He appreciates that it has a Gothic side, extraordinary characters, and the legacy of writers like Chandler, Fante and Elroy. "And there's this other intangible thing among filmmakers, writers, artists. It feels like the *Divine Comedy*. The continuum of Limbo and into the first levels of the underworld, this feels like my own experience here," he says. "The juxtaposition of sunshine and darkness, it's a delicious place, a joyful place, but with a kind of darkness at the heart."

According to Adès, the 14th-century text by Dante is really about states of existence, an allegory with a way to read it psychoanalytically, and he sees this production as "an opportunity to reconsider the text, for modern people, to let them know this is about their life right now, literally today, this morning."

*Inferno* premiered at Disney Hall conducted by Dudamel in May. It is the first act which along with *Purgatory* and *Paradise* will comprise a full *Divine Comedy*, commissioned by L.A. Phil and The Royal Ballet to debut in London in May 2020. For this L.A. advance, *Inferno*'s stage backdrop will be a monumental drawing by Dean, for what will become a built set in London. No word yet on how this interacts with the proliferating percussionist situation. As of this writing, Adès is confidently awaiting their creative solution to the fact that the orchestra in no way fits in the pit at Dorothy Chandler. It will involve spillage and maybe scaffolding; that has happened before. It seems Adès has a penchant for bells, a big deep bass gong or three, tympanies, whips, rattles, and spatulas. It takes up room.

"Music is visual, and dance is the most obvious, but not the only, manifestation of that," he says. "Videos, like dance, can be organic, integrated as part of the music, in the same way as the dancer and the dance." As a general matter, the L.A. Phil "gets it," he says. "They offer complete freedom to do what you want to your full capacity." It's no wonder Adès likes working here.

"Dante puts things in the wrong place, to unlock the keys to the unknowable. Even in the happy bits like *Paradise*, you cannot feel time. It's uncanny, eerie, spooky. My music is like that I think. Weirdness, perversity, deviance." Perhaps this very weirdness is what attracts his fans as new audiences to the classical genre. "I had more than one beloved mentor say my work was 'in slightly poor taste.' I knew I was onto something."

For more information: [musiccenter.org/adesmcgregor](http://musiccenter.org/adesmcgregor); [thomasades.com/](http://thomasades.com/); [waynemcgregor.com/about/wayne-mcgregor/](http://waynemcgregor.com/about/wayne-mcgregor/)

*Drive* a lot. Lynch is a true surrealist!" he says. "My mother loves him."

And indeed his mother knows from surrealists. Dawn Adès is a noted art historian and a particular expert in European surrealism of the 20th century. She immersed him early on in the fanciful ways of the surrealist artists and poets she loved, and these figures remain prominent in his own conceptual and stylistic approach. "I was never quite the well-behaved piano student," Adès says. "I was always fantasizing, and I still am! I grew up with Dali, Breton and Buñuel. Surrealist thinking was normal — nay, encouraged."

Adès is quite clear about the ongoing influence of surrealist thought on his own work; although music was not necessarily central



CULTURE: SLUSH

# LANDMARKS ON THE MOVE

Also, renters take a hike, LASD struggles with cliques and two of the *Weekly's* own take home prizes

BY ROY JURGENS



## BIG MOVES FOR SILVER LAKE'S MOST FAMOUS FOOT CLINIC AND LA BREA'S FAMED PROP YARD

The rotating Happy Foot/Sad Foot sign in Silver Lake has attained legendary status over the 40 years it has spun over Sunset Boulevard. It has influenced literary works by Jonathan Lethem and David Foster Wallace, as well as the music of Beck and Mark Oliver Everett (aka E, Eels). More importantly, however, is its role in guiding the daily lives of locals who reside within in its shadow.

For those who don't know, the two-sided sign above the Sunset Foot Clinic on West Sunset depicts a sad injured foot on one side and a happy foot healthy foot on the other. Depending upon which side they see, people decide whether to have fun or go to work, whether to stay in or go out,

whether to do homework or to blow it off... you get the idea.

Come September, the iconic sign will be leaving its present home and heading toward Rampart Village, where it will undoubtedly lord over its townsfolk like a vengeful tyrant. The abandoned citizens of Silver Lake will have no choice but to find another talisman by which to make major life decisions.

Another longtime L.A. landmark, Nick's Metropolis, which was sprawled along the corner of La Brea and First Street, has finally shuttered after 27 years on the spot. The eclectic store was a magnet for celebs, prop masters, collectors and just about anyone who enjoying rooting through a pie of cool junk. Thankfully, Nick's vision has been re-born at his new location, 1846 West Adams

Bldv, where all your favorite tchotchkes will be available for perusal and purchase.

## RENTERS TO TAKE A HIKE

In a blow to Los Angeles renters, landlords will be able to raise rents by 4 percent for the first time in a decade. With an increase in the Consumer Price Index, over 600,000 rent controlled units will face even more of a rent hike this year, further stressing a rental environment where many people are paying more than half their income for housing while being pushed to the brink of homelessness.

In a related issue, one has to laud California state Assemblyman David Chiu's moxie. While his bill, AB 1482, which capped rent increases statewide at 7 percent plus infla-

Villanueva assumed the office in December 2018, he inherited a Sheriff's Department that was rife with misconduct, disciplinary issues and criminal conduct. Central to some of these issues were the "cliques" within the department, long-time organizations where certain deputies created a perilous "us vs. them" environment. Among the worst offenders were the "Banditos" of the East L.A. Station, where accusations of harassment, coercion and a hostile work environment were commonplace.

Last week, Villanueva drafted a policy in which department personnel would be forbidden from joining "any group which promotes conduct that violates the rights of employees or members of the public or otherwise encourages conduct that is contrary to department policy." While this is a move in the right direction, it is fair to speculate if this is just one more unfulfilled campaign promise. Villanueva vowed big changes were in order when he took over, but if and when those changes come about remain to be seen. He's had seven months to implement much needed reforms, and his honeymoon period is about over.

## EAGLES AND LIONS IN SANTA MONICA, OH MY!

Amid the urban jungle of Los Angeles, we tend to forget that we have a bounty of natural spaces within our midst. Those natural spaces have been a source of good news lately. For the first time in 30 years, golden eagle chicks have been seen in the Santa Monica Mountains. National Park service personnel confirmed the sighting of two healthy chicks back in May, and took blood samples and banded the parents. Golden eagles are a close relative to the bald eagles, and are very rarely seen.

It looks as though we have a new feline friend as well. P-75, as she has come to be known, was spotted up a tree in Pacific Palisades. State wildlife officials tranquilized, diagnosed, tagged, and collared the 50-pound female with a GPS device before releasing her deep into the Santa Monica mountains. She is the 10th local mountain lion currently being tracked and studied.

## L.A. WEEKLY WINS AT SOUTHERN CALIFORNIA JOURNALISM AWARDS

And finally, we'd be remiss if we didn't toot our own horn once in a while. Two of our very own, Shana Nys Dambrot and Lina Lecaro, were up for 2019 Southern California Journalism Awards at the 61st annual Los Angeles Press Club gala held at the Millennium Biltmore Hotel downtown on June 30. Dambrot took first prize for her feature on actor Viggo Mortensen while Lecaro won third prize for her work in overall print journalism. Congratulations to both of these hard-working, talented women.

tion passed in May, an attempt at preventing baseless evictions, AB 1481, authored by Assemblymembers Rob Bonta and Alan Grayson, went down in flames. So Chiu did what any enterprising politician would do, he slapped an amendment upon 1482. An amendment which suspiciously read like the text within Bonta's and Grayson's AB 1481. Should the newly amended bill pass the Senate, it should reach Governor Gavin Newsom's desk by fall. Chiu is hoping for a bill in which greater protection for renters becomes the norm. The lobbying group for landlords, the California Apartment Association, opposes Chiu's amended bill because of course they do.

## SHERIFF GANGS STILL GOING

When Los Angeles County Sheriff Alex



## FILM

# A BUDDY COP FLICK FOR THE UBER AGE

Dave Bautista stars in twist on classic film formula and an apocalyptic film returns

BY NATHANIEL BELL

Welcome to *L.A. Weekly's* Movie Guide, your look at the hottest films in Los Angeles theaters this week — from indie art house gems and classics to popcorn-perfect blockbusters and new movies garnering buzz. Check here every week before you make your big screen plans.

## Opening wide

*Stubber* is a juicy vehicle for Dave Bautista, the wrestler-turned-international-movie-star. Here he plays a gruff LAPD detective who enlists the help of a mild-mannered Uber driver (Kumail Nanjiani) to track a vicious terrorist (Iko Uwais). A classic buddy movie setup gives way to some manic, R-rated action. Michael Dowse directed an original screenplay by Tripper Clancy.

## Limited/art-house

Friday, July 12

A timid accountant is attacked by a motorcycle gang and joins a karate class to build up his self-esteem. That's the spare premise of *The Art of Self-Defense*, an outré comedy starring Jesse Eisenberg, Alessandro Novola and Imogen Poots. The clandestine world of martial arts is the playground on which writer-director Riley Stearns toys with ideas about masculine aggression. The deadpan, geometric camerawork augments the droll line deliveries of this offbeat indie. *ArcLight*, 6360 Sunset Blvd., Hollywood; Fri. July 12, various showtimes; \$16-\$18; (323) 615-2550, [arclightcinemas.com](http://arclightcinemas.com).

*Darlin'* refers to a feral teenager (Laurny Canny), caked in mud and ravenous, discovered by the members of a Catholic hospital. Her yen for raw meat weirds out the staff, but she's successfully domesticized... until her kith and kin come looking for her. *The Walking Dead* star Pollyanna McIntosh makes her directorial debut from her screenplay. McIntosh also has a pivotal role in front of the camera. It's actually the sequel to Lucky McKee's 2011 opus *The Woman*, based on characters created by novelist Jack Ketchum. *Laemmle Music Hall*, 9036 Wilshire Blvd., Beverly Hills, Fri., July 12, various showtimes; \$9-\$12. (310) 478-3836, [laemmle.com](http://laemmle.com).

*Three Peaks* is a somber Italian-German drama about a man (Alexander Fehling) and his girlfriend (Bérénice Bejo) attempting to make a life together with her young son (Arian Montgomery). While on vacation in the Dolo-

mites, the boy disappears and the frantic search instigates a dark night of the soul for the couple. Director Jan Zabeil handles this material with nuance and sensitivity, leading to an affecting climax. *Nuart Theatre*, 11272 Santa Monica Blvd., Sawtelle; Fri., July 12, various showtimes; \$9-\$12. (310) 473-8530, [landmarktheatres.com](http://landmarktheatres.com).

*Catch a Thrill!* is a series designed to celebrate the 10th anniversary of the American Genre Film Archive, an Austin-based collection of grindhouse features, trailers and neo-classics. UCLA's seven-night screening series kicks off with *Don't Panic* (aka *Dimensiones ocultas*), boldly billed as "the greatest movie you've never seen." This cheapo 1988 Mexican horror flick features a teenager who summons a demon from hell and spends most of the runtime fleeing in a pair of dinosaur pajamas. Joe Ziemba, Sebastian del Castillo, Alicia Coombs, and Bret Berg of AGFA will be joined by *Shock Waves* podcasters Rebekah McKendry, Robert Galluzzo, and Elric Kane. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Fri., July 12, 7:30 p.m.; \$10. (310) 206-8013, [cinema.ucla.edu](http://cinema.ucla.edu).

Sunday, July 14

Armenian-Canadian animator and experimental filmmaker Gariné Torossian will visit LA Filmforum for her first Los Angeles retrospective. Many of her highly mediated 16mm works, which span a period of 25 years, explore notions of national identity and memory in a richly poetic montage style. The program is entitled *Gariné Torossian: More than Strictly Visible Things*. *Spielberg Theatre at the Egyptian*, 6712 Hollywood Blvd., Hollywood; Sun., July 12, 7:30 p.m.; \$10. (323) 466-3456, [lafilmforum.org](http://lafilmforum.org).

*Miracle Mile* is a cult classic about an ordinary man (Anthony Edwards) who overhears a phone call confirming an impending nuclear strike. Writer-director Steve De Jarnatt constructs this tightly-woven narrative according to the three classical unities (action, place, and time), and is as much a love letter to Los Angeles as it is a slow-burning apocalyptic thriller. In honor of the film's 30th anniversary, UCLA has curated an evening that will include a Q&A with De Jarnatt following a 35mm presentation. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Sun., July 14, 7 p.m.; \$10. (310) 206-8013, [cinema.ucla.edu](http://cinema.ucla.edu).

Joe Dante is a national treasure — a filmmaker of considerable wit who crafts trenchant social satires from the most entertaining elements of popular culture. *Gremlins* is a sharply funny teen horror comedy written by Chris Columbus and produced by Steven Spielberg about a cute critter that spawns a spate of devilish creatures that proceed to wreak havoc in an all-American town. A holiday classic too good to be watched only at Christmastime, the film will receive a special 35th anniversary matinee screening courtesy of Laemmle, followed by a Q&A with Dante. *Laemmle Ahrya Fine Arts Theatre*, 8556 Wilshire Blvd., Beverly Hills, Sun., July 12, 3 p.m.; \$15. (310) 478-3836, [laemmle.com](http://laemmle.com).



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# ASHRR TO ASHRR, FUNK TO FUNKY

The debuting trio drawn from all corners of the country combine disparate influences for a uniquely dark and melodic sound

BY BRETT CALLWOOD



Things are happening fast for L.A.-based darkwave/post-rock band ASHRR. Having only formed at the beginning of 2018, the debut album, *Oscillator*, dropped in May and they've just released a new single, a cover of Siouxsie and the Banshees' "Cities of Dust." Meanwhile, the buzz has been increasing at a rate that is getting impossible to ignore. This beautifully stylized, melodic and super-dark band is here to stay.

"The band formed at the beginning of last year," says producer and vocalist Josh Charles. "We kind of all got along really well in a way that there was almost a brotherhood of men.

We had a shared, common interest in just trying to make the best music we could without concern — if we really liked it, we were gonna be happy with it."

Fellow producer and vocalist Ethan Allen says that the three didn't initially assemble with the explicit intention of forming a band. Rather, Charles was working on another project with vocalist Steven Davis, and they brought Allen (who they hadn't previously met) in to help.

"We started doing that together, and quickly found that we were very intrigued with the unique combination that the three of us brought," Allen says. "Each of us have been doing this for a while in separate disciplines. I've been a member of a couple of bands in the past

and currently, and I'm also a music producer and composer. Josh has been a songwriter professionally and an artist in his own right, a piano player and serious instrumentalist. Steven comes from the unusual background of being a crooner in a big band format. We found an unusual common denominator in our love of post-modern, post-rock, post-punk croonerisms of David Bowie, experimentation of Brian Eno and Talking Heads, that sort of thing. It kind of informed how we chose to make a mixture of those things, and an interesting, unlooked-for hybrid came out of it."

Yep, Eno, the Talking Heads and Bowie are clear and obvious influences, as are The Police and The Clash, and moodier elements such as Radiohead, Nine Inch Nails, LCD Soundsystem and Depeche Mode. Bowie fans might recognize more from *Outside* era.

"Ethan and I have a great love of analog synths, and the early new wave music, as well as the completely modern," says Charles. "We wanted to make a band for today, but obviously we have our own influences. Coupled together, it creates

this great sound which Steven is able to deliver in a way that we don't sound like any other bands. That was sort of our goal — to create a sound that isn't really like anything we know."

That weird band name is derived from Davis' middle name, which is Asher. They just, y'know, cooled it up a bit. The three members are all from different places — Charles came to L.A. from the Midwest via New York City, while Davis is originally a Nashville boy. Allen grew up in Austin before moving to New Orleans and then here. Los Angeles proved to be the musical watering hole, their meeting place. But Charles and Allen agree that the city hasn't really impacted the sound.

"Like for so many, it's the place where we

happened to find each other and that probably wouldn't have happened in too many other places," Allen says. "Coming from such disparate backgrounds. But I don't know that it's the soundtrack of Los Angeles in any way."

The most recent single, that cover of Siouxsie's "Cities of Dust," is an interesting choice. On one hand, ASHRR sounds nothing like the Banshees. On the other though, both share a dark and almost snarky, certainly biting vibe. It works.

"We liked the idea of a female singer, a powerful singer like Siouxsie, and then interpreting it with a male singer, which changes everything — the sonic textures, everything changes in trying to find a way to make that work and viable," says Charles. "We just all love the song, felt that it was pertinent to what was going on in the world today."

"If we were going to do a cover, it would likely not be Ariana Grande or something," adds Allen. "It's not off the table yet. But this song, it lyrically appealed to us because it's kind of where the band started. It's about the destruction of Pompeii and in some ways, for many people, these feel a little like the end of times. So that was very appealing to us, but also Siouxsie always had a spirit that was confrontational, had an element of threat to it, but also managed to have a pop sensibility. Those are all things we're very interested in. We also wanted very much to do our own take on it, while paying real homage to what was so good about the spirit of the original."

While ASHRR isn't an overtly political band, it's clear that they enjoy toying with political themes. Read between the lines, dig as little, and there's a lot going on in there.

"There's always this underlying feeling of uneasiness, even in the beauty of it," says Charles. "It keeps it really unique and interesting."

This week, they perform at the Resident, and the band will be playing all 11 tracks from the debut album, plus that Siouxsie cover and maybe a surprise or two.

"We've got a few things cooking in the lab," says Allen. "We'll have to see if they're combustible enough yet."

"When Ethan and I went to the studio to make this record, we played all the instruments essentially," adds Charles. "Trying to put this all together in a live format was quite a challenge and we worked really hard to find the sound. As a band, live, we're very different than what we were in the studio. It's really exciting to see how the band has developed and formulated — we have really good players. That's complicated but yet we try to let people know that it's not. It's a visual experience as well."

After this show, they have another one lined up at the Moroccan Lounge, where they played their first gig. Then, they'll be touring the West Coast and preparing new material for release.

Like we said, ASHRR is here to stay.

*ASHRR plays with Proper Junkies and Night-jacket at 8 p.m. on Tuesday, July 16 at the Resident.*



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L.A. sister-duo, Bleached, celebrates their new album, *Don't You Think You've Had Enough?* (out July 12th on Dead Oceans), with a live mini-set/performance and album signing. *Playing live: July 11th – Moroccan Lounge, October 5th – The Casbah, San Diego, October 6th – Glass House, Pomona*

WEDNESDAY • JULY 17 • 6PM

**HUNNY**

L.A./Woodland Hills indie-rockers, HUNNY, celebrate their debut CD, *Yes. Yes. Yes. Yes.* (out 7/19 on Epitaph Records), with a live performance & signing! Get your copy at Amoeba, early, on July 17th to meet the band & get your copy signed. Show is free & all ages; CD purchase required to attend signing.

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## MUSIC

# GO HEAR

FRI 7/12

**Cyndi Lauper**

@ HOLLYWOOD BOWL

Since the '80s, Cyndi Lauper has been tirelessly belting out pop-rock anthems such as "Girls Just Want to Have Fun," "Time After Time," and "True Colors," while putting out a string of respectable albums. As relatively recently as 2016, she released the country-rock gem *Detour*. Frankly, Lauper is unstoppable. These two shows (she playing on Friday and Saturday), see Lauper performing with the Hollywood Bowl Orchestra, which makes for a fascinating smash. Lauper's voice, though wild and husky, will likely sound gorgeous alongside the technical brilliance of trained classical musicians. "Time After Time" in particular could well have fully grown adults weeping into their seats. Cécile McLorin Salvant also plays. —BRETT CALLWOOD

SAT 7/13

**Joe Henry**

@ LARGO AT THE CORONET

If there's any one artist that works most deeply in touch with the phenomenon of intuition in American songwriting today, it's Joe Henry. Intuition is an extortionately underrated aspect of the songwriting process. It isn't something that's easily learned — to learn it, you have to fail and fail very fucking often — and it isn't something that's easily taught, because how does one person show another person how to capture a moment and make it into art? For the better part of his 30 years as a singer, songwriter and producer, he's honed that sense of intuition into something closer to extrasensory perception than it is the creation of art. What you'll experience tonight is an increasingly scarce appearance by this most priceless of all American artists — and the emotions he stirs within you with his songs are of a caliber that only the most intuitive of artists can summon forth. —DAVID COTNER

**Paul McCartney**

@ DODGER STADIUM

Even after more than 60 years in show biz, James Paul McCartney is still a people-pleaser with an apparently insatiable eagerness to be every-



thing to everybody. On his current Freshen Up tour, which culminates at Dodger Stadium, he and his ace longtime band are playing about 38 songs. Fans are getting a little bit of everything — a smattering of the better tunes from 2018's *Egypt Station* (including the rollicking "Come on to Me"), an Elvis-derived obscurity by his early band The Quarrymen ("In Spite of All the Danger"), and homages to his fallen partners George Harrison ("Something") and John Lennon ("Being for the Benefit of Mr. Kite"). Paul being Paul, banal ditties ("Ob-La-Di, Ob-La-Da") and mawkish, interminable ballads ("Let It Be," "Hey Jude") are juxtaposed randomly with sublime moments of pop grandeur ("Maybe I'm Amazed," "I've Just Seen a Face"). —FALLING JAMES

**The Dollyrots, The Darts**

@ THE HI HAT

If you're a working-class hero who can't afford to see Macca at Dodger Stadium, there's a much more economical, harder-rocking and femme-tastic power-pop bill happening the same night, at the Hi Hat in Highland Park. Fronted by former Love Me Nots chanteuse-keyboardist Nicole Laureenne, The Darts crank up catchy '60s-style garage-rock anthems that are powered with punk-rock energy on their new Alternative Tentacles album, *I Like You but Not Like That*. Laureenne's sultry vocals and carny keyboards are layered over a raw, feral garage aggression that's closer in spirit to the primal ferocity of The Seeds, The Pandoras or even The Animals than to the relatively polite music of The Moptops. Headliners The Dollyrots' new record, *Daydream Explosion*, leans more to the punk side of things, mixed with an effusive power-pop exuberance. —FALLING JAMES

SUN 7/14

**Jawbox**

@ REGENT THEATER

Having sold out the Saturday night at the Regent, Jawbox have added a second the following night, and it's wonderful that more people will have the opportunity to see the recently

reformed Washington, D.C., alt-rockers. Originally formed in 1989, the band split in '97 after a string of excellent post-punk records on Ian MacKaye's Dischord Records (among other labels) and, but for a brief spell in 2009, were gone (but not forgotten) until this year. But Jawbox are back. There's no new album yet, but for now fans are going to be happy to hear songs from 1991's *Grippe*, 1992's *Novelty*, the major label *For Your Own Special Sweetheart* (Atlantic) and 1996's self-titled album. Craig Wedren also plays. —BRETT CALLWOOD

MON 7/15

**Ian Sweet**

@ THE ECHO

Non-binary indie rocker Ian Sweet will be hosting a residency at The Echo every Monday in July, and that's wonderful because more people need to hear their beautifully awkward sound. During a recent interview, Sweet told us that, "My sound is constantly evolving depending on the people I'm surrounded by or meeting/the environment I'm immersed in. This has a lot to do with being on tour often, that is where I do most of my writing — in new environments. I always want my songs to bring me to a place of understanding what I'm going through or trying to make sense of situations by framing them in time." All of that will be clear throughout this month. —BRETT CALLWOOD

**Sofia Bolt**

@ ZEBULON

"How many fucking dreams must I have about you?" Sofia Bolt croons slyly on "Get Out of My Head," from her debut album, *Waves*. "I moved across an ocean to get away from you." Her sullen verses give way to a breezy chorus in which the Parisian native formerly known as Amelie Rousseaux lets her anger drift away in with a purifying, cathartically carefree melody. It's a provocative introduction to a fascinating singer who relocated from France to Los Angeles two years ago. Not many new artists have collaborated with legendary pop tunesmith Van Dyke Parks, who worked on the record and also



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<b>RICK SPRINGFIELD</b> JULY 11*	<b>Rebelution</b> JULY 12 & 13	<b>JUSTIN MOORE</b> JULY 14	<b>BRANDI CARLILE</b> JULY 17
<b>WHY DON'T WE</b> JULY 18	<b>ZIGGY MARLEY</b> JULY 19	<b>PAT BENATAR</b> JULY 20	<b>HAPPY TOGETHER</b> JULY 21
<b>STUV</b> JULY 24	<b>BROTHERS OSBORNE</b> JULY 25	<b>Chicago</b> JULY 26	<b>SMOKEY ROBINSON</b> JULY 27
<b>Dwight Yoakam</b> JULY 28	<b>THE KROOKED GANG</b> JULY 31	<b>the B-52s</b> AUGUST 1	<b>MICHAEL McDONALD</b> AUGUST 2
<b>THE FAB FOUR</b> AUGUST 3	<b>VIVA EL MARIACHI</b> AUGUST 4	<b>LINDSEY STIRLING</b> AUGUST 7	<b>"WEIRD AL" YANKOVIC</b> AUGUST 8
<b>GEORGE THOROGOOD AND THE DESTROYERS</b> AUGUST 9	<b>LIVE BUSH</b> AUGUST 10	<b>AMERICA</b> AUGUST 11	<b>FANTASIA</b> AUGUST 14*
<b>COLLECTIVE SOUL</b> AUGUST 15*	<b>JACKSON BROWNE</b> AUGUST 16*	<b>THE MIGHTY D.A.R.</b> AUGUST 18*	<b>RAMON AYALA</b> AUGUST 22*

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**THU July 11**

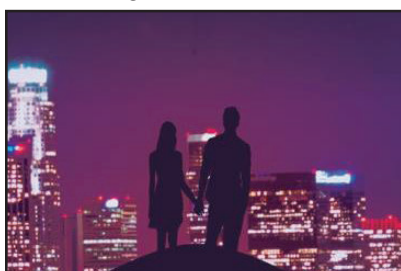

SAOR

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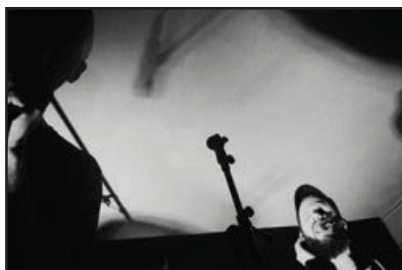

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performs tonight, but it's becoming increasingly clear that Bolt isn't like most other singers. Her confessional vocals are framed by her rhythmic, angular guitar accents on "Closing Time" and the more intimate idyll "Ojai." —FALLING JAMES

**TUE 7/16**

## Femme It Forward: Ashanti, Brandy, Monica

@ MICROSOFT THEATER

Femme It Forward will be an evening of live music from some of music's greatest names in R&B, including Ashanti, Brandy, Monica, Keri Hilson, Amerie and Lil' Mo. Presented by Live Nation Urban, the new multi-platform series comprised of lineups curated by all females will spotlight female visionaries in the entertainment industry — both in front of and behind the scenes. The shows have featured both new and older female acts, from superstar Cardi B to newcomer Nicole Bus. This time, the mini festival is slated to take over Microsoft Theater in downtown Los Angeles with the most nostalgic names in '90s R&B. Of course, headliner Ashanti is no stranger to the tour life and is guaranteed to tear the stage down. —SHIRLEY JU

## Mitski, Julianna Barwick

@ HOLLYWOOD PALLADIUM

On her fifth studio album, *Be the Cowboy*, Mitski Miyawaki alternates between intimate, confessional pop passages like "Geyser" and harder-rocking art-rock/new-wave opuses such as "Why Didn't You Stop Me?" On the mournful, acoustic guitar-driven "Lonesome Love," the Japanese-American vocalist belies the song's folk-pop setting when she pointedly reveals, "Cause nobody butters me up like you, and nobody fucks me like me." Mitski's observations imbue the upbeat piano pop of "Me and My Husband" a hint of poetry: "I steal a few breaths from the world for a minute, and then I'll be nothing forever." Julianna Barwick, whose haunting elegy "Star Luz Black" was a moving highlight at L.A. Phil's recent Noon to Midnight fest, wraps her vocals in loops and layers of dreamily engaging atmospherics and sublimely hypnotic echo chambers. —FALLING JAMES

**WED 7/17**

## Bad Religion

@ THE OBSERVATORY

Bad Religion just never get old. Every gig is an event, every performance something to get super-excited about. That's partly because Greg Graffin, Brett Gurewitz and the boys seem to be having a great time every time they set foot on stage. But also, the albums have been of a remarkably consistent high standard. They rarely (if ever) put out a dud, with this year's *Age of Unreason* once again wowing fans and critics. Of course, Bad Religion have always been outspoken when it comes to matters of social and political unrest, so the current awful climate is food and drink to them. We need the band more than ever, and they're delivering. —BRETT CALLWOOD

## Jesca Hoop

@ BOOTLEG THEATER

Jesca Hoop's music has been praised by Tom

Waits, and the California native and longtime British resident has worked with Iron & Wine, Eels and Blake Mills, and twined her unusual vocals with the eerie harmonies of Nicole Eva Emery, who also performs on this bill. On her latest record, *Stonechild*, produced by John Parish (PJ Harvey), Hoop's bewitching singing is interlaid with her percolating, percussive guitar patterns to stitch together mesmerizing idylls that are both dreamy and rooted firmly in the earth. Special guests Lucius, Kate Stables and Justis add to the tonal variety, but ultimately it is Hoop's abstract yet introspective songwriting and solemnly lulling vocals that create this strange mood of enchantment. —FALLING JAMES

**THU 7/18**

## The Hollywood Stars

@ WHISKY A GO GO

For every "legend" and "icon" of the '60s and '70s, there are buckets full of bands that were there, they rubbed shoulders with the rich and famous, but they didn't quite break through. Sometimes, it's because they weren't very good. But oftentimes, there's gold to be found by digging into the obscure. The Hollywood Stars were assembled by Kim Fowley, with a sound taking juicy bits from Bowie, Sweet and Cockney Rebel, with a bit of Mott the Hoople thrown in for good measure. They shared stages with the likes of the New York Dolls, and then they were gone. Last year, they got back together for a show at the Bootleg, and now they're back again at the Whisky. Hammered Satin and Velvet Tintine also play. —BRETT CALLWOOD

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## LA WEEKLY Bulletin

724 S. Spring St., Los Angeles • To Advertise Call: 310-574-7314  
LA WEEKLY.COM/ADINDEX

**FREE ACOUSTIC CONSULTATION FOR OFFICES IN LA**  
Noisy Office? Our friends at GM Acoustic Design create custom acoustic panels and bass traps to reduce echo.  
**(424) 394-8915**

## Injured at work? Workers Comp Law Firm READY TO HELP!

For a **FREE** consultation, please call **310-664-9000 x 101** or text **310-849-5679**  
Website : **www.workinjuryhelp.com**

Warning:  
Making a false or fraudulent claim is a felony subject up to 5 years in prison or a fine up to \$50,000 or double the value of the fraud whichever is greater, or by both imprisonment or fine.

## ANXIOUS? DEPRESSED? RELATIONSHIP ISSUES?

Fuller Psychological & Family Services can help. Call Today 626.584.5555

**ASIA READY TO PLEASE**  
And release all of your stress away. Hot and ready to come to you \$150 outcall only  
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## WANTED!!



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Collector will Pay Top Dollar  
**(562) 708-9069**

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Since 2000  
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**ENERGY HEALING TREATMENTS BY PHONE**  
Experience Physical, Mental, Emotional & Cellular Well-Being  
"All Is In The Realm Of Possibility"

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Treatments are alternative or complimentary to healing arts services licensed by the state of CA

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Advises on Love, Business and Marriage  
Restores Relationships  
24 Hour Results! - CALL NOW!  
Call Nancy 310-652-0944

**OWN A RECORDING STUDIO?**  
GM Acoustic Design creates custom acoustic panels and bass traps for the home or professional music recording studio. Request more info!  
**(424) 394-8915**

Do you have trouble remembering your dreams? It's a feeling we at ANIMA Technologies know only too well. You're in a surreal world where you can do anything. And then you wake up, and the dream fades. It's gone, Like smoke on the breeze. Or is it?

Here at ANIMA Technologies, we've built something we can call a Dream Camera. Just call or text the number and we'll get your dreams back. (916) 619-6192

*Thank you Saint Jude,  
Saint of the Impossible, EC*





# Welcome to the New Normal

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