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7/9
Huntertones

7/16
Boogaloo Assassins

7/23
Bria Skonberg

7/30
José Rizo's Mongorama

8/6
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A British (ballet) invasion, drinking and driving Pinewood derby cars, a Yucatán tasting experience and more to do and see in L.A. this week.

FEATURE...11
Two years and $2.4 million later, the landmark Formosa Cafe has been restored to its historic, classic Hollywood glory, with updated dishes and cocktails.

BY MICHELE STUEVEN.

ARTS...17
Despite shifting in and out of abstraction, there is no ambiguity in the message of Alexandra Grant’s latest exhibition.

BY SHANA NYS DAMBROT.

FILM...32
REVIEW: Danny Boyle tosses out the standard music biopic formula to imagine a world without the Beatles in Yesterday, to mixed results.

NATHANIEL BELL explores the movies opening this week, including The Thief of Bagdad and a bevy of arthouse showings.

MUSIC...35
Stephani Candelaria talks the Latin music scene in Los Angeles and her ever-evolving genre-blending.

BY BRETT CALLWOOD.

ADVERTISING
CLASSIFIED...39
EDUCATION/EMPLOYMENT...40
REAL ESTATE...40
BULLETIN BOARD...40

ON THE COVERS:
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**FRI 7/5**

**DANCE**

*Palace Tragedy*

Britain’s Royal Ballet returns with two different weekends that demonstrate this isn’t the polite British company that last visited 25 years ago. First up, sex, drugs and pointe shoes in Kenneth MacMillan’s *Mayerling*. Like his well-known *Romeo & Juliet*, *Mayerling* is entangled with palace politics, this time the sumptuous Hapsburg court of the Austro-Hungarian empire, but unlike R&J’s tragic innocents, *Mayerling*’s protagonist is crown prince Rudolf, a syphilitic sexual predator, drug-addicted and death-obsessed, who prowls the stage for three acts dancing a marathon of ferocious, emotional, erotic pas de deux that culminates with a double death. Yet somehow Rudolf elicits a modicum of sympathy, a masterful MacMillan accomplishment. Next weekend, the company displays its contemporary chops in Adès & McGregor: *A Dance Collaboration* with the company’s resident choreographer Wayne McGregor melding with new music composer/conductor Thomas Adès. *Music Center, Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Mayerling: Fri.-Sat., July 5–6, 7:30 p.m., Sun., July 7, 2 p.m., Adès & McGregor: Fri.-Sat., July 12-13, 7:30 p.m., $38-$138. musiccenter.org.* —ANN HARKINS

**ART/FASHION**

*Form and Function*

You don’t have to be automobile aficionado to be intrigued with the Petersen Automotive Museum’s new exhibit. Meshing industrial design and fashion with sleek and powerful car aesthetics, the new show called *Disruptors* showcases the work of Rem D Koolhaas and Joey Ruiter — minimalist designers whose points of view reflect art and creativity in both their form and function. The two designers are outside of the automotive industry, but according to Petersen, their style pieces and sculptures are nonetheless inspiring a new wave of automotive design. Koolhaas (of the brand United Nude) will showcase futuristic footwear, furniture and more, while Ruiter will show his architectural art and other objects, all with the goal of exploring the perception of cars in unconventional ways. While at the museum, check out their other new-ish exhibit, “Hollywood Dream Machines: Vehicles of Science Fiction and Fantasy,” featuring famous movie cars. Disruptors will run through March 15, 2020. *Petersen Automotive Museum, 6060 Wilshire Blvd., Mid-Wilshire; daily, 10 a.m.-6 p.m.; $16-$11, children under four free. (323) 930-2277, petersen.org.* —LINA LECARO

**SAT 7/6**

**POETRY**

*New Free Verse Ain’t Nothing to F*uck With*

From the extended family behind the Drunk-en Masters liquored-up poetry sessions comes a new nighttime inspirational imbibement series. *Wu-Tang Verses L.A.* will eventually become a printed chapbook and internet series dedicated to the harder-than-it-sounds poetry form of free verse. But first, it’s a night of music, listening, writing and dancing (and drinking, obviously), dedicated not only to the game-changing music of Wu-Tang Clan, but to their collective creative ethos, political engagement and disruption of convention. You’re on your own with the bar tab, but pens and paper (remember those?) are on the house. *Stokelys Cafe & Social House, 3500 W. Pico Blvd., Arlington Heights; Sat., July 6, 7-10 p.m.; free. StokelysA@gmail.com, instagram.com/stokelys.* —SHANA NYI DAMBROT

**CULTURE**

*Return of the Home Video Store*

The subversive video and performance group known as Everything Is Terrible is ready to ravage the retail scene by opening its own storefront, and they’re having a “terrible” bash to celebrate. The collective, best known for its *Jerry Maguire* VHS collection installation, wild video comps culled from strange and amazing found footage and screenings, and puppet parties, celebrates its new home base (where it will host events and sell its branded clothing and lifestyle items) with an opening extravaganza featuring new immersive installations, DJs, photo booths, food, drinks and, of course, schlocky shopping galore. *Everything Is Terrible, 754 S. Atlantic Blvd., East L.A.; Sat., July 6, 8 p.m.-mid.; free. facebook.com/events/108239785530561/.* —LINA LECARO

**ART**

*Robo-Pop XR*

Inside a progressive media company in Pasadena, there are rooms dedicated to the presentation of contemporary art, often with a pronouncedly urban, post-digital flair. This is sp[ace] gallery, where a sprawling group show called ROBOT REMIX curated by Mark Todd and Dov Kelemer takes a look at the robot-centric mediums of limited edition art, toys, XR and interactive experiences across the work of some 40 artists. The exhibition has been on view since Star Wars Day (May the Fourth), but starting this weekend, mixed-reality creative experts Paisley Smith and Milo Talwani curate ROBOT REMIX: Immersive XR Series, a ticketed program of award-winning AR/VR/XR experiences normally not readily available to the general public, including the brain-bending gem, “Virtual Virtual Reality.” sp[ace] gallery at Ayzenberg, 39 E. Walnut St., Pasadena; Sat.-Sun., noon-6 p.m., through Sept. 8; *free, XR series (one-hour slots) $25. (626) 584-4070; space.ayzenberg.com.* —SHANA NYI DAMBROT

**SUN 7/7**

**MUSIC**

*Concert in the Dome*

When the gigantic dome of the largest of the several observatories atop Mount Wilson slowly rotates and cracks open like a reptilian eye to reveal the sun, sky and mountains outside, the observatory becomes the most spectacular setting in Southern California to witness a concert. The cycling sounds generated inside the metallic dome housing the historic 100-inch Hooker telescope take on an unusual, echoing resonance, which should make the monthly Sunday Concerts in the Dome series’ presentation of “Songs of the Spheres” feel especially haunting. Sopranos Hila Plettmann and Sangeeta Kaur raise the (spherical) roof with the world premieres of six vocal compositions by Dānae Vlasses, Bruce Babcock, Anthony Constantino, Todd Mason and Mark McEncroe. *Mount Wilson Observatory, Red Box/Mount Wilson Road, Angeles Crest; Sun., July 7, 3 p.m. & 5 p.m.; $50. (626) 440-9016, mtwilson.edu.* —FALLING JAMES

**FILM/CULTURE**

*The Sounds of Horror*

Roky Erickson’s death last month was a bummer for all lovers of campy horror storytelling and imagery. He was a master of the macabre in music, meshing psychedelia and swampy jams for a sonic experience like no other. Just take a listen to “Two Headed Dog,” and “Night of the Vampire” for a spooky sample of his work, or take note of how his music complements the creep factor in *The Return of the Living Dead* (“Burn the Flames”). Paying tribute to this madman of monster rock, American Cinematheque and Cinematic...
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Void presents a double-feature repping Roky with two fitting films — the aforementioned zombie fave (whose soundtrack features The Damned, The Flesh Eaters, The Cramps and 45 Grave, in addition to Roky) and classic cut-up sequel The Texas Chainsaw Massacre 2. Living Dead will be introduced by actor Clu Gulager, while actress Caroline Williams will be kicking off the torture and mayhem of Massacre 2. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Sun., July 7, 7:30 p.m.; $8-12. americancinemathequecalendar.com/content/return-of-the-living-dead-the-texas-chainsaw-massacre-2. —LINA LECARO

**CULTURE**

**It’s All Downhill From Here**

With all the thrill of drunken competition but only a fraction of perfectionist parental screaming, the 2nd Annual Beer Can Pinewood Derby returns to show you that enjoying the power of gravity doesn’t stop at your blacked-out body hitting the floor. Build your cars out of wood and wheels, just like at the first Pinewood Derby in Manhattan Beach in 1953. Gussy them up any way you like, and watch as they hurtle down a sloped track with no other means of propulsion besides gravity — and, of course, all the boozy approbation you never got in the Cub Scouts. *The Pub at Golden Road*, 5410 W. San Fernando Road, Atwater Village; Sun., July 7, 9 a.m.; $10-30. (844) 452-2337, eventbrite.com/e/2nd-annual-golden-road-beer-can-pinewood-derby-tickets-6182828074 —DAVID COTNER

**TUE 7/9**

**Sonic Sisters**

Summer’s here, and the time is right for L.A. Philharmonic to revel in some timeless classical-music masterpieces as the orchestra moves over to Hollywood Bowl to continue the last few months of its epic 100th-anniversary season. Over the past year across town at Disney Hall, L.A. Phil has boldly debuted numerous challenging works and staged some unique avant-garde provocations, but this evening Spanish conductor Juanjo Mena shepherds the band and high-flying French pianist sister act Katia and Marielle Labèque through the enchanting melodic reveries of Camille Saint-Saëns’ Carnival of the Animals as well as Hector Berlioz’s mildly trippy and aptly titled Symphonie fantastique. Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Tue., July 9, 8 p.m.; $1-$205. (323) 850-2000, hollywoodbowl.com. —FALLING JAMES

**WED 7/10**

**Paving Paradise**

It’s not exactly a vacation, but interdisciplinary artist Sandra de la Loza will be spending her summer in Hollywood, using her practice as a “performative archivist” to investigate and reimagine the historic development of the iconic neighborhood itself. Loosely based around the little-known tale of the last street car to cross the Cahuenga Pass into the Valley, at a time (1955) when Hollywood was witnessing a massive development and displacement boom with echoes of today’s, *To Oblivion: The Speculators’ Eden* constructs an archive in the form of an energy portal, activated by performance events intended to clarify and reconcile. Inside an engaging aesthetic experience, de la Loza asks serious questions about ancestral territories, land usage, car culture, economic mythologies, and who has access to the big dreams. *Los Angeles Contemporary Exhibitions*, 6522 Hollywood Blvd., Hollywood; opening reception: Wed., July 10, 7-10 p.m.; on view through Sept. 1, Wed.-Sun., noon-6 p.m.; free. (323) 957-1777, welcometolace.org. —SHANA NYS DAMBROT

**THU 7/11**

**Taste of Yucatán**

It wouldn’t be summer without a dinner party, and if you haven’t had one yet this year, come on down to *Pláticas y Pruebas: Yucatán Summer Dinner Party*. Masterminded by Chichén Itzá chef Gilberto Cetina Jr., you’ll get a chance to experience dishes including roasted tomato and pumpkin seed dip — also known as sikil pak — and jicama salad with citrus, known under the slightly pithier name of xec. These meals come directly from his 2011 cookbook *Sabores Yucatecos: A Culinary Tour of the Yucatán*, and you wouldn’t be completely stuffed without a little learning to feed your head. *LA Plaza de Cultura y Arte*, 501 N. Main St., downtown; Thu., July 11, 7 p.m.; $25. (213) 542-6259, eventbrite.com/e/platicas-y-pruebas-yucatan-summer-dinner-party-tickets-55397851465. —DAVID COTNER

**POETRY**

**First of Her Kind**

In the case of most poetry that you see girding its cloak of dust on bookshelves everywhere, one of the only times it actually springs to life is when it’s read out loud. It’s like a magic spell — and tonight’s expressive call to consciousness by poet Amanda Gorman crystallizes that arcane notion eloquently. The endlessly fêted Gorman has recently become a paragon of poetry, acquitting herself admirably as the first Youth Poet Laureate of the United States (in 2017!) and the Youth Poet Laureate of Los Angeles, as well as reading her work in front of the United Nations. *The Museum of Contemporary Art*, 250 S. Grand Ave., downtown; Thu., July 11, 7 p.m.; free. (213) 626-6222, maca.org/program/poet-amanda-gorman —DAVID COTNER
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PHO LEGEND
After two years of meticulous, loving research and $2.4 million of restoration and renovation, the iconic Formosa Cafe reopened last week with much fanfare to its 1939 glory in one of Hollywood's most glamorous facelifts.

It was originally founded by 1920s prizefighter Jimmy Bernstein in 1939. Chinese chef Lem Quon became partners with Bernstein in 1945 and the rest is Hollywood history.

Bobby Green and his 1933 Group partners Dimitri Komarov and Dima Liberman have teamed up with Little Fatty chef and owner David Kuo in bringing the legendary watering hole next to the old Warner Hollywood Studios back to life.

"I just have a love affair with old things," Green tells L.A. Weekly on a recent tour of the Formosa Cafe, which escaped demolition and is now designated a cultural resource by the city of West Hollywood.

Features like Benjamin "Bugsy" Siegel's booth and the newly reupholstered nooks named after Hollywood royalty who called the cafe home — like John Wayne, Ava Gardner and Elvis Presley — are preserved along with the original bar, which has famously nursed the likes of Frank Sinatra, Humphrey Bogart and Bill Murray over the years.

The Siegel booth has a floor safe installed near the entrance (conveniently located for a quick getaway) so that wise guys like Lana Turner's lover Johnny Stompanato could bring in drops of cash at night, lift the cover, slip the money in and close it up. Then Bugsy could come back the next day and take it out, avoiding a bust for cash exchanging hands.

"In the '90s, Lem's grandson, Vince Jung was running the place and he had never opened the safe," says Green, who has spent years researching archives and newspaper clippings as well as interviewing old-timers. Many of the stories come from bartender Lindy Bremerton, who tended bar at the Formosa for more than 40 years and kept detailed journals of all the famous high jinks.

"It had been closed up and rusty for years. So, the first thing he did was have a psychic come in and see if there was anything in the safe. The story goes that the psychic saw a ruby ring. So, he called a local locksmith to open it up. Turns out the guy who came to crack the safe was the son of the man who originally installed [it] for Bugsy back in the '40s."

Much ado was made in sensational Hollywood style; reporters and photographers with exploding flashbulbs were called in to document the mysteries held inside the safe — but alas, it was empty.

There's a Marilyn Monroe booth where she would hang out for hours, the Odd Couple booth that served as home to Jack Lemmon and Walter Matthau and the Lana Turner booth which was featured in L.A. Confidential.

While John Wayne was working on a movie across the street at the former United Artists lot, Green says he'd come into bar every...
night, get completely hammered and they’d just let him pass out and fall asleep. He’d spend the whole night in the booth. Quon would lock up the doors and go home for the night. Then the next morning they’d find Wayne in the kitchen making scrambling eggs for breakfast in the kitchen.

The nostalgic red vinyl booths line up facing the famous bar which has never changed. The same old signs that hung above the bar have always been here. In the middle of the bar, hanging from the ceiling, is the three-dimensional pagoda which has become the logo for the Formosa.

The tiki-inspired Yee Mee Loo on the new bar menu, a powerful concoction of Clement Agricole rum, blue curacao, crème de cacao, orgeat, pineapple and Rum Bar over-proof rum is an homage to one of L.A.’s oldest dive bars in Chinatown.

The main new element of the Formosa is a backbar with a black terrazzo floor designed to mimic the Hollywood Walk of Fame. Images of the signature pagoda and Daisy Quon drinking a martini (Len’s glamorous wife is immortalized on the menu) are reflected in the custom red-and-gold wallpaper.

Group 1933 has transformed what used to be a dilapidated outdoor smoking area installed in 2000 into an homage to Chinese-American history in Los Angeles, as well as resurrected the Yee Mee Loo that matches seamlessly with the original structure.

“It opened in the ’30s and closed in the ’90s,” Greens says of the notorious Chinatown haunt. “The building was condemned after the Northridge earthquake. Years ago, I had heard about a woman who had the Yee Mee Loo bar in her house. I didn’t think much of it at the time, but fast forward to the Formosa, I wanted to track her down and see if she still had the bar and sure enough, she did. Happily, we were able to install it here and put it back in much the way it was in Chinatown all those years to celebrate the old Chinese-themed restaurants and bars.”
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- 12 -


“We collected antiques and artifacts of old Los Angeles to include in the new room,” says Green, whose 1933 Group also restored the Highland Park Bowl. “It’s a great way to combine old Hollywood with Chinese-American culture and history in Los Angeles.”

Looking to expand and find more dining room at the corner of Formosa Avenue and Santa Monica Boulevard in 1940, Bernstein and Quon salvaged the old train car and added it alongside the property, which has been hidden for years.

“It got covered up over the years, walled over to the ground so you couldn’t see the side of it, Green says. “We’ve brought it back to its original train glory. During the research of the car we found out its entire history. It was built between 1904 and 1906. It was the Pacific Electric 800 Series, car 913. We discovered that this is the oldest surviving train left in existence, one of the red cars that shaped L.A. history and is the last of its sad demise in the ‘40s.”

Never famous for its food, the 1933 Group reached out to Kuo to develop the menu, based on the Taiwanese-American cuisine that largely defined the bar’s history. The Little Fatty chef and owner brings a modern take on classic dishes and dim sum formerly found on the Formosa’s vintage menus.

A few of Little Fatty’s signature dishes, including our Best of L.A. pick squid ink xiao long bao, dan dan mian and General Ts’o cauliflower, make an appearance alongside dishes exclusive to the Formosa. The Formosa chicken salad pays tribute to the Asian-style lettuce salad which has roots in Los Angeles going back to the 1950s, along with his take on “beef with broccoli” — in this case, a dish of sizzling black pepper beef.

“Our dumplings are special because they are made with squid ink on the outside and a seafood and pork broth on the inside,” Kuo tells L.A. Weekly from one of the many hidden alcoves in the restaurant.

He says that even though many of the items come from Little Fatty, the process was a year in the making, going over old recipes and menu items. Taiwan was referred to as Formosa for a long time by the Portuguese and the Dutch and seemed the perfect fit for the Taiwanese chef.

“It’s always been known for old school Chinese food, so we’ve got orange chicken, walnut shrimp and other classics with a modern twist,” says Kuo. Green wanted to bring back the Chinese chicken salad, so Kuo made a lighter and healthier version with fresh mandarins, which is gluten-free. Vegan options for the 21st-century palate are available as well.

“We wanted to stay true to ourselves,” Kuo says. “While we pay homage to the past, we like to push the food forward as well and be relevant with the Asian dining scene in L.A. We’ll do a traditional dan dan mian, but you won’t find any egg foo young here.”

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ALEXANDRA GRANT CHOSES LOVE

The artist proves the language of love is universal at her Lowell Ryan Projects’ exhibition “Born to Love”

BY SHANA NYS DAMBROT

"Go then if you must, but remember, no matter how foolish your deeds, those who love you will love you still."—SOPHOCLES

The classical Greek passion play Antigone centers around the fate of a young woman from a royal family who, after a series of violent political and military events culminating in the death of her brother, finds herself forced to choose between her own safety and her sense of love and honor, between the will of her sovereign and the urgency of her mourning. In one of the most evocative and soul-aching quotes from the tragedy, in sealing her own demise Antigone tells her cruel and vindictive king, “I was born to love, not to hate. That is my nature.” That is also where painter Alexandra Grant begins the expressive appeal of the monumental works on paper at her newest exhibition, "Born to Love” which closes Saturday, July 6 at Lowell Ryan Projects in West Adams.

Grant’s work across a wealth of media has always centered around the continuum between text and abstraction, which is to say, between information and experience, in visual art. Across painting, sculpture, installation, photography, video, social systems, design and even an independent publishing company focused on artists’ books, Grant’s enduring fascination with the arcane and liminal operations of language has been central to her projects.

And this is part of Grant's special gift as an artist — a feeling for pursuing her interest in language through many paths, including in this case creating a purely visual corollary that makes it possible to experience the fullness of the work even if you happen to not speak the tongue in which the words are written. In the power and empathetic variations in the heavily layered, abstract parts of the work, Grant offers audiences other entry points.

In the roughly 10 visually electric, intricately detailed, organic, dense and delicate large-scale mixed media paintings on paper on view at Lowell Ryan Projects, Grant offers an experiential mix of layered elements and active processes. Using various pigments and waxes, deployed with pouring, splattering, pooling, dripping and gestural brushwork along multivalent grids and punctuated with fragments of the text-motif “I was born to love not to hate” repeating throughout.

The overall effect is of those words physically struggling to free themselves and emerge from the roiling abstract world. You can almost hear the human voice that speaks them; you can clearly see the deep conviction and raw emotion the compositions convey. Perhaps, if the need arises, you will be inspired to take a principled stand of your own, and choose love.

Lowell Ryan Projects, 4851 W. Adams Blvd., West Adams; Tue.-Sat., 11 a.m.-6 p.m., through July 6; free. lowellryanprojects.com. For more information on the artist, check out laweekly.com/meet-an-artist-monday-alexandra-grant-2/.
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COMING SOON
COMING SOON
A new cannabis dispensary has hit the scene in L.A., and it is rapidly redefining the cannabis-buying experience. Sweet Flower, a new shop that just opened this past April with locations in Studio City and West Hollywood, is changing the game every step of the way when it comes to incorporating cannabis into your life.

With locations in West Hollywood and Studio City, this dispensary is rapidly redefining the cannabis-buying experience!

BY NICK WALKER • PHOTOS COURTESY OF CHARLIE SIN

The stores’ open, airy layouts provide a sort of comfort and ease that can be hard to come by in most dispensaries. Walking in feels as if you are walking into a luxury brand store, with the same exact kind of service to boot. Founded on the pillars of transparency, approachability and the celebration of discovery, the shop is the perfect place to go for both experienced smokers and newcomers to the cannabis space, or browsing easy and comfortable, and for those who need an extra hand, the shop has cannabis experts, or “sweet florists,” on hand, who are more than happy and highly qualified to walk you through the shop’s various products, as well as their uses and benefits, dosing, origins and history to help you find the perfect product for your unique needs. Sweet Flower isn’t just your typical dispensary. It is a space for education and discovery.

“We focus on two constituents,” says Sweet Flower CEO, Tim Dodd, “Our customers and the communities we serve. We focus on education, experience and engagement. To meet our customers as they are, and to provide the education and expertise they need to make the right decision for their individual needs.

For being the new dispensary on the block, Sweet Flower has their game down, and is on their way to quickly becoming one of the top spots in L.A. for all your flower-based needs, and they aren’t taking their time. With two additional stores in different parts of the city already in the process of being added to the family, Sweet Flower is about to become a name synonymous with the Los Angeles cannabis experience.

“We’re big fans of Los Angeles,” says Dodd, “We live here, work here, play here and we raise our families in this great city. We believe there is an opportunity to bring the cannabis industry into the sunlight, which is why Sweet Flower is born in Los Angeles, for Los Angeles.”

Visit sweetflower.com for more info and say hi @sweetflower. Or, walk on into one of their stores and see them for yourself.

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— SWEET FLOWER CEO, TIM DODD
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With the exception of the types of investment opportunities that now have access to the market, way fewer people getting locked up and taxes; nothing in cannabis has changed as much over the last decade as the highest echelons of the concentrate market.

Yes, hash had changed a lot over the decade. We’re still less than 10 years removed from when Rump Wax produced what until proven otherwise was the first decarboxylated slab of shatter. For the hash enthusiasts of that moment in history, it was like seeing color TV for the first time. And progress continued to help us preserve terpene profiles and enjoy every subtle note of flavor.

Whether the continuing progress putting hash at the cutting edge of cannabis technology or just the weight lifted off the chest of the best extractors knowing that permit on the wall means no prison time, everything continues to fly by the window at a breakneck pace. To wrap our heads around everything continues to fly by the window at a breakneck pace. To wrap our heads around all the new diamonds, sugars and live resins we’ve seen in recent times, explaining what they are to the masses is ultra important. But before Lavine’s new role, he was already deep in the world of fat dabs of great quality. He’d served as the concentrate buyer for one of the biggest shops in the state in Berkeley and was a regular on the sesh scene.

“Honestly, it’s hard to think about how fast things are changing in extraction; when I really focus on it it’s easy to feel like I’m going to give myself a stroke,” Lavine told L.A. Weekly. “We’re literally going from pre-industrial, clandestine economics to full-blown 2019 neoliberal commerce orgy in like…a decade? Two, tops. That’s completely insane.”

Lavine is not kidding. When it came to hash in 2009 you were basically looking at few options. Much of the top of the marketplace was Ganesh Crystals, a bit below was some trashy honey oil and sometimes exceptional full melts. Then finally, the first wave of above average waxes were starting to hit the market, absolute trash today’s standards.

Lavine has stayed on the cutting edge of hash during a seemingly nonstop transition period reinvigorated every few years with a new kind of product. “I got into closed-loop hydrocarbon extraction, which was pretty wild at the time,” he said, “A lot of people were open blasting, making poison when successful and bombs when unsuccessful. It was a pretty bum scene, but there were also a lot of people who realized that this was just the germ of something really big.”

Lavine thinks a lot of the people who were trying new things out back then have become successful today. “It may have been a fairly goofy, out-of-the-way scene, but the people who were really dedicated to dialing and scaling this stuff ended up paving the way into the future,” he said.

“It’s been so inspiring to watch people who I recognize from the old Facebook groups and forums where people would trade knowledge,” Lavine said, “It was a chaotic environment laden with needless ad-hominem attacks and some truly fire memes, but it helped form a body of knowledge that guided a dispersed community of toward increasingly safe and reliable methods of producing high-purity extracts with light hydrocarbons.”

Dabbenport Extracts have been a popular option for glob enthusiasts around the state for years. First as regulars on the thriving sesh and Cup scene, and now as one of the more recognizable California extractors. Dabbenport’s founder Chris Phillips gave L.A. Weekly some insight on what the manufacturer has gone through in the age of regulation.

We asked Phillips how the company deals with the flood of cheap midry distillates flooding the market from corporate cannabis. “There is a lot of trash because it’s big business. Just like Budweiser or Coors,” Phillips replied, “They are all about the biggest profit margin and that’s why the last two years, four or five years actually, we’ve seen a big boom in craft beer.”

Phillips believes he and the Dabbenport team find themselves in a similar situation to those craft brewers starting to take off. He says there is no difference from the craft beer to the craft extract in terms of the love the producers are putting in the process. Phillips’s believes the extra bits of love make the flavor of both products a little bit more extraordinary.

The process to get to that point where Phillips feels comfortable comparing himself to those successful craft beers has been a tricky path. From the challenges of regulation to shady business partners, Dabbenport has seen it all. But in the end, they were able to do it themselves without the help of others, still retaining complete control of Dabbenport.

“Fuck all these other people. We can do it ourselves,” Phillips said, “We’re contracted to run...
other people’s facilities, but when it comes
down to our brand name it’s 100 percent
ours. We will never release that. There is no
dollar amount in the world that can pay us
for this. We’ve been thrown in jail for this
name. We’ve been criticized. We’ve dealt
with a lot to be proud of our name. Selling
out is not the way to do it.”
A lot of people have sold out their name
according to Phillips, just to move on from
the now legal industry. “Because they’re
just done with cannabis, and not sure what
the future entails for themselves so they’re
scared and bouncing,” he said.
The biggest surprise to Phillips
has been that California doesn’t
have its track-and- trace METRC
system together yet. “All these
other states had no problem get-
ing METRC introduced and getting regula-
tions going,” he said. Phillips says the further
they are able to move away from the grey/
black market via the checks and balances of
METRC, the better he’ll sleep at night.
Phillips said he wondered where the
permitting fees are going. He sees all these
raids going after the black market as he and
his legal extractor peers wait for the state to
shine as much light on them as possible. We
asked Phillips if he was surprised the raids
have been targeting private parcels and not
those destroying national forests. “Yes, 100
percent,” he replied, “As legalization came
people started snitching on each other to
gain some kind of clout or just get a little
bit ahead of someone else. It’s sad. That’s
probably the biggest disappointment and it’s
turned this community to shit.”
In the past Dabbenport was hit with some
legal troubles they eventually were cleared
of, but in the process, Phillips spent some
time in handcuffs. We asked how his per-
sonal history, and that of Dabbenport as a
whole, makes him react to people turning on
their peers for personal gains.
“It’s heartbreaking,” he replied, “We all had
to make money to survive, but at the end of
the day it was for the patients.”
Few have left a void in the dab market quite
like Royal Key Organics. In 2017 they shot to
the top of the game as if they were catch-
ing a ride with Elon Musk, but the perils of
regulation would set them back a lot.
The thing that made Royal Key special was
the single source for the flowers they were
turning into hash then. In 2017 they curated
a lineup of 19 small batch extracts made
from flower phenotypes they’d selected
in-house. Previously during harvest season
2016, they made the first batch of their juicy
terpene-soaked live resin. By July 2017 they
found themselves with a seat at the table
when discussing the best concentrate com-
panies in California.
The hype would not die, but the challenges
the company faced in the regulatory process
and fundraising without giving away the
heart of the soul of the company added up
quick.
Royal Key’s founder Josh exclusively told
L.A. Weekly folks could expect to see the
famed owl back on shelves this fall.
“The cost of becoming compliant is what
slowed us down, local and state regulations
and taxes, not to mention we lost our bank
account four times,” Josh told L.A. Weekly,
“Each new regulation comes with new costs
you have to raise funds for.”
Royal Key refused to let brand they had
built go downhill while the process contin-
ued. We asked Josh if that was to protect the
reputation they’ve already built in the com-
community. “Exactly,” he replied, “We know the
bar we’ve already set for ourselves and won’t
accept anything less.”
While waiting for their stars to align on the
live resin side, Royal Key launched Suprize
Suprize. The new effort is a collaboration
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and it included some Papaya
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A lot of people have sold out their name according to Phillips, just to move on from the now legal industry. "Because they're just done with cannabis, and not sure what the future entails for themselves so they're scared and bouncing," he said. The biggest surprise to Phillips has been that California doesn't have its track-and-trace METRC system together yet. "All these other states had no problem getting METRC introduced and getting regulations going," he said. Phillips says the further they are able to move away from the grey/black market via the checks and balances of METRC, the better he'll sleep at night.

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The hype would not die, but the challenges the company faced in the regulatory process and fundraising without giving away the heart of the soul of the company added up quick. Royal Key’s founder Josh exclusively told L.A. Weekly folks could expect to see the famed owl back on shelves this fall. "The cost of becoming compliant is what slowed us down, local and state regulations and taxes, not to mention we lost our bank account four times," Josh told L.A. Weekly, "Each new regulation comes with new costs you have to raise funds for."

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While waiting for their stars to align on the live resin side, Royal Key launched Suprize Suprize. The new effort is a collaboration of Royal Key and some of California’s best visual artists and breeders. They launched the effort at the Emerald Cup.
Punch from one of the state’s best breeder/cultivators The Village, who can regularly be spotted on L.A. Weekly’s best pot of the moment lists. They also found themselves working with Cannabis Cup destroyers Alien Labs, winners of L.A. Weekly’s Coachella Smoke-Off. Josh made sure to emphasize they have some special projects planned with Biovortex.

That launch weekend at the world championships of outdoor pot Surprize Surprize destroyed the shatter batter category taking first, second, and third. At the time their new lab had only been open five days so they didn’t have time to prep sauce, so they whipped up some batter and swept the podium. Make no mistake about it, that’s wild.

We simply can’t wait to see Royal Key back on shelves soon.

While it may sound tough following Royal Key, we bumped the mystique up a bit for our last expert on how it’s all gone down since California’s grand legalization.

Brandon was kind enough to provide us with his take on things from the “tep of the mountain,” a reference to the terpenes everything he touches is soaked with.

Speaking on the times, Brandon said, “I do got to say we beat to our own drum. We’re not in a race against anyone else.” Brandon said he’s got a kick looking online and seeing people with “40 licenses in their name.” “That’s cool,” he said in a tone suggesting he didn’t have much thought to give those grade oils because it’s easier to trick people into buying.

“I’m proud of the licenses I’ve attained and the licenses we’re attaining,” Brandon said. “And the prices we’ve been getting [for his Emerald Cup winning products] are pretty cool.”

Like Royal Key, Moonshine Melts single sources everything. The flowers from 3rd Generation Family being processed are championship quality as we’re reminded a few times a year. At the last medical-only Emerald Cup, which some called the end of an era, 3rd Gen would take home second place overall and the Breeders’ Cup amongst hundreds of flower entries.

The winning ticket was Roze, Zkittlez’s most famed offspring at the time but Watermelon Zkittlez is nipping at its heels quickly. The results that year for Moonshine Melts included winning six out of the top 10 places in the solventless hash category and four in the rosin category including first place.

Brandon emphasized they’d got to this point by doing it themselves, his family retains complete control of the companies. They now have the permit for Moonshine Melts manufacturing facility, another for a nursery, and one more for their mixed light grow.

“Everybody is playing their part, but right now above everything I’m proud of what I have done with the people around me,” Brandon said. “I hate to say I, I, I. Because it’s more like a team and everybody is involved. I have an accountant now bro!”

Brandon says one issue is the fact every few months there is a new piece of paperwork to deal with. “And so every time you come back with I did this, I did that, they’re like, ‘well we have a new form for that,’ he said. Brandon admits he’s not the most schooled person, and the constantly changing regulations on top have provided for some stressful days. “I’m from the hills of Mendocino County. You try and make all these people up here do this, it’s just crazy to me.”

We asked if he thought his peers were sold on the idea prior to Election Night 2016 that things would be a bit easier. “I’ll tell you this, it was sold to us as you sign up, you pay the taxes, you’re good, it’s hunky dory. Some of that is legit, but then they made it hard.”

Brandon said the most surprising thing of the last 18 months is the fact the quality of concentrates has dropped a lot, but prices have remained the same. “One is quality control in handling the product for a long time, these people at dispensaries don’t know what they’re doing. You have to walk them through it and make sure they’re not ruining your name,” he said.

Brandon expects prices to drop with the higher-end brands as was always to be expected as they exited the black market and the risks that came with it.

“I feel very fortunate, and I don’t want to sound cocky, but I feel like I’m one of the only hash guys left standing,” he said, “All my other homies are still on the other side of the fence [the black market] and it doesn’t look like they’re coming over. Maybe they’re going to trickle in.”

According to Brandon, one of the biggest challenges was dealing with consultants who were learning the regulations on his dime. “They were learning off my buck and I lost a lot of money, time, and missed out on a few permits,” he said, “now they’re out there making big dollars, while I have to go fix up what they left behind.”

We asked Brandon where he sees the market in another 18 months, three years into legalization. “When I got my license they said anyone who makes it three years is going to be in there, that’s what you got to last. Here it is two years in some of these. If you can last another year or so you’re in like Flynn, bro.”
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.

**Limited/art-house**

**Friday, July 5**

**Cold Blood** is an icebound thriller about a retired assassin (Jean Reno) living in the frozen North. A snowmobile accident places a woman under his care, and soon he is forced back into action when some bad guys come looking for her. Briskly paced and atmospheric, this potboiler is formulaic but sure to satisfy fans of the stoic lead actor, who has built a career playing the sort of stone-cold killer you can root for. François Guétary directed, with the Carpathian mountains doubling as the North American wilderness. *Monica Film Center, 1332 2nd St., Santa Monica, Fri., July 5, various showtimes; $9-$12. (310)-478-3836, laemmle.com.

In *Phil*, Greg Kinnear plays a dentist stuck in a rut who becomes obsessed with discovering the motive behind the suicide of a seemingly happy and well-adjusted patient. This includes playing the role of a Greek handyman in order to insinuate himself in the deceased maris household and striking up a friendship with the grieving wife (Emily Mortimer). Jay Duplass and Taylor Schilling co-star in this offbeat comedy which marks Kinnear’s directorial debut. Stephen Mazur wrote the screenplay. *Arenas CineLounge, 6464 Sunset Blvd., Hollywood; Fri., July 5, $16. (323) 924-1644, arenascreen.org.*

**Silent Punie** is a low-budget indie about a group of three friends on a camping trip who discover the corpse of a retired woman in their trunk. Instead of going to the police like any conscientious citizen would do, they decide to conceal the body, ushering in a noir-like spiral of descent. Sean Nateghi, Joseph Martinez and Such categories as “fashion model,” “school,” “military,” “executive” and others. At different points celebratory and sorrowful, the film, which Livingston shot over a period of several years, is a loosely structured but undeniably absorbing spectacle that shines a spotlight on a subculture menaced by the AIDS epidemic. Sundance Institute, Outfest UCLA and the Andrew J. Kuehn Center for Film and the Moving Image, in conjunction with Cinematic Void, is hauling out a pair of 3-D monster flicks for an evening of frights and yuks.

**Saturday, July 6**

The American Cinematheque, in conjunction with Cinematic Void, is hauling out a pair of 3-D monster flicks for an evening of frights and yuks. The first item on the bill is *Jaws 3-D*, the 1983 threequel to the original summer blockbuster starring everyone’s favorite great white shark. The bottom half of the double feature consists of *A+P*E (Attacking Primate Monster, in case you were wondering), a 1976 shoestring starring one of King Kong’s more unfortunately named cousins. For its 1982 grindhouse release, this South Korean-American co-production went by the title *Attack of the Giant Horny Gorilla*, which summarizes the plot quite nicely. *Aero Theatre, 1328 Montana Ave., Santa Monica; Sat., July 6, 7:30 p.m.; $15. (323) 466-3456, americancinemathequecalendar.com.*

**Monday, July 8**

*Cooley High*, the 1975 box office hit about friendship among a group of high school seniors living on Chicago’s Westside, will get a special tribute screening at the Academy’s Samuel Goldwyn Theater. Director Michael Schultz (Car Wash) will be honored in person. Hosted by Robert Townsend (Hollywood Shuffle), the panel of special guests will also include Lawrence-Hilton Jacobs, Larry Karaszewski, and Jackie Taylor. The film is a buoyant comedy along the lines of American Graffiti, as well as a socially relevant look at the experience of growing up black in the 1970s. *Samuel Goldwyn Theater, 8949 Wilshire Blvd., Beverly Hills; Mon., July 8, 7:30 p.m.; $5. (310) 247-3000, oscars.org.*

**Wednesday, July 10**

The New Beverly is uncarving an IB Tech print of *Goldfinger* for a special afternoon matinee. The 1964 James Bond caper can make a strong claim to being the pinnacle of the whole 007 series. It certainly has all the classic ingredients in place: outlandish plot, excellent gadgetry, great villain (Gert Frobe’s titular mastermind), memorable henchman (Harold Sakata’s muscular Oddjob), a wonderful Shirley Bassey theme song, and plenty of sex and violence. IB Tech prints are known for their vibrant luster; the glittery paint on the universe has seen some changes, one of which summarizes the plot quite nicely. *The Thief of Bagdad (1924) is one of the most enchanting of all American silent films, an Arabian adventure featuring the athletic and charismatic Douglas Fairbanks at the height of his stardom. The Music Box Cinema presents a special screening at the Woman’s Club of Hollywood featuring live musical accompaniment by Cliff Retallick on an antique Steinway piano. The evening is the brainchild of the newly formed Retroformat Coalition, which recently gained status as a nonprofit after existing as a long-running screening series at the Egyptian. Beer, wine, coffee and snacks will be available on a cash-only basis. Come early to tour the building — a designated historical cultural monument. *The Woman’s Club of Hollywood, 1749 N. La Brea, Hollywood; Sat., July 6, 7:30 p.m.; $15. retroformat.org.*

*Also opening Friday, July 12: Marianne & Leonard: Words of Love, Ray & Liz; The Return of Martin Guerre.*
ALL YOU NEED IS BEATLES LOVE

Yesterday is imperfect, but it’s still a joyful departure from the standard music biopic formula

BY LINA LECARO

Watching Yesterday, the new film about a world without the music of the Beatles, I couldn’t help but think about all the times I’ve seen accomplished musicians butcher the lyrics to “Come Together” on stage during some sort of climactic jam — even musicians who arguably owe their existence to the influence of the Fab Four. Liam Gallagher’s abysmal attempt to sing it at Dave Grohl’s CalJam two years ago comes to mind, but in his defense, it does have a lot of verses and weird word variations. Most of us would probably get something wrong without googling it or a lyric sheet.

Imagine not being able to listen to the songs you love ever again and wanting to recreate them, at least by singing them, but having to remember all the verses and choruses from memory only. After struggling musician Jack Malik (Himesh Patel) gets hit by a bus during a Y2K-style global blackout, he soon finds himself in this very position, realizing that the universe has seen some changes, one of them — for reasons that are never explained — being a total wipeout of the Beatles and their music.

Of course the first thing our hero does is head to the computer, and though he’s clearly not a very good googler (he types in John, Paul, George and Ringo, but not the individual member’s names?), he comes to realize that not only is the band’s incredible catalog of music non-existent, but so too are bands they inspired such as Oasis. Thankfully, (again, who knows why?) The Rolling Stones survived.

The premise of this musical fantasy (some might say tragedy) by screenwriter Richard Curtis (Notting Hill, Love Actually) is, let’s just admit it, pretty dumb. But Yesterday still succeeds thanks to the zestful pacing of director Danny Boyle (Slumdog Millionaire, Trainspotting) and effective performances by pretty much all the actors involved. Patel comes off as relatable if not always likable in the lead here, while Kate McKinnon knocks it out of the park by infusing her signature wackiness as an opportunistic music biz vulture/manager.

The rest of the supporting cast are all affable and watchable: Lily James as Jack’s long suffering bestie/manager/potential love interest Ellie, Joel Fry as his bumbling roadie/assistant Rocky and Ed Sheeran playing himself as a cool bloke who’s only a little bit as douchey as we might expect. (His ringtone is his own “Shape of You.”)

The biggest thing the movie’s got going for it is of course the music itself, and Patel’s talent vocally and on the guitar is good enough to remind the audience of the Beatles’ prolific output (it reportedly cost the filmmakers about $10 million to use it all). He’s obviously no Paul or John, but Patel’s singing and strumming abilities are exactly what’s needed to support the central premise of Yesterday, which is that no matter the era, no matter what technology can provide, no matter the marketing machine, and no matter who, what, why or how it’s created, truly great art will prevail (and the Beatles gave us some of the greatest).

Jack was just about to give up his dream to be a rockstar, and this bizarre new Beatles-less world provides him with one more chance. But at what cost? Selling out is only the tip of the iceberg because, as you don’t forget for even a second while watching, our star is lying, passing off the work of the greatest songwriters of our time as his own, taking the fame and riches that comes with that, and making concessions to the industry along the way (thanks to a suggestion by Sheeran, “Hey Jude” becomes “Hey Dude”).

We don’t see a lot of Jack’s internal struggle with this (he seems to toil more with remembering lyrics) anymore than we see real chemistry between him and Ellie. When the film pivots to romance between the pair, it’s actually hard to buy. But Yesterday is still a love story, celebrating — if not exactly delving deep into — the life-affirming, life-defining power of great music, and doing so not with a flashy biopic as is popular right now, but with a sweet little inspirational story about an average “Jo-Jo.” And that’s not an easy game to play.

Yesterday | Directed by Danny Boyle Written by Richard Curtis | Universal Pictures | Citywide
Stephani Candelaria talks her blend of cumbia and salsa, with a mountain of songs that crosses the generational gap.

Candelaria suggests a night out at La Cita Opening Ceremony. The band has plenty of other musicians, there’s a lot of support for each other, a lot of people that work together or collaborate with each other. I still even collaborate with some of my musician friends of other stuff coming up, so keep your eye out.

For those of you not utterly familiar with the story, Cecilia and Cicano Batman got their start in Oakland, “Candelaria says. “I had a group up there called Candelaria, and we were together for about six years. It was a different style to what I’m currently playing — it was more traditional, especially like less than a tenth of L.A. size-wise.

La Mera Candelaria plays with LoCura — they do like a flamenco dance line-up as well as our setlist in general — coming out is really reflective of our current style in there on top of what we were doing in the past. We're going on a couple of little tours this summer so things are going really well. “I haven't already. We've got a lot of great bands coming up in the next few weeks. for people who were doing more traditional styles versus what you hear on the radio style of cumbia — it’s two completely different things. So it’s definitely a smaller community up there. A bit less opportunities to make a living as a musician for people who were doing more traditional musical house, though her first experiences as a performer were with cumbia.

...It still has the tropical feel that we got a tropical party dance vibe. Very lively. I would say is the biggest difference between the Latin music scenes in Northern and Southern California. In the South, the nods to son cubano. The commonality, having their own twist in these traditional styles, “Candelaria says. “The second one includes all of our sounds that so far have had a really good response. We’re definitely doing a lot more of that in this album, and some unreleased stuff, “she says. “It’s really reflective of our current growth. The second one includes all of our sounds that so far have had a really good response. We’re definitely doing a lot more of that in this album, and some unreleased stuff, “she says. “It’s really reflective of our current growth. The second one includes all of our sounds that so far have had a really good response. We’re definitely doing a lot more of that in this album, and some unreleased stuff, “she says. “It’s really reflective of our current growth.

She moved to L.A. without a permanent job to be hosting really good friends of mine or Eastside Luv. Bands such as La Santa Cecilia and Cicano Batman got their start in L.A. without a permanent job. She moved to L.A. about three years ago, armed with a mountain of songs that crosses the generational gap.

The differences between NorCal and SoCal Latin music scenes are immense. The first one includes some of our sound on top of what we were doing in the past. It still has the tropical feel that we got a tropical party dance vibe. Very lively. I would say is the biggest difference between the Latin music scenes in Northern and Southern California. In the South, the nods to son cubano. The commonality, having their own twist in these traditional styles, “Candelaria says. “The second one includes all of our sounds that so far have had a really good response. We’re definitely doing a lot more of that in this album, and some unreleased stuff, “she says. “It’s really reflective of our current growth. The second one includes all of our sounds that so far have had a really good response. We’re definitely doing a lot more of that in this album, and some unreleased stuff, “she says. “It’s really reflective of our current growth.
a Mera Candelaria is essentially Stephani Candelaria, a Bay Area transplant who arrived in Los Angeles three years ago, armed with a mountain of songs that blend salsa, cumbia and son cubano. The Mexican-American musician blends Latin styles to great effect, but that's only part of the story.

Candelaria is a badass. A passionate and "sassy" (her word) performer with biting wit and no-nonsense feminism in the lyrics. She mashes the traditional and contemporary together, resulting in music that crosses the generational gap.

"I started singing in a band back in 2008 in Oakland," Candelaria says. "I had a group up there called Candelaria, and we were together for about six years. It was a different style to what I'm currently playing — it was kind of a cumbia-reggae project. When I moved to L.A. about three years ago now, I formed this group, La Mera Candelaria. We're about to release our third album, and we're going on a couple of little tours this summer so things are going really well."

Candelaria says that the first EP was essentially her by herself — a solo record. She moved to L.A. without a permanent band, but quickly realized that it would be beneficial to have something recorded that she could present to bookers, labels and other musicians.

"So the first album is very, very simple," she says. "It still has the tropical feel that we continue to play now, but a lot more simplified and toned down. Between that one and the second one, you can really hear our growth. The second one includes all of our current members. The stylization evolved and our arrangements grew a little bit more complicated. We threw in some Caribbean salsa style in there on top of what we were playing before, and now the third one that's coming out is really reflective of our current lineup as well as our setlist in general — what we play when we perform. It's really got a tropical party dance vibe. Very lively. Just a dance feel."

For those not in the know, cumbia is a Columbian style of music and son is Cuban — a sort of Caribbean salsa. Candelaria's mother sings salsa, so she grew up in a musical house, though her first experiences as a performer were with cumbia.

"This new project is a combination of my experiences growing up with my mom and her music, as well as my original music dipping into the Latin music scene with the Columbian style cumbia," she says.

In addition to that glorious multicultural background, Candelaria says that there are differences between the Latin music scenes in Northern and Southern California.

"When I was starting to make music up there, cumbia was seeing an emergence," she says. "It became really popular. A lot of people wanted to have cumbia bands at their parties and events, so it was like a renaissance for that style of music, especially for people who were doing more traditional styles versus what you hear on the radio style of cumbia — it's two completely different things. So it's definitely a smaller community up there. Oakland itself is probably like less than a tenth of L.A. size-wise. It's smaller and a lot more intimate, and that I would say is the biggest different — how small the community is up there. A bit less opportunities to make a living as a musician up there, especially within the Latin music community, because a lot of venues have a radius clause. If you play in Oakland on a Friday night, you can't play anywhere within 30 miles for the next two weeks. So it makes it difficult for anyone to make a living as a gigging musician out there."

Conversely, L.A. is vast and there are plenty of venues here that open their doors to Latin music. Grassroots places that encourage new artists and experimentation. At the same time, the music is still growing in popularity here — it hasn't peaked yet.

"We've got a lot of great bands coming out in L.A. that are all very unique and have their own twist in these traditional styles," Candelaria says. "The commonality, I would say, is that in the actual community of musicians, there's a lot of support for each other, a lot of people that work together or collaborate with each other. I still even collaborate with some of my musician friends from up in the Bay, even remotely. I've got a few Bay Area musicians that are going to be featured on this album, I had a few folks on my last album. So there's just so much collaboration and love within the Latin music community, even though we're hundreds of miles apart."

For those of you not utterly familiar with Latin music but looking to dip your toes in, Candelaria suggests a night out at La Cita or Eastside Luv. Bands such as La Santa Cecilia and Cicano Batman got their start at those places. Then of course there are the Summer Luvin' and Tropicalia festivals, both in Long Beach. The latter, Candelaria says, is the "Burning Man of Latin music in California."

La Mera Candelaria performs at Gold Diggers this week, and Candelaria says that we can expect a lot of fun.

"We'll be playing a lot of new music from this album, and some unreleased stuff," she says. "We've been working on a few new songs that so far have had a really good response. We're definitely doing a lot more salsa in our set, so when I used to say cumbia-salsa, I now twist it to salsa-cumbia because that's starting to be more what we do in our live set. We're also very excited to be hosting really good friends of mine from San Francisco at that show, called LoCura — they do like a flamenco dance fusion. They're really awesome and they're gonna be opening for us."

After that, Candelaria will be performing at the Los Angeles Latino International Film Festival at the end of July, at the opening ceremony. The band has plenty of other stuff coming up, so keep your eye on their website. But be sure to check out Candelaria, or one of the countless other amazing Latin artists in SoCal, if you haven't already.

La Mera Candelaria plays with LoCura at 7 p.m. on Friday, July 5 at Gold Diggers.
**Music**

**HEAR**

**FRI 7/5**

**Dwarves**

@ **ALEX’S BAR**

Even those not massively familiar with Chicago punk the Dwarves know that guitarist HeWhoCannotBeNamed plays in nothing but a Mexican wrestling mask. Yeah, that means that we’re often treated to the sight of his gnarly cock, and he occasionally rubs it vigorously on a towel and gifts that to a “lucky” crowd member. It ain’t GG Allin, but it’s still not the kind of souvenir most want. Fortunately, the band also has a ton of great songs, including those from last year’s killer *Take Back the Night*, released on Burger Records. The record sits comfortably alongside Dwarves mini-classics such as *The Dwarves Are Young and Good Looking*, *How To Win Friends and Influence People*, and *The Dwarves Must Die*. The Crowd, Decent Criminal, The Meow Twins and Richard Scary also play. — **BRETT CALLWOOD**

**The Quakes**

@ **ECHOPLEX**

The Quakes’ story is an interesting one. Formed in Buffalo, New York, in ’86, they quickly realized that there weren’t many other psychobilly bands knocking about the area to play with, so they upped and left for London, England. However, when the British authorities noticed that they didn’t have a work visa, they shipped them back. Again, they didn’t like the fact that they were playing to nobody, so they returned to Europe, this time with their paperwork in order. Three decades later, they have 11 albums under their belts, including 2014’s *Live By the Sword*. Despite their many ups and downs, *The Quakes* have stuck to their guns and never compromised, and they’re still producing riotous psychobilly bands. — **BRETT CALLWOOD**

**SAT 7/6**

**Chrissie Hynde**

@ **THE HOLLYWOOD BOWL**

Chrissie Hynde has a distinctively expressive voice — which can mood-swing from fiery, wraithlike, sadomasochistic imprecations into a maternally comforting melodic force at the drop of a hat — that has characterized her career leading *The Pretenders* and following her heart in her solo work and in such romantically-minded projects as *J/P, Chrissie & the Fairground Boys*. She’s not the first rock singer to try her hand at covering jazzy pop standards — in September, she releases *Valve Bone Woe*, a set of songs by Hoagy Carmichael, Rodgers & Hammerstein, Charles Mingus, *The Beach Boys* and Ray Davies — but *Hynde* is one of the few with the pipes and charisma to pull it off. She’s backed here by the Hollywood Bowl Orchestra, who are not an especially nuanced or dynamic group but should provide competent if syrupy backing for that voice. — **FALLING JAMES**

**Paige Stark**

@ **McCABE’S GUITAR SHOP**

“I’ve never been lucky/I’ve never been ahead of the curve,” Paige Stark confesses on her new single “Depression Song.” “I must’ve done something if we all get what we deserve,” she continues achingly over her solemn piano chords and guest guitarist Jon Brion’s subtle embellishments. The local songwriter/producer revealed her pop potential last year with the release of “Albatross,” another track marked by restrained vocals overlaid with gently spacey atmosphere and a thoughtfully layered and furling arrangement. “You’re my albatross/You’re the one I lost,” Stark laments over a soft wave of guitars. She first came to attention as singer of the duo Tashaki Miyaki, who released a quietly entralling version of Prince’s “The Beautiful Ones.” Stark is billed at McCabe’s with Joel Wesley Harding and Californios. — **FALLING JAMES**

**Howard Jones**

@ **THE SABAN**

It’s easy to lump all of the ’80s pop and new wave artists together into a convenient package tour (sometimes literally). But it’s very often the case that to do so does the artist in question a massive disservice. Take British synth-pop star Howard Jones, whose 1984 album *Human’s Lib* included the bona fide monster hit “What Is Love?” Jones will pop up on numerous compilation albums alongside A-Ha, Bananarama and Nik Kershaw. And there’s nothing wrong with any of that. But Jones has put out a string of excellent albums since then, including this year’s superb *Transform*. Jones performed at Live Aid and deserves his place alongside the giants of that decade. But it would be a mistake to think that his career ended there. — **BRETT CALLWOOD**

**SUN 7/7**

**Gracie Gray**

@ **BOOTLEG THEATER**

Gracie Gray’s songs are spectral spells. The
tracks on the Thousand Oaks native’s new album, Oregon in a Day, aren’t loud or flashy. Instead, Gray soothingly intones such acoustic folk-pop songs as “Dreams Overwhelm Me” with an intimate, confessional voice framed by low-key instrumentation. “Donate my name to your little pile/ I feel the shame/I try to smile around you,” she coos softly on “Pile,” hinting at a complicated relationship in a few romantically yearning lines. Gray’s original songs are broken up with occasional covers, such as a gently percussive version of Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare Moira Smiley & VOCO’s “Bring Me a Little Water, Sylvie” and a delicately affecting, spare.

WED 7/10

Melii
@ THE ROXY

Melii is a fireball, in and outside the studio. Blowing up on the rap scene with her “Bodak Yellow” remix, the New York-born singer, songwriter, and rapper can kill any record, in both English and Spanish. At 20 years old, she signed to Interscope Records and has since been consistently dropping bangers for her growing fanbase. Last year, she landed a standout feature on Meek Mill’s Championships project, on the song “Wit The Shits (W.T.S).” In addition, she linked with A Boogie Wit Da Hoodie on the radio-friendly record “HML.” Most recently, she unleashed her own project titled phAsses, showcasing her versatility to producer her own hits. This show will be lit, to say the least! —CHIRLEY JU

THU 7/11

Jen Awad, Cutty Flam
@ LEVIT PAVILION AT MACARTHUR PARK

“I was born too late/This old soul can’t seem to relate,” Jen Awad wails on “Love Is Dead,” the title track of her 2018 EP. Indeed, the local diva recalls the soulful dramatics of 1960s girl-group singers with her powerhouse vocals. “I miss loving you, just like some nostalgic fool,” she confides, and while her retro tunes are heavily steeped in nostalgia, she revives the spirit of vintage pop with an energetic, vibrant intensity. Cutty Flam’s curious blend of garage, pop and roots-rock is also retro, but the way the lo-fi local trio combine their influences feels simultaneously familiar and strangely new. Their jangling garage-rock originals fall have a Buddy Holly simplicity combined with Mickey & Sylvia romanticism and Jonathan Rich–style whimsy. —FALLING JAMES

MON 7/8

Wasi/Polar tropica
@ BOO TLE THEATER

Wasi/Polar tropica has become something of a favorite here at the L.A. Weekly and for good reason. This Bootleg gig is the homecoming date on her Love Is Gay tour, and it’s no surprise that her glittery electro-synth pop is a hit with a luminescent performer and talented artist. Also on the tour is the superb Wasi — a group that describes their “music and vigor” as “an invitation into their utopia of love, liberation and questioning of the status quo.” And then there’s indie pop band Lucy & La Mer. Honestly, that’s a stunning three-band bill. Don’t miss it. —BRET T CALLWOOD

TUE 7/9

Billie Eilish
@ SHRINE EXPOSITION HALL

Mainstream pop music used to be the exclusive province of vapid singers who were mostly flashy and generally had little to say lyrically. But there’s a whole wave of new singers who combine provocative lyrics with commercial pop and dance music, and one of the most fascinating is Billie Eilish. The Highland Park native is just 17, but she has already caused an international stir with the release of her debut album, Where We All Fall Asleep, Where Do We Go?, and her recent appearance at Glastonbury. The album was produced and co-written by her brother Finneas O’Connell and ranges from the shadowy pulses of “Bad Guy” and the sarcastic anti-partying anthem “Xanny” to the propulsive braggadocio of “You Should See Me in a Crown.” Also Wednesday, July 10. And at the Greek Theatre, Thursday, July 11. —FALLING JAMES
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