Despite budget shortfalls in the face of L.A.’s homeless crisis, the Irmas Family Campus — the first Prop. HHH-funded project — is giving hope and security to families while offering a model for addressing the epidemic.

BY MICHELE STUEVEN
SUMMER JAZZ NIGHTS

TUESDAYS 7PM
CENTRAL COURTYARD

7/30
José Rizo’s Mongorama

8/6
Marquis Hill Blacktet

Nominal donation for wine, beer, and cheese selection with 100% of proceeds benefitting Project Angel Food. Schedule subject to change.

Produced by KJAZZ 88.1 FM RADIO.

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95.5 KLOS
GO LA...6
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ADVERTISING
CLASSIFIED
EMPLOYMENT
REAL ESTATE
BULLETIN BOARD
With the Music Center Plaza renovation, the following by salsa, Motown/funk and cumbia. pose are optional. K-pop reigns next Friday, polyester and your best joy until 11 p.m. This week it's disco (white by a chance to dance or to just watch and en-

Dance DTLA. From now until September, the summer nights and dance under the stars at days, it's time to savor L.A.'s seductively, warm experiences you'll ever have will be bittersweet. The Vortex, 2341 E. Olympic Blvd., downtown; Fri.-Sat., July 26-27, 5 p.m.; $15 advance/$20 general. (424) 293-8816, chocolateandartshow.com.

Feast for the Senses

Two great tastes finally taste great together at the Chocolate and Art Show, and whether it's body painting and chocolate, chocolate and music, or just painting with chocolate, you're sure to find something you'll love. And not only is this particularly toothsome weekend good for your heart, it's good for your spirit, as it's also a benefit for Artists for Trauma, an initiative that connects trauma survivors with artists that can more completely translate their agonies into creativity. Don't worry if that all sounds a little daunting — some of the best experiences you'll ever have will be bittersweet. The Vortex, 2341 E. Olympic Blvd., downtown; Fri.-Sat., July 26-27, 5 p.m.; $15 advance/$20 general. (424) 293-8816, chocolateandartshow.com.

Art of the LBC

It's been all week of live murals and self-guided street art adventures as a fresh edition of the global urban open air painting festival Pow! Wow! returns to downtown Long Beach. Since July 21, the streets of the LBC have been flowing with paint and dotted with scissor lifts, as L.A. gallery Thinkspace shepherds a diverse group of artists and admirers across the community's enlivened walls. Download the map and see for yourself, as almost everything is visible from the street 24/7. But a slate of special midweek events like a Poketo panel discussion at Studio One Eleven and a photography show at PORT also lead up to Saturday night's KCRW Summer Nights: Pow! Wow! Closing Party and Sunday afternoon's pool party at the Renaissance. Pow! Wow! Long Beach, various locations across downtown Long Beach; powwowlongbeach.com; July 21-27, closing party: Sat., July 27, 7-11 p.m., the Promenade; free. —SHANA NYS DAMBROT

Street Art of the LBC

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Out of This World

NASA celebrated its 60th anniversary last year, and the 50th anniversary of the first men landing on the Moon this year. To commemorate those and many other milestones, Gallery Nucleus organizes A Tribute to NASA's 60th Anniversary, a group show of more than two dozen international artists whose paintings, drawings, prints and other artistic renderings interpret the space agency's heroes and accomplishments, including its various missions, from Apollo and Voyager to the Mars rover; first female in space, L.A.-born Sally Ride; NASA African-American mathematician, Katherine Johnson; and even Ham the Astrochimp. For the exhibit's opening reception, visual strategist Joby Harris from NASA-JPL in nearby Pasadena hosts a discussion on "the history of the NASA art program," which was established in 1962. Nucleus Gallery, 210 E. Main St., Alhambra; Sat., July 27, 6-9 p.m., through Aug. 11; free. (626) 458-7477, gallerynucleus.com. —JIRAN BABAYAN

FRI 7/26

FOOD/ART

Good Eats

Like a vacation to New Orleans without all the humidity, flooding and rampant graveyards, the Long Beach Crawfish Fest is your chance to hoover up as much Cajun culture as you possibly can. World's largest crawfish pots? Check. Chicory coffee and beignets à la la world-famous Café Du Monde? Mais oui! You'll also experience live music from Bear Brass, The Dr. Zog Band, The Rhythm & Blues Revue, and other authentic regional artists that will leave you sweating and moving for reasons other than the heart palpitations you got from eating all that fried food non-stop. Rainbow Lagoon Park, 400-403 Shoreline Village Drive, Long Beach; Fri., July 26, 5 p.m., Sat.-Sun., July 27-28, noon; $5–$40. (562) 495-5959, longbeachcrawfishfestival.com. —DAVID COTNER

SAT 7/27

ART/CULTURE

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SUN 7/28

FILM

Short and Sweet


INTERSECTIONAL IRANIAN ARTISTRY

Contemporary art of the Iranian diaspora forms the foundation for AdvocArt's fascinating international programs, and their group exhibitions are always striking and on point. Their big Summer Art Bash group show opens this weekend, with the work of some 15 eclectic visual artists, including writer/illustrator Pouya Afshar, whose graphic novel TEHRAN is being launched during the reception with a book-signing. TEHRAN tells the story of a transgender girl through engaging images and
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Hollywood & Highland
HollywoodandHighland.com
Beige Luciano-Adams, Matt Miner, Lily Moayeri, Jordan Hannah Verbeuren

MON 7/29

Alternative History
In Anne, A New Play, Dutch playwrights Jessica Durlacher and Leora de Winter re-imagine Anne Frank’s story with an alternate path many wish we could’ve seen come true — the writer living safe, alive and well living in a post-war world. After meeting a publisher interested in her story, the Holocaust survivor looks back on her years hidden away with her family during the Nazi occupation with a new, more embellished perspective that we never saw in historical accounts of her life. The novel production immerses the audience and actors into what they say feels like the same “dramatic plane;” bringing a realism and power to the show’s been getting accolades from the theater community. Directed by Eve Brandstein, the play is produced by Tony Award-nominee Suzi Dietz and adapted for American audiences by Nick Blaemire from a translation by Susan Massotty. It was just extended through August 5 and plays Sundays and Mondays. Simón Wiesenthal Center in the Museum of Tolerance, 9786 W Pico Blvd., Pico-Robertson; Sun., July 28 & Aug. 4, 3 p.m. & 7 p.m., Mon. July 29 & Aug 5, 8 p.m.; $40. museumoftolerance.com. —SHANA NYS DAMBROT

TUE 7/30

Foreign Exchange
Just as L.A. Philharmonic goes on tour annually (this spring, they traveled to South Korea and Japan, with upcoming jaunts in the fall to Mexico, England and the East Coast), great orchestras from around the world occasionally visit L.A. Phil’s summer home at the Hollywood Bowl. Conductor Ivan Fischer brings in Budapest Festival Orchestra, the Hungarian group he formed, for performances of Beethoven’s Egmont Overture and Brahms’ First Symphony. Fischer also welcomes the dazzling Scottish violinist Nicola Benedetti, who will wend her way through the slithering, sinuously eloquent passages of Max Bruch’s Violin Concerto. Hollywood Bowl, 2301 N. Highland Ave., Hollywood; Tue., July 30, 8 p.m.; $1-$162. (323) 850-2000, hollywoodbowl.com. —LINA LECARO

WED 7/31

Choreographer’s Ball
No doubt you have your favorite choreographers and dancers from film, TV and music videos, but ever seen them on the stage? Founded by Carey Ysais and Paulette Azizian in 1998 as a monthly showcase, The Carnival: Choreographer’s Ball is SoCal’s longest-running dance series — now with offshoots in New York, Chicago, Sydney, London and Tokyo — where more than 120 choreographers and dancers perform nearly every genre of dance, from ballet and tap to hip-hop and funk, for fans and peers. Past honorees have included industry big names like Janet Jackson, Paula Abdul, Kenny Ortega and Adam Shankman. In addition to the dozen performers, tonight’s highlight is winners from this year’s Kidz Carnival for dancers 19 and younger. Avalon, 1735 N. Vine St., Hollywood; Wed., July 31, 9 p.m.; $20. (323) 462-8900, choreographerscarnival.com. —SHANA NYS DAMBROT

Art Takes Off and Lands
Presented by 18th Street Arts Center at their new off-site curatorial operations at the Santa Monica Airport campus, tonight’s event is both a culmination and an inauguration. As part of 18th Street’s two-year Commons Lab artist residency project, interdisciplinary social practice artists Guillermo Galindo and Postcommodity (Kade L. Twist and Cristóbal Martínez) have been conducting workshops, events, and rehearsals for several weeks. Tonight’s participatory, partly-improvisational live music and sound performance wraps up their larger multimedia project — but it happens off-site, as the debut of the new gallery which forms part of their new stewardship of arts programs at the Santa Monica Airport art studios. As is fitting for blessing a new community place, the event will begin with a Tongva land acknowledgement. 18th Street Art Center at the Santa Monica Airport, 3026 Airport Ave., Santa Monica; Wed., July 31, 7-10 p.m.; free. 18thstreet.org. —SHANA NYS DAMBROT

Art
Brekan Makes Wright
If you believe in the magic aura of the possessions and creative spaces of great artists, and if you are an artist yourself — especially one who loves the textures of reclaimed materials, then a gift such as Ralph Brekan received could never go unutilized. Upon receiving a dozen drafting tables that had been well used at Frank Lloyd Wright Taliesin West Studio but discarded during renovations, Brekan knew what he needed to do. Each 40x54 table surface has been transformed into collage and mixed-media works dedicated to the iconic architect, and will be on view at The Neutra Museum in Silverlake this month in Absolutely Wright, newwork by Ralph Michael Brekan. Fitting that Dulce Stein’s curatorial project is hosting the event inside a venue operated by the scion of another great architectural dynasty, as the works themselves approach history, artistry, and the contemporary landscape. The Neutra Museum and Gallery, 2379 Glendale Blvd., Silver Lake; Thu., August 1, 6-10 p.m. (by appointment and new events announced, through August 25); free. (818) 527-5539, facebook.com/theneutramewart. —SHANA NYS DAMBROT
Despite budget shortfalls in the face of L.A.'s homeless crisis, the Irmas Family Campus — the first Prop. HHH-funded project — is giving hope and security to families while offering a model for addressing the epidemic.

By Michele Stueven

 Shortly before she found out she was pregnant, the father of Maria Carrillo's baby died unexpectedly. Facing some hard choices, she decided to keep the baby, which resulted in no other option but to move back in with her mother.

Her appendix burst during the pregnancy and Ceasar Carrillo was born prematurely, diagnosed with hydrocephalus from the impact and spent the first month of his life in an incubator. At two months he endured his first head surgery. Ceasar is now 3 years old, suffers seizures regularly and is under the constant and dedicated care of Children's Hospital.

While things settled somewhat, the stressful relationship between Carrillo and her mother became increasingly abusive and strained. Her mom was the only support system she had, but it wasn't really true support. She was doing more damage than good, Carrillo realized.

The three of them lived together and Carrillo paid half the rent while she was going to school at Mission College.

She came home everyday to her son crying, saying grandma kept smacking him in the head. Ceasar started getting aggressive. Despite the security of a roof over her head, Carrillo had no other option but to move out.

The single mother rented out a room from close friends in North Hollywood, near where she grew up. It was close to school and Children's Hospital, Ceasar's lifeline which provided his regular intensive medical needs at no cost. Before long her friend, a teacher, retired and had to move to Tennessee to live with family on short notice.

Carrillo was left with no options. She and Ceasar were on the street, living in her car and at a loss of what to do next. Ceasar had difficulty adjusting to change and some of his medications needed refrigeration — they needed a stable environment.

"It was hard for me to speak up and reach out for help, I'm a shy person," Carrillo says from her current home at the Irmas Family Campus at LA Family Housing in North Hollywood, the first completed project to utilize HHH Funds.

"I had to learn to reach out and knock on doors and trust people," she says. "I was afraid of saying anything at first and worried that Child Services would take my son away from me. It was my choice to have him after his father passed away. I could have given him up for adoption. So, I have to be an advocate for him. Even my therapist wondered how I could go to class and focus with everything going on. It's not easy, but what could I do? I had to keep going."

The campus, which stands out like the Taj Mahal on a deteriorated section of Lankershim Boulevard near the Burbank Airport, is a model for homeless services. The massive complex is a comprehensive service hub for individuals and families in need of assistance, with bridge housing for 250 individuals and 13 families, 50 units of permanent supportive housing for chronically homeless adults and a community health center. Two resource centers provide a first point of engagement for individuals and families in need of services and housing.

The south campus has a family solutions center for families experiencing homelessness, where Coordinated Entry System partners — LAUSD and Department of Public Social Services — sit together under one roof.

With a total of 270 employees, $31.8 million Irmas Family Campus courtyard

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Carrillo was left with no options. She and Ceasar were on the street, living in her car and at a loss of what to do next. Ceasar had difficulty adjusting to change and some of his medications needed refrigeration — they needed a stable environment.

The stress of the situation made the seizures more frequent — he wouldn’t eat, he wouldn’t talk.

"It was hard for me to speak up and reach out for help, I’m a shy person," Carrillo says from her current home at the Irmas Family Campus at LA Family Housing in North Hollywood, the first completed project to utilize HHH Funds.

“I had to learn to reach out and knock on doors and trust people,” she says. “I was afraid of saying anything at first and worried that Child Services would take my son away from me. It was my choice to have him after his father passed away. I could have given him up for adoption. So, I have to be an advocate for him. Even my therapist wondered how I could go to class and focus with everything going on. It’s not easy, but what could I do? I had to keep going.”

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The south campus has a family solutions center for families experiencing homelessness, where Coordinated Entry System partners — LAUSD and Department of Public Social Services — sit together under one roof.

With a total of 270 employees, $31.8 million
came from public funds and $24.4 from private support for the facility, which has family and individual solutions centers, a dining hall, behavioral, mental and other health services, community rooms and courtyards for kids and adults.

“One of the biggest misconceptions people have is that somebody like Maria did something wrong to end up here,” says Velvet de Obaldia, the LA Family Housing diversion specialist who has helped Carrillo navigate what can be a complicated bureaucratic system.

“That’s one of the most misunderstood aspects of the housing crisis and housing instability. You must have done something that got you here. This is your fault. We have this idea of pulling ourselves up from the bootstraps, which sounds great for those who are stable. But everybody’s story is unique — you’re a single mom and you lose your job, your family moves away, your partner dies, there is illness. The people who walk in our doors were stably housed at one point. It’s embarrassing to ask for help, and you have to divulge your entire story. It’s rarely a choice they have made. It’s not because Maria didn’t work hard enough or try hard enough.”

Still, Maria blamed herself. “I thought it was my fault I became homeless,” she says. “But I’d rather go through this and make sure my son is in a healthy environment. It’s all about safety and security for my child.”

The Department of Social Services offers temporary homeless assistance, which translates into 16 days of eligibility for motel assistance, which can be accessed once a year. It used to be once a lifetime, but now it’s once a year because the housing crisis is so severe. There’s also addition criteria if you’re experiencing domestic violence.

It was Carrillo’s therapist at the Department of Mental Health who introduced her to LA Family Housing.

“When we first met Maria, we talked about 14 days,” says de Obaldia. “You think about intimate domestic violence, but the domestic violence was from her mother. So, she got the 16, the 14 and an additional 14 after that we stepped in. One of the things we try to do is get our participants connected with the assistance that is available through DPSS. That keeps things consistent, especially with the children and trying to keep them in one location.”

It’s the diversion specialist’s job to advocate participants to the housing team if children have issues with transition and try to keep them in the same hotel in an effort to reduce trauma. Collaboration between partnering agencies is crucial for the success of participants.

LA Family Housing contracts with different hotels, like Motel 6, which are based on availability and can change depending on the families coming in. The reason Angelenos may not see as many homeless families on the street is because they are actually in motels. The family situations stay hidden.

The HHH money funds help with supportive services and employing people to do the work. The money goes into supportive services for participants, like screening for eligibility, housing navigators that help those who are unhoused, and hiring more people to take on increasing caseloads.

LA Housing makes an effort to connect people with family members or other support systems through mediation to get them temporary housing.

“If you have family in Georgia, we have funding available to get you back to Georgia,” de Obaldia tells L.A. Weekly during a recent tour of the campus.

“We had funding to send Maria to Tennessee, but Ceasar’s doctors are here. Those funds come from HHH. We try to get people connected.”

And while the campus is an encouraging and functioning model of how to manage the homeless situation in Los Angeles that even a NIMBY could love, so much more needs to be done in terms of space. LA Family Housing has already gone over budget this year, after under-estimating the number of families coming in for housing assistance.

“As an agency we buy buildings and we create,” says de Obaldia, who strongly believes that rent control and a moratorium on evictions would help the current crisis.

“We not only have the social service component; we also have the real estate component. There’s that community pushback, and we do our best to communicate with the neighborhood to understand the situation. Buildings like this can actually improve a neighborhood,” she says in terms of rehabilitating and renovating decaying motels and apartments.

With the help of LA Family Housing, Carrillo has been able to secure child care for Ceasar while she finishes her degree in child development. Even when she didn’t know where they would sleep at night, she never stopped going to school. She has four dean’s list certificates for child development because of her good grades during the last turbulent semesters.

And the security and stability of their one-room apartment with bunk beds and kitchenette they’ve been living in since January and a regular routine for Ceasar has resulted in fewer seizures.

“You can’t always tell from looking at some people that they’re homeless,” says Carrillo, who remains motivated and resilient.

“I had a friend a month ago say she hated me. She said I seemed so happy and didn’t have any problems. I just laughed and thought — you are so wrong. You have no idea what I am carrying. I told her about everything and she was so sorry.”

L.A. Mayor Eric Garcetti recently announced the addition of new state funds and a $124 million plan to get more homeless off the streets.

“Homelessness is the greatest humanitarian challenge of our time,” the mayor tells L.A. Weekly. “We can only overcome it by investing significant resources in the kind of supportive housing and services that voters funded through Prop. HHH. The Irmas Family Campus at LA Family Housing includes the first HHH-funded project to open its doors, and we are pushing harder than ever to get more housing built across the city.”
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Here's that community pushback, and we do what we can. It's all about safety and security for my child. "I thought it was something I had to do. I was so scared, I was so ashamed," Carrillo said.

Still, Maria blamed herself. “I thought it was my fault. I thought I had done something wrong," she said, something that got her pregnant.

You must have done something that got you pregnant, right?" Carrillo said, looking at her belly. "If you have family in Georgia, we have family there," she said. "We have family there."

"Homelessness is the greatest humanitarian crisis we have," said Ceasar, a participant in the program. "It's the generation of parents who have issues with transition and try to keep them in one location."

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F
eeding the insatiable appetite of a brand can often lead to casualties of integrity. Whenever a food truck gets a proper brick-and-mortar location, it’s cause for celebration — but the expansion can signal a loss of identity. All of a sudden, the food doesn’t seem as personal (or as good). The staff isn’t welcoming like they used to be. Everything’s too corporate, man. What happened to your favorite little spot? Luckily, at The Rooster chef Rouha Sadighi has managed to capture the essence of her friendly, roaming breakfast burrito truck with ease.

Sadighi’s menu has always been good fun. Even though she’s packing experience in Michelin-starred restaurants, her finger has never left the pulse of what the larger community wants.

Her cooking offers a thesis: The heart and soul of the American breakfast is light-hearted and approachable, an over-the-counter, grab-with-your-hands affair.

Overly decadent and pricey brunch plates have a time and place, but for most people the first meal of the day works best as something you pick up before work. Simply put, The Rooster’s menu is elevated everyday, and I don’t think it’s any mistake that her riffs on breakfast made me nostalgic for early morning McDonald’s, either.

Tater tots might seem a little bit unusual in a burrito with eggs (The Rico Suave), but it made me wistful for the golden fried, oval hash browns I ate when my parents took me to McD’s after church on Sundays. Take the Bodega — a breakfast sandwich of egg, cheese and tangy hot sauce, wedged between a soft ciabatta bun which is delicate, spongy and reminiscent of an English (Mc)muffin.

To be clear, the quality here is vastly superior to what’s being served between the golden arches, but I draw the comparison because it’s undeniable that for years Ronald McDonald has been the king of breakfast. Make no mistake, it got there through mass appeal to the average American worker.

What Sadighi does, though, is prove that the spirit of the working-class, fast-casual breakfast is best in her hands. Absent are the force-feeding of trends and attempts to reinvent the wheel — The Rooster offers straightforward, modern ideas because that’s usually what tastes good.

While her work never strays too far from simplicity, you still feel like you’re eating something special. Trust me, cilantro crema and cotija cheese are exactly what you want in a breakfast burrito, even if you didn’t know how to properly articulate it.

Also, if you’re a fan of the sybaritic and sweet, you’ll be happy to know Sadighi’s got a knack for livening up French toast — The DJ Qualls is a thick slice of brioche topped with fresh ricotta and blueberries, and the WTF is that same brioche dipped in pancake batter, served with bacon jam, an over medium egg and dusted with powdered sugar.

There’s now a brief lunch menu, too — updating classics like the BLT, which comes with creamy maple schmear on country bread, and the Cubano, which you’ll find on a garlic bagueotte. She dresses up familiar concepts just enough without losing you — Sadighi knows how to walk you to the edge.

An L.A. native, Sadighi isn’t some absent chef you barely see cook either; when I stopped by the new digs on Pico, she was working right alongside her all-female staff. It’s also worth mentioning that she previously won an episode of Cutthroat Kitchen and has appeared as a contestant on Chopped. Chefs are starting to have TV credits like comedians have late night set appearances — it’s a useful promotion tool, a way to announce to the public, “I’m here, ready to take my career to the next level.”

At The Rooster’s new location, the kitchen is larger than the dining room, which can only mean that Sadighi’s got some exciting new ideas to expand her business. Whatever she does, you can count on her to deliver something honest, delicious, and accessible.

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PHO LEGEND
DAVID CROSBY: REMEMBER MY NAME

The Landmark at W. Pico
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Next Week

BEST OF L.A. ARTS

PUBLISHES: THUR, AUGUST 15, 2019
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A s rock & roll biopics and retro-minded music documentaries enjoy a moment in the spotlight again, looking back at Almost Famous makes for an enlightening and heartening take on the pivotal ’70s rock music scene. Cameron Crowe’s storytelling was less about a “mid-level band struggling with their own limitations in the harsh face of stardom,” and more about the wonder and power of music, and how it can and does set the path for one’s life sometimes. It’s a love story really, and even when it gets a little cliche, its truth resonates for journalists, for musicians and for fans.

Crowe comes full circle revisiting these ideas and returning to a more journalistic mode as producer and interviewer in the new documentary, David Crosby: Remember My Name, a candid, complex and in some ways wistful portrait of the rock legend known for his work in Crosby, Stills, Nash & Young and The Byrds. When I talk to Crosby by phone before the film’s premiere, he states that he and his band were in fact one of the main inspirations for the group Stillwater in Almost Famous, as Crowe interviewed him for Rolling Stone when the writer/director was just a teenager. The two developed a friendship and have stayed in touch over the years.

Directed by A.J. Eaton, the new film, which opened in theaters this past weekend, will enjoy a full run theatrically before hitting streaming services. Crosby is also embarking on a tour (he’ll be at L.A.’s Saban Theater in September), playing old and new music — much of the latter made with his son. He enthuses, “I still really love to sing,” though he admits his health and age make things grueling. (“Don’t love to tour,” he adds.) In the doc he’s even more pragmatic, explaining that touring is necessary because he has to “pay the mortgage.”

Crosby is not one to sugarcoat anything, even if it might make him come off better. At 77 years old, he reflects on his past and talks about his present in a way that’s endearingly B.S.-free. He showed a little bit of this curmudgeonly candor in another doc that covers some of the same period, Jakob Dylan’s Echo in the Canyon. But with Remember My Name, the music legend is front and center.

Even Crowe himself takes a notable backseat, never actually appearing on screen as he asks his old subject and friend probing questions about everything from his love life (including his relationship with Joni Mitchell), his medical conditions (he had a liver transplant in 1994), his addictions, and probably most intriguing, his conflicts with various band members over the years.

“He’s a natural storyteller,” Crowe says of Crosby as we discuss the film and rock journaling in his Westwood high-rise office overlooking the city. “Like, if you do this kind of stuff and you love interviewing people, you just love the person that comes in and is just like the

“TIME IS THE GREATEST CURRENCY”

Cameron Crowe strips away the pretensions of a rock & roll life with the legendary rocker in new documentary David Crosby: Remember My Name

BY LINA LECARO

WWW.LAWEEKLY.COM

“Time is the greatest currency,” Crowe quotes Crosby from the film, when asked about the takeaway for viewers. “I love that quote. The other thing he says that I just adore, is ‘love is the greatest thing we do’... even greater than the music that he made, he actually gives you an existential gift in the film where he says, ‘look, I’m about to die and all of the drugs and sex and great music and all that stuff — it’s not giving me more time. The only thing that’s giving me more time is luck. And here’s how I want to use the time I have left.”

David Crosby: Remember My Name is currently playing at ArcLight Cinemas Hollywood and The Landmark.
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:

Friday, July 26

Once Upon a Time in Hollywood is Quentin Tarantino’s ninth film (not including his unfinished short, his segment from Four Rooms), his “guest director” credit for Sin City, and counting Death Proof as a separate film than one-half of Grindhouse and Kill Bill: Vol. 1 and Kill Bill: Vol. 2 as a single work). He’s retiring after the 10th. Or perhaps after this one. We’ll see. The item at hand, clocking in at two hours and 40 minutes, has to do with a fictional leading man, Rick Dalton (Leonardo DiCaprio), who comes to terms with his growing irrelevance in the midst of the studio system’s decline. Brad Pitt plays his trusty stunt double, Cliff Booth. Viewers should expect a lovingly researched ode to a moment in history in which the American entertainment industry faced an existential crisis of epic proportions. Margot Robbie, Kurt Russell, Timothy Olyphant, Dakota Fanning, Luke Perry, Margaret Qualley and Al Pacino are among the massive supporting cast.

Limited/art-house:

Friday, July 26

Astronaut is the newest film about a rock-et-man to arrive in theaters, just in time for the semicentennial of the Apollo 11 mission. This one stars Richard Dreyfuss as a widower who wins a national competition to board the first commercial space flight to the Moon. Shelagh McLeod wrote and directed this family-friendly drama about dreams, aging and second chances, with the tone dialed to inspire the warm fuzzies. Universal Cinema AMC at CityWalk, 100 Universal City Plaza, Universal City; Fri., July 26, various showtimes. (818) 508-0711, amctheatres.com.

For Sama is an urgent documentary that examines the uprising in Aleppo, Syria, through the eyes of a young mother, Waad al-Kateab. A handheld consumer video camera captures her life as she marries and gives birth to a daughter amid the devastation of a city. The built-in human interest is consid-erable. The title, story, and execution are reminiscent of Humphrey Jennings’ A Diary for Timothy, a groundbreaking docudrama about released in the final days of WWII. The film reaches commercial theaters on the heels of several awards, including a GoldenEye at Cannes. Edward Watts co-directed with al-Kateab. Monica Film Center, 1332 2nd St., Santa Monica; Fri., July 26, various showtimes; $9-$13. (310) 478-3836, laemmle.com.

Mike Wallace Is Here is a close examination of the legacy of one of the most incisive and confrontational TV journalists of his time. From his seat at CBS, Wallace aggressively interrogated some of the key figures of the 20th century. Director Avi Belkin reaches deeply into the television archives for rare finds, emerging with a portrait of a brilliant, troubled reporter and a timely reminder of the power of television in shaping the public consciousness. The Landmark, 10850 Pico Blvd, Rancho Park; Fri., July 26, various showtimes; $12-$15; (310) 470-0492, land-marktheatres.com.

Skin stars a tatted up Jamie Bell as a neo-Nazi looking for absolution. Danielle Macdonald plays his girlfriend, a sympathetic outsider who attempts to lure him away from his former white supremacist gang members. Written and directed by Guy Nattiv, this gritty drama is expanded from his Oscar-winning short film of the same name. The film has been available exclusively on DIRECTV; it will be released in theaters July 26. Laemmle Royal, 11523 Santa Monica Blvd., Sawtelle; Fri., July 26, various showtimes; $9-$13. (310) 478-3836, laemmle.com.

FILM

TINSELTOWN IN 1969

Quentin Tarantino’s ninth film hits theaters, cinéma vérité meets drag, and a spacefaring film coinciding with the 50th anniversary of the Moon landing

BY NATHANIEL BELL

Once Upon A Time in Hollywood

Twenty-three years before Paris Is Burning, NYC-based documentarian Frank Simon took a deep dive into the world of drag-queen beauty contests, emerging with The Queen, a remarkable piece of cinéma vérité journalism. The film, which premiered at Cannes in 1968 and has scarcely been seen since, was generously restored in 4K by Kino Lorber in cooperation with the Harry Ransom Center of the University of Texas. It opens at the Laemmle Glendale for a week. The 68-minute documentary, shot in coarse-grained 16mm, centers on the 1967 Miss All-America Camp Beauty Pageant, a competition staged in New York’s Town Hall and juried by some of the biggest cult personalities of the day: Andy Warhol, Larry Rivers and Terry Southern can be glimpsed in the audience. Jack Doroshow (alias “Sabrina”) served as the mistress of ceremonies and is the film’s dominant voice. In addition to being an absorbing piece of “cinema direct” in the mode of Wiseman and the Maysles brothers, The Queen is a rare document of how queer people saw themselves in 1968. For instance, all of the interviewees identify as men, balking at the idea of a sex change operation, and are touchingly candid and self-aware about their need to perform. Above all, they are acutely aware that they are actors whose costumed appearances enhance and give meaning to their lives. “All drag queens want is love,” Jack explains. “And they try to get that love by being sexy and beautiful.”

As director and camera operator, Simon — admirably detached — avoids moralizing and editorializing on a subculture that was still emerging in the rapidly transmogrifying 1960s. He does not seek to sentimentalize his subjects. There is not only joy and camaraderie among this group of social outsiders, but anger and jealousy as well. Nothing dewy-eyed permeates the startling scene in which a queen mercilessly throw shade at the crowned winner of the pageant, claiming that the contest was rigged. (The author of this memorable tirade, Crystal LaBeija, would go on to form one of the houses featured in Paris Is Burning.) Simon doesn’t attempt to explain what makes these people tick, nor does he expand the scope of the project beyond the situation at hand. It is, finally, a record of an event, not a move-ment. Kino’s restoration and re-release gives viewers a chance to rediscover this piece of alternative history 50 years after it first swaggered across the silver screen. Laemmle Glendale, 206 N. Maryland Ave., Glendale; Fri., July 26, various showtimes; $9-$12. (310) 478-3826, laemmle.com.

Wednesday, July 31

Unmasking Jihadi John: Anatomy of a Terrorist is an HBO documentary about the radicalization of Mohammed Emwazi. A British citizen who enjoyed a privileged upbringing in London, Emwazi became the world’s most wanted ISIS terrorist after the international news media brought attention to his killings and bestowed on him his current nickname. Director Anthony Wonke traverses this difficult subject matter with eyes wide open and moral compass finely tuned. It airs exclusively on HBO July 31.

The Grove’s new rooftop movie theater, the Level 8-Drive-In, is located atop the parking structure of L.A.’s popular shopping destination. On the last Wednesday of every month, guests can enjoy a screening of a crowd favorite while munching snacks and candy. This month’s program features The Great Gatsby, Baz Luhrmann’s splashy Fitzgerald adaptation starring Leo DiCaprio. Presented by Citi in partnership with Petersen Automotive Museum and luxury car dealership O’Gara Coach, the evening is a throwback to the drive-in theaters of old. Bring your car, your appetite and a spirit of nostalgia, and enjoy the show. The Grove, 189 The Grove Drive, Fairfax; Wed., July 31, 8 p.m.; $25. (323) 615-2202, pacifictheatres.com/grove.

Also opening Friday, July 26: The Ground Beneath My Feet: Honeyland; Jirga The Mountain; See You Soon; Wheely.
BY BRETT CALLWOOD

The anime-inspired artist is reinvigorating L.A.'s rave scene

DUCKY'S DAFFY FOR RAVE

The week, Ducky brings Ugh Just Rave to Saturday, July 27 at Exchange LA. Those who recall the news reports of E-fueled ravers invading middle-of-nowhere fields and all of these ravers with inflatable ducks — there's this amazing picture — there's all of these squad cops. Everyone was such a happy raver. That's what it's more about to me. "

"I stole a duck from the zoo in San Francisco and was convinced it was mine," she says. "I was really young. I didn't like, "This duck is mine," and they were like, "No, get home with it — I was not that crazy."

"It's not, give it back," she says. "I was really happy that her music has evolved. From the Postal Service vibe pretty quickly. She's making"

"I have been producing since I was 13 years old, so kind of a long time," she says. "I did a true rave, it couldn't have been more authentic. It was a scene straight out of the late '80s. So I grew listening to the era of raving I grew up in which is the mid-'90s rave sounds. To me, old school rave isn't '90s, it's "

"What was amazing was, because we had created that vibe. "

"That's all true, and it helps to nail down the interesting story behind it. Ducky says. "I'm really inspired by older school happy hardcore, dubstep — I like to bring in happy that her music has evolved. From the Postal Service vibe pretty quickly. She's making"

"I would say it's equal parts melodic and rave, "

"That's quite a promise, but this is an artist who promise that if we sell out Ugh Just Rave, then I amount of unreleased stuff from me. I also did make one edit, and it's so cool. For my set, I'll just make it. So there's an unbelievable amount of my set. I make one edit, and it's so much music. That's a dream world. I love the video game Kingdom Hearts — it's about the dreamworld, fantasy, kind of surreal cartoons, fantasy, anime — like general, " Ducky says. "It's definitely a specific vibe."

"That name, by the way, has an interesting story behind it. "

"That's all true, and it helps to nail down the interesting story behind it. Ducky says. "I'm really inspired by older school happy hardcore, dubstep — I like to bring in happy that her music has evolved. From the Postal Service vibe pretty quickly. She's making"

"I got into raving and we just wanted to recreate those vibes. Upbeat, powerful drops. Stuff you like happy hardcore, dubstep — I like to bring in happy that her music has evolved. From the Postal Service vibe pretty quickly. She's making"

"Of course, it still is now. I think I got really lucky that I landed there magically at that time, "

"I was really into The Postal Service, and I was really into The Postal Service. So I was like, "I'm going to make a CD. "

"I have been producing since I was 13 years old, so kind of a long time," she says. "I did a true rave, it couldn't have been more authentic. It was a scene straight out of the late '80s. So I grew listening to the era of raving I grew up in which is the mid-'90s rave sounds. To me, old school rave isn't '90s, it's "

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DUCKY’S DAFFY FOR RAVE
The anime-inspired artist is reinvigorating L.A.’s rave scene

BY BRETT CALLWOOD

I
t was a scene straight out of the late ‘80s. L.A.-based DJ and producer Ducky was hosting an event called Ugh Just Rave at a warehouse a couple of years ago, expecting maybe 300 attendees. But word got around and 1,000 ravers showed up for the throwback party, and the cops shut it down within the first hour.

“What was amazing was, because we had created this true rave spirit, the cops showed up and they were like, ‘You have to go’ and everyone just said, ‘OK’ and they just left,” says Ducky, real name Morgan Neiman. “Sixteen squad cars showed up by the way, it wasn’t like one or two cops. Everyone was such a happy raver. There’s this amazing picture — there’s all of these squad cars, and all these ravers with inflatable ducks. Everyone’s partying in the streets. It’s so cool.”

It’s a story that will seem remarkably familiar to those who recall the news reports of E-fueled ravers invading middle-of-nowhere fields and warehouses back in the day. If Ducky’s intention were to offer guests the chance to experience a true rave, it couldn’t have been more authentic.

It’s all a far cry from Ducky’s musical beginnings, when she was aping Seattle indie-pop band The Postal Service for a school project.

“I have been producing since I was 13 years old, so kind of a long time,” she says. “I did a school project. It was a weird hippy school where we could do anything we wanted in our eighth year, and I was really into The Postal Service. So I was like, ‘I’m going to make a CD.’ It basically sounds like a worse version of The Postal Service. I think I still have it somewhere.”

Even then, she was convinced that music would offer her a career, but she moved away from the Postal Service vibe pretty quickly. She’s happy that her music has evolved.

“I would say it’s equal parts melodic and rave,” Ducky says. “I’m really inspired by older school rave sounds. To me, old school rave isn’t ’90s, it’s the era of raving I grew up in which is the mid-2000s. So I grew listening to Random Album Title by Deadmau5, Benny Benassi, early Calvin Harris. Progressive house, but also heavy stuff like happy hardcore, dubstep — I like to bring in those vibes. Upbeat, powerful drops. Stuff you can really move yourself to. Faster, more intense but still vocals and catchy lyrics.”

That’s all true, and it helps to nail down the Ducky vibe. That name, by the way, has an interesting story behind it.

“I stole a duck from the zoo in San Francisco and was convinced it was mine,” she says. “I was like, ‘This duck is mine’ and they were like, ‘No, it’s not, give it back.’ I was really young. I didn’t get home with it — I was not that crafty.”

There’s also an anime imagery thing going on, both musically and visually:

“I’m super inspired by anime and cartoons in general,” Ducky says. “It’s definitely a specific kind of surreal cartoons, fantasy, anime — like a dream world. I love the video game Kingdom Hearts — it’s about the dreamworld, fantasy, magic. That’s what it’s more about to me.”

Talking of fantasy worlds, Ducky relocated from San Francisco to New York in time for New Year’s 2014, almost by accident.

“I thought I was just going to come down for New Years and hang out with my friends,” she says. “I posted asking if any of my friends had a place I could crash, and one of them said that they had a room for rent for January, and I said, ‘Yeah, I’m gonna take it.’ And I just stayed. I was originally thinking New York, and then I was like, ‘Never mind, I’m just gonna stay in L.A. now.’”

And she’s made this city her home, seeing her fan base grow at an impressive rate and doing her part to help grow the local rave scene.

“Especially in 2015 — it was such an unbelievable time for electronic music,” she says. “Of course, it still is now. I think I got really lucky that I landed there magically at that time, fortuitously. ‘Ooops, here I am.’ New York is unbelievable too. There’s a lot of house and techno. You know what though, I randomly showed up at a weird techno party last weekend, so they’re both amazing.”

This week, Ducky brings Ugh Just Rave to Exchange LA, a night that is likely to be less eventful than that first warehouse version. But still, there’s a lot to look forward to.

“I made a rave hotline — there’s a number you can call that leaks more information every week, like the old days,” Ducky says. “That’s (415) 915-2686. It’s really cool. For my set, I do this crazy thing where I’m making an unbelievable amount of my set. I make one edit, and then go ‘What am I gonna play next?’ Then I’m like, ‘I’ll just make it.’ So there’s an unbelievable amount of unreleased stuff from me. I also did promise that if we sell out Ugh Just Rave, then I will leak every single edit that I made for my set.”

That’s quite a promise, but this is an artist who put out “Rave Is not a Crime” shirts and mix CDs after the last event was shut down. She’s there for her people.

“Everyone’s there for the music,” she says. “It’s a place for the weirdos and the freaks. That’s why I got into raving and we just wanted to recreate that vibe.”

Ducky’s Ugh Just Rave takes place at 10 p.m. on Saturday, July 27 at Exchange LA.
**MUSIC**

## GO HEAR

**FRI 7/26**

**Ty Segall & Freedom Band, Warm Drag**

@ YEASGRAM BALLROOM

Ty Segall has cranked out numerous hard rock, punk and psychedelic releases under his own name and with such projects as Fuzz and The CIA. What’s surprising about the guitar hero’s latest album, *First Taste (Drag City)*, is that it was recorded without guitars. And yet it’s still aggressive and rocking, as Segall and his Freedom Band manage to make the combination of synthesizers and other keyboards, plus bass, drums, bouzouki and other instrumentation, sound sinister. There are laid-back moments, such as “The Arms” and “Ice Plant,” a trippy soundscape with a weave of a cappella voices, but overall *First Taste* is too energetic to be considered mellow. Segall opens his monthlong residency with performances of *First Taste* and his 2010 album, *Melted*. Openers Warm Drag are another group who manufacture sensual, darkly engaging anti-rock without a single guitar. —**FALLING JAMES**

**Pretty Boy Floyd**

@ WHISKY A GO GO

Through unkind, cynical eyes, Pretty Boy Floyd might always be viewed as the also-rans of the Hollywood sleaze rock scene. Their debut album, *Leather Boyz with Electric Toyz*, wasn’t released until ’89, when the whole hair movement was in the process of winding down, and while the “Rock and Roll (Is Gonna Set the Night on Fire)” single remains a crowd favorite, they didn’t have any major hits. But here’s the thing — it takes more than a few chartbusters to create a valid scene. PBF have a few full lengthers jam-packed with quality, anthemic hard rock, and they continue to work their butts off. This show celebrates their 30th anniversary, and they sure deserve a party. Tennessee Werewolves, Southern Sinners, Civil Strife, Molly Vamp, CallBox, Red Vinyl Gypsies and Black Current also play. —**BRETT CALLWOOD**

**SAT 7/27**

**Pearl Charles**

@ LODGE ROOM

"Is there anyone left in this sea of a city, city by the sea? It’s getting harder to hear you when you speak / Through the smoke and mirrors of the silver screen," Pearl Charles wonders on the title track of her 2018 debut full-length album, *Sleepless Dreamer*. The local singer is an incisive chronicler of life and love in this strange city. She masks her sadness about the callousness of so many men with the effusive chords of the jangling pop tune “All the Boys,” which she contrasts with her unabashed romantic adoration amid the subdued and soulful keyboards of “Long Hair.” Without getting overly political, Charles addresses the state of the union today, and how friends have turned numb to modern events, when she succinctly points out, “We’re all connected in the same way.” Morgan Delt, Vinyl Williams and The Sunsets also perform.

—**FALLING JAMES**

**California Deathfest V**

@ 7/28

Taking place on Saturday and Sunday, with a “pre-fest” show on Friday, this promises to be one of the biggest and best California Deathfests yet. Saturday will see New York’s favorite gore-heavy death-grind band Mortician headline, backed by the equally tasteful Flint, Michigan, group Repulsion. Swedish band Grave headline Sunday, with Floridians Monstrority (best known as the band formed by current Cannibal Corpse man George “Corpsegrinder” Fisher) second on the bill. Elsewhere, we get Revenge, Sadistic Intent, Evildead, Decrepit Birth, Pessist, Hirax, Massacre, Morbid Saint, Mortuous and Cranial Engorgement, while Funerbrum, Devourment, PLoF, BruceXCambell and Fiend play on Friday. That’s a hell of a lot of death for one weekend, so the weak-hearted should avoid.

—**BRETT CALLWOOD**

**Shordie Shordie**

@ THE ECHO

Shordie Shordie exploded onto the rap scene with his slapper “Bitchuary.” While he hails from the streets of Baltimore, this upbeat bop has been heard in clubs and on radio airwaves up and down the West Coast. On the chorus, he spits “Bitch you a dog and your homegirl too!,” inspired by a real-life experience in Shordie’s life. Real name Raquan Hudson got his start in music in this group called Pesé De Mafia, comprised of him, his brother and cousin. They went on to produce “Money Man,” which eventually became a viral hit. In 2018, he released his project titled *Captain Hook*, which highlights his ability to deliver fire choruses. Now, he unleashes the official remix to “Bitchuary” with Wiz Khalifa and A Boogie Wit Da Hoodie.

—**SHIRLEY JU**

**SUN 7/28**

**Sarah Shook & the Disarmers**

@ THE ECHO

“Nothing on this jukebox except the blues,” Sarah Shook laments on “Good as Gold;” from *Years*, the latest album by the Chapel Hill singer and her band The Disarmers. Shook’s jukebox might be filled with blues and sadness, but she and her group kick up their heels and stir up a lively brand of country and roots-rock. Despite being raised in a strict, religious family without much exposure to music, the vocalist has reinvented herself as an outspoken bisexual atheist who nonetheless loves to revel in the sounds of traditional country music. Of course, in Shook’s world tradition encompasses acceptance of the LGBTQ community as well as her own defiance in such songs as “New Ways to Fail,” in which she refuses to play the role of a submissive, obedient woman just to please a selfish man.

—**FALLING JAMES**

**Janet Gardner**

@ WHISKY A GO GO

Since reforming in the mid ’90s, Vixen have played musical chairs with the members a little. That band now has Femme Fatale star Lorraine Lewis fronting it alongside classic lineup peeps Roxy Petrucci and Share Ross (with guitarist Jan Kuehnemund sadly no longer with us). Singer Janet Gardner left the band earlier this year to focus on her solo career and, with Lewis doing a great job with Vixen, that has proven to be an astute move. In 2017, while still with the band, she released her self-titled solo debut, and then this year put out *Your Place in the Sun*, which sees her working with her husband and guitarist Justin...
CALLWOOD

the sea?/It's getting harder to hear you when

"Is there anyone le/f_t in this sea of a city, city by

Pearl Charles

sat

Gypsies and Black Current also play.

Civil Strife, Molly Vamp, CallBox, Red Vinyl

party. Tennessee Werewolves, Southern Sinners,

their 30th anniversary, and they sure deserve a

with quality, anthemic hard rock, and they con-

scene. PBF have a few full lengthers jam-packed

more than a few chartbusters to create a valid

any major hits. But here's the thing — it takes

single remains a crowd favorite, they didn't have

"Rock and Roll (Is Gonna Set the Night on Fire)

in the process of winding down, and while the

Hollywood sleaze rock scene. /T_heir debut album,

might always be viewed as the also-rans of the

Pretty Boy Floyd

sensual, darkly engrossing anti-rock without a

First Taste

energetic to be considered mellow. Segall opens

a cappella voices, but overall

"Ice Plant, " a trippy soundscape with a weave of

are laid-back moments, such as /T_he Arms" and

and other instrumentation, sound sinister. /T_here

manage to make the combination of synthesizers

recorded without guitars. And yet it's still aggres-

latest album,

First Taste

(Drag City), is that it was

name and with such projects as Fuzz and /T_he

Ty Segall has cranked out numerous hard rock,

MUSIC

@

WHISKY A GO GO

TERAGRAM BALLROOM

7/27

/emdash.caseBRETT

is too

inspired by a real-life experience in Shordie's life.

spits "Bitch you a dog and your homegirl too!

been heard in clubs and on radio airwaves up

the streets of Baltimore, this upbeat bop has

with his slapper "Bitchuary. " While he hails from

Shordie Shordie exploded onto the rap scene

one weekend, so the weak-hearted should avoid.

play on Friday. /T_hat's a hell of a lot of death for

and Cranial Engorgement, while Funebrarum,

Sadistic Intent, Evildead, Decrepit Birth, Pessi-

Corpse man George "Corpsegrinder" Fisher)

known as the band formed by current Cannibal

line Sunday, with Floridians Monstrosity (best

group Repulsion. Swedish band Grave head-

backed by the equally tasteful Flint, Michigan,

re-heavy death-grind band Mortician headline,

one of the biggest and best California Deathfests

"pre-fest" show on Friday, this promises to be

Taking place on Saturday and Sunday, with a

CA

California Deathfest V

/emdash.caseFALLING JAMES

Vinyl Williams and /T_he Sunsettes also perform.

all connected in the same way. " Morgan Delt,

events, when she succinctly points out, "We're

and how friends have turned numb to modern

Charles addresses the state of the union today,

of "Long Hair. " Without getting overtly political,

ration amid the subdued and soulful keyboards

contrasts with her unabashed romantic admi-

Sleepless Dreamer

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The latest album by the Chapel Hill singer and

Ye ar s

"Nothin' on this jukebox ' cept the blues, " Sarah

A Boogie Wit Da Hoodie.

/f_icial remix to "Bitchuary" with Wiz Khalifa and

of him, his brother and cousin. /T_hey went on to

Real name Raquan Hudson got his start in music

/To night, at the Hundred Club in Soho, the new

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Ninet Tayeb
@ THE ECHO
She's based in Los Angeles now, though back in her hometown of Tel Aviv, Israel, Ninet Tayeb is a household name. Give her a listen and you’ll see that it's no surprise — the singer, songwriter and actress is on her fifth full length album, and the new material is typically raw, heart-wrenching and rocking. She recorded her first two album in Hebrew, before making her English language debut in 2012 with Sympathetic Nervous System. Tayeb remains one of the most famous celebrities in Israel, and her attempts to crack America continue at an impressive rate. The Paper Parachute album was recorded here just over a year ago, and the followup is coming soon. “I want people to feel whatever they want to feel,” she says on her Facebook page. “I wanna be the channel to their deepest thoughts. I wanna make them feel alive.” Job done. —BRETT CALLWOOD

T.S.O.L.
@ ALEX’S BAR
Featuring original members Ron Emory (guitar), Mike Roche (bass) and Jack Grisham (vocals), T.S.O.L. continue with their unique combination of savagery and fumesome power leavened with morbid humor, which stands out even more in an era when much punk rock is now fangless. In a 2018 feature, Grisham told us that, “I would be a fucking excellent anarchist or storefront preacher. However, I don’t think any man should be in charge of any other man. The trouble is, you can’t really step away from ingrained values.” Grisham kinda gets his wish every night, preaching to his gathered and ever-loyal congregation. Egrets on Ergot, Slaughtehouse, Hamapple and JFA also play this early afternoon show. —BRETT CALLWOOD

Chaka Khan
@ HOLLYWOOD BOWL
If ever there were a singer who most perfectly captures the interior lives of people, it’s Chaka Khan. “Rhythm” and “blues” are deceptively simple words but think about it: Everyone has their own individual rhythm, and everyone has their own definition of what it means to feel the blues. It’s easy to forget that these are concepts with their own power and grandeur — and yet Chaka Khan knows that these are concepts that still hold power within. Through her work with Rufus — most notably on the Breakin’ soundtrack with the beautifully poignant and knowing love song “Ain’t Nobody” — and as a solo artist, with songs like “Through the Fire,” which vibrates and burns with faith and belief in love itself, Chaka Khan understands the majesty and the deep beauty of your inner life. Just listen. You’ll see. Also: Michael McDonald. —DAVID COTNER

The B-52s
@ PACIFIC AMPHITHEATRE
You know, we’re lucky that The B-52s are still touring. More than 40 years after the colorful, kinetic band first bounced their collective satellites into orbit around Athens, Georgia, they continue to dance this mess around with style and wit. Although The B-52s fit in perfectly amid the thrill rides and carny distractions of a county fair, they are far more than just an oldies group. While the group’s triumvirate of lead singers — Fred Schneider, Cindy Wilson and Kate Pierson — belt out many of the old hits, they usually play a song or two from their brilliant 2008 album, Funplex. Nostalgia aside, there is something eternally bewitching about the haunting way Pierson and Wilson combine their otherworldly voices on such classics as “52 Girls,” and Schneider’s lyrics are as absurdly daff as ever. Also at Microsoft Theater, Sunday, August 4. —FALLING JAMES

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