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GIVING SHELTER

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





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FRI 7/26

FOOD/ART

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. —DAVID COTNER

DANCE

Friday Night Fever

With June gloom giving way to hot summer days, it's time to savor L.A.'s seductively, warm summer nights and dance under the stars at **Dance DTLA**. From now until September, the Friday series affords different ways to move. Beginner dance lessons at 7 p.m. are followed by a chance to dance or to just watch and enjoy until 11 p.m. This week it's disco (white polyester and your best *Saturday Night Fever* pose are optional). K-pop reigns next Friday, followed by salsa, Motown/funk and cumbia. With the Music Center Plaza renovation, the action moves to different Grand Park locales, but goes home to the plaza in early August. Each week's dance style and specific location at



PHOTO BY JAVIER GUILLEN

musiccenter.org/tickets/events-by-the-music-center/danceDTLA/. **Grand Park Event Lawn, 200 N. Grand Ave., downtown; Fri., July 26, 7 p.m.; free.** musiccenter.org. —ANN HASKINS

FOOD & DRINK

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 the 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

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. —SIRAN BABAYAN

ART

Street Art of the LBC

It's been a full 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; pow-wowlongbeach.com; July 21-27, closing party: Sat., July 27, 7-11p.m., the Promenade; free. —SHANA NYS DAMBROT

SUN 7/28

FILM

Short and Sweet

FilmLA's Local Shorts festival returns for its eighth edition with a wide-ranging series of films from local directors. Will Kindrick's *Storm* is set in the near future, "when the government dating app malfunctions." Comedian Patton Oswalt is at the center of composer Michael Giacchino's *Monster Challenge*, an homage to Japanese monster movies and game shows. Cameron Gavinski's animated *Frank* involves "a domesticated Frankenstein and his father," while Chrissie De Guzman's *Throuple* is about a "not-so-great stripper" making a house call, and

Sarah Smith's *Black Hat* focuses on the travails of a Hasidic man who loses his hat. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Sun., July 28, 7:30 p.m.; \$12. (323) 461-2020, <http://americaninemathequecalendar.com>. —FALLING JAMES

FILM

Steamy Summer

Adding their own spin on the outdoor summer screening onslaught, **Madame Tussauds Roof-top Movie Series** offers interactive fun. Last month's presentation of *Crossroads* was highlighted by photo ops with stars Britney Spears and Zoe Saldana (in wax, natch), but for July they're offering an even hotter extra that won't melt... though it might melt a few ladies and gents' hearts. Screening the Tatum Channing/Matthew McConaughey hit *Magic Mike* on their astro-turf covered roof, the film will be followed by a special live performance from male strip revue The Hollywood Men, sure to rival the bump and grind on the screen. Bring dollar bills along with the usual picnic food and drink, as well as blankets and chairs, and get ready to scream, dance and have a sexy night under the stars and maybe a couple studs too. Admission includes screening, access to the museum and popcorn. *Madame Tussauds*, 6933 Hollywood Blvd., Hollywood; doors at 6 p.m., film starts at sunset. \$35. (323) 798-1670, madametussauds.com/hollywood. —LINA LECARO

ART

Intersectional Iranian Artistry

Contemporary art of the Iranian diaspora forms the foundation for AdvocArtsy'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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poignant narratives about what it means to find one's place in the world. *The Space by AdvocArt*, 924 S. San Pedro, downtown; opening reception: Sun., July 28, 5-8 p.m., on view Tue.-Sat., noon-5 p.m., through August 17; free. (213) 372-5096, advocartsy.com. —SHANA NYS DAMBROT

MON 7/29

THEATER

Alternative History

In *Anne, A New Play*, Dutch playwrights Jessica Durlacher and Leon 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 that'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. *Simon 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. —LINA LECARO

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. —SIRAN BABAYAN

ART

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

TUE 7/30

MUSIC

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 Iván 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. —FALLING JAMES

THU 8/1

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**, new work 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/theneutranewart](http://theneutranewart.com). —SHANA NYS DAMBROT

WED 7/31

DANCE

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

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GIVING SHELTER

Despite budget shortfalls in the face of L.A.'s homeless crisis, the Irma 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. 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 Irma 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



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.

L.A. 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," deObaldia 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-



PHOTOS BY MICHELE STUEVEN



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.

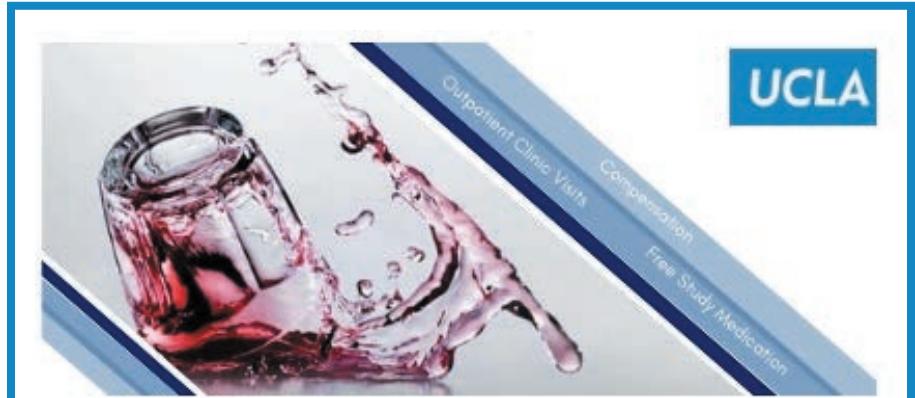
"I had a friend a month ago say she hated me. She said I seemed so happy and didn't have any problems. I just laughed and thought — you are so wrong. You have no idea what I am carrying. I told her about everything and she was so sorry."

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 Irma 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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FOOD

BREAKFAST FOR THE ELEVATED EVERYMAN

Rouha Sadighi's maintains quality and accessibility at The Rooster's brick-and-mortar location

BY DANNY PALUMBO

eeding the insatiable appetite of a brand can often lead to causalities 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 lighthearted 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 everyman, 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 betwixt 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



PHOTO BY RACHEL AYOTTE

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 are 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 smear on country bread, and the Cubano, which you'll find on a garlic baguette. 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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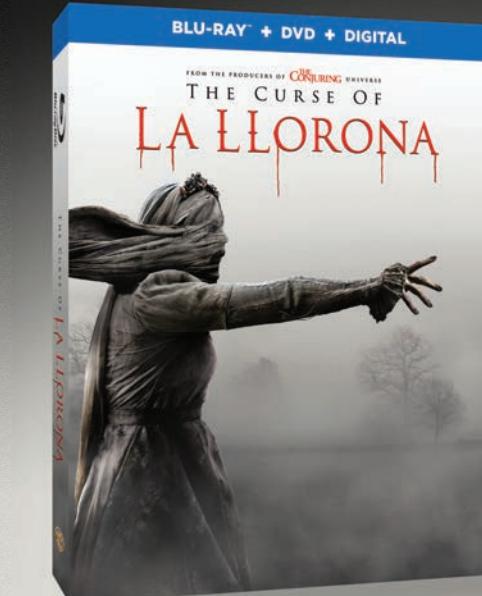
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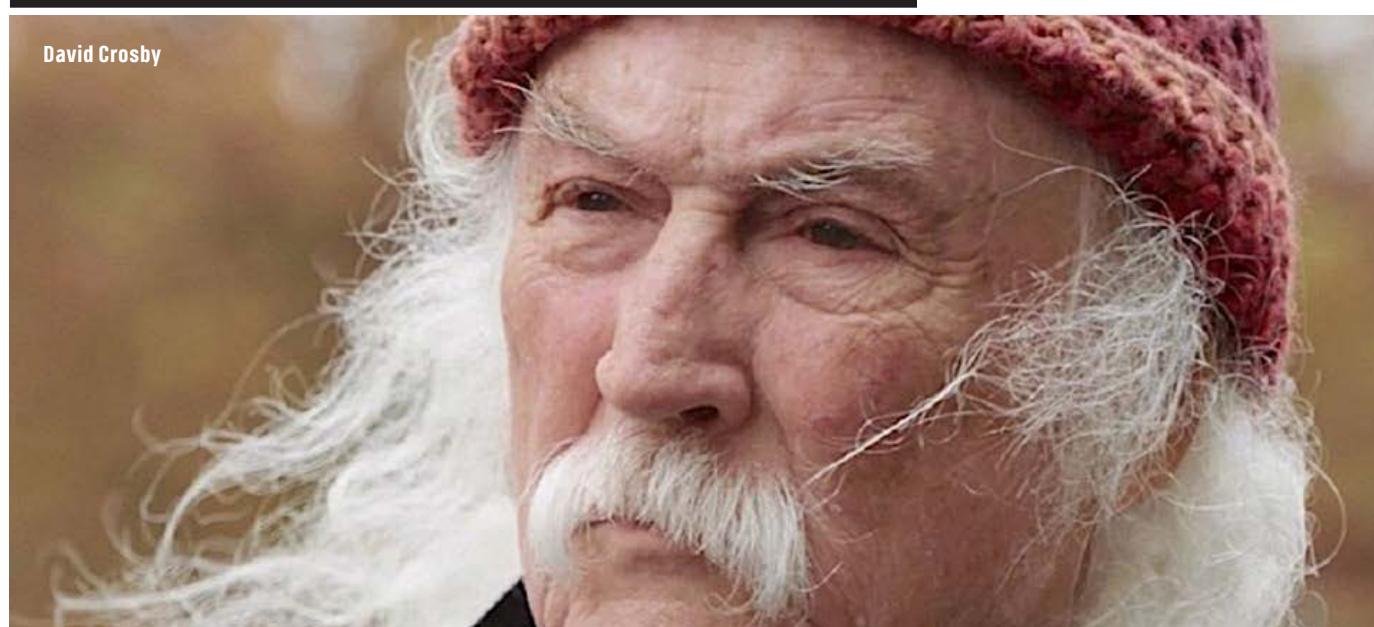
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“TIME IS THE GREATEST CURRENCY”

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



As 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 cliché, 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 journo life 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



brightest light in the room and answers all your questions."

Crowe says he wanted to be involved in the project as soon as he heard about it. He was working on the Showtime program *Roadies* (which only ran for one season, but he hopes will be available for more people to view via streaming services soon) so he offered to just be the interviewer for Eaton. He later came on as a producer too and worked with the director on the biographical scope of the film. "My thing was like if you've got David Crosby, you've got to take the whole bite," he says passionately. "Let's just serve the full meal."

As a fan of Crosby, Crowe felt the "talking heads" format seen in most rock docs should mostly be avoided. Crosby is a character and nobody could possibly provide the kind of perspective he does here. And since part of his story includes current struggles with health and his enduring desire to create new music, the

flashback portions of *Remember My Name* are deftly balanced with contemporary moments, including his home life with his current wife, and the creative process as it is right now. (Curiously — or perhaps not? — Crosby's much reported DNA donation to help Melissa Etheridge and her partner have children was left out).

When it comes to rock & roll-themed film and television, the perspective provided by the players involved, looking back at their choices, actions and mistakes, are always compelling — especially if there's some kind of redemption involved at the end. VH1's *Behind The Music* turned the typical musical trajectory into a formula that we all recognize now, and it seems every documentary that's followed has struggled to break away from it.

On the other hand, many docs (and biopics) these days — especially those for TV — tend to gloss over things or worse, glorify bad behavior with a "boys will be boys" slant that's at best disingenuous. Crowe and Eaton's film does neither, relying on their subject to carry the emotional, as well as musical, weight.

Crosby says he trusted the filmmakers implicitly. "It's not really my movie," he says. "It's theirs. But I know I didn't want a shine job. And this isn't."

Indeed, we see Crosby's range of emotions throughout the film — he's cranky (when Crowe takes him to iconic spots in Laurel Canyon), melancholy (about his past loves) and generally contemplative as he looks back on his life, a life that he seems to expect could end pretty soon. Facing mortality in this way, on film, gives *Remember My Name* a raw feel. It also makes those of us who love a happy ending (and/or a momentous make-up session and reunion tour) long for a semblance of closure when it comes Crosby's estranged bandmates (Graham Nash and Neil Young), whom he hasn't spoken to in years and who don't have the kindest things to say about him, even now. We don't get it, and it makes this story all the more real.

Crosby seems at peace with himself in terms of owning his actions, and learning and growing from them over the years, and the documentary highlights his personality and point of view in a way that feels organic and conversational, thanks to Crowe and Eaton knowing their subject so well.

"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 rather 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 rocket-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 considerable. 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 show-*

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



times; \$9-\$12. (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, *landmarktheatres.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*.*

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, balk 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 movement. 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*.



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DUCKY'S DAFFY FOR RAVE

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

BY BRETT CALLWOOD

It 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.

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MUSIC

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FRI 7/26

Ty Segall & Freedom Band, Warm Drag

@ TERAGRAM 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 engrossing 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

T.S.O.L.



PHOTO BY JOHN GILHOOLEY

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 admiration amid the subdued and soulful keyboards of "Long Hair." Without getting overtly 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 Sunsettes also perform. —FALLING JAMES

California Deathfest V

@ 1720

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 Monstrosity (best known as the band formed by current Cannibal Corpse man George "Corpsegrinder" Fisher) second on the bill. Elsewhere, we get Revenge, Sadistic Intent, Eviledead, Decrepit Birth, Pessimist, Hirax, Massacre, Morbid Saint, Mortuous and Cranial Engorgement, while Funebrarium, Devourment, PLF, BruceXCampbell 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 Peso 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

"Nothin' on this jukebox 'cept 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

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James. She'll be playing her solo stuff alongside the Vixen hits at the Whisky — it should be a great show. —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 savage intensity and fulsome power leavened with morbid humor, which stands out even more in an era when so 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, Slaughterhouse, Hamapple and JFA also play this early afternoon show. —BRETT CALLWOOD

MON 7/29

Mini Bear

@ BOOTLEG THEATER

Technology doesn't scare Lauren Kop, the woman behind the local synth-pop project Mini Bear. Instead, she fully embraces it, using her abilities to create, record and produce romantic songs that are pumped up with layers of synthesizers. Rather than sounding cold and robotic, such tracks as "Technopoly Conversations" are brightened by her yearning, searching vocals, which are cast against a spinning web of new-wave textures and dance-pop rhythms. "I swipe the pictures on my screen... I feel like modern love is cruel," she declares, confronting the collision of passion and technology head on with her 2018 single "Cyberlove." The show is themed as a "Cyber Dream Fantasy" and features Polartropica on the last night of their residency, as well as Noice, a tight jazzy-experimental ensemble led by versatile Polartropica guitarist Alexander Noice. —FALLING JAMES

TUE 7/30

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 albums

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

WED 7/31

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

THU 8/1

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 daft as ever. Also at Microsoft Theater, Sunday, August 4. —FALLING JAMES

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Database Administration Manager (Multiple Positions) (Accenture LLP, Culver City, CA): Design, implement, and maintain existing and new databases and perform backup/recovery, configuration management, and related operations activities for Accenture or clients. Must have willingness and ability to travel domestically approximately 80% of the time to meet client needs. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers (Job# 00730984).

To all interested persons: Pe-

Titioner **ADRIANNA MICHELLE**

BERNSTEIN filed a petition
with the SUPERIOR COURT OF
CALIFORNIA, COUNTY OF LOS
ANGELES, 6230 SYLMAR AVE., VAN
NUYS, CA 91401, for a decree
changing names as follows:

Present name ADRIANNA
MICHELLE BERNSTEIN to AN-

NIE MICHELLE BERNSTEIN. The

court orders that all persons

interested in this matter

appear before this court at

the hearing indicated below

to show cause, if any, why the

petition for change of name

should not be granted. Any

person objecting to the name

changes described above

must file a written objection

that includes the reasons for

the objection at least two

court days before the matter

is scheduled to be heard and

must appear at the hearing

to show cause why the peti-

tion should not be granted.

If no written objection is

timely filed, the court may

grant the petition without a

hearing. NOTICE OF HEARING

09/15/2019 at 8:30 am. Dept

I Room 520 at the SUPERIOR COURT OF CALIFORNIA,

COUNTY OF LOS ANGELES, 6230

SYLMAR AVE., VAN NUYS, CA

91401, CASE#19VECPO0286

Dated 7/01/2019, Huey Cot-

ton Judge of the Superior Court.

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the objection at least two
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COUNTY OF LOS ANGELES, 6230
SYLMAR AVE., VAN NUYS, CA
91401, CASE#19VECPO0286
Dated 7/01/2019, Huey Cot-
ton Judge of the Superior Court.

Employment

Accounting Controller
oversee all accounting
functions, including financial
statements, general ledger
accounts, & cost control
systems. Complete & manage
financial package for quarterly
board meeting. Reqs: MS in
accounting, business admin-
istration (MBA), or closely re-
lated field & 1 yr work exp as
accountant. Job Offer in Los
Angeles, CA for Concord Blue
Energy, Inc. Send cover letter,
CV, salary reqs & references
tocareers@concordblueenergy.com

Accountant (Santa Fe Springs,
CA) Develop, maintain /
analyze budgets, preparing
periodic reports that compare
budgeted costs to actual
costs. Prepare, examine /
analyze accounting records,
financial statements, or other
financial reports to assess
accuracy & completeness.
Review accounts for discrepancies
and reconcile differences.
40hrs/wk. Bachelor's degree
in Economics/Accounting or
related required. Resume to
Scansys, Inc. Attn: Mark Lee,
10811 Shoemaker Ave, Santa
Fe Springs, CA 90670

Architect: draw rough
and detailed scale plans
for foundations, buildings
and structures; develop
final building plans analyzing
laws and regulations; MA in
architecture or related req'd.
Resume to Paragon Design,
Inc. 3435 Wilshire Blvd.,
#2905, LA, CA 90010

Buddhist Pastoral Counselor:
provide spiritual / pastoral
support and counseling to
members in Buddhist temple.
MA in Buddhist studies or
related field Req'd. Resume to
Dao Trang Phap Hoa
Lotus, 18625 Valerio St.,
Reseda, CA 91335

Business Development
Specialist: Req'd: Bachelor's in
Business Admin, Int'l Business,
Int'l Trade, or related. Mail
Resume To: MAX IGL, INC.
1250 W. Artesia Blvd.
Compton, CA 90220

Database Administration Manager (Multiple Positions) (Accenture LLP, Culver City, CA): Design, implement, and maintain existing and new databases and perform backup/recovery, configuration management, and related operations activities for Accenture or clients. Must have willingness and ability to travel domestically approximately 80% of the time to meet client needs. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers (Job# 00730984).

Environmental Coordinator:
create eco-friendly consumer
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Environmental Science; Lee &
Gen Global Corporation 17210
Margardt Ave. Cerritos, CA
90703

EMPLOYMENT & EDUCATION

LA WEEKLY Classifieds



Fashion Designer: Apply by mail to Style In USA, Inc., 1525 E. 25th St., Los Angeles, CA 90011, attn: CEO

Financial Analyst (El Monte, CA) Financial analysis in support of mgmt decision. Bachelor's in Finance or Bus., equiv Foreign deg acceptable; 12 mos' exp as Fin'l Analyst or Controlling Specialist; Completion or anticipated completion of ACCA; Proficient in fin'l reports & budget forecasting; Strong analytical skills & attention to details. Apply to California Solar Renewable Inc., 11747 Valley Blvd., El Monte, CA 91732.

Graphic Designer (Job Site: Compton, CA) OHS Clothing Corporation, B.A. req'd. Send resume to 855 W. Walnut St. Compton, CA 90220

Help build the next generation of systems behind Facebook's products. Facebook, Inc. currently has multiple openings in Northridge, CA (various levels/types): **Research Scientist (136429N)** Develop optimization algorithm to help advance network planning. Mail resume to: Facebook, Inc. Attn: AA-USIM, 1 Hacker Way, Menlo Park, CA 94025. Must reference job title & job code shown above, when applying.

Help build the next generation of systems behind Facebook's products. Facebook, Inc. currently has multiple openings in Los Angeles, CA (various levels/types): **Client Solutions Manager (136825N)** Partner with the sales team to develop industry-specific relationships, drive revenue by negotiating and optimizing complex opportunities, and use data and analytics to build a consultative solution for Facebook's customers. 25% domestic travel. Must be legally authorized to work in US w/o sponsorship. EOE

Market Analyst (El Monte, CA) Mkt data collection & analysis. 24 mos' exp as Mkt Analyst; Familiar w/ customer & personal svcs incl customer needs assessment, meeting svc stds, & evaluation of customer satisfaction; Proficiency in MS Office; In-depth understanding in bus. process & mktg strategies; Excellent interpersonal communication skills. Apply to California Solar Renewable Inc., 11747 Valley Blvd., El Monte, CA 91732

HR Specialist (Lakewood, CA) Maintain employment records related to events, such as hiring, termination, leaves or promotions. Inform job applicants of details such as duties & responsibilities, compensation, benefits, schedules/ working conditions. Address employee relations issues, such as harassment allegations, work complaints/other employee concerns. 40hrs/wk. Bachelor's degree in Politics/Business Admin. or related required. Resume to Eve Hair, Inc. Attn: Faith Son, 3935 Paramount Blvd, Lakewood, CA 90712

Infrastructure Engineer (Los Angeles, CA): Bachelor's in Comp Sci, Comp Eng or rltd and 3 yrs exp as Systems, Product or DevOps Eng/Mgr. Exp must incl: Python, Bash & Golang programming; configuration mgmt with Ansible, Chef & Saltstack; systems monitoring; containerization with Docker, OpenVZ & Kubernetes. Mail resume: Riot Games Inc., 12333 W. Olympic Blvd, Los Angeles, CA 90064, attn C. McKinney. Principals only. Must be legally authorized to work in US w/o sponsorship. EOE

Sr. Accountant: Provide accounting services for assurance engagements. Reqs Bachelor's in Acctg., Finance or Bus. Admin. w/3 yrs exp as an accountant, auditor, assurance staff, or rltd. Must be authorized to work full-time without employer sponsor. Send resume to: Kiyohara & Takahashi, Attn: G. Mena, 6055 E. Washington Blvd, Ste 690, Commerce CA 90040

Purchasing Manager: Bachelor's degree in economics or international trade required. \$93330.00/yr. F/T. Resume to: Jin Young Song, Kosma Tex, 2035 Imperial St., Los Angeles, CA 90021

Software Engineer

Multiple positions available. MS in Comp. Science, Comp. Applications, Electrical Engineering, or closely related; & 24 months experience in software development in ColdFusion. Special req'mnts: Must have demonstrated proficient knowledge of: ColdFusion, JavaScript, ASP.NET, JQuery, & SQL. Employer accepts special req'mnts thru employment experience &/or academic coursework. Duties: software architecture development and rich enterprise class SaaS software application development related to public sector human resources management software systems. Full-time. Governmentjobs.com, Inc., dba NEOGOV El Segundo, CA 90245. Email resume to Thomas Frisch, HR Manager at tfrisch@neogov.net

Sr. Software Engineer sought by Walt Disney Attractions Technology LLC in Glendale, CA to lead service dev. & handle all deliverables. Bachelor's or equiv. in Comp Sci or rel, plus 5 yrs prog. SW eng or rel exp. Send resume to: Walt Disney Attractions Technology LLC, Attn: R. Giron, Job ID#468622-18, PO BOX 6992, Burbank, CA 91510-6992.

Sr. Software Developer: Embedded S/W engineering proj. for Set-top Box H/W. See www.caljobs.ca.gov & Job ID #16686616 for details & reqs. Fit LA, CA. Apply to: O. Haldashenko, Luxerio USA, Inc., Ref #LA806, 100 Wall St., #505, New York, NY 10005.

Solution Architect - Oracle ERP Cloud to be responsible for the full-life cycle of ERP On Cloud projects. Req. 100% domestic & international travel to client sites.

Jobsite: Irvine, CA. Mail resume & ad copy to Vice President, Computer Technology Resources, Inc., 16 Technology Dr., Ste. 202, Irvine, CA 92618

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LA WEEKLY



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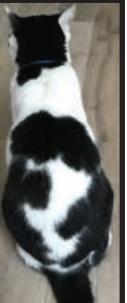


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Lost 8-year-old black & white male cat, Arthur, last seen near Rennie Ave. and Dewey St. on the Venice/Santa Monica border. Offering \$5k reward to bring him home. Please call Gigi at **310-795-6988** with any leads!



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