PARTY TIME

Cypress Hill have grown up but they’re still insane

BY BRETT CALLWOOD
Minding the Gap

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Salad Days
“Whenever you eat a salad, you are performing a piece,” Alison Knowles says, and this evening she reprises her infamous 1962 performance piece, Proposition #2: Make a Salad, in which her cutting and slicing of vegetables is amplified before she serves the massive, ephemeral creation to the audience as part of Fluxus Spotlight. (“This performance’s salad will be vegan and gluten-free,” L.A. Phil notes helpfully.) The work is a quintessential example of the Fluxus impetus — seemingly spontaneous art that is about the process of invention — and related cryptic event scores that are closer to artistic pranks than to traditional music-making. L.A. Percussion Quartet and dozens of percussionists hammer out the world premiere of Ryoji Ikeda’s 100 Cymbals, a convulsive, epic work that should be both visually and musically striking. Walt Disney Concert Hall, 111 S. Grand Ave., downtown L.A.; Fri., Feb. 15, 8 p.m.; $15. (323) 850-2000, laphil.com. — FALLING JAMES

Reclaiming Their Space
Opened in 2017 inside Glendale’s renovated Downtown Central Library, and co-curated by photographer Ara Oshagan and his wife, Anahid, ReflectSpace exhibits art that explores not only historical atrocities and marginalized communities but modern-day injustices. Incorporating both contemporary art and technology alongside archival materials, past displays have covered the Holocaust, Armenian genocide, WWII’s Japanese-American internment camps and the U.S.-Mexico border. Group show “Erasure: Native American Genocide: A Legacy” features artists Gerald Clarke, Mercedes Dorame, River Garza, Pamela J. Peters and William Wilson, who represent the Cahuilla, Gabrieleno-Tongva, Navajo and other tribes, and who use photography, found objects and mixed-media to delve into the traditions, stereotypes and current political context of their indigenous roots. The library’s PassageWay includes serigraphs by additional artists Votan Henriquez, Randy Kemp, Douglas Miles, Felicia Montes, Kimberly Robertson and Marianne Sadowski from Self Help Graphics. Glendale Downtown Central Library, 222 E. Harvard St.; opening reception, Fri., Feb. 15, 7-9 p.m.; thru April 14, Mon.-Thu., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-6 p.m.; Sun., noon-6 p.m.; free. (818) 548-2021, glendaleca.gov/government/departments/library-arts-culture/downtown-central-library. — JIRAN BABAYAN

Brunch at Bergamot
Because the five art fairs in town this weekend are threatening to use up your whole quota of art-viewing time, and because you have to brunch somewhere, the roughly 20 galleries at Bergamot Station are here for you. From 10 a.m. to noon today, they’ll all be open, with new and ongoing exhibitions; more specifically, they’ll have brunch spreads (which may or may not include morning cocktails). Highlights include Dora de Larios and John Humble at Craig Krull, Serena Potter at Lois Lambert, Antuan Rodriguez at Building Bridges, a gorgeous winter group show at Lora Schlesinger, Eric Croes and Sasha Pierce at Richard Heller, and a fresh take on Ed Moses at William Turner. Also, possible mimosas. Brunch at Bergamot, 2525 Michigan Ave., Santa Monica; Sat., Feb. 16, 10 a.m.-noon; free. bergamotstation.com/events/2019/2/16/art-brunch. — SHANA HYS DAMBROT

L.A. Phil Plays Still
William Grant Still was not only a part of the Harlem Renaissance scene and one of the first African-American composers to have his work taken seriously by classical-music audiences, he was also one of the first composers to develop distinctively American forms of symphonic music, opera and ballet. Tonight, Thomas Wilkins conducts Still’s influential First Symphony, a majestic work infused with strains of blues and jazz, alongside selections by Duke Ellington and George Gershwin. On Sunday afternoon, Wilkins leads a different program centered on Still’s Second Symphony. Walt Disney Concert Hall, 111 S. Grand Ave., downtown L.A.; Sat., Feb. 16, 8 p.m.; Sun., Feb. 17, 2 p.m.; $20-$194. (323) 850-2000, laphil.com. — FALLING JAMES

A Dance to Venice
Organized by dancers/ choreographers Oguri and Roxanne Steinberg, Façade of Time recruited 60 dancers, movers, actors and singers, both pro and non-professional, for a series of workshops. Today they unleash that horde in a performative event that will travel from the historic Grand Canal past the iconic arcade leading to Windward Circle (the heart of the Boardwalk, with street performers, the skateboard park, tourists and locals), then culminate at the ocean at sunset. The stated intent is to illustrate Venice’s diverse history and its current struggles with dueling waves of gentrification and homelessness, along with consideration of the arts as a potential source of healing friction. Starting at Venice Boulevard at the Grand Ca-
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Playground Love

It's an art exhibition, it's an architectural landmark, it's a dance piece, a sound installation, performance art, and a shifting terrain of real and conceptual spaces. It's living art history, as the MAK Center Schindler House's fairly worshipped modernist architect, Rudolf Schindler, was vocal in his desire to see the home activated by the presence of artists, poets, thinkers and avant-garde bon vivants of all stripes. Curated by Maud Jacques, Anna Milone and Sébastien Plouit in association with FLAX (France Los Angeles Cultural Exchange) and CalArts (who hosted the original House of Dust arts occupation circa 1970), "Shelter or Playground: The House of Dust" not only occupies the house's eccentric indoor-outdoor exhibition spaces but activates the property across a series of Fluxus-inflected spectacles. While the exhibition continues during regular gallery hours, each event date has a fully packed program of performances of new and classic music and movement works by artists from Merce Cunningham to Yoko Ono, Trisha Brown, Eddie Ruscha and Alison Knowles. MAK Center Schindler House, 835 N. Kings Road, WeHo; performance events 2-7 p.m. on various dates thru June 2; free during performances. MAK Center Wed.-Sun., 11 a.m.-6 p.m.; $10. flaxfoundation.org/initiative/shelter-or-playground. —SHANA NYS DAMBROT

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Creatures of the Night

Always a bloody fine bash, the Endless Night Vampire Ball invites fang fans and dark denizens of all kinds to come together in their fiendish finery for a night of dance and decadence. The hosts throw these fanciful fetes all around the world, from Berlin to Paris to New York, with the main event taking place Halloween weekend in New Orleans. The L.A. event is always one of the most epic, as vamps from around the globe leave their coffins for an evening of creepy cacophony and costumed celebration. This year's theme being "Anti-Valentine’s Day," patrons are invited to don their "deepest and finest reds," with aesthetic inspirations including Victorian, Edwardian, fetish, ancient cultures, Baroque, Medieval, Pagan, cavaliers and Gothic splendor. Unless you want a stake through the heart, skip the superhero cosplay, jeans, T-shirts and anything boring. Globe Theatre, 740 S. Broadway, downtown, 9 p.m.- 3 a.m.; $30-$105, eventbrite.com/e/endless-night-los-angeles-vampire-ball-2019-anti-valentines-day-tickets-52096489001. —LINA LECARO
Lior Hillel of Bacari unveils a new dimension in lamb kebabs with beet tahini, while City of Gold consulting producer Lara Rabino-vitch oversees your adventure. The series continues March 19 with pita bread and concludes April 16 with artisanal halva — nicely rounding out the culinary curiosity with which you’ll finesse your life in 2019. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Tue., Feb. 19, 7:30 p.m.; $40 general, $33 members. (310) 440-4500, skirball.org/programs/classes/modern-israeli-cuisine.

Poetry by the Sea

Writer Wally Rudolph is working on his new novel, The Ox, the Horse & the Boar, while in the spring residency at the Annenberg Beach House. A story of the evil intersectionality of racism, capitalism and environmental degradation (so not a rom-com), he’s keeping public office hours during his stay (through the end of March). But this morning, he’s also the special guest at the latest Poets & Writers literary round-table, an informal gathering of independent scribes who periodically gather to swap ideas and advice, and to share new and in-progress works. Rudolph’s insights into both his creative and professional processes, as well as his active social engagement from an arts perspective, is just what Poets & Writers (a national organization with local chapters) was founded to achieve. Camera Obscura Art Lab, 1450 Ocean Ave., Santa Monica; Wed., Feb. 20, 10:30 a.m.-12:30 p.m.; free. eventbrite.com/e/poets-writers-literary-roundtable-featuring-wally-rudolph-tickets-53317785933. —SHANA NYS DAMBROT

THU 2/21

Split Perspective

Audiences will get two chances to unlock Christiane Jatahy’s fascinating puzzle box, What If They Went to Moscow? It’s a multimedia theatrical piece and film loosely extrapolated from Anton Chekov’s Three Sisters, in which the sisters are imagined as hosting a house party in Brazil. The filmmaker describes her work as a “mirror game between theater and cinema.” Half the audience will witness the first part of the performance as live theater, while the other half is sequestered nearby to watch it on a live feed that’s skewed through Jatahy’s unsettling perspective. Then the groups switch places to see the work anew from a different vantage point. REDCAT, 631 W. Second St., downtown; Thu.-Sat., Feb. 21-23, 7:30 p.m.; Sun., Feb. 24, 1 p.m.; $20 & $30. (213) 237-2800, redcat.org.

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EVERY GARDEN TELLS A STORY

Landscapes make Destination Crenshaw a living monument

BY SHANA NYS DAMBROT

“Nobody’s ever told you you were the most precious, most valuable thing on this earth,” says Ron Finley, guerrilla gardener, political activist, artist and key steering committee member of the Destination Crenshaw public art and culture monument. “I want people to think about everything, about what they value,” he says. “People like to talk about underserved communities, but they’re acting like it’s not a choice. Let’s be clear about this: To under-serve is a choice, it’s by design.”

While Finley is not planting his famous community gardens within the purview of the Destination Crenshaw project, as he explained to L.A. Weekly, he brings the same unique perspective and civic moral compass to his work in the gardens into his work with the project’s artists and its process of community engagement. “Everything is a choice,” he reiterates, “and everything around you should inspire you to beauty.

For Finley, a large part of that inspiration is the freedom represented by tending your own land. But it’s also about uplifting the overall health and well-being of the whole community through the cultivation of living plants and trees. This is a message the entire Destination Crenshaw team has heard loud and clear and is acting on, for example by engaging the rather epic landscape architecture and green design firm Studio MLA (of, among other efforts, the sweeping L.A. River redevelopment plans) to envision and deploy the extensive living parts of the mile-long open-air museum.

Landscape architect Anton Smith of Studio MLA also spoke with the Weekly, describing at length the multifaceted process of choosing and composing the plant life of the pocket parks, plazas and thoroughfares that feature prominently in the designs. Beyond aesthetics, his team’s job is to factor in a striking and exuberantly Afrocentric palette, biome status and ecological sustainability. But speaking with Smith, it is apparent that this is still only one aspect of the deliberations. It turns out that landscapes and their plants can also tell a story, be an allegory, teach about history, embody community and express social and narrative themes whose roots, pardon the pun, go far deeper than conventional ideas about green space.

MLA principal Mia Lehrer says the studio’s end goal is to “transform the city and to make it more livable; to create places that really resonate with the community by collaborating with like-minded professionals.” Whether it’s about lighting, signage, art — “or trees, which, ” she says, “do more than just look beautiful. They clean the air, they give us shade, they make a place.”

Smith explains the concept of urban forest, something Ron Finley speaks about as well. It’s a lot of socioeconomic study and natural science, but the takeaway is that there are direct correlations among health, property value and overall quality of life when a neighborhood has more trees and gardens; it’s just

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that simple. Part of what Studio MLA is up to is not only ameliorating the lack of green space in the city but unpacking and addressing the causes of that lack.

“There’s a history that fascinates me from the American perspective of how space is created,” Smith says, “and never have I ever gotten to work on a project where these things all come together as part of the dialogue. We’re all trained as landscape architects, urbanists, whatever you want to call it; we design spaces. But let’s turn design on its head for a second, let’s suspend what we know. All these other things about place-making and maybe even post-industrial colonialism, let’s say it doesn’t apply here for a second and we’re going to reinvestigate what it means to create cultural space. To ask, what does that really mean and who’s at the table and who’s making decisions.”

Smith is proud of Studio MLA’s stance as an advocate for having the community voice at the table. “Look at the history of how the segregation laws were practiced in South L.A.,” he says. “And why we have this condition with the poverty and the prevalent disinvestment that shaped it.” In 1939, federal housing policies implemented something called redlining, identifying zones that were considered “hazardous” areas to invest in. These areas also happened to have the greatest number of immigrant and minority populations. “It is fascinating,” says Smith, “to correlate how this institutional segregation created 80 years ago still has lasting effects in the way South L.A. neighborhoods have been developed along racial lines — and are now ironically susceptible to the economic pressures of gentrification.”

Smith sees what Ron Finley does in this context as well, calling those gardens a direct response to conditions that have been a problem for many years, and noting with obvious distress that urban forest in this community has been all but destroyed. Remember it was there that the space shuttle Endeavor came through on its way to its new Exposition Park home, wiping out all those beautiful old trees. Folks are still upset about that; it was very emotional for the community.

Metro is planning to plant more than 800 trees to make up for the arboreal massacre, and it seems that nearly a quarter of those are intended for within the Destination Crenshaw footprint. Smith tells me the design has “captured” those trees and shaped the choice of species to match the story MLA is only one part of telling. For example, the use of Canary Island pine, once prevalent here but in need of a comeback, is a tree that originated off the coast of Africa.

In small but mighty ways, each of these choices not only accomplishes reforestation and beautification but also narrates a story of the African Diaspora. “Plants,” Smith says, “have a diaspora, too. If you’re going to talk about an unapologetically black project,” Smith adds, “you have to have an unapologetically black approach to the palette to some degree. And then it’s really about the Mediterranean biome; the plant material that has come to California through the years has been taken from many regions around the world.” Like the African star grass, commonly called Bermuda grass, which was scattered all over the globe in the paths of the slave trade and is known for its unique ability to take root and thrive wherever its seeds land. This rhizome forms the key motif across the Destination Crenshaw architecture elements as well as the plantings.

Further lending to the narrative and Afro-centric design of this palette is the pink trumpet tree, which proliferates in East Africa and South America, and flowers in February — which happens to be during Black History Month. There are a huge number of trees and plants with African ancestry that can thrive here, like the coral tree, bird of paradise and forthright lily. There are plants and trees known to bloom in late December, around Kwanzaa, and others that come to colorful life for Juneteenth. “I got the idea of a tribe of plants,” Smith says. “A collection of them where the majority will be flowering during February or December, as if these plants can respond to the celebratory aspects of...”
It's important to Smith and his colleagues to know that the people who live and work here, along with the people who will experience the Destination Crenshaw mile as their first look at Los Angeles from the Metro train from the airport, can all look at this landscaping and understand that it's more than just shade trees and plants that look nice, but that there were choices being made that go deeper.

Another part of this is educating the public about what ecology and flora already exist here, drawing attention to certain species of plants and trees that already grow in our region. We have a lot of South African plants, for example, including the bird of paradise (which most people associate with Hawaii) and the December-flowering aloes. “The studio has a deliberate consciousness to mesh and marry what we consider to be indigenous to California and the larger biome that includes Baja,” Smith says, “with plants we know migrated here by many other means.” The plant-based allegorical framework for thinking about this is built inches above coral. “The story might be different but you have to acknowledge that there's a huge part of the idea, "I don't plant for profit," Smith continues. “It's not how many pounds of carrots, it's about the quality of the produce. But as far as career choice in general and how that dovetails with what's happening with this particular project, Smith's childhood, along Canada's magical Humber River was certainly a factor — as was his family's Afro-Caribbean heritage (Jamaica and Trinidad and Tobago).

“One of the most palpable memories I have is breadfruit falling from a tree in Tobago. It's like this 20-pound fruit and there's this huge thud, like you notice it! I really wanted to make this not about me!” he laughs. “But my aunt's home was built on coral, which is very interesting and is a part of Tobago's landscape, that much of it is built inches above coral.”

That, combined with his love of the woods back home in Canada and his talent for drawing and drafting, made landscape architecture less of a career and more of a calling, as it is for many of his colleagues.

“The story might be different but you have to have a strong sense of community purpose, a strong sense of environmental justice, and a good design sense about you to be attracted to this profession. You have to love the work, otherwise it's work.

“You know there are so many questions about culture and inclusion and identity from the multiplicity of what blackness can be,” Smith continues. “Because there's not just one way to be black. We’re all reaching to find our way in this culture. Those that lived here through the generations have experienced all of those things. Now we get to talk about creating black space in the 21st century.”

Ron Finley, too, has described his gardening as its own kind of hybrid between form and function, saying that while healthy food is a huge part of the idea, “I don't plant for production. It's not how many pounds of carrots, it's how many people stopped what they were doing, got out of their car and took it in; noticed a hummingbird, noticed the beautiful flowers, noticed the smell. That's what I do.”

“What is a city for?” Finley asks. Smith might add, not only for what but for whom. “It's not for living, it's not for people,” says Finley. “Look at a freeway, look at an ant farm. Where are you going, what are you doing? You're here to work, you're not here to live. I say we can make our cities more people-centric, more humanist. People,” he says, “should be able to walk somewhere and feel joy.”

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Remedial Action Workplan

30-Day Public Comment Period: January 21 through February 18, 2019

WHAT IS BEING PROPOSED: The California Department of Toxic Substances Control (“DTSC”) invites the public to review and comment on a Remedial Action Workplan (RAW) regarding the former AAD Distribution and Dry Cleaning Services, Inc. (“AAD”) facility located at 2306 East 38th Street in Vernon, California (“Site”) as authorized by the Comprehensive Environmental Response, Compensation, and Liability Act (“CERCLA”), 42 U.S.C. § 9601 et seq.

The AAD facility engaged in the management of hazardous waste, including liquid perchloroethylene (“PCE”), PCE and water, and PCE contaminated filter cartridges, carbon, and still oil, primarily from the dry cleaning industry, between 1986 and approximately 2000. Investigations conducted at the Site have detected the presence of PCE in the soil beneath the Site. The Site remains contaminated with hazardous substances, including PCE, and remains the source of threatened releases of hazardous substances into the environment.

This action is considered a supplemental remedial action because the site has previously been investigated (2003-2007) and multiple remedial actions including source area soil excavation and sub-slab soil vapor extraction (SVE, 2007-2010) have been implemented at the Site. While the SVE was appropriately terminated after rebound testing and documented in a Remedial Action Completion Report (RACR) (URS 2011), the subsequent post-remediation monitoring in 2012 and 2013 showed that soil gas concentrations had rebounded to levels exceeding risk-based thresholds for indoor air. The scope of work proposed is to install a vapor barrier, a passive soil vapor venting system, a land use covenant and long term operation and maintenance agreement with monitoring program for the AAD Building as a final remedy to mitigate potential vapor intrusion from residual PCE concentrations in soil and soil vapor.

In addition, this work plan is intended to document that the previous Site investigations and removal actions and the proposed supplemental removal action at AAD comply with provisions in the Resource Conservation and Recovery Act (RCRA) and CERCLA for contaminated waste sites. It should be noted that the authority to require corrective action at the Site under RCRA is found in the California Health and Safety Code, Chapter 6.8, Section 25358. The remedial actions that have been taken at AAD address the requirements of both of these programs. The California Environmental Quality Act (CEQA) requirements will be handled in a Notice of Exception.

Where do I get more information: Copies of the proposed Consent Decree and other Site-related documents are available by contacting the DTSC Project Manager listed below; online at the DTSC EnviroStor website https://www.envirostor.dtsc.ca.gov/public/profile_report.asp?global_id=19000031 on the Community Involvement tab; or at the DTSC Regional Records Office, File Room, 9211 Oakdale Avenue, Chatsworth, CA 91311. Phone: Glenn Castillo (818) 717-6522. Or the Repository; Los Angeles Public Library- Vernon Branch 4305 S. Santa Fe Avenue, Vernon, CA 90058

Where To Send Comments: Comments concerning the proposed Consent Decree should include “AAD Sixth CD Comment” in the subject line of your e-mail or letter. All comments must be postmarked or e-mailed by February 18, 2019, and submitted to:

Lori Parnass, DTSC Project Manager
9211 Oakdale Avenue
Chatsworth, California 91311-6505
Lori.Parnass@dtsc.ca.gov
(818) 717-6597

For more information, contact:
Elsa Lopez, Public Participation Specialist
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(818) 717-6566

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(916) 327-6114
Los Angeles is home to the biggest and brightest tastemakers in the world and thanks to Shipt, L.A. Weekly convened some of the most interesting influencers in the City of Angels at TAO Hollywood. It was a fun-filled evening of community, conversation … and awesome eats.

Shipt, an innovative membership-based grocery marketplace app, is partnering up with next level connectors and influencers to create a community of tastemakers that are culturally relevant to Los Angeles.

“My goal with the L.A. Weekly dinner series is to bring people together that make L.A. so unique, and allow creators, entertainers, tastemakers, influencers, artists, chefs, foodies and more the ability to interact with each other with L.A. Weekly as the platform hosting these conversations,” explained Bear D’Egidio, the Weekly’s head of digital.

It’s also an opportunity for thought-leaders and tastemakers to connect with brands relevant to them and their communities.

“In 2019, you have to be part of the communities in which you serve. That means consistently building meaningful relationships with people in our communities,” said Riley Cronin, the manager of influencer marketing for Shipt. “What makes Shipt special is our whole approach is about personal connections to our customers and our communities.”
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GRAZE WITH THE GOATS

Angeles Crest Creamery puts emphasis on sustainability and saving the soil

BY MELISSA CHADBURN

Angeles Crest Creamery, 19830 Big Pines Hwv., Valyermo; events listings at eventbrite.com/o/angeles-crest-creamery-11098711927

From the 5 north, to the Sierra Highway, just 5 miles beyond the snow-capped, quaint, apple-pie–cooking-on-the-windowsill-town of Wrightwood, take Barrel Springs Road to Mount Emma Road to Fort Tejon Road and finally a dirt path — Big Pines Road leads you to a big red barn that is the nerve center of Angeles Crest Creamery.

When you arrive, you’ll likely be greeted by two polar-white Great Pyrenees dogs, fluffy and curious. They’ll nose your hand until you pet them, and the alpha likely will station himself on your feet until their owner, Gloria Putnam, arrives. There are four of these robust dogs, who guard the herd of 60 Nubian, Saanen, Alpine and Snubian goats.

After the induction from the dog, Grit, the male stud goat, a Nubian with no horns and eyes almost crossed, will likely greet you, nudge for a pet, nip at your sleeve, and some of the other free-roaming goats will follow close behind. Along with the goats is a hefty black-and-white spotted pig. Baby goats baa as they do in nursery rhymes. A turkey gobbles around.

Beyond the barn, sunlight glints off a classic Airstream trailer. In the distance you can make out a tiny yellow homesteading cabin, complete with porch and outdoor clawfoot tub. Guests can stay on the ranch and learn to milk goats, hike with the goats as they forage on the ranch, and enjoy healthy and delicious food.

Putnam, our host and goatherd, cruises around on her golf cart, a radio that doubles as a GPS to track the dogs hooked into her jeans. She wears knee-high evergreen Hunter rain boots, to protect her feet from the mud and cold. Her background, she says, isn’t in farming or goats — she’s a physicist by trade and worked in the tech industry. She began this venture back in Altadena, where she owned 20 goats and would host people for dinners and cheese-making classes. Her guests would comment, “Wow, this is so sustainable,” yet tugging at her was the unfinished truth, the feed, a grain she had sent in from somewhere else … a menace on her conscience.

Almost immediately she informs me, “The Earth has 50 more harvests.” Upon further research I found this number is an average. According to an article in Popular Science, in the United Kingdom that number is 100 harvests and in the United States the number is even higher, but for other parts of the world — Africa, India, China and parts of South America — the number of remaining harvests is lower, meaning that in less than 60 years the topsoil will no longer support the growing and harvesting of food.

The number of harvests we have left, whether it’s 60 or 90 or 30, isn’t the point. The point is that if we do not change the way we farm and build, we will run out of soil. We came here to learn about goats but we are now learning about soil, and that is exactly as Putnam would like it.

She’s practical and pretty in a T-shirt, jeans, jacket and a thick mane of wild curly brown hair; she’s sure-footed in and out of the mud and cold. Her background, she says, isn’t in farming or goats — she’s a meteorologist by trade and worked in the tech industry. She began this venture back in Altadena, where she owned 20 goats and would host people for dinners and cheese-making classes. Her guests would comment, “Wow, this is so sustainable,” yet tugging at her was the unfinished truth, the feed, a grain she had sent in from somewhere else … a menace on her conscience.

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Agricultural consultant Dr. Sarah Taber recently said, “If land has a large amount of water, grow crops; if you have a large amount of land and little water, grow rumi-nants.” Putnam says much more simply: Do what the land does.

Tiny barn mice skitter across the ground as Putnam lines up the does for milking. The first goat to get fed is her very first goat, Rosie, who gets to eat undisturbed. Once she’s done, four does eagerly scramble in at a time; each one steps on a platform and munches away. Putnam says she’s made only slight modifications here: She supplements the goats’ food in the winter, and she’s added the dogs to protect the goats from predators.

Putnam wipes the does’ udders with an antibacterial wipe and then gives each teat a squirt to clear out any blockage before milking them. All the while she explains the process and her project: “In the best of all possible worlds, we’d have enough agri-tourism, so the place pays for itself and I could teach workshops.” Putnam leads hikes, and encourages folks to stay overnight and participate in milking and coffee-roasting lessons. Later she’ll cook the milk for six hours in a metal vat and make delicious jars of cajeta, goat’s milk caramel. You can purchase these items on the farm’s Facebook page.

When asked what the most difficult lesson has been so far, Putnam says learning by way of her mistakes — sometimes that means costing animals their lives. She’s had a lot of painful lessons over the years, mostly from lack of knowledge in their care, specifically how to care for them when they’re giving birth. As for her most rewarding moment, she says that changes over time. She does remember, for example, when she first moved to the 70-acre-ranch, it was just her and 20 goats and she had one wheel of 2-year-old aged Gouda she’d made. To stay here with the goats and eat the delicious cheese she made was satisfying.

Like me, initially you may have thought it was about the goats — feeding them, birthing them — but in time you discover it’s about something much greater. It’s about the Earth and sustainability. It’s about more giving and less taking.

Angeles Crest Creamery's goats

PHOTO BY JAIMIE SARRA

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Angeles Crest Creamery's goats
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.

Wide release
Friday, Feb. 15

*Alita: Battle Angel* is a long-awaited, $200 million manga adaptation about a disembodied spirit (referred to in the film as a “core”) who retakes human form thanks to a scientist (Christoph Waltz) in a postapocalyptic future. Given the name Alita (Rosa Salazar), she becomes the defender of humanity against a race of murderous machines. The film was announced all the way back in 2003, but producer James Cameron was too busy with *Avatar* to give *Alita* the proper care and attention. Robert Cameron, no stranger to CGI action extravaganzas, eventually took the directorial reins. The empowered protagonist, an anime-like being with short hair and huge saucer eyes, is a creature straight from the uncanny valley.

The original *Happy Death Day* sported a reasonably clever premise, something to do with a student who resolves to find her killer after she gets stuck continually reliving the last day of her life. It grossed more than $55 million domestically on a $5 million budget (a good return, even by Blumhouse standards), so a sequel was inevitable. *Happy Death Day 2U* repeats the central conceit of its predecessor and adds virtually nothing, except perhaps more murder victims. Jessica Rothe reprises her role as the unlucky victim. Christopher Landon, who penned five *Paranormal Activity* sequels, wrote and directed.

**Also opening Friday, Feb. 15:**

*Birds of Passage; Donnybrook; Fighting With My Family; Hotel by the River; Isn't It Romantic; The Maestro; Mega Time Squad; Patrick; Ruben Brandt, Collector; Sorry Angel; A Tuba to Cuba; Virginia Minnesotan*

Limited/art-house
Friday, Feb. 15

*The Image Book*, a dense and difficult cinematic essay by master filmmaker Jean-Luc Godard, opens at the Aero for an exclusive one-week engagement. In this addendum to his *Histoire(s) du cinéma*, Godard mines the history of the medium for resonant images and transforms them, in a kind of found-footage experiment, into a digital collage. The associations that arise from the novelistic juxtapositions of these images come so quickly that it’s impossible to absorb or comprehend them all — their meanings are so private that they are bound to elude even Godard’s most steadfast followers.

The cine-essay is divided into six parts, and the early sections seem thematically bound by the concept of suffering. We see the horse from Franju’s *Le Sang des bêtes*, the prisoner being tortured in Rossellini’s *Rome, Open City*, the young men buried up to their necks being trampled by horses in Eisenstein’s *¡Que viva México!*. How can cinema, Godard seems to ask, possibly bear witness to the vast panoply of misery in the world?

And then there is the director’s own voice — baleful, portentous, uttering borrowed phrases such as “Heaven can only be soothed with blood.” The narration suggests nothing so much as an anguished idealist — Godard was a socialist for much of his life — coming to the realization that human beings cannot govern themselves. “One is never sad enough for the world to become better,” he laments.

The final section has to do with the visual representation of the Arab world, and seems inspired by a recent visit to Palestine. “Can Arabs speak?” Godard wonders. He mixes footage he shot (or oversaw) with images from cinematic depictions of the Middle East: Pasolini’s *Arabian Nights*, Abderrahmane Sissako’s *Timbuktu*. “I prefer poor people because they are the defeated,” says the voice on the soundtrack. And then, more cryptically, “As far as I’m concerned, I’ll always be with the lambs.”

As a work by one of the cinema’s towering geniuses, *The Image Book* demands to be seen, maybe twice, by any self-professed cinephile. Yet one is apt to feel chagrined that Godard, now 88 and living in Switzerland, seems to be asking the same questions that have be-deviled his entire career without arriving at any answers. For all of his lived experience, he seems to be living on a continuous moral loop, like an endlessly unspooling roll of film.

The UCLA Festival of Preservation, an annual fixture in the City of Angels, has been condensed into a single weekend for the first time. Indicative of the heroic efforts of the UCLA Film & Television Archive to locate and restore as many films as possible for posterity, classic Hollywood favorites stand alongside obscure independent efforts, nonfiction works, television programs, newsreels and cartoons.

Kicking off the event is the 1933 music farce *My Lips Betray*, starring Lilian Harvey, an actress who fled Germany after the rise of the Third Reich. Sunday afternoon’s *Laurel & Hardy* program will certainly be a highlight of the fest. The comic short *Perfect Day*, whose restoration was funded by a crowdfunding campaign that successfully raised more than $50,000 last April, plays directly after *Battle of the Century*, with its once-lonely epic pie fight. Delmer Daves’ superbly atmospheric noir *The Red House* also will screen in a new restoration. Wherever your interests lie, the festival has something to please and delight. Tickets are sold individually, but the best way to experience the event is to purchase the all-access festival pass. UCLA’s *Billy Wilder Theatre*, 10899 Wilshire Blvd., Westwood; Fri.-Sun., Feb. 15-17; $10 ($50 festival pass). (310) 206-8013, cinema.ucla.edu.

**Sunday, Feb. 17**

L.A. Filmforum’s collaboration with REDCAT continues with “Malcolm Le Grice, Here and Now” — the third and final program in this tribute to the great U.K. artist and avant-garde filmmaker. Le Grice, born in 1940, began making films in the 1960s and hasn’t shown signs of slowing. In 1977, he wrote an important history of experimental cinema, *Abstract Film and Beyond*. He continues to work while holding the title of professor emeritus of the University of the Arts London. Sunday night’s program at the Spielberg Theatre begins with *China Tea*, his 1965 still-life shot with dual 8mm cameras and projected side by side, and concludes with *Absinthe*, a 1-minute short inspired by a 2009 trip to a Prague bar. Le Grice will attend the event and participate in a Q&A. *Spielberg Theatre at the Egyptian*, 6712 Hollywood Blvd., Hollywood; Sun., Feb. 17, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.

L.A. Weekly also recommends (still in theaters): *What Men Want; Miss Bala; Glass; The Favourite; If Beale Street Could Talk; Spider-Man: Into the Spider-Verse; Vice; Roma; Bohemian Rhapsody; Ralph Breaks the Internet; Black Panther; Green Book; A Star Is Born*
A DIFFERENT TYPE OF TOON

The Simpsons animator Chance Raspberry creates animated series about living with neurodiversity

BY ALEX DISTEFANO

Despite being diagnosed with Tourette’s syndrome at a young age, Chance Raspberry never let it distract him from his passion for art and drawing. The 37-year-old has worked as a character layout artist on The Simpsons for a decade. L.A. Weekly talked to Raspberry about his passion for classic cartoons and the 1980s, his work on The Simpsons and his new animated series and comic book, Little Billy, a strip about living with neurodiversity (which includes neurological conditions like autism, ADHD and Tourette’s that are the result of natural variations in the human genome). The upcoming series and comic book strips are in early production, but we have a sneak peek at the comic strip and animated character.

L.A. WEEKLY: Tell us about your childhood.
CHANCE RASPBERRY: I was born in Memphis, Tennessee, in 1981. I moved to North Hollywood [in] 1983 and lived in L.A. ever since. As a kid I loved to draw. I remember when I was 2 or 3, just doodling, making drawings. Once my parents realized this, they started showing me animation, cartoons from the golden age, like Looney Tunes, stuff like that. I fell in love with cartoons and just began drawing more and more; it was a big part of my life. I am thankful they encouraged me to keep drawing and pursue art as a passion. By the time I was a teenager, I already knew I wanted to do art as a career.

What are your job duties as a character layout artist for The Simpsons?
It’s not simple. We have to take a storyboard, the script and the recorded dialogue, and piece these together for our animation. We animate all key positions and frames and coordinate the characters’ facial expressions, actions, body movements and action shots. We are basically lead animators, but we do frames charge of the animation, not writing of the scripts.

Tell us about your new project, Little Billy. Little Billy is my own personal animated series inspired by my childhood growing up with Tourette’s syndrome in 1980s America. I am proud to say that it is the world’s first and only animated series about neurodiversity. When I found there was no animation and very few live-action shows tackling this subject, I figured why not? I can share my experiences with people through this art form. But rather than just make Billy have Tourette’s like I have, I invented a fictitious condition that acts as a symbol for all neurodiver-
sities, called UHS, Ultra Hyper Sensitivity, which is a mashup of ADHD, OCD, autism and Tourette’s. There are other characters in the series that have these as well.

As for the ‘80s connection, I love ‘80s culture. I grew up in the 1980s and they have now become nostalgic to our generation. The cool thing is the character is representa-
tive of life the way it was in the 1980s — there were no cellphones, no social media, and Little Billy will show how kids dealt with these issues.

The series will be in half-hour episodes. It’s very much inspired by classic cartoons I loved like Ducktales. I also loved live shows that were positive, but they were comedic and uplifting (with) a deep, important mes-

sage, not offensive edgy or slapstick humor. I am really into family-friendly fun humor, so this is what Little Billy will do — merge animation with sitcoms from the ‘80s I love, like Perfect Strangers and Full House.

I am still working on finishing things up production-wise with both the comic and series, but people can still contribute to the crowd fundraiser and see the content so far I have on Patreon by looking up Little Billy, or by looking me up on social media.

Do you watch other cartoons?
Yes, when I have time I watch The Simpsons reruns. I [watch] some Rick and Morty, The Regular Show and I am a fan of Family Guy and Futurama. I also like Adventure Time. I actually went to art school with the guys who created both Adventure Time and The Regular Show. It’s cool to see acquaintances and friends who have cre-
ated shows. Some of the new shows I like are Clarence and Craig of the Creek, which are great.

What is the best part about working on The Simpsons?
There are so many great parts about my job. But I would say all that I learned and the wonderful people I work with are some of the benefits. It’s surreal to see your work on the screen, and it feels great because it represents the good times and hard work with your cohorts. I love the support and camaraderie I get from The Simpsons. I have gotten several master’s degrees in animation from this job. You always learn more on the job than in the classroom. Also, I love the longevity. It has been around for so long it’s amazing, really. Most animation projects don’t last nearly this long, and I am so proud to be part of this legacy. And with that, I want Little Billy to become a new positive thing for entertainment, and another place for long-lasting jobs in animation.

More information on Chance Raspberry and Little Billy at patreon.com/Littlebilly.
MUSIC

PARTY TIME

Cypress Hill have grown up but they’re still insane

BY BRETT CALLWOOD

When South Gate hip-hop group Cypress Hill released the album Black Sunday in 1993, they literally helped to redefine the musical landscape. Everybody loved that album. As was the case with Rage Against the Machine, the album brought fans of rock and rap into harmony in a way that even Run-D.M.C.’s collaboration with Aerosmith couldn’t achieve, despite Cypress Hill not really featuring any rock elements, musically. It just clicked.

The album, with its Gothic artwork, dark themes and heavy stench of weed, broke down barriers alongside RATM (whose Tom Morello recently has been working with Cypress Hill’s B-Real in supergroup Prophets of Rage), the Anthrax and Public Enemy slam through “Bring the Noise” and the incredible soundtrack to the average action movie Judgement Night. The album debuted at No. 1 on the Billboard album charts, and songs such as “Insane in the Brain” and “I Ain’t Goin’ Out Like That” were worldwide smashes. Cypress Hill were on top of the world, reaching all sorts of ears.

The next few albums didn’t quite reach Black Sunday levels, but they were hardly failures. But certainly by the time the 2000s came to an end, enthusiasm for the band had waned, even within the ranks. Side projects happened and, following 2010’s Rise Up, band members took a good long break. Then, in September, the ninth studio album, Elephants on Acid, was released. According to rapper Sen Dog, it marks a return to form.

“The reaction we’ve seen from our world tour so far, in South America, Canada and Europe, has been very good — turnouts at the concerts and people excited to see the band,” he says. “It’s good to have a new album out, and support that album, and to see where our real fans are at after so many years. It’s proving that they still have our backs and they’ve been waiting for us to come out. So we’ve been pleased with the reaction of the fans, and we’ve been getting some writeups, too. They say in this business, you can’t please everyone.”

The members of Cypress Hill are 26 years older than they were when they recorded Black Sunday and, perhaps more pertinent, eight years older than they were when they recorded Rise Up. Naturally, they’ve evolved as humans and as musicians.

“In those eight years we had time to think and look back, wonder about the future, wonder what we’re gonna make happen,” Sen Dog says. “We grew in the sense that we made our brotherhood strong again — for a while guys were off doing their own thing and taking care of their own business, and we started to focus back on the group, on Cypress Hill. We got DJ Muggs to come back into the fold and produce the album, and his producing talent had grown extensively since the last time we worked with him. I think that helped us come up with more interesting content for the record, for sure.”

The return of Muggs is important. The DJ left the fold in 2004 after Til Death Do Us Part, and didn’t produce Rise Up (though he did act as executive producer on a couple of songs). But he’s back on Elephants on Acid, and his presence is most welcome.

“It makes a big difference, because that was how the formula worked when we first started,” Sen Dog explains. “It was the two of us [B-Real and Sen Dog] and him, together all the time, coming up with stuff. He’s the one who made that great Cypress Hill sound, the vibe, when you listen to those records. He’s responsible for that. So bringing him back into the mix, I felt like we brought that vibe back, but in the sense that it’s in the now. We’re not trying to do ‘Insane in the Brain’ or ‘How I Could Just Kill a Man’ again. But we went in and brought those roots back out.”

Much has changed with the world since Rise Up. Chaos reigns in Trump’s America, and that must have had an impact on the songwriting, as well as the general mood in the camp.

“There’s a couple of things that B says on that album that makes me feel he’s politically aware of what’s going on,” Sen Dog says. “As far as I think, we need to get serious again about that position [the president] again in America. Right now, it’s a joke. I don’t know what’s going on. There’s drama every day. We need more stability in the country, and less chaos. I attribute that to the person at the top.”

Meanwhile, recreational marijuana was legalized in California while they were away. For a band that plays so heavily on weed themes, that is surely reason to celebrate.

“That’s cool, but that’s something I feel was going to happen anyway,” Sen Dog says. “That should have happened a while back. That was a no-brainer, if you ask me.”

On Feb. 19, Cypress Hill kick off the West Coast High tour with rap rockers Hollywood Undead, as well as Xzibit and Demrick, at the House of Blues in Anaheim. They’ll then spend February and March traveling around the country, returning to SoCal for a date at the Wiltern on March 23.

“I’m excited about the tour. It’s always great to be able to tour the United States,” Sen Dog says. “And I’m a fan of everybody that’s on the tour. It’s always more interesting when you’re a fan of everybody and you have history, like we do with Xzibit and Demrick. So it’s a big family thing. We’ve been hanging with the Hollywood Undead guys, we’ve known them for a couple of years now. They’re very into what they do, and they’re very serious and very entertaining. It’s gonna be a hella tour. People better not miss this one.”

As for the set? You pretty much know what to expect by now.

“People can always expect a run-down of the catalog,” Sen Dog says. “But now with this new album, we’ve been out with it for a little while and performing, coming up with some new routines and stuff. So people can expect to hear the classics along with new stuff. And of course, our whole 420 get-down. That’s part of every tour we do.”

“The Cypress Hill experience is a party. We want people to just have a good time, forget about their problems for three or four hours, and just get down with us.”

Cypress Hill play with Hollywood Undead, Xzibit and Demrick at 6:30 p.m. on Tuesday, Feb. 19, at House of Blues, Anaheim, and on Saturday, March 23, at the Wiltern.
Marc Almond
@ GLOBE THEATRE

You may have missed the final Soft Cell performance in London last September but Marc Almond himself is here to chase away your blues at Sex Cells' second-anniversary party, beating your moroseness into disco-fied submission as you dance the night away. Sex Cells — the rau-cous, debauched, borderline-frightening dance night founded by Lethal Amounts gallerist and curator Danny Fuentes — is that rare beacon on the club scene that embraces every variety of weirdo and reprobate. The anniversary lineup is nothing short of legendary in terms of the spectrum of expression you'll witness. Also: the inceessantly welcome return of The Voluptuous Horror of Karen Black, electrified femme marries Sateen, and the terrific troika of Hercules and Love Affair, Danny Lethal and Matthew Perincano as your DJs. —DAVID COTNER

Insane Clown Posse
@ THE REDLET THEATER

Who's goin' chicken huntin'? Detroit's Fagoyloving clown rap duo Insane Clown Posse are back. Both Shaggy 2 Dope and Violent J have been here recently (at the Whisky) during their solo jaunts, but everybody knows that two clowns are better than one. Double the glorious silliness, double the makeup, double the juggalo buffonery. Feb. 15 happens to be the same day that the pair release Fearless Fred Fury, their 15th studio album, so expect a little more of a party than usual. At this stage, one has to assume that they've figured out how magnets work, but you just never know. They're probably gonna keep asking the important questions. We're told that more guests will be announced, but the details were still under wraps at press time. —BRETT CALLWOOD

Miya Folick
@ LODGE ROOM

“You scratch at the door of the divine,” Miya Folick declares on “Stock Image,” from her 2018 debut album, Premonitions. “You can’t stand the greatness of sunshine/You hide in the bones of a stock image.” Over the course of the record, the L.A. singer challenges her lovers to keep up with her. “Don’t want your money for my silence,” Folick warns on “Deadbody.” She confesses her romantic misgivings across a variety of pop landscapes that range from gently ethereal balladry (“Thingamajig”) and soft rock (the title track) to uptempo dance pop (“Stop Talking”) and dreamy electro-pop (“Baby Girl”). At her best, Folick combines mainstream-pop inclinations with occasionally sly and revelatory lyrics. She’s billed with Brooklyn indie rockers Barrie. —FALLING JAMES

Texacala Jones, Inger Lorre
@ CASA ESCOBAR

Texacala Jones has long been one of the most fascinating and charismatic performers to come out of this city. As leader of Tex & the Horseheads, she alternated between exhilarating, ferocious outbursts of unrestrained cowpunk passion (“Oh Mother”) and poignant, heart-catching balladry (“Big House, Part III”), mixing blues and punk into a rabunctious roots-rock collision that was distinguished further by her charmingly absurd stream-of-consciousness patter between songs. The devilish Ms. Jones relocated to Austin, Texas, many years ago, but she returns to her old stomping grounds as part of this Local Aid benefit for victims of the Woolsey fire. Although she isn’t bringing her eponymous band, Texacala Jones will be backed tonight by former Nymphs vocalist Inger Lorre’s latest group. The lineup also includes Fifi, Upright Dogs, The Harsh Carpets, Eric Leach, The Bleeding Deacons BAR and The By By’s. —FALLING JAMES

Evie Sands, Amy Raasch
@ THE FEDERAL BAR

Evie Sands is a rare triple threat as a singer, songwriter and distinctive guitarist. The legendary ’60s chanteuse has been praised by Johnny Cash and has had her songs covered
Away” raised her profile further still, with her use of melodies. Her cover of Oasis’ “Half the World Cements her blossoming reputation for blending. 

Her debut album, *With the Wolves*, was released in 2015 via Decca Records. Her debut EP, usually referred to as simply Aurora, has been raising industry eyebrows since her debut EP, *Running With the Wolves*, was released in 2015 via Decca Records. Her debut album, *All My Demons Greeting Me as a Friend*, came out the following year and cemented her blossoming reputation for blending heartfelt, often dark lyrics to the catchiest of pop melodies. Her cover of Oasis’ “Half the World Away” raised her profile further still, with her use of dream pop and even folk sounds earning her comparisons to the likes of Kate Bush, Tori Amos and Florence + the Machine. The Fonda show is well worth catching. Talos and Kingsbury also play. —BRETT CALLWOOD

**MON 2/18**

Tokyo Kunt Punch
@ HAHA CAFE COMEDY CLUB

Yeah, that name will hook you in. Comedian, actor, writer and producer Tokyo Kunt Punch has been developing a musical comedy show under that name, and has opened for the likes of Bill Burr. She describes her show, *Terra Is a Warm Gun*, as “a counterculture, musical cabaret that takes viewers on a kaleidoscopic journey through the thighs of an American woman.” Meanwhile, Jarett Kobek, author of *I Hate the Internet*, said, “If Los Angeles is the Freak Kingdom, then Tokyo Kunt Punch is its Regnant Queen.” That just about sums it up. Expect our heroine to pull no punches (as her name suggests). Just, you know, leave the kids at home. Jeff Garlin loves her. So will you. —BRETT CALLWOOD

**TUE 2/19**

Hollywood Undead
@ HOUSE OF BLUES, ANAHEIM

Teaming up with Cypress Hill (see this week’s Music feature), rap-rockers Hollywood Undead are not everyone’s cup of tea. In fact, rap-rock in general isn’t everyone’s cup of tea. Limp Bizkit undid much of Rage Against the Machine’s good work decades ago. Since Hollywood Undead’s 2008 debut, *Swan Songs*, the masked group have polarized opinions like few others (besides, perhaps, ICP). Their most recent full-lengther is 2017’s *Five*, unsurprisingly their fifth. Songs like “California Dreaming” (not the Mamas & the Papas classic) betray their complex feelings for their hometown. This show with Cypress Hill is being dubbed “West Coast High” and also features Xzibit and Demrick. Should be a great night. —BRETT CALLWOOD

**WED 2/20**

Aurora
@ THE FONDA THEATER

Norwegian electro-pop singer Aurora Aksnes, usually referred to simply as Aurora, has been raising industry eyebrows since her debut EP, *Running With the Wolves*, was released in 2015 via Decca Records. Her debut album, *All My Demons Greeting Me as a Friend*, came out the following year and cemented her blossoming reputation for blending heartfelt, often dark lyrics to the catchiest of pop melodies. Her cover of Oasis’ “Half the World Away” raised her profile further still, with her use of dream pop and even folk sounds earning her comparisons to the likes of Kate Bush, Tori Amos and Florence + the Machine. The Fonda show is well worth catching. Talos and Kingsbury also play. —BRETT CALLWOOD

**Sly & Robbie**
@ ECHOPLEX

Drummer Sly Dunbar and bassist Robbie Shakespeare are the A team when it comes to reggae rhythm sections. The Jamaican duo of musician-producers have backed numerous reggae mainstays — including Peter Tosh, Gregory Isaacs, Bunny Wailer, Sugar Minott, Black Uhuru, Mighty Diamonds and Dennis Brown — but they’ve also demonstrated their prowess and versatility by sitting in with such folks as Material, Grace Jones, Herbie Hancock, Madonna, Bob Dylan, Serge Gainsbourg and Britney Spears. Continuing to evolve from the 1970s into the 1980s, Dunbar and Shakespeare have been crucial in the evolution of reggae into dub and Rocker styles. The pair’s recent release, *Nordub*, finds them interacting with Norwegian trumpeter Nils Petter Molvær and others as they roam across a landscape of ambient passages, sonic collages and jazzy dub laced with funk and blues grooves. —FALLING JAMES

**THU 2/21**

Cannibal Corpse, Morbid Angel
@ THE FONDA THEATER

On one hand, this show is going to be immense. It’s a meeting of two of the biggest names in death metal, responsible for albums as seminal as *Altars of Madness*, *Blessed Are the Sick* and *Covenant* (Morbid Angel) and *Butchered at Birth*, *Tomb of the Mutilated* and *The Bleeding* (Cannibal Corpse). On the other hand, so many band members have left both bands, including both singers (David Vincent and Chris Barnes), that it’s not really the same thing anymore. No matter — the current incarnations of both groups are still capable of putting on a killer live show. Cannibal Corpse have been further troubled of late, after guitarist Pat O’Brien was involved in a bizarre firearm-related brush with the law. No doubt that will all be behind them at the Fonda. —BRETT CALLWOOD

**Fri. February 15**

Blame It on the Henny
EMX VALENTINE’S DAY PARTY [HOUSE/TRAP MUSIC]
LAZERPUNK

**Fri. February 15**

EMX & FRIENDS [HARD DANCE X DUBSTEP X TRAP]

**Fri. February 15**

Plastician D Double E
BLACK VALENTINES

**Fri. February 15**

BØRNS
SPACEO W/ VOID SOUND

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MUSiC

ROCK & POP


AMOEBA MUSIC: 6400 Sunset Blvd., L.A. DJ Dirtie Blonde, Fri., Feb. 15, 8 p.m., free, Ryan Bingham, Tue., Feb. 19, 6 p.m., free, Gary Clark Jr., Thu., Feb. 21, 6 p.m.

BARDOT HOLLYWOOD: 1737 N. Vine St., L.A. Hablot Brown, Ximena Sariñana, Zealyn, Midi Matilda, Mon., Feb. 18, 8 p.m.

BIGFOOT LODGE: 3172 Los Feliz Blvd., L.A. Leggy Peggy, Thursdays, 8 p.m. Thru Feb. 28.


COMING SOON:

2/17 2/23 SWEET SATURDAYS VALENTINES EDITION
2/17 SWEET SATURDAYS VALENTINES EDITION
2/17 90S BY NATURE PRESENTS CLASiCkS
2/19 THE MOTH : FLIGHT
2/19 LATIN BASHMENT
2/21 2/22 AFROBITES: L.A.'S AFROBEAT EXPERiENCE PARTY
2/22 CLUB 90's
2/23 3/2 CUFFING SEASON
2/23 3/2 YMW MELLY AT LOS GLOBOS "WE ALL SHINE" TOUR ON FEBRUARY 6TH

CUT & PASTE

Music OUT

SWEET SATURDAYS

SAT. FEBRUARY 16

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SAT. FEBRUARY 16

SUN. FEBRUARY 17

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UCLA

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UCLA is conducting a clinical trial to examine the safety of a medication, pemoline (methylphenidate) (POMA), and methamphetamine. Investigators at UCLA are conducting this study to find out:

- If POMA is safe and tolerable when used with methamphetamine
- This study will enroll people who are currently using methamphetamine and are not looking for treatment to help them stop or reduce their methamphetamine use.
- Participation includes taking study medications and completing study assessments during continuous overnight stays at the hospital and an outpatient follow-up visit.
- The inpatient portion of the study involves staying in the hospital for approximately 10 consecutive nights. Participants may be compensated up to $3,000.

Interested in learning more? To participate, you must be:

- 18 years or older
- Currently using methamphetamine and not interested in stopping

Call 310-695-2670 for information on the inpatient study or to make an appointment at our research clinic in Santa Monica or visit www.uclacham.org/meth

UCLA BMRI/019827. This UCLA research study is being conducted by the UCLA Dept of Family Medicine (F1 Health Insurance MD). Funded by the National Institute on Drug Abuse.
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You can locate these nonprofit groups at the California courts' website (www.courts.ca.gov/self-help), your county bar association, or by contacting your local court or county bar association. NOTE: the court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court’s lien must be paid before the court will consider a case. The name and address of the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. NOTE: the court has a statutory lien for waived fees and costs on any settlement or arbitration award of $10,000 or more in a civil case. The court’s lien must be paid before the court will consider a case. The name and address of the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. 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ATTORNEY, YOU MAY TO CALL AN ATTORNEY RIGHT AWAY. IF YOU DO NOT KNOW AN ATTORNEY, YOU MAY VISIT THE SELF-HELP CENTER (WWW.LAWHELPCALIFORNIA.ORG), THE CALIFORNIA COURTS ONLINE SELF-HELP CENTER (WWW.COURTS.CA.GOV), OR CONTACT YOUR LOCAL BAR ASSOCIATION. IF YOU ARE NOT ABLE TO HIRE AN ATTORNEY, YOU MAY BE ELIGIBLE FOR FREE LEGAL SERVICES FROM A NONPROFIT LEGAL SERVICES PROGRAM. YOU CAN LOCATE THESE PROGRAMS BY VISITING THE CALIFORNIA COURTS ONLINE SELF-HELP CENTER (WWW.COURTS.CA.GOV) OR CONTACT YOUR LOCAL BAR ASSOCIATION.

NOTE TO DEFENDANT:

SUMMONS

FILE NO: 18CHLC16188

CASE NUMBER:

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The court will proceed to hear the case at 10:00 a.m. on February 18, 2019, at the courthouse. If you do not want the court to hear your case, you must file your response with the court within 30 days of service of the summons. If you do not file your response, the court may enter an order against you.

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