

JUNE 29 - JULY 5, 2018
VOL. 40 / NO. 32 / LAWEEKLY.COM

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BY MICHAEL TULLBERG

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LA WEEKLY (ISSN #0192-1940 & USPS 461-370) IS PUBLISHED WEEKLY BY LA WEEKLY LP, 724 S. SPRING ST., LOS ANGELES, CA 90015. PERIODICALS POSTAGE PAID AT LOS ANGELES, CA. DOMESTIC SUBSCRIPTIONS: \$55 FOR SIX MONTHS & \$90 PER YEAR. POSTMASTER: SEND ADDRESS CHANGES TO LA WEEKLY, 724 S. SPRING ST., LOS ANGELES, CA 90015. LA WEEKLY IS AVAILABLE FREE OF CHARGE IN LOS ANGELES COUNTY, LIMITED TO ONE COPY PER READER. ADDITIONAL COPIES OF THE CURRENT ISSUE OF LA WEEKLY MAY BE PURCHASED FOR \$1, PAYABLE IN ADVANCE AT THE LA WEEKLY OFFICE. OUTSIDE LOS ANGELES COUNTY, THE SINGLE-COPY COST OF LA WEEKLY IS \$1. LA WEEKLY MAY BE DISTRIBUTED ONLY BY LA WEEKLY'S AUTHORIZED INDEPENDENT CONTRACTORS OR LA WEEKLY'S AUTHORIZED DISTRIBUTORS. NO PERSON MAY, WITHOUT PRIOR WRITTEN PERMISSION OF LA WEEKLY, TAKE MORE THAN ONE COPY OF EACH LA WEEKLY ISSUE. FOR BACK-ISSUE INFORMATION CALL 310-574-7100. THE ENTIRE CONTENTS OF LA WEEKLY ARE COPYRIGHT 2014 BY LA WEEKLY LP. NO PORTION MAY BE REPRODUCED IN WHOLE OR IN PART BY ANY MEANS, INCLUDING ELECTRONIC RETRIEVAL SYSTEMS, WITHOUT THE EXPRESS WRITTEN PERMISSION OF THE PUBLISHER, LA WEEKLY, 724 S. SPRING ST., LOS ANGELES, CA 90015.



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GO»LA

Week of
JUNE 29-
JULY 5

P. 7 FRI

DON'T THINK GLENN CLOSE IS FUNNY? THINK AGAIN

P. 7 SAT

FIESTA MEXICANA PAYS HOMAGE TO JUAN GABRIEL

P. 9 WED

CELEBRATE YOUR INDEPENDENCE WITH A BLOCK PARTY OR JAWS



P. 9 THU

A WEEKEND OF COSPLAY AND MORE AT ANIME EXPO

The Hollywood Bowl's *Grease* Sing-Along: See Saturday.



COURTESY THE L.A. PHIL

fri

6/29

DANCE

Dancing to Memories of War

For almost three years, choreographer Arianne MacBean and her troupe **The Big Show Co.** have conducted more than a dozen workshops with U.S. veterans. This exploration of veterans' memories and issues of remembrance and forgetting is a starting point to develop what has become the scripts for *Collective Memory Project*. Employing her signature mixture of dance, theater, text, music and visual imagery, MacBean promises an intimate event; in an effort to bridge the space between civilians and the military, the audience is seated onstage with the performers. Working with the L.A.-based nonprofit Veterans in Media & Entertainment, MacBean's efforts

with veterans already were evident in another set of performances earlier this year involving vets and locally based Diavolo | Architecture in Motion. *Ford Theatre, 2580 Cahuenga Blvd. E., Hollywood Hills; Fri., June 29, 8:30 p.m., \$25. 323-461-3673. fordtheatres.org.* —Ann Haskins

ART

Experimental Experiences

There's no greater panoply of delights than when **Friday Flights** presents Devon Welsh, Sarah Davachi and No)one. Art House, Montreal-based singer-songwriter-artist Welsh was the frontman of hotly mooted electronic soundscape merchants Majical Cloudz. Davachi this evening presents her experimental, experiential soundtrack to Robert Irwin's Central Garden at the museum. No)one. Art House, on the other claw, will premiere a new site-specific piece

for the Getty's fountains in tandem with choreography by Samantha Blake Goodman, in which dancers react to the erotic world of hexagons and dodecahedrons as ambient ambiance by soul-singin' diva Akua and trumpeter Anthony Calonic blossoms in the background. *Getty Center, 1200 Getty Center Drive, Brentwood; Fri., June 29, 6-9 p.m.; free (parking \$10 after 3 p.m.). (310) 440-7300, getty.edu/visit/cal/events/ev_2248.html.* —David Cotner

COMEDY

Close to Improv

A few years ago, Tiny Pizza submitted its improv team for the Del Close Marathon, New York's annual round-the-clock improv event, but was rejected. So what did members Amy Aniobi, John Bogulski, Ryan Clark, Anna Halligan, Andrew Tucci and John David Williams do? They created their own local mini-improv festival and named it after another notable Close: Glenn. Every year **Tiny Pizza Presents the Glenn Close Marathon** features more than a dozen improv teams performing sketches inspired by both real and imagined Close roles and films, whether it's the bunny-boiling other woman from *Fatal Attraction* or evil Cruella De Vil from *101 Dalmatians*. Your hosts will also sing themed songs and play trivia, as well as serve — what else? — pizza. *The Clubhouse, 1607 N. Vermont Ave., East Hollywood; Fri., June 29, 8-11 p.m.; free, donations accepted. clubhouseimprov.com.* —Siran Babayan

sat

6/30

MUSIC

Remembering a Mexican Legend

Sometimes it takes time to fully realize what you want to say about someone after they've died. It takes even longer to put those emotions into art that's worthy of the person in question. **Fiesta Mexicana — Yo Te Recuerdo: Homenaje a Juan Gabriel** is the tribute concert that fans of the beloved Mexican singer-songwriter Gabriel (1950-2016) have been waiting for. Their patience will be richly rewarded by performances of Gabriel's most famous and deeply loved songs by

Mariachi Garibaldi de Jimmy Cuellar and Ballet Folklórico de Los Angeles de Kareli Montoya, featuring vocalists Hermanas Nuñez, Shay and Paige Brooks. *Ford Theatre, 2580 Cahuenga Blvd. E., Hollywood Hills; Sat., June 30, 7 p.m.; \$67, \$52 & \$42. (323) 461-3673, fordtheatres.org/calendar/fiesta-mexicana-juan-gabriel.* —David Cotner

FILM/MUSIC

Tell Me 'Bout It, Stud

Grease is the movie-musical equivalent of "We Are the Champions" or "Y.M.C.A.": Everybody knows all the words. Forty years later, the 1978 film is still a songfest. The Hollywood Bowl's **Grease Sing-Along** takes you back to Rydell High in the 1950s, where you can pretend to be a Pink Lady or T-Bird and sing along to all the lyrics, from the "tell me more, tell more" of "Summer Nights" to the "rama lama lama ka dinga da dinga dong" of "We Go Together." Didi Conn, who played beauty school dropout Frenchy, hosts the screening, which is preceded by a performance by *Grease* band and flashback act Sha Na Na. *Hollywood Bowl, 2301 N. Highland Ave., Hollywood Hills; Sat., June 30, 7:30 p.m.; \$12-\$127. (323) 850-2000, hollywoodbowl.org.* —Siran Babayan

sun

7/1

FOOD

Crackin' Good Time

Keep your dogfish, your narwhals, your manta rays and your killer whales — this month's **Summer Lobster Celebration** is the Palm's eagerly anticipated annual festival of all things lobster. Throughout July, you get lobster bisque, jumbo Nova Scotia lobster, filet mignon topped with poached Nova Scotia lobster, Nova Scotia lobster roll, Nova Scotia lobster Cobb salad and many other culinary delights paired with lobster in ways hitherto unimagined. With this many options to enjoy and appreciate lobster, the only thing left to do is to take one home and release it back into the briny deep yourself. *The Palm Los Angeles, 1100 S. Flower St., downtown; Sun., July 1, through July 31; menu prices. (213) 763-*

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SUNDAY AT THEOSOPHY HALL

Morning classes for adults (10:30 AM - 12:00 PM) in English & Spanish
Evening meetings (7:30 PM - 8:45 PM) Talks and questions on Theosophy

PROGRAM FOR JULY 2018

July 1 - Freedom

July 8 - A Seven Fold Universe - Why?

July 15 - Metaphysics and Ethics

July 22 - The Karma of Every-Day Life

July 29 - Ancient Religions and Modern Truth

WEDNESDAY AT THEOSOPHY HALL

Study Class, 1:00 to 2:15 PM in *The Bhagavad-Gita*
Study Class, 6:15 to 7:20 PM in *Wednesday Thinkers - Basic Theosophy*
Study Class, 7:30 to 8:45 PM in *The Secret Doctrine* by H.P. Blavatsky
Spanish Study Class, 7:30 to 9:00 PM in *La Doctrina Secreta* by H.P. Blavatsky

SATURDAYS (THE FIRST SATURDAY OF THE MONTH)

Spanish Study Class, 2:30 to 6:00 PM in
La Doctrina Secreta by H.P. Blavatsky

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4600, thepalm.com/special/summer-lobster-celebration-2018/. -David Cotner

FILM

Local LGBTQ History

Launched in New York in 2011, non-profit queer film collective Dirty Looks has staged events in L.A. since 2015, namely Sesion Continua, a 24-hour, pop-up marathon of vintage gay porn and erotica. For the first time here, creative director Bradford Nordeen and his team of curators are hosting **Dirty Looks: On Location**, a monthlong series of screenings and performances that take place over 31 days at 31 different venues, including the Egyptian Theatre, Downtown Independent, REDCAT, Echo Park Film Center and Moonlight Rollerway. To kick off the series, the program marks the 50th anniversary of A Most Unusual Film Festival, a gay film festival held in 1968 at the Park Theater (next door to Langer's!) — it's considered the first of its kind in L.A. The event screens two films from the original festival — Andy Warhol's 1965 *My Hustler* and Jose Rodriguez-Soltero's 1965 *Jerovi*, both on 16mm — as well as a multimedia presentation on this little-known piece of L.A.'s LGBTQ history. *Dynasty Typewriter at the Hayworth, 2511 Wilshire Blvd., Westlake; Sun., July 1, 7 p.m.; \$15. Dirtylooksla.org.* -Siran Babayan

FAIR

A Magical Time

You don't need a Sorting Hat to tell you where to go at the **Diagon Alley Style Magical Craft Faire**. Brimming with all manner of magic, sorcery and arcane goods, it's your chance to pick up magical candles, sorcerial goblets and other unique and one-of-a-kind items from local artisans and vendors for the witch and/or wizard in your life. There are raffles held every half-hour, a cosplay contest and several chances to pet some soft friendly cats swanning about the place on a regular basis (the GeeKitties aspect of Geeky Teas is a non-profit 501(c)(3) no-kill cat rescue as well). *Geeky Teas & Games, 2120 W. Magnolia Blvd., Burbank; Sun., July 1, 11 a.m.; free. (818) 601-4862, geekyteas.com.* -David Cotner

mon

7/2

PHOTOGRAPHY

Larger Than Life

In the **Big L.A. Portrait Gallery**, it's not celebrities who have their faces enlarged for countless thousands to see. In its second year, Grand Park becomes an after-dark art gallery featuring photographs by L.A.-based artists projected on the south wall of the Los Angeles County Hall of Records — a canvas 100 feet wide by 100 feet tall. A creation of visionary architect Richard Neutra, the Hall of Records features faces from the city but also the stories that are its lifeblood, as presented by photographers such as Aly Aliano, Gizelle Hernandez, Spencer Lowell, Melodie McDaniel and John Francis Peters. *Grand Park, 200 N. Grand Ave., downtown; Mon., July 2, 8 p.m.-mid.; free. (213) 972-8080, grandparkla.org/event/big-l-a-portrait-gallery-2018/?instance_id=98343.* -David Cotner

tue

7/3

BEER

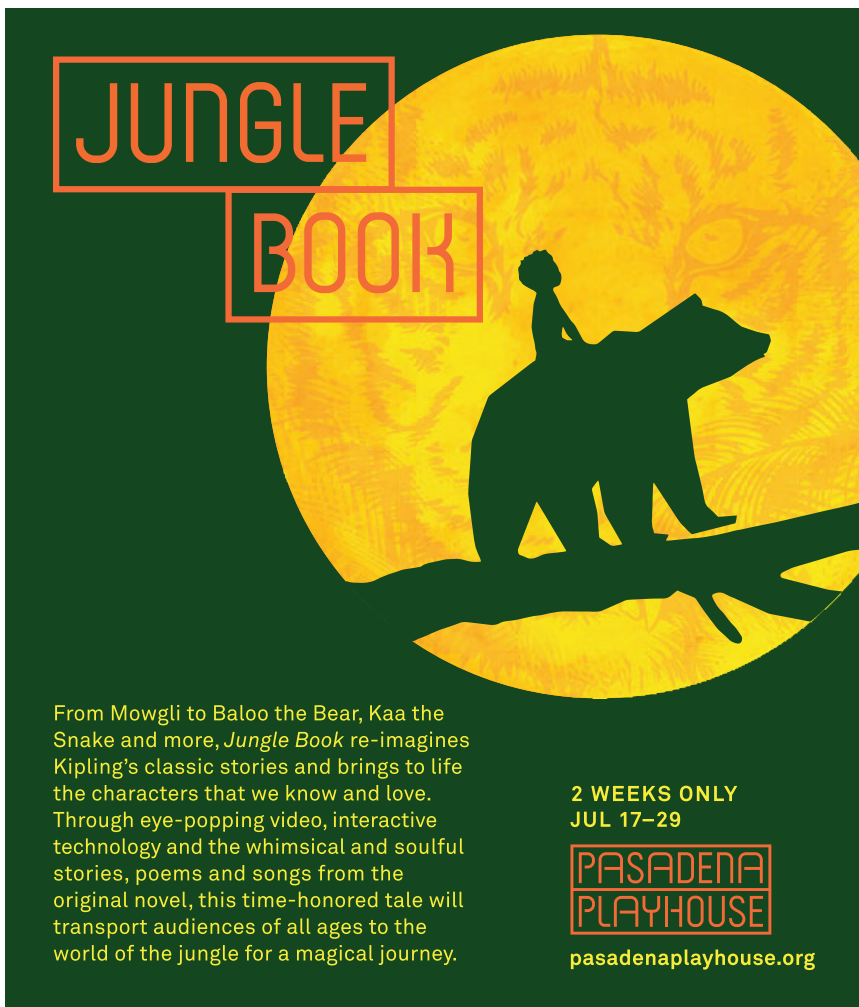
A More Perfect Union

The fifth annual **'Merica Fest** is Angel City Brewery's extravaganza of national pride and outsized summertime fun. We, the people, in order to form a more perfect union of beer, music and tacos, establish justice in judging your 'Merica costume and grant fabulous Brewery prizes, provide for the common defense of the lawn space you called dibs on, promote the general welfare of all involved with picnics, backyard BBQ and food trucks, and secure the blessings of liberty from firecracker-related injuries, holiday traffic, bone bits in your hot dogs, and another shitty sequel to *The Purge*. *Angel City Brewery, 216 S. Alameda St., downtown; Tue., July 3-Wed., July 4, noon-8 p.m.; free. (213) 622-1261, angelcitybrewery.com/event/merica-fest-2/.* -David Cotner

FOOD

Eating Well

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that say “pastrami” doesn’t mean there aren’t vast food deserts in the greater metropolitan Los Angeles area. With an eye toward teaching you about nutrition, the **Chinatown HEAL Program** — in partnership with API Forward Movement, an initiative to strengthen the city’s Asian and Pacific Islander communities via wholesome food — presents this week’s nutrition education courses. You’ll learn about simple but crucial things you can do to eat well, witness cooking demonstrations and enjoy free samples of healthy food. *Los Angeles State Historic Park Welcome Pavilion, 1245 N. Spring St., Elysian Park; Tue., July 3, 10 a.m.; free. (323) 441-8819, facebook.com/events/174499869861276/.* —David Cotner

wed 7/4

FOOD/FAMILY

Independence Day Extravaganza

A stunner of a free community celebration, this year’s **Fourth of July Block Party** takes full advantage of the breadth and depth of Grand Park. Around every corner you’ll find games, art, dancing and bubbles. A fireworks show that launches from the roof of the Music Center’s Dorothy Chandler Pavilion at 9 p.m. will wind up just 30 minutes later so you can get home at a reasonable hour. Live music and DJs on two stages fill out the day’s entertainment, and there are more than 40 vendors, including the return of gourmet food trucks to the party scene. Make sure to check online for items not to bring with you. *Grand Park, 200 N. Grand Ave., downtown; Wed., July 4, 3-9:30 p.m.; free. (213) 972-8080, july4.grandparkla.org.* —David Cotner

COMEDY

Man vs. Shark

What’s better than watching fireworks on Independence Day? Watching *Jaws*, the very first summer blockbuster, about a killer shark that terrorizes a New England resort town over the Fourth of July holiday. Even better is watching mostly drunk comedians try to reinterpret the psychological subtext of the film onstage at the **Comedians Cinema Club: Jaws**. Originated in London, and later a monthly show at Nerdmelt, founder Eric Lampaert’s ongoing live comedy series features comics not-so-accurately re-creating classic and cult movies. Past titles have included *Raiders of the Lost Ark*, *The Princess Bride*, *The Big Lebowski* and *Labyrinth*, with participation from the audience, who also are encouraged to drink. Using a live pianist, props and costumes, tonight’s lineup — Lampaert, Bryan Vokey, Caitlin Gill, Jeffrey Baldinger and others — takes on all of *Jaws*’ major characters, from the doomed beachgoers and three main male characters to the great white himself. It’s safe to go back into the water, especially if you’re inebriated. *Black Rabbit Rose, 1719 N. Hudson Ave., Hollywood; Wed., July 4, 8 p.m.; \$15. (323) 461-1464, ticketfly.com/purchase/event/1690486.* —Siran Babayan

thu 7/5

ART

Bands You’ve Never Heard of
Rohit Records: A Record Store for Bands That Don’t Exist is an installation by artist Rohitash Rao in which album covers, band shirts and concert posters present a world of music that exists only inside the confines of a record store — and the artist’s mind. Like Mingering Mike or Henry Darger before him, Rao has created his own devotional pop landscape, a rhapsody to record stores like Camelot, Licorice Pizza, Music+,

Sam Goody, Tempo, Tower and The Wherehouse — where stars were born, exploded and imploded, and took on new life through imagination, nostalgia and love. Through July 8. *Pop Obscure Records & Art Gallery, 735 S. Los Angeles St., downtown; Thu., July 5, 11 a.m.-7 p.m.; free. (213) 628-3898, popobscurerecords.com/pop-obscure-gallery.html.* —David Cotner

CONVENTION

Cornucopia of Cosplay

The annual mecca for at least 100,000 anime fans is coming back to town! **Anime Expo** returns to the L.A. Convention Center, providing an opportunity

for anime fans and industry members to celebrate and network over the course of the four-day festival — plus there’s a pre-show night on July 4. Attendees should check out the expo’s website in advance to plan their festival strategy, because this epic celebration of Japanese animation, manga and cosplay offers performances, competitions, interactive shows, celebrity guests, art shows, gaming zones, sets for photo ops, industry panels, film screenings, charity auctions, karaoke, educational sessions, a repair station for broken cosplay props, vendors of all things anime, and lots more! *L.A. Convention Center, 1201 S. Figueroa St., downtown; Thu.-Sun., July 5-8; \$35-\$160. anime-expo.org.* —Scott Feinblatt

SUBARU
SUMMER JAZZ NIGHTS

JULY 10 – AUGUST 7
TUESDAYS 7PM

7/10
Jaimoe’s Jasssz Band

7/17
David Binney

7/24
Dayren Santamaria & Made In Cuba

7/31
Sammy Miller & The Congregation

8/7
Poncho Sanchez

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SUNDAY

JULY 15TH

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Bambaata Marley in a shirt he designed for his brand Damn Too Nice



PHOTO BY JUSTICE MARLEY

The Rollup //

A KNOWN UNKNOWN

Bambaata Marley follows the family line on both music and ganja

BY MADISON MARGOLIN

The title of Bambaata Marley's debut album, *UNX*, stands for "the unknown." In the unknown, as Marley rattles off in a text message, is where knowledge is sought after and found. "I travel through the unknown to find my light," he says.

The palpable freedom and opportunity for self-realization amidst the unknown have been a guiding force in Marley's life. He wears a necklace his mother gave him, two golden ornaments side by side on a golden chain — a Star of David and a profile bust of Nefertiti, ancient Egyptian queen.

Nefertiti, herself a symbol of feminine wisdom, is celebrated, along with her husband, the pharaoh Akhenaten, for leading a religious revolution in which they worshipped only one god. "Nefertiti represents a powerful woman and this real unknown knowledge of the world," Marley tells me. The Star of David, he adds, represents not only Judaism — a part of his upbringing, thanks to his father Ziggy's own exploration into the faith — but also the unity between human beings, the common ground between one triangle symbolizing masculinity and the

other femininity.

Marley doesn't subscribe to a single belief system — he's not religious, simply spiritual, he distinguishes, subscribing to the eclectic wisdom derived from a pantheon of faiths. "It's really about the lessons you learn and how you're living your life," he says. "I really do grab from everything." Having grown up in a split household — technically half Christian, half Rastafarian — he says he wasn't forced into anything.

But regardless of religious structure, he explains, ganja, the sacred herb, is spiritual no matter how you use it. Rastas uphold the plant as a sacrament, a religious rite, evoking the common belief that cannabis was found growing on the grave of King Solomon. For Marley, cannabis serves as a vehicle of creativity, an opportunity to "tap into a different vibration."

Perhaps it's no surprise that Bob's eldest grandson, hailing from a legacy of music makers, has also taken a musician's path. But Bambaata is careful to stake out his own individuality. He's admittedly yet another Marley in what seems to be an ever-expanding power clan of musically endowed revolutionaries and peaceniks but also his own self within that — a Marley of the millennial generation, a product, yes, of Kingston,

his hometown, but also Miami, where he spent his teenage years, and Los Angeles, where he's lived for the past seven years.

The album *UNX* is about being yourself, he says, not being held down by anything. "It's about being as free as you really want, to create and be who you want to be," he says. "When I do music, it's me being exactly who I want. I feel genuinely in my heart that if I feel good about it, other people will feel good about it." The message of his song "In a Ray," for instance, calls on the listener not to compromise their light for anything or anyone, Marley says, while "Deadbeat" speaks about "people who live their life for the hype and in that have lost out on the true beauty of life and the people they share it with."

No doubt any 28-year-old coming of age, with or without the surname Marley, has given some thought to the dissonance between society expecting one thing and the reality of delivering another. Like any young Angeleno musician, Marley is discovering life and his sense of self in a world that's increasingly uncertain as well as unknown. Politics aside, he says, he wants his music to make people feel good and to open up a conversation.

Marley's living room looks much like that of any other young L.A. artist, a

speaker system and music station in one corner, decorations repping More Justice (his sister Justice's clothing brand) in another, a surfboard against the wall, bicycles under the staircase, a large-format book about Bob Marley on the coffee table, and a portrait of the reggae legend hanging on the wall by the window. It appears like any other casual fanboy decor but without the cliché. After all, it's an homage to Granddad.

"I can't feel any way but proud that someone had that much passion and energy, and I feel honored to share DNA and a legacy with someone so special," Marley says. "But based on him passing before I was born, the way I learned about him was just the same way as you; most of my digging was through the same YouTube clips everyone has, reading the same interviews."

His grandfather's mission was truth, Marley says, freedom of expression and spiritual expression, especially for the black community. These are issues that remain relevant today — liberation, honoring the sacred herb, providing hope despite the politics depressing our generational consciousness. "He inspires me to be something good and something greater than myself," he says.

Marley has been performing his whole life — he's still that same kid that father Ziggy threw onstage when he was barely 5 years old. More than two decades later, here's Marley now, giggling on the couch with Justice over their favorite YouTube clip, of one of Ziggy's countless performances featuring his babies onstage, standing there clueless but confident, singing their own childlike rap, a display of the Marley family philosophy: Bring your kids on tour, throw them in the water and let them learn to swim — literally (at least that's what Marley says Ziggy did with him). "It gives us freedom and bravery," Justice chimes in. That's maybe where Marley's relatability originates: We can all relate to figuring it out.

Marley's favorite sport is soccer, his favorite food plantains from the local Mexican market, his favorite thing about L.A. "catching vibes" at the beach with his guitar. Ganja's a part of his daily life, but he didn't start smoking until he was of age, after having finished school. He says he didn't want to disappoint his mother. Today, he gets his bud straight from a grower. When I asked his favorite dispensary he said he didn't have one, preferring instead to go as natural a route as possible, to know exactly what goes into cultivating his pot.

Interviewing Marley feels like a hang — he's rolling a joint, listening to music, pacing the room, pulling out his art for me to see. He paints, too, and has a clothing line, Damn Too Nice. "You're nice at what you're doing, so do that well," he explains. It's that generational philosophy — you do you, ditching the dated prescription of a 9-to-5, carving out one's space in the world via an untraversed path. Marley's family history may be known the world over, but his music is about the unknown he's heading into, just like the rest of us.

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Pinball is experiencing a revival in L.A. thanks to a craving for human connection — and multiple barcades

GOING FULLTILT

BY MICHAEL TULLBERG

In today's golden age of home entertainment, technology has literally brought the world into our homes, far beyond the original promise of television in the baby boomer era. The choices of how to amuse, outrage or anesthetize ourselves without having to get off the couch are now more numerous than ever. The convenience is great, but for many gamers it masks a certain emptiness, a void created by the lack of human contact that's inherent in home gaming. It's little wonder that many of

today's players yearn for a simpler type of play, one that's more fun and social in nature, with actual person-to-person interaction.

This desire to get out of the house and find stimulating playgrounds with other gamers has fueled the rise of the barcade over the past few years, as venues such as EightyTwo, Button Mash and AYCE Gogi demonstrate. Their mixture of vintage arcade coolness and modern-day socializing has proven to be a winning combination. They also have resurrected the fortunes of a beloved yet

long neglected staple of coin-operated entertainment: the pinball machine. Pinball flourished in L.A. bowling alleys and bars through the '90s, but the old stalwart fell on hard times along with these venues in the aughts, disappearing from Southland clubs faster than dubstep did a few years ago.

However, pinball is now back in a major way, snagging a new generation of happy millennial fans who've been won over by the game's rattling, buzzing excitement and its thrilling nexus between fortune, technique and exhilarating tension. It's not just the modern, computerized examples one would expect, either, like the dazzling new Iron Maiden, or the Bluetooth-enabled Dialed In (yes, there is such a thing as Bluetooth pinball). At the newish Walt's Bar in Eagle Rock, one wall is lined with 10 classic electro-mechanical machines — the vintage kind, whose bells ring and chime. It's a linear arrangement of flashing, blinking retro-cool that's near irresistible.

"It's really crazy. It's a Tuesday night, and almost every machine is taken up," enthuses Walt's co-owner Jeff Johnsen. It's true, and there doesn't seem to be anyone present over 35 at the moment. "It's been really good. The games have been doing really well, and the people seem to be really excited about having something else to do besides staring at a giant TV screen with football on it."

Sabrina Degnan, 21, is working hard this particular night on the hypnotic 1979 game Xenon, which beckons her onward with the sampled "ooh's" (14»



ALL PHOTOS BY MICHAEL TULLBERG

FUN PINBALL FACTS

Pinball was banned in much of the country until the mid-1970s, due to suspicions that the machines were used for gambling. L.A.'s ban lasted from 1939 to 1974.

The world's largest pinball machine measured 53 feet 9 inches long, 24 feet 7 inches wide and 35 feet 1 inch tall. It was made by Heineken Italia in support of Heineken's SUB draft beer dispenser. It was demonstrated and measured in Porta Genova, Milan, Italy, on April 12, 2014.

Rock bands with their own pinball machines include AC/DC, Aerosmith, Guns N' Roses, Metallica, KISS and The Rolling Stones. Get the '79 version of the latter if you can find one.

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The first talking pinball game was 1979's demonic-themed Gorgar. It has a vocabulary of seven words.

Muhammad Ali's 1980 pinball machine supposedly was designed by the champ himself.

The Dialed In pinball machine can be controlled via Bluetooth from your phone, which is convenient for germaphobes who fear becoming infected by the game's flipper buttons. (Of course, they would still have to endure putting coins in the slots...)

Pinball manufacturer Bally was sued by Fox Studios for putting H.R. Giger *Alien*-like imagery on its Space Invaders pinball games. Why they didn't just use art from the arcade game — which would have made a lot more sense — is still a mystery.

—Michael Tullberg



» **13**) than twice as old as she is: "You know, I just really like playing [pinball] games. I really like the thrill of it, and it's a simple game to play — anyone can play it." Gesturing at a colorful adjacent table sporting the likeness of a certain '70s motorcycle daredevil, she adds, "I've played the Evel Knievel one before. My goal is to play all of them at least once tonight."

"In terms of the millennials," says Button Mash co-owner Gabriel Fowlkes, "one fun reaction is [them] seeing the new licensed Stern titles, and going 'Omgod, there's a *Game of Thrones* pinball, I wasn't even aware that pinball was still being made!' They may start with a licensed title, but they may discover that the one they like best is an old one like *Sorcerer*, because new pins are much more complicated than the classics."

It's not just the younguns who've helped restore pinball's place, though. The Gen Xers who began playing in the 1970s and '80s have been rediscovering the restored, beloved games of their youth while simultaneously being blown away by today's super-sophisticated tables, which likely have a more powerful CPU than the ones found in their laptops.

Eagle Rock resident Richie Ramone stops by Walt's now and again — not surprising, since The Ramones were devotees of pinball, as any photo search will show.

Walt's has had to turn away parents



ball games and had them in their house, they look at it as pretty badass."

It seems that a silver ball makes a great ice breaker.

Veteran fans of pinball have a unique perspective on the resurgence. For years it was a small group of devotees that kept the pinball flame alive locally, even as most of the manufacturers of the machines were closing down. It wasn't hard to see why things were getting bad, as pinball machines are often pricey investments that require a lot of maintenance — not exactly a top priority for establishments hovering on the edge of solvency during the recession-plagued '00s. While the game still enjoyed a certain popularity in hipster centers like Seattle and Portland, Oregon, L.A. became pretty much a pinball desert, with only a few oases scattered across the city for people to enjoy.

One of the most crucial of those was the underground pinball collective known as Pins & Needles. Residing for much of its run in Echo Park's Bedrock rehearsal studios (with a significant amount of time spent in the building's loading dock), Pins & Needles was one of the centers of L.A.'s pinball community, where the city's champions gathered regularly late at night to battle it out as cars coming off of the nearby 2 freeway zoomed past. Struggling actor Danny Belrose (*Portlandia*) was one of those regulars, hired by P&N co-creator Molly Atkinson to help run things and maintain the extremely informal, BYOB atmosphere.

Being in a rehearsal complex, P&N created many new fans among musicians from the building, including members of Eagles of Death Metal and Queens of the Stone Age, who would stop by to play regularly. The genuine underground ambiance of the place was a factor that helped bind the regulars and new adherents into a tight-knit group, the kind that nurtures and cultivates a scene toward its fruition, as the L.A. rave community had so successfully done years before.

An early P&N convert was

and "aaah's" of pioneering electronic musician Suzanne Ciani's voice. Jostling the table with discreet body English to avoid triggering the always-dreaded "tilt," Degan muses about the appeal of machines that are in some cases more

who show up during the day to play with their young ones in strollers, since it's a bar and not a proper restaurant.

Multiple generations of fans mix across town in local pinball tournaments and leagues, like EightyTwo's Los Angeles Pinball League, the Orange County Pinball League or the larger International Flipper Pinball Association. EightyTwo co-owner Scott Davids describes the interaction: "There's a nostalgia thing, where [older] people will walk in and say, 'Oh my God, I haven't seen these games in a really long time.' And there are like, 21-year-olds who have never seen these games before in their lives, who have no idea what they are."

In the tournaments, however, generational alienation is the exception rather than the rule. The events are an addicting mix of competition and socializing, as Walt's bar manager Woody Brenton explains: "The best way to describe that might be speed dating, in a way. They're randomly paired on these games with other people, and they're just meeting people who're either from the neighborhood or coming in from somewhere else that are into pinball. We're bringing the neighborhood together, and it's our busiest night.

"Pinball bridges gaps with all generations. It's pretty impressive how it does that," Brenton adds. "People of all ages, whether their grandparents bought pin-

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ALL PHOTOS
BY MICHAEL
TULLBERG

PINBALL WEBSITES

Pinside.com is “the absolute best web destination for all things pinball.” A thorough, loaded-up website with more resources and information about the game than you can imagine. It even has a constantly updated nationwide directory of restaurants, bars and locations carrying the machines.

Pbresource.com is more for techies than fans. This site specializes in the upkeep and maintenance of the machines.

Pinballnews.com is exactly what it sounds like.

Pinballmap.com/la is another great tool for finding individual machines. This site actually has more local locations in its database than Pinside does. And its subpage **pinballmap.com/la/events** has a huge calendar of events.

—Michael Tullberg

» **14**) arcade game aficionado Scott Davids. “I’d met Molly through my girlfriend. I’d been into arcades my entire life, and funnily enough on our first date, she was like, ‘Yeah, we’re into this pinball league, if you wanna go over there, have a drink and hang out.’ That was our first date, and my first reaction was like, ‘Whoa, that’s amazing!’ and the second was, ‘How the hell did I not know about this place?’ But that’s how I met Molly, and so I ended up hanging out there, playing in pinball leagues.”

Belrose, at one time the No. 70-ranked pinball player in the United States, had encountered Atkinson earlier at tournaments in other cities, and he (along with most of the local pinball luminaries) credits her as one of the main reasons for the game’s survival in Los Angeles. Davids concurs: “She has such a genuine passion for the gaming and pinball community, and really pushing it hard. She donated so much of her time to making Pins & Needles happen.” It was Atkinson’s devotion to the machines, together with a talent for fixing them, that kept P&N alive until 2017. Though she keeps a

mostly low profile nowadays, Atkinson is still involved in the community, helping run the L.A. Pinball League on Tuesday nights at EightyTwo.

The tipping point came in 2014 with the much-anticipated launch of that venue in DTLA, featuring most of the principals of Pins & Needles. A very sly form of guerrilla marketing had preceded the event by several weeks, instigated by Davids, who’d set up arcade games inside the building site on dirt floors, even before permitting and construction had begun. “People would walk by and be like, ‘What the hell’s going on in there? Why are those games there? Is this, like, an art exhibition?’ So we started kind of generating buzz that way,” he says. “And we knew a lot of people around town, and people were really excited that this was a cool new thing happening.”

Thanks to some astute social media marketing, even EightyTwo’s soft opening was packed, and by the time the official debut came that weekend, patrons were lined up around the block. “It was really something, man, that was exciting,” remembers Belrose, who quickly became the club’s chief pinball manager. It was a case of all of the pieces coming together at the right time and place, evidenced today in the lines that still snake **18**»



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» **16)** out from the building on Friday and Saturday nights.

The venue's decision to mix classic electro-mechanical pinball machines with the modern ones paid off handsomely, helping ignite a renewed interest in the game and its history with its largely new audience. To Davids, it was a no-brainer: "In every era of pinball, there are fantastic games. At one point, we had a game called Crosstown that I think was from 1964. We really run the gamut."

The millennials' collective reaction to their discovery has been sincerely positive, fueling the demand for more games and locations, and an increase in local tournament play. Before long, newer places like Button Mash began opening up around the city, creating the (mostly) friendly competition that exists today. As a result, there is now little shortage of silverball entertainment for players in and around Los Angeles.

Button Mash even did its own spin on the pinball league, opening it up to new audiences, as Fowlkes explains: "We've done this fun thing that we call the Selfie League, where instead of meeting once a week, every week, in a league, you would come in within a specific time of two months. You'd come in any day or time you wanted, and you'd take a selfie with the high score that you'd got on one of the selected machines, and you'd post that in the selfie group. There would be real-time rankings of people's scores for that period, and at the end of that two-month period, those score rankings would be your seed for one single live, in-person tournament."

When asked to explain the game's cross-generational attraction, Belrose says, "I heard somebody say one time that pinball is the perfect game, because it's the perfect balance between luck and skill, and the perfect balance between man versus machine. The machine can manipulate you and trick you as much as you can manipulate and trick the machine. Depending."

Davids holds a similar attitude: "It speaks to all different levels of players. You know, there'll be serious pinball champions playing with wrist guards, hanging out next to a girl who's wearing a Vegas band-aid dress and high heels. That's one of the special things for me: to see that mashup of all different types of people who are loving it. People in L.A. aren't necessarily the most

friendly to one another, you know? But in this environment, everyone's crowded around each other, giving each other high-fives when they're doing a good job, and it's a cool thing that people just bond over these games."

Fowlkes concurs: "It's just something that's just so cool on the face of it, you know? Pinball is just this awesome, electro-mechanical creation that is unique in anyone's life. You see these video games here — well, a video game is a monitor and a circuit board, and at the end of the day, an Xbox is a monitor and a circuit board. Your car and whatever other electronics you have are the same principle. But a pinball machine is kind of magic in that sense. It's completely different. It's kind of like a Rube Goldberg machine in a sense. It's its own unique thing."

BARCADES AND PINBALL LOCATIONS

EightyTwo: One of DTLA's necessary go-tos, this leader of L.A.'s arcade movement is wedged between Little Tokyo and the Arts District. EightyTwo always has a potent blend of pinball and arcade games, DJs spinning, and usually a great food truck in the parking lot. 707 E. Fourth Place, downtown; (213) 626-8200, eightytwo.la.

Button Mash: This ever-popular Echo Park location sports not only a great selection of games but also a yummy menu of East-West fusion food from Starry Kitchen. A fave of EP's hipsters, as well as Dodger fans exiting the nearby stadium on game nights. 1391 Sunset Blvd., Echo Park; (213) 250-9903, buttonmashla.com.

Walt's Bar: The latest entry in the L.A. pinball community, this new Eagle Rock retro bar features almost entirely old-school pre-1980s games and a menu of good, simple grub. 4680 Eagle Rock Blvd., Eagle Rock; (323) 739-6767, instagram.com/waltsbar.

AYCE Gogi: Van Nuys is well represented by this first-rate Korean restaurant with a surprisingly large selection of modern-day pinball machines located in the back. The place has played host to the IFPA California State Championships. 7128 Van Nuys Blvd., Van Nuys; (818) 465-3050.

Blipsy Bar: A Koreatown dive bar, Blipsy has no sheen, shine or polish whatsoever, and that's the way its regulars like it. Small selection of games, occasional DJs and grungy atmosphere galore. 369 N. Western Ave., Koreatown; (323) 461-7067.

PINZ Bowling: A Valley stalwart, PINZ carries on the decades-long pairing of bowling and pinball. 12655 Ventura Blvd., Studio City; (818) 769-7600, pinzla.com.

Playland Arcade: Some of the Westernmost pinball machines in all the land reside on the Santa Monica Pier, just above the (mostly) blue Pacific. 350 Santa Monica Pier, Santa Monica; (310) 451-5133.

Mission Control Arcade: Orange County fans often swarm to this arcade, which hosts the Downtown Santa Ana Pinball League and the all-female Bells & Chimes OC. McFadden Public Market, 515 N. Main St., Santa Ana; mcfaddenmarket.com, dtsapinball.us.

Family Arcade: Not a bar or a barcade, this LACC-adjacent arcade has been providing quarter-based entertainment for 40 years now. 876 N. Vermont Ave., East Hollywood. —Michael Tullberg

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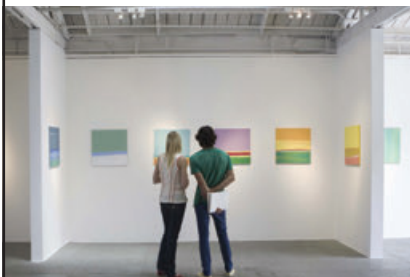
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L.A.'S BARGAIN EATS

Here's where to find 10 lunches for less than 10 bucks

BY MELISSA CURTIN

As rents increase and living affordably in Los Angeles seems daunting, there are still endless spots to find an affordable lunch. You don't need to travel far to experience cuisines from around the world. On his CNN show *Parts Unknown*, Anthony Bourdain introduced the world to the possibilities of living and eating in culturally rich L.A. by highlighting the city's ethnic enclaves, from Koreatown to Little Armenia, Little Ethiopia, Tehrangeles and beyond. Street vendors are now legal, and some of the best bites can be found in tiny strip malls, family vans, makeshift pop-up stands, food trucks and food halls. The Los Angeles food scene is America at its best.

Soothe your soul (and belly) with grub that won't empty your wallet. Here are 10 dishes for \$10 or less (drinks not included) — crunchy tacos, fresh ceviche, *döner* sandwiches, udon noodles, fresh sushi and homemade chorizo burritos. L.A. is a foodie paradise, its 503 square miles offering a vast array of hard-working Angelenos preparing your next lunch with pride.

Palms: Wiki Salmon bowl at TikiFish (\$9.95)

Dive into the healthy Wiki Salmon Signature Bowl topped with fresh, sushi-grade salmon and filled with green onions, cilantro, corn, jalapeños, crispy shallots and spicy sesame ponzu made in-house. Select your preferred base (sushi rice, brown rice, mixed greens or kale) or create your own Hawaiian-inspired bowl with a tiki twist. Add premium toppings like creamy uni for more bucks and ask for off-menu items like

the Fire Bomb Special with ahi tuna, spicy mayo, green onions, *masago* and wasabi. Find this casual spot in a tiny plaza on Overland next to Phorage. [tiki.fish](#).

Koreatown: Pork belly bowl at GoGoBop (\$8.95)

K-town is known for affordable eats but this Korean rice bar, diagonally across from the Line Hotel on Wilshire, is one of the best. It offers affordable *kimbop* (Korean rice rolls) and build-your-own rice bowls with tofu or succulent meat options including pork belly, spicy pork, braised beef, carne asada and chicken — similar to a poké bowl but with cooked proteins. Start with Korean mixed rice, two sides (black beans, pinto beans, grilled cabbage), and add toppings such as green onions, miso peppers, kimchi, cucumbers, mac salad and more. Finalize your lunch bowl with sauces, such as sesame oil, sriracha, soy sauce, red salsa or the signature *gochujang*-mayo sauce. Enjoy free udon broth and save room for the \$2 *Hotteok* (Korean sweet pancake) filled with syrupy brown sugar. [gogobop.com](#).

San Pedro: Chori-bean and cheese burrito at the Chori-Man (\$8.95)

Several years ago we discovered an unforgettable breakfast burrito with homemade chorizo from a tiny stand outside Brouwerij West, a Belgian-style brewery and taproom in a San Pedro warehouse. The Chori-Man (Humberto Raygoza), a fourth-generation Zacatecas-style chorizo maker, now has his own brick-and-mortar restaurant offering handmade Mexican chorizos. The traditional red style chorizo is a guajillo chili blend with chicken, while the Southern Mexican style is green pork chorizo with poblano chilies filled with herbs and spices. Pick your preferred meat before the bur-

rito is packed with Chori-beans (mayacoba beans simmered in chorizo spices), cheese and salsa. [facebook.com/TheChoriMan](#).

Westside: Carne asada hard taco at Tacos Por Favor (\$3.75)

Order two of these generously stuffed, wide crunchy tacos with lettuce, guacamole, sour cream, salsa, onion and cilantro, topped and loaded with shaved cheese. The seasoned meat tacos with crisp crunchy shells made in-house can be found at three locations on the Westside, all casual spots to roll in with flip-flops. Enhance your taco at the salsa bar. Each order comes with a bag of tortilla chips, which are perfect for scooping up all the remnants falling out of the crisp shell. [tacosporfavor.net/index.php](#).

Downtown or Venice Beach: Shrimp ceviche tostada at La Tostadería (\$9.50)

Sit at the counter at the downtown Grand Central Market location to meet new friends over the heaping chilled shrimp ceviche blended with cucumbers, parsley, red onions, celery, cilantro, lime juice and sea salt. The colorful medley sitting atop two crunchy tostada shells tastes fresh and light but is still filling. And now Westsiders can devour their fresh Mexican seafood tostadas and tacos in Venice. [latostaderia.info](#).

Baldwin Hills, Century City, Compton, Santa Monica, South L.A., University Park: Jamaican jerk chicken at Everytable (\$7.95)

Launched as a way to offer healthy alternatives in low-income neighborhoods where only fast food was available, Everytable tailors its prices to the neighborhood (around \$7 in Santa Monica; \$5 in underserved communities). Chefs create seasonal dishes from scratch, inspired by the local cuisines and communities. Calorie counts are listed next to each dish, along with the protein in each

item. Meals can be taken home or warmed up in Everytable's microwaves. Everytable donates whatever is not sold. In Santa Monica, the smoked Jamaican jerk chicken with spicy BBQ sauce comes with coconut rice and beans, kale, carrots and plantains. Try the carnitas bowl or the baby kale salad with farro, beets, pepitas, raisins, pickled red onion, crumbled feta cheese and lemon-tahini dressing. Locations coming soon to Brentwood and Watts. [everytable.com](#).

Sawtelle: Tonkotsu udon at Marugame Udon (\$8.50)

Slurp your square-shaped, handmade Sannuki noodles cooked al dente at this Japanese restaurant on Sawtelle. Made-to-order udon noodle bowls include soup stocks made from sardines, mackerel, bonito, Japanese kelp and soy sauce. Popular choices include beef udon and the *tonkotsu* udon with pork broth, *chashu* pork, miso ground pork, garlic, egg and chili oil. Your perfect bowl (*kake* udon) can be concocted with complimentary toppings (green onions, cilantro, wasabi, grated ginger, tempura flakes) or additional tempura vegetables and proteins. For an extra \$1 each, enhance your udon with light and crispy shrimp tempura or vegetable *kakiage* tempura (onions, sweet potatoes, carrots, green onions). Large bowls are less than \$10. [marugameudon.com](#).

Westwood, Eagle Rock: Istanbul beef döner sandwich at SpireWorks (\$9.50)

The Istanbul beef *döner* sandwich is flavored like the traditional *döner* kebab that we've sampled in Turkey, Israel and Berlin, but this version is held together in a fluffy crusty bread with seasoned fresh tomatoes, cucumbers, pickled red onions and *za'atar labneh* (spiced yogurt sauce). SpireWorks offers vertically spit-roasted meats with unique flavors and creative toppings from around the world. Select from beef or chicken *döner*, or veggie *kofte*, a meatless meatball medley made of cubed vegetables mixed with chickpea flour and Urfa pepper. The incredible bread comes from a legendary L.A. baking family. Sample the standard Mediterranean flavors or branch out to the other "destination" flavors. Not in the mood for your *döner* on a sandwich? Have it protein-style on rice or salad. The modern *döner* awaits! [spireworks.com](#).

Downtown: Dirty Chili Dog at Dirt Dog (\$7.25)

Elevate your wiener with "the Official Hot Dog of Los Angeles." Load the ultimate bacon-wrapped hot dog with Dirt Dog's specialty house-made all-beef chili and melted bacon cheddar and you have a luscious dirty ol' lunch. All juicy Wieners are made with quality beef franks and come wrapped in bacon, but you'll find it difficult to choose among the messy, delicious gourmet dogs. Add a side of corn or fries for an extra-Dirty dish. [dirtdogla.com/default.asp](#).

Silver Lake, Whittier: Double cheeseburger at Rick's Drive In and Out (\$7.60)

What's more SoCal than a burger? Sometimes your body has to have one — that greasy cheeseburger seasoned just right, with clean crisp lettuce, juicy tomato and Thousand Island dressing in classic drive-in paper wrapping. This old-school diner doesn't disappoint. Order up a fire-grilled quarter-pound of meat or a double patty on a warm toasted bun with gooey cheese or bacon cooked to perfection. Add chili or a side of fries. [ricksdrivein.wixsite.com/ricks](#).



COURTESY MADE BY DWC

Eats //
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A WELCOMING SPOT ON SKID ROW

DOWNTOWN WOMEN'S CENTER CAFE/BOUTIQUE OFFERS EMPLOYMENT AND ASSISTANCE TO HOMELESS WOMEN

Sitting inside MADE by DWC, the Downtown Women's Center's cheery and spacious cafe and gift boutique, you could almost forget that Skid Row is just outside. While the cafe can offer a respite from harsh reality, the whole point is to be aware of the

tent-housed people lining the streets — because MADE by DWC exists to help and empower them.

The Downtown Women's Center began in 1978 out of a friendship between a homeless woman named Rosa and an outreach worker named Jill Halverson.

"As Jill got to know Rosa, she realized there were absolutely no services for

women downtown, even basic places to eat and have a safe place to rest," says Ana Velouise, DWC's director of communications and policy. "So Jill took the money she was going to spend on a down payment for a house and opened the Downtown Women's Center."

Since then, the original center on Los Angeles Street has expanded its services and opened a resale boutique that sells high-end donated items. A second Downtown Women's Center location was added a few blocks away on San Pedro Street, along with a cafe and gift boutique in 2011. The cafe serves homeless people, who may come inside for water and a rest, as well as people who work in the area.

All the proceeds from the cafe and boutiques go to Downtown Women's Center and its programs to help women transition out of homelessness. This includes permanent supportive housing — the two locations have 119 units for single adult women. DWC also has a community-based housing program where case managers throughout L.A. County connect women with housing outside of Skid Row. The center's health and wellness program includes three meals a day at the center and the only health clinic in the area for homeless women. The clinic addresses physical needs like primary care, STD and HIV testing, tuberculosis and cancer screenings, vaccinations and mammograms as well as mental health needs.

DWC's two locations serve about 4,000 women a year. Velouise says the average age of the women they see is 55. The 2018 Greater Los Angeles Homeless Count showed that females make up 34 percent of the homeless Skid Row population, a 35 percent increase from 2017. The 62-and-over age group for homeless men and women increased by 5 percent during that time.

In partnership with the Los Angeles Regional Initiative for Social Enterprise (LA:RISE), DWC provides education and job training through MADE by DWC — the center's cafe, boutiques and hand-made goods.

DWC's cafe and boutiques employ formerly homeless women who have gone through the center's programs. The goods they sell in the boutiques and online are made by women at the center

and include stylish scented candles and soaps as well as one-of-a-kind journals made from old books. The women earn minimum wage to create goods or work at the boutiques and cafes, while also learning skills to hopefully help them for future employment.

"They are trained to work in a retail barista environment like this with the hope and intention that through this training they could go on to become employed at Starbucks or another cafe-type environment," Velouise says.

The women make all the hot, iced and blended coffee, tea and fruit drinks on site. Of course they have almond and soy milks and the coffee is organic. Chipotle pineapple tea and a passion fruit slush are among the more distinctive offerings. In honor of summer, the current special is an Arnold Palmer. Fake flower garland also hangs from the ceiling this time of year.

"It's been interesting learning the different coffee drinks and how to make them and serve them," says Reanna, a formerly homeless woman who has worked at the MADE by DWC cafe for about three years. "I love selling the products that the ladies make."

Reanna says she also appreciates the computer training on the cafe's register.

The cafe's full case of food includes several premade salads from Simply Salad, such as the popular Downtown Cobb (\$8.95), the Seared Samurai with ahi tuna (\$10.95) and the plant-based Earthy Nutty Crunchy with tofu, beets, edamame and artichoke hearts (\$7.95).

Sandwiches and pastries are from Homeboy Bakery, part of downtown's Homeboy Industries, which helps gang members transition out of that lifestyle. Think staples such as tuna salad and turkey arugula sandwiches (\$7.50 and \$8.75) plus scones, croissants, bagels, muffins, coffee cake and big chocolate chip cookies (\$1.75 to \$3.25).

Happy hour is every Friday from 2 to 4 p.m.; coffee, tea and pastries are 30 percent off. —Jessica Hamlin

MADE by DWC Cafe and Gift Boutique, 438 S. San Pedro St., downtown; (213) 213-2881. MADE by DWC Resale Boutique, 325 S. Los Angeles St., downtown; (213) 225-8020. madebydwc.org.

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COURTESY ERIC JOYNER

Arts //

“GLAZED” GOODIES

Eric Joyner places his doughnut-loving robot muses in fantastic new settings

BY FALLING JAMES

“I hate to say it, but I’m not a true artist,” Eric Joyner insists. “I’m not a madman. It’s not a catharsis for me.”

If there is anything torturous and maddening about the life of Joyner — the world’s leading pop surrealist painter of the mysterious interactions of robots and doughnuts — it’s his workload. On Saturday, the prolific San Mateo native presides over the opening reception of “Glazed Machinations,” his latest exhibition of paintings at downtown’s Corey Helford Gallery.

Joyner has been displaying his fantastically absurd tableaux — in group exhibitions and more than a half dozen solo shows — locally with gallery owners Jan Corey Helford and Bruce Helford since 2006, when their gallery was based in Culver City. While “Glazed Machinations” plunges further into Joyner’s ongoing obsession with the little-understood, symbiotic battles and atonements of toy tin robots and their glistening doughnut muse-rivals, the San Francisco painter introduces several new elements, including two relatively rare instances in which he uses Los Angeles as a setting.

Earlier this year, Joyner published his second book, *Robot Existentialism: The Art of Eric Joyner* (Dark Horse Books), a collection that ranges from the seemingly whimsical but oddly momentous majesty of gigantic robots looming over the Grand Canyon in

The Horseshoe Bend to the pastoral enchantment of robots resting in fields of flowers in both *False Spring* and *Daydream*.

He drew upon his past in advertising by designing collectible robot- and rocket-shaped boxes for South Korea’s Dunkin’ Donuts, in a recent campaign that makes the American doughnut chain’s packaging look drab in comparison. Joyner also painted the cover of the August issue of *Mad* magazine, depicting the feet of the ever-woeful Alfred E. Neuman sprouting from the wet cement of a robot-less Grauman’s Chinese Theatre-style courtyard of hand prints and footprints saluting past *Mad* artists.

“I would have put a little toy robot halfway sticking out of the cement. It didn’t occur to me until after I was finished,” the artist laments by phone from San Francisco. He lives in the Dogpatch neighborhood with a studio in nearby Hunter’s Point, where he works two doors down from legendary poet Lawrence Ferlinghetti.

“I didn’t want to do it,” Joyner, 58, says about getting the assignment from *Mad*, one of his early inspirations. “I was supposed to be doing paintings for my art show. ... It’s been a real difficult past three months. I was going to quit the show,” he admits.

“So far, there are 19” works in the exhibit, including three pencil drawings, Joyner explains. The dimensions of the two largest paintings in the exhibit are 48 inches by 48 inches and 60 inches by 27 inches. “I’m thinking of doing another one. It depends on how I feel. You might see a range in this show. Some are more tight, and some are more loose. It’s

all surrealism, I suppose.”

How much time does he spend on each painting? “It takes two days to two weeks,” Joyner says. “The more robots there are in the painting, the longer it takes.”

There are plenty of robots figuring prominently in “Glazed Machinations,” from Robby the Robot popping wheelies on a vintage white motorcycle in *Robo Biker* and a dark pink kachina-like robot surfing a boil of blue waves in *Surfer* to a robot superhero trying to stop a tower from being toppled by a malevolent gigantic glazed doughnut in *On the Roll*. A gray robot wades out past the breakers to deliver a pink box of doughnuts to a sea serpent in *The Lost Coast*, and a boxy red robot is mesmerized by a supercharged glazed doughnut hovering in the woods in *Apparition*. In *Lucky Strike*, Joyner departs from his usual urban milieu of San Francisco to depict a street scene of tourist robots gathering in late-’50s Las Vegas — complete with a lovely white mushroom cloud surging above the casino skyline.

Randy’s Donuts in Inglewood is the target of an unlikely assignation in *Happy Accident*, as the Oscar Meyer Weinermobile hurtles recklessly toward the center of the shop’s iconic doughnut statue. Along with the *Mad* cover and 2006’s *Just Another Day* (a Godzilla-versus-King Kong fantasy set atop an L.A. skyscraper), *Happy Accident* is one of Joyner’s few paintings with a Southern California setting.

“I was thinking about doing a scene at Pink’s,” he says, mentioning the Bradbury Building as another potential backdrop. “I

need to do more research in L.A. There’s so much there.” But Joyner continues to find inspiration in his longtime home of San Francisco. “It’s a very pretty city. It’s cool. People are great here, the architecture is awesome. ... I like the country too, but it’s kind of important for an artist to live near where there’s a lot of people.”

Joyner has often amped up the cuteness factor by strategically placing intrepid astronaut kitties in such paintings as *Catfish*, one of a series of trippy jungle pieces inspired by a trip to Thailand that he discussed in a 2012 *L.A. Weekly* interview. But the artist enters new territory with *Corgi of Vallejo*, in which a robot warrior torches a stack of frosted doughnuts with a ray gun while another robot is ported in a carriage on the back of an impossibly adorable canine beast.

“It’s the first time I’ve made a dog in a robot painting,” Joyner says. “I had a really heartfelt pleading from a visitor at the studio to add a corgi. I’m sort of an open-source artist, which means I’m willing to listen to other people. I don’t place restrictions on myself,” he adds. “I work in such volumes, I do whatever it takes.”

So which theme came first in his paintings, robots or doughnuts? “Robots,” says Joyner, who studied at the Academy of Arts in San Francisco. “I had done about 10 robot paintings, but I was stopped up. There’s a scene in *Pleasantville* where Jeff Daniels paints a pile of doughnuts, and I had an epiphany.”

It was around this time that Joyner established five basic rules for his art. He decided that he was only going to paint things he liked. His art had to be unique and had to be something he could maintain for a 30-year career. Additionally, his work needed to be within his abilities yet also had to appeal to other people.

“I like a good challenge,” Joyner continues. “I keep it interesting, not stupid. Although sometimes stupid is better. It seems like the robots and doughnuts got the most interest from people. It’s gone through a big evolution, when I went from painting street scenes and it evolved to robots and doughnuts eventually after five years of trial and error.”

Does Joyner ever get hungry when painting his doughnuts? “No, but what makes me hungry is mixing the colors [of the paint]. I like pudding, and I like Jello. I definitely have a sweet tooth, and the colors are kind of delicious,” he says. “I love your basic glazed doughnuts; technically, they’re called raised doughnuts. They have the same appeal as cotton candy. There’s nothing there, but they still taste like candy.”

Joyner estimates that he only eats doughnuts once every two months or so. Would he ever paint a churro? “I would, but I definitely wouldn’t paint an apple fritter. They look too much like cow dung,” he says of their aesthetic appeal, even as he admits that he prefers the taste of apple fritters to that of raised doughnuts.

“One of the reasons I chose art as a profession even as a kid was so I didn’t have to be around people,” he says. “Now I have to face 700 people all at once” at art openings. “Ironic is the word.”

“*Glazed Machinations*,” Corey Helford Gallery, 571 S. Anderson St., downtown; through Sat., July 28; (310) 287-2340, coreyhelfordgallery.com.

Jason Jones and Natalie Zea spend almost an entire episode of quirky comedy *The Detour* in a tub in the middle of nowhere.



COURTESY TBS

| Film //

A LIVE-ACTION SIMPSONS

TBS' off-kilter comedy *The Detour* goes to places other sitcoms don't

BY MICHELE RAPHAEL

Natalie Zea, who co-stars with Jason Jones on off-kilter sitcom *The Detour*, is changing the face of comedy TV, stealing scenes with her sometimes bawdy, sometimes sensitive portrayal of an imperfect but well-intentioned mom and wife on the edge. She also uses her physicality as humor, flipping the script on the typical “male gaze” by unapologetically owning her character’s sexuality and embracing the show’s ironic political incorrectness. Season 3 ended with the upended Parker family on the lam and a cliffhanger as their rebellious teen, Delilah, finally runs away. So what can audiences expect next from the show, recently renewed for a fourth season on TBS, and created by Jones and his wife, comedic powerhouse Samantha Bee?

“All I can say is this: I can’t wait to simulate uncomfortable sex with Jason for another season!” jokes the L.A.-based Zea, who spoke with *L.A. Weekly* before and after the show’s renewal.

Zea’s quip points to a bigger underlying aspect of the series. Her character, Robin, is overtly sexual in ways that aren’t often portrayed of a mom on TV, maybe in a way we haven’t seen since *Married... With Children*, where Peggy (deftly played by Katey Sagal), often busting out of her cheetah-print top, was always after a bumbling Al (also played to a T by Ed O’Neill). For example, take the scene in Season 3 when

Robin comes home drunk after dancing in a strip club with the noble goal of supporting her financially defunct family. She wants one thing from a bewildered Nate (Jones).

“That’s actually my favorite episode! So two things. First, playing drunk is really hard to do because it’s really easy to look like you’re ‘playing’ drunk and it’s really hard to actually look like you’re drunk. So I was very nervous because when you don’t do it well, and it’s hard to do well, it just looks stupid. It just looks like you’re ‘acting,’” says Zea. “Second, I know they had to do some pretty tricky editing because, in full disclosure, I was laughing at myself, and when you can hear people laughing behind a monitor, let’s just say, it doesn’t help. But that was only one of the few times where I felt I had to really push myself as an actress on the show.”

Zea’s physical humor is on point and the scene feels as realistic — while hilarious — as can be. Her performance in that scene, and in so many others, slapstick or subtle, is Emmy-worthy.

“Natalie works very hard, but she comes across as if it’s effortless for her,” Jones says of his co-star. “She makes me a better actor. You’re not supposed to compliment looks anymore. So let’s just say her brains are beautiful,” he adds, nodding to the change in the industry since the #MeToo movement took hold. “She has the ability to ‘look ugly,’ physically and emotionally, to do stupid things, to be the butt of a joke, which is rare. I feel like there is a contingent of women in comedy who don’t allow

themselves to go there. She does.”

Audiences may not know that Zea, 43, is a mother to a 2-year-old daughter and that sexing it up on camera may not be as easy as she makes it look onscreen. It’s her character, not her, she says. But the way she plays her, just brazen, confident and unapologetic, makes a statement.

“That’s all Robin, because Robin’s definitely way less intimidated about her body than I truly am after having had my baby, you know? One has body issues that one never had before and even though when I say it I’m like, ‘Oh, I have no reason to worry,’” admits Zea. “But we all have an expiration date, so I’m like, ‘Let’s do this and I’m not going to be ashamed of it.’ And I think that’s just so lovely and we should all think that way.”

That notion of an expiration date for women in the industry is still an unfortunately real one, and a running and valid concern for Zea, who got her big break in Hollywood acting on the soap *Passions*. She is working to combat that stigma by moving behind the camera as a director; she directed for the first time on an episode of *The Detour* last season, and hopes for more chances on the next season. “Actresses, if they’re smart, are hyper-aware of having an expiration date, and I want to stay in the business,” Zea told *Variety* recently about her directorial debut. “The only real way to guarantee-ish that is to get behind the camera.”

According to Brennan Shroff, executive producer of *The Detour*, who has been col-

laborating with Jones and Bee since their years of working on *The Daily Show With Jon Stewart*, the comedy is “a feminist show and a progressive show that pushes against gender stereotypes with jokes.” It’s also about just having fun, which audiences gravitate toward. But it’s mostly about family, which is its main draw, Shroff says, and the concept stems from the creators’ own lives.

“The Parkers are constantly chasing money, and all of us grew up without a lot of money, all of us watched our fathers struggling to make money and make everything seems like it’s all OK,” Shroff told *L.A. Weekly*. “They’re white but they’re not privileged, kind of more like a surreal, funny live-action *Simpsons*. *The Simpsons* was a big part of our creative upbringing, and so the show is more *Simpsons* than *National Lampoon’s Vacation*. But it [comes down to] a dad who is just struggling to keep it together for his family.”

Although *The Detour* has its cult following, it has mostly escaped the radar of major media. So its renewal was a relief, as always. “I know it’s hard to cut through the noise of all the TV out there, but when people find it they fall in love with it,” says Shroff, who also directs and writes episodes of the show. “People want to laugh.”

Jones encourages people unfamiliar with the show to watch the pilot, an over-the-top family vacation gone wrong with some gross humor, involving periods and lots of urine. (Yes, it gets weird.) But some of his favorite episodes are ones that are “sweet and tender and tell a great story” — and explore family dynamics.

“Then there’s other ones that just like purely make me laugh. Literally just like just outrageously comedic, like, the one this year when we bring the plane down in the wilderness, just the four of us struggling to survive,” Jones told *L.A. Weekly*, referring to “The Funeral,” directed by Shroff. In the episode, after their plane crashes, the foursome are not only dealing with the death of their terminally ill 90-year-old bush pilot (and dragging him to hide/bury him) but also the aftereffects of all in the family (except Nate), including daughter Delilah (Ashley Gerasimovich) and son Jared (Liam Carroll), getting high on pot-laced gummy bears Nate gives them by accident. It’s psychedelic and funny, as Robin lets loose, and the kids express their deep feelings; it also serves as a showcase for the four talented actors, with Jones, again, playing the desperate straight man.

“Last year we had this flashback home-birth episode that just made me laugh from beginning to end as Nate is trying to get to the birth of his children and just surmount the Herculean tasks put before him to get there,” Jones continues. The series’ renewal is the culmination of Jones’ ultimate goal to do something that appeals to a broader audience, a show that can be subversive without alienating the lovers of typical family sitcoms.

“I’m proud that we’re still on when there are like 600 TV shows to choose from,” Jones says. “If you like laugh-out-loud comedy, give the show a try because it sits in a really nice sweet spot. We go in places that I don’t think people expect, and that is why people come back to watch.”

Benicio Del Toro and Isabela Moner
in *Sicario: Day of the Soldado*



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BEHIND THE CURVE

THE NEW *SICARIO* IS VIOLENT, MOVING AND IMPLAUSIBLE, BUT LESS SO THAN REAL LIFE

BY APRIL WOLFE

The release of Stefano Sollima's *Sicario: Day of the Soldado* will forever be intertwined with the real-life travesties taking place in one of the film's locations — McAllen, Texas. There's no way Sollima or writer Taylor Sheridan could have foreseen exactly the scenario unfolding in Texas the week before the film's release: What once seemed just a small border town filled with regular folks now harbors hundreds of immigrant children stripped from their parents and caged like animals in overcrowded facilities. Meanwhile, torrential rains flood the streets and Melania Trump visits in the most offensive jacket of all time, bidding those children a pitiful "good luck" as she boards her plane to eat another plate of diamonds. But this film, about the U.S. government's attempt to kidnap a cartel king's daughter and stage a war in Mexico, must compete with real life.

This ultra-violent crime thriller, satirizing some of Americans' most despicable, imperialist impulses, somehow seems as though it is from a quieter, more decent time — and that's depressing. Because nothing the Americans do here is good or kind or right in its sensationalized yet still morally accurate portrayal of the wars we wage — the wars we have always waged. But, hey, there are some sick one-liners, and somewhere in the convoluted plot is a heart-pumping chiller of a story with no easy heroes.

The plot kicks off with an ISIS fighter getting caught trying to enter the country via the Mexican border with a group of immigrants. Then other ISIS fighters suicide-bomb an American store. It's been a while since I've really considered ISIS a threat on U.S. soil, but *Sicario* seems to be tapping into people's collective fears circa 2015, presumably when this script went into development.

The bombing prompts the secretary of defense (Matthew Modine) to bring elite Department of Justice special task force shit-starter Matt Graver (Josh Brolin) back home from his duties of torturing African Muslims for information. His mission: starting a war between the cartels. At first this plan somehow has something to do with securing our borders from ISIS invaders, but that storyline abruptly drops off, probably because it makes very little sense. After all, it's actually white American men who carry out the vast majority of domestic attacks.

The story's real focus turns out to be Graver's rogue recruit Alejandro (Benicio Del Toro), promised by Graver a chance for revenge against those who killed his family, which also was his motivator from the last film, unless he got and lost a new wife and daughter in the interim. Either way, Alejandro is in, expertly kidnapping 16-year-old Isabel Reyes (Isabela Moner) from the fancy security detail that is transporting her from school to her mansion. Alejandro and the Americans set up an elaborate "rescue" situation, making Isabel think they're the good guys who just stumbled into this cartel war, but she's a little too

observant to buy it. There's some double-crossing, an ambush, and the team gets split up — Alejandro with Isabel in the Mexican desert, Graver and his crew safely back on American land.

Alejandro and Isabel's scenes are the best thing in the movie. The two survivors don't necessarily bond, but a kind of mutual respect forms between them. Early on, we get a glimpse of Isabel beating the shit out of another girl who slapped her and called her a "narco whore." Screenwriter Sheridan has often wrung sardonic laughs out of terrible situations in his scripts; here the sharpest line also is poignant. As Alejandro buries his guns in the desert in preparation for their attempt to cross the border on foot, Isabel says she recognizes Alejandro as a lawyer whose family "they" killed. They. She's vague, distant from the truth of it. Alejandro corrects her: "Not 'they.'" At that moment, she seems to recognize her complicity in her father's business, even as just a child, and that the luxury she's enjoyed is at the expense of people like Alejandro.

Later, as they try to cross into the United States, Isabel seems in awe of how many hopeful people are ready to board a bus with strangers in the dead of night. Alejandro could retort, "Yeah, all these people are trying to escape this place because your father is making their lives a living hell." But he doesn't. He says, instead, "That's how it is." Alejandro and Isabel's scenes have the least of this sequel's dialogue — at one point, Alejandro is speaking purely in sign language — yet their impact on the story is the greatest. Del Toro and Moner say everything that's needed with pained, bewildered eyes.

Meanwhile, Graver speaks with relentless American cynicism. He is both funny and unnerving, and maybe more unnerving because he's being funny, even as he orders drones to pinpoint and obliterate an enemy. Of course, viewers demand from this kind of geopolitical thriller some basic plausibility, and I fear that Graver's story edges too deeply into fantasy. His superior Cynthia Foards (Catherine Keener) chews him out for murdering a bunch of Mexican federal officers. POTUS is infuriated, Foards tells him, because the public is outraged and Fox News is playing footage of the dead Mexicans 24/7. Do I even have to say how surreal it is to think there might be a world where Fox News cares about dead brown people?

SICARIO: DAY OF THE SOLDADO
| Directed by Stefano Sollima
Written by Taylor Sheridan
Columbia Pictures | Citywide

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YOUR WEEKLY MOVIE TO-DO LIST

Saluting Don Bluth and the Shaw Brothers

Friday, June 29

Throughout the 1960s and '70s, the Shaw brothers (Runje, Runde, Runme and Run Run) reigned supreme as the owners of the largest independent film studio in the world: Shaw Brothers Studio. Although prolific in many genres, their excursions into martial arts action-adventure proved to be the most popular with Western audiences. The American Cinematheque is in the midst of a three-night tribute to these Hong Kong-based master moguls. Friday night's program includes two extravagantly bizarre horror mashups, **Black Magic 2** and **Human Lanterns**. But the third and final film of the evening is by far the most controversial. **The Boxer's Omen** is being advertised by the Cinematheque as "one of the craziest damned things you'll ever witness in a movie theater." If you doubt their boast, just run a Google search and browse the images. *Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., June 29, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.*

Sunday, July 1

L.A. Filmforum's **1968: Visions of Possibilities** series continues with a rare screening of **No Vietnamese Ever Called Me N****r**. Directed by David L. Weiss, this *cinéma vérité* documentary captures an anti-war march inspired by Martin Luther King's United Nations speech, which criticized the number of black soldiers drafted during the Vietnam War. The protest began in Harlem and culminated at the U.N., and Weiss alternates between street footage of the march and interviews with returning G.I.s, resulting in a vivid portrait of the times. *Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., July 1, 7:30 p.m.; \$10. (323) 466-3456, lafilmforum.org.*

Tuesday, July 3

Veteran animator Don Bluth's decision to secede from Disney and begin his own production company in 1979 (along with 11 other former Disney employees) is an important footnote in film history. His first feature as an independent, **The Secret of NIMH**, revives the classical hand-drawn tradition with beautifully detailed scenery and fluid action sequences. There's also a strong vein of mysticism running through the story of a group of lab rats who gain extraordinary intelligence as a result of



Stand by Me

experimental testing. Bluth will be in the spotlight of this month's **Tuesday Matinees** series at LACMA. Kids' tickets are only \$2, so bring the whole family. *LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Tue., July 3, 1 p.m.; \$4. (323) 857-6000, lacma.org.*

The Skirball Cultural Center will screen **On the Waterfront** as part of its **Cinema Tuesdays** series. One of the key American films of the 1950s, Elia Kazan's dockside drama won multiple Oscars, including Picture, Director, Screenplay, Actor and Supporting Actress. Budd Schulberg's story of a browbeaten boxer (Marlon Brando) who blows the whistle on his corrupt waterfront boss includes the justly famous "I coulda been a contender" monologue. Eva Marie Saint shines in her screen debut, and Leonard Bernstein contributes an original score. Controversially read as an allegory for the HUAC/McCarthy hearings, the film is essential viewing. *Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Tue., July 3, 1:30 p.m.; free. (310) 440-4500, skirball.org.*

Thursday, July 5

The Great American Pastime never got a more mythic treatment than in Barry Levinson's **The Natural**, based on Bernard Malamud's 1952 novel concerning an aging rookie's magical turnaround. Robert Redford plays Roy Hobbs, a modern King Arthur in cap and cleats, and his bat, "Wonderboy," is his Excalibur. Supported by Caleb Deschanel's burnished cinematography and a stirring Randy Newman score, the film may succeed in raising a few goosebumps on the flesh of even the most cynical viewer. The Nostalgia Americana continues with **Stand by Me**, Rob Reiner's affectionate adaptation of Stephen King's short story about a group of boys in 1950s who trek across town to see a dead body. The double feature is an appropriate chaser to the Fourth of July festivities. *Aero Theatre, 1328 Montana Ave., Santa Monica; Thu., July 5, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com. —Nathaniel Bell*

sweet. (Jordan Hoffman)

DARK RIVER Were it not crucial to *Dark River's* sense of realism that it retain patches of dialogue — sometimes sparse, sometimes desperately overlapping — Clio Bernard's psychological drama could have worked without words. Part of this stems from the fact that the story is fairly rote, as Alice (Ruth Wilson) returns home to the family farm after the death of her father and is forced to unearth the familial traumas that she has tried to keep buried. But it's more to do with how superbly writer-director Barnard has tied it all together. Ghosts flash in and out of Alice's vision as easily as the living, and a recurring motif of water — Alice's swimming; emotional highs accompanied by torrential rain — seems to drown the characters rather than wash their baggage away. It's in Alice's battle with her brother Joe (Mark Stanley) that the film is at its most compelling. He's reluctant to hand over the land, given the fact that he's been taking care of it (and their father) for a decade and a half in her absence, and Wilson and Stanley swing from tenderness to rage without making either seem forced — or at all predictable. As the latter emotion inevitably builds, *Dark River* loses some of its certainty to the demands of telling a story with a beginning, middle and end, but the final scene, which relies almost entirely on expressions rather than words, is almost enough to make up for it. (Karen Han)

EO FIVE SEASONS: THE GARDENS

OF PIET OUDOLF "It may look wild, but it shouldn't be wild," Dutch landscape designer Piet Oudolf quips to an admirer early in Thomas Piper's gorgeous documentary *Five Seasons*. As the camera lingers over skeletal umbel stalks planted between tufts of long grass, it becomes clear that Oudolf has heeded this personal doctrine while meticulously cultivating some of the urban world's great outdoor spaces, from Chicago's Lurie Garden to New York's High Line. Although it clocks in at just under 75 minutes, Piper's film is unrushed and chock-full of spark and life, much like the gardens Piper spotlights. *Five Seasons* follows Oudolf around the world as the septuagenarian designer works on a new project, tends to his already established pieces and explores new horticultural horizons. Each of the seasons (fall is featured twice) gets its time in the sun, with the eye-popping purples and greens of the warmer months giving way to the dusty blond grass that ripples through Oudolf's winter gardens. It's enchanting to see Oudolf's gentle joy at discovering swathes of Technicolor wildflowers in the Texas countryside — and it's just as satisfying to watch his bemused reaction to barbecue. If *Five Seasons* is the only opportunity viewers have to experience Oudolf's artistry up close, Piper's cinematography (whether through sunny haze or snowy blanket) and contemplative storytelling have done these gardens justice. (Tatiana Craine)

HOVER Fans open to no-budget sci-fi should check out *Hover*, a surprisingly effective techno-thriller that predicts a future where terminally ill farmers look to

Transitions — a company that performs assisted suicides for the physically infirm — to help them escape the hard financial times caused by a perfect storm of global warming, population growth and poor health care. Well-meaning Transitions caregiver Claudia (Cleopatra Coleman) sincerely tries to help her clients die with dignity, but she soon becomes entangled in a predictable (for viewers, at least) conspiracy involving evil eco-corporation Vastgrow and the flying drones that it sells to farmers for security and crop-tending purposes. Director Matt Osterman's sensitive emphasis on pregnant pauses and ambient background noise ensures that Claudia's world often seems convincing in spite of *Hover's* tackier elements, especially its contrived plot and cheap-looking computer graphics. Osterman also commendably highlights the defiant look in the eyes of actors Rhoda Griffis (as Vastgrow president Anna Cook) and Leo Fitzpatrick (Claudia's nice-guy boss Jason) whenever their characters apologize and/or rationalize their apparently malicious decisions to the suspicious Claudia, who becomes something of an audience surrogate. *Hover* may sometimes be unbelievably generic, but Osterman, adapting Coleman's clever scenario, nails a universal power dynamic. Bureaucrats are terrifying because they are smart enough to defend their most inhuman actions with self-serving lines such as, "Look at it from our perspective" (Anna's words) or, "I'm a victim, too" (in Jason's eyes), if you, like Claudia, ever dare to question their authority over you. (Simon Abrams)

THE KING "What do you think I'm doing with this movie?" director Eugene Jarecki asks the chief of his road crew some 40 minutes into *The King*, a restless documentary bafflement about pretty much everything but most specifically about driving Elvis Presley's Rolls-Royce across America and wondering what went wrong, with Elvis, with America and, in this one revealing moment, with *The King* itself. "I don't know what the hell you're doing," says the road crew chief. Whatever it is, it looks like fun: Jarecki crams musicians (M. Ward, John Hiatt, The Handsome Family) into the back seat and lets them play while he tools about Tupelo, Memphis, Nashville and then America at large. Interviewees wax on about Elvis and all that he can be made to represent, but usually only in context-free, free-associative clips that rarely run more than 10 or 15 seconds. Here are James Carville, Greil Marcus, Chuck D, Emmylou Harris, Immortal Technique and Van Jones, who really seems as if he'd rather be talking about something else. "The cultural imperialism, the military imperialism, the economic imperialism of the United States is the global fact of the last century," Jones says, "and Elvis Presley is at the center of the center of all of that." Don't expect to see Jones actually make a case, though. The Rolls rolls slowly but the film floors it, speeding relentlessly from topic to topic. Jarecki has to show us a 2016 Bernie Sanders rally; Ashton Kutcher musing about fame; Alec Baldwin vowing, in the run-up to that

OPENING THIS WEEK

BLACK WATER *Black Water*, the debut feature from former cinematographer Pasha Patriki, impresses not just for how many beginner pitfalls it stumbles over but for how the movie builds anticipation for collaboration between its two headlining stars, and then fails to deliver. Jean-Claude Van Damme plays Scott Wheeler, a CIA agent suspected of being a traitor and taken prisoner aboard a nuclear submarine repurposed as a CIA black site. Being the trope character he is, Wheeler quickly escapes captivity and disappears into the bowels of the sub, aided by two other agents. He must now somehow clear his name while avoiding the seemingly endless legions of surly, bearded dudes the CIA throws at him. If only there was another action star of similar vintage to help, one who's appeared in movies with Van Damme before (four times) and is given top billing. Enter the Dolph. JCVD's *Universal Soldier* co-star Dolph Lundgren plays Marco, another prisoner. From his early introduction and histori-

cal connection to his co-star, it's natural to assume *Black Water* will be a badass team-up picture, with the two action veterans circle-kicking bad guys side by side. But as the movie drags along, with Wheeler looking like a man whose only mission is to grab some Zs, it becomes apparent this won't be the case. Marco isn't even sprung until the third act, and although Van Damme visibly brightens up for the few moments they're together, Lundgren is barely onscreen for 15 minutes. Criminal negligence of Dolph is far from *Black Water's* only sin — there's also the sluggish pacing, murky musical score and somnambulant lead — but it might be its most egregious. (Pete Vonder Haar)

THE CAKEMAKER It's a recipe for trouble.

Thomas (Tim Kalkhof) is a baker in Berlin whose fling with Oren, a visiting Israeli businessman, grows more serious with each of his monthly visits. When he gets ghosted, Thomas pokes around and learns Oren has died in an accident. He flies to Jerusalem and hangs around the cafe of Oren's widow, but instead of explaining himself he ends up as her new

dishwasher. Quiet, humble and friendly, Thomas' penchant for confectionary soon boosts the sleepy coffeehouse's clientele, even if it skirts strict kosher laws. Naturally, Thomas and Anat (the widow, played with wonderful wistfulness by Sarah Adler, seen recently in *Fox Trot*) and her son soon bond, even though she doesn't know he is sharing their grief. Her brother-in-law (Zohar Strauss) doesn't trust the newcomer, but Oren's mother (Sandra Sade) only needs an instant to know. (Mothers, somehow, always know.) The tenderness in these speak-of-anything-else scenes is extraordinary. *The Cakemaker* is more of a petit four than a belly bomb, but it's striking in its particularity. Though shot in Jerusalem, there's nothing of the Old City or anything else from a Fodor's travel guide. Israel's religious codes are just a fact of life for secular Jews, like traffic in Los Angeles or stalled subways in New York. As the story cooks, we wait for Thomas to get burned, but don't judge him too harshly. Though in a rough situation, these are fundamentally good people; the film's aftertaste is

election, that Donald Trump will not win; footage of nuclear tests; a history of falling wages in Detroit. The throughline has left the building. (Alan Scherstuhl)

SICARIO: DAY OF THE SOLDADO Stefano Sollima's ultra-violent crime thriller *Sicario: Day of the Soldado* satirizes some of Americans' most despicable, imperialist impulses but somehow seems as though it is from a quieter, more decent time — and that's depressing. Because nothing the Americans do, here, is good or right in its sensationalized portrayal of the wars we wage — the wars we have always waged. But, hey, there are some sick one-liners, and somewhere in the convoluted plot is a heart-pumping chiller of a story with no easy heroes. Elite Department of Justice special task force shit-starter Matt Graver (Josh Brolin) is tasked with starting a war between the cartels. The story's real focus turns out to be Graver's rogue recruit Alejandro (Benicio Del Toro), promised by Graver a chance for revenge against those who killed his family, which also was his motivator from the last film, unless he got and lost a new wife and daughter in the interim. Either way, Alejandro is in, expertly kidnapping 16-year-old Isabel Reyes (Isabela Moner) from the fancy security detail that is transporting her from school to her mansion. Alejandro and the Americans set up an elaborate "rescue" situation, making Isabel think that they're the good guys who just stumbled into this cartel war, but she's a little too observant to buy it. There's some double-crossing, an ambush, and the team gets split up — with Alejandro and Isabel stuck in the Mexican desert. Alejandro and Isabel's scenes are the best thing in the movie, as she comes to recognize her complicity in her father's business, even as just a child. Del Toro and Moner say everything that's needed with pained, bewildered eyes. (April Wolfe)

GO THIS IS CONGO "This is the sixth war that I am running from with this sewing machine," announces Hakiza Nyantaba, a tailor, early in *This Is Congo*. In its first half, Daniel McCabe's engrossing heartbreaker of a doc surveys life across the Democratic Republic of the Congo early this decade, as government forces battled Rwanda- and Uganda-backed rebel groups for control of the city of Goma, deep in the country's mineral-rich east. Despite that presumptuously declarative title, McCabe lets his subjects tell their own stories. Nyantaba is one of a quartet of speakers whose words play over vivid footage of everyday moments and extraordinary happenings. McCabe served as cinematographer, and his images vary from striking to scarifying to magnificent. But his film's power comes from its voices. These include the National Army's Colonel Mamadou Ndala, a patriot so charismatic that his superiors seem shaken by the love newly liberated Goma citizens display for him. Handsome Ndala is all too happy to redirect their accolades up the chain of command, to the president he quite offhandedly calls "the Supreme Commander, His Excellency, Joseph Kabila." The final recurring interviewee is the mysterious

"Colonel Kasongo," an anonymous whistleblower — and one-time rebel — now high within the Congolese military. Shown in shadowed profile, Kasongo makes the case for President Kabila's corruption, laying bare how the current exploitation of Congolese resources and people has grown right out of centuries of cruel colonial precedent. McCabe and his editor, Alise Ardell Spiegel, sketch out a searing abbreviated history of the country, one of several flourishes distinguishing a film that's brisk in metabolism but rich in urgent incident. (Alan Scherstuhl)

WOMAN WALKS AHEAD Like its prairie setting, Susanna White's *Woman Walks Ahead* is often a quiet, buggy kind of beautiful, not the kind of thing you might seek out exactly, but the kind that can sneak up on and envelope you when you're in the middle of it. The vistas and soundscapes, for a time, quelled my disquiet about the film's framing of the last days of Sitting Bull and the American government's efforts to strip away Native American land and lives. White's drama is a historical tête-à-tête about a "New York liberal" portrait artist (Jessica Chastain) who decamps to Dakota territory in the 1880s on a mission to paint Sitting Bull (Michael Greyeyes). In reality, Caroline Weldon journeyed to the Dakotas as an activist member of the National Indian Defense Association, eager to help. White's film makes Weldon a naïf, a widowed dabbler with the wild hair of an idea to paint the great chieftain — which gives the filmmakers the opportunity to craft a narrative of outraged discovery and growing conviction. She learns from Sitting Bull himself that resisting can serve as a powerful form of self-actualization. "Live more," he tells her, as if he's Robin Williams telling prep school kids to seize the day. Making Weldon a political novice suggests, in a slippery way, that the purest activism happens outside of politics, that she would be somehow less noble if she had planned in advance her efforts to feed starving families and to organize tribal leaders against a draconian new treaty. The script is at odds with Chastain's typically gutsy performance, though Greyeyes is stirring as a man of power and vision whose world is being stolen from him. (Alan Scherstuhl)

ONGOING

BOUNDARIES Writer-director Shana Feste's family comic drama *Boundaries* shows an adult woman reluctant to let her vagabond dad back into her life — for good reason. At the same time, it's disconcerting that, in the end, Feste attempts to tie a nice, neat bow around a troubled family reunification, even to the point of slighting her female protagonist. Vera Farmiga plays Laura Jaconi, a frazzled single mom to Henry (Lewis MacDougall), a teen with a penchant for sketching unflattering nude caricatures of the adults around him. Laura has some very clear issues, in that she keeps impulsively taking in lost or hurt animals against her therapist's advice. She attempts to nurse them back to health the same as she has done in the past for her broken

dad, Jack (Christopher Plummer), a pot-dealing octogenarian known to love 'em and leave 'em. She has vowed not to help him anymore, but the charming Jack convinces Laura to do one last favor: drive him, with all of his possessions, down to Los Angeles, where he'll move in with Laura's sister (Kristen Schaal). Neither dad nor daughter is perfect, but somehow Laura is presented as the less sympathetic of the two, with Jack always getting the upper hand and Laura being the buzzkill. When Laura finds pounds of weed he's hidden in the trunk of her car, it's she who is arrested (for parking tickets), while Jack gets to poke fun at her for being a criminal. Where Feste best succeeds in *Boundaries* isn't in the father-daughter relationship, which finds her straining for a tight resolution, but in the Laura-Henry mother-son one, where the two actors vibe easily and persuasively off one another. (April Wolfe)

DAMSEL The tonally berserk Western-comedy hybrid *Damsel* often suggests a Wes Anderson-directed acid Western, only without Anderson's knack for sad-sack jokes about macho pride or the acid Western's typically spiritual consideration of white guys' destructive nature. Instead, fraternal co-writer/director duo David and Nathan Zellner (*Kumiko, the Treasure Hunter*) subject the understandably exasperated pioneer woman Penelope (Mia Wasikowska) to a gauntlet of cartoonishly immature men — particularly dumbbell fiancé Samuel (Robert Pattinson) and his jittery traveling companion Parson Henry (David Zellner) — who all imagine she's a helpless babe in the woods and seek to dominate her. Unfortunately, Penelope almost never gets to use her Looney Tunes-style weapons — a physically bent out-of-shape two-barrel rifle and several bundles of dynamite sticks — on the Zellners' preferred subjects. They are juvenile Nice Guys who run off cliffs, compare the size of their Adam's apples and shoot each other while they're on the john or taking a leak. Still, you may like *Damsel* if you've ever wanted to see, in detail, a grown (and uncircumcised) man piss himself after being fatally shot in the head. Or you may be frustrated by the Zellners' goony critique of toxic masculinity. Consider that their most substantial dig at Samuel's pseudo-harmless self-image — a campfire scene where Pattinson's character performs for Henry a love ballad that he wrote for Penelope — only requires the former *Twilight* star to strum a guitar while murmuring variations on "Oh, honeybun," "My honeybun" and "I love you, honeybun." Pattinson and Wasikowska deserve better material than the Zellners' head-scratchingly lazy jokes. (Simon Abrams)

HEARTS BEAT LOUD Director Brett Haley's *Hearts Beat Loud* is something of a Trojan horse. The first scenes give every indication that we're going to see a lackluster update of *High Fidelity*. The main character, Frank (Nick Offerman), like *Fidelity*'s Rob, owns a record store and lectures women about music as if they don't have opinions — or ears — of their own. But *High Fidelity* had no women as interest-

ing as Frank's daughter, Sam (a radiant Kiersey Clemons), who, having grown up with a financially struggling parent (Frank's store is on its last legs) has apparently decided, "Fuck that shit." She's about to go to UCLA as a premed student. Before Sam leaves, Frank convinces her to record a song with him (he used to be in an indie band, of course). He explains, "It's time to put away childish things, like homework and med school." They collaborate on an eminently forgettable tune: Those wishing for songs that sound like they were written by indie musicians for indie musicians, not actors who can sing and maybe play an instrument, should see *Once* instead. The real reason to see this film is Kiersey Clemons' Sam and her romance with aspiring artist Rose (Sasha Lane). The relationship alternates between sweet and scorching (though we never see the couple do any more than kiss, fully clothed) and is the fount of the love songs Sam writes for the band she and her father form. I couldn't help, in spite of the sometimes very clunky script, breaking into a smile every time Sam and Rose have a scene together, even a corny bike-riding one. (Ren Jender)

GO HEREDITARY The poor souls populating Ari Aster's soul-shaking slow-horror film *Hereditary* slide, over the film's running time, ever closer to their inevitable fates, as though their paths were preordained. I mean that not just in the movie sense that a screenwriter — in this case Aster — has scripted out what they'll do and say. Instead, it always seems that there's no other way for this story to play out. Aster's characters foolishly believe they can tough their way through one catastrophe after another, while Aster (making his feature debut) and cinematographer Pawel Pogorzelski invite us to linger in the shadows of a creaky, sullen woods home, covering our mouths as we face our certainty

about what will become of these people. The horror of *Hereditary* lays not just in scary images but in the creeping sense that free will is a joke, and bad luck can be as inescapable as a family curse. The story opens with Annie (Toni Collette) reluctantly mourning her difficult mother, Ellen, whom she memorializes in a eulogy as "secret" and "private." The film belongs to Collette, whose convincing rantings, ravings and tearful outbursts, mixed with morose long stares, create a totally believable portrait of a grieving woman, even as she genuinely scared me — real grief is terrifying. Aster and Pogorzelski favor a wide, busy frame, which drives the eye to move around it, taking in every element of the picture. Watching is like playing one of those Photo Hunt spot-the-difference games, trying to suss out what has possibly changed from the last time Aster showed us *this* room. (April Wolfe)

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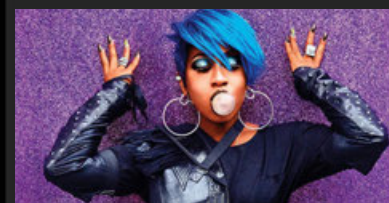
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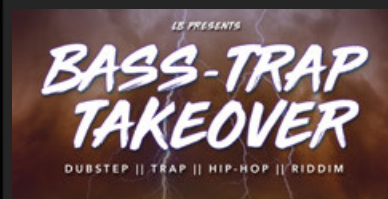
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James Williamson, center, with The Pink Hearts (Petra Haden, left, and Frank Meyer)



PHOTO BY HEATHER HARRIS

Music //

RAW POWER

Ex-Stooges guitarist James Williamson keeps rockin' with new band Pink Hearts

BY BRETT CALLWOOD

James Williamson's story is one of the weirdest that rock & roll ever threw up. It was he who played guitar on the third Stooges album, *Raw Power*, a true punk-rock masterpiece that was shrouded in glamour and controversy as David Bowie held court over the Iggy show. Original guitarist Ron Asheton was switched to bass, they recorded in London, egos ran wild — it should have been a disastrous shitshow. And in many ways it was.

Raw Power in 1973 was the last Stooges album until 2007's *The Weirdness* (which didn't feature Williamson) and then 2013's *Ready to Die* (which did). The band split in February '74, as the influence of heroin grew. Pop and Williamson recorded *Kill City* together in 1975, though it wasn't released until late '77. In 1979, Iggy's *New Values* reunited the pair again, Williamson producing and playing some guitar.

After that, though, Williamson slid away from music pretty much completely. In '82, he graduated from California State Polytechnic University with an electrical engineering degree. He spent 15 years with Advanced Micro Designs in San Jose, and then, in '97, was taken on by Sony as its vice president of standards. This wasn't a "necessary day job" for Williamson. This was a real career that saw him win awards and earn great acclaim for his work in Silicon Valley.

He lived a full life, had a family and was a tech guy surrounded by colleagues who had no idea what he had done in his youth. During the recession in 2009, Williamson accepted an early retirement buyout offer from Sony. That same year, Stooges guitarist Ron Asheton died. The band had re-formed six years earlier with a lineup of Iggy Pop, Ron and Scott Asheton, and new-guy bassist Mike Watt, and played to huge crowds around the globe. Ron Asheton's death rocked the remaining members and fans to the core. If the band were going to continue, the only valid option was to bring back Williamson.

That's what they did. The guitarist returned, the Stooges were inducted into the Rock and Roll Hall of Fame, and it was business as usual until Scott Asheton died in 2014. That, as far as a touring Stooges was concerned, was that.

"I got a chance to go full circle with The Stooges," Williamson says. "I got the tail end of it, where really we were at the peak of our careers, and got all the validation, the Rock and Roll Hall of Fame and the victory laps around to large crowds, arena-rock kind of stuff. So I did all that, and I think I saw the band to its logical conclusion. In the end, it was only Iggy and I left alive. That said, I really didn't feel like I was finished quite yet with music. I just had the ability to sort of do what I wanted at that point. I didn't need to prove anything anymore, and I didn't need to really do it if I didn't want to. So now it's just a labor of love. Just enjoy-

ing playing with really great singers and musicians, going out there and doing what I want."

When Scott Asheton initially became sick, some tour dates were completed with Toby Dammitt on the stool. However, no real thought was given to moving forward as a band without either Asheton brother.

"By the time Scott passed away, we were not in a cycle of concerts and stuff," Wil-

"I GOT A CHANCE TO GO FULL CIRCLE WITH THE STOOGES. I GOT THE TAIL END OF IT, WHERE REALLY WE WERE AT THE PEAK OF OUR CAREERS, AND GOT ALL THE VALIDATION..."

—JAMES WILLIAMSON

liamson says. "At that point, I really didn't want to continue. I felt like it was kind of ridiculous. I've done things just with Iggy, but we couldn't really be The Stooges with just me and Iggy. That wouldn't ring true."

Williamson recorded the *Re-Licked* album in 2014 — new recordings of songs demoed and performed live by The

Stooges in the mid-'70s but never officially released. Williamson used a variety of awesome vocalists, including Jello Biafra (Dead Kennedys), Bobby Gillespie (Primal Scream), Lisa Kekaula (The Bellrays) and Carolyn Wonderland. He played a few gigs, but Williamson needed a band. Enter The Pink Hearts, which sees the guitarist join forces with Frank Meyer of the Streetwalkin' Cheetahs and Petra Haden of The Decemberists.

"Cheetah Chrome [The Dead Boys] recommended Frank," Williamson says. "I had met Petra Haden through Mike Watt, [and had used her] on the last Stooges album, *Ready to Die*, on a number of different things, both as vocalist and as a violinist. So I knew about her talents. I knew I wanted to use her again. The only thing I didn't know is what the combination of Frank's gravelly voice and Petra's super-pure voice would be like. So I decided, once we had written a few songs, I came to L.A. and recorded them with the two of them, and it was immediately magic. So it's been a great thing having this arsenal of different vocal capabilities, and I think they've enjoyed it as well."

Behind the Shade, The Pink Hearts' debut album, was released on June 22 and, while Haden's voice does add a new element, the combination of Williamson and Meyer, the latter a longtime Stooges aficionado, results in a trademark raw, rock & roll noise. After all, the name of Meyer's other band, The Streetwalkin' Cheetahs, is a reference to the Stooges song "Search and Destroy" from that *Raw Power* album.

"It's like, OK, so I don't have to explain The Stooges to him for sure," Williamson says. "He's just generally a good guy to work with. His lyrical capability is amazing. That was one of the biggest things I was looking for — somebody who could write lyrics, because I can't. I was so impressed immediately. He was turning around lyrics overnight, and good ones. That part of putting the band together has been really straightforward."

What has been a little more complicated has been the commute for the band members between their bases in Northern and Southern California. That resulted in some delays getting the album out, but it's all worked out well. And this week, we get to hear the results of those endeavors in a show at the El Rey.

"It's gonna be a rockin' night," Williamson says. "The album is 11 songs, and so obviously we're not going to have a whole set with just the album. We'll play some of my back catalog as well, and that'll be fun. You'll hear stuff in a slightly different way, given the talents that I have to work with. It'll be a fun night. I'm really looking forward to it."

After that, the band are working on booking a full tour. Beyond that, the future is wide open for Williamson and his Pink Hearts.

"As long as we're having fun, I think we'll keep trying to do it and take it from there," he says.

James Williamson and the Pink Hearts play with Prima Donna and DJ Judith Christ at 9 p.m. on Friday, June 29, at the El Rey.

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Music //
Picks //

fri

6/29

JAG

@ THE ROXY

JAG is one of Los Angeles' hardest spitters. Hailing from South L.A., the socially conscious rapper has for the past few years consistently put out real hip-hop that feeds the soul. Earlier this year, he released his most powerful video yet, "The Kapernick [sic] Effect," which resulted in a swarm of LAPD flooding the streets of Fairfax in broad daylight. Since then, JAG has collaborated with the likes of Crooked I, Dave East, James Fauntleroy, Murda Mook and Cassidy. Last November, he released his highly anticipated debut album, *Dalton Ave*, which reminded listeners of his spitfire flow, vivid storytelling and meaningful messaging. Now, he gears up to headline the Roxy. —Shirley Ju

James Williamson & the Pink Hearts

@ EL REY THEATRE

Iggy Pop might be the world's forgotten boy, but for many years James Williamson was the world's forgotten guitarist. Williamson came to attention in the later, mid-1970s lineup of Iggy & the Stooges, co-writing many of the classic songs on *Raw Power* and playing fierce, blistering solos that would influence many early punk guitarists. Williamson also collaborated on the sessions that would end up as the underrated *Kill City* album, which revealed Iggy's more vulnerable, classic-rock side, especially on the Bob Dylan-ish ballad "I Got Nothing." Disenchanted by the music business, the guitarist stopped performing music and worked designing computer chips in Silicon Valley before joining the final Stooges reunion. Williamson still retains flashes of his old fiery tone on *Behind the Shade*, a competent if otherwise unremarkable comeback with The Pink Hearts. (See *Music*, page 29, for more.) —Falling James

U.S. Bombs, D.I.

@ THE VIPER ROOM

This is the sort of double bill that practically guarantees carnage. Orange County hooligans the U.S. Bombs, led by eternal troublemaker Duane Peters, join forces with fellow O.C. boys D.I., the band formed by former Adolescents/Social Distortion man Casey Royer. Both bands have changed their lineups so much over the years that Peters and Royer might be the only original guys left, but no matter — both bands still bring uncompromising, boot-to-the-face punk rock when performing live. It's been 11 years since D.I.'s *On the Western Front*, and 12 since U.S. Bombs' *We Are the Problem*, and hopefully there will be new material soon. In the meantime, expect solid, career-spanning sets. When the Viper Room gets swinging,

Primus: See Thursday.



PHOTO BY CHAPMAN BAEHLER

it's a sight to behold. The crowd will surely be slamming for this one.

—Brett Callwood

sat

6/30

El Conjunto Nueva Ola

@ LA CITA

The Lucha Libre masked cumbia group known as El Conjunto Nueva Ola (ECNO) are known in their native Mexico City as the "heroes of rhythm" for their superbly hi-NRG and tighter-'n-a-rat's-ass stage shows featuring truly funny songs that heap amusement on pop culture in parodies of contemporary Latin and North American musical acts. With their elaborately ornate costumes and kustom-krafted Mexican wrestling masks they're a laff-riot, true, but musically this is a ferociously slamming crew whose meltdown of a panoply of skanky-ska/ragamuffin and trad Latin music styles (such as the Peruvian Huayno-influenced cumbia heard on their latest single, "El Deposito") is a real dance-floor igniter. Warning: Get your tix now, because these guys have a rabid cult following who'll be turning out in droves to pay their respects. Also at Levitt Pavilion in MacArthur Park on Saturday, July 8. —John Payne

Wand

@ THE MOROCCAN LOUNGE

Wand's new *Perfume* EP on Drag City is a springlike explosion that the local group describe as "new music via seven new electric hues, shocks of light that flagrantly provoke the dark, a posy's clutch of purple, fuchsia, green and snowy white that curl against the stench of plague." "The Gift" unfolds just like a flower, its new tendrils reaching ardently toward the sunlight as singer-

guitarist Cory Hanson murmurs, "I can't find my way back," against a backdrop of glowing, glimmering chords that swirl dreamily around him. "Pure Romance" is another overtly pretty assortment of jangling guitar and Hanson's introspective crooning, whereas the EP's title track is a jarringly jagged collision of hard-rocking riffs with his typically wispy and hazy observations.

—Falling James

sun

7/1

The Horrors

@ REGENT THEATER

The Horrors generate the kind of loyalty that transcends the British quintet's evolving musical style. Their Los Angeles devotees have been extremely patient with the delayed return of the beloved group after the cancellation of Spaceland Block Party last year, The Horrors' only local appearance in 2017. That show was tied to the release of their most recent album, the excellent *V*, which hasn't lost any of its sheen with the protracted wait to experience it live. As The Horrors' music has become more accomplished, their performances have matched up, becoming more crafted musically and more impactful visually. The members' command of their space-age stage — frontman Faris Badwan, in particular — is captivating. With songs that skillfully straddle the narrow line between retro familiar and super futuristic, The Horrors are at their pinnacle.

—Lily Moayeri

Dirty Penni Fest

@ THE ECHOPLEX

Co-presented by Dirty Laundry TV and Penniback Records, the Dirty Penni Fest returns for its third annual edition

with a daylong lineup of some of this region's best and brightest punk and indie bands. Local duo No Age recently released their fourth album, *Snares Like a Haircut*, as Randy Randall and Dean Allen Spunt ride along a surge of their own blurry chords and restless drums to create a form of punk that's more droning and noisily hypnotic than merely angry and aggressive. L.A. trio Sadgirl stir up a comparatively melodramatic fusion of echoing surf chords and jangling indie rock mixed with a hint of punk power. Feels shift easily from pop prettiness into punk rage, whereas The Side Eyes never let up with their nonstop punk fury. Potty Mouth crank out a more euphoric marriage of punk and grunge heaviness that's nonetheless underscored by a heavy pop melodicism. —Falling James

mon 7/2

Quinn DeVeaux @ THE LOVE SONG

A more thematically pristine venue than the Love Song would be almost impossible to come by for the constitutionally smooth and dulcet song stylings of soul singer and guitarist Quinn DeVeaux. Born in Gary, Indiana, he found his true calling by way of the rough-and-tumble clubs of the Mission District in San Francisco at the dawn of the new century; he currently calls Oakland home. Tonight's solo action — he's regularly backed by the ladies of The Blue Beat Review — gives DeVeaux the chance to delve deeply into the undercurrent of music he's interpreted in his entirely unique voice. Blues, soul, country, gospel — all these genres contain within them a theme of loneliness, something DeVeaux has embraced with a voice that's strong but soft, resolute but yielding, and faithful but questioning in his long night's journey into day. —David Cotner

tue 7/3

Giuda @ GARDEN AMPHITHEATRE

Giuda are a five-piece band from Italy, but they sing in English with a sound that mimics 1970s-era hard rockers. Such tracks as "Roll the Balls" attempt to approximate the swaggering boogie of Thin Lizzy with maybe a dose of Grand Funk Railroad punchiness. Their lyrics are dumb as hell, without the saving grace of a self-mocking Spinal Tap/Turbonegro wittiness, but Giuda rock onward guilelessly anyway. "Rock 'n' Roll Music" is the latest in a long line of songs about rock & roll, but the quintet's hard-charging rhythms say more about their carefree, party-time attitude than their clumsy, clichéd lyrics ever will. That said, Giuda still crank up a pretty good time on older songs like "Number 10," which mimics T. Rex with a glam-rock forcefulness. —Falling James

wed 7/4

The Go-Go's @ THE HOLLYWOOD BOWL

Just two years ago, The Go-Go's announced that they were performing their final tour, which culminated in two shows in Southern California. Since then, however, the band have reconciled with longtime bassist Kathy Valentine and appear revitalized now that their songs are being turned into a new Broadway musical, *Head Over Heels*. Any chance to hear The Go-Go's' timelessly summery pop-punk anthems is always welcome, as the group usually sound fully energetic in concert despite not having released any new material since 2001's underrated album, *God Bless the Go-Go's*. While it's a shame that the quintet have yet to reunite with their often-forgotten original bassist, Margot Olavarria, who basically formed the band, the current lineup mix their occasional early punk blasts with their more poppy and better-known later material. Also Monday-Tuesday, July 2-3. —Falling James

thu 7/5

Primus, Mastodon @ THE GREEK THEATRE

This tour marries two generations of rock acts that broke through to semi-mainstream status despite being oddballs within their own scenes. Bay Area trio Primus were the clown princes of the '90s alternative-rock scene, their quirky alt-funk odes to strange characters, such as "Jerry Was a Race Car Driver" and "Wynonna's Big Brown Beaver," serving as a much-needed sideshow to the otherwise overly serious rock of the time. They're anchored by the off-kilter bass work and nasal vocal delivery of real-life eccentric bandleader Les Claypool. Mastodon broke through in the mid-2000s thanks to a sound grounded in thunderous stoner-metal, with a growing emphasis on prog-metal freakouts and heady lyrical material, making recent efforts such as 2017's *Emperor of Sand* conceptual treasure chests overflowing with riffs and immersive lyrical stories. —Jason Roche

Faster Pussycat @ SAINT ROCKE

This Hermosa Beach room is an interesting venue for the reigning kings of Sunset Strip sleaze, but Faster Pussycat's Taime Downe will play anywhere that will have him. Downe grew tired of Pussycat after the '80s pomp, calling it quits after 1992's *Whipped!* received a lukewarm reception and forming S&M-themed industrial rock band The Newlydeads. By the mid-2000s, however, Downe had put together a new lineup of Pussycat, blending that old-school cock rock with some Newlydeads darkness. 2006's *The Power and the Glory Hole* is under-heard, though Pussycat have toured hard since then. Hopefully we'll get some new material soon, but for now, the back catalog is strong and makes for a killer set. —Brett Callwood

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THURSDAY, JULY 27 2018

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 JULY 26 - THE ROXY



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CLUBS**ROCK & POP**

ALEX'S BAR: 2913 E. Anaheim St., Long Beach.

Alika, Quinto Sol, Fri., June 29, 8 p.m., \$10. Three Bad Jacks, Reckless Ones, Gamblers Mark, The Thirsty Crows, Sat., June 30, 8 p.m., \$18. Color TV, Autogramm, Red Channel, Nico Bones, Sun., July 1, 8 p.m., \$5. Jon & the Vons, The Loons, The Schizophonics, Thu., July 5, 8 p.m., \$10.

AMOEBIA MUSIC: 6400 Sunset Blvd., Los Angeles. DJ Dirty Dave, Fri., June 29, 8 p.m., free.

BACKSTAGE BAR & GRILL: 10400 Culver Blvd., Culver City. King Chris & the Groove Thang, Wednesdays, 9 p.m., free.

BARDOT HOLLYWOOD: 1737 N. Vine St., Los Angeles. Draemings, Dylan Dunlap, Kat Meowz, Mon., July 2, 8 p.m., free.

BOOTLEG THEATER: 2200 Beverly Blvd., Los Angeles. Michael Rault, Levitation Room, Dustin Lovelis, Fri., June 29, 8:30 p.m., \$12. Snail Mail, Bonny Doon, June 30/July 1, 8:30 p.m., \$16. Johanna Samuels, Charley Dam, Anna Ash, Olivia Kaplan, Mon., July 2, 8:30 p.m., free. Vanessa Silberman, Spare Parts for Broken Hearts, Satellite Sky, Turbulent Hearts, Tue., July 3, 8 p.m., \$7. Rob Magill, Peter Redgrave, Thu., July 5, 7 p.m., \$10.

CAFE NELA: 1906 Cypress Ave., Los Angeles. Enemy Proof, Loss for Concern, Akrid, Fri., June 29, 8 p.m., free. Spent Idols, Pat Todd, Medicine Bird, Double E, Sat., June 30, 8:30 p.m., \$8.

THE CANYON AGOURA HILLS: 28912 Roadside Dr., Agoura Hills. Ted Nugent, Sat., June 30, 9 p.m., \$58-\$88.

THE CANYON SANTA CLARITA: 24201 Valencia Blvd., #1351, Santa Clarita. The Long Run, Fri., June 29, 9 p.m., \$19.50. Wynonna Judd & the Big Noise, Sat., June 30, 9 p.m., \$38-\$68. Ted Nugent, Sun., July 1, 9 p.m., \$48-\$88.

THE CAVE: 40789 Village Dr., Big Bear Lake. The English Beat, Fri., June 29, 6:30 p.m. Everclear, Marcy Playground, Local H, Sun., July 1, 6:30 p.m. Hawthorne Heights, Forget Your Friends, Wed., July 4, noon. Pat Travers, Aces & Eights, Thu., July 5, 6:30 p.m.

DIPIAZZA'S RESTAURANT & LOUNGE: 5205 E. Pacific Coast Highway, Long Beach. Left for Dead, Fri., June 29, 7 p.m.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Baynk, Dwilly, Grant Owens, Fri., June 29, 8:30 p.m., \$15. Homesafe, Hot Mulligan, Jetty Bones, Heart Attack Man, Sat., June 30, 5 p.m., \$16. Transviolet, Magic Bronson, Mon., July 2, 7 p.m., \$16. Uada, Wolvhammer, The Black Moriah, Anshelm, Chaahk, Tue., July 3, 7 p.m., \$15.

THE ECHOPLEX: 1154 Glendale Blvd., Los Angeles. Khemmis, Future Usses, Fri., June 29, 8 p.m., \$17. Dirty Penni Fest with No Age, Sadgirl, Mt. Eddy, Frankie & the Witch Fingers, Mike Watt, The Side Eyes, Potty Mouth and many others, Sun., July 1, 2 p.m., \$25 (see Music Pick). DJ Jose Maldonado, Tue., July 3, 9 p.m., \$10.

THE FEDERAL: 5303 N. Lankershim Blvd., North Hollywood. Pistol Beauty, The Mendenhall Experiment, 2 Ton Bridge, Cindy Pain, Sat., June 30, 7 p.m. Lopez Beatles, Rockford, Sun., July 1, 11 a.m.-2 p.m., free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Highway, Long Beach. Capleton, Tue., July 3, 7 p.m.

GENGHIS COHEN: 740 N. Fairfax Ave., Los Angeles. The Four Postmen, Fri., June 29, 8 p.m. Laura Chase, Eva Hilton, Mari Iijima, Sat., June 30, 7:30 p.m.

HANDBAG FACTORY: 1336 S. Grand Ave., Los Angeles. Pipe Dreams, Lauren Lakis, MRK, Xhoana X, Velvet, Sat., June 30, 8 p.m., free.

HARVARD & STONE: 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sundays, 8 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. EasyFriend, Yip Yops, Vowws, Fri., June 29, 8 p.m., \$7. Goon, Draag, Sweater, Jean Dawson, Collin Cairo, Girl Friday, Sat., June 30, 7 p.m., \$7. Young Jesus, Illuminati Hotties, Slugs, Justus Proffitt, Cartalk, Bloomers, Sun., July 1, 7 p.m., \$7. Giuda, The Crazy Squeeze, Salt Lick, Mon., July 2, 8 p.m., \$15.

HIGHLAND PARK BOWL: 5621 N. Figueroa St., Highland Park. Schizophonics, Tissues, Slim Zwerling, Fri., June 29, 8 p.m.

HOUSE OF BLUES ANAHEIM: 1530 S. Disneyland Dr., Anaheim. Everclear, Marcy Playground, Local HSirusXM Presents Summerland 2018, Fri., June 29, 6 p.m., \$25. Led Zepagain, Sat., June 30, 7 p.m.,

\$20. Los Cafres, Thu., July 5, 7 p.m., \$29.50.

HYPERION TAVERN: 1941 Hyperion Ave., Los Angeles. Ye Olde Hushe Clubbe, with DJ Don Bolles, Wednesdays, 9:30 p.m., free.

THE KIBITZ ROOM: 419 N. Fairfax Ave., Los Angeles. Spooky Ruben, Sundays, 3 p.m., free. The Fockrs, Tuesdays, 9 p.m., free.

KULAK'S WOODSHED: 5230 1/2 Laurel Canyon Blvd., Studio City. Singer-Songwriter Open Mic, Mondays, 8 p.m.

LARGO AT THE CORONET: 366 N. La Cienega Blvd., Los Angeles. Jon Brion, Fri., June 29, 9:30 p.m., \$30.

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Flor Amargo, Tue., July 3, 9 p.m.-2 a.m., \$12. Band Aparte, The Animal Show Band, The Freakies, Thu., July 5, 8:30 p.m., \$5.

THE LOVE SONG: 450 S. Main St., Los Angeles. Matt Dorrien, Faustina Masigat, Ryan Anderson, Fri., June 29, 8 p.m., free. Lake Ryan, Dylan Rodrigue, Sun., July 1, 9 p.m., free. Quinn DeVeaux, Mon., July 2, 9 p.m., free (see Music Pick). CB Brand, Thu., July 5, 8:30 p.m., free.

THE MARKE: 3311 S. Main St., Los Angeles. Darik & the Funbags, Sat., June 30, 10 p.m. Rugburn, Wed., July 4, 10 p.m.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Lost Marauders, Death on the Radio, Powerviolets, Fri., June 29, 9 p.m. Gitane Demone, The Sold & Bones, The Hellers, The Sound of Ghosts, Sat., June 30, 9 p.m. The Andy T Band, Mon., July 2, 8 p.m.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. K.P. Hawthorn, Gal Holiday & the Honky Tonk Revue, Nocona, Fri., June 29, 8 p.m., \$20. Willie Nile, Sat., June 30, 8 p.m., \$25. Cindy Lee Berryhill, Sun., July 1, 8 p.m., \$20.

THE MINT: 6010 W. Pico Blvd., Los Angeles. Danielle Nicole, Megan Jade, Briana Stimmel, Dani Vargas, Fri., June 29, 9 p.m., \$12. Baudelaire Collective, Dawne, Sat., June 30, 8 p.m., \$10; Particle, 7come11, Sat., June 30, 10 p.m., \$16. Austin Sexton, Tiffany Jade, Mulherin, Sun., July 1, 7:30 p.m., \$11. The Mint Jam, Every other Monday, 8 p.m., \$5; Zephyr Avalon, Mon., July 2, 9 p.m., \$5. The Grass Hippies, Tue., July 3, 8 p.m., \$15.

MOLLY MALONE'S: 575 S. Fairfax Ave., Los Angeles. Craig Paddock, Fri., June 29, 9 p.m. Dean Stephan Benefit, Sat., June 30, 7:30 p.m., \$20.

THE MOROCCAN LOUNGE: 901 E. First St., Los Angeles. The Dirty Nil, Casual Friday, Fri., June 29, 7:30 p.m., \$10. Wand, Sofia Bolt, Eloee Omoe, Sat., June 30, 7:30 p.m., \$17 (see Music Pick). Carah Faye, Maude Latour, Sun., July 1, 7:30 p.m., \$13. Frog Eyes, Hello Blue Roses, Skygreen Leopards, Tue., July 3, 7:30 p.m., \$15. New Madrid, David Barbe & Inward Dream Ebb, Thu., July 5, 7:30 p.m., \$10.

THE OLD TOWNE PUB: 66 N. Fair Oaks Ave., Pasadena. HB3, Cabrini Green, Tue., July 3, 9 p.m., free.

PAPPY & HARRIET'S PIONEERTOWN PALACE: 53688 Pioneertown Rd., Pioneertown. Rose's Pawn Shop, Fri., June 29, 8 p.m., free. Moonville Collective, The Shadow Mountain Band, Sat., June 30, 6 p.m., \$15. The Sunday Band, Sundays, 7:30 p.m., free. Open Mic, Mondays, 7 p.m., free. Two Lane Blacktop, Tremble Weeds, Thu., July 5, 8 p.m., free.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach. Slime Kings, Fri., June 29, 9 p.m.

PLAYHOUSE: 6506 Hollywood Blvd., Los Angeles. Tyga, Tue., July 3, 10 p.m.

THE REDWOOD BAR & GRILL: 316 W. Second St., Los Angeles. Fartbarf, Bella Novella, Fri., June 29, 9 p.m., \$10. Jon & the Vons, Tue., July 3, 9 p.m.

RESIDENT: 428 S. Hewitt St., Los Angeles. Negative Gemini, George Clanton, Fri., June 29, 9 p.m., \$15. Ethio Cali, DJ Fat Tony, Sat., June 30, 3 p.m., free; Sabbath, Old Coven, Powerthrone, Sat., June 30, 8 p.m., \$25. Sabbath, Blazing Eyes, Invocation War, Sun., July 1, 8 p.m., \$25. Rubio, Fernando Milagros, Mon., July 2, 8 p.m., \$12. Here Lies Man, Deathchant, Ether Feather, Thu., July 5, 8 p.m., \$15.

THE ROSE: 245 E. Green St., Pasadena. Ted Nugent, Fri., June 29, 9 p.m., \$48-\$88.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. Jag, Kota the Friend, Cyndee, Fri., June 29, 7 p.m., \$14 (see Music Pick); Sir, Arin Ray, Fri., June 29, 11 p.m. Street Dogs, The Last Gang, Left Alone, Sat., June 30, 9 p.m., \$20. The Real Yung LA, DJ Eveready, Tue., July 3, 9 p.m., \$27.

SAINT ROCKE: 142 Pacific Coast Highway, Hermosa Beach. Faster Pussycat, Don Jamieson, Dorian Steel, Thu., July 5, 8 p.m. See Music Pick.

SASSAFRAS SALOON: 1233 Vine St., Los Angeles. The

Sazerac Steppers Brass Band, Tuesdays, 9 p.m., free.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. The Reasn, Ariel Beesley, Paige Garabito, Satta, Fri., June 29, 9 p.m., \$10. October's Child, Koda, Lucas Guerin, Mon., July 2, 9 p.m., free. Dead Air, Holy Flowers, DZR, Family Cash, Tue., July 3, 9 p.m., \$8. The Big Takeover, Jackie Mendez, Xiantoni Ari, King Steady Beat, Thu., July 5, 9 p.m., \$10.

SILVERLAKE LOUNGE: 2906 Sunset Blvd., Los Angeles. Tyne Darling, Sofia Wolfson, The Emerald, Motorbone, The Road Vikings, Fri., June 29, 7:30 p.m., \$15. Solomon the Artiste, Harvey Leona, Ursa Major, Bianca Muñoz, Sat., June 30, 4 p.m., free. Asterhouse, Arms of Tripoli, Some Gifts, Mon., July 2, 8 p.m., \$10. Highland Eyeway, Death Cat, Pet Sex, Miss Mud, Tue., July 3, 8 p.m., \$10. The Green Door, High Tatras, Elkhead, Wed., July 4, 8 p.m., \$10. Alé, Pleasure Burn, Jarret Alarcon, Thu., July 5, 8 p.m., \$10.

THE SMELL: 247 S. Main St., Los Angeles. Fucked Forever, Fujioka Shiroishi Casanova, Obliques, (Z)erpents, Fri., June 29, 9 p.m., \$5. Dumb, Traps PS, Post-Life, Mama Kokomo, Sun., July 1, 9 p.m., \$5. Egrets on Ergot, Round Eye, Flying, Thu., July 5, 8 p.m., \$7.

THE TERAGRAM BALLROOM: 1234 W. Seventh St., Los Angeles. The Regrettes, Destroy Boys, Fringe, Fri., June 29, 8:30 p.m., \$18. Metropolis Live, Sat., June 30, 9 p.m., \$12.

TRIBAL CAFE: 1651 W. Temple St., Los Angeles. Open mic, Tuesdays, 7 p.m.; Sundays, 4 p.m.

TRIP: 2101 Lincoln Blvd., Santa Monica. The Dennis Mitchelltree Trio, first Tuesday of every month, 8 p.m., free; The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., \$5.

THE TROUBADOUR: 9081 Santa Monica Blvd., West Hollywood. Voices of Ruin, Eken Is Dead, Radium, Consciously Dying, Siva, Sat., June 30, 7:30 p.m., \$18.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Nekromantix, Fri., June 29, 7 p.m. Planet Asia, Big Twin, Hus Kingpin, Mon., July 2, 8 p.m., \$20-\$50.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. U.S. Bombs, D.I., Fri., June 29, 8:30 p.m. (see Music Pick). Mr. Crowley, Sat., June 30, 8 p.m., \$15. Renegades of Rage, Pretty Hate Machine, Sun., July 1, 8 p.m., \$15. The Sunset Jam, Mondays, 8 p.m., free. Peace Frog, Cosmic Eye, Tue., July 3, 8:30 p.m., \$20.

WHISKY A GO-GO: 8901 Sunset Blvd., West Hollywood. Hed PE, Sat., June 30, 8 p.m., TBA. Ike Turner Jr., Sun., July 1, 7 p.m. Registered Offender, Wily Savage, Stereolove, Handsome Karnivore, Lust, Wed., July 4, 7 p.m. Chin Up Kid, Thu., July 5, 7 p.m., TBA.

ZEBULON: 2478 Fletcher Dr., Los Angeles. The Big Pink, Blackpaw, Marc Baker, Fri., June 29, 9 p.m., free. The Memories, Eeeks, Sat., June 30, 9 p.m., free. Weirdo Night with Dynasty Handbag, Christina Catherine Martinez, Sun., July 1, 8 p.m., \$15. Flaccid Mojo, Ryan Sawyer, "Sleepy" Doug Shaw, Mon., July 2, 9 p.m., \$10. Jim Wilson, Rocco DeLuca, Tue., July 3, 9 p.m., free.

-Falling James

JAZZ & BLUES

ALVAS SHOWROOM: 1417 W. Eighth St., San Pedro. Mick Adams & the Stones, Sat., June 30, 7:30 p.m., \$25. Blanco Diablo, Sun., July 1, 8 p.m., \$20.

ARCADIA BLUES CLUB: 16 E. Huntington Dr., Arcadia. Anni Piper, Sat., June 30, 8 p.m., \$15.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Prophecy, with Billy Childs, Fri., June 29, 9:30 p.m., \$25. Thom Rotella, Ernie Watts, Sat., June 30, 9:30 p.m., \$25. Isamu McGregor, Sun., July 1, 9:30 p.m., \$15. Jaime Kime, Mon., July 2, 9:30 p.m., \$15. Javo Barrera, Tue., July 3, 9:30 p.m., \$15. Katja Rieckermann, Thu., July 5, 9:30 p.m., \$20.

BLUEWHALE: 123 Astronaut E.S. Onizuka St., Los Angeles. David Binney, Fri., June 29, 9 p.m. Gilbert Castellanos, Sat., June 30, 9 p.m., \$20. Caili O'Doherty, Sun., July 1, 9 p.m. Jesper Dutz, Mon., July 2, 9 p.m. Tierney Sutton & Tamir Hendelman, Thu., July 5, 9 p.m., \$25.

BURBANK MOOSE LODGE: 1901 W. Burbank Blvd., Burbank. Pete Anderson, Mondays, 8 p.m., free.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd., Los Angeles. Miki Howard, Fri., June 29, 8:30 p.m. Jane Monheit, Sat., June 30, 8:30 p.m.; Sun., July 1, 7:30 p.m.

COLOMBO'S ITALIAN STEAKHOUSE & JAZZ CLUB: 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30 p.m., free. Ernie Draffen, Saturdays, 5:30 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Trifecta, Thursdays, 7 p.m., free.

DEL MONTE SPEAKEASY: 52 Windward Ave., Venice. Katalyst, Saturdays, 9 p.m., free.

DESERT ROSE: 1700 Hillhurst Ave., Los Angeles. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free.

THE DRESDEN RESTAURANT: 1760 N. Vermont Ave., Los Angeles. The Readys, Sundays, 9 p.m., free. Marty & Elaine, Tuesdays-Saturdays, 9 p.m., free.

GARDENIA RESTAURANT & LOUNGE: 7066 Santa Monica Blvd., Los Angeles. Open Mic, hosted by Keri Kelsey, Tuesdays, 9 p.m., \$5.

GRIFFINS OF KINSALE: 1007 Mission St., South Pasadena. Barry "Big B" Brenner, Thursdays, 8 p.m., free.

HARVELLE'S SANTA MONICA: 1432 Fourth St., Santa Monica. The Toledo Show, Sundays, 9 p.m., \$10. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$5.

IL PICCOLO VERDE: 140 S. Barrington Place, Los Angeles. David Marcus, Thursdays, 7 p.m.; Tuesdays, 7 p.m., free.

LAS HADAS: 9048 Balboa Blvd., Northridge. Cool Blue, Mondays, 7-9 p.m., free. Johnny Vana's Big Band Alumni, Tuesdays, 10:30 a.m.-12:30 p.m., free; Mariachi Tenochtitlan, Tuesdays, 8 p.m., free. Rex Merriweather, Wednesdays, 8-10 p.m., free.

THE LIGHTHOUSE CAFE: 30 Pier Ave., Hermosa Beach. The Ron Kobayashi Trio, Sat., June 30, 11 a.m.-2:30 p.m., free. The Jacques Lesure Trio, Sun., July 1, 11 a.m.-3 p.m., free.

THE MIXX RESTAURANT & BAR: 443 E. Colorado Blvd., Pasadena. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free.

94TH AERO SQUADRON: 16320 Raymer Ave., Van Nuys. Adrian Galysh, Fridays, 6-9 p.m., free.

PERCH: 448 S. Hill St., Los Angeles. The James Cornelison Trio, Fridays, 7 p.m., free. The Todd Hunter Trio, Saturdays, 12-3 p.m., free. The Emma Jane Thommen Trio, Sundays, 12-3 p.m., free. Ben Rose, Thursdays, 7-10 p.m.; Sundays, 7-10 p.m., free. The Molly Miller Trio, Mondays, 7 p.m., free. Brian Swartz, Tuesdays, 7-10 p.m., free. Raquel Rodriguez, Wednesdays, 7 p.m., free.

PIPS PIZZA PASTA SALADS: 1356 S. La Brea Ave., Los Angeles. Jeff Robinson, Fridays, 8 p.m., free. Cal Bennett, Sundays, 11 a.m., free. Barbara Morrison, Tuesdays, 7 p.m., free.

RIVIERA 31: Hotel Sofitel, 8555 Beverly Blvd., Los Angeles. Ryan Cross, Mondays, 9 p.m.

SEVEN GRAND: 515 W. Seventh St., Los Angeles. The Makers, Tuesdays, 10 p.m., free.

SPAGHETTINI SEAL BEACH: 3005 Old Ranch Parkway, Seal Beach. DW3, Thursdays, 8 p.m., \$15.

STARBOARD ATTITUDE: 202 The Pier, Redondo Beach. Open mic, Wednesdays, 7 p.m., free.

TUNING FORK: 12051 Ventura Place, Studio City. Barry "Big B" Brenner, Wednesdays, 8:30 p.m., free.

VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Matt Von Roderick, Fri., June 29, 6:30 & 9 p.m., \$20. George Kahn, Sat., June 30, 6:30 & 9 p.m., \$20. Judy Wexler, Sun., July 1, 7:30 p.m., \$20. Marlon Martinez, Tue., July 3, 7:30 p.m., free. Billy Valentine, Thu., July 5, 7:30 p.m., \$20.

VITELLO'S ITALIAN RESTAURANT: 4349 Tujunga Ave., Studio City. Kim Yarbrough, Dan White, Sat., June 30, 7:30 p.m., \$25 & up. Susan Krebs, Sun., July 1, 7:30 p.m., \$25 & up. Pierre Charles III, Mon., July 2, 7:30 p.m., \$20 & up.

VIVA RANCHO CANTINA: 900 Riverside Dr., Burbank. The Kevin Crabb Jazz Jam, Sundays, 4 p.m., free.

THE WORLD STAGE: 4321 Degenan Blvd., Los Angeles. Michael Alvidrez, Bobby West, Fritz Wise, Fri., June 29, 9 p.m., \$20. Rickey Woodard, Sat., June 30, 9 p.m., \$20. Sisters of Jazz Jam Session, Sundays, 8 p.m., \$5. Jazz Jam Session, Thursdays, 9 p.m., \$5.

THE WRITE-OFF ROOM: 21791 Ventura Blvd., Woodland Hills. The Deductions, Fridays, 8 p.m. The Bonedaddys, Sundays, 6 p.m. Teresa James & the Rhythm Tramps, Wednesdays, 7:30 p.m.

-Falling James

LATIN & WORLD

CANA RUM BAR: 714 W. Olympic Blvd., Los Angeles. Sitara Son, Tuesdays, 10 p.m., free. Likkle Reggae Band, Wednesdays, 10 p.m., free.

COCOPALM RESTAURANT: 1600 Fairfax Dr., Pomona. Chino Espinoza y los Duenos del Son, Fridays, 10 p.m., free.

THE CONGA ROOM: 800 W. Olympic Blvd., Los Angeles. Discoteca DTLA, Fridays, 9 p.m. Conga Room Saturdays, Saturdays, 9 p.m., TBA.

EL CID: 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Theater, Saturdays, 8 p.m.; Sundays, 7 p.m.

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Angeles. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.

THE GRANADA LA: 17 S. First St., Alhambra. Salsa Fridays, Saturdays, 9:30 p.m., \$10. Salsa & Bachata Saturdays, Sundays, 7 p.m.-3 a.m., \$15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., \$5. Bachata Thursdays, Thursdays, 8 p.m., \$5-\$10.

LA CITA: 336 S. Hill St., Los Angeles. El Conjunto Nueva Ola, Sat., June 30, 9 p.m., \$15. See Music Pick.

LAS PERLAS: 107 E. Sixth St., Los Angeles. Voz Bohemia, Mondays, 10 p.m., free.

MULCAHEYS: 15334 Whittier Blvd., No. 8, Whittier. The Susie Hansen Latin Band, Fridays, 7-10 p.m., \$5.

TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE: 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

—Falling James

COUNTRY & FOLK

BOULEVARD MUSIC: 4316 Sepulveda Blvd., Culver City. Big Daddy, Sat., June 30, 8 p.m.

THE CINEMA BAR: 3967 Sepulveda Blvd., Culver City. David Serby, Kaz Murphy & the Law, Fri., June 29, 9 p.m., free. Don Heffington, Sat., June 30, 9 p.m. The Hot Club of L.A., Mondays, 9 p.m., free. The Swing Riots Quartet, The Les & Small Band, The Young Ones, Tue., July 3, 9 p.m.

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. The Severly Brothers, Fri., June 29, 8 p.m., \$18. Broken Arrow, Sat., June 30, 7 p.m., \$20. The Jimmy Grant Ensemble, Barrio Manouche, Sun., July 1, 2 p.m., \$20. Patrick Carrico, Marvin Etzioni, Chad Watson, Aireene Espiritu, The Licata Brothers, Thu., July 5, 7 p.m., \$20.

E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St., Los Angeles. Groovy Rednecks, The Ryman Rails, Sat., June 30, 7 p.m., free.

IRELAND'S 32: 13721 Burbank Blvd., Van Nuys. Acoustic Jam, Tuesdays, 8 p.m., free.

JOE'S GREAT AMERICAN BAR & GRILL: 4311 W. Magnolia Blvd., Burbank. 5th & Birmingham, Fri., June 29, 9 p.m. The Kyle Gass Band, Sat., June 30, 9 p.m. The Deep Cuts, Sun., July 1, 8 p.m. Dave Stuckey, Mon., July 2, 9 p.m. Big Lucky, Tue., July 3, 9 p.m. The Ploughboys, Wed., July 4, 9 p.m. The Jazz Holiday Band, Thu., July 5, noon.

O'BRIEN'S: 2226 Wilshire Blvd., Santa Monica. Irish Music Session, Sundays, 8 p.m.

—Falling James

DANCE CLUBS

ACADEMY NIGHTCLUB: 6021 Hollywood Blvd., Los Angeles. Sunnery James, Ryan Marciano, Fri., June 29, 10 p.m., \$10-\$90. Audien, Sat., June 30, 10 p.m., \$20 & \$90. Fourth of July Cookout, with house DJs TBA, Wed., July 4, 2 p.m., \$10 & \$20.

THE AIRLINER: 2419 N. Broadway, Los Angeles. The Rap Contest, presented by Sellasie, Tuesdays, 8 p.m.-1:30 a.m., \$20. Low End Theory, with resident DJs Daddy Kev, Nobody, The Gaslamp Killer, D-Styles and MC Nocando, Wednesdays, 9:30 p.m.-1:30 a.m.

AVALON HOLLYWOOD: 1735 Vine St., Los Angeles. Party Thieves, Xan Griffin, Basko, Jeremiah Red, Michael Mind, Stank Phace, Fri., June 29, 9:30 p.m. Ben Nicky, Karra, Casey Rasch, Jorza, Sat., June 30, 10 p.m. 100% House Pre-4th of July Party, Tue., July

3, 9 p.m. TigerHeat, Thursdays, 10 p.m., \$5.

BOARDNER'S: 1652 N. Cherokee Ave., Los Angeles. Bar Sinister, Saturdays, 10 p.m., \$10-\$20. Blue Mondays, Mondays, 8 p.m., \$3-\$7.

EASTSIDE SHOWROOM: 1300 S. Brand Blvd., Glendale. Procedure, Thursdays, 8 p.m., free.

THE ECHO: 1822 W. Sunset Blvd., Los Angeles. Funky Sole, with Music Man Miles, DJ Soft Touch and others, Saturdays, 10 p.m., free-\$5.

THE ECHOPEX: 1154 Glendale Blvd., Los Angeles. Dub Club, Wednesdays, 9 p.m.

ELEVATE LOUNGE: 811 Wilshire Blvd., Los Angeles. Remix Fridays, Fridays, 10 p.m. Sultry Saturdays, Saturdays, 9:30 p.m.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles. Malaa, Fri., June 29, 10 p.m. Green Velvet, Sat., June 30, 10 p.m., \$35-\$90.

THE FEDERAL: 102 Pine Ave., Long Beach. Snapback Long Beach, Fridays, 10 p.m., \$10. Sole Saturdays, Saturdays, 10 p.m., \$10.

GLOBE THEATRE: 740 S. Broadway, Los Angeles. Wunderground Wednesday, Wednesdays, 9 p.m.-2 a.m. Continues through Aug. 30, free.

GRAND STAR JAZZ CLUB: 943 N. Broadway, Los Angeles. Club Underground, with DJs Larry G & Diana Meehan spinning Britpop, post-punk and new wave, ages 21 & over, Fridays, 9 p.m., \$8.

LA CITA: 336 S. Hill St., Los Angeles. Punky Reggae Party, with DJ Michael Stock & DJ Boss Harmony, Fridays, 9 p.m., \$5. Doble Poder, with cumbia and norteno bands TBA, Sundays, 2-9 p.m., free; DJ Paw, ages 21 & over, Sundays, 9 p.m.-2 a.m., free. DJ Moist, Mondays, 9 p.m..

LOS GLOBOS: 3040 W. Sunset Blvd., Los Angeles. Club '90s, Fridays, 10 p.m. Sunny Sun, Esca, Fri., June 29, 10 p.m., free. Bootie L.A., Saturdays, 10 p.m., \$5 & \$10. Culture Fusion, Sun., July 1, 8:30 p.m., \$5; Puntarama, Sun., July 1, 10 p.m., free. Flor Amargo, Tue., July 3, 9 p.m., \$25; Club 90s, Tue., July 3, 10 p.m., \$10.

LURE: 1439 Ivar Ave., Los Angeles. Lure Fridays, Fridays, 10 p.m.

THE SATELLITE: 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9 p.m., \$5.

SHORT STOP: 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, Sundays, 10 p.m., free. Motown on Mondays, Mondays, 9 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave., Los Angeles. House Heads, Fri., June 29, 10 p.m., \$10. Spencer Brown, Sat., June 30, 10 p.m., \$15-\$25.

THAT '80S BAR: 10555 Mills Ave., Montclair. '80s Dance Party, with new wave, old-school and freestyle favorites, Fridays, Saturdays, 7 p.m.-2 a.m., \$5-\$10.

UNION NIGHTCLUB: 4067 W. Pico Blvd., Los Angeles. Distrikt, Sat., June 30, 10 p.m., \$15 & \$30. Camp Charlie, Tue., July 3, 9 p.m., \$10-\$20. Monsters, The Akatsuki ChopMusic, Wed., July 4, 9 p.m., \$15 & \$20.

THE VIRGIL: 4519 Santa Monica Blvd., Los Angeles. Funkmosphere, Thursdays, 9:30 p.m.-2 a.m., free-\$5.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, JUNE 29

DAVE HILLYARD & THE ROCKSTEADY 7, THE DELIRIANS: 8 p.m. California Plaza, 350 S. Grand

Ave., Los Angeles.

DEVON WELSH, SARAH DAVACHI: 6 p.m., free. The Getty Center, 1200 Getty Center Dr., Los Angeles.

GO FISHBONE: 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., Los Angeles.

GO JAMES WILLIAMSON & THE PINK HEARTS: With Prima Donna, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles. See Music Pick.

LONG BEACH DUB ALLSTARS: 8 p.m., \$5. The Novo by Microsoft, 800 W. Olympic Blvd., Los Angeles.

MAGIC GIANT: With Young Rising Sons, New Beat Fund, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

THE MIGHTY MIGHTY BOSSTONES: With Los Kung Fu Monkeys, Buster Shuffle., 8 p.m., \$30. The Regent Theatre, 448 S. Main St., Los Angeles.

MIKUEXPO 2018: 8 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

REIK: 7 p.m. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside.

SLAUGHTER: 8 p.m. San Manuel Indian Bingo & Casino, 777 San Manuel Blvd., Highland.

SATURDAY, JUNE 30

BANE'S WORLD: With Inner Wave, Michael Seyer, 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

COLD CAVE: With Black Marble, Choir Boy, 9 p.m. The Fonda Theatre, 6126 Hollywood Blvd., Los Angeles.

COMBICHRIST: With Wednesday 13, Night Club, Prison, Death Valley High., 7:30 p.m., \$27. The Regent Theatre, 448 S. Main St., Los Angeles.

DIRTY HEADS: With Iration, The Movement, Pacific Dub, 6 p.m. FivePoint Amphitheatre, 14800 Chinon, Irvine.

FARRUKO: With Lary Over, 8 p.m. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

GERALD CLAYTON: 8 p.m., \$35. Ann & Jerry Moss Theater, New Roads School, 3131 Olympic Blvd., Santa Monica.

GO GREASE SING-ALONG: 7:30 p.m., \$12-\$127. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See GoLA.

LA SONORA DINAMITA: With Vilma Diaz, 6 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., Los Angeles.

LIZA MINNELLI, MICHAEL FEINSTEIN: 7:30 p.m., \$79 & up. Segerstrom Hall, 600 Town Center Dr., Costa Mesa.

THE LOVE UNINHIBITED ORCHESTRA: 8 p.m. California Plaza, 350 S. Grand Ave., Los Angeles.

NIGHT RIOTS: With Courtship, Silent Rival, 8:30 p.m. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

GO SMOKEY ROBINSON: 7:30 p.m., \$35-\$175. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

SUGAR RAY: 9 p.m. Morongo Casino Resort & Spa, 49500 Seminole Dr., Cabazon.

GO YO TE RECUERDO: HOMENAJE A JUAN

GABRIEL: With Mariachi Garibaldi de Jimmy Cuellar, Ballet Folklórico de Los Angeles de Kareli Montoya, Hermanas Nuñez, Shay, Paige Brooks, 7 p.m., \$42-\$67. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood. See GoLA.

SUNDAY, JULY 1

BERES HAMMOND, ALPHA BLONDY: With Protoje, 7 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

HOLENBECK FOLKLORICO, BANDA FILARMONICA MAQUEOS MUSIC: 4 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., Los Angeles.

GO THE HORRORS: With Machineheart, 8 p.m., \$27. The Regent Theatre, 448 S. Main St., Los Angeles. See Music Pick.

YOUNG DOLPH: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

MONDAY, JULY 2

GO THE GO-GO'S: 7:30 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

TUESDAY, JULY 3

BRIT FLOYD: 8 p.m., \$19.50-\$85. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

GO GIUDA: 6 p.m. Garden Amphitheatre, 12762 Main St., Garden Grove. See Music Pick.

GO THE GO-GO'S: 7:30 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

ZEDD: With Whethan, Medasin, Oliver Tree, 5 p.m., \$45-

\$65. Los Angeles State Historic Park, 1245 N. Spring St., Los Angeles.

WEDNESDAY, JULY 4

AL JARDINE, AMBROSIA, STEPHEN BISHOP: 2:30 p.m. Terranea Resort, 100 Terranea Way, Rancho Palos Verdes.

GO FOURTH OF JULY BLOCK PARTY: 3-10 p.m., free. Grand Park, 200 N. Grand Ave., Los Angeles. See GoLA.

FOURTH OF JULY COMMUNITY FESTIVAL & FIREWORKS SHOW: 11 a.m.-10 p.m., free. Exposition Park, 700 Exposition Park Dr., Los Angeles.

GO THE GO-GO'S: 7:30 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

THE HIGH STREET BAND: With Precious Byrd, 6:30 p.m. Starlight Bowl, 1249 Lockheed View Dr., Burbank.

THURSDAY, JULY 5

OTAQUEST LIVE: 4 p.m., \$20-\$200. Microsoft Theater, 777 Chick Hearn Court, Los Angeles.

GO PRIMUS, MASTODON: With JUUUUUU, 7 p.m., \$19.50-\$89.50. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles. See Music Pick.

THE STEADY 45S: With Maria Blues, 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., Los Angeles.

—Falling James

UPCOMING

JULY

4B: Sat., July 7, 8 p.m., \$20-\$41. Hollywood Palladium.

GO THE BANGLES, BEST COAST: Sat., July 14, 7 p.m., free. Pershing Square.

BARRINGTON LEVY: Wed., July 11, 8 p.m., \$10. The Observatory.

GO BIG SING CALIFORNIA: L.A. Master Chorale takes part in a gigantic choral performance of Morten Lauridsen's *Dirait-on*, host Eric Whitacre's *Sleep* and other works, Sat., July 21, 2-4 p.m., free. Walt Disney Concert Hall.

BOLEROS DE NOCHE: With Los Tres Reyes, Rosalie Rodriguez, Fri., July 6, 7:30 p.m., \$40-\$60. John Anson Ford Amphitheatre.

BRAD PAISLEY: With Kane Brown, Tyminski, Sat., July 21, 7:30 p.m., \$35-\$75. Honda Center.

CAR SEAT HEADREST: Fri., July 20, 8 p.m., \$30. The Wiltern.

DARYL HALL & JOHN OATES: With Train, Tue., July 31, 7 p.m., \$49.50-\$129.50. The Forum.

DAVE KOZ: Fri., July 6, 8 p.m., \$51-\$106. Fred Kavli Theatre, Thousand Oaks Civic Arts Plaza.

DAYRAMIR GONZÁLEZ & HABANA ENTRANCÉ: With Candi Sosa, Sat., July 28, 8 p.m. California Plaza.

DEAD & COMPANY: Sat., July 7, 7 p.m., \$20-\$174.50. Dodger Stadium.

THE DECEMBERISTS: With Whitney, Tue., July 31, 7:30 p.m., \$29.50-\$49.50. The Greek Theatre.

DUO DE ASCANIIS: Pianist Sara de Ascaniis and violinist Davide de Ascaniis revive Franz Schubert's Fantasy in C major and Leos Janáček's Sonata for Violin & Piano, Sun., July 8, 2 p.m., free. Rolling Hills United Methodist Church.

THE FAB FOUR: Sat., July 21, 6:30 p.m. Starlight Bowl.

THE FIXX: Sat., July 21, 7 p.m. Libbey Bowl.

GO FREESTYLE SUMMER FESTIVAL: With Salt N Pepa, Village People, Lisa Lisa, Jody Watley, Brenda K. Starr, Sa-Fire, Nocera, Pretty Poison, Noel, Sat., July 21, 7 p.m., \$60-\$225. The Greek Theatre.

GINKGOA: Fri., July 6, 8 p.m., free. California Plaza.

GLASSJAW: With Quicksand, Fri., July 20, 7:30 p.m., \$30. The Observatory.

GOTZ: Fri., July 6, 8 p.m., \$59-\$249. The Forum.

HANHAN & GINGEE: Sun., July 22, 8 p.m. California Plaza.

HAPPY TOGETHER TOUR: Sat., July 14, 8 p.m., \$48-\$88. Saban Theatre.

HARRY STYLES: With Kacey Musgraves, Fri., July 13, 8 p.m., \$29.50-\$99.50. With Kacey Musgraves, Sat., July 14, 8 p.m., \$29.50-\$99.50. The Forum.

IMAGINE DRAGONS: With Grace VanderWaal, Sat., July 21, 7 p.m., \$29.50-\$184.50. With Grace VanderWaal, Sun., July 22, 7 p.m., \$29.50-\$184.50. The Forum.

JEFFERSON STARSHIP: Sat., July 14, 7 p.m. Libbey Bowl.

KASKADE: Sat., July 21, 3 p.m. Alamitos Beach.

L.A. SALSA FESTIVAL: Sat., July 7, 12-8 p.m.; Sun., July 8, 12-8 p.m., \$5. Pershing Square.

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LALAH HATHAWAY: Sat., July 21, 7 p.m., free. Burton W. Chace Park.

LAURA PAUSINI: Sat., July 28, 8 p.m., \$34-\$149. The Greek Theatre.

LITTLE RIVER BAND: Sun., July 22, 7 p.m. Libbey Bowl.

LOGIC: Fri., July 20, 7 p.m., \$39.50-\$99.50. The Forum.

THE LONGSHOT: With Frankie & the Studs, The Trash Bags, Tue., July 10, 8 p.m., \$27. The Observatory.

LOS LONELY BOYS: Thu., July 19, 5 p.m. Libbey Bowl.

THE LYNX QUARTET: Long Beach Symphony violinist Jacqueline Suzuki leads a string quartet in a performance of Joseph Haydn's *Seven Last Words of Christ*, Sat., July 7, noon, free. Edendale Library.

MARINA DEL REY SYMPHONY: It's "Opera at the Shore," as the orchestra backs vocalists TBA for an evening of arias, Thu., July 12, 7 p.m., free. The orchestra performs a ballet-themed birthday-centennial salute to Leonard Bernstein, Thu., July 26, 7 p.m., free. Burton W. Chace Park.

GO MELVINS: With ModPods, Thu., July 12, 8 p.m., \$20. The Observatory.

MIRAGE: With The Pettybreakers, Sat., July 14, 6:30 p.m. Starlight Bowl.

MPX: Fri., July 6, 8 p.m., \$29.50. The Observatory.

NEUROSIS: With Converge, Amnera, Fri., July 13, 8 p.m., \$35. The Observatory.

ONE DROP REDEMPTION: Fri., July 6, 6 p.m., TBA. Garden Amphitheatre.

ONE MORE FROM THE ROAD: With Fortunate Son, Sat., July 28, 6:30 p.m. Starlight Bowl.

OZOMATI: With Jenny & Mexicats, Los Duques, Sat., July 28, 7 p.m., free. Pershing Square.

PARAMORE: With Foster the People, Jay Som, Wed., July 18, 7 p.m., \$39.50-\$154.50. The Forum.

GO PETAL: With Camp Cope, Sidney Gish, Sat., July 7, 9 p.m., \$15. The Observatory.

PHISH: Fri., July 27, 7:30 p.m., \$45-\$80. Sat., July 28, 7:30 p.m., \$45-\$80. The Forum.

PLAYBOI CARTI: Fri., July 27, 8 & 11 p.m., \$40. The Observatory.

GO THE PSYCHEDELIC FURS: With She Wants Revenge, Sat., July 21, 7 p.m., free. Pershing Square.

SNOW THA PRODUCT: Fri., July 13, 11 p.m., \$18-\$90. The Observatory.

GO SUMMERTIME IN THE LBC: With Snoop Dogg, Ice Cube, The Game, Ja Rule & Ashanti, The Isley Brothers, Method Man & Redman, E-40 & Too Short, Warren G & the Dove Shack, DJ Quik & Suga Free, The Dramatics, The Manhattans, Evidence, Tha Dogg Pound, Mack 10, Amanda Perez, Harold Melvin & the Blue Notes, Midnight Star, Sat., July 7, noon. Queen Mary.

SYLVAN ESSO: Tue., July 10, 8 p.m., \$29.50-\$45.50. The Greek Theatre.

THIRTY SECONDS TO MARS: With Walk the Moon, K. Flay, Welshly Arms, Thu., July 19, 6 p.m., \$54.50-\$134.50. The Forum.

THOUSAND OAKS PHILHARMONIC: Sun., July 22, 2:30 p.m., \$27. Janet & Ray Scherr Forum Theatre.

TOAD THE WET SPROCKET: Fri., July 20, 5 p.m. Libbey Bowl.

UNKNOWN MORTAL ORCHESTRA: With Neil Frances, Sat., July 21, 8 p.m., \$30. The Observatory.

VICTOR MANUELLE: Sat., July 21, 7 p.m., \$55-\$150. The Wiltern.

WILSON PHILIPS: Sun., July 15, 6 p.m., \$38-\$78. Libbey Bowl.

XXL FRESHMEN: Thu., July 19, 8 p.m., \$20 & over. The Novo by Microsoft.

AUGUST

ALICE COOPER: Sun., Aug. 12, 7:30 p.m. The Greek Theatre.

BEACH HOUSE: Fri., Aug. 3, 7 p.m., \$45. Hollywood Forever Cemetery.

THE CALIFORNIA FEETWARMERS, HERMANOS HERRERA: Fri., Aug. 17, 8 p.m. California Plaza.

CAT POWER: Sat., Aug. 4, 7 p.m., free. Burton W. Chace Park.

CHROMEO: Fri., Aug. 10, 7 p.m., \$35. Hollywood Palladium.

DENNIS DEYOUNG: Fri., Aug. 3, 8 p.m., \$55-\$75. John Anson Ford Amphitheatre.

THE ENGLISH BEAT: With The Easy Star All-Stars, Sat., Aug. 4, 7 p.m., free. Pershing Square.

GINO VANNELLI: Sat., Aug. 4, 7 p.m. Libbey Bowl.

GIPSY KINGS: Fri., Aug. 3, 7:30 p.m., \$52.50-\$177.50. The Greek Theatre.

JACKSON BROWNE: Sat., Aug. 4, 7:30 p.m., \$39.75-\$80.25. The Greek Theatre.

JEFF LYNNE'S ELO: Sat., Aug. 4, 8 p.m., \$59.50-\$179.50. Sun., Aug. 5, 8 p.m., \$44.50-\$164.50. The Forum.

LUCINDA WILLIAMS: With Steve Earle & the Dukers, Dwight Yoakam, King Leg, Thu., Aug. 2, 7 p.m., \$19.50-\$99.50. The Greek Theatre.

MYA: Sat., Aug. 4, 9 p.m., TBA. El Rey Theatre.

OMAR OFFENDUM: Thu., Aug. 16, 8:30 p.m., \$25. John Anson Ford Amphitheatre.

PAT BENATAR & NEIL GIRALDO: With Luci, Sat., Aug. 11, 7 p.m., free. Pershing Square.

THE PUNCH BROTHERS: With Madison Cunningham, Fri., Aug. 24, 9 p.m., \$38.50. The Theatre at Ace Hotel.

QUATTROSOUND: Sat., Aug. 4, 10 a.m., \$5. John Anson Ford Amphitheatre.

SON MAYOR: Thu., Aug. 9, 6 p.m., \$14. The Autry.

SUNDAY AFTERNOON CONCERTS IN THE DOME: Sun., Aug. 5, 3 & 5 p.m., \$50. Mount Wilson Observatory.

WEEZER, PIXIES: Wed., Aug. 8, 7:30 p.m., \$29.50-\$130. The Forum.

X: Sat., Aug. 18, 7 p.m., free. Burton W. Chace Park.

YELAWOLF: With Waylon & Willie, Sat., Aug. 25, 8 p.m., \$25-\$125. The Observatory.

CLASSICAL & NEW MUSIC

L.A. PHILHARMONIC: Justin Freer conducts music from *Harry Potter & the Goblet of Fire*, Thu., July 5, 8 p.m. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

GO LA GAZZETTA: Music director Brooke deRosa leads Pacific Opera Project's production of Gioachino Rossini's obscure *opera buffa*, Fri.-Sat., June 29-30, 8 p.m.; Fri.-Sat., July 6-7, 8 p.m., \$15-\$160. Highland Park Ebell Club, 131 S. Avenue 57, Highland Park.

PACIFIC SYMPHONY: The orchestra pops up with a tribute to Chicago, Wed., July 4, 8 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

GO SUNDAY AFTERNOON CONCERTS IN THE DOME: Cellist Cécilia Tsan and other string musicians resonate in the gigantic metallic dome with Johannes Brahms' Theme & Variations, String Sextet in B-flat, Op. 18; Arnold Schoenberg's *Verklärte Nacht*; and the world premiere of Bruce Babcock's String Quartet, Sun., July 1, 3 & 5 p.m., \$50. Mount Wilson Observatory, Red Box Mount Wilson Road, La Cañada Flintridge.

—Falling James

For more listings, please go to laweekly.com.

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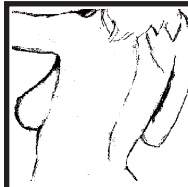


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HIRING

CAVALRY SPV I, LLC, as assignee of CITIBANK, N.A. CASE NUMBER: 17NO7641
 NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal service program. You can locate these nonprofit groups at the California Legal Services Website (www.lawhelpcalifornia.org), 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 dismiss the case. The name and address of the court is: **SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, SOUTHEAST SUPERIOR COURT OF CALIFORNIA 12720 NORWALK BLVD. NORWALK CA 90650** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is:

Brian N Winn (86779) Laura M Hoalst (101082) John E Gordon (180053) Stephen S Zeller (265664) Casey M Jensen (263593) Jason M Burrows (309882) Nicholas W. Lynes (312465)
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 110 E. WILSHIRE AVENUE, SUITE 212 FULLERTON CA 92832 (714)446-6686 FILE NO: 17-01038-0-CD5-JPG (1910-00) Filed: April 10, 2017 Deputy Clerk: Sherri R. Carter

ORDER FOR PUBLICATION OF SUMMONS OF DIVORCE - Case #17PSFL01258 SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, 400 Civic Center Plaza, Pomona, CA. 91766
 In regards to the marriage of **Petitioner Plaintiff: TERRI GAINES and respondent: DEREK LEE SMITH** IN THE STATE OF CALIFORNIA, TO THE PERSON NAMED ABOVE AS RESPONDENT: **IT IS ORDERED** that the service of summons, citation, notice of hearing in this action be made upon respondent **DEREK LEE SMITH, PETITIONER FOR DISSOLUTION OF MARRIAGE**, By publication thereof in LA Weekly, A newspaper of general circulation published at Los Angeles, California, hereby designated as the newspaper most likely to give notice to said respondent, that said publication be made at least once a week for four consecutive weeks. **IT IS FURTHER ORDERED** that a copy of said summons, said petition, and his/her order for publication be forthwith deposited in the United States Post Office, postage paid, directed to said respondent if this address is ascertained before expiration of the time prescribed for publication of this summons. A declaration of this mailing or of the time prescribed for the publication. Dated 5/09/2018, Judge Sarah J. Heidel

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Construction Manager. Req'd: 2 yrs exp. as Construction Mgr., Operation Mgr., or related. Mail Resume: Alkstate Engineering 1206 S. Alvarado St. Unit A, Los Angeles, CA 90006

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MORLIN ASSET MANAGEMENT, LP, a Delaware Limited Partnership as Agent for the JOINT MANAGEMENT COUNCIL, an unincorporated association, will receive qualifications packages from consultants wishing to become pre-qualified for an available bidding opportunity at Los Angeles Union Station. It is the intent of this Joint Management Council to select a firm that will provide design build services at Los Angeles Union Station at the best overall value. In order to be fully considered for prequalification and subsequent bidding opportunities, please proceed to the RFQ questionnaire at: **https://goo.gl/forms/JAftAWWNz5pHcd612** Completed forms are due on or before close of business by July 6, 2018. Submissions received after 5:00pm on July 6, 2018 will be rejected.

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