

L.A.'s Proposed Airbnb Rules Are Pretty Strict • The Best New Restaurant (Almost) No One Is Talking About

# LAWEEKLY

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## DESPERATE TIMES, DESPERATE MEASURES

CAN TECH ENTREPRENEUR  
MICHAEL FERRO AND LOCAL  
BILLIONAIRE PATRICK SOON-SHIONG  
SAVE THE LOS ANGELES TIMES?

BY HILLEL ARON

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## News //

## L.A. IS WEIGHING AIRBNB RULES

And they look pretty strict

BY HILLEL ARON

**L**os Angeles is about to put the “short” back into short-term rentals.

Fun fact: Airbnb and other methods of home sharing are illegal in Los Angeles.

Anytime someone rents out a unit for less than 30 days, unless that unit is zoned to be used as a hotel or bed and breakfast, they are committing a crime.

Of course, thousands of Angelenos are committing that crime every day. According to the website Inside Airbnb, which collects data on the popular home-sharing site, there are more than 20,000 listings on Airbnb inside the city of Los Angeles.

That’s all about to change. In a 5-4 vote on June 23, the City Council’s Planning Commission approved a proposed ordinance that both legalizes and regulates short-term rentals. The ordinance now goes to the full City Council, where it will likely see further changes — and also is likely to pass.

All of this is sort of good news for Airbnb. But it’s also sort of bad news. The proposed regulations are rather strict.

The ordinance would limit which homes can be rented out on a short-term basis and for how long. If the law passes as currently amended:

- People could rent out their primary residence or rooms within that home for a maximum of 180 days per year. The commission raised the original proposal’s cap to 180 days from 120.

- The original proposal banned the rental of secondary residences — back houses, second units, vacation homes, etc. The Planning Commission amended it to allow people to rent out such properties for up to 15 days a year.

- Renters would have to obtain landlords’ permission before short-term subleasing.

- No renter with a rent-stabilized unit could rent out his unit on a short-term basis.

- Anyone who wants to rent his home on a short-term basis would have to register with the city, pay a registration fee and pay both a business tax and a “bed tax” (which all hotels are subject to). Sites like Airbnb would be forced to ask would-be renters for their registration number.

- A single individual would be banned from having multiple listings. According to Inside Airbnb, about 45 percent of Airbnb hosts in L.A. currently fall into that category.

Critics of home sharing say the practice

Finding a place to sleep in L.A. might get a little harder.



PHOTO BY THOMAS PAYNE VIA FLICKR CREATIVE COMMONS

takes thousands of homes and apartments off the market, inflating rents.

“We’re in the middle of an extreme housing crisis right now,” says Larry Gross, executive director of the Coalition for Economic Survival. “Airbnb is one of the biggest culprits that makes our housing crisis even worse.”

Despite the proposed ordinance being fairly strict, some Airbnb opponents are hoping for something even stronger. An earlier version of the ordinance had short-term listings capped at 90 days.

A more lenient cap means “rentals in some neighborhoods every single weekend,” says Judith Goldman, co-founder of Keep Neighborhoods First. “It is simply too high.”

Others question the need for such a cap.

“I have a friend who’s 81 and rents out an extra room, and it has completely transformed her life,” says Heather Carson, who’s co-chair of the Silver Lake Neighborhood Council but is speaking as an individual and not for the council. “So I don’t understand the [cap]. If it’s your home and you’re renting a room, I don’t think there should be a limit.”

Airbnb is open to some type of regulation but is opposed to the current proposal, especially the cap.

“In 2015, the typical Airbnb host in Los Angeles earned \$7,000 from hosting,” according to a statement released by

Airbnb. “This income is an economic lifeline for everyday people in L.A. that are looking to make ends meet.”

The statements cites a survey of Airbnb hosts in Los Angeles, in which 13 percent of respondents said income from hosting prevented them from losing their home to foreclosure. Another 10 percent said that income saved them from being evicted. The statement claims: “At that rate, nearly 3,000 Los Angeles hosts have avoided foreclosure or eviction and kept their home due to the supplemental income they make from hosting on Airbnb.” Airbnb also claims it has generated \$670 million in economic activity for the city of Los Angeles.

What’s clear is that Airbnb affects different neighborhoods differently. A vast majority of short-term rentals are concentrated in neighborhoods such as downtown, Silver Lake and, above all, Venice. According to the Planning Commission staff’s report, “Venice (an area with about 21,000 homes) had approximately 1,500 short-term rental listings available, meaning almost one in 15 homes there is available for short-term rental.”

On June 20, the city attorney filed criminal charges against the owners of two apartment buildings (one in Venice, the other in Hollywood) who allegedly evicted all their tenants and listed every unit on Airbnb.

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Can tech entrepreneur Michael Ferro and local  
billionaire Patrick Soon-Shiong save the *Los Angeles Times*?

# DESPERATE TIMES, DESPERATE MEASURES

BY HILLEL ARON



**tronc.**

Those five letters, printed in a rainbow-colored, lowercase font with the subtle overlay of a microchip, greeted *Los Angeles Times* writers and editors in a June 2 email.

“Colleagues,” read the email from Justin Dearborn, the recently appointed CEO of the *Times*’ parent company, Tribune Publishing. “Today, I am pleased to announce another important step in our transformation — the renaming of our Company to tronc, or tribune online content. At our core, we remain a content curation and monetization company focused on creating and distributing premium, verified content across all channels. The rebranding acknowledges our important evolution as a company and captures the essence of our vision for the future.” **(10)** »

» 9) It sounded like something from the Silicon Valley-jargon parody Twitter account @ProfJeffJarviss. Curation. Monetization. Verified content. Rebranding. Tronc.

Two weeks later, tronc employees received in their inbox a video that intended to lay out the company's ambitions. It described tronc as "the future of journalism" and promised, in the words of chief digital officer Anne Vasquez, to "harness the power of our local journalism, feed it into a funnel, and then optimize it so that we reach the biggest global audience possible."

The 2½-minute video quickly became a media-world laughingstock. A Slate headline announced: "The Future of Journalism Is a Deadly Swarm of Buzzwords, According to Tronc." According to Verge, "Tronc threatens a nightmare hellscape of video content in new warning to employees." And *Fortune* called tronc "a word that only a highly paid corporate branding consultant could love."

However awkward the delivery, the implication of the initiative was clear: Tribune Publishing, which in addition to the *L.A. Times* owns 160 publications including the *Chicago Tribune* and the *Baltimore Sun*, was an old media company dedicated to printing newspapers with ink. Tribune Publishing was part of a dying industry, beset on one side by steadily declining advertising revenue and on the other by a product young people couldn't care less about.

Tronc, meanwhile, produces "content" and competes with the likes of BuzzFeed and Vox. And it will rely on "artificial intelligence and machine learning to improve the user experience and better monetize our world-class content," according to tronc chairman Michael Ferro.

Ferro, who hails from Chicago, made a fortune in tech and is relatively new to media — and was very new to Tribune Publishing when he began to transform it. The 49-year-old purchased a controlling interest in the company in February for \$44.4 million (\$8.50 per share). But some analysts say that because Ferro holds only 16.5 percent of the company, his control could become tenuous — unless he convinces shareholders of the wisdom of tronc.

That control could get even shakier considering that a highly competitive offer from a media giant is looming.

In April, the Gannett Company made an unsolicited offer to buy Tribune Publishing, kit and caboodle, for \$815 million (a figure that valued the company at \$12.25 per share and included the assumption of more than \$350 million in debt). In 2015, Gannett boasted annual revenue of \$2.8 billion and publishes *USA Today*, as well as more than 100 U.S. newspapers including the *Arizona Republic*, the *Detroit Free Press* and the *Indianapolis Star*.

After Ferro implored the board to refuse that generous offer, the board rejected it — and Gannett upped its bid to \$15 a share. That would have netted Ferro \$33 million just three months after his initial investment.

Ferro and the board rejected that offer, too, spawning a lawsuit that describes

Ferro and the board's refusal of Gannett's offer as morally righteous but fiscally irresponsible. The plaintiff, shareholder Capital Structures Realty Advisors, seeks to force Ferro to the negotiating table.

"[Ferro] views Tribune as his chance,

Capital, the third largest tronc shareholder, also is publicly demanding that the company negotiate with Gannett. Failure to do so, Oaktree vice chairman John Frank wrote in a letter to the board, is evidence of "gross disregard for your

"AT LEAST HE'S NOT AFRAID TO TRY STUFF. I TRULY BELIEVE THAT MICHAEL FERRO THINKS HE CAN SAVE THE NEWSPAPER INDUSTRY."

—FORMER *L.A. TIMES* EDITOR JIM O'SHEA



Michael Ferro at the New York premiere of Roger Ebert documentary *Life Itself*



Dr. Patrick Soon-Shiong, the wealthiest person in L.A., has invested in Ferro's vision.

his 'project,' to leave a legacy and 'save' journalism," the complaint says. "He has publicly stated that he wants to work in the journalism business for the next 25 years. Ferro has admitted that he does not view Tribune as a normal company and that he has three 'constituencies.'" Those constituencies are the shareholders, the community and the newspaper employees.

L.A.-based investment house Oaktree

duties to shareholders."

Judging from a recent board election, when nearly half the votes were withheld in a symbolic act of protest against Ferro, a large number of investors agree with Oaktree and Capital Structures. But with a board of directors loyal to Ferro, there's little they can do.

Through a spokesman, Ferro declined to comment.

Gannett and Ferro represent near-perfect proxies for two competing philosophies of how to save journalism broadly and the *Times* specifically. Gannett embodies the traditional corporate model: consolidate, cut costs, look for synergies. Do more with less. It's a strategy that has largely led to declining readership and ad revenues — and the *Los Angeles Times* is very familiar with it.

The *L.A. Times* still enjoys a place as the biggest newspaper in the country's second biggest city and the nation's fourth largest newspaper overall, after *USA Today*, the *Wall Street Journal* and *The New York Times*. But under 16 years of Chicago-based ownership, including one of the longest corporate bankruptcy cases in U.S. history, the *L.A. Times* newsroom has been whittled down to less than half the size it was two decades ago (publications across the country have suffered similar decreases). With steadily declining revenue — again, similar to what most U.S. newspapers are experiencing — the *L.A. Times* is in a desperate state.

Would the Gannett strategy be more of the same? And could the Ferro strategy be better?

Ferro has been racing against the clock to convince the board — and the world — that he has big plans for the ailing newspaper group, and that the *L.A. Times* is central to them. He's promised to make the *Times* a global entertainment brand, and he's formed a partnership with L.A. billionaire Dr. Patrick Soon-Shiong.

"The newsgathering industry desperately needs new sources of revenue," says Jim O'Shea, former editor-in-chief of the *L.A. Times*, who helped Ferro, along with a group of investors, make his first foray into media with his 2011 purchase of the *Chicago Tribune's* smaller rival, the *Chicago Sun-Times* (Ferro gave up his controlling share of the *Sun-Times* when he made the Tribune Publishing investment). "Michael — at least he's not afraid to try stuff. He's gonna do things that are stupid and things that are smart.

"I truly believe that Michael Ferro thinks he can save the newspaper industry."

But Ferro's track record is spotty at best. While he did help stabilize the *Chicago Sun-Times* after it emerged from bankruptcy, his three years as chairman of the company that owned the paper included laying off every staff photographer and creating a content farm called Aggrego, which produced a flood of non-reported blog posts — and did not prove to be a significant economic or technological success.

"These grandiose proclamations, this bluster, this pretense that he has the answers that no one in the industry has come up with — that's what you have to buy into in order to accept that all of this is real," says Robert Feder, a former media columnist for the *Chicago Sun-Times*, who now writes a daily media blog licensed by the *Chicago Tribune*.

"I don't want to shit all over Ferro, because I wish there were a lot more people willing to experiment and take risks," former *L.A. Times* deputy publisher Nicco Mele says. "But there is no silver bullet, and to suggest that there is is wildly misleading." (12»

# Chinatown AFTER DARK

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» **10**) Patrick Soon-Shiong had met Ferro only once when Ferro called him on the phone, asking him to invest in tronc. The South African-born surgeon, inventor and health care entrepreneur, who also happens to be the wealthiest person in L.A., had long coveted ownership of the paper, as many L.A. billionaires do.

"I was a little surprised," Soon-Shiong says. "We've been looking at the *L.A. Times* for a while, because we think it is a national treasure. It's something important to protect, to survive." (His daughter, Nika, interned at the *Times* in 2012 and 2013.)

Soon-Shiong, who also owns a piece of the Lakers, bought 4.7 million shares of tronc (nearly 13 percent of the company) at \$15 a share, making him the second largest shareholder and vice chairman of the board.

The deal was a masterstroke for Ferro. Since Soon-Shiong will vote with him, it effectively gives Ferro control of a third of all tronc shares. "The bottom line is control has passed," investment banker Lloyd Greif says. "It's now firmly in Michael and Patrick's hands."

**"THE THING THAT INTERESTS ME — IT'S NOT OWNING A NEWSPAPER IN ITS OLD CONTEXT BUT TAKING THE CONTENT, USING THE TECHNOLOGY AND TRANSFORMING IT." —BILLIONAIRE AND TRONC SHAREHOLDER PATRICK SOON-SHIONG**

Gannett, however, is not backing down. "The approach by Gannett, I suppose, was something that the board was dealing with," Soon-Shiong says. "But when [Ferro] approached me, I thought, this is something I could contribute to."

In addition to providing tronc with \$70.5 million in cash to fund Ferro's vision, the deal included an agreement for tronc to license more than 100 patents owned by Soon-Shiong's technology company, NantWorks. These patents provide tronc with the artificial intelligence that Ferro has said will play a large role in his strategy to save newspapers.

"The thing that interests me — it's not owning a newspaper in its old context," Soon-Shiong says, "but taking the content, using the technology and transforming it. The exciting thing to me was the transforming it."

One piece of technology, he explains, would use artificial intelligence to take a text story and convert it to video, generating as many as 2,000 videos a day (media companies typically earn more revenue from video than they do from articles). The AI also would more strategically deliver stories and videos to individuals based on their particular interests.

"You have a way of generating video in

a next-generational way and placing it in the hands of consumers," Soon-Shiong says. "You take content that is well done, good stories by good journalists, and now make it easily consumable."

If the 16-year history of Tribune ownership of the *L.A. Times* had vacillated between comedy (Sam Zell naming shock jock Randy Michaels as Tribune CEO) and tragedy (hundreds of layoffs), the tale now has swung, it seems, into science fiction. But Soon-Shiong insists: "This is reality. This is something we're going to bring very quickly to Tribune."

Although Soon-Shiong is respected as a philanthropist and health care entrepreneur, his ideas for transforming the newspaper business are being met with some skepticism.

"The NantWorks patents could help [Tribune] later on," says investment researcher Hamed Khorsand, "but it doesn't solve the issue at hand, which is getting a digital strategy and generating online ad revenue."

"People are intrigued by [Soon-Shiong]," says Drex Heikes, a longtime *L.A. Times* editor (and former *L.A. Weekly*

editor-in-chief), who left the paper a few weeks ago. "But the *Times* has lost and continues to lose first-rate journalists. And they're replaced by people who are often long on technology and short on journalism."

Soon-Shiong says he backs Ferro's vision of turning the *Times* into a global entertainment "mega brand," as CEO Dearborn put it in a May 4 conference call with investors, during which he laid out Ferro's vision of opening seven new foreign bureaus in Hong Kong; Seoul, South Korea; Mexico City; Moscow; Rio de Janeiro; Mumbai, India; and Lagos, Nigeria.

The proposal is an about-face from the previous *L.A. Times* strategy, which was to make the paper more regional, with fewer foreign bureaus.

"Over the years there's been a succession of publishers, and each one had a different idea of what the *L.A. Times* should be," says former *Times* executive editor Leo Wolinsky. "That's one of the things that killed the paper, in my view."

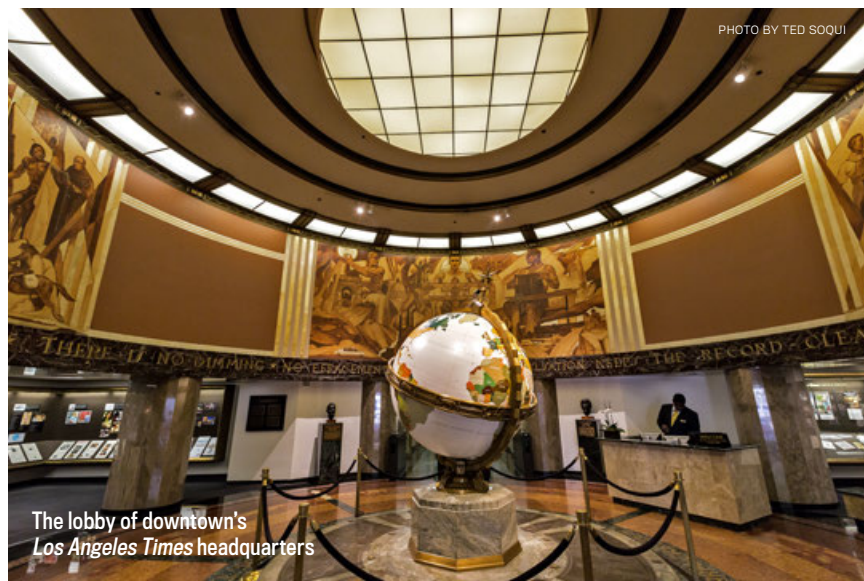
**Weeks after he bought** a controlling interest in Tribune Publishing, Michael Ferro did what nearly every person coming to Los Angeles dreams of doing: He at-

tended the Oscars.

Though he would later explain that he needed to schmooze with would-be advertisers and muckety-mucks such as Harvey Weinstein, Ferro's attendance, along with that of CEO Dearborn and publisher Tim Ryan, meant that *Times* journalists themselves would be shut out of the event, as the paper had been given only six tickets.

"We on the film team were shocked to learn this week that the paper has not allocated a single one of its Oscar tickets to a reporter," the film staff wrote in a pleading email to Ryan and editor-in-chief Davan Maharaj. "Entertainment coverage is a bedrock of this paper's identity. To fail to send a single reporter on a year when the Oscars are at the center of a cultural debate over diversity is not only embarrassing, it's bad journalism."

In the end, Ryan gave his tickets to two reporters. But the episode left the *L.A. Times* newsroom with a less-than-ideal early impression of Ferro, one that some in Chi-



The lobby of downtown Los Angeles Times headquarters

cago say is consistent with the image he projected there. "That incident involving him going to the Oscars didn't surprise anyone in Chicago," Feder says.

In 2011, Ferro's friend and mentor, John Canning, convinced him to become the lead investor and public face of a group buying the *Chicago Sun-Times*. Ferro, whose media strategy includes renaming things, branded the new company "Wrapports," a portmanteau of "wrap," an old-timey newspaper term, and "ports," a new-timey tech term.

"I am a technologist," Ferro told the City Club of Chicago in 2012. "I've been building portals since there was a time to build them."

In the same speech, he promised to make the *Sun-Times* the "No. 1 local newspaper in America" and said the company was recruiting: "We're putting the 'for hire' sign out. We want the best and brightest."

The *Sun-Times* had been losing money long before Ferro arrived. He initially invested his own money in the paper, but eventually the publication started cutting. It closed six suburban bureaus.

It killed the business section, replacing it with a Sunday business magazine called *Grid*, which later became a monthly publication, then went online-only. It eventually folded.

In June 2013 came the hammer blow: The *Sun-Times'* entire staff of 28 photographers was laid off. In addition to relying on existing freelancers, the publication tasked its reporters with taking pictures for their stories on their smartphones.

"I knew the photographers would be going from the day we took this paper over," Ferro told *Chicago Magazine* in 2013. "We took a year and a half too long to do it. ... I can tell you 100 percent, before we bought this we had that cutlass ready." (In May 2014, four photographers were hired back.)

Then there was Aggrego, a content farm created to produce short blog posts aimed at readers in other cities. These readers would, in theory, go to *Sun-Times* "portals" — for instance, losangeles.suntimes.com — and read city-specific

"content" created by interns working in Chicago, who were paid \$10 an hour. The content was fast and cheap. Some posts were little more than an embedded YouTube clip with a sentence or two.

"Ferro seems to come from a mindset that content exists out there, already, in some form, that the process by which it is created is not his concern, that all he has to do is find the smartest way of obtaining it and exploiting it," Feder says. "He seems to think that's what journalism is, not the process of gathering and writing and editing; that seems to go unmentioned."

Ferro, however, regularly defends high-quality, watchdog journalism. "Journalism is important to save right now; it's being taken over just like the weird politicians," he told the *Chicago Tribune* in a March interview. "Bloggers — that's not journalism. You don't use blind quotes most of the time. People believe BuzzFeed — it's garbage. That's the type of stuff I'm worried about." Journalism, he said, is "the fourth branch of government."

Yet some of the action that unfolded at the *Sun-Times* tells a different story.

Weeks after Ferro took over, **(14 »**



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» **12)** the liberal-leaning *Sun-Times* announced that it would no longer be endorsing political candidates. But in 2014, the paper unexpectedly endorsed Republican gubernatorial candidate Bruce Rauner, a wealthy investor running against Democratic incumbent Pat Quinn. Rauner was a friend of Ferro's, not to mention a former Wrappoints investor. He sold his 10 percent stake in the company to Ferro two months before launching his campaign.

*Sun-Times* political reporter Dave McKinney wrote a story about an alleged threat Rauner made against Christine Kirk, CEO of a company Rauner invested in and sat on the board of. In a lawsuit, Kirk alleged that Rauner told her: "If you go legal on us, we'll hurt you and your family." She alleged Rauner told another board member: "I will bury her. ... She will never get another job anywhere, ever. I will bankrupt her with legal fees."

The Rauner campaign tried to block the story by claiming McKinney's wife, Dem-

— the press first and foremost."

Even Ferro acknowledged the challenges, in his interview with the *Chicago Tribune*. "I don't think it's a puzzle," he said. "It's a maze ... because you keep hitting dead ends and you have to go over again."

Under Gannett, the *L.A. Times* would likely be a cog in the Gannett machine — perhaps the most important cog, but a cog nonetheless. It's the sort of Wall Street-friendly owner that might raise the stock price but not the quality of journalism.

"It's not an exciting prospect," says former *Times* metro editor Kevin Rodrick, who now blogs at L.A. Observed. "But what you're comparing it to is the unknown, with Ferro and his people. An unknown darkness."

Even if Ferro's technological gambit can help the *Times*, his potentially tenuous grasp on the company means he might not have much time.

"Public markets are historically very

"FERRO SEEMS TO COME FROM A MINDSET THAT CONTENT EXISTS OUT THERE, ALREADY, IN SOME FORM, THAT THE PROCESS BY WHICH IT IS CREATED IS NOT HIS CONCERN, THAT ALL HE HAS TO DO IS FIND THE SMARTEST WAY OF OBTAINING IT AND EXPLOITING IT."

—CHICAGO MEDIA COLUMNIST ROBERT FEDER

ocratic political consultant Ann Liston, was working for an anti-Rauner political action committee (she wasn't). McKinney's story was published, but he says he was told not to work on a follow-up, and soon thereafter was taken off the political beat entirely. McKinney resigned.

"Readers of the *Sun-Times* need to be able to trust the paper," McKinney wrote in a letter to Ferro, which he posted online. "They need to know a wall exists between owners and the newsroom to preserve the integrity of what is published. A breach in that wall exists at the *Sun-Times*. It's had a chilling effect in the newsroom. While I don't speak for my colleagues, I'm aware that many share my concern. I'm convinced this newspaper no longer has the backs of reporters like me."

**One of the myths** about the newspaper industry is that it's getting killed by the internet, by technology and social media. The reality is more complicated — and more troubling for journalism.

"It's not just about the internet," former *L.A. Times* deputy publisher Mele says. "It's about changing habits and deep cultural changes. People are valuing opinion over news. People are less engaged in the day-to-day of their own communities. People are much more mobile and transient. If there was one trend that is really underappreciated, it's, since Watergate, the continuing erosion of trust in the institutions that once made America great

shortsighted," investment banker Greif says. "They don't operate on the basis of one-year plans, let alone five-year plans. [Ferro] for sure has a short leash. In 180 days to 365 days, people are going to expect to start seeing results. Otherwise this could be a single-digit stock."

A plunge like that could cause board members to reconsider their loyalty to Ferro and take another look at the Gannett offer.

Most modern newspaper owners who've been moderately successful, such as John Henry (*Boston Globe*), Jeff Bezos (*Washington Post*) and Glen Taylor (*Minneapolis Star Tribune*), don't face the same threat. They all possess one thing that Ferro lacks: private ownership.

Privately owned papers are free to run at a loss for years. They aren't subject to the whims of the market, the desire of shareholders to see dividends or growth. They don't have legal responsibilities to increase value. They can, for the most part, do whatever the hell they want.

"A private owner, first of all, can stop the bleeding," says newspaper economist and media reporter Ken Doctor. "He can say, 'This is an important institution.' Not keep laying off people. Stabilize it. Know that short-term profits are going to decline. Make basic, prudent investments in digital. That's what you get with a private owner — patience."

But Ferro — and the *L.A. Times* — don't have that luxury. Instead, they have tronç.

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| Eats // Fork Lift //

# NEVER UNDERESTIMATE THE STRIP MALL

A former Tasting Kitchen chef is making waves in an unlikely location in the South Bay

BY GARRETT SNYDER

It's dinnertime on a Tuesday evening, and I'm standing outside the Purple Haze Smoke Shop in Hermosa Beach kicking myself. After an hour spent crawling south on the 405, I showed up at Baran's 2239 — a tiny, strip-mall bistro that opened in March, next door to the aforementioned smoke shop — without a reservation. "How busy could it be on a weeknight?" I asked my girlfriend on the drive down, assuring her there would, of course, be an open table. It turned out to be a supremely boneheaded move. We were met with a dining room booked solid and ended up heading to a roast chicken and hummus joint down the street (it wasn't bad). I returned a few days later with a heightened sense of purpose (and a confirmed table).

The brainchild of brothers and first-time restaurateurs Jonathan and Jason Baran, Baran's 2239 is inspired by their family's historic Pasadena restaurant, the Brothertons Farmhouse, which

opened in 1937 and served down-home comfort food at 2239 E. Colorado Blvd. for half a century. Perhaps taking a cue from the Brothertons Farmhouse, the Barans' new South Bay space is humble but functional: a few tufted banquettes, a scattering of wooden tables and a wide wall mirror that gives way to exposed rafters. A lone TV is positioned over a small wraparound bar, commonly tuned to the Dodger game. On most nights, you'll find the brothers pouring drinks or greeting diners out front while their collaborator, chef Tyler Gugliotta, runs the kitchen.

Gugliotta, a Torrance native who most recently worked at the Tasting Kitchen in Venice, has an interesting family tree of his own. His aunt and uncle, owners of Weiser Family Farms, are known for their choice vegetables (and for being name-checked on countless menus around town). Though the waitstaff at Baran's 2239 is quick to point out that much of the menu's produce hails from the family farm, it soon becomes apparent that Gugliotta's inventive global cooking doesn't need to hang its hat on the farm-to-fork ethos alone. For a local

hangout, the food at Baran's 2239 is progressive, delicious and unexpected.

The compact, one-page menu pulls you in immediately. Gugliotta's heavenly version of focaccia is soft and supple, with a dense strata of Parmesan cheese and a side of a whipped "umami butter," an indulgent spread supercharged with

sun-dried tomato, capers and olives. A hamachi crudo, tricked out with a colorful aji amarillo and passion fruit, nods toward both Nobu and Peru,

while Caribbean-leaning jerk chicken wings come with a sweet mango dipping sauce to tame their habanero-powered heat.

Rest assured, Gugliotta does right by his aunt and uncle's produce. Small coins of fingerling potatoes take the place of fries in a shockingly refined

## CRITIC'S RATING

★★★★

Zero = Poor

★ = Fair

★★ = Good

★★★ = Very Good

★★★★ = Excellent

★★★★★ = World-Class

take on duck poutine, and a duo of white and green asparagus is tossed in salty, truffle-laced brown butter flecked with morel mushrooms and crushed hazelnuts. Lighter options abound, too. A sweet-bitter salad of endive, snap peas and goat cheese is a lovely holdover from spring, perked up with fresh mint and baked strawberries laced with pink peppercorn. I enjoyed its more summer-appropriate sibling as well: tender farro, compressed watermelon, queso fresco and a charred poblano ash sprinkled over the top like cracked black pepper.

Gugliotta makes use of his Italian background with a couple of fresh pastas, one of which regularly changes — on our visit it was a simple bundle of linguini with wild mushrooms and fried sage. Another has become something of a signature dish: soft, squid-ink gnocchi swimming with Calabrian chiles and jumbo lumps of King crab, a gorgeous little rumination on the way a gentle nudge of heat can elevate the brininess of fresh seafood. The PCH-adjacent dining room might be set back from the beach, but the gnocchi here blows away anything you'll find strolling along the boardwalk.

There is the occasional dish in which the spark of creativity doesn't quite take hold. Fried chicken that's smoked before it's dredged in a cornstarch slurry sounds like a slick move to add flavor, but the smoking seemed to leach moisture from the meat, leaving behind dryish hunks that even the accompanying soy-chile gastrique couldn't save.

Much more successful — and even more quirky — was a take on a Scotch egg, the British pub snack made by wrapping a soft-boiled egg in sausage and tossing it in the fryer, producing a crunchy exterior and a molten yolk. Here it's made with peppery lamb sausage and drizzled with an aromatic curry jus, a cheeky Indian twist taken even further by the yogurt and cucumber salad served alongside.

The still-booming South Bay restaurant scene has seen its share of splashy openings in the past — the new-wave Asian fusion at Little Sister, the pristine seafood at Fishing With Dynamite, the lush Cal-Ital at Love & Salt — but it's fair to say that Baran's 2239 arrived with much less fanfare. Perhaps that's why it's so easy to fall in love with the place. As much as we adore a good underdog story, especially an off-the-radar place that feels more like a dinner party than a restaurant, there's probably another reason for the restaurant's out-of-the-gate popularity.

The brothers Baran were shrewd enough to realize they'd wrangled a chef brimming with creativity and the skills to back it up, then had the prescience to let him cook whatever he wanted. It makes you wonder why more restaurateurs won't take that same leap — and how many more packed dining rooms we'd see in unexpected locations if they did.

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## SHERRY YARD OPENS TUCK ROOM TAVERN

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*When an exciting new restaurant opens in Los Angeles, L.A. Weekly heads in for a First Look, a short review based on a single visit.*

**I**f you remember visiting Tanzy before it closed, you'd recall a restaurant that greeted guests with an interior entangled by gnarled, twisted branches, as if from a Brothers Grimm fairy tale.

It was possible to mistake the space as the lair of a wicked sorceress rather than a modern Italian food establishment. A dramatic and theatrical setting was the intention of its designers. After all, it was run by iPic, the posh cinema experience residing in the same building with no walls separating the two. The idea was to smoothly segue guests from dining to film-watching without disrupting the "dinner and a movie" pairing.

Now, Tanzy has been replaced — by a sequel, if you will, named Tuck Room Tavern. The new concept still transports guests to another faraway place but does so in a much more eccentric fashion. Sherry Yard of Spago pastry chef fame, who collaborated on Tanzy with iPic, has returned as the guiding force behind the restaurant's extreme makeover.

The walls are sky blue and dotted with subtle cloud puffs. Yard scoured flea markets for quirky tchotchkes like a gigantic 8-ball, a sleek white modern grandfather clock and candlestick holders. The centerpiece are two sky-high corner bookshelves filled with old books and painted with dancing bears courtesy

of local artist Mike Stilkey. Aside from the lighting, which comes dangerously close to gastropub cliché, the Tuck Room Tavern manages to convey a refreshing whimsy without getting too far into wacky, contrived territory.

In the new space, the dishes have been transformed as well — at Tanzy, it was modern Italian; at Tuck Room Tavern, it's gastropub.

Gone are the Parmesan fries, which have been replaced with equally decadent mac & cheese "fries." The starters include many on-trend options: There's a grilled avocado-shallot mousse that's been stuffed back into its half-skin and topped with bread crumbs, cotija cheese, fingerling lime pearls and flatbread chips for dipping. Add to that the "K-Town" short rib sliders as well as a bowl of very fresh ahi tuna poke enhanced with soy sauce, sweet onion, ginger, sesame, edamame and macadamia nut crunch.

The Drunken Goat is a turkey burger spiced with Mediterranean seasonings, green harissa and Greek yogurt dressing. In another dish, fat, smoky shrimp from Mexico sit atop creamy Anson Mills grits mingling with bacon lardons, Swiss chard and bacon vinaigrette — it's a satisfying shrimp and grits.

The mango and habanero BBQ baby back ribs taste like a church picnic, thanks to the accompanying coleslaw and honey-glazed cornbread dolloped with light whipped goat cheese. The chicken schnitzel is tender, juicy and crispy.

Adam Seger is the boss of the bar at Tuck Room. His signature cocktails harken back to Hollywood's golden age. Sugie's Original Gimlet was created to honor Harry "Sugie" Sugarman, owner of the Beverly Hills tiki supper club Tropics. The Coconut Grove, named after the legendary nightclub in the Ambassador Hotel, is a sweet concoction made with a couple of different rums, house-made coconut cream, a bit of balsam amaro and fresh coconut water, all served in a coconut. (Yes, included are a paper umbrella and all sorts of other tiki cocktail bling.)

The showstopper, however, is the cocktail shot Seger calls Heisenberg, named after the *Breaking Bad* character. Resembling a chemistry set, the drink is made with a repurposed Yama cold coffee drip



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system. Different botanicals, ingredients and spirits are used nightly for new infusions to be sipped in a cocktail or slammed like a shot.

Of course, no visit to Yard's restaurant can be sewn up without dessert. Black 'n' blue pot pie and banana split tart can be tempting, but the red velvet pavlova, Yard's reimagining of a baked Alaska, is the one to order. Made with crispy Earl Grey tea meringue and raspberry red velvet crumble cake encasing a raspberry-rose swirl gelato, this sweet thing is proof that Yard is having a great time. —Eddie Lin

Tuck Room Tavern, 10850 Wilshire Blvd., Westwood; Mon.-Thu., 4-11 p.m.; Fri.-Sat., 4 p.m.-mid. (310) 307-7004, thetuckroom.com.

FIRST LOOK

**Shibumi Embraces Imperfection, but Its Japanese Small Plates Are Flawless**

Nearly a year after chef David Schlosser announced plans to open Shibumi, the eagerly anticipated *kappo*-style Japanese restaurant has finally begun seating customers in downtown L.A.

For such a long-awaited debut, the interior feels surprisingly understated. The door is unmarked and the dark walls are bare save for minimalist light fixtures. The wooden tables are set with little aside from

neatly folded black napkins. At the centerpiece of the dining room is a bar made from 400-year-old cypress wood, behind which Schlosser performs for captivated diners, slicing fish with precision and plating it on beautiful, mismatched ceramic.

The restaurant embraces the Japanese *wabi-sabi* aesthetic that equates imperfection to beauty — nonconformity traditionally is thought to be more pleasing to the eye. The asymmetrical, mismatched pottery used here is probably the best example of *wabi-sabi*. That concept doesn't refer just to the small details of the restaurant but to the place as a whole. Schlosser is not conforming to any notion of what might be trending in L.A. right now.

Having spent years working for renowned chefs all over the world — including at L'Arpege in Paris, Aureole and Shuko in New York and Urusawa, L'Orangerie and Ginza Sushiko here in L.A. — Schlosser found his greatest culinary muse during his years in Japan, where he became inspired by the healthier food culture (which also translates here in Los Angeles).

To be clear, Shibumi is not a *kaiseki* restaurant. (*Kaiseki* refers to the more formal Japanese style of dining on a set menu.) The *kappo* style at Shibumi falls somewhere between *kaiseki* and the informal *izakaya*-style. Ordering off the small, à la carte menu is easy because everything is so well-priced and appealing.

When you order from Shibumi's highly curated sake list — which is the opposite of imperfection — the server approaches with a rustic wooden box filled with an array of

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ceramic cups from which to choose your favorite. As the night goes on, your once-empty table becomes a showcase for the mix of food and pottery.

Start with refreshing, chilled appetizers such as crisp, savory cucumbers that have been stuffed with shiso leaf, sesame seeds, *umeboshi* (pickled plums) and bonito. An avocado, hemp and wakame salad's bitter leaves mingle nicely with the fatty avocado. The pottery, imported by Robert Yellen — chef Schlosser's friend and mentor while living in Japan — is a conversation starter. But bite into the perfectly tender grilled heritage pork with koji rice, pickled daikon and leeks and you might forget everything you were saying about the pottery.

Crispy fried monkfish "*kar-age*" with kelp salt is presented with a slice of sudachi citrus and some peppers to nibble on. Anywhere else, you would expect some kind of creamy dipping sauce for your fried fish. But here, the monkfish is optimal as is, with nothing more than a tiny squeeze of the lime-y sudachi.

Crispy grilled rice with mushrooms, burdock and gourd wrapped in seaweed, *omusubi*-style, makes a fun side to round out the meal. Finish with light desserts such as koji "rice cream" with strawberries and elderflower, brightened by a touch of citrus zest. By the end you feel inspired, energized and uplifted. It's the kind of meal you could eat every night — which is something you can't say about a lot of restaurants in town. —Heather Platt

815 S. Hill St., downtown; (213)265-7923, [shibumidtl.com](http://shibumidtl.com). Tue.-Sun., 6 p.m.-mid.

## SPIRITS

### A New Distillery Turns Echo Park Shrubs Into Artisan Gin and Vodka

Surely there are galleries, studios and warehouses to be found in the Arts District, but these days it's the food and drinks — not necessarily the art — that's drawing crowds to the industrial neighborhood just west of the L.A. River. The area is full of great coffee, excellent bread, pasta, pizza, wine, cocktails and just about every Instagram-friendly food group you can name in between.

It's already become a hub for craft beer — there's Mumford Brewing, Boomtown and Arts District Brewing Co., each one newer than the next — and now it appears another boozy industry is taking hold: distilleries. Greenbar Collective has been open for several years at the southern tip of the Arts District, and in recent weeks it's been joined by the Spirit Guild, which offers some intoxicating competition.

The Spirit Guild's tasting room and distillery is located in the heart of the action, two doors down from Blue Bottle Coffee (R.I.P. Handsome Coffee Roasters), and it's now open Wednesday through Sunday for drop-in tastings of its two current offerings, Vapid Vodka and Astral Pacific Gin.

The modern space is beautiful, with large wooden double doors and two sets of stained glass windows, one on each side of the entrance. Multicolored light

filters into the front room of the distillery, which is divided into a small-scale retail area on one side and a bar and tasting area on the other.

Stand under the open bow-truss ceiling and look back into the distillery proper, and you might just be offered a pour by Miller Duvall, the mastermind behind this uniquely Californian, family-owned operation. The Spirit Guild distills entirely from local clementines, and instead of wiping out all of that natural flavor, which is the goal of most vodka producers, head distiller Morgan Mclachlan lets the clementines speak (or rather, juice) for themselves. The effect is lovely, softening the taste of the vodka with a touch of citrus but no hint of anything artificial.

The choice to use clementines was a

pointed one. Duvall comes from a family of farmers, and they grow a substantial amount of clementines on their land near Bakersfield. The gin, named Astral Pacific, comes from the same citrus-y clementine base but then receives the necessary jolt of botanicals: mostly juniper, as is the case with all gin.

It's complemented by classic additions of coriander, angelica and citrus. But the spirit also take inspiration from the region: The gin is derived from indigenous juniper from the Tehachapi Mountains in Kern County, and the pink peppercorns are found in spades in Echo Park, where Duvall lives.

The spice is particularly noticeable on the palate, as bright in flavor as it is in color, adding a hit of sharp contrast to the

citrus and herb notes. The gin is a worthy match for cocktails and also an interesting sip on its own, in a big glass with a big ice cube or in a tiny flute as a sample in the tasting room. In the future, Duvall says, he plans to play around with more local produce, to possibly experiment with some liqueurs and oak barrels.

But for now, sipping from a flute of locally inspired gin, with red and blue light streaming through the stained glass windows, the experience at the Spirit Guild comes pretty close to art — even if it's far from the sculptures and paintings that the Arts District brings to mind. —Ben Mesirov

586 Mateo St., downtown; (213) 613-1498; [thespiritguild.com](http://thespiritguild.com). Wed.-Sun., noon-6 p.m.

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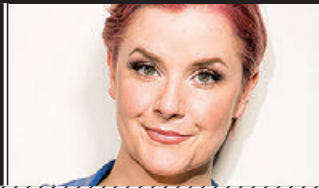
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Week of  
JULY  
1-7

P. 23 **SAT**  
CORGIS HIT THE SURF  
IN LONG BEACH

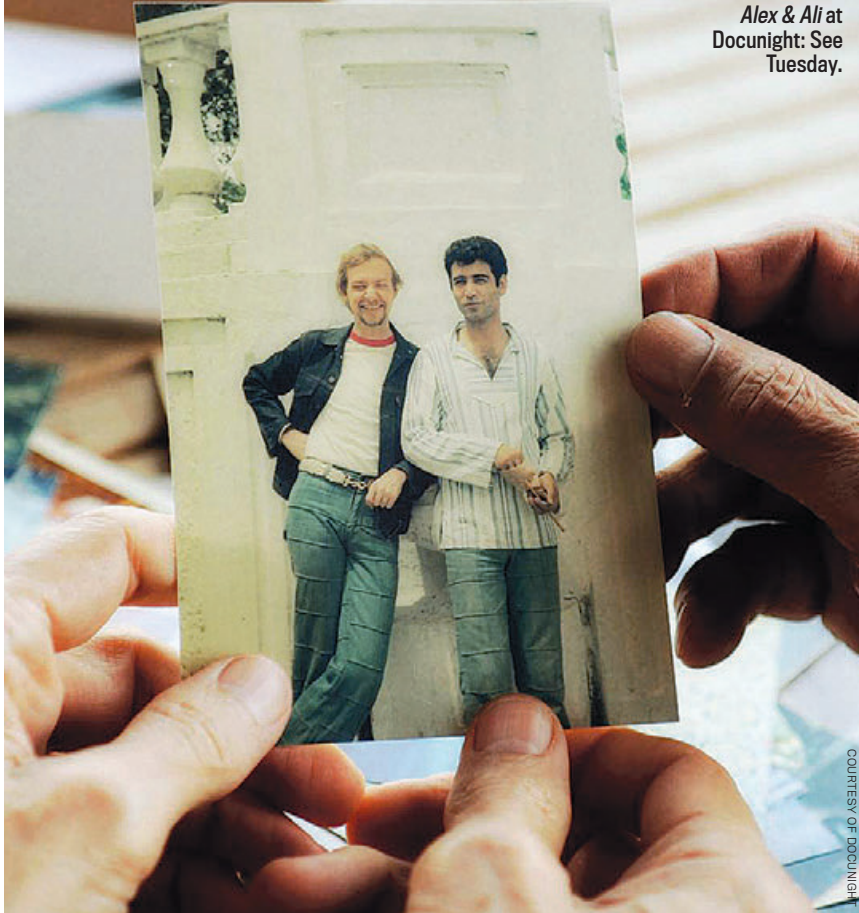
P. 23 **SUN**  
BREAK OUT THE ST. ANDREW'S  
CROSS

P. 24 **MON**  
AND THE ROCKETS'  
RED GLARE ...



P. 27 **THU**  
BEHIND THE FAB FOUR'S  
MUSIC

Alex & Ali at  
Docunight: See  
Tuesday.



COURTESY OF DOCUNIGHT

Shinkai's *Your Name* and an exclusive premiere of *Mob Psycho 100* — plus an anime music video (AMV) competition, a comedy showdown, video and tabletop games, and a manga reading room with more than 400 titles. And, yes, cosplay galore — commune with fellow Sailor Moons. *L.A. Convention Center, 1201 S. Figueroa St., downtown; Fri., July 1, 10 a.m.-2 a.m.; Sat-Sun., July 2-3, 6 a.m.-3 a.m.; Mon., July 4, 6 a.m.-4 p.m.; \$55-\$375. anime-expo.org.* —Gwynedd Stuart

the name “Sebastian”) and Marla Singer, who’ve gotten married, had a son and are living a boring life in the suburbs, until Tyler Durden resurfaces to wreak havoc. *Book Soup, 8818 Sunset Blvd., West Hollywood; Sat., July 2, 3 p.m.; \$29.99. (310) 659-3110, booksoup.com.* —Siran Babayan

## PETS

### Beach Blanket Bark-O

The planet Earth is a terrible place. There’s war, famine, murder, sexual violence, pollution, the human-driven extinction of species — and just when it seems the only solution is a giant meteor’s wholesale destruction of this godforsaken rock and its inhabitants, someone goes and organizes the **Summer 2016 “Corgi of July” SoCal Corgi Beach Day**. With their stumpy legs, big heads and foxy ears, corgis are like a little furry Frankenstein monster created from the parts of dogs of different breeds, and, damn, is it working for them. Hundreds of the funny little Welshmen — many wearing swimsuits and tiny Hawaiian shirts (swoon) — gather at Rosie’s Dog Beach to frolic in the surf and remind us that life’s worth living after all. *Rosie’s Dog Beach, 5000 E. Ocean Blvd., Long Beach; Sat., July 2, 10 a.m.-3 p.m.; free. socalcorgination.com.* —Gwynedd Stuart

**sat**

7/2

## TELEVISION

### Like a Kid Again

There was a time in all our lives when Saturday mornings were made for little more than marathon cartoon-viewing sessions in front of the TV — not work or brunch lines or, God forbid, kids’ sporting events. **Saturday Morning Cartoons** at Cinefamily harkens back to that simpler time. Sailing directly into summertime, the theme is “The Great Outdoors,” so they’ll be screening animations that feature nature, including Disney’s 1932 “Flowers and Trees.” To further the experience, there’s a complimentary cereal bar boasting some of the best frosted sugar bombs available today, along with more adult fare like mimosas — which actually pair quite nicely with a bowl of Froot Loops or King Vitaman. *Cinefamily, 611 N. Fairfax Ave., Beverly Grove; Sat., July 2, 11 a.m.; \$10, free for members and kids 13 and younger. (323) 655-2510, cinefamily.org.* —David Cotner

## BOOKS

### Join the Club

David Fincher’s cult movie adaptation of **Chuck Palahniuk’s** book *Fight Club* gave us one of film’s greatest soundbites — “The first rule of Fight Club is: You do not talk about Fight Club” — not to mention Brad Pitt’s mostly naked and sweaty abs. Palahniuk signs the hardcover graphic novel *Fight Club 2*, with art by Cameron Stewart and David Mack. Begun last year as a series of 10 comics, *Fight Club 2* picks up 10 years after the original story’s ending — and almost 20 years after its 1996 publication — and reintroduces the characters of the narrator (now going by

**fri**

7/1

## COMEDY

### What a Feeling

Spawned from her UCB storytelling show, L.A. comedian-actress Erin McGathy’s podcast, *This Feels Terrible*, features interviews with comedy-type folks, namely Marc Maron, Colin Hanks, Pete Holmes, Wayne Federman, Gillian Jacobs and Casey Wilson, discussing dating and relationships. It airs on the podcast network Feral Audio, home of *Community* creator Dan Harmon’s *Harmontown*. For the past four years, McGathy has been frank about her own personal ups and downs, including her marriage to and divorce from Harmon, even broadcasting their wedding reception from the Natural History Museum. Now living in Dublin,

McGathy joins fellow comedian, actor and podcaster Mike Mitchell to talk further about love and heartache on the first stop of her podcast’s first live tour, which also includes surprise guests and audience participation. *Nerdist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Fri., July 1, 7 p.m.; \$8. (323) 851-7223, nerdmelta.com.* —Siran Babayan

## ANIME

### Turning Japanese

Since 1994, *Anime Expo* — AX, for short — has called Southern California home, bouncing between Anaheim, Long Beach and L.A. It will be held at the Los Angeles Convention Center through at least 2019, which is good news for L.A.’s anime fans, from casual enthusiasts to people who treat anime as a lifestyle choice. This year’s expo has a slew of screenings of new releases — including Makoto

**sun**

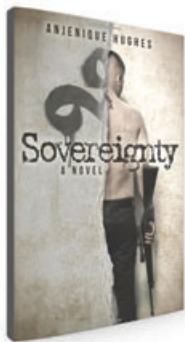
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## BDSM

### Whip It Good

For many fetishists, the fine art of consensual bondage isn’t an act of violence or oppression so much as it’s a symbolic demonstration of romantic passion — being tied up is like an intricately tactile version of a hug. To celebrate its lucky 13th anniversary, the annual **Bondage Ball** will be held for the first time at Union. Festivities will include nonstop dancing to industrial-strength DJs, a parade of elaborately detailed costumes and fetishwear, blush-inducing public exhibitions of whipping and spanking, and knotty/naughty, gravity-defying bondage demonstrations that usually occur only in the darkest recesses of your imagination. *Union Nightclub, 4067 W. Pico Blvd.; Sun., July 3, 9:30 p.m.; \$20. bondageball.com.* —Falling James

"A well-crafted thriller that offers both a warning and hope for the future." -Kirkus Reviews



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# mon 7/4

### HOLIDAYS

#### Folksy Fun

Today's second annual **Barn Dance** is as much a celebration of artistic independence as it is patriotic independence, with live, down-home folk and country music, tons of barbecue, a pie-eating contest, a watermelon seed-spitting contest, a cakewalk, horseshoe competition, the terrors of the dunk bucket and a lot more. Also, Uncle Sam will be there, wanting you ... to have fun! Just before you head off elsewhere to fireworks and festivities, you can sit in the beautiful amphitheater where Will Geer weathered the McCarthy blacklist in the 1950s, perfected his craft and grew every plant mentioned in the plays of Shakespeare. *Will Geer's Theatricum Botanicum*, 1419 N. Topanga Canyon Blvd., Topanga; Mon., July 4, 11 a.m.; \$20 (\$22 at gate), kids 5-12 \$8 (\$10 at gate). (310) 455-3723, [theatricum.com/4th-of-july-barn-dance](http://theatricum.com/4th-of-july-barn-dance). —David Cotner

### HOLIDAYS

#### U.S.A-OK!

Amateur pyrotechnical mishaps have become as much a part of Fourth of July as American flag T-shirts and overcooked frankfurters. Fortunately, there are professionals who'll risk life and limb (or eye) so you and yours can enjoy a dazzling all-American display of all-Chinese fireworks. Now in its 90th year, **America-Fest at the Rose Bowl** is a reliably fun and family-friendly way to spend Independence Day. This year's festivities include a motocross show, a performance by Beatles tribute band Liverpool Legends, a tribute to the U.S. space program and, yes, a big-ass fireworks display. *Rose Bowl*, 1001 Rose Bowl Drive, Pasadena; Mon., July 4, 2:30 p.m.; \$13, \$25 for reserved seating. [rosebowlstadium.com/events/detail/america-fest](http://rosebowlstadium.com/events/detail/america-fest). —Gwynedd Stuart

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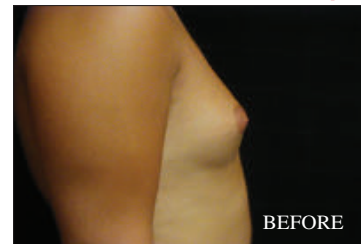
### FILM

#### Love Wins

**Docunight** — the international initiative to publicly unveil documentaries that are about Iran and/or made by Iranians — presents tonight's screening of Malachi Leopold's *Alex & Ali*. The 2014 doc tells the story of a gay Iranian couple who fell in love in the '70s but were separated by the strictures of the 1979 Islamic Revolution; it reveals how they kept their love alive despite distance and adversity. In May 2012, Leopold chronicled the continuation of that relationship: Alex's reunion with Ali in Istanbul 35 years later, a relationship now transformed into something neither man ever expected. *Santa Monica Public Library*, 601 Santa Monica Blvd., Santa Monica; Tue., July 5, 7 p.m.; free. (310) 458-8600, [facebook.com/](http://facebook.com/)

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## MUSIC

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—John Payne

## THEATER

## Hey Ho, Let's Go!

The visceral intensity of rock & roll has rarely been translated authentically when adapted via the distancing artifice of the theatrical stage, but a new play by actor John Ross Bowie (*The Big Bang Theory*) has a fascinating premise. Based on several rock biographies, *Four Chords and a Gun* re-creates a year in the life of The Ramones in the late '70s, when the legendary New York punks were so desperate for cross-over pop success that they attempted to record an album with megalomaniacal, gun-waving producer Phil Spector — a disastrous experience that caused a schism in the band that persisted for decades. Hey, ho, let's hope Bowie's nonmusical play can capture a hint of The Ramones' cartoonish charisma. *Bootleg Theater, 2200 Beverly Blvd., Westlake; Wed., July 6, doors 6:30 p.m., show 7 p.m. (runs through Sun., July 31); \$25-\$30. (213) 389-3856, bootlegtheater.org.* —Falling James

## thu

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## FILM FESTS

## Here and Queer

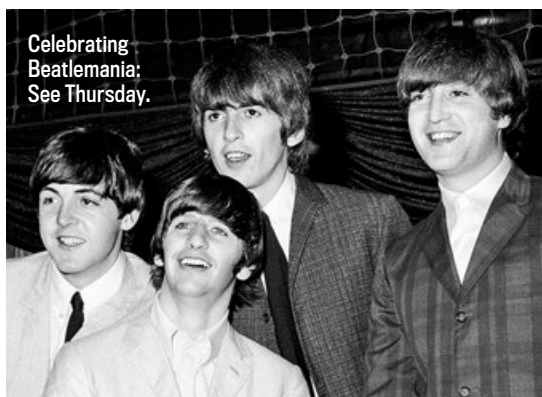
This year's *Outfest*, Los Angeles' leading LGBT-oriented film festival, comes at a trying time for the community. In light of recent events, the festival's organizers put out a statement reminding us that "powerful forces are out to separate our community from the rest of the world, and even to turn us against each other..." *Outfest* has always striven to breed understanding by exposing a larger audience to LGBT narratives. This year, the fest highlights local strides in independent production with the *Made in L.A.* series, as well as Latin American cinema with an impressive array of films

from abroad. Thursday night's opening gala will feature relationship comedy *The Intervention*. *Various locations in Hollywood and downtown; Thu., July 7-Sun., July 17; \$11-\$175. outfest.org.* —Neha Talreja

## DANCE

## On Pointe

When he was with the Bolshoi Ballet, **Alexei Ratmansky** established himself as a master of the full-length story ballet, but he has cemented that rep with eight new works since becoming American Ballet Theatre's artist in residence. L.A. gets to sample Ratmansky's oeuvre as ABT arrives with his "Firebird" (2012), set to Igor Stravinsky's score (with SoCal natives and recently promoted principal dancers Misty Copeland and Stella Abbrera), "Symphony #9," set to that Dmitri Shostakovich work; and the West Coast premiere of an untitled ballet set to Leonard Bernstein's "Serenade (After Plato's



Celebrating Beatlemania: See Thursday.

COURTESY OF THE BOB BONIS ARCHIVES

'Symposium')." Opening night features "Firebird" as part of what is dubbed a Summer Soiree, with a postperformance party at nearby Grand Park. Details and casting at the website. *Dorothy Chandler Pavilion, 135 N. Grand Ave., downtown; Thu.-Sat., July 7-9, 7:30 p.m.; Sun., July 10, 2 p.m.; \$34-\$125. (213) 972-7211, musiccenter.org.* —Ann Haskins

## MUSEUMS

## Just Beatle It

The Grammy Museum's latest exhibit, "Ladies and Gentlemen ... The Beatles!" looks back at the peak of Beatlemania in America between the Fab Four's arrival in 1964 and their last concert, in 1966. Among the hundreds of artifacts and memorabilia are photographs, records, posters, vintage instruments, costumes and an oral-history booth for visitors. In conjunction with the display, museum executive director Bob Santelli hosts *Celebrating Beatlemania*, a panel discussion with former game show host Bob Eubanks, Fab Four Exhibits' Chuck Gunderson and Russ Lease, Beatles author/historian Bruce Spizer and Debbie Gendler Supnik, who was an audience member when John, Paul, George and Ringo made their American debut performance on *The Ed Sullivan Show*. *Grammy Museum, 800 W. Olympic Blvd., downtown; Thu., July 7, 7 p.m.; \$20. (213) 765-6800, grammymuseum.org.* —Siran Babayan

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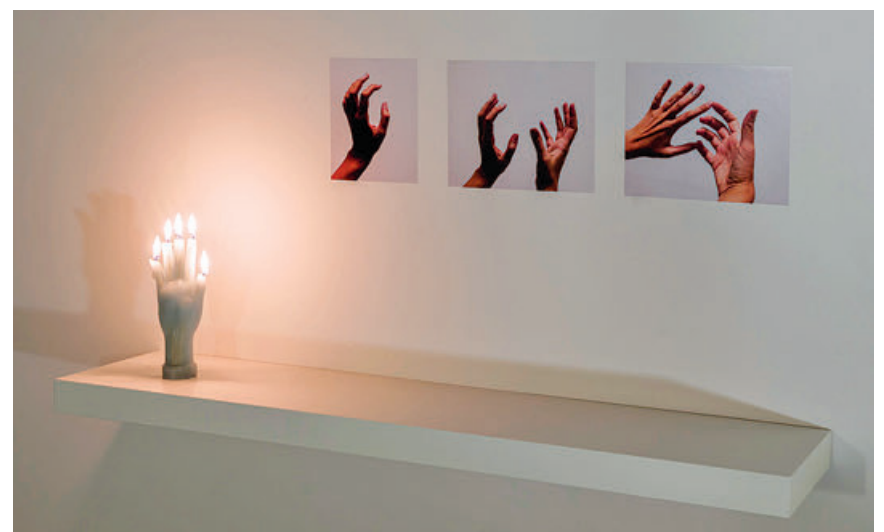


PHOTO BY JEFF MCLANE

**Arts // Art Picks //**

## LET THERE BE LIGHT

THE SOFT GLOW OF A GROUP SHOW  
IN GLENDALE

**BY CATHERINE WAGLEY**

**T**his week, a punk artist goes solo in Echo Park and a show of lamps takes a sinister turn in Glendale.

### Film without a story

Artist Margaret Honda made her film *Spectrum Reverse Spectrum* without a camera. She exposed high-resolution 70mm print stock to colored light, to make an ambiguous, abstract moving picture. To make *Color Correction*, she took the color-correction tapes from a Hollywood feature — the identity of which remains unknown — and used them to make her own feature-length film, which once corresponded to a story but now is all color. Watching quickly becomes a meditative experience. L.A. Filmforum and the Hammer host a screening of Honda's work this week. *10899 Wilshire Blvd., Westwood; Wed., July 6, 7:30 p.m. (also Sun., Aug. 7, 2 p.m.) (310) 443-7000, hammer.ucla.edu.*

### Epic flood

A shelf in Alison Saar's show at L.A. Louver contains glass jars of mysterious, yellowish liquids. Ladles dangle from the shelf and barely visible etchings on the glass depict a face, a penis and other things. There are five jars to represent the five rivers of the underworld. Nearby, a wood sculpture shows a nude woman hugging herself; her hips jut out. Another wood-sculpted woman balances an oversized suitcase full of goods on her head as she stands on a raft that doesn't look big enough to support her heavy load. The Mississippi flood of 1927, which displaced a disproportionate number of black Southerners, inspired Saar's show, a haunting, darkly nostalgic meditation on survival. *45 N. Venice Blvd., Venice;*

*through July 1. (310) 822-4955, lalover.com.*

### Look to the sky

The Finley, the apartment gallery that's open all the time to anyone who happens by the building's street-facing window, features friendly skies right now. Justin Hansch painted them, light white puffs above bright, optimistic blue. It's funny, especially in an oft-sunny place like L.A., to peer inside a window to see sky. Hansch has installed abstractions beneath his cloud paintings, looser, goofier collections of marks. One of these abstractions looks particularly overcast, dark and bulgy enough to tamp the pleasantness of blue skies. *4627 Finley Ave., Los Feliz; through July 31. (617) 794-4530, thefinleygallery.artcodeinc.com.*

### Let there be light

A variety of experimental light fixtures feature in "Madames Electrics," the show artist Shana Lutker organized at the Pit. "A show of lamps," Lutker calls it in her letter-as-press release, saying, "Lamps remind us of figures, and the figures glow with light." Maria Candanoza made a hand out of wax, each finger serving as a wick. Jamie Isenstein suspended lampshades and light bulbs over massive piles of sand. The lamp Julian Hoerber made looks intentionally like a gallows, two bulbs hovering from the two arms of a pinewood stand. "Let there be light" starts to seem like an ominous notion. *918 Ruberta Ave., Glendale; through July 24. the-pit.la.*

### Egg cabinet

A torso that's made of sand and half in ruins sits atop a plank. Two clear shelves made with silicon and hand sanitizer hang on the wall. And a urethane sheet hovers over two aluminum sawhorses. The show "No I Am No Singular Instrument" at Various Small Fires looks, altogether, like a tastefully assembled construction site. It's hard to keep track of who made what (Ellen Schafer made the shelves and sawhorses, while Hans-Jacob Schmidt made the sandy ruins), because everything blurs together. Brian Khek used aluminum and drywall to make cabinets that, inexplicably, hold brown eggs. *812 N. Highland Ave., Hollywood; through July 9. (310) 426-8040, vsf.la.*

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Stage //

# IT'S GOOD TO BE KING

*Beautiful: The Carole King Musical* follows the songwriter from “normal” Brooklyn girl to superstar

BY MAYANK KESHAVIAH

Whether in literature, cinema or theater, we seem to be fascinated by celebrity origin stories: the journeys taken by luminaries to achieve the fame they currently inhabit. In the case of *Beautiful: The Carole King Musical*, the star in question is the prolific singer-songwriter (played by Abby Mueller), who tells us during the opening scene, “I never meant to be a singer.” Ironically, King is performing at Carnegie Hall, but from that performance, the show flashes back to her youth in Brooklyn and leads us through her formative years, providing a wonderful walk down musical memory lane in the process.

As a precocious college student of 16,

King, who still lives with her very Jewish mother, Genie Klein (a hilarious Suzanne Grodner), meets Gerry Goffin (Liam Tobin), who will become both her lyricist and her husband. As King and Goffin begin penning hits, their chief rivals turn out to be another composer-lyricist duo that shares a “cubicle wall” with them at 1650 Broadway, the music factory in Midtown Manhattan run by mega-producer Don Kirshner (Curt Bouril). That duo of Cynthia Weil (a spunky Becky Gulsvig) and Barry Mann (the amusingly neurotic Ben Fankhauser), also a pair of hit makers, quickly become King and Goffin’s close friends, too.

The show’s book is built around a series of hit songs, beginning with those King and Goffin wrote for other artists, such as “Will You Love Me Tomorrow,” “The Locomotion” and “One Fine Day.” But as King overcomes life’s tribulations and



Abby Mueller plays Carole King in *Beautiful*.

PHOTO BY JOAN MARCUS

grows into her own person, the music veers more toward her own work, such as “It’s Too Late,” “You’ve Got a Friend” and, of course, “Beautiful.”

Director Marc Bruni’s staging is both slick and inventive, from the rotating piano that emphasizes the parallels between the two songwriting duos, to the rabbit-warren look of the music factory at 1650 Broadway, to the efficient transitions between scenes and effective comic buttons at the ends of them. He is, of course, aided by Derek McLane’s versatile set, which cleverly incorporates 1960s-style speaker-grill designs, as well as Peter Kaczorowski’s evocative and colorful lighting and Alejo Vietti’s costumes, which evolve seamlessly from the fashions of the 1950s to those of the early ’70s without ever feeling “costume-y.”

Gulsvig’s Mae West persona yields many laughs, and Tobin showcases range as both a cocky young writer and a darker, middle-aged man trapped in suburbia. But Mueller shines the brightest, retaining the innocence (and thick accent) of an awkward girl from Brooklyn who asks, even in the midst of her rise to stardom, “Who wants to hear a normal person sing?” Despite such insecurities, Mueller skillfully modulates her singing over the course of the show, building to the point, in the final number, when her voice finally fully opens up with beautiful resonance.

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Stage //

## LOSING HIS RELIGION

A MULTICULTURAL COCKTAIL PARTY GOES AWRY IN *DISGRACED*

BY DEBORAH KLUGMAN

It's difficult to imagine a timelier, more relevant play than Ayad Akhtar's 2013 Pulitzer Prize winner, *Disgraced*. Directed by Kimberly Senior at the Mark Taper Forum, the show features two holdovers from the 2014 Broadway production (also directed by Senior), including Hari Dhillon, riveting as a corporate attorney whose life comes apart after he's publicly misidentified as a spokesman for Muslim extremists. This is a taut piece of writing, offering brutal but illuminating insight into the underlying biases wrought by race and religion.

The play takes place in the comfortable Manhattan condo of Amir (Dhillon), the American-born son of Pakistani immigrants, and his blond wife, Emily (Emily Swallow), a visual artist whose work reflects Islamic influences and who, despite being white and Western, positions herself as a great defender of much of this Eastern tradition. This puts her at odds with her husband, an apostate Muslim who views Islam as little more than a tribal cult, a point of view he articulates with eloquent and pronounced contempt.

Visiting them in their home one fateful evening are Isaac (J. Anthony

Crane), a Jewish man who runs an art gallery and is an admirer of Emily's work (and, not inconsequentially, of Emily herself), and his African-American wife, Jory (Karen Pittman, who originated the role in 2012 and also played it on Broadway), a law firm colleague of Amir's. The fifth player is Amir's nephew Abe (Behzad Dabu), né Hussein, an immigrant whose strong desire to assimilate flourishes next to his active involvement in the Islamic community.

It is Abe's request, strongly backed by Emily, that Amir take part in defending an imam accused of subversive activities that precipitates the debacle to come.

The actual coming apart of all that Amir holds dear happens over drinks with Emily, Isaac and Jory. Upset at newspaper accounts that portray him as the imam's attorney, and perhaps having downed one too many scotches, he confesses the teensiest bit of pride at the courage of Muslim believers dying for a creed they believe to be pure and right.

Fireworks ensue when Isaac takes severe umbrage at this, and the situation rages out of control when a betrayal comes to light.

While the play is a standout, the production would have benefited from several more layered performances. Swallow's Emily, misrepresented as a brittle Manhattanite, is especially lacking; we don't really get her devotion to all things Islam (or anything at all, for that matter, including her marriage), nor do we observe the gullibility that blinds her character to the consequences of pressuring her husband to step into the middle of a political firestorm.

*Disgraced* arrives on the heels of Brexit, the plastering of Trump across our airwaves, the wholesale slaughter of innocents in Orlando by a killer claiming to act in the name of Islam. This cogent work gets to the root of the problem but sadly — tragically — offers little hope for resolution.

Hari Dhillon, left, Emily Swallow, Karen Pittman and J. Anthony Crane in the Pulitzer-winning play *Disgraced* at the Mark Taper Forum.

THIS COGENT WORK GETS TO THE ROOT OF THE PROBLEM BUT SADLY — TRAGICALLY — OFFERS LITTLE HOPE FOR RESOLUTION.

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Film //

# TARZAN GETS WOKE

The jungle hero swings into the heart of darkness

BY ALAN SCHERSTUHL

**A**t last, a Hollywood reimagining with a point. David Yates' two-fisted pulp-studies spree *The Legend of Tarzan* doesn't just update Edgar Rice Burroughs' white-boy jungle-bro for our age of heightened sensitivities and bit rates. It interrogates the very idea of Tarzan, signing the old sport up for the good fight against colonialism and everything that probably makes you queasy about old-school jungle adventures. The movie's first sentence, on a title card Frantz Fanon might appreciate, tells us that, in the late 19th century, "the world's colonial powers took it upon themselves" to divvy up the Congo.

The first scene wittily sends up the opening of *Raiders of the Lost Ark*, with treasure hunters prowling into the verdant bush, acting like they own the place. But their leader is Christoph Waltz rather than Harrison Ford, and they're working for wicked King Leopold of Belgium rather than some university museum, so by the time they've run afoul of the indigenous population you're jeering the invaders and probably relishing the suspense. Director Yates (who handled the last four *Harry Potter* films) is vigorously imaginative in the moments before violence, zooming in on scared white faces, the barrel of a rolling machine gun and the ash-coated African warriors, wielding spears in formation atop a waterfall, as still and silent as a terracotta army.

Eventually, Tarzan (Alexander Skarsgård) shows up with life-and-adventure partner Jane (Margot Robbie) and their new best friend, a Samuel L. Jackson character who may as well just be named "Samuel L. Jackson" and brightens the movie up early on by saying "You are *Tarzan!*" and doing some no-shit jazz hands. The 2016 model is less Lord of the Jungle than Social Jungle Warrior, an extravagantly abbed grown-up journeying from his graying British estate — three mansions piled atop one another — back to the Congo to investigate rumors of slavery in the jungle and bringing his wife along as a blow against adventure-movie sexism.

At first he's reluctant, saying "I've already seen Africa. It's hot." This first-act time-killing gives the flashbacks to his jungle youth a chance to catch up to the narrative's present. But Jackson's character, an American atoning for his nation's

own sins, prevails, nudging the idle Lord Greystoke and Lady Jane back into action — just the thing they need to get over their recent miscarriage. (Uh, not every acknowledgment of real-world darkness richens pulp.)

There, Tarzan and co. hang with the most warmly depicted native tribe ever to appear in a white-hero jungle flick. The Belgians inevitably come gunning for them, and in the film's first major fracas something unprecedented occurs that I am totally going to spoil: The white hero leaps into the fray to save the tribal chief and is *immediately* trussed and bound by the bad guys, until American rifleman Samuel L. Jackson storms in and saves his ape-raised ass. That's the first of several humblings that make this Tarzan the most interesting take on the character since Philip José Farmer, in the 1969 novel *A Feast Unknown*, made him and Doc Savage sword-fight with their own hard-ons. Here, Tarzan gets into a one-on-one duel with a gorilla and accepts what that bear in *The Revenant* taught Leonardo DiCaprio: Sometimes you just gotta take a beating. (That's also what *The Revenant* taught audiences.) The fights are quick and brutal and bloodless, with too much slo-mo and sped-up stuff, and some clever camera angles that get cut from before you can work out what you're looking at.

Much better are the buildups, the fingers on triggers or the humans going still before the convincingly wild CGI

beasts. These scenes often touch that awed Spielbergian pleasure-terror that *Jurassic World* fumbled. The movie's got more critter treats than a box of animal crackers: The tigers snuffle Tarzan, happy to see him again; the hippos bob fearsomely in a beautiful/terrible river; and in the climax, the water buffalo and the crocodiles and who knows what else just keep coming, only a hair less ridiculous than when the Marx Brothers, pinned down in *Duck Soup*, call for help — and are rewarded with a relentless reel of hurrying-animal stock footage.

For all its high-mindedness, the movie is also agreeably ripe, indulging in sweaty-pec close-ups, Spider-Man-style vine-swinging, romantic clinches that look like Harlequin paperback covers and a gush of PG-13 Sam Jackson-isms, some for the ages: "Why is it people don't ride zebras?" he asks. "Damn, that's one odious aroma," he declares. And will he ever top "Snake's good meat — I ain't eating no damn ant"?

The story, grounded in historical tragedy, still honors the outline of Burroughs' tales, no matter all its revisionism: Jane gets kidnapped by diamond-hungry white folks representing a civilization less civilized than the jungle cultures, and Tarzan sets

out after her. She has her agency, contriving escape attempts much like Karen Allen's *Raiders* toughie, but it's hard to argue that there are any women-in-Hollywood breakthroughs when the heroine is handcuffed for so much of the running time.

It's Jackson who gets the biggest surprise. With Jane out of the picture, it's Jackson, a doctor, who tends to the shirtless hero's wounds. As they both recover, he offers a quick monologue about post-Civil War America that sums up, in a minute or so, what took Quentin Tarantino three hours in *The Hateful Eight*: Jackson signed up with the federal government to fight Native Americans, and he's not proud of what he did. Sitting there in the jungle, having been physically intimate with the character who has long seemed our culture's most absurd fantasy of white power, Jackson observes that what the United States did ain't no better than what King Leopold was up to. This *Tarzan*, like *Django Unchained* before it, makes a hell of a case for pulp fiction.

**THE LEGEND OF TARZAN** | Directed by David Yates  
Written by Adam Cozad and Craig Brewer  
Warner Bros. | Citywide



Margot Robbie and Alexander Skarsgård

PHOTO BY JONATHAN OLLEY

## THE INNOCENTS FINDS STRENGTH IN GRAYNESS

**I**f there's a war movie we haven't seen enough of yet, it's one from the female perspective, one that further obscures who the good guys and bad guys really are. In Anne Fontaine's moody feature *The Innocents*, even the nuns are gray.

During a bitterly cold winter, tucked away in a provincial Polish village just after World War II, seven nuns are secretly pregnant. In a crisis, one seeks help from a young woman doctor, Mathilde (Lou de Laâge), who at first refuses, following protocol. But the sight of the nun praying in the snow shakes some ice from Mathilde's heart, and she comes to the rescue of another nun birthing a breech baby.

Talk of science and faith dominate the conversations of Mathilde and French-speaking nun Maria (Agata Buzek). But both are struggling — Maria



The Innocents

COURTESY OF MUSIC BOX FILMS

with her belief in God after the Russian soldiers who seemed meant to save them imprisoned them as prostitutes instead, Mathilde with the belief that she could ever be a respected woman of science in a male-dominated world.

A calming natural light ribbons through every cold landscape, catching the almost translucent white skin of the nuns and the billowing navy and black of their habits — very Vermeer. Despite its seemingly dark focus on a group of women in fear of getting repeatedly raped by their allies, *The Innocents* builds to a mighty finish, something of

a crescendo to cut through the quiet grief. The most graphic depictions in this film are of female friendships. Almost makes a nunnery sound like a pretty sweet deal. —April Wolfe

**THE INNOCENTS** | Directed by Anne Fontaine | Written by Sabrina B. Karine and Alice Vial | Music Box Films | Landmark



# NOT TOO BIG TO FAIL

SPIELBERG'S GIANT HAS HEART — AND GAS — BUT NOT MUCH STORY

BY BILGE EBIRI

Can Steven Spielberg do comedy? That seems like a dumb question, since nobody has done more to bring wit to the modern blockbuster; *Raiders of the Lost Ark* and *Jaws* boast as many laugh-out-loud moments as they do thrills. But those gags are often incidental, of the tension-breaking kind. When the director tries for outright comedy (see: *1941*, *The Terminal*, much of *Hook*), he usually falls flat. Humor for him works as a means, not as an end.

Spielberg's film of Roald Dahl's creepy children's story *The BFG*, adapted by Melissa Mathison (who also wrote *E.T. the Extra Terrestrial* and Martin Scorsese's masterful *Kundun*), is not really a comedy, until, eventually, it is. It starts off in a mode that has always served Spielberg well. The director's earlier films, even nongenre titles such as *E.T.* and *Close Encounters of the Third Kind*, often were informed by the language of horror — they were filled with jump scares and suspense scenes built around characters' limited visions. So, too, does *The BFG* open with menacing undertones, as a British orphan (Ruby Barnhill) one night witnesses a terrifying giant (Mark Rylance) wandering a dark alley. The giant abducts her, and Spielberg shoots their initial meeting with both dread and whimsy. For a moment, the movie is pure magic.

That soon dissipates, however. Spielberg's film is quite faithful to Dahl's original: The giant whisks the girl off to a magic land, where she discovers that he's the sole friendly member of a whole race of giants — a kind and melancholy soul at the mercy of his bigger, man-eating brethren.

Those who adore Dahl's story and are horrified at the idea of anyone changing a word of it may well enjoy this heartfelt, respectful version. And there are certainly touching moments here and there: Rylance, who



Mark Rylance and Ruby Barnhill

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was the sad and silent soul of the director's *Bridge of Spies* (and won an Oscar for it), speaks the giant's lines in a wounded murmur that can be moving — particularly during some of his soliloquies, in which he speaks of hearing “the secret whisperings of the world.”

But much of the film suffers from the one thing that Spielberg films almost never suffer from: stasis. He's made, essentially, a “hangout” movie, one in which we're supposed to luxuriate in our time with the characters, but this isn't a director who thrives on extended moments of just being, in the unpredictable give-and-take among people — or among people and giants, as it were.

You can sense his restlessness, too. He's fascinated, as always, by objects — by the giant's Rube Goldberg-like inventions and contraptions, and the creaky, brightly colored ornaments and potions in his little cave of wonders, where the film spends much of its first act. But when it comes to actual interactions between girl and giant, the energy dissipates.

This is also why all those scenes with the Lost Boys fall stiff in *Hook*: Such filmmaking demands some spontaneity,

but that's not Spielberg's thing — though he can sometimes v surprise you, as with the boat-bonding sequences in *Jaws*.

The film seems meant to pick up when it moves on to Buckingham Palace and to an audience with the queen, where we get some laughs — particularly in a set piece involving the giant having breakfast with the queen's retinue, a scene punctuated by a series of massive farts (all straight out of Dahl). But Spielberg is an expert at off-hand humor — throwaway lines, background slapstick, deadpan undercutting of suspense — and he's on unsure footing with big comic sequences. He treats them like action scenes: They're all buildup, anticipation and climax, with little room left for unpredictability, charm or freedom.

I waited to laugh, and I did — but more because it was expected, not because any of it genuinely surprised or delighted me. Kids may well dig *The BFG*, but for me, it was all anticipation of a different kind, leading to a massive letdown.

**THE BFG** | Directed by Steven Spielberg  
Written by Melissa Mathison, based on a short story by Roald Dahl | Walt Disney Pictures | Citywide

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## OPENING THIS WEEK

**ARGENTINA** Pay careful attention to the opening titles and the credit scroll on this multinational co-production lest you miss important clues and hidden pleasures. Carlos Saura's *Argentina* is really a concert film, unique in that the only spectator is the camera. Not a word is spoken, though many are sung (in Spanish, with subtitles). Several live performers, unidentified until the credits roll, interact with their own shadows, their own video images and one another, the huge open space they inhabit marked off with spotlights and mobile translucent flats. No one's shoulders block your view; you're alone with the cinematographer and dozens of singers, dancers, drummers and other musicians, fine artists communing with their folkloric roots. Generations of Argentinians, from a wizened woman vocalist to *bola* masters to a fresh-faced pianist in a formal

suit, express their love of country and their leftist politics; in one scene, young students in white jackets sit transfixed at old-fashioned school desks and commune with projected images of the region and songs of Mercedes Sosa. Shot in an old barn in Buenos Aires' La Boca barrio, the film draws you in until nothing matters but the concentration of this population on their heritage and their pride. Saura, 84, is a Spaniard who lets his skeptical attitude reach deep into Argentine colonial history and political allegiances. "It is certain," a mellow singer intones in one of the final scenes, "that [God] eats at the owner's table." (Elizabeth Zimmer)

**BREAKING A MONSTER** Going viral guarantees little beyond having your 15 minutes of fame re-uploaded on YouTube in increasingly lower quality, the original video eventually lost to time and/or take-down notices. That makes *Unlocking the Truth's* second act as a signed band dou-

bly impressive: The band is a two-time anomaly. As that Times Square street performance that stormed the internet makes clear, the chops of heavy-metal power trio *Unlocking the Truth* belie the age of the three black teens comprising it. Luke Meyer's *Breaking a Monster* follows Malcolm, Alec and Jarad as their manager escorts them to Los Angeles to sign a \$1.8 million, five-album deal with Sony. That process entails graduating from busking on sidewalks with their angular, down-tuned axes to a Coachella gig amplified by Orange half stacks. This power trio can play, specializing in breakdown-heavy metalcore that suffers from the same problem as approximately 97 percent of teenage metal bands: bad vocals and lyrics. They're still 13-year-olds, which leads to *Breaking a Monster's* funniest moments: one of the boys proclaiming that his current girlfriend, while not his first, is definitely his best; their

## YOUR WEEKLY MOVIE TO-DO LIST

### Friday, July 1

**The Good, the Bad and The Devils**  
The concluding entry in Sergio Leone's *Man With No Name* trilogy is also the most memorable. A landmark Western celebrating its 50th anniversary this year, *The Good, the Bad and the Ugly* finds Clint Eastwood at his poncho-wearing best as he, Eli Wallach and Lee Van Cleef vie for buried Confederate gold that none and all have a claim to. Loyalties stay in place as long as the average tumbleweed here, and the cemetery-set Mexican standoff that closes the film is an all-timer — even if you've never seen it, you've undoubtedly heard Ennio Morricone's score. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Fri., July 1, 7:30 p.m.; \$11. (323) 466-3456, [americancinemathequecalendar.com](http://americancinemathequecalendar.com).

### Saturday, July 2

**The Devils**  
Due to popular, blasphemous demand, Ken Russell's oft-banned *The Devils* returns to Cinefamily for encore performances throughout the week. Based on an incident in 17th-century France in which several nuns were supposedly possessed thanks to a lecherous priest, this *Exorcist* forerunner complements a demonic narrative with Derek Jarman's off-kilter set design and phantasmic visuals. As the priest and main nun, respectively, Oliver Reed and Vanessa Redgrave give uncomfortably convincing expression to Russell's unholy screed. (Having learned my lesson the hard way at a recent screening, allow me to humbly offer some advice: Buy your ticket in advance.) *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Sat. July 2, 5 & 10 p.m.; Sun., July 3, 7 p.m.; Wed., July 6, 7:30 p.m.; \$12. (323) 655-2510, [cinefamily.org](http://cinefamily.org).

### Sunday, July 3

**Grease**  
Get an early start on Independence Day with the T-Birds, Pink Ladies and the other singing students from *Grease* at Hollywood Forever. Easily John Travolta's second-best musical of the 1970s, it remains the highest-grossing film of its kind in these United States. Speaking of which, the screening will be followed not only by the usual DJ performance (this time by Chris Holmes) but a professional fireworks display as well. You're the one that I want, America. *Hollywood Forever Cemetery*, 6000 Santa Monica Blvd., Hollywood; Sun., July 3, 9 p.m. (doors at 7:15); \$35. (323) 221-3343, [cinespia.org](http://cinespia.org).

### Tuesday, July 5

**The Sandlot**  
*The Sandlot* will be a sentimental favorite among moviegoers of a certain age for-ever, its particular brand of Americana the very essence of childhood for kids of a certain not-to-be-named decade. From "You're killing me, Smalls!" to "You play ball like a girl," it is perhaps the most quotable sports-themed kids movie of the '90s — no small feat, when you consider the likes of *Little Giants*, *Space Jam* and *Air Bud*. *ArcLight Beach Cities*, 831 S. Nash St., El Segundo; Tue., July 5, 7:30 p.m.; \$14. (310) 607-9630, [arclightcinemas.com](http://arclightcinemas.com).  
*Time* famously opened its review of *Chitty Chitty Bang Bang* by calling the musical "a picture for the ages — the ages between 5 and 12." Still, this tale of a magical car has its defenders, many of whom considered Ken Hughes' adaptation of the Ian Fleming novel a lighthearted corrective to the darker strains of New Hollywood that were by then all the rage: *Bonnie and Clyde*, *The Graduate*, *Rosemary's Baby*. *Chitty Chitty Bang Bang* is many things, but a descent into paranoia involving the literal seed of Satan it is not. *LACMA*, 5905 Wilshire Blvd., Mid-Wilshire; Tue., July 5, 1 p.m.; \$5. (323) 857-6000, [lacma.org](http://lacma.org).

### Wednesday, July 6

**Spectrum Reverse Spectrum** and **Color Correction** probably are unlike anything you've seen before: cameraless films. Margaret Honda's two experimental works — one made by exposing 70mm film to colored light in a film printer, the other by using the color-correction timing tapes for an unknown Hollywood movie without the actual negative to go with it — screen for free as part of the Hammer Museum's *Made in L.A. 2016*. *UCLA's Billy Wilder Theater*, 10899 Wilshire Blvd., Westwood; Wed., July 6, 7:30 p.m. (also Sun., Aug. 7, 2 p.m.); free. (323) 466-3456, [lafilmforum.org](http://lafilmforum.org).

### Thursday, July 7

**Ran**  
Akira Kurosawa was hugely prolific but he was also remarkably consistent. *Ran*, a late classic from the Japanese master, transposes *King Lear* to feudal Japan. where a warlord attempts to retire in peace and divvy up his kingdom among his three sons. You can surely guess how well that goes, but no description could truly do justice to the film's awe-inspiring visuals and scope — made in 1985, *Ran* was at that time the most expensive Japanese film ever. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Thu., July 7, 7:30 p.m.; \$11. (323) 466-3456, [americancinemathequecalendar.com](http://americancinemathequecalendar.com). —Michael Nordine

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**The Legend of Tarzan 3D** Fri., 12:15, 2:45, 6 p.m.; Sat., 11:45 a.m., 2:45, 6 p.m.; Sun., 12:15, 2:45, 4:30, 6 p.m.; Mon., 12:15, 2:45, 6 p.m.; Tues., 2:30 p.m.; Wed., 11:45 a.m., 5:15 p.m.; Fri-Sat., 10:30 p.m.; Sun., 11:15 p.m.; Mon., 10:30 p.m.; Tues-Wed., 10:45 p.m.

**The Legend of Tarzan** Fri., 10:30, 11:45 a.m., 1:30, 3:30, 4:30, 8:30, 9:45 p.m., 12 mid.; Sat., 10:30 a.m., 12:15, 1:30, 3:30, 4:30, 8:30, 9:45 p.m., 12 mid.; Sun., 10:30, 11:45 a.m., 1:30, 3:30, 7:30, 8:30, 9:45 p.m., 12 mid.; Mon., 10:30, 11:45 a.m., 1:30, 3:30, 4:30, 8:30, 9:45 p.m.; Tues., 11:15 a.m., 12 noon, 1:30, 3, 4:45, 6, 9:30 p.m.; Wed., 12 noon, 1:45, 2:30, 3:30, 6, 10 p.m.; Fri-Mon., 7:30 p.m.; Tues-Wed., 8 p.m.

**Our Kind of Traitor** Fri-Sat., 10:25 a.m., 12:45, 2:45, 5:15, 7:30, 10:15 p.m.; Sun., 12:05 a.m., 10:25 a.m., 12:45, 2:45, 5:15, 8:05, 9:55 p.m., 12:15 a.m.; Mon., 10:25 a.m., 12:45, 2:45, 5:15, 7:30, 10:15 p.m.; Tues., 11:45 a.m., 1:45, 4:30, 7, 9:40 p.m.; Wed., 11:15 a.m., 1:15, 3, 4, 7, 9:45 p.m.

**The Purge: Election Year** Fri-Sat., 11 a.m., 1, 3:30, 5:45, 8:15, 11 p.m., 12:30 a.m.; Sun., 11 a.m., 1, 3:30, 5:45, 8:15, 10:45 p.m., 12:30 a.m.; Mon., 11 a.m., 1, 3:30, 5:45, 8:15, 11 p.m.; Tues., 11:15 a.m., 12:30, 2:30, 5:15, 8:15, 10:30 p.m.; Wed., 12:40, 2:45, 4:15, 6, 8:15, 10:15 p.m.

**Hunt for the Wilderpeople** Fri-Mon., 10:05 a.m., 12:40, 2:55, 4:55, 7:40, 9:20 p.m.; Tues., 11 a.m., 2:25, 4:55, 7:25, 9:35 p.m.; Wed., 11:40 a.m., 1:35, 3:45, 5:10, 7:35, 9:20 p.m.

**Independence Day: Resurgence** Fri-Mon., 10:20 a.m., 12:05, 2:55, 5:05, 7:45, 10:20 p.m.; Tues., 11:40 a.m., 2, 4:45, 7:35, 10:10 p.m.; Wed., 11:45 a.m., 1:25, 3:10, 5, 7:40, 10:40 p.m.

**The Neon Demon** Fri-Sat., 11:55 a.m., 2:25, 5:30, 8:20, 10:40 p.m.; Sun., 11:55 a.m., 2:25, 5:30, 10:40 p.m.; Mon., 11:55 a.m., 2:25, 5:30, 8:20, 10:40 p.m.; Tues., 12:20, 2:50, 5:25, 8:25, 10:25 p.m.; Wed., 11 a.m., 2:40, 5:10, 8:25, 10:30 p.m.; Sun., 7:45 p.m.

**The Shallows** Fri., 10:05 a.m., 1:25, 4:35, 6:30, 8:05, 10:50 p.m., 12:35 a.m.; Sat., 10:10 a.m., 1:25, 4:35, 6:30, 8:05, 10:50 p.m., 12:35 a.m.; Sun., 10:10 a.m., 1:25, 4:35, 6:30, 8:20, 10:35 p.m., 12:35 a.m.; Mon., 10:05 a.m., 1:25, 4:35, 6:30, 8:05, 10:50 p.m.; Tues., 11:10 a.m., 1:05, 4:05, 5:20, 7:55, 10:55 p.m.; Wed., 11:05 a.m., 1:10, 3:25, 5:20, 8:40, 10:50 p.m.

**Swiss Army Man** Fri., 10:15 a.m., 12 noon, 1, 2:15, 3:15, 4, 5, 6, 7:15, 8:45, 9:50, 10:45 p.m., 12 mid.; Sat., 10:15 a.m., 12 noon, 1, 2:15, 3:15, 4, 5, 6, 7:15, 8:45, 9:45, 10:45 p.m., 12:15 a.m.; Sun., 10:15 a.m., 12 noon, 1, 2:15, 3:15, 4, 5, 6, 7:15, 8:45, 10:15, 11 p.m., 12 mid.; Mon., 10:15 a.m., 12 noon, 1, 2:15, 3:15, 4, 5, 6, 7:15, 8:45, 9:50, 10:45 p.m.; Tues., 12 noon, 2:15, 3, 4, 5:45, 7:30, 8:45, 9:45, 10:45 p.m.; Wed., 11 a.m., 1, 2, 3, 4:30, 5:30, 7:45, 9:15, 11:30 p.m.

**Wiener-Dog** Fri-Mon., 10:10 a.m., 2:35, 7:20 p.m.; Tues., 3:40, 7:05, 9:05 p.m.; Wed., 12:45, 7:25 p.m.

**Central Intelligence** Fri-Mon., 12:20, 2:50, 5:05, 8:25, 11:30 p.m.; Tues., 12:10, 2:20, 5:40, 8:05, 11:05 p.m.; Wed., 11:20 a.m., 2:05, 5:50, 8:05, 10:55 p.m.

**The Nice Guys** Fri-Mon., 7:10, 9:35 p.m.; Tues., 1:15, 4:35, 7:10 p.m.; Wed., 7:50, 10:20 p.m.

**The Lobster** Fri-Mon., 12:10, 5:10 p.m.; Tues., 11:55 a.m., 4:50 p.m.; Wed., 4:20 p.m.

**Big Trouble in Little China** Tues., 7:30 p.m.  
**Butch Cassidy and the Sundance Kid** Thurs., 7:30 p.m.

**LOS FELIZ 3** 1822 N. Vermont Ave. (323) 664-2169

**The Neon Demon** 1:30, 4:15, 7, 9:45 p.m.

**Swiss Army Man** 1:30, 4:15, 7, 9:45 p.m.

**The Lobster** 1:30, 4:15, 7, 9:45 p.m.

**TCL CHINESE 6 THEATRES** 6801 Hollywood Blvd. (323) 461-3331

**The Legend of Tarzan** Tues., 1:30, 4:30 p.m.; Fri-Sat., 1:30, 4:30, 7:30, 10:30 p.m.; Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon., 1:30, 4:30, 7:30, 10:30 p.m.; Tues., 7:30, 10:30 p.m.; 1:30, 4:30, 7:30, 10:30 p.m.; Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon., 1:30, 4:30, 7:30, 10:30 p.m.; Tues., 7:30, 10:30 p.m.; Wed-Thurs., 1:30, 4:30, 7:30, 10:30 p.m.

**The Purge: Election Year** Fri-Sat., 12 noon, 2:30, 5, 7:45, 10:15 p.m.; Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon-Thurs., 12 noon, 2:30, 5, 7:45, 10:15 p.m.

**Free State of Jones** Fri-Sat., 12 noon, 3:30, 7, 10:10 p.m.; Sun., 12 noon, 3:10, 6:15, 9:20 p.m.; Mon-Thurs., 12 noon, 3:30, 7, 10:10 p.m.; Wed., 12 noon, 3:30 p.m.; Thurs., 12 noon, 3:30, 7, 10:10 p.m.

**Independence Day: Resurgence** Fri-Sat., 12:30, 7 p.m.; Sun., 12:15, 6:45 p.m.; Mon-Thurs., 12:30, 7 p.m.

**Independence Day: Resurgence 3D** Fri-Sat., 3:45, 10 p.m.; Sun., 3:30, 9:45 p.m.; Mon-Thurs., 3:45, 10 p.m.

**Central Intelligence** Fri-Sat., 1:20, 4:20, 7:20, 10:20 p.m.; Sun., 1:20, 4, 6:45, 9:15 p.m.; Mon-Thurs., 1:20, 4:20, 7:20, 10:20 p.m.

**The Conjuring 2** Fri-Sat., 1:15, 4:15, 7:15, 10:15 p.m.; Sun., 12:45, 3:45, 6:50, 9:50 p.m.; Mon., 1:15, 4:15, 7:15, 10:15 p.m.; Tues., 7:15, 10:15 p.m.; Wed-Thurs., 1:15, 4:15, 7:15, 10:15 p.m.

**TCL CHINESE THEATRE IMAX** 6925 Hollywood Blvd. (323) 461-3331

**The Legend of Tarzan: An IMAX 3D Experience** Fri., 1, 4, 7, 10 p.m.; Sat-Sun., 10 a.m., 1, 4, 7, 10 p.m.; Mon-Thurs., 1, 4, 7, 10 p.m.

**PACIFIC'S EL CAPITAN** Hollywood Blvd., west of Highland (323) 467-7674

**Finding Dory** Fri-Sat., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Sun-Thurs., 10 a.m., 1:15, 4:30, 7:45 p.m.

**PACIFIC'S THE GROVE STADIUM 14** 189 The Grove Dr., Third & Fairfax (323) 692-0829

**The Secret Life of Pets 3D** Thurs., 6, 8:10, 10:20 p.m.

**The Secret Life of Pets** Thurs., 7, 9:10, 11:20 p.m.

**The BFG in 3D** Fri-Mon, 10:45 a.m., 4:05 p.m.; Tues., 10:45 a.m., 4:10 p.m.; Wed., 4:10 p.m.

**The BFG** Fri., 9:45, 11:20 a.m., 12:30, 2:05, 3:10, 4:45, 5:50, 7:30, 8:30, 10:10, 11:10 p.m.; Sat-Sun., 9:45, 11:20 a.m., 12:30, 2:05, 3:10, 4:50, 5:50, 7:30, 8:30, 10:10, 11:10 p.m.; Sun., 11:10 p.m.; Tues., 11:10, 11:10 p.m.; Wed., 11:10 p.m.; Thurs., 11:10, 11:10 p.m.; Fri., 11:10 p.m.; Sat-Sun., 9:45, 11:20 a.m., 12:30, 2:10, 3:10, 4:50, 5:50, 7:30, 8:30, 10:10, 11:10 p.m.; Sun., 11:10, 11:10 p.m.; Wed., 10:45, 11:30 a.m., 1, 2:10, 3:35, 4:55, 7, 9:45 p.m.

**The Legend of Tarzan 3D** Fri-Mon., 1:30, 6:50 p.m.; Tues., 1:30, 6:55 p.m.; Wed., 1:30 p.m.

**The Legend of Tarzan** Fri., 9:50 a.m., 12:20, 3, 5:30, 8, 10:30 p.m.; Sat-Sun., 9:50 a.m., 12:15, 2:25, 5:25, 8, 10:35 p.m.; Mon., 9:50 a.m., 12:25, 3, 5:30, 8, 10:30 p.m.; Tues., 10 a.m., 12:25, 3, 5:30, 8, 10:30 p.m.; Wed., 10 a.m., 12:25, 3, 5:30, 7:35, 10:05 p.m.

**The Purge: Election Year** Fri., 9:15, 11:40 a.m., 2:15, 4:40, 6:15, 8:45, 9:35, 11:15 p.m.; Sat-Sun., 9:15, 11:45 a.m., 2:15, 4:40, 6:15, 8:45, 9:35, 11:15 p.m., 12:05 a.m.; Mon., 9:15, 11:45 a.m., 2:15, 4:40, 6:15, 8:45, 9:35, 11:15 p.m.; Tues., 10:05, 11:40 a.m., 2:15, 4:40, 6:15, 8:45, 9:35, 11:15 p.m.; Wed., 11:40 a.m., 2:15, 4:40, 6:15, 8:45, 9:35, 11:15 p.m.

**Free State of Jones** Fri-Thurs., 7:05, 10:05 p.m.; Wed., 7:05, 10:35 p.m.

**Independence Day: Resurgence** Fri-Mon., 9:30 a.m., 12:15, 2:55, 5:40, 8:20, 11 p.m.; Tues., 11:20 a.m., 2, 4:45, 7:25, 10:05 p.m.; Wed., 11:20 a.m., 2, 4:45, 7:25, 10:10 p.m.

**The Shallows** Fri., 10:25 a.m., 12:40, 2:45, 5:25, 7:35, 9:45, 11:50 p.m.; Sat., 10:25 a.m., 12:35, 2:45, 5:25, 7:35, 9:45 p.m., 12 mid.; Sun., 10:25 a.m., 12:35, 2:45, 5:25, 7:35, 9:45, 11:50 p.m.; Mon-Thurs., 10:25 a.m., 12:35, 2:45, 5:25, 7:35, 9:45 p.m.; Wed., 10:50 a.m., 1:05, 3:15, 5:25, 7:35, 10:10 p.m.

**Swiss Army Man** Fri., 10:10 a.m., 12:35, 2:25, 5:40, 7:10, 9:20 p.m.; Sat., 10:10 a.m., 12:30, 2:25, 5:40, 7:10, 9:25 p.m.; Sun., 10:10 a.m., 12:30, 2:25, 5:40, 7:10, 9:30 p.m.; Mon-Thurs., 10:10 a.m., 12:30, 2:25, 5:40, 7:10, 9:25 p.m.; Wed., 10:10 a.m., 12:30, 2:25, 5:40, 7:10, 9:40 p.m.

**Central Intelligence** Fri-Wed., 11:50 a.m., 2:50, 5:35, 8:05, 10:35 p.m.

**Finding Dory** Fri., 9:20, 10:35, 11, 11:45 a.m., 1, 1:30, 2:10, 3:25, 3:55, 4:35, 5:45, 7, 8:15, 9:25, 10:40 p.m., 12 mid.; Sat., 9:20, 10:35, 11, 11:45 a.m., 1, 1:30, 2:10, 3:25, 3:55, 4:35, 5:50, 7, 8:15, 9:25, 10:40, 11:50 p.m.; Sun., 9:20, 10:35, 11, 11:45 a.m., 1, 1:30, 2:10, 3:25, 3:55, 4:35, 5:50, 7, 8:15, 9:25, 10:40 p.m., 12 mid.; Mon., 9:20, 10:35, 11, 11:45 a.m., 1, 1:30, 2:10, 3:25, 3:55, 4:35, 5:50, 7, 8:15, 9:25, 10:40 p.m.; Tues., 10:35, 11, 11:45 a.m., 1, 1:30, 2:10, 3:25, 3:55, 4:35, 5:50, 7:30, 8:10, 10 p.m.

**The Conjuring 2** Fri., 11:35 a.m., 2:40, 4:55, 7:50, 10:45 p.m.; Sat-Tues., 11:45 a.m., 2:40, 4:50, 7:50, 10:45 p.m.; Wed., 11:45 a.m., 2:40, 5:20, 8:20, 11:15 p.m.

**Now You See Me 2** Fri., 10:50 a.m., 1:40, 4:30, 7:25, 10:15 p.m.; Sat-Tues., 10:45 a.m., 1:40, 4:30, 7:25, 10:20 p.m.; Wed., 10:40 a.m., 1:40, 4:30, 7:25, 10:20 p.m.

**VISTA** 4473 Sunset Dr. (323) 660-6639

**Finding Dory** 1, 4:10, 7, 9:40 p.m.

### DOWNTOWN, S. LOS ANGELES

**DOWNTOWN INDEPENDENT** 251 South Main Street (213)617-1033  
Call theater for schedule.

**CGV CINEMAS LA** 621 South Western Avenue (213)388-9000

**Independence Day: Resurgence 3D** Fri-Wed., 11 a.m., 1:30, 4:15, 7, 9:45 p.m.

**Finding Dory in Disney Digital 3D** Fri-Wed., 10:15 a.m., 12:30, 3:15, 6, 8:45 p.m.

**Proof of Innocence (Teukbyeolsusa: Sahyongsuui Pyeonji)** Fri-Wed., 10:30 a.m., 1, 3:45, 6:30, 9:15 p.m.

**REGAL CINEMAS L.A. LIVE STADIUM** 14 1000 West Olympic Blvd. (844)462-7342 4046

**The Secret Life of Pets** Thurs., 6, 8:30, 11 p.m.

**The BFG in 3D** Fri-Wed., 1:40, 4:40, 7:40, 10:30 p.m.

**The BFG** Fri-Sun., 1, 4, 7, 10 p.m.; Mon-Thurs., 1, 4, 7, 10 p.m.

**The Legend of Tarzan 3D** Fri-Sun., 12:40, 3:40, 6:40, 9:20 p.m., 12 mid.; Mon-Wed., 12:40, 3:40, 6:40, 9:20 p.m.; Fri-Sun., 1:20, 5, 7:20, 8, 11 p.m.

**The Legend of Tarzan** Fri-Wed., 1:50, 4:20, 10:10 p.m.

**The Purge: Election Year** Fri-Sun., 12:10, 1:10, 1:55, 2:50, 4:10, 4:50, 5:40, 7:10, 7:50, 8:30, 9:50, 10:40, 11:20 p.m., 12 mid.; Mon-Wed., 12:10, 1:10, 1:55, 2:50, 4:10, 4:50, 5:40, 7:10, 7:50, 8:30, 9:50, 10:40 p.m.

**Independence Day: Resurgence** Fri-Wed., 12:20, 1:30, 3:20, 4:40, 6:20, 7:30, 9:40, 10:20 p.m.

**The Shallows** Fri., 1:25, 3:50, 6:30, 9 p.m.; Sat-Wed., 1:05, 3:50, 6:30, 9 p.m.

**Central Intelligence** Fri-Sun., 12 noon, 2:40, 5:30, 8:20, 11:10 p.m.; Mon-Wed., 12 noon, 2:40, 5:30, 8:15, 10:55 p.m.

**Finding Dory** Fri-Wed., 12:30, 3:30, 6:50, 9:30 p.m.

**The Conjuring 2** Fri-Sun., 1:15, 4:35, 8:10, 11:30 p.m.; Mon-Wed., 12:25, 3:45, 7:15, 10:35 p.m.

**UNIVERSITY VILLAGE 3** 3323 S. Hoover St. (213) 748-6321  
Call theater for schedule.

### WEST HOLLYWOOD, BEVERLY HILLS

**LAEMMLE'S AHRYA FINE ARTS** THEATRE 8556 Wilshire Boulevard (310)478-3836

**Seoul Searching** Fri-Sun., 4:30, 10 p.m.; Mon-Thurs., 4:30 p.m.

**Tikkun** Fri-Sun., 1:40, 7:10 p.m.; Mon., 1:40 p.m.; Tues., 7:10 p.m.; Wed-Thurs., 1:40, 7:10 p.m.

**Opera national de Paris: Rigoletto** Mon., 7:30 p.m.; Tues., 1 p.m.

**SUNDANCE SUNSET CINEMA** 8000 West Sunset Boulevard (323)654-2217

**Roseanne for President!** 9:45 p.m.; Fri., 2:15, 4:30 p.m.; Sat-Mon., 11:45 a.m., 2:15, 4:30 p.m.; Tues-Thurs., 2:15, 4:30 p.m.

**Eat That Question: Frank Zappa in His Own Words** Fri., 7:25, 9:45 p.m.; Sat-Thurs., 7:30, 9:45 p.m.; Fri., 2:30, 5:15 p.m.; Sat-Mon., 12:15, 2:30, 5:15 p.m.; Tues-Thurs., 2:30, 5:15 p.m.

**Free State of Jones** Fri., 7:20 p.m.; Sat-Mon., 10 p.m.; Tues-Thurs., 7:20 p.m.; Fri., 1:45 p.m.; Sat-Mon., 4:30 p.m.; Tues-Thurs., 1:45 p.m.

**Swiss Army Man** 7:15, 9:30 p.m.; Fri., 2:45, 5 p.m.; Sat-Mon., 12:30, 2:45, 5 p.m.; Tues-Thurs., 2:45, 5 p.m.

**Tickled** 7:45, 10 p.m.; Fri., 2, 5:30 p.m.; Sat-Mon., 12 noon, 2, 5:30 p.m.; Tues-Thurs., 2, 5:30 p.m.

**The Lobster** Fri., 10:15 p.m.; Sat-Mon., 7:25 p.m.; Tues-Thurs., 10:15 p.m.; Fri., 4:45 p.m.; Sat-Mon., 11:30 a.m., 2 p.m.; Tues-Thurs., 4:45 p.m.

**LAEMMLE'S MUSIC HALL** 3 9036 Wilshire Blvd. (310) 274-6869

**The Man Who Knew Infinity** 5:10 p.m.

**Marauders** 10 p.m.

**Septembers of Shiraz** 2:25 p.m.

**Genius** 2:30, 7:30 p.m.

**The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble** 12 noon, 5:05 p.m.

**Maggie's Plan** 12 noon, 7:40 p.m.

**The Nice Guys** 2:20, 10 p.m.

**Weiner** 12 noon, 5 p.m.

## IN MICROBE AND GASOLINE, MICHEL GONDRY DIGS INTO ADOLESCENCE

At their best, Michel Gondry's movies are sad in a way that makes you not want to be happy. The problem is that Gondry's best doesn't extend far beyond *Eternal Sunshine of the Spotless Mind*, that dream-weaving romance from more than a decade back, and scattered moments from subsequent films. You can add pieces of *Microbe and Gasoline* to that list, its ending in particular — a fleeting moment that encapsulates adolescent infatuation in a few quick thought bubbles. Its bittersweetness mirrors that of the opening shot, in which one of the adolescents whose nicknames give the film its title is awakened by his alarm clock. What little he sees of the day is enough for young Daniel (or Microbe, as the diminutive boy is called by his classmates), so he hits the snooze button.

It's up to a new kid to "get" Daniel. Theo (aka Gasoline) is seated next to him immediately upon arriving at his new school; they're kindred spirits, of course, united by what their peers perceive as weirdness: Daniel draws and paints, Theo tinkers with cars (hence the nickname).



Theo (Théophile Baquet) and Daniel (Ange Dargent)

SCREEN MEDIA FILMS

This inevitably leads to the outcast duo building a makeshift house on wheels out of a lawnmower engine and spare parts from a salvage yard. With school out for summer, they've little choice but to take their creation as far as it will carry them.

Rather than kick into gear, however, *Microbe and Gasoline* sputters once the kiddos hit the road. It's in the process of coming together as friends that the *copines* enter uncharted territory; most of what follows feels like a retreat despite the change in scenery. —Michael Nordine

**MICROBE AND GASOLINE** | Directed and written by Michel Gondry | Screen Media Films | Nuart

wants to escape to safety in the U.K., and is prepared to give up the Prince. Perry chooses to help Dima get in touch with MI5, even though he himself knows nothing about espionage. That sounds promisingly Hitchcockian, but since the source is le Carré, the story winds up being more about budget approvals, account numbers and government oversight than international conspiracies or last-minute escapes (though one of those is quite effective, marvelously staged by White). But our investment in the characters holds it together. Dima is a wonderful creation: a tattooed, garrulous bear of a man. The mostly reactive Perry is a typical spy-story protagonist: the wrong man in the wrong place at the right time. But McGregor brings depth to the role. This is a classic matchup, and *Our Kind of Traitor* is at its best when it lets them dance. (Bilge Ebiri)

**ROSEANNE FOR PRESIDENT!** In 2012, comedian Roseanne Barr actually ran for the nomination of the Green Party, but it wasn't a joke at all. There's never a moment in the documentary *Roseanne for President!* that Barr's political convictions don't seem sincere. She didn't run as a stunt; she ran because she believes that the two major U.S. political parties are fundamentally corrupt. The film includes shots of Roseanne pattering around her house in an apron while discussing politics with her boyfriend, Johnny Argent. There's also a lot of footage of Barr's campaign manager, Farheen Hakeem, traveling around the country stumping for Barr at Green Party events. This is the film's buried lede: Hakeem busts her ass for the candidate while Barr conducts her entire campaign from her house via Skype. Hakeem stands in for Barr at a debate with primary opponent Jill Stein; she pulls

a "Roseanne for President" float behind a bicycle; at one point, she swerves off the road to avoid an accident. Hakeem is *amazing*, always energized and totally committed. Stein, meanwhile, traveled the country and campaigned in person, meeting voters and wooing delegates. She's articulate and polished onstage while Roseanne is disheveled, squinting through her glasses at paper scripts during the events she bothers to attend. Of course, Stein won the nomination. But since she lost the election, the path is clear for an obvious 2020 candidate: Farheen Hakeem for president! (Chris Packham)

**TIKKUN** *Tikkun* opens in an empty room, filmed in black-and-white. There is dead air, then metal tools clang on white tile. Hooves clack as cows walk to slaughter, a blade sings in the air. The butcher is a bearded man, a Hasidic Jew. He and the other characters, living in Israel, speak Hebrew (and occasionally Yiddish), but what resonates is silence — the dialogue is hard to hear. What do we listen for when we can't understand words? Our bodies, of course — and what if we fear them? Avishai Sivan asks those questions in his strange, excruciating, meticulous film. Haim-Aaron (Aharon Traitel), a yeshiva student, carries the film, which he begins with a rigorous fast, hitting his head in the shower. He lives — or does he? Disengaged from his studies, furious, wrestling with God, arguing with his father (a powerful Khalifa Natour), the slim, trembling man doesn't fit anywhere, yet the emotion and perceptive power emanating from him make him the focal point of any scene. In one of the few conversations, he says to another yeshiva student, "I hate my body." The young man responds, "So you hate God?" In Jewish tradition, people

are made in God's image. In *Tikkun*, bodies are fearsome, straining on toilets or bleeding on the ground, hands clenched too tight. The movie, slow as life, is curious about how people live through a horror of themselves, the way their bodies betray them and they betray God. Shot like a photo album, gorgeous frame after gorgeous frame, it continually suggests that crisis and struggle can be beautiful when viewed from the right angle. (Diana Clarke)

### ONGOING

**GO THE SHALLOWS** According to IMDb, Jaime Collet-Serra's over-before-you-know-it *The Shallows* runs for one hour and 27 minutes — a number that produces a reaction something like when an NBA roster lists a short-looking player at 5-foot-9 and you marvel, *Really? Nate Robinson is*

*that tall?* The thriller, pitting Blake Lively's Nancy against a shark, has only three or four characters who even justify the inclusion of first names. Even more so than Collet-Serra's agile collaborations with Liam Neeson (*Unknown*, *Non-Stop*, *Run All Night*), *The Shallows* is all forward motion with little to no filler — a get-in-and-get-out number that hits its marks and, thanks to Collet-Serra's stylistic ingenuity, boasts knockout moments that no other director would have thought to stage in the same way. *The Shallows* transcends its formulaic plotting when Collet-Serra takes the gloves off and gets a little disgusting. Nancy's knowledge of the human anatomy (she's a jaded med-school student thinking about dropping out) inspires her to attempt and

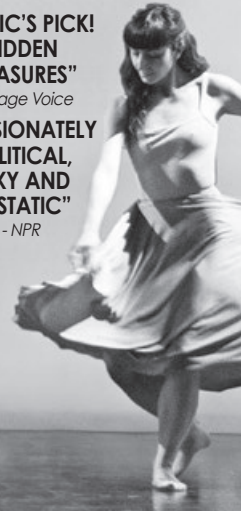
accomplish survival miracles that would make an average person pass out. This kind of relentless, fast-paced decision-making can be freeing for an actor, and if *The Shallows* can be said to produce any revelations — "Sharks are an orange bikini" are things you know going in — it's that Lively can easily carry a movie all by herself. She's so responsive to the physical parameters of the scenario that she just takes the assignment beat by beat. There's hardly a minute where her character isn't thinking through or formulating some sort of plan or scanning the horizon for new information; as a result, Lively is equally present in every moment, toting the story along without a hitch. (Danny King)

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DIABOLO



# ALICE UNCHAINED

Author, educator, activist and punk-rock legend Alice Bag has done it all, except release a solo album — until now

BY YEZMIN VILLARREAL

“1, 2, 3, 4,” Alice Bag chants as she sways to the beat of the metronome. She’s in the control room of a secluded recording studio in Echo Park, preparing to add vocals to a track that is close to her heart.

“No te despediste,” she sings, melodically and somberly, on “Inesperado Adios,” a Spanish song inspired by a student she taught when she lived in Arizona two years ago.

It’s a chilly October night and the L.A. punk veteran is recovering from a cold. It adds a hoarseness to her voice that she wasn’t expecting to bring to her debut solo album, *Alice Bag*, an album that, in a way, has been more than 40 years in the making.

Since the mid-1970s, Bag has been in countless bands, including Cholita, Castration Squad and The She-Riffs. Most famously, the singer and musician fronted The Bags, the legendary first-wave L.A. punk band. As if it was a marriage, Alice has kept the surname since.

Bag is quick to dismiss any misconceptions people might have about why she is releasing her first solo record now instead of earlier in her life. “It wasn’t that I didn’t think I was capable of writing the music on my own or getting people to play with me,” she says on a warm June day, sipping an iced coffee at a Highland Park cafe. “I’ve always been fond of having a situation where you have brothers and sisters and you work cooperatively toward a common goal.”

She’s an icon in the punk world of Los Angeles and beyond. Ask any local punk musician or fan about her, and they’re likely to share a story about how she has influenced them artistically, or how kind she was in person when they met her.

After living her whole life in L.A., Bag moved to Arizona in the mid-2000s to work as a teacher, which is where the events that inspired the song “Inesperado Adios” transpired. The mother of one of her “A” students confided in Bag that her husband, who was undocumented, suddenly disappeared one day. He had left for work, like any other morning, except this day he never came back. As they searched for him and tried to get him out of a detention center, the punk singer became translator, helping the family navigate through foreign documents and phone calls.

The song, whose title roughly translates to “Unexpected Goodbye,” came out of the experience Bag witnessed firsthand — how detaining immigrants affects the whole family unit, not just the person being deported.

Other songs on *Alice Bag* address political and social issues, especially violence

Alice Bag has been in countless bands since the mid-1970s, including The Bags.



PHOTO BY RYAN ORANGE

against women, a major theme of Bag’s acclaimed 2011 memoir, *Violence Girl, From East L.A. Rage to Hollywood Stage — A Chicana Punk Story*. “No Means No” addresses date rape; “He’s So Sorry” is a song about being in an abusive relationship; and “Suburban Home” explores the fear of having your spouse cheat on you when you’re in a long-distance relationship.

Of “No Means No,” Bag says, “Sometimes we’re socialized to think, well y’know, you’re making an investment in a girl when you take her out to dinner and so she owes you something. I think they feel — not all men obviously — some guys feel, I’m going to take something back for the investment.”

Through her music, Bag hopes to send a message to survivors of abuse, and to children who remain powerless in situations where one parent is abusing the other — an experience she detailed first-

hand in *Violence Girl*, recounting how her father beat her mother.

“It’s a plea, please get out of that situation,” Bag says urgently. “Don’t think that you’re going to change this person or that they’re going to change all by themselves.”

Another way Bag reaches out to women, particularly young women, is through her volunteer work as a member of Chicas Rockeras South East Los Angeles, a summer camp that empowers girls through music education. It’s a program that Bag wishes she’d had when she was growing up

THE SELF-TITLED ALBUM IS THE CULMINATION OF A 40-YEAR CAREER.

because she always felt her family thought she was “kind of weird.”

She keeps in touch with that family, but they remain distant. She’s closer to her musician family because when she visits her relatives, they say “little funny remarks about what you do and they’re humorous to everybody else, but they’re kind of subtle putdowns because you’re living in a way that’s not traditional.”

But Chicas Rockeras is also something she hopes older women experience, “because a lot of times people forget that you can still be creative in a completely different way, especially once you reach a certain age and you’re not raising kids,” she says.

*Alice Bag* was originally going to be self-released, after the singer received enough funding to record and master the album via supporters on Kickstarter. But one day Sharif Dumani, who plays guitar on her record and is also in local L.A. band Sex Stains, told her she should check out Don Giovanni Records and suggested she reach out to Joe Steinhardt, the founder of the company, about a possible record deal.

“I wrote to him fully expecting not to hear back and then he sent me a picture of his wife reading *Violence Girl* and I was like, Oh my God!,” says Bag, still surprised months later by Steinhardt’s response.

It didn’t take much to get Steinhardt on board. “He was so, so open to everything, just whatever I wanted to do, he was like, ‘Let’s do it!’”

For Bag, this is exactly the album she’s always wanted to make, and it came together so smoothly that the process, for her, felt almost magical. “It’s just been brewing for a long, long time and everything just seemed to fall into place so easily. All I had to do was tap it with my finger and everything worked. It was pretty effortless.”

But making music and choosing to pursue an artistic life hasn’t always been effortless for Bag, and perhaps that is what still drives her to push against the grain and keep being creative.

She recalls having a moment early in her career when she decided that she was going to go back to school and “stop this silly ‘playing music’ thing.” At the time, her friends were heavily into drugs and living life in an unhealthy way. She knew she needed to get away from that, so she told herself she would do something practical — move back home, go to school and become an attorney.

Her new plan to leave her punk life behind lasted only a month before her former roommate gave her a ring and asked, “Hey, my bass player can’t make it. Can you play bass?” Bag soon started playing gig after gig until she was back in that world without planning to be. The life of an attorney wasn’t for her.

“I just had to accept that it was part of who I am and I’m never going to be able to give it up, even though at times you feel like, if I was just able to give this up, I could focus on this other thing much more. It’s not like that. It absolutely feeds my soul,” Bag says, clutching her cup of coffee.

“I can’t live without music.”

ALICE BAG ALBUM RELEASE PARTY | The Echo, 1822 W. Sunset Blvd., Echo Park | Sat., July 2, 5:30-9 p.m. | \$8-\$9.50 | All ages | theecho.com

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## 2016: BAD YEAR, GREAT MUSIC

THESE 10 ALBUMS MAKE THE LOSS  
OF BOWIE, PRINCE AND PHIFE  
A LITTLE EASIER TO BEAR

BY JEFF WEISS

**T**he first six months of 2016 rank among some of the most wretched in memory. We lost Prince, David Bowie and Phife of A Tribe Called Quest. Commander-in-Cheeto Donald Trump threatens to unravel the fabric of American democracy, one Chinese-made "Make America Great" hat at a time. Climate change has left L.A. so scorched that it actually feels as if we're living in Hell — if Hell had commendable organic and vegan dining options.

But there's truth to Anais Nin's claim that in chaos, there is fertility. Despite the perpetual feeling that the world is collapsing one tweet at a time, this year figures to go down as one of the best in our musical history. The first three albums on this best-of list might well be the best albums released anywhere all year. Meanwhile, the back half of 2016 promises a brilliant, genre-smashing EP from Vince Staples and the fragile hopes of a Frank Ocean record that could fuck up the summer in the finest way possible.

The albums below span house, soul, rap, pop, disco, ambient, R&B, jazz and funk. They embody a sonic climate where the notion of genre seems to grow more arbitrary by the hour. They're described in haiku because haikus are the fifth element of hip-hop.

A few notes about the list: Dam-Funk's *DJ Kicks* is honorable mention because it's a DJ mix, but it's as excellent as anything released this year. Due to such intense competition, I restricted the top 10 to full-length albums (apologies to DJ Quik and Problem, Nosaj Thing, et al.). And don't sleep on the honorable mentions. You probably have a streaming subscription and it's your duty as an American to listen to things besides Drake.

**The 10 Best Albums of the Year So Far**

**10. Classixx, *Faraway Reach*** (Innovative Leisure)

South Africa trip  
Lends inspiration and groove  
And pour some T-Pain

**9. Open Mike Eagle, *Hella Personal Film Festival*** (Mello Music Group)

Vivid doom vignettes  
Mock racism, police and *Girls*

- Give Mike his own show
- 8. DJDS, *Stand Up and Speak*** (Loma Vista/Body High)  
Kanye's favorite  
Charlie Wilson agrees, too  
How can you argue?
- 7. Nite Jewel, *Liquid Cool*** (Gloriette)  
Alone in the crowd  
Recorded in a closet  
Sounds universal
- 6. RJ, *Ommio 3*** (OMMIO)  
Ex-fireman spits flames  
Function music at its best  
Deserves to get rich
- 5. Anenon, *Petrol*** (Friends of Friends)  
Freeway sax solos  
Fueled by beauty and sadness  
Makes smog almost sweet
- 4. Terrace Martin, *Velvet Portraits*** (Sounds of Crenshaw)  
Kendrick's secret ace  
Makes Herbie Hancock very proud  
Listen to more jazz
- 3. Anderson .Paak, *Malibu*** (Steel Wool)  
The season is his  
Spring, summer, fall or winter  
L.A.'s next big star
- 2. Kendrick Lamar, *Unmastered, Untitled*** (TDE)  
Get God on the phone  
Cast-offs a minor classic  
Give Kenny a raise



PHOTO BY RYAN ORANGE

**1. YG, *Still Brazy*** (Def Jam)

No Mustard no prob  
G-Funk gets resurrected  
None fucking with him

**Honorable mention:** Dam-Funk, *DJ Kicks* (IK7); DJ Quik & Problem, *Rosecrans* EP (Diamond Lane); D Tiberio, *Court* (Timetable); Nosaj Thing, *No Reality* (Innovative Leisure); Hanni El Khatib, *Savage Times Vol. 2* (Innovative Leisure); clipping., *Wriggle* (Sub Pop); Joyce Wrice, *Stay With Me* (self-released); Ash-TreJenkins, *Zone of the Enders* (New Los Angeles); 5 Chuckles, *InTheWrld* (Leaving); Captain Supernova, *Doors of Perception* (Cold Busted); Benedek, *Coolin' EP* (Leaving); Swarvy, *Stunts Vol. 1-4* (Street Corner); Samiyam, *Animals Have Feelings* (Stones Throw); Domo Genesis, *Genesis* (Odd Future); King, *We Are King* (KING Creative); Different Sleep, *Last Nerve EP* (FoF); Curtiss King, *Creatine* (Alpha Pup); Linafornia, *Yung* (Dome of Doom); Zeroh, *Emissions* (self-released); Riff Raff, *Peach Panther* (Neon Nation/BMG).

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the *Shots Fired* podcast. Find him online at [passionweiss.com](http://passionweiss.com).



# UNION

THU. JUNE 30



**SOUNDPIECES: HYPERDUB NIGHT**  
SCRATCHA DVA, IKONIKA, TASO, JUKE BOUNCE WERK

FRI. JULY 1



**NIGHT BASS: SUMMER PHASES**  
KILL FRENZY & AC SLATER

FRI. JULY 1



**HEAVY DUB**  
FT. TWINE & DACK JANIELS

SAT. JULY 2



**GRAFORLOCK**  
NOMADS & HAARM

SAT. JULY 2



**KLUB LA:**  
LA BLACK PROUD

SAT. JULY 2



**NOSAJ THING**  
PBDY, D TIBERIO, ROM-DOS & CAKEDOG

SUN. JULY 3



**THE BONDAGE BALL**

TUE. JULY 5



**BLISTERED ETERNAL SLEEP**

## COMING SOON:

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+ TICKLISH
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- 7/8 KILLAHURTZ
- 7/8 TARRUS RILEY
- 7/9 THE DEFECTS  
(1ST LA APPEARANCE),  
TOTAL CHAOS
- 7/9 "REMEMBER" ALL VINYL  
ALL NIGHT (HOUSE & DISCO  
CLASSICS EDITION)
- 7/14 HEAV3N

- 7/14 SOUNDPIECES THURSDAYS W/  
MIHKAL + CHRIS B +  
NICO LUMINOUS
- 7/21 SOUNDPIECES THURSDAYS W/  
X&G + HUXLEY ANN
- 7/23 XCELLERATED 3-YEAR  
ANNIVERSARY /  
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HEAVY DUB /  
FRAMED (5 ROOM EVENT)
- 7/28 THE LIFE AND DEATH TOUR 2016  
W/ TERROR, POWER TRIP,  
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- 8/6 GET HEAVY
- 8/9 BASTARD NOISE
- 8/18 THA EASTSIDAZ
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# LOS globos

THU. JUNE 30



**SUMMER SAVAGE**  
WAVY LIT PARTY

FRI. JULY 1



**CLUB 90s**  
BACKSTREET BOYS NIGHT + JUICY UPSTAIRS

FRI. JULY 1



**LA INEDITA**

SAT. JULY 2



**STARCRAWLER**  
SUMMER RESIDENCY DEBUT

SAT. JULY 2



**HANG TIME**  
FREE RAP JAMS ALL NIGHT

SUN. JULY 3



**COMEDY CRUSH**  
HOSTED BY NIKKI BLACK

SUN. JULY 3



**LATIN INDEPENDENCE PARTY**

TUE. JULY 5



**THE MOTH**

## COMING SOON:

- 7/6 SOUND MAJESTY PRESENTS:  
SOUNDS OF SUMMER RESIDENCY
- 7/6 THE ODD BOY PRESENTS:  
THE CITY OF ROSES SHOWCASE
- 7/7 SEAN HEALY PRESENTS:  
LUCKY SIN CITY TOUR
- 7/7 RACHEL MASON
- 7/7 TRIP EAZY PRESENTS:  
PARTY GAMES
- 7/7 L.A. DRONES
- 7/8 EL TROPICORILLO DE LOS ANGELES
- 7/8 TEEN PARTY
- 7/9 FLEXUP LA
- 7/10 LATIN BASHMENT SUNDAYS
- 7/12 10TH DIMENSION

- 7/13 CELADON CITY
- 7/13 SOUND MAJESTY PRESENTS:  
SOUNDS OF SUMMER RESIDENCY
- 7/13 LOUD & CLEAR
- 7/16 DESTROYER 666
- 7/16 ASYLUM
- 7/20 VINNIE CARUANA
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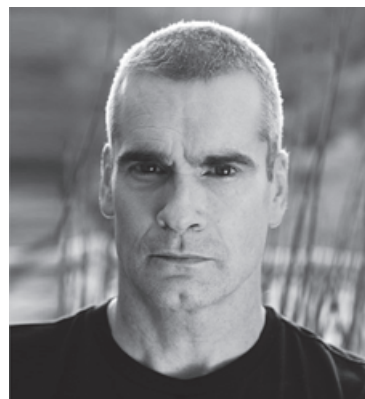
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JULY 7 - SEPT 8

# Twilight Concerts

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|----|------------|--|
| 7  | SOUL       | <b>MAYER HAWTHORNE</b>                 |
| 7  |            | <i>Alina Baraz</i>                     |
| 7  | INDIE ROCK | <b>BØRNS</b>                           |
| 14 |            | <i>Porches</i>                         |
| 7  | ROCK       | <b>THE PSYCHEDELIC FURS</b>            |
| 21 |            | <i>Day Wave</i>                        |
| 7  | REGGAE     | <b>PROTOJE &amp; THE INDIGNATION</b>   |
| 28 |            | <i>Raging Fyah</i>                     |
| 8  | LATIN      | <b>NATALIA LAFOURCADE</b>              |
| 4  |            | <i>Monsieur Periné</i>                 |
| 8  | DANCE      | <b>RÜFÜS DU SOL</b>                    |
| 11 |            | <i>Marc Baker</i>                      |
| 8  | CLASSIC    | <b>MAVIS STAPLES</b>                   |
| 18 |            | <i>The Suffers</i>                     |
| 8  | 90'S       | <b>SAVE FERRIS</b>                     |
| 25 |            | <i>Cibo Matto</i>                      |
| 9  | INDIE ROCK | <b>UNKNOWN MORTAL</b>                  |
| 1  |            | <b>ORCHESTRA</b> <i>Steady Holiday</i> |
| 9  | DISCO      | <b>OHIO PLAYERS</b>                    |
| 8  |            | <i>Holy Ghost!</i>                     |

Henry  
Rollins  
The Column!

## JURASSIC ROCK THEORY

This is about Miles Davis.

It is early evening in Zagreb, Croatia. I have been on the festival circuit since last week, living on a tour bus where every bunk is occupied. It's crowded and we all know each other quite well now.

The festival setting is often a tragiclectic mix of ancient and new.

I woke up in my small bunk in Clisson, France, a few days ago. I staggered into the cloudy afternoon and milled around by the rows of buses. I heard what sounded like a band playing pitch-perfect versions of Foreigner songs, one hit after another. They were free world rocking without irony, complete with "Are you ready?!" crowd-rousing banter. From their roar, it sounded like people were into it.

I checked the roster. It was indeed Foreigner. I looked up the history of the band. At this point, it's Mick Jones, one of the founding members, along with a talented crew of musicians. There was a period when Jones wasn't in the band, taking a timeout to recover from a medical condition. The band kept touring, with no original members, proving that corporations really are people after all.

Hours later, Twisted Sister were onstage playing their most recognizable song, "We're Not Gonna Take It," which seemed to go on forever. "Let me hear you!" preceded the audience's massive, sing-along response.

A lot of bands do these blasts from the past. I sometimes go to the shows but can't understand how the members get through it night after night.

I think it's safe to say that there are many motives for why groups do this. The most frequently reached conclusion is that it's for money, and perhaps that's the biggest one. But what if Mick Jones just has it in his mind that the world needs Foreigner playing "Hot Blooded" now more than ever and will not rest until it is done?

Since no one is making you go to these shows, I figure it's all good. I just think the past is sad. It holds all your failures, humiliations and unrecoverable victories. The future offers opportunities to improve, so why wouldn't you run at it with all speed?

A mega rock star once explained to me why he sings 40-year-old songs at every

show. He said it was his job to make people happy and to give them a good time. He then asked if that wasn't the reason I performed. He was confused when I said that the idea of making people happy had never occurred to me as a job descriptor.

I did one tour many years ago that actually achieved that very result. It was to benefit the West Memphis Three. My bandmates and I played old and much-loved music. Every song was met by cheering and singing along as if we were all around the campfire. It was strange and, after a few nights, almost narcotic in effect. Everyone knew what they were going to get and was primed on arrival. It's like the show played itself.

We did the work and raised the funds, but I was glad when it was over. It wasn't the real world to me.

I have spent the last few days among hundreds of band and crew members in backstage areas. Sometimes it seems as if most of them were gathered together, given their black T-shirts, black jeans, boots, tattoos and beards, then sent back out into the general population. It's as if the items were wearing the men, rather than the other way around. The black hair dye with gray roots showing was a great touch.

But I think I get it. This is not wearing a uniform and accessorizing, nor is it denial. These are displays of attitude. A refusal to go gently. Perhaps after a while it's no longer even your own hair you're dyeing but a lion's mane you're maintaining. The shortness of life is a fantastic reason to do all this.

For myself, I wouldn't want to be part of anything that would allow me to hang out so easily. I believe in pushing artistic situations into distortion, exhaustion, collapse and eventual extinction, to where the only thing left besides the recorded or photographic evidence is legend, tall tale and flat-out lies. In this scenario, there is no "getting the band back together" without it being awful, because you burned every synapse and ruined all relationships the first time. I think if you do it right, it cannot be done again. There should be nothing to come back to but ruin, hostility and the threat of litigation. The practitioners should for the most part be destroyed.

While I feel bad when looking at some boxers toward the end of their lives, their punished bodies starting to fail them, I see a feral integrity to it. There is no way they didn't know this was part of the deal. Yet they went for it, and they paid dearly.

Willful self-harm isn't a good idea, but if it didn't inspire awe on some level, then there wouldn't be stadiums or pay-per-view. (My views on this subject are obviously extreme and only posted here for your amusement, ridicule and rapid dismissal.)

I think I understand playing the hits, even without all the original members present. It is the band's total submission to the will of the fan. The customers get what they want and can leave with a feeling of fulfillment and having been duly served. The rock stars get the adulation, proceeds and whatever else falls into their enclosure. Everyone wins but nothing is risked. Did the fans get art, or product? Does it matter? I think it does.

I know of at least one artist who risked and challenged unceasingly. A hard-core genius who dropped material when he started liking it too much. Who does that?!

I told you this was about Miles Davis.



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fri

7/1

### Dead Meadow, Cat Museum

@ THE SATELLITE

So many strange sounds will be floating around the Satellite tonight that it's hard to imagine how the small Silver Lake bar will contain them all. Washington, D.C., trio Dead Meadow are capable of cranking out their sprawling epics with grungy force, but they also infuse them with psychedelic undercurrents. On their 2013 album, *Warble Womb*, the trudging pace is generally slow or midtempo, from the sleepwalking jangle of "1000 Dreams" to the world-weary strumming of "Yesterday's Blowin' Back." Apart from the acoustic "One More Toll Taker," most songs ride along repetitive riffs that build momentum until they bloom with spiky brambles of lead guitar from singer Jason Simon. Cat Museum are even more trippy, as artist/guitar manipulator Anthony Ausgang opens up a Pandora's box of ghostly echoes, industrial clangor and post-punk sound collages. —Falling James

### Kneedelus, Troker

@ GRAND PERFORMANCES

Instrumental quintet Kneebody, now 15 years old, shook things up recently with their critically acclaimed collaboration with electronic musician Daedelus, fittingly called *Kneedelus* (Brainfeeder). This mutant mashup has been touring the United States, Europe and South America, with favorable results in both audience enthusiasm and musical evolution. Daedelus' "presence in the music adds a really lush sonic textural blanket to our sound, but he also brings great beats and chord progressions to play with," says bassist Kaveh Rastegar. "It's forced us as Kneebody to play differently. We've found ourselves opening up more, listening more and improvising." For a band that already did those things better than most, that's quite a statement. Kneedelus are cleverly paired for this free show with Troker, a high-energy unit from Guadalajara, where mariachi, rock and turntables collide. —Gary Fukushima

### Black Twilight Circle - Decade of Chaos

@ THE LEXINGTON

Eschewing the traditional extreme-metal tropes of Satanism and misanthropy, the dozen Los Angeles metal musicians that make up the Black Twilight Circle roster turn to their Mayan and Aztec heritage for lyrical and musical inspiration. On their 2015 album *Aq'Ab'Al*, Volahn tempers the grime of their discordant black metal with moments inspired by traditional Mexican *ranchera* guitar and ancient Mayan flute compositions. The inspirations on Blue Hummingbird on the Left's 2010 EP *Bloodflower* are fully grounded in Aztec history, but the music is short, three-minute bursts that resemble the rawer sound of first-generation black-metal acts such



Dead Meadow:  
See Friday.

PHOTO BY MAGDALENA WOSINSKA

as Venom. Shataan's new album, *Weigh of the Wolf*, features tortured vocals layered over noisy black-metal riffs and frenzied flute-playing, at times resembling a metallic acid trip gone bad. —Jason Roche

sat

7/2

### Ringo Starr & His All-Starr Band

@ GREEK THEATRE

Given Ringo Starr's considerably well-documented career with a fairly popular British boy band, it's no surprise that he's constantly surrounded by reminders of his sentimental journey. But the singer-drummer takes on his legacy with relaxed, disarming wit on his most recent album, *Postcards From Paradise*. As Ringo slyly weaves the titles of Beatles and solo songs into the lyrics of the title track, co-songwriter Todd Rundgren unwinds a coolly groovy melody crowned with Bowie-esque harmonies that's mysterious and spacey instead of merely nostalgic. Longtime acolyte Rundgren will be on hand as part of the current version of Ringo's All-Starr Band, which includes early Santana/Journey vocalist/keyboardist Gregg Rolie, Toto guitarist Steve Lukather, Mr. Mister bassist Richard Page, reeds musician Warren Ham and versatile jazz-rock drummer Gregg Bissonette. —Falling James

### Alice Bag

@ THE ECHO

Although Alice Bag was recognized early on as one of the fieriest singers in the late-'70s L.A. punk scene, as well as a key influence on the riot-grrl movement a decade later, her music with The Bags

and ensuing projects Cholita and Stay at Home Bomb has always been difficult to find. In recent years, she's channeled her defiant voice into two compelling memoirs, *Violence Girl: A Chicana Punk Story* and the more politically conscious diary *Pipe Bomb for the Soul*, written during a trip to Nicaragua in the mid-'80s. She's finally releasing her first solo album, a self-titled collection co-produced with pop songwriter Lysa Flores. "Modern Day Virgin Sacrifice" recalls her days with The Bags, while "He's So Sorry" masks its warnings about domestic abuse in a melodramatic girl-group arrangement. (See Music feature, page 39.) —Falling James

sun

7/3

### Riot Grrrl Carnival

@ THE SMELL

Even as the Smell fights for its existence in the wake of news that the building housing the downtown venue might be demolished, the all-ages club continues to support other groups in need. The semi-annual Riot Grrrl Carnival is a benefit for Chicas Rockeras South East Los Angeles, a community organization and rock camp that encourages young women to play music. Local rap rebel Cihuatl-Ce leads the way with her politically conscious, inspiring hip-hop. Liquid pump up stormy, bluesy hard rock, while Las Sangronas y El Cabron spit out furious hardcore punk. Touring Australians Glory Hole counter with such anti-misogynist broadsides as "Not Just for the Boys" (a plea to open up mosh pits to both genders) and the uncompromising punk blast "Queer Disgrace." —Falling James

**Chicago**

@ HOLLYWOOD BOWL

Now that they've been inducted into the Rock and Roll Hall of Fame, maybe critically maligned soft-rock ensemble Chicago will finally get the respect they deserve. Before their catalog was consumed in the '80s by treacly, David Foster-produced ballads, they were a jazz-rock powerhouse with three commanding lead singers and one of the best horn sections in the business. Two of those three vocalists — now-reclusive bassist Peter Cetera and late guitarist Terry Kath — are long gone, but that killer horn section remains, as does founding singer/keyboardist Robert Lamm, the songwriter behind most of the band's best hits ("Saturday in the Park," "Beginnings," "25 or 6 to 4"). Together, they and Cetera sound-alike Jason Scheff make Chicago a nostalgia act well worth partaking of, especially when accompanied by the Bowl's lavish July 4th fireworks display. Also Saturday-Sunday, July 2-3. —Andy Hermann

**Kim Richmond Concert Jazz Orchestra**

@ BLUEWHALE

If you have even a tenuous liking for jazz-related music, a night with whatever Kim Richmond's cooking up is a guaranteed game changer. The longtime hero of the L.A. jazz scene is a quadruple threat: superb alto sax stylist, innovative composer, supremely inventive arranger and dedicated educator. Performed in a variety of ensemble settings, from big band to small groups, Richmond's sound is a wide-toned, hard-swinging and freely improvising blowup that brings out the modern energy of his hero Stan Kenton's brand of jazz (sometimes called the original "Wall of Sound"). Richmond's artfully chosen orchestras feature our city's most forward-looking jazz and studio musicians, whose harmonically expansive takes on Richmond's tasty originals and jazz classics bring the widescreen glory via multiple woodwinds, trumpets, trombones, French horns, Latin percussion and a whole lot more. —John Payne

**Ladyhawke**

@ THE ROXY

After bouncing around garage bands at the beginning of her career, Pip Brown, aka Ladyhawke, has carved out a strong career as a solo artist. The New Zealand native released her third solo album, *Wild Things*, last month. In the four years between albums, she actually recorded another album's worth of material in 2013 before scrapping those sessions. Working with producer Tommy English (Borns, Dark Waves), Ladyhawke's latest collection reflects the more upbeat synth-pop end of

her sonic spectrum, rather than the darker material heard on parts of 2012's *Anxiety*. *Wild Things* also reflects newfound stability in her life, including her marriage to actress Madeleine Sami. —Daniel Kohn

**Mayer Hawthorne**

@ SANTA MONICA PIER

This year's Twilight Concert Series — Santa Monica Pier's summertime transformation into an outdoor concert venue — kicks off its all-ages, free shows with consummate entertainer Mayer Hawthorne. A gifted songwriter, talented multi-instrumentalist and deft hand in the studio, Hawthorne really shines onstage. On his fourth album, this year's *Man About Town*, he returns to the smooth, '70s-influenced seducers that initially brought him to the public's attention. What you can expect from Hawthorne's live performance is a costume change or two, a lot of natural (if choreographed) showmanship, plus a pleasing Southern accent whose origins are a mystery from the Michigan native. What's guaranteed is a classic evening of refined soul and authentic R&B. —Lily Moayeri

**Pitbull**

@ THE FORUM

The son of first-generation Cuban immigrants, Grammy-winning rapper and crunk music forerunner Pitbull gained notoriety in 2004, when the Lil Jon-produced, coolie riddim track "Culo" peaked at No. 11 on the Hot Rap Tracks chart. Lauded globally for his animated delivery, toothsome accent, energy-packed live show and wicked good looks, the Miami native has had chart-topping songs in 15 countries and has sold 60 million singles to date. Tonight's show is the only Los Angeles date on his *The Bad Man* tour; it celebrates his 10th full-length studio album, *Climate Change*, set for release the day after this show and featuring lead singles "Bad Man," "FREE.K" and "Messin' Around" with Enrique Iglesias. —Jacqueline Michael Whatley

**Kim and the Created**

@ THE TROUBADOUR

Kim House is the creator in Kim and the Created, and she's nothing if not a committed self-starter. Her latest made-it-myself release is a two-song flexi 7-inch recorded with No Age's Randy Randall and mixed at Gaucho's, recent incubator for Ty Segall's *Emotional Mudder*. On it, she announces each song with an animalistic howl and then really goes wild, delivering five feral minutes somewhere between the first Stooges album (without Ron but with two or three Iggy's) and The Germs' "Shut Down," with a lot more germs. It's not so much simple as primal, and a lot closer to the cave than the garage; no wonder they liked her so much opening for The Kills, and on her first U.S. tour with local glass-smashers Plague Vendor and The Garden. This headlining gig is also an L.A. homecoming, so get ready for the best kind of mess. —Chris Ziegler

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## CLUBS

### ROCK & POP

**ALEX'S BAR:** 2913 E. Anaheim St., Long Beach. The Slop Stomp, Fri., July 1, 9 p.m., free. The Quakes, Henchmen, Hopeless Jack, Sat., July 2, 8 p.m., \$15. Cloudland Canyon, Vanilla Centre, Thu., July 7, 9 p.m., \$5.

**AMPLYFI:** 5617 Melrose Ave., Los Angeles. Beulahbelle, Justine & the Highs, The Narwhals, Fri., July 1, 7:30 p.m., \$12. Taylor Monroe, Audiomated, Half the Animal, Fayleen Morrow, CO-O, Sat., July 2, 7:30 p.m., \$12.

**THE BACK ROOM AT HENRI'S:** 21601 Sherman Way, Canoga Park. The Back Room Trio, first Saturday of every month, 7:30 p.m., \$5.

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

**BEYOND BAROQUE LITERARY ARTS CENTER:** 681 Venice Blvd., Venice. Uncle Dartbag, Sun., July 3, 2 p.m., \$5.

**BLACKLIGHT DISTRICT:** 2500 E. Anaheim St., Long Beach. Done For, Apple Suicide Nets, Circle One, Disruptive Influence, Order Disorder, Sat., July 2, 8:30 p.m., \$8.

**THE BLINDSPOT PROJECT:** 601 S. Clarence St., Los Angeles. Among Friends Fest, with Send Medicine, New Sun Company, Jeremiah Mountain, Dead Horse Rhythm, Moomaw, Sat., July 2, 8 p.m., \$5.

**BOOTLEG THEATER:** 2200 Beverly Blvd., Los Angeles. Wam Dingis, Bogan Via, Tetragrammaton, Fri., July 1, 8:30 p.m., \$7. Brass Bed, Rachel Goodrich, Vug Arakas, Sat., July 2, 8:30 p.m., \$8. Big Thief, Luke Temple, Fell Runner, Sun., July 3, 8 p.m., \$12. Fellow Fellow, Duk, Brother Sister, Alex Wand, Tue., July 5, 8:30 p.m., free. Mike Watt & the Missingmen, Toys That Kill, Rajas, Wed., July 6, 8:30 p.m., \$10. No Win, D. Wing, G13, Thu., July 7, 8:30 p.m., \$5.

**CANYON CLUB:** 28912 Roadside Drive, Agoura Hills. Hinder, Fri., July 1, 7 p.m., \$25-\$35. The Spazmatics, Sat., July 2, 10 p.m., \$19.50. Ted Nugent, Thu., July 7, 9 p.m., \$58-\$88.

**CLUB FAIS DO-DO:** 5257 W. Adams Blvd., Los Angeles. Jupiter Black, Glitzer, Fri., July 1, 8 p.m., \$7.

**THE COACH HOUSE:** 33157 Camino Capistrano, San Juan Capistrano. Dave Alvin, Phil Alvin, The Guilty Ones, Fri., July 1, 8 p.m., TBA. Hinder, Sat., July 2, 8 p.m., TBA. Mitch Ryder & the Detroit Wheels, Sun., July 3, 7 p.m., TBA.

**CODY'S VIVA CANTINA:** 900 Riverside Drive, Burbank. The Woody James Big Band, Fridays, 1-3 p.m., free; Bluetrash, 3 Balls of Fire, The Greg & Chris Show, Fri., July 1, 5:30 p.m., free. Murphy's Flaw, Steve Lewis' Old Time Music Jam, Sun., July 3, 11 a.m., free; Debra Lee & Trigger Happy, Sun., July 3, 6 p.m., free. The Brombies, Mondays, 7:30 p.m., free. John Pisano's Guitar Night, Tuesdays, 7:30 p.m., free; Dave Berge's Wax Trax Trio, Craig Kupka & the State Prism Big Band, Tue., July 5, 7:30 p.m., free. Cody Bryant, Jimmy Lee Harris, John Palmer, Wednesdays, 7 p.m., free. This Ain't Your Daddy's Big Band, Wednesdays, 7:30 p.m., free. Rick Shea, Thu., July 7, 7 p.m., free; The Glen Roberts Big Band, Thursdays, 7 p.m., free; Cody Bryant, Carmine Sardo, Ronnie Mack, Thursdays, 9 p.m., free.

**COMPLEX:** 806 E. Colorado St., Glendale. Void Vision, Tuxedo Gleam, Zanna Nera, Fri., July 1, 9 p.m., \$10.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Alice Bag, Generacion Suicida, Fatty Cake & the Puff Pastries, Sat., July 2, 5:30 p.m., \$9.50 (see Music Pick). Joe Pug, Thu., July 7, 8:30 p.m., \$14.50.

**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Taking Back Tuesdays: Emo Night, Tue., July 5, 9 p.m., \$10. Mitski, Japanese Breakfast, Jay Som, Thu., July 7, 8:30 p.m., \$14.50.

**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Savannah Wheeler, House of Wolves, Emily Jane White, Miranda Lee Richards, Fri., July 1, 9 p.m., \$10. The Ills, Mute Swans, Cassini, Sat., July 2, 10 p.m., \$5. Open Mic, Mondays, 8 p.m., \$5. Short Film Night, Wed., July 6, 8 p.m., \$10. Ted Russell Kamp, The Rave-Ups, Kimm Rogers, Thu., July 7, 8 p.m., \$7.

**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. Le Magique Fantastique, Amie Mierello, Mevsi, Harletson, Fri., July 1, 6:30 p.m., TBA.

**THE FEDERAL BAR:** 102 Pine Ave., Long Beach. The Dove Shack, Salvajes, Sun., July 3, 8 p.m., TBA. Hirie, Thu., July 7, 8:30 p.m., \$15.

**FIVE STAR BAR:** 267 S. Main St., Los Angeles. Hexx, Heretic, Ruthless, Sat., July 2, 6 p.m., \$10.

**GENGHIS COHEN:** 740 N. Fairfax Ave., Los Angeles. Seek, Sat., July 2, 8:30 p.m., TBA; Diva, Howard Scott Stein, Sat., July 2, 9:30 p.m., TBA. The Micha Schelhaas Trio, Wed., July 6, 9 p.m., TBA.

**THE GLASS HOUSE:** 200 W. Second St., Pomona. Los Cafres, Raskahuele, Fri., July 1, 8 p.m., \$25. Together Pangea, No Parents, Feels, Patsy's Rats, Sat., July 2, 7:30 p.m., \$17.

**GRAND STAR JAZZ CLUB:** 943 N. Broadway, Los Angeles. The Two Tens, The Katellas, Fri., July 1, 9:30 p.m., \$7.

**HAM & EGGS TAVERN:** 433 W. Eighth St., Los Angeles. Deadfella, The Hidden Depths, Healing Gems, Mister Mudd, Fri., July 1, 8 p.m., \$5. Iris, New Evil, Mutt, Utena, Sun., July 3, 8 p.m., \$5.

**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. Little Red Lung, Tuft, Alina Bea, Psychic Love, Fri., July 1, 8 p.m., free. Knower, The Unending Thread, Ruby Throated, Riot, Sat., July 2, 8 p.m., \$10. The Artifacts, Tame One, El Da Sensei, Why the Emcee, MC Ducer, Sun., July 3, 8 p.m., \$12. Uncles, Tuesdays, 8 p.m. Starts July 5. Thru July 26, free. Duniven, Paris Radio, Wed., July 6, 8 p.m., \$5. Egrets on Ergot, The Tissues, Sister Mantos, Scourge, Thu., July 7, 8 p.m., \$8.

**HMI157:** 3110 N. Broadway, Los Angeles. Luke Top, Rainbow Arabia, Solar Sons, Veronica Bianqui, Bloody Death Skull, White Dove, Sat., July 2, 7 p.m., \$10.

**THE HOTEL CAFE:** 1623 1/2 N. Cahuenga Blvd., Los Angeles. Planes on Paper, Fri., July 1, 7 p.m., \$10; Organ Freeman, Soluzion, WeartheBigBang, Tang Gang, Fri., July 1, 7 p.m., \$10. The Dirty Diamond, Everly Snodgrass, John Goraj, Sat., July 2, 7 p.m., \$12. The Dirty Knobs, Wed., July 6, 7 p.m., \$15. The Diana DeMuth Band, Thu., July 7, 6 p.m., \$10.

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

**LARGO AT THE CORONET:** 366 N. La Cienega Blvd., Los Angeles. Sara Watkins, Thu., July 7, 8:30 p.m., \$30.

**THE LAST BOOKSTORE:** 453 S. Spring St., Los Angeles. Acoustic Generation, Fri., July 1, 7:30 p.m., free.

**THE LEXINGTON:** 129 E. Third St., Los Angeles. Nyogthaebliiz, Arizmenta, Shataan, Dolorvotre, Volahn, BHL, Fri., July 1, 8 p.m., \$10. See Music Pick.

**LIQUID KITTY:** 11780 W. Pico Blvd., Los Angeles. The Bastards of Belleville, Sun., July 3, 10 p.m., free.

**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. La Inedita, Fri., July 1, 8 p.m., \$10. Starcrawler, DJ Lina Lecaro, Sat., July 2, 5 p.m., TBA. Quinto Sol, Rootsman, Lady Bea, Azul Q, Blaq Suga, Mista Maaly, Sun., July 3, 9 p.m., TBA. Torin Floyd, J. Aktive, Ohjay, Aeli, Wed., July 6, 8 p.m., TBA. Rachel Mason, The Classical, Be Quiet, Bible Study, Thu., July 7, 8 p.m., TBA; Lucki, Thu., July 7, 8:30 p.m., TBA; Trip Eazy, Thu., July 7, 10 p.m., TBA.

**MAUI SUGAR MILL SALOON:** 18389 Ventura Blvd., Tarzana. The Vigils, The Sold & Bones, Eric Leach, Sat., July 2, 9 p.m., free. Doug C & the Blacklisted, Sun., July 3, 9 p.m., TBA. Blue Monday Party, Mondays, 9:30 p.m., two-drink min. Just Dave Bernal's Last Chance Country Jam, Wednesdays, 9 p.m.

**MCCABE'S GUITAR SHOP:** 3101 Pico Blvd., Santa Monica. Mitch Ryder, Trevor McShane, July 1-2, 8 p.m., \$25.

**THE MINT:** 6010 W. Pico Blvd., Los Angeles. SambAmore, Samba da Mudanca, 3antra, Fri., July 1, 9 p.m., \$15. The Blank Minds, Forget Your Friend, Downer Thoughts, The Friendly Strangers, The VP, Sat., July 2, noon, \$10; L.A. Suspects, The Tiki Touch, Stanislaus, Electric One, Tori Fleming, Sat., July 2, 8 p.m., \$15. Leandra, Janine Rose, Casey Young, Cecillie Beck & the Elements, Madison Taylor, Sun., July 3, 6:30 p.m., \$10. M.A.Y., Panning View, Fifth Town, Miracle Dolls, Heart Like War, Wed., July 6, 7:30 p.m., \$10. Honeypot, Liz Gherna, Jules Galli, Jim From the Moon, Thu., July 7, 8 p.m., \$10.

**MOLLY MALONE'S:** 575 S. Fairfax Ave., Los Angeles. The Trash Mermaids, Fri., July 1, 8 p.m., TBA; The Standards, Fri., July 1, 9 p.m., TBA; Vagrant Nation, Fri., July 1, 10 p.m., TBA. Auntie M, Sat., July 2, 8 p.m., TBA. Gregg Sutton, Thu., July 7, 9 p.m., TBA; American Splendor, Thu., July 7, 10 p.m., TBA.

**OYSTER HOUSE SALOON:** 12446 Moorpark St., Studio City. The Drinks, Thursdays, 3 p.m., free.

**PAPPY & HARRIE'S PIONEERTOWN PALACE:** 53688 Pioneertown Road, Pioneertown. Michaela Ann, Fri., July 1, 8 p.m., free. Robert Rex Waller Jr. & Big Memphis Hair, The Shadow Mountain Band, Sat., July 2, 8 p.m., free. The Sunday Band, Sundays, 7:30 p.m., free. Ted Quinn's Open-Mic Reality Show,

Mondays, 7 p.m., free. Christy Hays, Thu., July 7, 8 p.m., free.

**THE REDWOOD BAR & GRILL:** 316 W. Second St., Los Angeles. Decent Criminal, Throwing Rocks, Surprise Vacation, Sat., July 2, 9 p.m., \$7.

**RESIDENT:** 428 S. Hewitt St., Los Angeles. Mystery Skulls, Ken Ashcorp, Snowblood, Fri., July 1, 8 p.m., \$20. Mickey Avalon, The Gooch Palms, Sloppy Jane, The Weekend Pilots, Period Bomb, Chinese Wax Job, Johnny Travis Jr., Sat., July 2, noon, \$25. Maxim Ludwig, Charley Dam, Dzang, Wed., July 6, 8 p.m., \$8. Drinking the Sunlight, with DJ Katy Goodman, Springtime Carnivore, DJ Roxanne Clifford, Thu., July 7, 8 p.m., free.

**THE ROSE:** 245 E. Green St., Pasadena. Surfin', Fri., July 1, 9 p.m., \$19.50. Ted Nugent, Sat., July 2, 9 p.m., \$58-\$88. The Tubes, Sun., July 3, 9 p.m., \$28-\$38. Nashville Unplugged, Thu., July 7, 7 p.m., \$10-\$20.

**THE ROXY:** 9009 W. Sunset Blvd., West Hollywood. Telana, Dirty Lazrs, Yung TK, Ezrakh, Jerm, Mason Dean, Shigecki, Sat., July 2, 7 p.m., \$25. Ladyhawke, Pillar Point, Wed., July 6, 8:30 p.m., \$15 (see Music Pick). Poison the Well, Strife, Thu., July 7, 8:30 p.m., \$25.

**SAINT ROCKE:** 142 Pacific Coast Highway, Hermosa Beach. Ignite, Eken Is Dead, By All Means, Real Fiction, Sat., July 2, 8 p.m., \$20. One Drop Redemption, Moonshine Wonderland, Prime Livvy, Sun., July 3, 8 p.m., \$15. The Smash Up, Tue., July 5, 8:30 p.m., free. Anuhea, Aloha Radio, Wed., July 6, 8 p.m., \$25. Zach Deputy, Katastro, Addison Scott, Thu., July 7, 7 p.m., \$13.

**SASSAFRAS SALOON:** 1233 Vine St., Los Angeles. Slim Jenkins, July 1-2, 10:30 p.m., free. The Rumproller Organ Trio, Mondays, 9 p.m., free. Abraham Lincoln, Tue., July 5, 10:30 p.m., free. Shane Hall, Wed., July 6, 10:30 p.m., free. Spindrift, Thu., July 7, 10:30 p.m., free.

**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Dead Meadow, Cat Museum, Flash Hits, Fri., July 1, 9 p.m., \$12 (see Music Pick). L.A. Hootenanny, R.E.M.itation, The Title Trackers, Sun., July 3, 8:30 p.m., free. R.E.L., Nightgown, Shrek Is Love, Tue., July 5, 9 p.m., \$8. Faulkner, Veers, Wed., July 6, 9 p.m., TBA. New Madrid, Thu., July 7, 9 p.m., \$12.

**SILVERLAKE LOUNGE:** 2906 Sunset Blvd., Los Angeles. Soft Lions, Friendly Males, Lost in Atlantis, Color & Thunder, Fri., July 1, 8 p.m., \$8. Eyes Red, Enemy Proof, Loss for Concern, Pizza Wolf, Wed., July 6, 9 p.m., \$8. Trackless, SayReal, Skipp Witman, NL4TD, Thu., July 7, 8 p.m., \$8.

**THE SMELL:** 247 S. Main St., Los Angeles. Negro Galactico, Ubiquitous Love Tribe, Rawdres, Dreadfro, Fri., July 1, 9 p.m., \$5. The Fifth Annual Riot Grrl Carnival, with Chihuah-Ce, Liquid, Las Sangronas y El Cabron, Glory Hole, Sun., July 3, 8 p.m., \$5 (see Music Pick). Young Lovers, Demi & the Gods, Sarchasm, Thu., July 7, 9 p.m., \$5.

**SOL VENUE:** 313 E. Carson St., Carson. As Iz, Synai, Coast Wolf, Erno Steve, Fri., July 1, 7:30 p.m., \$10-\$20.

**SPIKE'S BAR & BILLIARDS:** 7813 Garvey Ave., Rosemead. Corpus Delicti, Experiment Perilous, Dead Girls Corp., Fri., July 1, 9 p.m., \$7.

**TAIX FRENCH RESTAURANT:** 1911 Sunset Blvd., Los Angeles. Rough Church, Lorenzo Buhne, Scott Rankie, Fri., July 1, 10:30 p.m., free.

**THE TERAGRAM BALLROOM:** 1234 W. Seventh St., Los Angeles. Gone Is Gone, Thu., July 7, 8 p.m., \$30.

**TRIP:** 2101 Lincoln Blvd., Santa Monica. Dust9, The Terns, Fri., July 1, 9:30 p.m., \$5. Moonshine Wonderland, The Wandermints, JuJu Blooms, Sam Lapidés & the Rotten Liars, Sat., July 2, 8 p.m., \$5. Jared Sachs, Tommy Hennessee, Dorian Cheah, Spacebar, Sun., July 3, 8 p.m., free. The Julian Coryell Trio, Tuesdays, 9 p.m., free. Triptease Burlesque, Wednesdays, 10 p.m., free.

**THE TROUBADOUR:** 9081 Santa Monica Blvd., West Hollywood. Antenna the End, Furiosa, Flavia, Heavy Machinery, The Vishup Ensemble, Fri., July 1, 7:30 p.m., \$5-\$10. Shane Alexander, Gospelbeach, Dead Rock West, Mapache, Wed., July 6, 7 p.m., \$15. Kim & the Created, Adult Books, The Buttertones, Jurassic Shark, Thu., July 7, 7 p.m., \$15 (see Music Pick).

**UNION NIGHTCLUB:** 4067 W. Pico Blvd., Los Angeles. Graf Orlock, Haarm, Sat., July 2, 6:30 p.m., \$10; Nosaj Thing, PBDY, D Tiberio, Rom-Dos, Cakedog, Sat., July 2, 10 p.m., \$10; Cid, Sat., July 2, 10 p.m., \$10. Eternal Sleep, Tue., July 5, 6:30 p.m., \$12.

**THE VIPER ROOM:** 8852 W. Sunset Blvd., West Hollywood. Volto, Nothin' Personal, Socionic, Sat., July 2, 8 p.m., TBA. Fracture, Raiju, Cyborg Octopus, The Last of Lucy, Sun., July 3, 7:30 p.m., TBA. Max Cady,

Afraid of My Neighbor, Tue., July 5, 7:30 p.m., TBA. Manhattan Murder Mystery, Seasons, Blackwater Jukebox, Wed., July 6, 7:30 p.m., TBA. Weed eater, Undermine the Effect, Ledjelly, Thu., July 7, 8 p.m., TBA. **WHISKY A GO-GO:** 8901 Sunset Blvd., West Hollywood. Alien Ant Farm, Slant, Stimuli, Fri., July 1, 7 p.m., TBA. Austin John, Thu., July 7, 7 p.m., TBA.

-Falling James

For more listings, please go to laweekly.com.

**JAZZ & BLUES**

**THE BAKED POTATO:** 3787 Cahuenga Blvd. W., Studio City. Magnetico, Fri., July 1, 9:30 p.m., \$20. Brandon Fields, Sat., July 2, 9:30 p.m., \$20. Ana Anita Robles, Sun., July 3, 9 p.m., \$20. Monday Night Jammz, Mondays, 9:30 p.m., \$10. Hadrien Feraud, Tue., July 5, 9:30 p.m., \$15; Joey Navarro, Wed., July 6, 9:30 p.m., \$20. Bob Reynolds, Thu., July 7, 9:30 p.m., \$15.

**BLUE WHALE:** 123 Astronaut E.S. Onizuka St., Los Angeles. Quartetto Fantastico, Sat., July 2, 9 p.m., \$15. The Kim Richmond Concert Jazz Orchestra, Tue., July 5, 9 p.m., \$15 (see Music Pick). The Zack Ramacier Group, Wed., July 6, 9 p.m., TBA. The Darek Oles Trio, Thu., July 7, 9 p.m., \$15.

**CATALINA BAR & GRILL:** 6725 W. Sunset Blvd., Los Angeles. Jazz for Love Second Annual 100% Nonsense Charity Event, with performers TBA, Fri., July 1, 8:30 p.m., TBA. Chad Ras'hun, Wed., July 6, 8:30 p.m., TBA. Caleb Quayle & the Faculty, Thu., July 7, 8:30 p.m., TBA.

**COLOMBO'S:** 1833 Colorado Blvd., Eagle Rock. Steve Thompson, Fridays, 5:30-9 p.m., free. The Eric Ekstrand Trio, Mondays, 4:30 p.m., free. Tom Armbruster, Tuesdays, 7 p.m., free. Karen Hernandez & Jimmy Spencer, Wednesdays, 7 p.m., free. Trifecta, Thursdays, 7 p.m., free.

**CULVER HOTEL:** 9400 Culver Blvd., Culver City. Strangers on a Saturday Night, Wednesdays, 7:30 p.m., free.

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

**THE DRESSDEN RESTAURANT:** 1760 N. Vermont Ave., Los Angeles. Marty & Elayne, Tuesdays-Saturdays, 9 p.m., free. The Readys, Sundays, 9 p.m.-midnight, free. L.A. Underground Superstars, Mondays.

**HARVELLE'S SANTA MONICA:** 1432 Fourth St., Santa Monica. Jairus Mozee, Fri., July 1, 9 p.m., TBA. The Toledo Show, Sundays, 9:30 p.m., \$10. SayReal, Tue., July 5, 9 p.m., TBA. The House of Vibe All-Stars, Wednesdays, 9 p.m., \$10.

**IL PICCOLO VERDE:** 140 S. Barrington Pl., Los Angeles. David Marcus & Jon Alvarez, Thursdays, 8 p.m., free.

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

**THE LIGHTHOUSE CAFE:** 30 Pier Ave., Hermosa Beach. Sylvia Boyd, The Jimmie McConnell Big Band, Sun., July 3, 11 a.m.-3 p.m., \$10. The Thomas Janzon Trio, Wed., July 6, 6 p.m., free.

**ROCKWELL TABLE & STAGE:** 1714 N. Vermont Ave., Los Angeles. Stand Up & Sing, a benefit for the Orlando victims with Rumer Willis, Emma Hunton, Dionne Gipson, Kelley Jakle, Lindsay Pearce and others, Tue., July 5, 8 p.m., \$25-\$100.

**SOFITEL LOS ANGELES:** 8555 Beverly Blvd., Los Angeles. Roxanna Bonilla-Giannini, first Tuesday of every month, 8 p.m. Thru July 5, free.

**SPAGHETTINI SEAL BEACH:** 3005 Old Ranch Parkway, Seal Beach. Terry Steele, Ronee Martin, Sat., July 2, 8 p.m., \$30. Rick Marcel, Wednesdays, 7:30 p.m., \$10. DW3, Thursdays, 8 p.m., \$15.

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

**STEEL PIT SPORTS GRILL:** 7279 Foothill Blvd., Tujunga. Blues Jam, Wednesdays, 7 p.m.

**VIBRATO GRILL & JAZZ:** 2930 Beverly Glen Circle, Bel-Air. Accent, Thu., July 7, 8 p.m., \$25.

**VITELLO'S ITALIAN RESTAURANT:** 4349 Tujunga Ave., Studio City. Aaron Akins, Sat., July 2, 8 p.m., \$20 & \$40. Susan Krebs & the SK Birthday Grand Band, Sun., July 3, 7:30 p.m., \$20 & \$40. Dale Head & MindWinder Orchestra, Thu., July 7, 8 p.m., TBA.

-Falling James

**LATIN & WORLD**

**COCOPALM RESTAURANT:** 1600 Fairplex Drive, 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, 9:30 p.m., TBA. Conga

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8/6: TIJUANA PANTHERS  
8/11: THEE OH SEES  
8/12-14: BERSERKTOWN 3  
8/18: TOO MANY ZOOZ  
8/19-20: GUIDED BY VOICES  
8/22: DAVID BAZAN  
8/24-25: BELLY  
9/1: SQUIRREL NUT ZIPPERS  
9/3: RUSSIAN CIRCLES  
9/15: CASS MCCOMBS BAND  
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SAVANNAH WHEELER  
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MUTE SWANS (EP RELEASE SHOW),  
CASSINI, THE ILLS  
WEDNESDAY - JULY 6  
SHORT FILM NIGHT  
THURSDAY - JULY 7  
HONKY TONK HACIENDA:  
THE RAVE-UPS, TED RUSSELL KAMP,  
KIMM ROGERS  
FRIDAY - JULY 8  
FIRE CHIEF CHARLIE, NITETIDES,  
STEPS OF DOE  
SATURDAY - JULY 9  
MOTOCHRIST, REBEL HOTEL,  
EVOL WALKS  
SUNDAY - JULY 10  
WEIRDO NIGHT! w/ DYNASTY HANDBAG  
TUESDAY - JULY 19  
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SAM GELLATRY  
7/7 » El Rey (18+)  
AZEALIA BANKS  
7/11 » El Rey  
ADAN & XAVI Y LOS IMANES  
7/13 » El Rey  
WELCOME TO NIGHT VALE  
7/15 » Orpheum Theatre  
WE ARE SCIENTISTS  
7/16 » El Rey  
DELRAY AT EL REY + FRIENDS  
7/19 » El Rey  
RECKLESS KELLY  
7/22 » El Rey  
AUTOLUX  
7/23 » El Rey  
THE JAYHAWKS  
7/26 » Fonda Theatre  
JULIETTE LEWIS  
7/28 » Fonda Theatre  
SQUAD  
7/29 » El Rey  
THE CLAYPOOL LENNON DELIRIUM  
7/29 » Fonda Theatre  
HONNE  
7/30 » El Rey  
EMILY KING  
8/2 » El Rey  
THE WOMBATS  
8/3 » Fonda Theatre  
TEAM INTERNET LIVE  
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Room Saturdays, Saturdays, 9 p.m., TBA.  
**EL CID:** 4212 W. Sunset Blvd., Los Angeles. Flamenco Dinner Show, Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m., \$20 & \$35.  
**EL FLORIDITA:** 1253 N. Vine St., Los Angeles. Salsa Night, Fridays, 8 p.m.; Saturdays, 9:30 p.m., \$10.  
**THE GRANADA LA:** 17 S. First St., Alhambra. Salsa Fridays, Fridays, 9:30 p.m., \$10. Salsa & Bachata Saturdays, Saturdays, 7 p.m.-3 a.m., \$15. Salsa & Bachata Tuesdays, Tuesdays, 9:30 p.m., \$5. Bachata Thursdays, Thursdays, 8 p.m., \$5-\$10.  
**TIA CHUCHA'S CENTRO CULTURAL & BOOKSTORE:** 13197-A Gladstone Ave., Sylmar. Open mic, Fridays, 8-10 p.m.

-Falling James

### COUNTRY & FOLK

**THE CINEMA BAR:** 3967 Sepulveda Blvd., Culver City. Tom Gramlich & Mystic Miles, Fri., July 1, 9 p.m., free. The Hot Club of L.A., Mondays, 9 p.m., free.  
**THE COFFEE GALLERY BACKSTAGE:** 2029 N. Lake Ave., Altadena. Dave Stamey, Annie Lydon, Fri., July 1, 8 p.m., \$15. Incendio, Sat., July 2, 7 p.m., \$20. Donovan Raitt, Calum Graham, Sun., July 3, 3 p.m., \$20; Jim Kveskin, Sun., July 3, 7 p.m., \$22.50.  
**EB'S BEER & WINE BAR, FARMERS MARKET:** 6333 W. Third St., Los Angeles. Merle Jagger, Sat., July 2, 7 p.m., free.  
**JOE'S GREAT AMERICAN BAR & GRILL:** 4311 W. Magnolia Blvd., Burbank. Lee Harper, Fri., July 1, 9 p.m., free. Decadent Decades, Sat., July 2, 9 p.m., free. Orquesta Charango, Wed., July 6, 9 p.m., free.  
**TINHORN FLATS SALOON & GRILL:** 1724 N. Highland Ave., Los Angeles. Tina Michelle & the Rhinestone Cowgirls, Tuesdays, 9 p.m., free.

-Falling James

### DANCE CLUBS

**THE AIRLINER:** 2419 N. Broadway, Los Angeles. 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. Watermat, SteLouise, Tai, Lo'99, Sam Hiller, Fri., July 1, 9:30 p.m., \$10; Control, with DJs spinning dubstep and more, 19 & over, Fridays, 9:30 p.m. Avaland, where DJs are in the house with techno, trance and more, 21 & over, Saturdays, 9:30 p.m.; Dirty South, Randy Seidman, Sat., July 2, 10 p.m., \$25. Mayhem, Sun., July 3, 9 p.m., TBA.  
**BOARDNER'S:** 1652 N. Cherokee Ave., Los Angeles. Cosplay Ball & Anime Expo After-Party, with an anime-themed burlesque show, Sat., July 2, 9 p.m., \$10-\$20.  
**CREATE NIGHTCLUB:** 6021 Hollywood Blvd., Los Angeles. Chromeo (DJ set), Fri., July 1, 10 p.m., \$25-\$55; Noize Fridays, Fridays, 10 p.m. Dzeko & Torres, Sat., July 2, 10 p.m., \$18-\$50; Arcade Saturdays, Saturdays, 10 p.m. Lil Jon (DJ set), Sun., July 3, 10 p.m., \$18-\$50.

**THE ECHO:** 1822 W. Sunset Blvd., Los Angeles. Babygirl: The Ladies of Hip-Hop & R&B, Fri., July 1, 9 p.m., \$10. Funky Sole, a "raw, funky soul party" with Music Man Miles, DJ Soft Touch and others, 21 & over, Saturdays, 10 p.m., \$5. DJ Jose Maldonado, Sun., July 3, 10 p.m., \$10. Bluebeat Lounge, Wed., July 6, 9 p.m., \$7.  
**THE ECHOPLEX:** 1154 Glendale Blvd., Los Angeles. Shm Sham Dancetravaganza, with DJs Nick Waterhouse, Beyonda Doubt, Rick Barzell and others, Fri., July 1, 9 p.m., TBA. Bootie L.A., where resident DJ ShyBoy mashes up at a dance party with special guests, third and first Saturday of every month, 9 p.m.-2 a.m., \$10. Dub Club, an eternally mesmerizing night of reggae, dub and beyond, 21 & over, Wednesdays, 9 p.m., \$7.  
**EGYPTIAN THEATRE:** 6712 Hollywood Blvd., Los Angeles. Electric Red, White & Groove, with DJs TBA, Sun., July 3, 9:30 p.m.-2 a.m., \$14.  
**EXCHANGE LA:** 618 S. Spring St., Los Angeles. Awakening, Fridays, 10 p.m.; Project 46, TyDi, Fri., July 1, 10 p.m., \$20 & \$90. Sian, Technasia, Harvey McKay, Sat., July 2, 10 p.m., \$20 & \$90; Inception, Saturdays, 10 p.m. Getter, Sun., July 3, 10 p.m., \$25 & \$90.  
**THE FEDERAL BAR:** 5303 N. Lankershim Blvd., North Hollywood. DJ Mike B, Sat., July 2, 10 p.m., TBA.  
**THE FEDERAL BAR:** 102 Pine Ave., Long Beach. Afrolicious Party, Wed., July 6, 9 p.m., TBA.  
**GENERAL LEE'S BAR:** 475 Gin Ling Way, L.A. DJ Joey Altruda's Shanghai Noir, Wednesdays, 9 p.m., 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, 21 & over, Fridays, 9 p.m., \$8. Boombox, first Saturday of every month, 9 p.m.  
**LOS GLOBOS:** 3040 W. Sunset Blvd., Los Angeles. Club '90s, Fri., July 1, 10 p.m., TBA. Low Limit, Them Jeans, Sodapop, Sat., July 2, 10 p.m., TBA. Foundation Reggae Sundays, Sundays, 9 p.m., \$7; Latin Independence Party, Sun., July 3, 10 p.m., TBA.  
**THE MAYAN:** 1038 S. Hill St., Los Angeles. Electric Mass Fridays, 21 & over, Fridays, 9 p.m.-2:30 a.m., \$12. Saturday Nightclub, with DJs serving Top 40, salsa, house, pop, hip-hop and more, 21 & over, Saturdays, 9 p.m.-2:30 a.m., \$20.  
**PLAYHOUSE:** 6506 Hollywood Blvd., L.A. Pre-Fourth of July Celebration, Sun., July 3, 10 p.m.-2 a.m., \$20.  
**THE REGENT THEATER:** 448 S. Main St., Los Angeles. DJ Printz, Supreme the DJ, Jabari, Sat., July 2, 9 p.m., \$15-\$30.  
**THE SATELLITE:** 1717 Silver Lake Blvd., Los Angeles. Dance Yourself Clean, Saturdays, 9:30 p.m., \$5.  
**SHORT STOP:** 1455 Sunset Blvd., Los Angeles. Super Soul Sundays, 21 & over, Sundays, 10 p.m., free.  
**SOUND NIGHTCLUB:** 1642 N. Las Palmas Ave., Los Angeles. Green Velvet, Fri., July 1, 10 p.m., \$29.75. Infected Mushroom, Sat., July 2, 10 p.m., \$30. Trent Cantrelle, Shanto, Sun., July 3, 9 p.m., \$10. &Me, Saand, Presa, Mon., July 4, 10 p.m., \$10.  
**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.

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Night Bass, with Kill Frenzy, AC Slater, Kry Wolf, Stranger, Star Eyes, Petey Clicks, Bones, Fri., July 1, 9 p.m., \$20-\$30. Klub L.A., Sat., July 2, 10 p.m., \$10. The Bondage Ball, Sun., July 3, 9:30 p.m., \$20. Compa, Greazus, Sinistarr, Ticklish, Thu., July 7, 10 p.m., \$10.

**THE VIRGIL:** 4519 Santa Monica Blvd., Los Angeles. Planet Rock, with DJs Chuck Wild & Canyon Cody flipping hip-hop, funk, Latin, reggae, disco and house, Saturdays, 9 p.m.-2 a.m., free.

**ZANZIBAR:** 1301 Fifth St., Santa Monica. Seductive Saturdays, Saturdays, 9 p.m., TBA. Soundstage, Sundays, 9 p.m., TBA.

-Falling James

For more listings, please go to [laweekly.com](http://laweekly.com).

**CONCERTS**

**FRIDAY, JULY 1**

**DANNY JANKLOW'S ELEVATION BAND:** 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**FLIGHT OF THE CONCHORDS:** With Kurt Braunohler, 7 p.m., \$44.50-\$64.50. Santa Barbara Bowl, 1122 N. Milpas St., Santa Barbara.

**IGNITE:** With Mean Season, Done Dying, Haarm, in the Constellation Room, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**JUICY J:** 8 p.m. The Observatory, 3503 S. Harbor Blvd.

**GO KNEEDELUS, TROKER:** 8 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles. See Music Pick.

**MANIFEST PUSSY: A JOURNEY OF TRANS LIBERATION:** With Shakina Nayfack, 8 p.m., \$25. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**MARISELA:** 7 p.m. The Wiltern, 3790 Wilshire Blvd.

**GO A PRAIRIE HOME COMPANION:** With Christine DiGiallonardo, Sarah Jarosz, Heather Masse, Aoife O'Donovan, Sara Watkins, 8 p.m., \$7-\$164. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**SLANDER, NIGHTMRE:** 9 p.m., \$25-\$60. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**TOMORROWS BAD SEEDS:** With Sammy J, 8:30 p.m., \$28.50. The Regent Theater, 448 S. Main St., L.A.

**SATURDAY, JULY 2**

**ANDY BLACK:** With Colours, 7:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

**AUDACITY:** With Lovely Bad Things, White Night, Vaji, in the Constellation Room, 9 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**BOOGALOO ASSASSINS:** 5 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**GO CHICAGO:** 7:30 p.m., \$14-\$261. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

**INDEPENDENCE WEEKEND:** 8 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**LOS CAFRES:** With Raskahuele, Viernes 13, 9 p.m., TBA. The Fonda Theatre, 6126 Hollywood Blvd., L.A.

**MARISELA:** 7 p.m., TBA. Riverside Municipal Auditorium, 3485 Mission Inn Ave., Riverside.

**MURS, 9TH WONDER:** 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO RINGO STARR & HIS ALL-STARR BAND:** 7 p.m., TBA. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles. See Music Pick.

**SLANDER, NIGHTMRE:** 9 p.m., \$25-\$60. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**THAT COVER BAND:** 6 p.m., free. Redondo Beach Pier, 100 W. Torrance Blvd., Redondo Beach.

**SUNDAY, JULY 3**

**GO CHICAGO:** 7:30 p.m., \$14-\$261. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

**THE ENCORE SAXOPHONE QUARTET:** 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

**FUTURE SOUND OF EGYPT:** 7 p.m., \$40-\$60. Hollywood Palladium, 6215 W. Sunset Blvd., Los Angeles.

**G-EAZY, LOGIC:** 6:30 p.m., TBA. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

**I LOVE THE '90S:** With Vanilla Ice, Salt-N-Pepa, Color Me Badd, Tone Loc, Young MC, 6:30 p.m., \$44.50-\$119.50. Santa Barbara Bowl, 1122 N. Milpas St.

**INDEPENDENCE WEEKEND:** 8 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**LUCKY DIAZ & THE FAMILY JAM BAND:** 3 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles.

**THE OUTLAWZ, THA DOGG POUND, B-LEGIT:** With Money B, Spice 1, Rappin 4 Tay, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**TED NUGENT:** 9 p.m., \$48-\$88. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

-Falling James

**MONDAY, JULY 4**

**GO AMERICAFEST:** With Liverpool Legends, Pasadena Symphony's JPL Chorus, plus freestyle motocross, fireworks and more, 2 p.m., \$13 & \$25. Rose Bowl, 1001 Rose Bowl Drive, Pasadena. See GoLA.

**GO CHICAGO:** 7:30 p.m., \$18-\$265. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles. See Music Pick.

**HERB-N-BAKED FOURTH OF JULY SMOKEOUT:** With performers TBA, 3:30-9 p.m., \$35. The Under Pass, 3409 W. Temple St., Los Angeles.

**THE PIER PRESSURE LONG BEACH FIREWORKS CRUISE:** With DJ Coolwhip, on the Catalina King Yacht, 7 p.m., \$35. Catalina Classic Cruises, 1046 Queens Highway, Long Beach.

**GO THE SECOND ANNUAL FAMILY BARN DANCE:** With musicians TBA, 11 a.m.-5 p.m., \$20. Will Geer Theatrical Botanicum, 1419 N. Topanga Canyon Blvd., Topanga. See GoLA.

**STONE SOUL, THE KINGS OF 88:** 6:30 p.m., \$15. Starlight Bowl, 1249 Lockheed View Drive, Burbank.

**TUESDAY, JULY 5**

**THE ANGEL TOWN COMBO:** 7 p.m., free. Hollywood & Highland, 6801 Hollywood Blvd., Los Angeles.

**STEVEN TYLER:** 8 p.m., \$54.95-\$194.95. Dolby Theatre, 6801 Hollywood Blvd., Los Angeles.

**WEDNESDAY, JULY 6**

**BRYAN ADAMS:** 8 p.m., \$35-\$125. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

**G-EAZY, LOGIC, YG:** 7 p.m., \$29.50-\$154.50. The Forum, 3900 W. Manchester Blvd., Inglewood.

**MACK 10:** With WC, Suga Free, MC Eight, 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**GO MITSKI:** 9 p.m., \$13. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**REFLEX '80S:** 6:30 p.m., free. Verdugo Park, 1621 Cañada Blvd., Glendale.

**THURSDAY, JULY 7**

**BRANCHEZ:** 11 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

**DOTCOM:** 9:30 p.m., TBA. The Yost Theater, 307 N. Spurgeon St., Santa Ana.

**SWING ELECTRIQUE:** With DJ Derek Rath, 4:30 p.m., free. California Plaza, 350 S. Grand Ave., L.A.

**JOSH GARRELS:** 7:30 p.m., \$22.50-\$47.50. The Regent Theater, 448 S. Main St., Los Angeles.

**KING LIL G:** 8 p.m. The Observatory, 3503 Harbor Blvd.

**MAYAZTEK:** 6 p.m., free. Redondo Beach Pier, 100 W. Torrance Blvd., Redondo Beach.

**GO MAYER HAWTHORNE:** With Alina Baraz, 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica. See Music Pick.

**NOLAN SHAHEED:** 6 p.m., TBA. Descanso Gardens, 1418 Descanso Drive, La Canada Flintridge.

**GO PITBULL:** With Prince Royce, 7 p.m., \$29.95-\$139.95. The Forum, 3900 W. Manchester Blvd., Inglewood. See Music Pick.

**PRO ERA:** 8 p.m., TBA. The Novo, 800 W. Olympic Blvd.

**ROB ICKES, TREY HENSLEY:** 7 p.m., \$10. Culver City City Hall Courtyard, 9770 Culver Blvd., Culver City.

**SAM GELLAITRY:** 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

-Falling James

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**GO THE HOLLYWOOD CHAMBER ORCHESTRA:** Composer Jeff Beal conducts his score to the documentary film *Blackfish*, Fri., July 1, 8 p.m., \$45. Ricardo Montalban Theatre, 1615 N. Vine St.

**L.A. PHILHARMONIC:** Conductor Justin Freer pumps up the bombast for John Williams' score to *Harry Potter & the Sorcerer's Stone*, Wed., July 6, 8 p.m., \$14-\$182. Hollywood Bowl, 2301 N. Highland Ave., Los Angeles.

**PACIFIC SYMPHONY:** Richard Kauffman conducts pop hits by Michael Jackson, abetted by vocalist James Deliso and rock band Windborne, at the Fourth of July celebration, Mon., July 4, 8 p.m. Irvine Meadows Amphitheatre, 8800 Irvine Center Drive, Irvine.

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IN CASE YOU MISSED IT



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**Always Hiring Beautiful Dancers**  
(no experience necessary - we will train)

**NEW DANCE SPECIALS**

**\$30 Nude All Day Monday**

**Mini Premier Lounges now available**

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Admissions 2 for 1  
Buy 1 drink get one free  
Enjoy lapdance together

**FRIDAY - FREE BUFFET**  
12PM - 2PM

**FREE ADMISSION**  
FROM OPEN TILL 9PM  
(WITH THIS AD)



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MON-WED T1AM TIL 2AM THURS T1AM TIL 3AM FRI-SAT T1AM TIL 4AM SUN 6PM TIL 2AM  
FREE PARKING • EXP 7/31/16



**MON-FRI**  
**3PM-6PM**

**Happy HOUR**

AT DAMES LA!

**\$1 WINGS**

**\$6 BBQ CHICKEN** OR **PEPPERONI PIZZA**

**UFC 200**

DANIEL CORMIER vs CHAMPION vs JON BONES JONES  
WORLD LIGHT HEAVYWEIGHT CHAMPIONSHIP

2

BROCK LESNAR vs MARK HUNT  
HEAVYWEIGHT BOUT

ON PAY-PER-VIEW  
**JULY 9 SAT**

TATE vs NUNES ALDO vs EDGAR 2

RESERVE YOUR TABLE TODAY!  
**WATCH IT LIVE**

BOOK A TABLE TODAY

SPEARMINT RHINO'S

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TOPLESS "SPORTS" BAR & GRILL

2319 EAST WASHINGTON BOULEVARD  
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OPEN DAILY 11AM-2AM DAMESNGAMES.NET

FULL BAR • FINE FOOD

**ONE FREE ENTRY WITH THIS PASS**

VALID ONLY AT DAMES N GAMES LOS ANGELES. CANNOT BE COMBINED WITH ANY OTHER OFFER. NOT VALID DURING SPECIAL ENGAGEMENTS OR PAY PER VIEW EVENTS.

LAWEEKLYFREE EXPIRES 09-01-16

SPEARMINT RHINO  
VAN NUYS PRESENTS

**HEATHER VAHN**

XXX ADULT FILM SUPERSTAR

**JULY 21ST - 23RD**

SHOWTIMES  
THURS 12AM  
FRI & SAT 11PM & 1AM

**1/2 OFF ENTRY**

This coupon is good for 1/2 off entry into Spearmint Rhino - Van Nuys. Not valid during special events. One person per coupon only. Cannot be combined with any other offer.

SPEARMINT RHINO LA WKLY

15004 Oxnard Street,  
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18+ w/ID

Expires 7-31-16

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LAWEEKLYFREE EXPIRES 09-01-16

WATCH THE

**EURO CUP 2016**

LIVE AT

Dames n' Games  
TOPLESS "SPORTS" BAR & GRILL

**JUNE 10TH TO JULY 10TH**

WE SHOW ALL PPV UFC

FULL BAR  
GREAT FOOD

**UFC 200**

DANIEL CORMIER vs CHAMPION vs JON BONES JONES  
WORLD LIGHT HEAVYWEIGHT CHAMPIONSHIP

2

BROCK LESNAR vs MARK HUNT  
HEAVYWEIGHT BOUT

ON PAY-PER-VIEW  
**JULY 9 SAT**

TATE vs NUNES ALDO vs EDGAR 2

RESERVE YOUR TABLE TODAY!  
**WATCH IT LIVE**

BOOK A TABLE TODAY

**UNDER NEW MANAGEMENT  
GRAND RE-OPENING COMING SOON!**



**VIP  
GENTLEMEN'S CLUB  
Showgirls**

**SPECIALS**

MONDAY - \$100 1/2 HOUR NUDE DANCES  
ALL DAY & ALL NIGHT

TUESDAY - \$40 10 MINUTE NUDE DANCES

WEDNESDAY - NUDE DANCE FOR \$20

THURSDAY - 2 FOR 1 TOPLESS DANCES \$20

SUNDAY - 2 FOR 1 NUDE DANCES FOR \$30

**GROUP AND BACHELOR  
PARTY DISCOUNTS**

**FREE STAGE DANCE  
ON YOUR BIRTHDAY  
\$5.00 ADMISSION**  
WITH THIS AD  
NIGHT SHIFTS EXCLUDED  
SUBJECT TO MINIMUMS  
VOID DURING SPECIAL EVENTS  
RESTRICTIONS APPLY

**12147 VICTORY BLVD. (BY LAUREL CANYON) NORTH HOLLYWOOD, CA**  
**VIPSHOWGIRLS.COM 818.760.1122**

**\$100.00 HALF HOUR NUDE DANCES EVERY DAY TILL 7:30PM**

**THE ONLY FULL NUDE/  
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**PAID SHIFTS**

**HAPPY HOUR  
11AM TO 6PM**

**\$2 DRAFT BEER  
AND FREE POOL  
WEDNESDAY'S 11-6PM**

**18 AND OVER**

**ALL PRIVATE  
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LAP & COUCH  
BOOTH**

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BEFORE 7**  
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**818.992.7616**  
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DIVE BAR**

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HOURS: 2PM-2AM EVERY DAY OF THE YEAR  
FREE BEFORE 7PM, \$5 COVER AFTER 7PM

Fully Remodeled • FULL BAR • 7 HD Screens  
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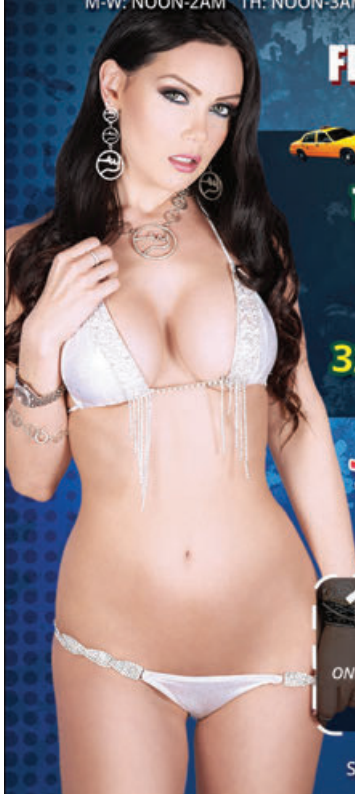
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**FREE ENTRY OPEN - 6PM DAILY**

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LAWEEKLYHALF EXPIRES 09-01-16

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XXX SUPERSTAR

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LIVE ON STAGE  
**TWO NIGHTS ONLY!**

**JULY**  
15TH-16TH  
11PM & 1AM

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This coupon is good for 1/2 off entry into Blue Zebra Adult Cabaret.

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Cannot be combined with any other offer.

LA WKLY BLUE ZEBRA ADULT CABARET Expires 7-31-16

SPEARMINT RHINO'S  
**BLUE ZEBRA ADULT CABARET**

6872 Farmdale Ave.

North Hollywood

818-765-7739 18+ w/ID

FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE • FULL NUDE

**TWO NIGHTS ONLY!**

**JULY**  
29TH & 30TH  
11PM & 1AM

XXX ADULT FILM SUPERSTAR  
**Yurizan Beltran**



# RICHELLE RYAN

XXX ADULT FILM SUPERSTAR

TWO NIGHTS ONLY

**JULY**  
15TH & 16TH



**1/2 OFF ENTRY**

This coupon is good for 1/2 off entry into Spearmint Rhino - City of Industry.

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One person per coupon only.

Cannot be combined with any other offer.

**SHOWTIMES 11PM & 1AM**

15411 East Valley Blvd., City of Industry, CA 91746 | Ph. 626-336-6892 | [spearmintrhino.com](http://spearmintrhino.com) | 18+ |

LA WKLY SPEARMINT RHINO GENTLEMEN'S CLUBS Expires 7-31-16



# THAI Massage

323.369.1929  
1607 N La Brea Ave, CA 90028  
213-263-2662  
240 N Virgil #11, CA 90004



## Asian Massage

3989 S. Centinella Ave, #102 & #201, LA 90066  
**310-465-8787**  
9:30am - 10pm

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Beautiful Asian Girls  
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**\$10 OFF 1 HR.**  
10am-10pm **(818) 888-6298**  
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7 Days 10am-10pm • Free Parking

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Grand Opening  
**GG Spa**  
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#109, Gardena 90249  
**310-386-6429**

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**Shy Couture**  
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### ADULT MASSAGE

915 Adult Massage  
**999 Roses**  
14291 Euclid St. #D111, Garden Grove  
**714-554-3936**

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**\$50 SPECIAL!**  
35 Gorgeous Girls  
9am to 9pm  
**(310) 328-8303**  
or **(323) 424-2759**  
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Carson 90745  
**310-830-1137**  
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### CENTRAL SPA OPEN LATE

**213-434-7463**  
612 N. Vermont Ave.  
Los Angeles (by Melrose)

### MEGA

**310-869-3577**  
15205 Crenshaw Blvd.  
Gardena, CA 90249

**Kellie**  
Independent sexy white masseuse, 38, gives fantastic rubs! Encino  
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**Massage**  
Cute & Sweet  
2356 S. Robertson Bl  
**310-838-2188**

**FULL BODY**  
Let me relax the tension from those tight muscles caused by stress at work.  
562-500-0673

★ Grand Opening! ★★  
♥ Eco Spa ♥  
**Special \$50**  
Young, Friendly & Beautiful Staff. Pick your favorite! Latina, Japanese, Korean, Italian & Caucasian Girls  
No Rush, Shower Avail. Security, Easy Parking, Near All Main Freeways.  
**310-328-8303**  
**323-424-2759**  
★ 9am to 9pm ★  
21730 S. Vermont, #125  
Torrance, CA 90502

**Asian Massage**  
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3989 S. Centinella Ave, LA #102 & #201. 9:30a-10p

**BLACK MALE & FEMALE**  
5'4", 130 lbs of lean muscle, handsome face, smooth and athletic, Ocean view massage. Private Personal Training also avail. Michael (562) 714-4270  
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**Exotic Brown Sugar**  
Come & enjoy a delicious full body massage by soft, sweet & petite Monique. 310-596-2480

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**\$35**  
40 min w/ad  
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\$50/1hr w/ad  
4972 W. Pico Blvd.  
#108 LA, 90019  
**323-938-9446**

Grand Opening!  
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8415-3 Reseda Blvd.  
Northridge • 10am-10pm

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BEST LATINA RELAXATION  
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463 N. Western Ave. LA. Ca. 90004

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(949) 487-7756  
San Juan Cap, CA 92675  
Touch of Excellence

**Tantra Goddess**  
Sensual fullbody tantra, CMT, deep tissue massage. Tantric prostate intense release. Beautiful statuesque, slender & toned w/long dark raven hair & hypnotic green eyes. Goddess worship, CFE, fetishes & Fantasies. Private. Nice incall. Special rate \$200.  
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Exotic Hottie  
All Natural Model  
Sexy, fit, curvy. Busty Goddess caters to tantric full body pleasure. CMT, deep tissue, & Swedish, prostate mass & toys avail. A model w/long Brunette hair & beautiful locks. Fetish/ Fantasies, BDSM, worship, spank, role play x-dress, medical, foot leg, stockings, nurse, sounds. Mild sensual to heavy play. Incall 2 me or outcall to you. \$200 special.  
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**NEW ASIAN GIRLS**  
Hot Oil Massage  
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19611 Venture Bl. #103  
Tarzana. Open 7 days  
9:30am-10pm

**Fantastic Massage**  
Beautiful Asian Staff  
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714-687-6987

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Seniors & All Ages!  
Fullbody rubdown by attractive mature female Very satiating massage.  
\$85 hr. \$60 1/2 hr.  
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Stacy  
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Sensual body. Up late? So am I. Beautiful exotic model available 10am till late hours. 4am. Toned & slender beauty relaxing, sensual, CMT deep tissue, Swedish full body massage. Tantra spot intense release, prostate stimulation. Tantric sensual & soothing experience w/stunning girl. Nice, private. Special rate \$200.  
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Attractive. Will train, no exp nec. Excellent tips.  
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818-999-3187 aft 12pm  
818-341-0134

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7000+ sq ft fully equipped BDSM facility. Open 7 days.  
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Drivers also needed. Also hiring person  
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# LA WEEKLY CLASSIFIEDS

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Behavioral Research Specialists, LLC is currently conducting studies in the Los Angeles area and is always looking for volunteers. Some studies may provide compensation for travel and time. Sleep/ Diabetes/Pain/Psychiatry/ Depression/Schizophrenia/ Bipolar/Anxiety/ADHD (Adolescent)/Alzheimer's if you or some you know would like to participate, contact BRS at (888) 255-5798

**Concerned about Schizophrenia?**  
If so, Apostle Clinical Trials is currently enrolling volunteers for a clinical research study using an investigational product that may help reduce the symptoms. Qualified participants may receive: Study-related medical exams and study medication at no cost and compensation for time and travel. (562)437-4780 [Apostleclinicaltrials.com](http://Apostleclinicaltrials.com)

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554  
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836  
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**Notices**

656  
Legal Notices

**FICTITIOUS BUSINESS NAME STATEMENT 2016143728**  
The following person(s) is doing business as:  
**Unique Access Entertainment**  
1125 E. Broadway, Suite 276 Glendale, CA 91205  
This business is conducted by a Corporation. The registrant commenced to transact business under the fictitious business name or names listed above on: 06/2016  
**Signed: Soren Baker of ORANGE LINE, INC**  
NOTICE - THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THIS DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Los Angeles on: **June 8th, 2016**  
Publish: 06/16/16, 06/23/16, 06/30/16, 07/7/16  
LA Weekly

**Concerned about Bipolar Disorder?**

**If so, Apostle Clinical Trials is currently enrolling volunteers for a clinical research study using an investigational product that may help reduce symptoms.**

**Qualified participants may receive: Study-related medical exams and study medication at no cost**

Please contact **Apostle Clinical Trials**  
Compensation for time and travel  
**(562) 437-4780**  
[Apostleclinicaltrials.com](http://Apostleclinicaltrials.com)

**Are you currently experiencing abdominal pain and constipation due to your Irritable Bowel Syndrome condition?**

We are conducting a clinical research study on an investigation study medication for people with Irritable Bowel Syndrome with constipation (IBS-C)

**You may qualify if you are:**

- 18-85 years of age
- Currently experiencing abdominal pain and constipation due to your Irritable Bowel Syndrome condition
  - Able and willing to make daily reports on your symptoms throughout the study
  - Able and willing to participate in the clinical research study for approximately 18 weeks

\* additional criteria may apply

**Eligible participants will receive at no cost:**

- Investigational Medication
- Study related care
- Compensation for travel and possible other reimbursement

For more information, please contact:  
Southern California Research Institute Medical Group, Inc  
8110 Airport Boulevard, Los Angeles CA 90045  
Principal Investigator: **Dr. Timothy Simmons**  
**Bisrat Yirgou, Study Coordinator at (310) 674-0144 ext 2140**

# LAWEEKLY CLASSIFIEDS

Visit us at 3861 Sepulveda Blvd, Culver City | 310-574-7303 | LAWEEKLY.COM/ADINDEX

## Notices

### 660 Public Notices

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME**  
Case No. NS032302  
Superior Court of California  
County of Los Angeles 10-

### 660 Public Notices

cated in 275 Magnolia Ave, Long Beach, CA 90802. On 6/16/16 - In the matter of petitioner: **Mark Warren Johnson**. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Located at 275 Magnolia Ave, Long Beach, CA 90802, Suite 3101 - Governor George Deukmejian Courthouse. And a petition for change of name having been duly filed with the Clerk of this Court, and it appearing from said petition that said petitioner(s) desire(s) to have his name changed from: **Mark Warren Johnson to Mark Warren Cairns-Johnson**. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four (4) successive weeks prior to the date set for hearing of said petition. Set to publish 06/23/16, 06/30/16, 07/07/16, 07/14/16. Dated: June 22nd, 2016

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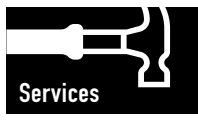
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**Product Manager:** Provide product leadership and direction to software development teams in the delivery of multiple products. Create features and initiatives. Solve challenging problems by thinking strategically. Mail resume: Riot Games, Job # ME227, 12333 W. Olympic Blvd., LA, CA 90064

**Product Manager:** plan and execute Talent dept. projects including off-boarded, performance management and offer letter creation tools. Mail resume: Riot Games, Job #M087, 12333 W. Olympic Blvd LA, CA 90064

Regional Manager: Plan, direct, and coordinate business operations. Req'd: MBA or related. Mail Resume: YG Entertainment USA, Inc. 741 Crenshaw Blvd., Los Angeles, CA 90005.

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Vice President, Business Development sought by Aperture Media Partners, LLC in Los Angeles, CA. Master's in Bus Admin, Mktg, Fin or rel + 3 yrs of business development or rel. business analysis exp in mgt consulting or investm banking industry. Send resume to: Eve West/ Re: VPBD, Aperture Media Partners, LLC, 6 East 43 rd St., New York, NY 10017.

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