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THE FIGHT FOR THE LATINO VOTE TO LEGALIZE POT

The truth about Latinos and weed is complex

BY DENNIS ROMERO

Latinos have been depicted as having an intimate and historic relationship with marijuana, Mexican revolutionary Pancho Villa and his men are said to have smoked pot and brought it with them when they crossed the border, helping to inspire American prohibition early last century. The 1978 film Up in Smoke, featuring Cheech Marin, made cannabis appear to be an everyday elixir for Mexican-Americans and hippies alike.

But the truth about Latinos and weed is a little more complex. Older and immigrant Latinos tend to be more socially conservative, particularly when it comes to drug use. The Public Policy Institute of California said last year that a majority of Latinos are opposed to full legalization for pot.

That’s why those who are allied against the Adult Use of Marijuana Act, or Proposition 64 (the recreational marijuana initiative slated for November’s ballot in California), are counting on Latino voters to help them defeat it. Proposition 64 would legalize holding up to an ounce of pot for those 21 and older. It also would tax sales at a rate of 15 percent and police cannabis in a way that’s similar to alcohol regulation.

“Latinos have some real concerns about this initiative,” says Tim Rosales, spokesman for the No on 64 Campaign. “I think the Latino community and the African-American community have traditionally been opposed to the expansion of nonmedical marijuana.”

Backers of the no side believe that a tsunami of Latinos registering to vote in order to oppose Donald Trump’s presidential bid will help lead them to victory. Latinos now compose the largest ethnic or racial group in the Golden State.

“You have energized Latino voters coming out to the polls,” says Kevin Sabet, president-CEO of prominent anti-legalization group Smart Approaches to Marijuana (SAM). “I think Latinos are absolutely key.”

But the latest PPIC poll, released in May, now has a slight majority of likely Latino voters — 54 percent — saying yes to the idea of legalization. The same poll found that fewer likely Latino voters (16 percent) than white ones (20 percent) admit that they’ve tried pot.

Members of the Yes on 64 Campaign are ready to fight tooth-and-nail for the Latino vote. And they believe a higher Latino turnout is good for it, because higher turnouts also bring out younger, more liberal voters.

“If that’s what they’re trying to hang their hat on, then that bodes very well for us,” campaign spokesman Michael Bustamante says when asked about the opposing side targeting Latinos. “The differentiating characteristic is that you will see more millennials and under-40 Latinos turn out, which speaks well for a yes vote.”

One of the no campaign’s most intriguing arguments is that medical marijuana hasn’t treated the Latino community well. Latinos aren’t often owners of medical dispensaries, opponents argue. And some proponents admit they have an uphill battle with Latino voters.

Armando Gudino, policy manager for the Drug Policy Alliance in California, says that of 40 Latino policy organizations he’s worked with in the Golden State, only about half have committed to supporting Proposition 64.

“Legalization is a third rail of Latino politics,” he says. “Some elected officials are afraid to support it because their Latino constituents will vote against them.”

The Yes on 64 Campaign plans to set aside some of the cash it gets — so far more than $3.5 million has been raised — to target the Latino community with television advertising, representatives say.

“The yes campaign has realized — they’re still learning — that yes, we’re going to have to address the Latino community to win,” Gudino says.

“YOU HAVE ENERGIZED LATINO VOTERS COMING OUT TO THE POLLS. I THINK LATINOS ARE ABSOLUTELY KEY.”

—KEVIN SABET, PRESIDENT-CEO OF ANTI-LEGALIZATION GROUP SMART APPROACHES TO MARIJUANA
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Over the last two years, the often abysmal treatment of women in the music industry — from disenfranchisement to harassment to sexual assault — has finally received the kind of attention it deserves. In October 2014, singer-songwriter Kesha filed a lawsuit against Sony and producer Dr. Luke (Lukasz Gottwald) for sexual, verbal, emotional and physical abuse. Though a judge dismissed parts of the lawsuit in April (and denied her request to be released from her contract with Sony), Kesha prevailed in other ways; celebrities and the masses championed her cause online and in social media with a “Free Kesha” hashtag campaign, a petition demanding Sony release her and a crowdfunding effort to try to buy her out of her contract.

In July 2015, 40 years after her band’s then-manager, Kim Fowley, allegedly raped her in front of a room full of people in an Orange County motel room, Jackie Fuchs (aka Jackie Fox) of The Runaways went public in a Huffington Post Highline story. Fuchs was just 16 years old at the time of the attack. Her decision to come forward sparked a national debate about how statutory rape was normalized and even glorified in the music industry of the ’70s and ’80s — and how such behavior still is often nostalgically revered.

And in early 2016, a multitude of female musicians and publicists took to Twitter with allegations that they’d been sexually assaulted by Life or Death PR founder Heathcliff Berru. Berru quickly resigned from his post, issued a mass public apology and checked into rehab. By then, the conversation about the mistreatment of women in the music
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business had hit its crescendo.

In a business where late nights, hotel-room meetings, drinking and drugs often are woven into the job, the line between the professional and the personal has been easy to exploit. Facilitated by a “boys club” mentality and the historic reluctance of women to speak out for fear of derailing their careers, bad behavior has flourished in the music biz for decades. Now, however, more and more women across the industry are coming forward with stories of abuse and mistreatment — and figuring out ways to fight the problem.

Veterans of the biz point out that conditions have improved since the cocaine-fueled ‘70s and ‘80s. Sexual assault — although rampant — wasn’t even acknowledged in the industry until the early ‘90s, after a former Geffen Records secretary filed a lawsuit against the label for sexual harassment,battery and assault. When there was money at stake, executives finally were forced to listen.

Now, using social media as their platform, women are able to make their voices and stories heard, perhaps more loudly than ever while tearing the patriarchy down. Stories heard, perhaps more loudly than ever.

We talked to more than 20 L.A. musicians, publicists, producers, managers and former executives over the last five months, from the top of the food chain to those new to the game, to learn about the hurdles that have been forced into their paths and the ways in which they’ve overcome them.

BRINGING SEXUAL HARASSMENT TO THE FOREFRONT

Sexual harassment and abuse in the music industry hit a grotesque peak in the 1980s, as punk rock gave way to hair metal, and the Sunset Strip became a playground for unrestricted indulgence.

Vicky Hamilton witnessed the debauchery firsthand when she moved from Indiana to L.A. in 1981. Hamilton worked as a cocktail waitress and also as a music merchandiser at record shop Licorice Pizza but quickly climbed industry ranks to work for Motley Crüe’s manager.

From there, she went on to book, promote and/or manage bands including Guns N’ Roses, Faster Pussycat and Stryper. Hamilton says that, to this day, she still fields questions about which member of Guns N’ Roses she slept with, simply because she managed and lived with the band for a time.

“It should never even come up,” Hamilton says, pointing out that the key to her success was keeping her nose to the grindstone and steering clear of “flirty” executives. “I was very driven and just wanted to succeed in the business.”

It wasn’t until 1991, when a former secretary, then-28-year-old Penny Muck, filed a lawsuit against Geffen Records and its parent organizations for sexual harassment, battery and assault, that the industry was forced to address the pervasive problem. Muck claimed execs permitted “outrageous sexually deviant behavior” — and that executive Marko Babineau touched her breasts, jammed her face in his crotch and masturbated in front of her, the L.A. Times reported at the time.

Muck claimed there was a long line of women who had filed complaints about Babineau previously, but Geffen’s top tier declined to take action. Attorneys for Geffen denied these allegations, according to the L.A. Times. Although Geffen initially issued a statement saying Babineau had resigned in order to spend more time with his family, the record label later conceded that he had been “terminated as a result of an investigation into Muck’s allegations,” the L.A. Times reported in 1992.

Muck’s case eventually was settled out of court for a reported $500,000. While that payout may be small potatoes for a company like Geffen, Muck’s case succeeded in bringing sexual harassment to the forefront and spurring other women to come forward with their own accounts.

“The guy I blew the whistle on was well loved by many powerful people at Geffen and throughout the industry,” Muck told the L.A. Times in March 1992, in her first interview about the lawsuit. “When you tell something like this, it’s so shocking. It’s horrible. I felt totally isolated. I didn’t do this to become a crusader. That was never my intention. But I couldn’t just turn my head and walk away. This stuff has to stop.”

“I never occurred to me that that would affect me the way it affected me.”

—Julie Farman, describing a 25-year-old incident with Red Hot Chili Peppers members

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BLOOD, SUGAR, SEX, DICKHEADS

It took Julie Farman, a three-decade veteran of the music industry who’s now a marketing consultant, more than 20 years to go public with her allegations about being harassed by two members of the Red Hot Chili Peppers. It was the recent conversation surrounding Heathcliff Berru — as well as an onslaught of publicity for the Chili Peppers as they prepared to release a new album — that finally convinced her.

“This incident, which I always framed as being very benign, took on much more power from everything I’ve been reading and hearing and seeing,” Farman says.

The “incident” occurred 25 years ago, when Farman was the West Coast associate director of media and artist relations at Epic Records. She had just wrapped up an afternoon presentation and led two of the Chili Peppers to the office storage room so they could pick out some CDs and other swag. She says that in the storage room, they proceeded to rub up against her and tell her about the ways they could make “a super sexy sandwich.” (Farman will not disclose which two members allegedly made the unwanted advances.)

In April, Farman published her account on her blog, the Grayish Carpet, and said that, at the time of the incident, she had considered it “a 3 on the 1-to-10 scale of sexual harassment.” She says she kept her silence not because she didn’t think it was a big deal but because she was embarrassed and felt that she was overreacting.

“It never occurred to me that that would affect me the way it affected me,” she says.

Each of Farman’s blog posts typically attracts only a few hundred to 1,000 readers, but this post, “Blood, Sugar, Sex, Dickheads,” racked up about 134,000 views.

Although she says she was contacted by multiple news outlets after her blog post went live (and she turned down most of their requests for interviews), it was the effect her story had on other victims that she...
finds most moving. She says she received hundreds of Facebook and Twitter messages, in addition to comments on her blog, from men and women who wanted to not only offer their support but also share their own experiences — many of which they’d never previously shared.

“I had no idea that this would have the kind of impact that it did,” she says.

OSTRACIZED FROM HER MUSICAL COMMUNITY FOR SPEAKING OUT

On Dec. 9, 2015, after a few words of encouragement in a text from her partner, native Angeleno Annette Torres published a lengthy blog post detailing how she was criticized, ignored and demeaned by her male bandmates in Chicano alt-folk band Las Cafeteras. It was about eight months since she’d separated from the band, with which she had danced and played the marimbol for nearly a decade. Torres says ongoing mental and emotional abuse caused her to spiral into depression.

“I was tired of being silent,” she says. “I was tired of not having a voice.”

She recalls staring anxiously at her computer screen in the minutes following her post, watching as the first person “liked” the story and commented on it. From there, Torres received a deluge of emails, blog shares and messages.

“Everything happened so fast,” she says. “I didn’t think it was going to reach as many people as it did.”

Las Cafeteras began as an East L.A. music collective in 2006; by 2008, the seven-person ensemble was born. Consisting of four men and three women, the group included Torres’ nephews, David and Hector Flores. Heavily influenced by a traditional Mexican musical style called son jarocho, the band embraced an eclectic array of styles including punk, cumbia and folk. The band, which in addition to performing also led educational workshops on topics such as race and identity, privilege and power, intended to address important issues in an effort to “better the world,” Torres says.

“It was to speak of injustices and oppression in our community,” she says.

But soon, Torres says, she was the one facing oppression. As a mother and the oldest one of the group, she was restricted from media appearances so that the band could maintain a youthful image, she says. She adds that the group’s men had created a “bro space” and routinely silenced, criticized and bullied the women, and that she was ostracized for occasionally being late or having to miss practice in order to be with her daughters.

At one point, Torres says she tried to start a separate, all-female band with the women in the group, but the men called the move a “conflict of interest” and halted that effort. So in March 2015, Torres confronted the group about what she felt were misogynistic actions. Within two weeks, she was kicked out of the band, she says. In a Facebook statement published in December, the band says Torres left of her own accord and had not responded to “numerous attempts to resolve this matter.”

Las Cafeteras members declined to comment on Torres’ claims for this story. David Flores said in an interview with the Weekly last year: “Her statement [in her blog post] really put a dagger into our ethos and our values as a social justice organization.”

Torres says many of her friends and most of her extensive family (she is one of 14 children) still won’t talk to her because she publicly criticized her kin. She says she has spent the last year rebuilding her self-esteem, taking vocal and music lessons, reflecting on her career with Las Cafeteras and figuring out what’s next.

“When this happened, I had no idea what I was going to do,” she says. “To me, music was my life. It saved me. This whole year, I’ve been finding myself again.”

TWITTER AS A SOCIAL-JUSTICE TOOL

On a Monday evening in January, publicist Beth Martinez had just gotten home from a yoga class when she received a text from a friend. He told her to go online and check the Twitter account of Dirty Projectors singer-guitarist Amber Coffman.

Martinez, founder of indie music PR company Danger Village, quickly realized that the scenario Coffman described was all too familiar.

Coffman tweeted: “Was just re-telling/re-remembering a story abt how a very popular music publicist RUBBED my ass and BIT my hair at a bar a couple years ago.”

She soon followed it up with: “It was Heathcliff Berru, at Life or Death PR and MGMT.”

The tweet was the final push Martinez needed to come forward with her own story. Throngs of others would soon follow.

“I made a decision just to go all in,” Martinez says. “I knew that he was assaulting other people. Of course, I did not know the extent of it.”

Martinez followed Coffman’s tweet with her own Twitter account of what Berru allegedly had done to her on a December night in 2009. In dispatches of 140 characters or less, Martinez said that Berru repeatedly tried to stick his hands down her shirt while driving her home from a bar in Chicago. She recalled that she told him multiple times to stop.

“I had not given the impression in any way that I was interested in him [Berru] sexually,” she tells the L.A. Weekly. “I remember thinking I should get out of the car, but it was this bad neighborhood, and there was no public transportation or cabs or anything around.”

Prior to Coffman’s disclosure, Martinez had only told a few people about the incident, and if Coffman hadn’t tweeted first, Martinez says she probably wouldn’t have done so. She says she had felt that her voice alone wouldn’t garner much attention, and she’d been worried about how her account would be perceived: one publicist trying to disparage her competition.

The morning after her Twitter confessions, Martinez woke up with a “terrific vulnerability hangover,” she says, which only started to fade once the story broke online and journalists began emailing her for comment. She says she found it shocking that people actually cared.

“This is the moment,” she recalls thinking, “and this is the right thing to be happening.”

Within a few days, other women came forward with reports of having been drugged, assaulted and nearly raped by the Life or Death PR founder. Women who hadn’t been attacked themselves retweeted their peers in a show of support, and some of Berru’s clients, including Waves and Speedy Ortiz, hired him immediately by way of social media.

Yasmine Kittles, vocalist/percussionist in the L.A. duo Tearist, also tweeted back in January about her experiences with Berru. In late March, she filed sexual battery criminal charges against him. She explained her decision on her Facebook page, with a statement on why she’s moving forward with legal action: “After seeing how many women came forward after us I knew I had to do something more than just comment about it. He has to be stopped and others like him have to know that women will report them. We have to stop the cycle.”

Now, whenever Berru’s name is Googled, the search yields pages of links to stories that describe his alleged sexual misconduct.

“That is justice,” says Judy Miller Silverman, owner of Motormouthmedia.
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>12) and publicist for Dirty Projectors, who
suggests that those search results will affect Bern’s job and dating
prospects. “The social shame is going to impede him in many
ways.”

To provide women with a safe space to
talk about matters like these, and to locate
resources for counseling and stay current
on relevant news and legal cases, Silverman
created a private Facebook group, which now
has about 400 members.

“We aren’t out there trying to make men’s
lives miserable,” she says. “We just want to
be treated properly in the workplace, and all
the things that come with that.”

Further complicating things are the few
women who have earned a name in the music biz. Many boutique agencies and
labels lack a human resources department, so there’s no in-house way to
handle workplace grievances. If a
woman decides to file criminal charges, she
faces an arduous legal process. And that’s
a big “if.” About 70 percent of women who
are sexually harassed in the workplace do
not report the incident for fear of retaliation,
according to a survey conducted by YouGov
and the Huffington Post.

As for action taken in response to allega-
tions of sexual assault, many women have
seen better results from Twitter, Facebook
and the mainstream media, where alleged
offenders are essentially “tried in the court
of public opinion,” says Patti Giggen, ex-
ecutive director of Peace Over Violence, a
nonprofit that educates and advocates for
victims of sexual and domestic violence.
The victims “may not get any legal justice, but
they are getting some satisfaction,” she says.
(However, releasing accusations on Twit-
ter does raise concerns about false accusa-
tions. The very public nature of social media
has the potential to demolish reputations prior to any counseling or stay current
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didn’t even want to mention it to me,” she
says. “I can either choose to get really angry
and spiral in that direction,” she says, “or I can
channel that into doing something positive.”

Ellwanger has been surrounded through-
out her young career by supportive produc-
ers such as Team Supreme, a label and col-
lective whose (mostly male) members have
served her as mentors and taught her much of
what she knows about producing. They
showed her that more can be achieved as a
group than as an individual going it alone, she
says.

Now, she’s using the label to get more
women involved in writing and production.
She teaches an advanced music composition
and programming class at the Los Angeles
Recording School and is planning to use her
new office space to conduct private lessons,
host production workshops and work as an
artist mentor — a role she views as creating an
environment where women can work together
forward to a common goal.

“These are already so many other labels that are
total boys’ clubs,” she says, “Depending on
who you’re working with, you might be
pressured in some way to use your image to promote your music — and maybe do it in
a way that isn’t true to your vision.”

Andreea Magdalina is taking a like-minded
approach in her effort to band women
together. Three years ago, at the age of 24, she
was vice president of content at Mixcloud, a
music streaming service based in London.
One day, during a meeting at a local radio
station, Magdalina realized she was being
shut out from the conversation. She also was
the only woman there.

“I felt like I didn’t have a voice,” she says.
“I felt super frustrated that I was treated like
an intern.”

Magdalina reached out to female co-
workers and created a support system. This
informal crew eventually developed into She
Said So, a 1,000-member, all-female network
of record executives, managers and publi-
cists. It’s a reciprocal system in which each
woman has the potential to be both mentor
and mentee. There’s an application process
based on merits, which has helped build an
ambitious, successful network of women
across the globe, Magdalina says, who moved
to L.A. in 2014.

“Having a voice internationally is impor-
tant for us,” she says, “because it allows us to
create change across the key cities where the
music industry has its core.”

Industry veteran Silverman says she’s en-
couraged by the power of social media not
to expose injustices in the business but
also to help build a strong, outspoken com-
community of women who empower one another.

“The internet is now our true forum for re-
vealing,” she says. “I think it’s the beginning
of a long, long revolution.”
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HOW JERED STANDING WENT FROM DISGRUNTLED VEGETARIAN TO ETHICAL BUTCHER

It’s 3 o’clock on a Friday, and Los Angeles feels like the inside of a pressure cooker — the result of a record-breaking June heat wave. Jered Standing, 36, cools down with a beer on Horse Thief BBQ’s patio outside Grand Central Market. He’s hardly a stranger here, having worked inside the open-air venue for nearly two years as a founding butcher for Belcampo’s first L.A. location. Old friends nod or wave as they pass by.

Standing built a strong following while working at Belcampo, but he left the company in March with his sights set on opening his own shop — he expects to sign a lease any day now, although he’s not sure where yet. The departure from Belcampo was an amicable one, he says. It was also a necessary step toward bringing his own vision of whole-animal butchery to life.

“The best I can hope for when working for someone else is that their view aligns mostly with mine,” Standing said. “I have a specific way I want things done, so I’ve always wanted to have my own business.” His goals, as he describes them? Accessibility, traceability and zero waste. “There isn’t anybody doing what I’m going to do,” he says.

Perhaps Standing has reason to speak with such confidence, as few butchers can claim a professional background as varied as his. He says that while most learn the trade via structured and somewhat brief apprenticeships, his training was piece-meal, gathered from different people and in different ways. This may have made his path longer or more winding, but it also afforded him various perspectives and methods with which to tackle a task.

After graduating high school in Santa Clarita, Standing took a job at a local grocery store, where he was eventually promoted to the meat department. It didn’t take long before he quit, dismayed by the product and the meat industry as a whole. The experience turned him vegetarian for several years.

“Though I don’t think there’s anything wrong with eating meat, I avoided it for ethical reasons,” he said. “I think it’s important animals don’t get mistreated, and I didn’t want to support a system that was doing things in a really ugly way.”

After doing some homework, including reading much of Michael Pollan’s work, Standing figured out that he’d have more of a direct impact — and get to eat meat — if he became a conscious consumer. So he secured a job at Whole Foods and an apprenticeship at the original Salt’s Cure in West Hollywood. For the latter position, he brought in whole animals and helped
design menus that used all of their parts. Standing counts his time here as invaluable: While honing his butchery skills, he learned that the life of a line cook isn’t for him. He craved customer interaction.

His subsequent move to Belcampo delivered that and more. After working briefly at the company’s farm and slaughterhouse in Mount Shasta, he helped hire and train staffers for the L.A. stand. Once the dust settled, he even got to indulge his creative side. He filled the cases with clean cuts of meat but also loin roasts adorned with lard flowers, and he turned unused kidney and liver into dog food. The lard flowers are, in his mind, a testament to his personal aversion to stagnancy, as well as his own sense of self-competition.

Whether you’re a novice or an expert in the kitchen, Standing hopes to push you as a cook, too. That’s part of the reason he started Mallet and Cleaver, a blog where he shares recipes and how-to videos ranging in focus, from making the perfect steak — hint No. 1: Invest in a good meat thermometer — to mastering the very complicated art of short rib roll-ups (hint No. 2: A good boning knife is a must). His Instagram account, while bereft of pro tips, is porn for the meat-loving set, full of raw Mexican chorizo crépinettes (flattened sausages), bacon blankets, ribs and cushions of lamb.

If you want some face time with Standing, sign up for a class on whole-hog ($125) or whole-chicken ($95) butchery — he’s hosting sessions regularly in partnership with the Institute of Domestic Technology. Soon enough, fans also will be able to chat with him across his very own meat case.

Whatever L.A. neighborhood he lands in, patrons of his forthcoming butcher shop can expect a simple setup. Standing will sell only raw product, all of it sourced from local farms he trusts, including Stemple Creek Ranch out of Petaluma. All animals will be grass-fed and pasture-raised, and there will be specialties such as house-made sausage, meatballs, marinades, stock and bone broth. Dog food will be available as well.

In addition to quality meat, Standing hopes to deliver equally expressive customer service. “None of my employees will ask, ‘What can I get for you?’” he said. “It’s going to be a conversation about what you like to cook and how you like to cook it. You might tell us why you like a certain thing, and we might offer something better that you’ve never heard of.”

Not so long ago, he said, that’s what a butcher shop was all about — and soon, he hopes, he’ll be bringing that experience back to Los Angeles.

Follow Standing on Instagram @jeredstanding for shop and butchery class news. —Chelsee Lowe

Why Donut Time’s Closing Marks the End of an Era in L.A.

Donut Time, the iconic doughnut shop at Highland Avenue and Santa Monica Boulevard, is out of time.

Visitors looking to grab a sugary treat at the famed filming location for Tangerine have been greeted with boarded-up windows, locked doors and a handwritten sign that offers no other explanation aside from three words: “We are closed.”

Joey Much, whose aunt Seang Mak owns the shop and frequently ran the cash register, confirmed to the Weekly that the late-night eatery is shuttered for good. Mak, 67, retired last year and is now living in Cambodia, Much told us. Records show that she still owns the property, but it remains to be seen if or when a new business will replace the legendary Hollywood hangout.

Anyone who’s seen the iPhone-shot feature Tangerine or cruised by the doughnut shop at night knows that Donut Time wasn’t just another of Los Angeles’ dozens of purveyors of sweet, glazed pastries. Much more significant than that, it had long served as a haven for sex workers — many of them transgender women — who make a living on the streets nearby.

“The family that owned it were kind enough to allow women to sit in there and to allow locals to spend time in there,” says Sean Baker, the director of Tangerine, who spoke to us from Florida, where he’s currently filming another scripted movie about sex workers. “From a very practical point of view, you have an establishment that has all these windows, so if you were working the street — now this is just my theory here — you’re inside and you can have a seat in there and be comfortable while watching all corners,” he says.

Donut Time was so crucial to the prostitutes in the neighborhood that Baker says he wouldn’t have made Tangerine if the owners hadn’t agreed to let him film inside the shop — otherwise the movie would’ve been an inaccurate portrayal. The physical location plays such a large role in the film, in fact, that producers toyed with the idea of naming the movie Donut Time, Baker says. (The title they finally settled on references the sunset-inspired colors that saturate the movie.)

Baker met Mya Taylor, the transgender actor who stars as Alexandra in the film, at an LGBT center in West Hollywood. Taylor introduced Baker to her friend Kitana Kiki Rodriguez, who eventually would be cast opposite her as Sin-Dee. Baker and co-writer Chris Bergoch developed the script partly based on Taylor and Rodriguez’s own experiences on the street, right down to run-ins with the cops and clients who don’t pay.

But even before Baker went looking for real-life sex workers to cast in the film, it was the doughnut shop that initially spurred his interest in telling the story. “If you’re not from that world, if you’re just some Angeleno driving by, the only glimpse into that world is what you see on the street,” he says. “And because it was such a visible location with the windows there, you could see into that little world for a moment while you’re sitting there at the red light.”

Donut Time is not the only doughnut shop to cement a place in the city’s LGBT history. Cooper’s Donuts, which had been a popular gay hangout in the 1950s, became the site of what many historians believe to be the first gay uprising in the country, predating the Stonewall Riots.

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### BURGERS

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### BEER

| 101 Cider House               | Founders Brewing Co.     | Hand-Brewed Beer | Homage Brewing | Indie Brewing Company | Iron Triangle Brewing DTLA |
| 21st Amendment Brewery        |                          |                   |              |                        |                       |
| Absolution Brewing Company    |                          |                   |              |                        |                       |
| Ace Cider                     |                          |                   |              |                        |                       |
| Angel City Brewery            |                          |                   |              |                        |                       |
| Arts District Brewing Company |                          |                   |              |                        |                       |
| Baja Brewing Company          |                          |                   |              |                        |                       |
| Beachwood BBQ & Brewing      |                          |                   |              |                        |                       |
| Boomtown Brewery              |                          |                   |              |                        |                       |
| Brewhery Bi West              |                          |                   |              |                        |                       |
| Cismontane Brewing Co.        |                          |                   |              |                        |                       |
| Eagle Rock Brewery            |                          |                   |              |                        |                       |
| El Segundo Brewing Company    |                          |                   |              |                        |                       |
| Fireman’s Brew                |                          |                   |              |                        |                       |
| Firestone Walker Brewing Co.  |                          |                   |              |                        |                       |
| Founders Brewing Co.          |                          |                   |              |                        |                       |
| Hand-Brewed Beer              |                          |                   |              |                        |                       |
| Homage Brewing                |                          |                   |              |                        |                       |
| Indie Brewing Company         |                          |                   |              |                        |                       |
| Iron Triangle Brewing DTLA    |                          |                   |              |                        |                       |
| King Harbor Brewing Company   |                          |                   |              |                        |                       |
| Kona Brewing Co.              |                          |                   |              |                        |                       |
| Ladyface Ale Compasie         |                          |                   |              |                        |                       |
| Lagunitas Brewing Company     |                          |                   |              |                        |                       |
| Lucky Luke Brewing Co.        |                          |                   |              |                        |                       |
| Macleod Ale                   |                          |                   |              |                        |                       |
| Noble Ale Works               |                          |                   |              |                        |                       |
| Pizza Port Brewing Co.        |                          |                   |              |                        |                       |
| Santa Monica Brew Works       |                          |                   |              |                        |                       |
| Schol's Premium Ales          |                          |                   |              |                        |                       |
| Sierra Nevada Brewing Co.     |                          |                   |              |                        |                       |

### A PORTION OF THIS YEAR’S PROCEEDS WILL BENEFIT

- Alexedn’s Steakhouse
- Baltaire
- Barrel & Ashes
- Belcampo Meat Co.
- Biergarten LA
- Button Mash
- Cassell’s Hamburgers
- Charcoal Venice
- Cobblermania
- Fritzzi DTLA
- Grill ‘Em All
- Hache LA
- Hamburger Hamlet
- Hawkins House of Burgers
- Hopdoody Burger Bar
- Little Tart
- Lock & Key
- Macheen
- Mascarpone Cheesecake
- Mo Better Burgers
- Mrs. Fish
- Myke’s Cafe
- NightHawk Breakfast Bar
- Plan Check
- Preux & Proper
- Scratch Bar & Kitchen
- Simmzy’s in Manhattan Beach
- Sixth Street Tavern
- Slater’s 50/50
- So Cal Burgers Chill & Grill
- Terrine
- The Counter
- The Fidy
- The Rose
- Unit 120
- Vaka Burger Express
- Venice Whaler
- 101 Cider House
- 21st Amendment Brewery
- Absolution Brewing Company
- Ace Cider
- Angel City Brewery
- Arts District Brewing Company
- Baja Brewing Company
- Beachwood BBQ & Brewing
- Boomtown Brewery
- Brewhery Bi West
- Cismontane Brewing Co.
- Eagle Rock Brewery
- El Segundo Brewing Company
- Fireman’s Brew
- Firestone Walker Brewing Company
- Founders Brewing Co.
- Hand-Brewed Beer
- Homage Brewing
- Indie Brewing Company
- Iron Triangle Brewing DTLA
- King Harbor Brewing Company
- Kona Brewing Co.
- Ladyface Ale Compasie
- Lagunitas Brewing Company
- Lucky Luke Brewing Co.
- Macleod Ale
- Noble Ale Works
- Pizza Port Brewing Co.
- Santa Monica Brew Works
- Schol’s Premium Ales
- Sierra Nevada Brewing Co.
- Sixth Street Tavern
- SMOG City Brewing
- Solarc Beer Co.
- St. Killian Importing Co.
- State Brewing Company
- Strand Brewing Co.
- The Brew Crew - BCT Brewing Project
- The Brew Crew - Delicious Science Brewery
- The Brew Crew - Fox and Flora Brewing Co.
- The Brew Crew - Horror Brewing
- The Brew Crew - Polymath Brewing Co.
- The Dudes’ Brewing Company
- The Good Beer Company
- Transplants Brewing Company
- Venice Duck Brewery
- Wolf Creek Brewery
by a decade. The riots on Main Street downtown — which saw LAPD officers pelting with coffee and doughnuts — were a response to police attempts to round up and arrest LGBT patrons of the doughnut shop, according to author John Rechy’s account in his book City of Night.

But unlike Cooper’s Donuts, which has been largely forgotten outside of LGBT circles, Donut Time has been immortalized in celluloid. Thanks to Tangerine’s success — it was executive produced by Jay and Mark Duplass, amassed critical praise and earned back its tiny budget seven times over — Donut Time had even become something of a tourist destination, attracting in-the-know sightseers and indie film buffs from all over the country. “I didn’t think it would ever go away. It’s really sad,” Baker says. “I think the film caught an end to an era.” And he’s not just talking about the gentrifying stretch of Santa Monica Boulevard where art galleries have slowly begun to replace mom-and-pop fast food joints. He’s also referring to the sex industry at large, which has long been vanishing from the streets and re-emerging in droves online. “It’s all gone to the internet,” Baker says. “It’s a whole new virtual world.”

It’s a world in which there is no storefront, there are no big corner windows and no plastic orange booths. And there’s certainly no place on the internet that will let you snuggle up with a warm Styrofoam cup of coffee and a piece of sugary fried dough well into the wee hours of the morning.

—Jenn Swann
A DELICIOUS DAY AT THE TRACK

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FESTIVALS

Lotus Entertain You

There was a time, just a few years ago, when even the lotuses didn’t bother showing up for the annual Lotus Festival at Echo Park Lake. The lake was murky and polluted, and the surrounding public park was dingy and uninviting, that is until 2013, when it reopened after a massive two-year, $45 million restoration effort. Now the lake is literally blooming with the festival’s seasonal namesake pink flowers, floating on saucer-size green lily pads. This year’s celebration is sponsored by the Republic of Korea, and there will be Asian music, food and dance performances, as well as races by visually striking dragon boats. Echo Park Lake, 751 Echo Park Ave., Echo Park; Sat., July 9, noon-9 p.m.; Sun., July 10, noon-8 p.m.; free. (213) 485-5027, facebook.com/lalotusfestival. —Falling James

FOOD & DRINK

Everything’s Vine

In the Bordeaux region’s olden tymes, the term garagiste was a diss hurled at small-lot wine makers who created joy juice their very own custom ways, damn the rules. As time rolled on, garagiste became a badge of honor and indeed a full-on micro-production movement that has, the enological eggheads say, developed some of the most naively amusing vino in the entire imbibing world. The third annual Garagiste Festival: Urban Exposure gathers more than 60 artisan winemakers from across California to pour 200-plus wines; there’s also a VIP backstag seminar and a rare and reserve hour. The fest talks up its “no snobs allowed” policy — we’ll see about that. The Wiltern, 3790 Wilshire Blvd., Koreatown; Sat., July 9, 2-6 p.m.; $59- $129, garagiste festival.com. —John Payne

MUSIC

Uke It!

Last year’s L.A. Ukulele Expo attempted to beat the Guinness World Record for largest ukulele ensemble. Though the event fell short of its goal, it still attracts more than 1,500 annual visitors celebrating the four-stringed instrument and the artists who make music with it. The day features performances by Brit Rodriguez, Josh Chang, Kalyon Aolani, Lise and Emi Lee, and Jerome Koko, as well as a marketplace, workshops and panel discussions. Also, for the first time, there will be a “bongolele” jam session with percussionist Randy Drake and a community play-along to the tune of the festival’s official song, “La Bamba.” Japanese American Cultural & Community Center, 244 S. San Pedro St., downtown; Sat., July 9, 11 a.m.-6 p.m.; $20; $15, free (213) 628-3725, jacc.org/laukuleleexpo. —Siran Babayan

rub a dub

Will self-driving cars find their way into luxury-car culture? Why are there no Uber drivers using lowriders? While you’re pondering these weighty issues, the 17th annual DUB Show, which includes appearances by 50 Cent, Schoolboy Q, Migos, Fat Joe and many others, features practically every aspect of car culture (except maybe NASCAR). DUB, the L.A. magazine that showcases high-end, high-performance automobiles, isn’t so much about unattainable dreams cranked out on factory lines as it is the enduring vision of individuals who customize their cars in ways that are outrageous and inescapably intertwined with the Los Angeles experience. Los Angeles Convention Center, 1201 S. Figueroa
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FOOD & DRINK

Chips and Dip

One of those fun-for-the-entire-family-type things this city is pretty good at hosting, the Los Angeles Salsa Festival in downtown’s Pershing Square is a great summertime way to soak up a bit of cultural diversity and, of course, get something really good to eat at the same time. There’ll be a huge variety of the spicy stuff to sample in the Salsa Tasting Tent, as well as local food vendors sling- ing food that pairs with the tomatoey accoutrement. There’s live music, dancing, an interactive kids zone and a beer and margarita bar, too. Pershing Square, 530 S. Olive St., downtown.; Sat.-Sun., July 9-10, 10 a.m.-6 p.m.; free. (310) 473-3070. latinlassafestival.com. -John Payne

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KARAOKE

What’s Old Is Nu Again

The 1990s were a real heyday for musicians — and raises money — at its third annual Decades Night Fundraiser. Over the course of one evening, four shows feature performers representing four decades — the ‘70s, ‘80s, ‘90s and ‘00s — including Stephanie Courtney, Laraine Newman, Karen Maruyama and Jim Rash. Up for grabs in the insane-sounding silent auction: tickets to Saturday Night Live, memorabilia signed by Pee- wee Herman and Elvira, Mistress of the Dark, and lots more. The Groundlings, 7307 Melrose Ave., West Hollywood; Mon., July 11; 7, 8:30, 9:45 and 11 p.m.; each show $20 (includes one drink), $100 for all four shows and open bar. (323) 924-4747, groundlings.com. -Gwynedd Stuart

COMEDY

Here’s to the Years

Since the 1970s, some of the funniest people in the world have called the Groundlings home, and as they’ve flown the nest, many have gone on to continue to be extremely funny people on stages, in movies and on TV. The theater and school celebrates its distinguished alumni — and raises money — at its annual Decades Night Fundraiser. Over the course of one evening, four shows feature performers representing four decades — the ‘70s, ‘80s, ‘90s and ‘00s — including Stephanie Courtney, Laraine Newman, Karen Maruyama and Jim Rash. Up for grabs in the insane-sounding silent auction: tickets to Saturday Night Live, memorabilia signed by Pee- wee Herman and Elvira, Mistress of the Dark, and lots more. The Groundlings, 7307 Melrose Ave., West Hollywood; Mon., July 11; 7, 8:30, 9:45 and 11 p.m.; each show $20 (includes one drink), $100 for all four shows and open bar. (323) 924-4747, groundlings.com. -Gwynedd Stuart

COMEDY

C.K. One

Though his FX comedy, Louie, is on hiatus, Louis C.K. has been anything but MIA this year. In January, he unexpectedly self-distributed on his website his dramedy series Horace and Pete with an all-star cast that included Steve Buscemi, Jessica Lange, Edie Falco and Alan Alda. In May, he performed two surprise shows at the Comedy Store. And, currently, he can be found in theaters as the voice of an animated dog in The Secret Life of Pets. Never away from the stage for too long, the comedian returns to his stand-up roots in this national tour, where he’ll no doubt tackle such quintessential Louis topics as aging, dating, the generation gap and raising young girls. The Forum, 3900 W. Manchester Blvd., Inglewood; Sun.-Mon., July 10-11, 8 p.m.; $30-$70. (800) 653-8000, louisch.net/tour-dates. -Saran Babayan

MUSIC

All Keyed Up

Get a lot of musical bang for, well, no bucks at 101 Pianists, a free event presented by the L.A. Philharmonic, the Lang Lang International Music Foundation, the Colburn School, Steinway & Sons and Roland. The admirable 101 Pianists program’s lofty goal is to move and enthruse the next generation’s crop of music aficionados and performers by giving them the chance to display their skills in a social and musical setting with renowned professional musicians. At our town’s acoustically perfect Disney Concert Hall, approximately 100 young piano students will perform selected works in collaboration with superstar pianist Lang Lang. Walt Disney Concert Hall, 111 S. Grand Ave., downtown; Mon., July 11, 2 p.m.; free tickets available by calling (323) 850-2000, laphil.com/tickets/101-pianists/2016-07-11. -John Payne

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UCLA RESEARCH.

The UCLA Department of Family Medicine on Drug-Abusing Men. -Presented by the National Institutes of Drug Abuse.
and a half distancing ourselves from the brief moment when nu-metal ruled the airwaves, but we’d all be lying if we said we didn’t occasionally want to make like that old dude in the viral video and growl “Bodies” by Drowning Pool into a microphone in a public place. Nostalgists will have their chance at Nu-Metal Karaoke at Complex, a bar that hosts the alternative-karaoke showcase Ground Control every Monday. This special edition presents the unique opportunity to put on a backward ball cap and sing “Break Stuff” so hard you’ll want to beat yourself up.

Complex, 806 E. Colorado St., Glendale; Mon., July 11, 8 p.m.; free. facebook.com/events/154831658807737. —Gwynedd Stuart

**Books**

**Sea Odyssey**

Much like *Thrasher* or *Screw*, *Surfer Magazine* became a bible for young, adventurous people, particularly those seeking the emerald seas of far-flung corners of the Earth. This evening, two of *Surfer*’s veteran journalists, writer Kevin Naughton and photographer Craig Peterson, sign *Search for the Perfect Wave* ($70, Naughton/Peterson Ventures). The first book in a series that will be released in several volumes, the book covers travels within California, Mexico and Central America — and, much like the choppy surf, their lives could get just as bumpy. Diesel Books, 225 26th St., Suite 33, Brentwood; Thu., July 14, 6:30 p.m.; free, book is $70. (310) 576-9960, dieselbookstore.com. —David Cotner

**Comedy**

**That’s a Rap**

Music videos used to be on MTV but now are exclusively online. But why watch a video on YouTube when you could watch it in a theater with a bunch of comedians adding some comic relief? E-MC Hammer members Celeste Busa, BJ Emery, Darius Hamilton-Smith, Jan Lefrancois-Gijzen and Kellyn Meador host the Clubhouse’s new biweekly show, *Yo! MTV Improv*, with two guest teams, Ronnie & Jonny and Boss Jr. Each team watches a video and then performs a 15- to 20-minute improv set inspired by the clip. Past videos have included DJ Snake and Lil Jon’s “Turn Down for What,” Celine Dion’s “It’s All Coming Back to Me Now” and David Hasselhoff’s “Hooked on a Feeling,” which features bad CGI and the Hoff dancing in front of a green screen. The Clubhouse, 1607 N. Vermont Ave., East Hollywood; Thu., July 14, 11 p.m.-12:15 a.m.; free, donations welcome. clubhouseimprov.com. —Siran Babayan
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LA WEEKLY // July 8 - 14, 2016 // www.laweekly.com
TAKING BACK BOYLE HEIGHTS

Known for all-woman bike rides and a strong position on gentrification, the members of the Ovarian Psycos Bicycle Brigade are the subjects of a documentary

BY MARNIE SEHAYEK

In the opening scene of the new documentary Ovarian Psycos, shadows sprawl across Sixth Street’s sun-bleached pavement. The sounds of spokes — creeks and ticks — flitter past as masked women on bikes ride in formation, fanning out like a tactical military unit, their fists raised. A call to arms fades in, a chant made famous by the Black Panthers in the 1960s: “Revolution has come ... time to pick up the gun.”

But this isn’t the ’60s, it’s 2015; and on the streets of Boyle Heights Xela de la X has an equally defiant message: “We are the women, the women you’ve been warned about.”

Six years ago, de la X founded the radically feminist bike posse Ovarian Psycos Bicycle Brigade. The all-women-of-color collective hails from the Eastside and is proudly composed of “the sisters ... the knuckleheads” and “the runaways,” disenfranchised women banding together for self-representation and grassroots organizing efforts. “What we intend to be is an incubator,” she says. “This is the space where you can see the full extent of your capacity, [learn] the basic understandings of how we’ve been affected by colonization and white supremacy and [gain] the vocabulary to fight against gendered imbalance of power.”

De la X’s cadence and lyricism seep into conversation, which is fitting, since she moonlights as poet MC Cihuatl Ce, spitting rap with an indigenous, feminist bent. Her way with words is reflected in the Ovarian Psycos’ irreverent rhetoric, which includes slogans such as, “Ovaries so big, we don’t need no fucking balls” and “Haters gonna hate, ovaries gonna ovulate.” She scratches the word “womxn” into the table as she explains the crew’s preference for the unconventional spelling to be inclusive of trans people.

During their monthly woman-only bike rides, the Ovas set out to reclaim the space around them. Steered by a commitment to “feminist ideals with indigena under - standing and an urban/hood mentality,” the group facilitates meditations on issues that face their community — and right now, gentrification looms large.

The humble backyard of the Ovas’ Boyle Heights clubhouse, La Conxa, feels a world away from the glass and steel of downtown L.A. But just across the First Street bridge, the Metro Gold Line Regional Connector construction is a reminder that change is coming. Joan Zamora, La Conxa’s coordinator, says prospective buyers have been sniffing around. They even received a letter to “feminist ideals with indigena under - standing and an urban/hood mentality,” the group facilitates meditations on issues that face their community — and right now, gentrification looms large.

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“For me it’s a continuation of the same bullshit we’ve been facing since the beginning of the invasion [of the Americas],” de la X says. Sporting a military camouflage jacket and a side-shave, she has the aura of a guerrilla leader, emphasizing each point with a strike to the table. “[They’re saying], ‘You’ll fight. Get the fuck out.’ How isn’t that modern-day colonization?”

Boyle Heights has long been home to a host of political struggles. Once a multi-ethnic enclave considered a sort of Ellis Island of the West Coast, the area was populated by leftist Jews touting socialist ideals prior to WWII. Other minorities were funneled into the neighborhood because racist housing covenants and red-lining (banks selectively denying loans) prevented them from owning homes in other areas. As these restrictions eased, the Jewish population migrated westward.

Mexican immigrants took their place, galvanizing the Chicano civil rights movement, for which the Eastside was a boiling epicenter. The muralismo that accompanied the movement left a lasting mark on the neighborhood, spilling colorful scenes of upheaval, pastoral life and indigenous lore onto its walls. Today, the neighborhood’s population remains working-class and is 94 percent Latino, almost half of whom are foreign-born.

In recent years, projects such as the Eastside Accessibility Project and the Metro Gold Line extension have brought safer conditions, but they’ve also been cause for concern. Considering her community has historically been excluded from the urban-planning process, Ovarian Psycho Andi Xoch is skeptical. “Safer for who?” she asks. “For us? It’s becoming a fight just to even survive in our own communities.”

Xoch was recently displaced from her home. She has channeled her anger into designing posters for Defend Boyle Heights, a broad, militant coalition of community members that organizes marches, canvassing projects, forums and study groups. Xoch is prominently featured in the Ovarian Psycos doc, which has its L.A. premiere on July 9 (and screens again on July 16) at the Outfest Los Angeles LGBT Film Festival.

On another front, the Ovas are gearing up for August’s Clitoral Mass, the fifth installment of their most visible event. De la X explains the ride’s purpose: “We want to scare off gentrifiers and developers first and foremost, then we want to really intimidate the fucking politicians. On top of that, we want to expose culture vultures feeding off the community when they’re trying to give the front like they’re servicing our communities.”

The name Clitoral Mass is a tongue-in-cheek homage to Critical Mass, but the ride is no joke — it’s L.A.’s largest all-woman/trans bike ride, attracting hundreds of riders. “We try to shine light on the issues that are happening in L.A. right now and the intersectionality of all that,” Zamora says. “It’s about exercising your body and mind.”

“It’s a hugely significant ride,” says Don Ward, co-founder of Midnight Riders, the original organizers of the event. “It’s L.A.’s largest all-woman/trans bike ride in L.A. Over the years, Ward has become a transportation advocate, petitioning City Hall for more bikeable and walkable streets. “The fact that we still only see mostly guys riding bikes, that’s a problem. That means our city hasn’t created a safe environment for female cyclists.”

“While L.A.’s cycling community encompasses Spandex-clad road warriors, eco-commuters and punky partiers, biking remains a low-cost transit option widely used by undocumented immigrants, the working poor and the homeless. In areas like Boyle Heights, cycling isn’t a luxury — it’s a necessity.”

“We’re reaching this place where we have to talk about biking and walking. L.A.’s not shrinking,” says LACBC director Tamika Butler. Some architects, city planners and local leaders are optimistic about reshaping a city that’s more bike-friendly and features better-integrated, accessible public transit.

“[Planners] have to be open to the idea that for many people, when there’s talk of safe streets, it’s meant for them — it’s for other people that will come there,” Butler says. “It’s about how the ‘old model of bike advocacy,’ a traditionally white, male sphere, is outmoded in L.A. She’s pushing a diversified approach to bicycle and transportation organizing, one that taps into “community insight and expertise” already present through groups like Ovarian Psycos.

But the Ovas remain skeptical of the establishment. De la X, puffing one of several cigarettes, says, “What we are realizing to a greater degree is that we absolutely have nothing to lose. The system is not broken. It was never meant for us.”
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Spanish Study Class, 7:30 to 9:00 PM in La Doctrina Secreta by H.P. Blavatsky

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SEPARATION ANXIETY

Church & State, a new political drama about gun control, indulges in election-year wishful thinking

BY BILL RADEN

What Americans seek in their elected officeholders might be described as a kind of canny pragmatism — a figure whose bold political leadership can transcend competing interests and deliver just and equitable public policy.

Or at least that’s the Lincoln-like nostalgia that’s very much center-stage in director Elina de Santos’ pinpoint production of Jason Odeli Williams’ engaging if unlikely political fantasy, Church & State, which is billed as a “National New Play Network rolling world premiere” for Skylight Theatre Company. Rather than the Emancipation Proclamation, Williams’ theme is gun control and passage of a seemingly no-brainer federal ban on large-capacity assault weapons of the type used in a Sandy Hook–like elementary school massacre that occurs just before the play’s opening curtain.

Rob Nagle gives a stellar turn as Charlie Whitmore, a first-term Republican senator from North Carolina of the pro-gun, tax-cutting and Bible-thumping mold; he’s in the final days of a nail-biting re-election campaign in which he trails his Democratic challenger. But as he prepares to deliver his standard stump speech at a university, Whitmore is racked with doubt. He has just returned from the funeral of victims of the latest school shooting — this one not only in his home state but claiming the lives of his own children’s playmates.

Act I finds the distracted Whitmore in a university green room (on Jeff McLaughlin’s spare, institutional-brick set) as he reluctantly reveals to his controlling, fundamentalist wife, Sara (Tracie Lockwood in a nicely calculated comic performance), and exasperated liberal-Jewish campaign manager Alex (an effective Annika Marks) that he may have made some potentially damaging comments to a conservative religious blogger (Edward Rob Nagle in election drama Church & State

Williams backfills his three portraits with a clear-eyed staging also comes with the shrewd disclaimer of Nicholas Santiago’s sleek projections — namely a preshow montage of C-SPAN Senate video that serves as a chastening reminder of just how much wishful thinking a real-life Charlie Whitmore actually is.

It’s the kind of salutary, election-year message that manages to avoid the sentimental pitfalls of such ripped-from-the-headlines material thanks mostly to a superb ensemble that ably sells Williams’ sometimes outlandish plot contrivances. (Church & State will run in repertory with a second election-themed play, Aurin Squire’s Obama-ology.) But de Santos’ clear-eyed staging also comes with the shrewd disclaimer of Nicholas Santiago’s sleek projections — namely a preshow montage of C-SPAN Senate video that serves as a chastening reminder of just how much wishful thinking a real-life Charlie Whitmore actually is.

To assimilate or not? Jewish people have wrestled with this for centuries (Moses raged at the ambivalent Hebrews for worshipping false idols, and it was certainly an issue for the Hellenic Jews in Greece and Rome).

In Bad Jews, Harmon may have intended this controversy to be part of the fabric of the play, but the thread gets lost amidst the sturm und drang of the characters’ egos, their wrath and resentment. As the dominant personality, Gradwohl, under Sabrina Lloyd’s direction, is pitch-perfect as a nonstop blabbermouth, impervious to the opinions of others and with a mean streak that she gleefully uses to skewer the hapless Melody, who’s as sweet and civilized as Daphna is blunt and feral.

The problem is, Gradwohl is so persuasive — “Will this woman never shut up?” you think — that 20 minutes in you start looking around for the exit. Eventually Liam gets it together to seriously challenge her, but it’s a wait. Meanwhile, you are part of a captive audience for someone who, if she actually existed, you’d cross a desert to get away from.

Let me again stress that this is an issue with the play and the character and not the performer, who does a yeo-woman’s job in the lead role. Wall, like Gradwohl, is quite convincing, especially when he’s expressing his disdain for her. Though Alverson is a bit bland as the nonconfrontational Jonah, he fills the bill. Blond and dressed in pink and turqoise, Curwen, though somewhat miscast, creates a suitable foil for Daphna, although you can’t help perceiving the performer as a lot saggier than the compliant woman she’s portraying. —Deborah Klugman

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There's a real problem here. Too much

saying. "By making a point of it, it was saying

cut to them saying, 'No comment,'" Gibney

over that explains some of the story gaps.

include the interjection — as well as voice-

ing some classified line, that they might be
down, they gave us broad generalities.

"There are a number of people who aren't

obscuring the source — is terrifying.

a code such as this, with instructions not
to your apartment building's front door,

away or pushing a big red button, and no-
code; nobody's sitting at a desk hacking

specifically to inflict actual physical harm.

nation state, they found that it was made

degraded Stuxnet, the product of a

dark side of everything from the Catholic

Church and Scientology to the U.S. mili-
tary and lobbyists, Gibney is back with a

new documentary, Zero Days, which might

carried its scariest — and most thrilling — yet.

It's an in-depth look at the malware that
can and has caused real-world destruction
on a massive scale — like taking an entire
country offline.

“We’re the most vulnerable nation,” he

says. “Our use of computers is so complete.

We have the most to lose. Yet we’re not

aware of how invasive this is.”

The malware he’s talking about is called

Stuxnet, a highly sophisticated code
discovered by cyber-security experts Eric

Chien and Liam O’Murchu, which displays

some jaw-dropping characteristics —

including the ability to infect a computer

even if you’ve done nothing to allow that
to happen. When Chien and O'Murchu
deconstructed Stuxnet, the product of a

nation state, they found that it was made

specifically to inflict actual physical harm.

Most disturbing, the virus carries out

preordained orders embedded into its
code; nobody's sitting at a desk hacking

away or pushing a big red button, and no-
obody can stop it. Because computers now

control most mechanics, from your Prius
to your apartment building's front door,

code such as this, with instructions not
to just shut something down but to actively

cause large-scale destruction — while
obscuring the source — is terrifying.

“The hardest part was finding people

who would talk about this,” Gibney says.

“There are a number of people who aren’t

in the film who we interviewed, and they

promised us they were going to talk about

x, y, z, and when we put the camera
down, they gave us broad generalities.

They got terrified that they would be cross-

ing some classified line, that they might be

prosecuted or lose security clearance.”

Watching the film, you can feel Gibney’s

frustration with the vague doublespeak,

until he eventually interrupts a tight-
lipped interviewee to vocalize his frustra-
tion. He made a conscious decision to

declare the interjection — as well as voice-

over that explains some of the story gaps.

“In a way, the other side wins if you just
cut to them saying, ‘No comment,’” Gibney

says. “By making a point of it, it was saying

there's a real problem here. Too much

pieces around in the editing suite. He had
to explain not only technical code-speak

but also basic history, jumping around in
time to give the backstory of Iran’s nuclear

weapons program and the United States’

part in encouraging it, skipping from

George W. Bush to Obama and back again.

The structure, while complicated, slowly

reveals some big shocks, holding back

the most revealing interviews until the

audience needs to see them. But it's not just

the audience that

gets the scare; Gib-

ney received his fair

share while listening
to his subjects talk.

“When these ex-

perts say this is their

worst nightmare,

then that's really a

problem for the rest

of us,” Gibney says.

“I get scared, too. I
didn’t have a sense

of it at all when I

started this project.

Stuxnet itself was

interesting, but when we learned about

Nitro Zeus [the cyberattack plan laid out
during the Obama administration to safe-
guard against any crossing of the Iran

nuclear treaty], you realize, it’s here. As if
to prove our point, recently a huge part of

the Ukraine electric grid shut down, and

what shut it down was a piece of malware

like Nitro Zeus, and it was most certainly

from Russia. This stuff isn’t hypothetical.

It’s real.”

To keep the project under wraps and en-
courage anonymous sources to contribute,

Gibney encrypted his email and phone

but used solely analog voice recorders and
electronic typewriters to transcribe the
tapes before destroying them. When the

CIA, State Department, Mossad and Iran

are watching your back, no measure of

precaution is too much. Gibney’s getting

more and more accustomed to shooting

anonymous interviews, but finding a way
to make them look different or exciting

requires creative measures.

In Zero Days, he devised something
called “the Character,” a lifelike but clearly
digital animation of a woman — something

about to rot and reaping, but with vectors.

“Everybody in the film to that point was

a man, so we put a woman’s voice in,” Gibney

says. “I wanted to create a character that

was a kind of hacked avatar that we could

manipulate, that felt like it was in the same

world. We did a lot of that in post. We

shoot a template, and in post we can move

the camera around and vary the lines and
dots. We tried to do something that was

uncomfortable for the viewer — as we move

forward in the narrative, we show more and

more of her face and people say, ‘No, she’s
going to be outed!’”

But behind the illustration is an actress

who’s been performing the collective

and anonymous thoughts of Nitro Zeus

coders. The actress isn’t a letdown in her

reveal, because what she’s already said is

real and terrifying and dark. It’s difficult to

feel comfortable after watching Zero Days

and many of Gibney’s other films, but he

says the longer he does the work, the more

focused he is on glimpses of hope.

“I’m not really afraid of the dark,” he

says. “But I’m becoming more and more

interested in the people who fight back.

Eric and Liam, these guys are like cyber

deathguards, keeping people safe. That part

keeps me from a sense of despair, and

slowly but surely, I think we make progress.

I guess that one thing that’s changed over

time for me: trying to find people making

a difference in these dark stories. It’s really

not all bad. Otherwise, it would just be me

with that Stero and a rifle and a fish hook,

up in Maine, waiting for it to end.”

HUMANE DOC AT THE FORK

ASKS HOW WE CAN EAT

ANIMALS IF WE LOVE THEM

John Papola’s documentary At the Fork

treads familiar ground: If you love ani-
mals, or are just a decent person, how
can you eat meat? But his is a deeply personal

manifestation, his take on the existence of meat.

At the Fork

writes and directs John Papola

Emergent Order | Monica Film Center

MTV, and his writers, editors and cinematogra-

pher also sport top-notch credentials.

The central dilemma may be most vividly

expressed by a young farmer girl, preparing
to auction her pig at a state fair, who says

she no longer has much of a taste for bacon.

Like Papola, she serves as a stand-in for all

meat eaters, albeit one acutely aware of the

sacrifice. “It kinda hurts when you see them

for the last hour of their life because you’ve

been so connected to them, scratching their

belly,” she says. “That means something to

them.” — Daphne Howland
BLEECKER STREET AND SHIVHANS PICTURES PRESENT AN ELECTRIC CITY ENTERTAINMENT PRODUCTION
A FILM BY MATT ROSS
VIGGO MORTENSEN “CAPTAIN FANTASTIC” FRANK LANGELLA WITH KATHRYN HAHN

MATT ROSS
WRITTEN AND DIRECTED BY

CO-PRODUCERS
SAMANTHA HOUSMAN  CRYSTAL POWELL  LOUISE RUNGE  NIMITT MANKAD  DECLAN BALDWIN

EXECUTIVE PRODUCERS
& JAMIE PATRICOF, p.g.a. LYNETTE HOWELL TAYLOR, p.g.a.

PRODUCED BY
SHIVANI RAWAT  MONICA LEVINSON

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EDITOR
JEANNE MCCARTHY, C.S.A.

CASTING BY
CHRIS DOURIDAS

MUSIC SUPERVISOR
ALEX SOMERS
MUSIC BY RUSSELL BARNES

PRODUCTION DESIGNER
AND STEVE ZAHN

EXCLUSIVE ENGAGEMENTS START FRIDAY, JULY 8

HOLLYWOOD
ARCLIGHT CINEMAS
AT SUNSET & VINE (213) 464-4646 arclightcinemas.com
Fri & Sat: 10:00, 11:30, 2:00, 4:30, 6:00, 8:15, 10:40, 11:50 Sun: 10:00, 11:30, 2:00, 4:30, 6:00, 7:30, 10:40 Mon: 10:00, 11:15, 2:00, 4:15, 6:00, 9:15, 10:40

CALL THEATER OR CHECK WEBSITE FOR ADDITIONAL SHOWTIMES

WEST LOS ANGELES
THE LANDMARK
AT W. PICO & WESTWOOD (310) 470-0492 landmarktheatres.com
Fri & Sat: 10:40, 11:30, 1:00, 2:00, 4:15, 5:00, 7:00, 7:45, 10:05, 10:25 Sun: 10:45, 11:30, 1:30, 2:15, 4:15, 5:00, 7:00, 7:45, 9:40, 10:25 Mon, Tue & Thur: 11:15, 1:00, 2:00, 3:45, 4:45, 7:30, 9:40, 10:10

EXCLUSIVE ENGAGEMENTS START FRIDAY, JULY 8

WRITER/DIRECTOR MATT ROSS IN PERSON! Q&As FRIDAY, 7/8 and SATURDAY, 7/9 at The Landmark after the 7:00pm show and at ArcLight Hollywood after the 8:15pm show

WEST LOS ANGELES
THE LANDMARK
AT W. PICO & WESTWOOD (310) 470-0492 landmarktheatres.com
Fri & Sat: 10:40, 11:30, 1:00, 2:00, 4:15, 5:00, 7:00, 7:45, 10:05, 10:25 Sun: 10:45, 11:30, 1:30, 2:15, 4:15, 5:00, 7:00, 7:45, 9:40, 10:25 Mon, Tue & Thur: 11:15, 1:00, 2:00, 3:45, 4:45, 7:30, 9:40, 10:10
**Film //**

**THE SURREAL LIFE**

YOU WON'T FIND DORY IN THE SECRET LIFE OF PETS, BUT YOU CAN BOP ALONG WITH DANCING HOT DOGS

BY BILGE EBIRI

In one of many throwaway gags in *The Secret Life of Pets*, a group of dogs gathering for an all-important rescue operation is momentarily sidetracked by a butterfly, which sends them into a riot of leaping and yelping. Pets are easily distracted, you see. And you know who else is easily distracted? Kids. And, actually, audiences in general.

The war of attrition between Max and Duke escalates until one day, the desperate Duke, attempting to abandon his smaller rival during a day out with the dog walker, manages to get both of them lost. The duo’s ensuing, episodic adventure involves Cockney alley cats, Animal Control and an anarchist collective called the Flushed Pets, who are led by a deranged rabbit (Kevin Hart) and inhabit a subterranean realm guarded by vipers and giant crocodiles. Sound surreal? The whole film is a relentless cavalcade of weirdness: tattooed pigs, strung-out lizards, piranhas and one particularly hallucinatory musical number set in a sausage factory filled with hordes of dancing, soon-to-be-consumed wiener.

Don’t look for any through-lines, ‘cause there aren’t any. The rivalry between Max and Duke dissipates early on — I won’t say it’s resolved, because it’s mostly just forgotten. There’s some brief business about “finding your inner wolf,” which is abandoned within 30 seconds. The tone is all over the place. Wild slapstick leads to spurts of sentiment. There are even a couple of deaths stuffed in there, amid all that vivacious chasing and jumping and yapping and careening. But, again, the all-over-the-place-ness has a weird integrity. It’s almost like you’re watching everything unfold at the speed at which the filmmakers are imagining it, digesting the jokes as quickly as they can think them up. Nothing feels calculated about this film — which is something of an achievement, since animated movies famously take years (and tens of millions of dollars) to produce.

Of course, just because something feels uncalculated doesn’t mean it is. Illumination Entertainment, the folks behind this film, know exactly what they’re doing, as they did something similar with the entertainingly silly *Minions* last year, which came on the heels of Pixar’s impeccably scripted and structured (and ultimately Oscar-winning) hit *Inside Out*. *Minions* still managed to clean up at the box office, earning more than $1 billion worldwide. With this new film, Illumination obviously is hoping for a similar success. This time, its adult-friendly foil is Pixar’s powerful, acclaimed and immensely successful *Finding Dory*, to which *Pets* will surely provide an engagingly dumb, vaguely down-market alternative.

The calculation doesn’t end there. The story keeps threatening to go dark, but it always pulls back just in time. The conflict between the kill-all-humans anarchist pets and the domesticated ones, for example, hints at something more uncomfortable — though never quite uncomfortable enough to ever feel like more than a grace note. It was reminded throughout of George Miller’s masterful, expensive 1998 sequel *Babe: Pig in the City*, now there was a kids’ film about runaway animals in a big metropolis that actually dared to go to some nerve-racking places. It was a work of art … and, as it happens, a financial disaster that nearly collapsed its studio, Universal.

*The Secret Life of Pets* is also a Universal release, and it feels calculated about this film — which is something of an achievement, since animated movies famously take years (and tens of millions of dollars) to produce. Of course, just because something feels uncalculated doesn’t mean it is. Illumination Entertainment, the folks behind this film, know exactly what they’re doing, as they did something similar with the entertainingly silly *Minions* last year, which came on the heels of Pixar’s impeccably scripted and structured (and ultimately Oscar-winning) hit *Inside Out*. *Minions* still managed to clean up at the box office, earning more than $1 billion worldwide. With this new film, Illumination obviously is hoping for a similar success. This time, its adult-friendly foil is Pixar’s powerful, acclaimed and immensely successful *Finding Dory*, to which *Pets* will surely provide an engagingly dumb, vaguely down-market alternative.

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YOURS WEEKLY MOVIE TO-DO LIST

Warren Oates and Kurt Russell

Double Up

Friday, July 8

Though technically screening as part of the American Cinematheque’s Warren Oates: The Wild Card retrospective, Two-Lane Blacktop and Cockfighter are also a Monte Hellman double feature. The actor and the director collaborated back-to-back on these slices of fringe Americana in the early ’70s; the films find the director collaborated back-to-back on these slices of fringe Americana in the early ’70s; the films find the actor playing a restless driver and a cockfighter who’s never seen either of these, get thee to the Aero and experience some vital countercultural bliss. Aero Theatre, 1328 Montana Ave., Santa Monica; Fri., July 8, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.

Speaking of fruitful filmmaker/leading-man partnerships, there’s little outdoors John Carpenter and Kurt Russell. Snake Plissken is their most memorable joint creation, and he stars in both Escape From New York and its underrated follow-up, Escape From L.A. Carpenter replaces the slow-burning social relevance of the original with hang-gliding, half-court basketball shots and giant wave-surfing; in both cases, the citywide prison is no match for the eyepatch-wearing ant hero. Egyptian Theatre, 6712 Hollywood Blvd., Hollywood; Fri., July 8, 7:30 p.m.; $11. (323) 466-3456, americancinemathequecalendar.com.

Saturday, July 9

Stud that he is, Kirk Douglas is about to turn 100 years old. UCLA has taken it upon itself to celebrate the actor and the result—which featured the likes of Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Montgomery Clift, Judy Garland and William Shatner—was nominated for 11 Oscars. Kramer’s widow, Karen, will appear for a Q&A session before the film. Laemmle’s Royal Theatre, 11523 Santa Monica Blvd., Santa Monica; Tue., July 12, 7 p.m.; $13. (310) 478-3836, laemmle.com. —Michael Nordine

OPENING THIS WEEK

CAPTAIN FANTASTIC

Don’t let the publicity photos of the ensemble cast clad in 70s-era tuxes and flower-child dresses, or even the cloying Mumford-and-mimicking soundtrack on the trailer, fool you: Captain Fantastic isn’t some twee, cutsey Wes Anderson romp or Little Miss Sunshine knockoff. This dramedy, marking the feature debut of longtime actor Matt Ross (Gavin Belson on Silicon Valley), has the breezy Americana moment of a hobo riding the rails and the dramatic chops of none other than Viggo Mortensen. If it weren’t for the go-dawful music and a few tonal missteps, this would be a near-perfect meditation on love, loss, and the evolution of the American child. Ben Cash (Mortensen) rides into town in his family’s converted school bus and finds out from his sister (Kathryn Hahn) that his wife “finally” committed suicide while hospitalized near their parents in New Mexico. Ben delivers the news to his six kids as they sit in their survivalist bunks in the family yurt, but the grieving is brief—the family still has its “training.” Given its original premise and solid execution, Captain Fantastic’s music doesn’t gel at all. The portrayal of a stricken but good-hearted family that eschews all modern luxuries is mismatched with indieambio and commercial pop hits. It’s as if someone had shuffled on an ordinary “cool dad’s” IPod and let it go. But Ben Cash isn’t a cool dad—he’s a sensitive though perhaps borderline-psychopath survivalist—and this ending, original film is deserving of some equally antesteadblishment an.

CAPTAIN FANTASTIC

mentum of a hobo riding the rails and Silicon actor Matt Ross (Gavin Belson on

Sunday, July 10

The ongoing, citywide Chantal Akerman tribute comes to an end with News From Home, an intimate documentary the Belgian filmmaker made about her relationship with her mother. Released in 1977, when Akerman was living in New York, the film pairs imagery of the city with narrated letters from the elder Akerman. These notes range from cheerful to sad to guilt-tripping, and though they don’t paint a picture of mother-daughter bliss, Akerman continued this autobiographical thread in her own swan song, the moving No Man’s Home Movie. Spielberg Theatre at the Egyptian, 6712 Hollywood Blvd., Hollywood; Sun., July 10, 7:30 p.m.; $10. (323) 466-3456, lafilmforum.org.

Monday, July 11

Frank Pierson’s take on A Star Is Born can’t claim to be a classic on the level of the 1954 version starring Judy Garland (itself a remake, in case you’d forgotten), but it does boast a screenplay by the husband/wife team of John Gregory Dunn and Joan Didion. Barbara Streisand and Kris Kristofferson take the lead in this 1976 update, which was marked by on-set troubles between Streisand and Pierson. The musical proved controversial upon release, but “Evergreen” still won an Academy Award for Best Original Song. LACMA, 5905 Wilshire Blvd., Mid-Wilshire; Mon., July 11, 7:30 p.m.; $10. (323) 857-6000, lacma.org.

There’s no quite like Orson Welles noir, and Touch of Evil takes on even darker shades than most crime pictures of its era. Set in a U.S./Mexico border town where everything that can go wrong does, it stars Charlton Heston and Janet Leigh as newlyweds in the wrong place at the wrong time after a car bombing. Welles himself plays the police captain charged with sorting the bad from the good—a difficult task even on the best of days, of which there are exceedingly few. Arclight Santa Monica, 3650 Santa Monica Blvd., #330, Santa Monica; Mon., July 11, 7:30 p.m.; $13.25. (310) 566-2810, arclightcinemas.com.

Tuesday, July 12

Laemmle’s Anniversary Classics series presents Two-Lane Blacktop and its controversial upon release, but Williams falls back on the classic Walking Dead dodge of “It’s not about the zombies, it’s about the characters, maam! They’re the real walking dead!” Which is a lot less effective in a movie than it is in an episodic series—especially if you’re going to give the zombies a leader and never explain him. (Luke Y. Thompson)

FATHERS AND Daughters

Fathers and Daughters is a portentous family melodrama that has little new to say about either fathers or daughters. Jake Davis (Russell Crowe) is a writer—the tortured, twitchy, troubled kind—whose wife dies in a tragic car accident; his daughter, Kate, is seen as both a young girl (Kylie Rogers) and a grown woman (Amanda Seyfried). The back-and-forth timeframe lends some narrative interest, and the scenes between Jake and young Katie
IN ALEX GIBNEY’S MALWARE DOC
ZERO DAYS, STUXNET IS SCARIER THAN SKYNET

If your city’s power grid shuts down this summer, it may be a brownout, or it may be an act of cyberwarfare — a straight-out-of-Hollywood scenario that suddenly seems possibly real, thanks to Alex Gibney’s riveting documentary Zero Days. It’s complicated, but know that the insidious new malware technology that could conceivably wreak havoc on America’s infrastructure may have been created originally by America itself and its ally Israel, not that you should expect either country to confirm that intel.

In 2010, Iran’s Natanz nuclear plant began suffering baffling implosions of its uranium-processing centrifuges. It seemed a technical problem at first, but that mechanical issue was purposefully triggered by the plant’s computer system, which had been hacked with amazingly efficient malware that came to be known as Stuxnet. Here was something revolutionary and terrifying: malware so sophisticated it could initiate a physical reaction in the real world.

The wildly prolific Gibney does his most resonant work when he’s working from a place of outrage. With Zero Days, Gibney seems worried and baffled, perhaps, naively wonders when the great powers will cop to cyber-trickery such as Stuxnet and begin to put in place rules to govern its use. All wars have rules — at least they used to — and Zero Days aims to inspire something more high-minded than the current mantra of both the bad guys and the good: Do What You Can Get Away With. —Chuck Wilson

ZERO DAYS | Directed by Alex Gibney Magnolia Pictures | Nuart

are appealing when they don’t give way to Crowe’s unstable-writer tics. Grown Katie is a frustrating character. We see her pick up men in bars, so we’re meant to understand this as a direct result of her difficult childhood. This pop psychology is driven home as Katie starts a relationship with Cameron (Aaron Paul), a nice if bland young man on whom she ends up cheating. Katie’s rote bad-girl-trying-to-be-good characterization is given a particularly galling conclusion when her haughty aunt (Diane Kruger) tells her, “Men can survive without love, but not

Instead, he has characters directly de- observe these character contrasts and scribe, with wit and funny portraits of family life to come. (April Wolfe)

Mike and Dave Need Wedding Dates

Sometimes a movie seems as if it was more fun to make than it is to watch. Mike and Dave Need Wedding Dates is one of those movies. Zac Efron and Adam Devine are Dave and Mike Stangle, two troublemaking brothers who walk the tightrope of party-makers and awes. With their little sis Jeanie (Sugar Lyn Beard) getting hitched in Hawaii to Eric (Sam Richardson), their parents (Stephanie Faracy and Stephen Root) demand the bros bring wedding dates to keep the fire-works-laden chaos at bay. After a short, pub-and anticlimactic search, they select Alice and Tatiana (Anna Kendrick and Aubrey Plaza), two “strong, independent girls” (read: hot messes), to be their plus-ones. Alice is the better-drawn character, perhaps because she’s given a past and fears and tics that she’ll inevitably run headfirst into or act on, while Tatiana’s just ... there. It’s not for lack of trying or talent with these two; when they’re given time to connect with one another, there’s some magic. Kendrick is especially strange. When she attempts to explain hedges to the guys to convince them she’s not an unemployed wreck, she nonsensically scats buzz- words, from Fannie Mae to Bernie Mac, her doe eyes selling the dumbfounded naiveté. When Tatiana briefed Alice on how to devise her good-girl character, she asks, “What do you like to do?” No hesitation: “Drink.” Still, Mike and Dave probably will be known for what it could have been more than what it is: a marriage of talents that can’t make it past the honeymoon.

(April Wolfe)

NUTS! This marvelous, mostly animated, doc/drama hybrid couldn’t have come along at a better time. Director Penny Lane (Our Nixon) showcases, with wit and suspense, the undoing of one of the 20th century’s great film-flam artists, a buckster who seized then-new communication technologies — and the trappings of Christian divinity — to convince Americans of profitable nonsense. In Midland, Kansas, in the late 1910s, Dr. John R. Brinkley hit on the idea of sewing “glands” into men’s scrotums as a cure for impotence. Lane’s film purports to be based on a vintage self-published book, Brinkley biography, written by Clement Wood, and in its opening reel Nuts! gets a little breathless championing the doctor’s success. Luminaries de-

scended on north-central Kansas for the treatment, including Rudolph Valentino and William Jennings Bryan. In the mid-1920s, Brinkley launched America’s fourth radio station, and soon it was the most powerful in the world. But then the American Medical Association came for him. Lane spins the first half of this story as a mostly straightforward bio-doc, with amusingly dry Kansas historians appearing between archival clips, scans of vintage newspapers and the occasional animated scene with invented dramatic dialogue. (And non-graphic goat sex.) The animation becomes more prominent as the bottom falls out of Brinkley’s life in a lengthy, exciting courtroom sequence — he made the mistake of suing the noisiest of his critics for slander. In front of a judge and under tough questioning, the glands shrivel up entirely. Lane and screenwriter Thom Stylinski offer up a smart, theatrical précis of the testimony, in rousing scenes of cross-examination. The animation here has a grayscale, sketchlike look in keeping with newspaper illustrations of the trial itself. (Alan Scherstuhl)

OUR LITTLE SISTER (UMIMACHI DIARY) In his latest family portrait, Our Little Sister, Hirokazu Kore-eeda chronicles roughly a year in the life of the Koda clan — or what’s left of it. When, years ago, her father left for another woman and their mother abandoned the family to live her own life, the almost-30 Sachi (Haruka Ayase) was forced to prematurely become a maternal figure to younger siblings Yoshino (Masami Nagasawa) and Chika (Kaho). The experience has hardened Sachi emotionally, a trait that finds its extreme opposite in the Kodas’ newest member: half-sister Suzu Asano (Suzu Hirose), their new-deceased father’s 13-year-old daughter, whom Sachi invites to live with them — and who exudes all

and again, laughing all the way. It’s a total shock for this city kid, but he quickly learns to love his new family — and then Bella dies. But unlike other family mov- ies, there’s a hilarious funeral with a sermon about junk food. Ricky escapes into the bush to keep from being sent back to foster care. He goes after him, but he’s broken foot forces them to survive in the bush with no way to contact the outside world, leading to a grave misunderstanding that keeps the two on the run in the wilderness. They meet wacky characters and learn from one another how to be better humans in one of the most sincere and funny portraits of family life to come along in a while. (April Wolfe)
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ROCKIN’ THE SUBURBS
How Maui Sugar Mill Saloon lures top-notch rock and blues talent to Tarzana

BY LINA LECARO

When it comes to L.A. nightlife, “the Valley” has always been an ugly stepsister, a less-than-cool, suburban no-man’s-land that pales against the glamour and grit of other parts of town. Yet its history for inspiring music, and as a breeding ground for badass bands, cannot be overstated.

There may not be any “hot spots” in the Valley, but for many that’s a good thing. Audacious mixology, velvet ropes and celeb sightings? Who needs ‘em? Strong liquor and loud music done right are all it takes to get a lively crowd, and Tim Cook, the man behind Tarzana’s Maui Sugar Mill Saloon, is proving it.

The venue’s live-music bookings actually have been good enough to get fans bound to the usual rock clubs and bars (guilty!) to bust out of their bubbles and hop on the 101 north into the Valley ... the deep Valley, no less. And it’s been worth it. On recent visits I’ve seen punk legends DJ, surf-rock girls make waves and garage rockers grind it good at the Mill. Unfortunately, I’ve missed a lot of the legends who’ve graced the place, too, but I’ve definitely heard about them — everyone from Valley resident Dave Grohl joining Taylor Hawkins when Chevy Metal and The Birds of Satan played, to Ron Wood hanging out and watching some blues pals jam.

It’s been a slow but smooth ascent into rock & roll club contention for Cook and his wife, Linda, both hard-core music fans who possessed an astonishingly huge ticket-stub collection before purchasing half interest in the place in 2007 and full interest in 2011.

Maui Sugar Mill Saloon has been around since 1976, with several owners along the way, though it’s only been showcasing music since the 1990s. Between then and the Cooks’ arrival, how about six to eight shows a month per- sonally. Each successful booking led to another step forward.”

“We have no idea if we’re doing it the ‘right way,’ but it works for us.”
— Tim Cook, co-owner/booker, Maui Sugar Mill Saloon

ever, it was a different vibe altogether. “At the time, it was in its ‘lounge act’ incarnation,” Cook recalls of his and Linda’s early days, “with singers performing Neil Diamond, Sinatra and cheesy ’60s/’70s pop. Think old cruise- ship entertainment. Getting to where we are today has been more evolution than revolution. The place had no entertainment on Sunday and Monday nights, so we started there, with a blues jam, which is now the weekly blues event in L.A., and rockabilly on Sundays. Over time we eased out the other acts and added music we liked on a budget. Each change brought new business.”

When the pair bought out their partner in 2011, Cook says, things started taking off. “We’ve never had a plan to create a great music venue. Linda and I are big music fans, and we simply sought out the bands and sounds we like personally. Each successful booking led to another step forward.”

The no-cover policy at Maui surely helped (bands share in the bar’s revenue), as did the dive’s unchanged interior, including copper-top bar, oak paneling and copious branded booze neon, all of which made a fitting backdrop to the increasingly raucous shows coming in. Ample parking — it’s in a rather large mini-mall — hasn’t hurt, either.

But how is Cook getting such great shows? Why do bands want to do gigs at his 120-capacity space, with only a 13-by-9-foot stage? “I have a group of bookers/promoters that I work with; usually each takes a show or two each month, so they can give it their best,” he explains. “Cadillac Zack handles Monday’s Blues Jam, Dave Bernal handles Wednesday night country shows. I book about six to eight shows a month personally. All shows are no cover, over 21, with a two-beverage minimum. Bands are guaranteed some cash for their performance.

“On a couple occasions we found out bookers were keeping all the revenue; they no longer book shows at the Mill,” he adds. “We’re no pay-to-play, no tickets, no advance sales, with rare exceptions where bands require it. We only ask the bands to help promote the event. We have no idea if we’re doing it the ‘right way,’ but it works for us.”

Indeed, some great local bands, many used to much bigger and better-known venues, have taken the Sugar Mill’s tiny stage, including The Woolly Bandits, Prima Donna; Go Betty Go; Billy Bones’ new band, The Sold & Bones; The Knitts; The Blasters; and Slim Jim Phantom.

Cook rattles off some of his fondest memories at the bar: “Anything with Rikki Styxx drumming, seeing Slash perform a set of deep blues with Jimmy Vivino, Dave Grohl joining Chevy Metal for a two-hour set of ’70s glam rock, John Doe of X strumming his guitar and performing solo acoustic. My God, that was the Chambers Brothers performing ‘Time Has Come Today’ live on our little stage, too. There’s been so many the last couple years.”

With a list like that, dare I say this place is making the Valley, um, cool? “I don’t know. I guess I’m oblivious to boundaries. I’m aware of the ‘scenes’ in downtown L.A., the Strip, Northeast L.A., the OC,” muses Cook, who’s originally from New York. “But I just book good bands.

“The Valley has a lot of people. We like music, too. Keep in mind, the Valley used to have great venues hosting national touring bands and stars, like Palomino’s, the Country Club, Devonshire Downs. Talk to Rodney Bingenheimer or Chuck E. Starr. The Valley was hopping. Linda, who’s from L.A., saw so many great shows back in the 1980s right here in the Valley. The Clash, X, Prince ...”

Cook and his wife obviously have good taste, but maybe it’s their booking savvy that helped the bar take off. “Not knowing the business of live music was an advantage,” he says. “We constantly think, ‘Wouldn’t it be cool if...?’ and then find out if it’s possible. I’m not afraid to be told ‘no,’ so I keep asking.”

They also consider themselves fortunate to be proprietors of “a place everyone comes into and immediately likem. Plus, the hills along Ventura Boulevard are where so many musicians live, so they are aware of the Sugar Mill down the street. The biggest stars all started out playing little shitholes in their hometowns. They remember how fun that was, when it was simpler. We try to treat everyone with respect, from the kid with a garage band in Reseda to the rock star sitting in on drums.”

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A Buddhist R&B singer seems almost as antithetical as a Scientologist psychiatrist or a Mormon beer baron. One tradition is rooted in emotional volatility and the other is a serene religion seeking enlightenment. Bodhisattvas possess wisdom, but Bobby Brown made “Don’t Be Cruel.” It’s a toss-up.

If her stellar debut EP, Stay Around, is any harbinger, Joyce Wrice may be the first to bridge the gap between satori and soul since Tina Turner converted in 1974. After all, the initial precept of Buddhism is that all life is suffering, and few circumstances cause greater pain than heartache.

“It reminds me to take responsibility,” Wrice says in the house she shares in Culver City with friends she met through the Soka Gakkai International organization. Soka Gakkai is based on the teachings of Nichiren Buddhism, a sect emphasizing the Lotus Sutra and the belief that all beings possess an innate Buddha nature. To her right is an altar, to which she prays twice daily.

“The practice reminds you that you have the power to do anything that you want and you're in control of your environment,” Wrice says, sitting cross-legged on the coach, in a loose-fitting white, navy and pink shirt, thick wavy black hair, gold hoop earrings and charreuse slippers. The 24-year-old could pass for Jhené Aiko’s more blissful and meditative cousin. “You shouldn’t be swayed by outside circumstances.”

It’s been three years since Wrice moved to L.A. after obtaining a degree at Soka University in Orange County. She came to Buddhism through her Japanese mother, who met Wrice’s African-American father when he served overseas in the U.S. military. Dad inadvertently incubated his daughter’s love of music through a Tamia CD he played constantly in the car.

“I stole the album and just listened to her, trying to sing as good or better,” Wrice says of her first influence. “I loved the tonality, the emotions, the passion behind her voice.”

That turned out to be the only vocal coach she’d need (with assists from Brandy, Christina Aguilera, Mariah Carey, Aaliyah and Monica maxi-singles). By high school graduation, Wrice and a ukulele collaborator earned YouTube fame by covering everything from SWV to Nate Dogg. Yet her career didn’t begin in earnest until she met L.A. producers Polyester and D.K. the Punisher and rapper Dom Kennedy, who enlisted her for hook duties.

The music circulated to two rising, underground heroes: Stones Throw producer Mndsgn and Inglewood singer-songwriter SiR. Both helped Wrice cultivate the combination of 1,000-thread-count smoothness and syncopated effervescence found on May’s Stay Around. SiR executive produced the project and co-wrote lyrics, which riff on Wrice’s recent heartbreak.

“It was my first real love and the first time experiencing emotions that I’d never been through — which turned out to be great content for the music,” Wrice says. “One of the best things about working with SiR is that he likes to twist things around to make them more interesting.”

If Aaliyah is the chief influence of contemporary R&B, Wrice sounds closer to a Velvet Rope-era Janet Jackson or Mariah Carey, without the garage door–opening vocal register. The words hew to the same lovelorn themes commonly found in the genre but with a sense of restraint and balance that bodes well for repeat listens and a long career. They catalog heartbreak but sound closer to beautiful songs of the dharma than the sufferings of a diva.

“I’m a positive, happy person and I just want these songs to make people feel something, anything,” Wrice says. “Growing up I was so fearful of everything and never wanted to take a risk, but now I realize it’s the only way to grow. Or else you might as well be dead.”

An L.A. native, Jeff Weiss edits Passion of the Weiss and hosts the Shots Fired podcast. Find him online at passionweiss.com.
I am in seat 33H. The plane I am in, headed for Brussels, is on the ground at Dulles International Airport, not far from Washington, D.C. In less than an hour I could be walking the streets of my old neighborhood. I find myself looking out the window, trying to memorize the color of the sky. At least once a year, I am at this airport from Washington, D.C. in less than an hour, and on the way to somewhere else, and it’s such a drag to be almost back in D.C. but then moving on.

The Brexit referendum in the U.K. is one of the most interesting things to have happened in the world for a long time. I’m no expert, but it seems to me that there was one vote assigned to deal with more than one issue, all of them quite complex. By voting to leave the European Union, England made a monumental decision that has countless ramifications, some of which might sit like landmines for a long time to come. Instead of addressing these very real matters, I wonder if it was just too simple a choice.

England is an amazing country, which I am lucky able to visit occasionally, but I think it was just too simple a choice.

Within minutes, I concluded that my life would not be complete without this record. I have found that with a lot of test pressings out of Greece, it often seems to be the number pressed. This is a 35-year-old record. I saw no chance of it ever turning up again.

The only defense I have against allegations of my life is that I have almost never been in need of one. I know what you’re thinking. Yes, I am fully aware of how completely ridiculous this is. The only defense I have against allegations that I am in need of a life is that I have always found pressing histories of records to be fascinating. The music on any record is, of course, the most important part, but it’s not the whole story. There is more to know and, quite often, some really cool information to be had. It’s not always a matter of digging deeper but digging in other places.

This particular album by U.K. Subs was quite a change. The rhythm section of Paul Slack and Pete Davies left the band and were replaced with Alvin Gibbs on bass and Steve Roberts on drums. The resulting Diminished Responsibility, made in Greece... Wow! I have never seen this listed anywhere.

I didn't think Brexit would have any effect on me, but it did.

Within minutes, I concluded that my life would not be complete without this record. How could I call myself a fan of the GEM label era of the Subs without the Greek test press of Diminished?! With my record collection now glaringly inadequate, I realized I would have to take drastic measures. I did something I very rarely resort to and contacted the vendor, made a deal and it was all over. Years from now, what had happened would be one of the great unanswered questions of my life. I have found that with a lot of test pressings out of Greece, it often seems to be the number pressed. This is a 35-year-old record. I saw no chance of it ever turning up again.

I didn't think Brexit would have any effect on me, but it did.
## Twilight Concerts

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“Put down the weapons you fight with.” Selena Gomez pleads on her new single, “Kill Em With Kindness.” The track, from the Texas native’s recent Revival album, feels more personal than her frothier early hits. The production is still glossy, and the electro-pop arrangement is coolly danceable. But Gomez lamented with a newfound rueful resolve as she tries to stay positive in the face of provocations from outsiders, including body-shaming members of the media. It’s a rare glimpse of vulnerability amid the orderly, high-tech pop of Revival, which was constructed by a small army of producers, with Gomez co-writing much of the album with more than a dozen songwriters. Also at Honda Center, Saturday, July 9. — Falling James

Billy Childs Quartet
@ LACMA

As a composer and arranger, Billy Childs is nearly without peer, with four Grammy awards from 13 nominations for his artful creations. He’s arranged music for everyone from Dianne Reeves to Yo-Yo Ma to Sting. Yet Childs, unlike many composers of his stature, hasn’t let anyone forget that he has always been a world-class jazz pianist. He rose to prominence as a 21-year-old, playing with the legendary Freddie Hubbard, and he currently tours worldwide for another brilliant trumpeter, Chris Botti. Childs’ two-handed improvisational innovations on piano allow for a modern-day comparison to another brilliant pianist/arranger, Duke Ellington. Imagine Ellington playing for Botti and Sting, and you would be looking at Billy Childs. With Josh Johnson (alto sax), Ben Shepard (bass) and Donald Barrett (drums). — Gary Fukushima

Kevin Morby
@ GETTY CENTER

After becoming known as the bassist of Woods and frontman of The Babies earlier in his career, Kevin Morby has carved out a stellar career as a solo artist. His first solo album, 2013’s Harlem River, which was released in April and inspired by his relocation to Mount Washington. That effort shows a focused songwriter who knows his strengths without deviating too far from his indie-folk roots. At the same time, his confident vocals have a delicate warmth that accentuates the 28-year-old’s lyrical attention to detail. Singing Saw is the work of a singer-songwriter still only beginning to harness his immense talent. — Daniel Kohn

Golden Dawn Arkestra, Creation Factory
@ NON PLUS ULTRA

Of course they picked that name for a reason. Austin, Texas’ Golden Dawn Arkestra have more than a little affection for the work and the power of Sun Ra, but this mega-group orbits closer to dance-y songs like “U.F.O.” than something like the understated “Angels and Demons at Play.” Really, they love rhythm, repetition and the idea of other worlds, and they don’t mind asking Miles Davis or Tinariwen or Fela Kuti for extra help to get off-planet. It’s psychedelic, but in a different way. Openers Creation Factory — named after two great labels? — do spot-on Back From the Grave-style garage rock. This isn’t the kind of “garage rock” that’s basically ‘80s O.C. punk with longer hair; this is fuzz and ferocity from caveman times, captured best (but barely) on their “Today’s Satisfaction” single. It’s psychedelic, but in the original way. — Chris Ziegler

The Defects
@ UNION NIGHTCLUB

Surely one of punk’s sleepiest of sleeper cells, Northern Ireland’s Defects managed just one album (1982’s Defective Breakdown), a U.K. tour and a farewell ’84 support slot with The Clash their first time around, yet here they are finally making their debut L.A. appearance. On the back of 2013’s unusually spirited comeback collection, Politicophobia, and a recent string of well-received live performances, the Belfast quartet is — even with only two original members — transcending pure nostalgia to earn a whole new audience. Gnarlled old punkers and Hot Topic revivalists alike will find something pogo-able in Politicophobia’s sociopolitical lyrics, grainy hooks and a mature musicality predictably less evident on The Defects’ early recordings. An unusually authentic and sonically animated window into punk’s bleak, Margaret Thatcher-era “UK82” aesthetic. — Paul Rogers

Earthless
@ THE TROUBADOUR

The members of San Diego instrumental psych-rock trio Earthless are not concerned with showing you how many notes they can play. They simply want to rock out and rock out for a long time, and for everyone to have a good trip while they’re doing it. While albums such as 2013’s From the Ages are epic studio journeys that take the listener through many psychedelic hills and valleys, the band really shines when they can jam out in a live environment, as heard on 2008’s Live at Roadburn. The trio’s epic stoner jams — which at times can last through an entire 60-minute set with no respite — can hypnotize, and sometimes result in a rock-overload hangover once the power of the riff finally dissipates. — Jason Roche

Brian Wilson
@ HOLLYWOOD BOWL

It was just one of those smoggy days in the music biz when Beach Boy Mike Love and an entire squadron of his lawyers decided to further mess with Love’s cousin Brian Wilson, the lone genius of The Beach Boys and creator of virtually all their greatest songs. Why not, they thought, screw Wilson out of the legal right to perform his own songs under the Beach Boys banner? But you can’t keep Brian Wilson down forever, and he’s now thrilling fans worldwide with
superb performances of his masterpiece, Pet Sounds. The 50th anniversary of the hallowed album is performed by Wilson and his long-serving crew, whose sensitive-eared support ensures the classic oldies are delivered with nuance, style and taste. They’ll be joined by original Beach Boy Al Jardine and singer-guitarist Blondie Chaplin, a member of The Beach Boys in the early ’70s (lead vocals on “Sail On, Sailor”). Opening set by Portland, Oregon, singer-songwriter M. Ward. –John Payne

Ghost Noise
@ THE SMELL
“Carry me to heaven tonight,” Gawby Weinstein recites like a mantra on “Farther and Faker,” from Ghost Noise’s atmospheric album Our Heaven of Darkness. Ghost Noise’s version of heaven is a dreamy, mysterious place lit up by Weinstein’s Cure-style guitar and John Casey Connolly’s moody crooning. Gothic shadows flit across such tracks as the trance-y “I Am Providence,” and inverted religious allusions mark the spectral pop chant “A Rosary Amongst the Fallen Leaves.” Weinstein’s sweetly pure singing belies the title of “Mourning Cloak,” but he’s far from done. “Empty Air Computer” as he confides darkly about a lost romance, “The bruises that you left/Well, they never darkly about.” –Falling James

**wed 7/13**

Deerhoof
@ TERAGRAM BALLROOM
With their peculiar vision of an ideal teen beat, San Francisco’s infamous Deerhoof create pleasurably discordant avant-garde rock cleverly masked as pop music. A new album, appropriately titled The Magic (Polyvinyl), is more of the same but different somehow. Could it be that Satomi, Greg, John and Ed’s throw-up-your-hands mixtures of glam rock, punk, doo-wop and hip-hop, all run through electronic twiddle boxes and played as though their very lives depended on it, has gotten more human and nice and pretty and dreamy and accessibly, toe-tappingly rockin’? No, that’s not quite it. Just suffice to say that their almost ludicrously life-affirming hashes of pure sound-energy still come off like a beautifully organic stew that best pals might fully organic stew that best pals might blast when they’re playing music for the sheer fun of it all. And that is as rare as it comes. –Lily Moayeri

**mon 7/11**

Ramonda Hammer, Lucy & La Mer
@ THE HI-HAT
Ramonda Hammer have perfected an indie-rock sound that’s equal parts power and melody. Drummer Danny Louangxay and bassist Andy Hengl lay down grungy rhythms, and guitarists Justin Geter and Devin Davis twist together florid riffs that alternate between jangly sparkle and hard-rock crunch on the L.A. quartet’s recent record, Whatever That Means. Throughout it all, Davis beseeches the listener with sweetly beguiling vocals. “I’m pliable like melting vinyl,” she reveals on the hazy fantasy “If, Then,” before admitting, “but I haven’t amounted to anything.” She bares her fangs fully on “Amends Were Made,” when she shouts, “Give me a fucking break,” amid a crush of angry guitars. Lucy & La Mer have a more intimately folkie sound, as Lucy LaForge plucks her ukulele on the endearing original “Just Friends” and a rustic, stripped-down remake of “Tainted Love.” –Falling James

**tue 7/12**

Powers
@ THE ECHO
Los Angeles’ most tantalizing duo, Powers, pauses from its relentless festival-circuit gigging for a hometown show at unerring label Neon Gold’s Popshop West concert series. This comes hot on the heels of the pair’s lighthearted and soulful sticky summer single, “Sunshine.” A taste of what’s to come on Powers’ debut album due out this fall, “Sunshine” flips from edgy to soft to almost gospel-like in the chorus. The bouncy number is a great representation of Mike del Rio and Crista Ru’s contrasting yet complementary dynamics. No place is this better experienced than when they do their thing live; both are natural performers. These two bring credibility to pop with a finesse approach that is as classic as it is cutting-edge. –Lily Moayeri

**wed 7/13**

Deerhoof
@ TERAGRAM BALLROOM
With their peculiar vision of an ideal teen beat, San Francisco’s infamous Deerhoof create pleasurably discordant avant-garde rock cleverly masked as pop music. A new album, appropriately titled The Magic (Polyvinyl), is more of the same but different somehow. Could it be that Satomi, Greg, John and Ed’s throw-up-your-hands mixtures of glam rock, punk, doo-wop and hip-hop, all run through electronic twiddle boxes and played as though their very lives depended on it, has gotten more human and nice and pretty and dreamy and accessibly, toe-tappingly rockin’? No, that’s not quite it. Just suffice to say that their almost ludicrously life-affirming hashes of pure sound-energy still come off like a beautifully organic stew that best pals might blast when they’re playing music for the sheer fun of it all. And that is as rare as it comes. –Lily Moayeri

**mon 7/11**

Ramonda Hammer, Lucy & La Mer
@ THE HI-HAT
Ramonda Hammer have perfected an indie-rock sound that’s equal parts power and melody. Drummer Danny Louangxay and bassist Andy Hengl lay down grungy rhythms, and guitarists Justin Geter and Devin Davis twist together florid riffs that alternate between jangly sparkle and hard-rock crunch on the L.A. quartet’s recent record, Whatever That Means. Throughout it all, Davis beseeches the listener with sweetly beguiling vocals. “I’m pliable like melting vinyl,” she reveals on the hazy fantasy “If, Then,” before admitting, “but I haven’t amounted to anything.” She bares her fangs fully on “Amends Were Made,” when she shouts, “Give me a fucking break,” amid a crush of angry guitars. Lucy & La Mer have a more intimately folkie sound, as Lucy LaForge plucks her ukulele on the endearing original “Just Friends” and a rustic, stripped-down remake of “Tainted Love.” –Falling James

**tue 7/12**

Powers
@ THE ECHO
Los Angeles’ most tantalizing duo, Powers, pauses from its relentless festival-circuit gigging for a hometown show at unerring label Neon Gold’s Popshop West concert series. This comes hot on the heels of the pair’s lighthearted and soulful sticky summer single, “Sunshine.” A taste of what’s to come on Powers’ debut album due out this fall, “Sunshine” flips from edgy to soft to almost gospel-like in the chorus. The bouncy number is a great representation of Mike del Rio and Crista Ru’s contrasting yet complementary dynamics. No place is this better experienced than when they do their thing live; both are natural performers. These two bring credibility to pop with a finesse approach that is as classic as it is cutting-edge. –Lily Moayeri

**wed 7/13**

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THE ECHO:

ALEX’S BAR: 2913 E. Anaheim St., Long Beach. Patriot, Thursday, July 7, 8 p.m., $10. Antagonizers ATL, Sunday, July 3, 8 p.m., $15. Sonic Youth, Saturday, July 9, 7 p.m., $20.

AMOeba MUSIC: 660 Sunset Blvd., Los Angeles. DJ D-styles, DJ Great Dane, Friday, July 8, 8 p.m., free.

AMPlyfi: 5617 Melrose Ave., Los Angeles. Cecil John, Friday, July 7, 10 p.m., $10.

AVENUE 50 STUDIO: 1793 Vine St., Los Angeles. Blasterjaxx, David Steven, Saturday, July 9, 10 p.m., TBA.

BOO TLE THEATER: 2200 Beverly Blvd., Los Angeles. Kyle Crew, Friday, July 8, 8 p.m., $9. Margaret Glaspy, Sam Onra, Sat., July 9, 8:30 p.m., $12. Valley Queen, Sent Medicine, Psychic Love, Scout Willis, Monday, July 11, 8:30 p.m., free. Yumi Zouma, Tuesday, July 12, 8:30 p.m., $12. Henry Wagons, Mii Mi Lu Pa, Wednesday, July 13, 8:30 p.m., TBA. Sam Outlaw, Reverend Baron, Molly, Thursday, July, 14, 8:30 p.m., $12.

THE B U C C A N E E R L O U N G E: 70 W. Sierra Madre Blvd., Sierra Madre. Lightrun Willie, Saturday, July 9, 9 p.m., free.

CAFE NELA: 1905 Cypress Ave., Los Angeles. Exploding Pintos, Friday, July, 8, 8:30 p.m., TBA. The Bitchfits, The Spooky, Skeptical Youth, Pee Wee Herman Cholos, Pintos, Friday, July 8, 8:30 p.m., $5.

CANYON CLUB: 1737 N. Vine St., Los Angeles. Rosa, Tigertown, Pom Poms, Monzon, Monday, July 11, 8 p.m., free.

BOARDNERS: 1652 S. Cherokee Ave., Los Angeles. Bella Luna, In Letter Form, Arden & the Wolves, Saturday, July 9, 10 p.m., TBA.

HARVARD & STONE: 2033 N. Cortez St., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Friday, July 8, 8 p.m., free. Kirkpatrick Thomas, Julisa von Rabbit, Sean Woodrow, Saturday, July 9, 8 p.m., TBA.

THE GLASS HOUSE: 1399 11th Street, Pomona. The Everly Strife, Friday, July 8, 8 p.m., TBA.

HAM & EGGS TAVERN: 433 W. Eighth St., Los Angeles. Plastic, Friday, July 8, 8 p.m., free. Action Friend, Hepa/Titles, Electric Carlos, Church Fire, Saturday, July 9, 8 p.m., TBA.

HARVEST & STONE 5221 Hollywood Blvd., Los Angeles. Johnny Travis Jr. & the Delta Dawns, Sunday, July 10, 8:30 p.m., $10. Frigs, Goon, Mitsume, Ayaksa, Saturday, July 9, 8 p.m., TBA. Ramonda Hammer, Mars & the Massacre, Lucy & the Mer, Strangeheart, Doctrin, Mond, Monday, July 11, 8 p.m., $5 (see Music Pick). Uncle, Tuesday, July 12, 8 p.m., TBA.

THE HOTEL CAFE: 1623 S. Calhoun Ave., Los Angeles. WearetheBigBang, Tenna Naomi, Our Lady J, Zach Deputy, Friday, July 7, 7 p.m., $15. Osage, Jenny O., Chris Stills, Venus & the Moon, Aoe Diaz, Saturday, July 9, 9 p.m., $12. Allyn Jay & Mitre, Unton Conlon, Saturday, July 9, 9 p.m., TBA. Ermitt Sky, Kenz, Tuesday, July 12, 8 p.m., $10.

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

LA CITTA: 365 S. Hill St., Los Angeles. Patowalki, with DJ Siff Funk, Saturday, July 9, 8 p.m., $9.50; RSNSKNTN, Jonathan Toller plus an art show, Wednesday, July 13, 8:30 p.m., TBA.

L A C ITTA: 3040 W. Sunset Blvd., Los Angeles. Mac II Society, Deste Dubb, Friday, July 8, 8 p.m., TBA. Not Another ska Fest, with Matatonska, Saturday, July 9, 8 p.m., TBA. Revolt Renegades, Saturday, July 9, 10 p.m., TBA. Celadon City, Plaster Cast (DJ set), Oh My Muu, East Coast, Wednesday, July 13, 7:30 p.m., TBA. The Sam Marsey Trio, Rdmdacts, Daniel Kount, Wednesday, July 9, 9 p.m., TBA. Dyana Yvette, Crux, Nito Francois, Erick Hudson, Thursday, July 14, 10 p.m., TBA.

MAI SUG AR MILL SA LOON: 18389 Ventura Blvd., Tarzana. Groovy Rednecks, Three O’clock Train, Cashew & Cleary, Double E & the Drifter, Saturday, July 8, 8 p.m., TBA. Free Monday, 7 p.m., free.

MCCABE’S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Dan Navarro, Friday, July 8, 8 p.m., $23. Slaad Cleaves, Saturday, July 9, 8 p.m., $25. Denny Laine, Sunday, July 10, 8 p.m., $26.50.


MOLLY MALONE’S: 575 S. Fairfax Ave., Los Angeles. Jack Lineman, Saturday, July 9, 9:30 p.m., $10. The Remotes, Thursday, July 14, 8 p.m., TBA. He Said She Said, Thursday, July 14, 9 p.m., TBA.

NON PLUS ULTRA: 4310 Burns Ave., L.A. Golden Dawn Arkestra, Saturday, July 9, 8 p.m., TBA. See Music Pick.

THE OFFBEAT: 16335 York Blvd., Highland Park. DJ Squarejaw, DJ Ally Shiver, Sunday, July 10, 9 p.m., TBA. Santina Giordano, Wednesday, July 13, 9 p.m., TBA.

OHM NIGHTCLUB: 6601 Hollywood Blvd., Los Angeles. Work, Thursday, July 14, 9 p.m., TBA.

OSSO: 901 E. First St., Los Angeles. Suez, Illuminati Sex Party, Blush Coffin, Saturday, July 9, 10 p.m., TBA.

OYSTER HOUSE SALOON: 12446 Moorpark St., Studio...
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**7/08: WHITE LUNG**

**7/09: THE BIRD AND THE BEE**

**7/10: DEERHOOF**

**7/11: JENNIFER AND THE CLAMS**

**7/12: THE CHURCH**

**7/13: HAYLIE CASSELL**

**7/14: TINGS**

**7/15: THE HAIR**

**7/16: GUIDED BY VOICES**

**7/17: ADAM BAZAN**

**7/18: BELLY**

**7/19: SQUIDOII / ZIPPEROS**

**7/20: RUSSIAN GIRL**

**7/21: THE GREASEBAND**

**7/22: ANTHONY GREEN**

**7/23: KHRUANGBIN**

**7/24: Dinosaur Jr.**

**7/25: LAIANE LARAVAS**

**TERAGRAM BALLROOM 1234 W. Fifth St. Los Angeles, CA 90017 213.689.9100**

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**THE TIKIYAK ORCHESTRA**

**SUN JUL 17**

City. The Drinks, Thursdays, 3 p.m., free.

**PAPPY & HARRETT'S PIONEERTOWN PALACE**

**53688 Pioneertown Road, Pioneertown. A.J. Hobbs, Fri., July 8, 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. Daniel Lawrence Walker, Thu., July 14, 8 p.m., free.**

**PHEASANTS**

**326 Glendale Blvd., Los Angeles. Forbidden Colors, Vain Hein, Sancha y las Sirenas, Tyler Holmes, Gorgeous Vermillion, Sat., July 9, 9 p.m., $5, Sarah Gail Armstrong, Jeffzilla, Sun., July 10, 7-9 p.m., $5; An Arthur Russell Festival, with Patrick Belaga, Busy & Julius, Nilo Goldfarb, Hand Habits, Micah James, Rachel Mason, Tristan Scott, Softdrink, Sun., July 10, 7 p.m., $5, Carla Balouz & Devin Sano, White Boy Dream, Lee Noble, Obscure Mon., July 11, 8 p.m., $5.**

**THE PIKE BAR & FISH GRILL**

**1836 E. Fourth Street, Long Beach. Bronson Wisconsin, Tue., July 12, 9 p.m., free.**

**THE REDWOOD ROOM & GRILL**

**116 W. Second St., Los Angeles. Des & the Cendents, Fri., July 8, 9 p.m.**

**RESIDENT**

**428 S. Hewitt St., L.A. Body Language, Wild & Free, Montenegro & Mon, July 8, 6 p.m. $10. Fat Tony, J. Mon, July 8, 8 p.m., $5, Alon Rosenfeld, at Sunday Slow Dance, Sun., July 10, 7:30 p.m., free. Little Screem, Miya Folick, Alina Bea, Mon., July 11, 8 p.m., $10. Sofia, Missiu, Thu., July 14, 8 p.m., $14.**

**THE ROSE**

**245 E. Green St., Pasadena. The Fabulous Thunderbirds, Fri., July 8, 7 p.m., $20-$38. Wilson Phillips, Sat., July 9, 9 p.m., $48-$88.**

**THE ROXY**

**8009 W. Sunset Blvd. Jump With Joey, Joyle Althouse's Crucial 5, Sat., July 9, 9 p.m., $20. The BeatBuds, Sun., July 10, 11 a.m. & 3 p.m., $25; Asher Roth, Larry June, Sun., July 10, 9 p.m., $15. Mark Lanegan, Sean Wheeler, Tue., July 12, 8 p.m., $30.**

**RUSTY'S SURF BAR**

**2569 Santa Monica Pier, Santa Monica. The Blind Lemon Peel Blues All-Stars, Alyssa Barron, Tony D & the Blues Bandits, Fri., July 8, 9:30 p.m., $7.**

**SAINT ROCKE**

**142 Pacific Coast Highway, Hermosa Beach. The 3 Heads, Fri., July 8, 9 p.m., $10. The Bob Mamet Trio, Sat., July 9, 9 p.m., $10. Strunz & Farah, Sun., July 10, 7 p.m., $25.**

**SASSATRAS SALOON**

**123 S. Vine St. The Mudbug Brass Band, Fri., July 11, 8 p.m., free. The Rumproller Organ Trio, Mondays, 9 p.m., free. Ishmael & the Deep Blue Sea, Tue., July 12, 10:30 p.m., free. The Johnny Stachela Band, Wed., July 13, 10 p.m., free. Stars at Night, Thu., July 14, 10:30 p.m., free.**

**THE SATELLITE**

**1717 Silver Lake Blvd., Los Angeles. The Peach Kings, Moon, Fri., July 8, 9 p.m., $12. TeamMates, Mondays, 9 p.m., Starts July 11. Thu July 25, free. Brittney Westover, Caitlin Anne Webster, Tadahna, Thu., July 12, 9 p.m., $8. Eldren, Wed., July 13, 9 p.m., $8.**

**THE SMELL**

**247 S. Main St., Los Angeles. Super Lunch, Kurumi, Cit Kat, Red Funk, Fri., July 8, 9 p.m., $5. Memrot, Corina, Featherwolf, Petrichor, Sat., July 9, 9 p.m., $5. Ghost Noise, OCD, Girl Tears, Sun., July 10, 9 p.m., $5 (see Music Pick).**

**SOL VENUE**

**313 E. Carson St., Carson. The Aggrolites, The House of Vibe All-Stars, Wednesdays, 8 p.m., $10.**

**THE HIDEAWAY BAR & GRILL**

**12122 Kagel Canyon Road, Sylmar. The Shuffle Brothers Blues Jam, Fridays, 4-8 p.m., free.**

**DESERET ROSE**

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

**GARDENIA RESTAURANT & LOUNGE**

**7066 Santa Monica Blvd., Los Angeles. Open Mic hosted by Keri Kelsey, Tuesdays, 9 p.m., $5.**

**DELMONICO'S STEAK AND LOBSTER HOUSE**

**16358 Ventura Blvd., Encino. Sandra Booker, John Goux, The Jazz Romantics, Tue., July 12, 8 p.m., $35-55.**

**MON 80.08**

**BUCKWHEAT ZYDECO (EARLY SHOW)**

**SAT 7.30**

**DIRTY DOZN BRASS BAND**

**THE NIGHTOWLS W/ TRAVIS PEERY BAND**

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**COMING SOON!**

**7/15 - DOM KELLY / EMILY ZUZIK MANE / JOHNNY GOMEZ / COMMON DEAR**

**7/21 - LEMULO / GHOST LIT KINGDOM / NIGHT TALKS**

**8/5 - GREYHOUNDS / JARED RABIN**

**8/19 - THE ROCKS**

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**TERAGRAM BALLROOM**

**216 W. Fifth St., Los Angeles. Sharon Marie Cline, Sun., July 10, 11 a.m.-3 p.m.**

**SPAGHETTINI SEAL BEACH**

**3005 Old Ranch Parkway, Seal Beach. Dean Grech, Fri., July 8, 8 p.m., $20. Ray Fuller, Sat., July 9, 7 & 9:30 p.m., $25; 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.**

**THE SMOKEHOUSE RESTAURANT**

**4420 W. Lakeside Drive, Burbank. Andy Cowan & Nina Beck, Thu., July 14, 7:30 p.m., free.**

**VIBRATO GRILL & JAZZ**

**2930 Beverly Glen Circle, Bel-Air. Bern Catlinworthy, Fri., July 8, 9 p.m., free. The Tom Peterson Quartet, Sat., July 9, 9 p.m., free.**

**VITELLO’S ITALIAN RESTAURANT**

**4349 Tujunga Ave., Studio City. Groove Sauce, Fri., July 8, 8 p.m., TBA. The Idiotamaques, Sun., July 10, 8 p.m., TBA. The Dave Mackay Trio, Tue., July 12, 8 p.m., TBA.**

**JAZZ & BLUES**

**ALVAS SHOWROOM**

**1417 W. Eighth St., San Pedro. King Washington, Sun., July 10, 4 p.m., $20.**

**THE BAKED POTATO**

**3787 Cahenga Blvd. W., Studio City. Penny Aronoff, Gilby Clarke, Fri., July 8, 9:30-11:30 p.m., $30. Jason Harnell, Sun., July 10, 9:30 p.m., $10.**

**WHISKY A GO-GO**

**8801 Sunset Blvd., West Hollywood. Beyond Creation, Rivers of Nihil, The Zenith Page, Mon., July 11, 7 p.m., TBA. Ne Obliviscaris, Wed., July 13, 7 p.m., TBA. Circus of Power, Thu., July 14.**

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**Falling James**
EB’S BEER & WINE BAR, FARMERS MARKET:

COUNTRY & FOLK

THE COFFEE GALLERY BACKSTAGE:

THE CINEMA BAR:

WORLD STAGE PERFORMANCE GALLERY:

Sat., July 9, 10 p.m., TBA.

DRAI’S HOLLYWOOD AT THE W HOTEL: 6250 Hollywood Blvd., Los Angeles. Night Splash Fridays, Fridays, 9 p.m.; 2 a.m. Thu Sept. 9, 520.

EXCHANGE L.A.: 618 S. Spring St., Los Angeles.

Awakening, Fridays, 10 p.m.; Ben Nicky, Alex Di Stefano, Indecent Noise, Mark Sherry, Fri., July 8, 10 p.m., TBA. Inception, Saturdays, 10 p.m.; The Machine, Chill Harris, Sat., July 9, 10 p.m., TBA.

THE FEDERAL BAR: 618 S. Spring St., Los Angeles. DJ Joey Altruda’s Shanghai Noir, Wednesdays.

Saturday of every month, 9:30 p.m.-2 a.m., $5-$10. Blue Mondays, Fridays, 9 p.m., $8. Barrio Funky, second Saturday of every month, 9:30 p.m.-2 a.m., $5-$10.

HONEYCUT: 819 S. Flower St., Los Angeles. DJ Ladyjohn, DJ Whitney Fierce, waxing disco, Wednesdays, 10 p.m., free.

DANCE CLUBS

The Gaslamp Killer, D-Styles and MC Nocando, End Theory, with resident DJs Daddy Kev, Nobody, plus sexy-sinful displays and aerialist distrac-

tions, Saturdays, 10 p.m., $10-$15. Blue Mondays, Fridays, 9 p.m., $8. Barrio Funky, second Saturday of every month, 9:30 p.m.-2 a.m., $5-$10.

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AVALON HOLLYWOOD:

THE AIRMEN:

TINHORN FLATS SALOON & GRILL:

JOE’S GREAT AMERICAN BAR & GRILL:

IRELAND’S 32:

THE BEER GARDEN:

ON STREET PEOPLE RECORDS ENTERTAINMENT

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ON STREET PEOPLE RECORDS ENTERTAINMENT

—Falling James

Country & Folk

THE COFFEE GALLERY BACKSTAGE:

THE CINEMA BAR:

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friday nights in july

low end theory
festival preview
featuring dj's from the low end theory festival - july 23
at the shrine expo hall
july 8 - d-styles & great dane (8pm)
july 15 - nobody & shiva (8pm)
july 22 - gaslamp killer & daedalus (4pm)
tickets to the low end theory festival available at amoeba

www.laweekly.com // july 8 - 14, 2016 // la weekly
Saturday, July 9

The Afro Cuban Jazz Project: 6 p.m., free. LACMA, 5905 Wilshire Blvd., Los Angeles.

Aloe Blacc: 8 p.m. John Anson Ford Amphitheatre, 2580 Cahuenga Blvd. East, L.A.

Area 51: 8 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

Asher Roth, Larry June: 9 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

Balon de Oro: 6:30 p.m., $15. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

Briscoe, G IV: 8 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

Diana Reyes: 7 p.m., TBA. FOX Performing Arts Center, 2000 Avenue of the Stars, Century City.


Jordi Lane: 8 p.m., TBA. The Getty Center, 1200 Getty Center Drive, Los Angeles. See Music Pick.

Liquid Drum & Bass: 9 p.m., free. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

Latin Salsa Festival: With musicians TBA, 10 a.m.-6 p.m., free. Pershing Square, 532 S. Olive St., Los Angeles.

Lulu Santos: 8 p.m., TBA. El Rey Theatre, 5515 Washington Blvd., Los Angeles.

Mac Sabbath: With Metalachi, 8 p.m., $5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

Marissa Gomez & the Ghosts of Echo Park: 8 p.m., free. Grand Central Market, 317 S. Broadway, Los Angeles.

Mexrisse: 8 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles.

Rascal Flatts: With Kelsea Ballerini, Chris Lane, 7:30 p.m., $35.50-$125. Honda Center, 2695 E. Center Dr., Irvine.

Sunday, July 10

Bob Baker Marionettes: 7 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St., Los Angeles.


The Bridge USA Summer Festival: 10 a.m.-7 p.m., free. Torrance. See In Case You Missed It.

Decades of Rock: 6 p.m., free. Memorial Park, 222 W. Sierra Madre Blvd., Sierra Madre.


Iration: With Collie Buddz, Seedless, The Expanders, 5 p.m., TBA, Pacific Amphitheatre, 100 Fair Drive.

Latin Salsa Festival: With musicians TBA, 10 a.m.-6 p.m., free. Pershing Square, 532 S. Olive St., L.A.

Moforfo: 4 p.m., free. Plummer Park, 7377 Santa Monica Blvd., West Hollywood.

Ozomatli: 6:30 p.m., $15. Starlight Bowl, 1249 Lockheed View Drive, Torrance.

Rick Springfield: 6 p.m., $49-$59. Libbey Bowl, 210 S. Signal St., Ojai.

Second Sunday Concert: With Bobby Joyner, Molly Hammer, Max Christian, Terry Okey, 12:46 p.m., free. Adam’s Pack Station, Santa Anita Ave., Sierra Madre.

Sheila Govindarajan: 5-9 p.m., $15. Japanese American Cultural & Community Center (JACCC), 244 S. San Pedro St., Los Angeles.

Sitaram: 7:30 p.m., free, Central Grand Market, 317 S. Broadway, Los Angeles.

Tizer: 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

Wanted: 6 p.m., free. Warner Center Park, 5800 Topanga Canyon Blvd., Woodland Hills.

Monday, July 11

Azealia Banks: 8:30 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

Slow Hollows: With PriHF, Casinos, Rozid, in the Constellation Room, 8:30 p.m., $5. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

Tuesday, July 12


Wednesday, July 13

Adan y Xavi y Los Imanes: 9 p.m., TBA. El Rey Theatre, 5515 Wilshire Blvd., Los Angeles.

Empire of the Sun: Hellowoodbye: 7:30 p.m., Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

The Hodads: 6:30 p.m., free. Verdugo Park, 1621 Canada Blvd., Glendale.

Thursday, July 14

Boston: With Dennis DeYoung, 7 p.m., $39.50-$249.50. The Greek Theatre, 2700 N. Vermont Ave., Los Angeles.

Borns: With Porches, 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica.

DJ Rudy Bleu, DJ Crasslos: 4:30 p.m., free. California Plaza, 350 S. Grand Ave., Los Angeles.

Halsey: With Bad Suns, 8 p.m., TBA. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd., Los Angeles.

Heartbeat Brazil: 6 p.m., TBA. Descanso Gardens, 1418 Descanso Drive, La Canada Flintridge.

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

Iration: With Jerome Koko, 6 p.m., $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana.

Peter Mawanga & the Amaviri Movement: TBA, free. Culver City City Hall Courtyard, 9770 Culver Blvd., Culver City.

Three Dog Night: 8 p.m., TBA, Pacific Amphitheatre, 100 Fair Drive, Costa Mesa.

Trough Fishing in America: 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

—Falling James

Classical & New Music

101 Pianists: Dozens of young pianists interact with star pianist Lang Lang, Mon., July 11, 2 p.m., free. Walt Disney Concert Hall, 111 S. Grand Ave.

California Philharmonic: Victor Vener conducts cinematic compositions by Morricone and Beethoven, Sun., July 10, 2 p.m., $20-$100. Walt Disney Concert Hall, 111 S. Grand Ave., Los Angeles.

Hollywood Chamber Orchestra: Conductor-pianist Benjamin Loeb summons forth Mozart’s Piano Concerto No. 27, K. 595; and Mahler’s Des Knaben Wunderhorn and Adagietto from Symphony No. 5. Sun., July 10, 8 p.m., $33 & $45. Ricardo Montalbán Theatre, 1615 Vine St., Los Angeles.

IPalpitini Soloists: Member of the group resurrect J. Brahms, Wed., July 13, 7:30 p.m., $40. Greystone Mansion & Park, 905 Loma Vista Drive, Beverly Hills.

LA Philharmonic: David Newman conducts Michael Giacchino’s score to the 2009 version of Star Trek, Fri., July 8, 8 p.m.; Sat., July 9, 8 p.m., $14-$182. The Chinese pianist Lang Lang hits his marks for Tchaikovsky’s Piano Concerto No. 1, and Gustavo Dudamel conducts Rimsky-Korsakov’s Scheherazade, Tue., July 12, 8 p.m., $1-$149. Gustavo Dudamel conducts the hits from Leonard Bernstein's West Side Story, Thu., July 14, 8 p.m.; Tue., July 19, 8 p.m., $1-$149. Hollywood Bowl, 2301 N. Highland Ave.

LA Opera Artists in Recital: Members of the local opera company perform a program TBA, Tue., July 12, noon, free. The City of Hope, 1500 E. Duarte Road.

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In Case You Missed It

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