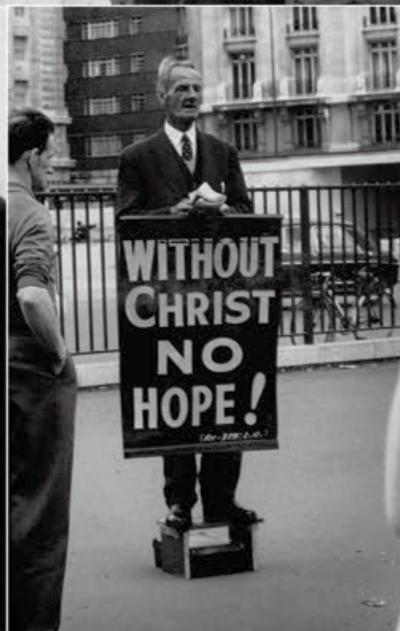


Rape Choreography Makes Films Safer but Scenes Still Take a Toll on Cast and Crew

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PORTRAIT OF THE ACTOR AS A YOUNG PHOTOGRAPHER

SEVEN YEARS AFTER HIS DEATH, DENNIS HOPPER THE PHOTOGRAPHER COMES INTO FOCUS • BY CATHERINE WOMACK



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Sexual assault is a common film plotline. But how do on-screen rapes affect the cast and crews who enact them?

BY APRIL WOLFE.

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CORRECTION:

The cover illustration of the July 7-13, 2017, issue was by Rachel Idzerda.

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HOW MOVIE RAPES ARE MADE

The brutal rape scene in Stanley Kubrick's *A Clockwork Orange* drove away at least one actress who called the filming "too humiliating."

SEXUAL ASSAULT IS A COMMON FILM PLOTLINE, BUT HOW DO ON-SCREEN RAPES AFFECT THE CAST AND CREWS WHO ENACT THEM?

BY APRIL WOLFE

It's already dark outside when Deven MacNair laces up her shoes for work. Like anyone's job, MacNair's occupation can fall into routine. For her, it's a lot of direction: "Right arm on left shoulder." "Left elbow on right hand." "Right knee on left thigh."

That's not a game of Twister — it's a choreographed rape. "I never meant to be a specialist in rape scenes," MacNair says with a touch of incredulity. "But I really am, because I'm a female stunt coordinator."

MacNair is blond-haired and blue-eyed, with an easy smile that could convince you to sign a petition. She's also a reluctant expert in staging sexual assaults on television and film. An independent pro wrestler (character name: Fire!) and trained actor, MacNair made her way to L.A. to work as a stunt double in comedies. She loves Buster Keaton-esque physical comedy, "almost *Three Stooges* with seltzer water" stuff, she says, but she rarely gets that kind of work. Shortly after she got to Hollywood, she was introduced to the macabre career of rape choreography

by a male mentor who abruptly quit coordinating fights, because she says "he found himself exclusively choreographing rape scenes." The intensity took its toll on him.

MacNair might prefer to be working on Disney and kids projects, but a job's a job, and men still get the best stunt-doubling gigs (even for female characters). So she picks up the phone when producers call with a potential scene. She has continued to pick it up — rape scenes are everywhere. MacNair is grateful, always positive, ready to do what's asked of her. At the same time, she — and others — hope the industry might stop to consider the toll of the number of rapes it depicts on screen.

While narratives of sexual assault are nothing new — everything from early Old West films to the various Renaissance-era depictions of *The Rape of the Sabine Women* and Japan's 19th-century *ukiyo-e* prints (an art form that influenced anime today) depicts gendered violence — these storylines have become particularly common in film and TV lately. In the last few years, there's a laundry list of media involving rape: *The* **(8)»**

» 7) *Handmaid's Tale*, *Westworld*, *The Magicians*, *The Revenant*, *The Salesman*, *The Birth of a Nation*, *Nocturnal Animals*, *The Innocents*, *Don't Breathe*, *Palo Alto*, *Jamestown*, *Room* and even *Your Highness*. The list goes on and on. Some of the rape storylines tell us something new and pertinent, such as Paul Verhoeven's film *Elle*, in which sexual assault is a defining moment that is the central core of the narrative. Some do not, like *Game of Thrones*, which — like the 1970s Italian *giallo* shock films — seems to use rape as a way to get naked women (and men) on screen.

Media attention to rape in film is targeted mostly at how audiences perceive the scenes and lamenting the studios' sheer mass of sexual violence on screen. Many articles ask the question: Are these scenes gratuitous? But rarely do we think about the filmmakers, actors and crew who make on-screen rapes happen, like MacNair. How do they feel? Are they tired of rape scenes? Or what if portraying rape could actually

ence for her personal downward spiral after she shot the film.

The 1970s often are cited as the glory days for daring cinema, but this is also the decade that drew up the blueprint for rape scenes that would follow. These emphasized what male directors called "realism," i.e., ultra-violent, titillating and unchoreographed. Not only is that practice dangerous but it's also insulting: Directors weren't trusting women actors to act.

Billy Jack (1971), *Death Wish* (1974),

his rape scene, he "really raped" his co-star, Mara Lorenzio, who was also the victim of rape in real life. You might take his claim with a grain of salt as another of Jodorowsky's hype experiments. Still, that a director would brag about raping his co-star to publicize a film is mind-boggling. That critics don't seem to care is worse.

It's unclear whether these films employed stunt coordinators, but actor interviews reveal some uncomfortable moments on set. *Straw Dogs* and *Last Tango* were not

Crash, that dubious pinnacle of film morality and human connection. In various interviews, Thandie Newton said that director Paul Haggis had written a deceptively spare description of one of her scenes, which turned out to be, surprisingly to her, a "hand rape." Matt Dillon was instructed to stick his hand up her skirt and simulate assaulting Newton's character — but Haggis didn't tell Newton. Haggis only asked her what kind of underwear she was wearing that day, according to Newton.

George Schneider and Newton didn't feel comfortable talking about their treatment until years — decades — later. Most actors probably prefer not to speak up because doing so might mean losing jobs. Since the 1970s, filmmakers have justified portrayals of rape as honest and necessary, as dialogue starters, but for all the talk these scenes have elicited from viewers and critics, is Hollywood having its own internal dialogue? The questions are pressing: How many rapes do viewers see in a lifetime?

RARELY DO WE THINK ABOUT THE FILMMAKERS, ACTORS AND CREW WHO MAKE ON-SCREEN RAPES HAPPEN, LIKE DEVEN MACNAIR.



PHOTO BY RYAN ORANGE

Stunt coordinator Deven MacNair would be happy to oversee more stunts and fewer rape scenes.

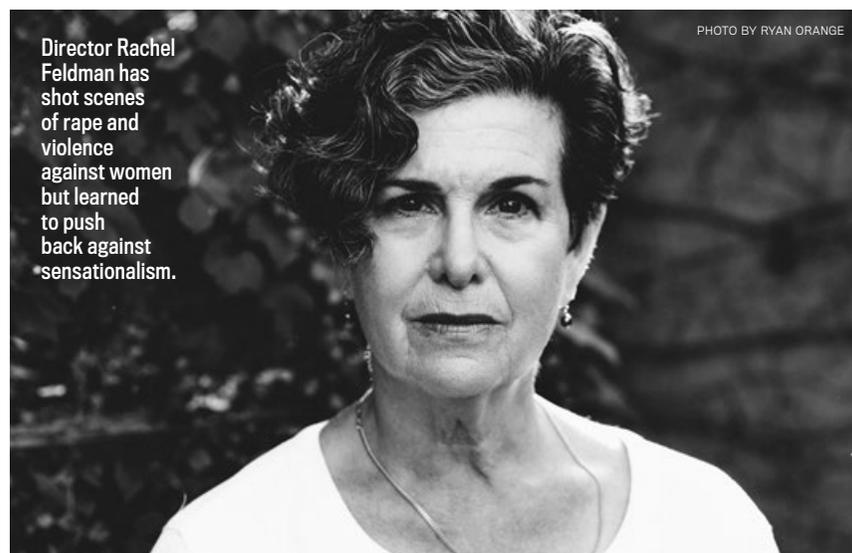


PHOTO BY RYAN ORANGE

Director Rachel Feldman has shot scenes of rape and violence against women but learned to push back against sensationalism.

be a positive thing?

With this many on-screen rape scenes being produced, people like MacNair are needed more than ever on set to supervise. "These actresses are playing a vulnerable part, and they're half naked, so I'm assisting for safety reasons," MacNair says. "If [the production] didn't have a choreographer, I would not trust it."

Yet making a rape scene wasn't always safe.

In 1971, director Sam Peckinpah wanted to make the "greatest rape scene ever" in *Straw Dogs*, according to the film's producer, Dan Melnick. Actor Susan George was enlisted to play the victim of an infamous "double rape." But Peckinpah refused to speak with George about the scene beforehand, saying he wanted realism. This echoes actor Maria Schneider's experiences on the set of *Last Tango in Paris* (1972). Just a few years before her 2011 death, Schneider opened up about director Bernardo Bertolucci's harsh treatment of her on set and his decision — with Marlon Brando — to spring some of the rape choreography on her at the last second, specifically Brando brandishing a stick of butter to lubricate her anus before he simulated penetration. "I felt a little raped," she'd told the *Daily Mail* in 2007, blaming that experi-



Last Tango in Paris' notorious rape scene

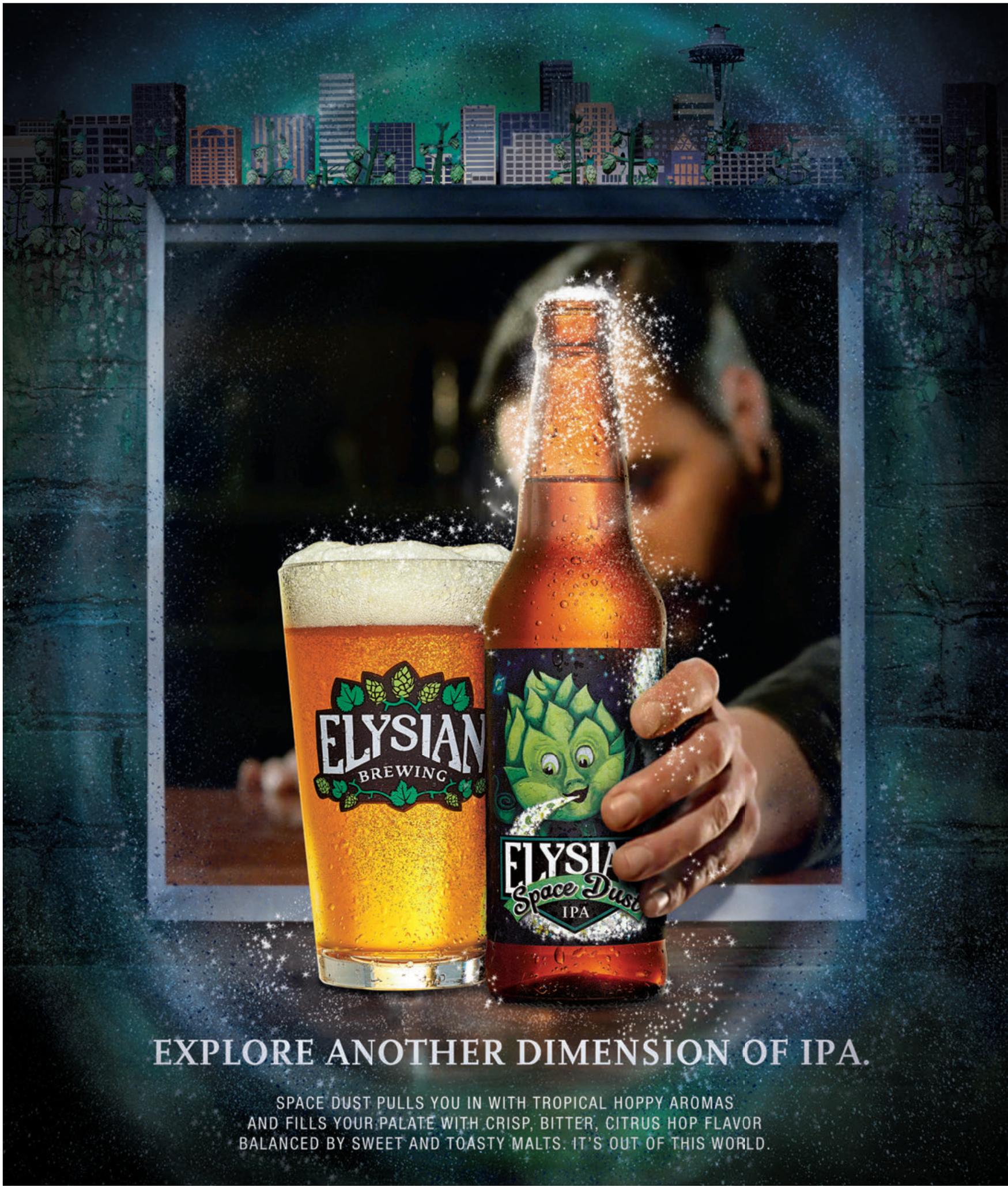
The Last House on the Left (1972) and *A Clockwork Orange* (1971) all featured their own brutal rape scenes, the latter driving away at least one actress who called the filming "too humiliating." For the press of Alejandro Jodorowsky's *El Topo* (1970), the director-star even claimed that in filming

SAG pictures, though it's uncertain how dedicated SAG was at the time to protecting actors during rape scenes. Today, many film sets with rape scenes hire stunt coordinators like MacNair to avoid these situations. But that doesn't mean directors don't cross the line, even in the 2004 Oscar-winning

How many are filmed in a year? Does all this normalize rape or expose it as horror? Are these depictions power-fantasy turn-ons, victimizing exploitation, or dramatically and thematically vital? What toll do they take on viewers (and critics) — and on the people who produce the scenes? Until recently, most rapes in TV and film were told from a male point of view. What happens when women direct rape scenes?

Back when director Rachel Feldman was starting her career, in the late '80s and early '90s, the demand for rape stories was high. She'd been working in television — *The Commish*; *Picket Fences*; *Dr. Quinn, Medicine Woman* — and wanted to break into features with a Lifetime movie. The producers were receptive to the script she had written but demanded one big change: "The only way it was going to go into production was to take this direction where they wanted [the character] to be raped."

Feldman felt, and still feels, that it's possible to direct a tasteful rape scene that can serve a larger purpose. Her compromise was to write a scene where the victim could fight and kill her rapist. "It's not like I left her whimpering in a pool of semen," Feldman laughs. "She had strength." Feldman had developed a rapport with (10 »



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>> 8) her actress, Tracey Gold, and her father, who trusted the director to protect her actors. Other men on set may not have been so sympathetic, as Feldman remembers getting the scene in just a couple of takes but hearing men around her calling for more.

Over the years, Feldman has shot a handful of scenes of rape and general violence against women, but she's also learned to push back against sensationalized depictions.

"I once had to tell a writer that when people in a story have conflict, they can argue about it. It doesn't have to succumb to violence," she says. "Rape and violence, it's often just dumb, easy writing."

Using rape as a plot point most often functions to give a dull male character a reason to act, a wrong to right, while serving as the female character's sole backstory. It's true this can be considered lazy writing. Yet female directors today are gaining in numbers, at least in the world of indie film,

I studied where those threads were lost."

Of course, Yu admits it's impossible to please every audience, but she's satisfied with how the cast and crew handled the scenes, banding together for a calm, communicative set — "no mind games." To keep everyone upbeat and focused, they even brought a handful of therapy dogs to the set.

The resulting scenes may be difficult to watch, but could they help young men find empathy for the women in their lives?

Director Jessica M. Thompson, whose indie feature *The Light of the Moon*, starring Stephanie Beatriz, hit big at SXSW this year, decries the "fetishization" of rape in film, making a distinction between rape-filmed-as-rape and rape-filmed-like-sex.

"I think rape culture is getting worse in a way because we're not discussing it. If you film [rape] like a sex scene, then it is glorifying it," Thompson argues. *Light* features sexual assault as a formative experience for the protagonist, and Thompson feels strongly that it was a story that needed to

promised Wood that she would have to do the scene only once or twice.

"I just said, 'Bring it here and now. We're not going to work up to it. This is the scene.' You can really abuse someone in those situations — create a second rape — if you don't handle it well," Rozema says. "It's preparation. It's choreography, so everyone knows exactly what everyone is doing. I just let [Wood] lead."

But Rozema remembers that something almost magic happened afterward.

"Rachel did an extraordinary thing. After you cut, film crews are immediately like, 'Move the generator here, do this, do that,' but Rachel stood up and said, 'Please, listen to me now. If you know more than a handful of women, you probably know someone who this has happened to, and I don't want your sympathy. You shouldn't feel empathy just because it's a mother or daughter or sister or wife but because we're human beings.'" Rozema seems moved anew as she tells me this story. "Many of the crew were awkward after this. But she took a moment and gave [victims] a voice, and I was really impressed with her."

When Eklund recalls the rape scene, he

life. After the film's release, wherever the actor went, strangers would guffaw and yell, "Squeal like a pig," a line uttered by Bobby's rapist. Beatty was continually struck by these cold displays from fans. They seemed to expect him to smile and chat after they'd gleefully demeaned him in reference to a sexual assault.

"He felt like a rape victim," Boorman said later in commentary for the DVD of the film. It had never crossed Beatty's mind that he would become a public spokesman for sexual-assault awareness, but the experience reshaped his psyche, and he was forced to confront what we now call rape culture.

On set, male cast and crew members probably are more affected by the production of rape scenes than one would expect. When filming Jodie Foster's gang-rape scene for *The Accused* (1988), Foster said that the mostly male crew became insomniacs and lost weight, stressed out over the four-day shoot. Foster cried so hard in the scenes that she popped blood vessels around her eyes but quickly eased into an upbeat attitude afterward. "At night, I'd watch the dailies of the rape scene and make jokes," she told *Vanity Fair*. The men? Their re-

Actor Mark Kelly bears the emotional burden of playing a rapist.



**"I THINK RAPE CULTURE IS GETTING WORSE IN A WAY BECAUSE WE'RE NOT DISCUSSING IT. IF YOU FILM [RAPE] LIKE A SEX SCENE, THEN IT IS GLORIFYING IT."
—DIRECTOR JESSICA M. THOMPSON**

and where once rape scenes were the territory of men, crafted according to their desire for a lurid "realism," they're now often created by women, who feel a sense of duty to correct the usual depictions.

This has led, inevitably, to more rapes on screen — and corresponding debate on whether there's just too much rape in media.

In a *New Yorker* piece, Jia Tolentino writes on the two rape scenes in Netflix's *13 Reasons Why*, arguing that the rape scenes stretch out far longer than necessary and that the show exploits these scenes even as the creators tout them as "a public service." Tolentino certainly has a point — but the depictions of rape in *13* were conceived of as a corrective, portraying the complexity of emotions and denial swarming around a sexual assault.

Jessica Yu, who directed the rape of Hannah (Katherine Langford) — the main character, a teenager who has taken her own life — recalls that the series's creator, Brian Yorkey, provided her with a supercut of assault scenes she could choose to study. "He said, 'It's not going to be in any way fun viewing, but if it's useful for you...' And it was. It helped me define what works. Sometimes you would watch a clip and know all of a sudden that it feels wrong. And so

be told. On her own set, staffed with many women, people came up to Thompson to tell her that they'd experienced a rape themselves and felt the film was important, to tell their side of the story.

"Look," Thompson sighs, "two of my friends were raped by strangers in New York. I'm a woman, but even I didn't know what [victims] go through with the police and the hospital. That's why I wanted to put their stories on screen."

But sometimes directors don't get a choice in what they get to film. In *Into the Forest* (2016), a moving portrait of sisterhood amid a technological apocalypse, director Patricia Rozema already knew there would have to be a rape; the book on which the film is based had made an assault a defining moment with far-reaching repercussions for the protagonists, played by Ellen Page and Evan Rachel Wood. Wood's character is assaulted by Stan (Michael Eklund) in a brief but unnerving scene.

Eklund tells me that when he got on set, he immediately sought to befriend Wood. "I've played these characters before, and it's important to establish a relationship and trust with your scene partner." The two actors exhaustively verbally agreed on their physical movement in-scene, and then Rozema stripped the crew to the essentials and

remembers that both he and Wood got caught up in the emotions. It was Eklund's last day, so he got out of wardrobe and drove home and went through what he calls "recovery time."

"Just the physicality of it, you carry the emotional side of it with you. It doesn't fade away that quickly," he says.

A year later, *Into the Forest* premiered in Toronto. Eklund was there, reuniting with cast and crew. In a quiet moment, Page and Wood took the actor aside and apologized. At first he was confused. But then they explained that they hadn't fully realized how much filming that scene, playing the rapist, would affect him emotionally.

"It meant a lot to me that they actually pulled me aside and wanted to check in with me," Eklund says.

His experience opens up yet another buried aspect about the prevalence of rape in film: how actors who play rapists cope with the experience.

In the spring of 1989, actor Ned Beatty penned an op-ed column for *The New York Times*, writing, "If [men] felt we could truly be victims of rape, that fear would be a better deterrent [for committing rape] than the death penalty."

Beatty most famously played Bobby, a character who is brutally raped by a hillbilly in John Boorman's tense thriller *Deliverance* (1972). They rehearsed for days and finally completed the scene in a four-minute shot that would forever change Beatty's

recovery was not so quick. Witnessing a rape over and over, as the production crew and editors have to do, takes its toll.

Working on Brian De Palma's heart-wrenching war drama *Casualties of War* (1989), editor Bill Pankow and the postproduction crew edited one of the most emotionally charged rape scenes committed to film, in which Sean Penn's character and three others assault a Vietnamese girl over the objections of Michael J. Fox's character. As the editor, Pankow's required to watch and rewatch footage, knowing it intimately, thereby getting a feel for which shots have the desired emotional appeal. After the film's release, Pankow, in an interview that appeared in Gabriella Oldham's *First Cut: Conversations With Film Editors*, revealed, "For the first few days, we couldn't help crying just looking at the dailies."

And then there's Bill Steinkamp, who edited all of Sydney Pollack's films before working with Joel Schumacher on the John Grisham adaptation *A Time to Kill*, which features a child rape scene the editor worked on for three weeks straight. At the time, Steinkamp was raising a little girl of his own, so engineering that assault became the "hardest thing" he ever did.

"Editing this scene was like picking at an open wound," Steinkamp says. "Everything that I did, I was like, 'Oh my God, how could you think about this?' Nowhere in my mind could I come up with somebody doing that." Of course, handling emotion is simply a part of the job **(13 >>**

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To join you must be:

- 18 years of age or older
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For more information contact
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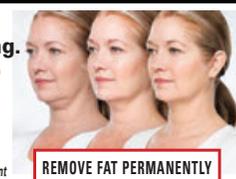
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» 10) when you're working on heavy material, whether rape or other violence, but as Steinkamp says, "I can imagine a lot of things in life, plane crashes, people stabbed, shot, drowned, but this ... it hits harder somehow."

For Derek Boonstra, the few days of crying was worth it, because both Kirby Dick documentaries he cut — *The Invisible War* and *The Hunting Ground* — led many to take viable actions against sexual assault. In some cases, with fictional narrative films, constructing these rape scenes does start to feel like a public service: If you can make it believable, make people care about the victim, then you've created a better story and honestly shown the horror.

Stories like these editors' abound, though many other artists and technicians prefer not to go on record. Editor Tom Pilla, who assisted in finding interview subjects for this article, expressed some shock at the number of responses he'd received when he put out a call. "I was surprised how many editors contacted me to say they cut a rape scene but were uncomfortable talking about it," he said via email. Truth is, every writer, director, actor and editor wants to work, and they're not likely to turn down a film with a rape scene.

There's one downside to accepting work on a rape scene that is exclusive to actors: What kind of roles will you get if people remember you, for instance, as a rapist?

For the filming of the British crime drama *Peaky Blinders*, actor Sam Neill got "wobbly," requiring pep talks in the lead-up to his character's rape scene with Helen McCrory. In an interview with the *Belfast Telegraph*, McCrory lamented how difficult it is for male actors to take on the role of a sexual predator, because it could likely affect the trajectory of a career. "People stare at you on the tube," she said. "They can't remember why they want to batter you to death, but they just remember that they do."

Whether or not rape scenes are deemed meaningful or "good" for the culture, the reality of an actor's career in Hollywood includes a high likelihood of eventually either being raped or raping someone else on screen. For a certain unlucky few, they will play the role multiple times.

Mark Kelly is a genial, thoughtful guy, who moved from Oregon to Los Angeles for a career as a comic actor. You might know him as Connor in *Fear the Walking Dead* or Dale in *Mad Men*. As a father of two, Kelly's thankful that he often plays "good people," but that's not always the case. Every director I've spoken to for this story says it's imperative to cast the kindest human you can imagine as the rapist, to make the actor playing the victim as comfortable as possible. According to his director for *The Night Stalker*, Megan Griffiths, Kelly is that guy.

The actor actually has a long history of playing the abuser. His mother runs an Oregon nonprofit called Hands & Words Are Not for Hurting Project, aimed at domestic-abuse awareness, and early in his career, he would return home with his girlfriend to act out a stage play centered around domestic abuse for illustrative purposes. As Kelly describes having to play-hit and verbally berate his girlfriend onstage, he groans. "Man, this gets dark real fast. I swear I'm an optimistic guy."

Instead of performing the play again

and again, Kelly eventually convinced his mom that they should make a film, *Loves Me Loves Me Not*. So when Griffiths cast him as the rapist in *The Night Stalker*, Kelly took the part specifically because he trusted the director not to sensationalize rape and to use the film as a teaching tool, that rape is not about sex but power.

"Her vision toward film reminded me of how pure and honest those years working on domestic abuse with my parents were," he says. "Shooting something like this is something you're proud to do for the cause, but you're definitely not having fun."

Kelly's background makes him hugely knowledgeable on the topic of assault. As we talk, he easily rattles off disturbing statistics about rape in America and sighs when he admits he'd thought we as a culture had already made astounding progress in demystifying rape and starting a dialogue but was proven wrong by politicians saying "crazy shit." Kelly says, "If I have to, God forbid, play a rapist again, I will for a good cause. But I don't like it. God, I really do not like it."

Right now, America — and much of the rest of the world — is simultaneously mired in rape stories and also completely unable in reality to face rape and its repercussions. Many filmmakers' decisions to portray a rape stems from a desire to change the conversation around rape, but this has opened the door to an oversaturation of sexual-assault images, where some might become numb to it. Should we demand fewer rape scenes for fear of perpetuation, rather than representation? Would that stymie understanding? What's the right amount of rape to create that dialogue that might lead to actual change?

Arriving at a magic number is impossible, of course. That means it remains urgent for every filmmaker to think deeply about what their rape scenes convey, whether they're necessary, whether they help or hurt the culture itself or the people they've entrusted to re-create these scenes.

We may never know just how many rape scenes appear in movies or TV in a given year. According to a Motion Picture Association of America spokesman, the organization adds descriptors before films and programs to indicate that they contain sexual violence but does not have data on how many times that descriptor has been used. (Anecdotally, when I was a script reader, I found that 46.7 percent of the 30 scripts I'd read in a three-month period contained rape.)

So it's not too much to ask screenwriters, directors and producers to ask themselves these questions before adding to that number: Are you the right person to tell a rape story? What does this scene illuminate? Remember that there are skilled professionals, like Deven MacNair, who ensure the scene's realism and safety — and it's also worth considering whether there isn't some fresh, more interesting stunt you'd like to see MacNair attempt in your film.

MacNair is focusing on a new cause these days: pushing filmmakers to actually hire women stunt actors to double for female actors. She'll still choreograph your rape scene — and do a damn good job.

"But," she says, "if I do less next year, that's OK by me."

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Tao's Surf and Turf specialty roll

PHOTO BY ANNE FISHBEN

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BAD RELIGION

Tao in Hollywood defies expectations, and not in a good way

BY BESHA RODELL

There's an odd, pervasive myth about the way Americans eat that at its most basic goes like this: The privileged among us eat well, while the poor eat poorly. It's an assumption that's deployed frequently when discussing food deserts, obesity, nutrition and other issues of food insecurity and hunger. But it also smacks of classism and ignores the fact that most Americans, regardless of financial status, eat poorly. In fact, I'd say that if we are going to generalize, it would be more accurate to say that the very wealthy in this country have some of the worst taste when it comes to food.

What other explanation accounts for the mostly terrible (yet very expensive) restaurants in Malibu, a city with one of the highest median household incomes in L.A. County? The dumbed-down selections on so many Beverly Hills wine lists? Yes, there

are exceptions, and yes, many very good (and also very expensive) restaurants survive thanks to customers with both the

money and taste to patronize them. But my guess is that if you surveyed the dining-out proclivities of the 1 percent, you'd find mostly crappy chardonnay, too-sweet cocktails, safe but expensive steakhouse fare and terrible pan-Asian food.

How else to explain Tao? The outrageously over-the-top mini-chain that originated in New York has seen its Las Vegas outpost become the highest-grossing and most profitable restaurant in America, and its New York locations aren't far behind. As of this past April, Los Angeles has a Tao of its own, along with a handful of other concepts from the same owners, all attached to the new Dream Hotel in Hollywood.

Much has been written about the genius of Tao as a moneymaking operation, about how 75 percent of its revenue is in alcohol when the industry standard is around 30 percent, and about how in Vegas the restaurant and its adjacent nightclub manage to attract convention-goers during the week and celebrities (as well as rich-kid celebrity wannabes) on the weekends. Hollywood is an obvious place to try to re-create that dynamic, and I can attest to the fact that it's working: During the week a steady stream of tourists fills the multilevel dining room; on weekends the valet line is a parade of brightly colored luxury cars disgorging brightly colored luxury people. Paparazzi swarm. Kardashians pout. Etc. Inside the heavy wooden doors and through the dark entrance corridor, the space is a massive, overwhelming fantasy,

crammed with symbols of Asian mysticism, spirituality and sexuality, as well as any other lazy stereotype you can think of. Dragons! Red lanterns! A giant statue of a multi-armed Guanyin bodhisattva that has birds and a glowing red heart and other random shit projected onto it!

The dining area is arranged like a theater, with the bodhisattva statue where the stage or screen would be and the large bar and lounge where the balcony would

I WANTED TO TRY TO UNDERSTAND THIS VERY POPULAR THING. SURELY THERE'S SOMETHING TO LEARN FROM TAO'S MASSIVE SUCCESS.

be. To reach your table, you descend into the tiered room and get a seat either on one of those tiers or at the bottom, under the statue. Much of the seating is engineered both to make you an audience to the spectacle and to engender performative dining. Couchlike seats face outward, and you sit next to your companions and eat off low tables. You feel as though you're being presented to the room, like a queen overseeing her (vaguely Buddhist?) king-

dom. It's unnerving and ego-stroking and impressive as hell.

Given how much thought and money have gone into the design, I expected the food to be expensive, decent, Americanized versions of Chinese and Japanese classics. I expected the drinks to be too sweet, the sushi to be fresh and the kitchen to rely heavily on easy equations such as (pan + heat) x (noodle + sauce) = delicious.

What I didn't expect were dumpling skins so thick and glutinous that eating them was a little like biting into semi-coagulated library paste. I didn't expect a mush of *pad thai* without a hint of tamarind or fish sauce or sweetness, bland and pale and gummy. I didn't expect an uni hand roll to look like a rice ice cream cone with an uni garnish where the cherry on top might be — a mere smidge of urchin roe in the center of a few fistfuls of rice. Nor did I expect that uni to be the wan, dull-colored variety that you find in small-town, landlocked sushi bars, its creaminess turning to liquid, its oceanic pungent flavor edging on acidity.

OK, fine. Sushi is hard. Dumplings are hard. Surely the \$34 orange chicken is good? It's a dish I tried in a desperate attempt to give the place a pass, imagining it to be the thing on Tao's huge and overwhelming menu that the restaurant was destined to make well, a dumb and yummy crowd-pleaser. The sauce was pretty tasty, made with real oranges, the seared bits of which were scattered about the plate as evidence. The pieces of chicken were big, almost chicken tender-sized, perfectly sticky and glossy and unfathomably dry. Chewy as jerky. Moderately inedible.

I liked the hot and sour soup in the same way I've always liked the tangy, cornstarch-thick dark brown stuff you get with Chinese takeout anywhere in America. The crab-heavy sushi rolls were unremarkable, at least the ones that hadn't gone anywhere near a deep fryer — in which case they were as gloppy and silly as you'd expect. I had a few slices of sashimi on a *chirashi* salad that were firm and fresh and vaguely tasteless. There's a giant fortune cookie dessert that comes filled with chocolate mousse and fortunes for everyone at the table, which clumsily refer to your sex life in ways neither clever nor sexy, but it is what it is: gimmicky, ridiculous, kinda fun to eat.

And I was right on one count: The drinks are too sweet, by a gajillion sugarwatts, including safer bets such as the margarita and the Manhattan variation, here called a 58th Street. There's almost nothing worth drinking on the wine list, unless it's a \$450 Krug kinda night. The least offensive, least expensive way to alcoholically numb yourself is via the sake list, but if you're like me and sake makes you a little punchy, this might not be the place to test the bounds of your sake-influenced patience. Especially when the bill arrives.

I'm sure no one comes here looking for a bargain, but man, this place is a shocking ripoff even by tourist-trap standards. (In an odd step that seems to acknowledge the insanity of the cost or the drunkenness of the clientele or the volatile meeting of those factors, your waiter will ask that you sign your itemized bill — not just your credit card slip but also the bill itself — to concede that you did indeed order (16 »

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Perhaps it's unfair to pick on Tao. The food isn't that much worse than what's available at any number of popular chain restaurants, from the higher end through fast food (though I would much rather eat the orange chicken at P.F. Chang's or Panda Express than the orange chicken at Tao). But I wanted to try to understand this very popular thing — surely there's something to learn from Tao's massive success. We in the food world live in our food-world bubble; we tie ourselves in knots talking about the peril of cultural appropriation in Portland food trucks while the highest-grossing restaurant in America blithely offers bottle service under a giant, reclining Buddha statue as paintings of demure geishas cast their eyes alluringly downward behind the bar. I have stepped out of my bubble long

enough to appraise Tao and to declare it bad in almost every way, and now I'll go back to my comfort zone of *real* Asian food (whatever that means) and Californian small plates, thanks very much. I set out to understand Tao's allure, to find the fun in Hollywood's gaudiest glam, and have found myself only more bewildered — and more aware of the cultural schisms that separate us.

Regardless, I will attempt to salvage meaning from this futile exercise and say: To the tourist visiting Hollywood and looking for an outrageous experience, you deserve better. To the guy looking to impress a date, you deserve better. To Americans rich and poor and in between: We deserve better.

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pounds of fresh mussels every month. In August, it's expanding to a full 1,000 acres.

Do the math and you'll count a lot of California-grown mussels, which positions the ranch as a major player in locally sourced seafood. The ranch also has plans to harvest scallops, oysters and kelp in the future.

Since the United States imports 80% of the seafood we consume, this is a small but needed step in the right direction for not only conscientiously sourced meals but the California economy.

The sea ranch is currently providing tours to distributors, chefs and educational groups to view the offshore operation and consider sourcing from Catalina Sea Ranch. Given that we're starved for locally sourced, quality seafood, we have a lot to look forward to in the shellfish being harvested at the ranch. —Esther Tseng

PICNICS

The 5 Best Canned Wines and Grocery Store Snacks for Summer Picnics

Canned wine is having its day in the sun. Between Cinespia screenings and Hollywood Bowl shows, cans of rosé, sparkling whites and reds are becoming a staple in Angelenos' picnic baskets. New selections are popping up all over the city, from \$3.99 four-packs of Trader Joe's Simpler Wines to \$10 16-ounce cans of "small-batch" cabernet. Some are what you'd expect out of a canned wine but others are actually quite delicious.

But here's the real reason we drink canned wine: to have a good time. No one takes a swig off their tallboy of pinot noir to identify notes of elderberry and fresh cement. With alcohol by volume (ABV) numbers between 5 and 15 percent, canned wine takes a less-is-more approach to dining on a blanket. One tall can of 12.5 percent Everyday Rosé is the perfect setup for an outdoor movie: less bulky than a six-pack of beer and not nearly as filling as an IPA. On top of providing an efficient buzz, canned wine cuts the need for corkscrews and glasses, and removes the risk of shattering the bottle on the way up those Hollywood Bowl hills. Canned wine — it's just smart picnicking.

In aid of smart picnicking, and because stopping by an artisan cheese shop isn't always in the cards, we've researched great canned wine pairings that can be found at the grocery store.

Barefoot Moscato Spritzer and fried chicken

Ralphs fried chicken, to be exact. It's battered and fried every morning, and at \$8 for eight juicy pieces, one platter can feed a crowd. Drink it with Barefoot's Moscato spritzer for a sweet and effervescent balance to the crisp and savory chicken. At 5 percent ABV, this can will get you about as buzzed as a can of Bud Light and costs roughly \$10 for a

four-pack. Both items can be purchased at Ralphs, but we're confident that any fried chicken/sparkling white wine combo will provide a similar effect. **Alloy Wine Works Everyday Rosé and Savorish Garlic Chive Chèvre snack packs**

These \$6.99 tallboys of 12.5 percent ABV Grenache rosé are excellent, and pair well with everything from melon cheese to spicy wasabi peas. We recommend these \$5 Savorish snack packs, which are basically grown-up Handy Snacks (yep, the ones from the '90s with the red stick) and perfect for smart picnicking. A scoop of herby goat cheese and a pile of flatbread crackers are presented in a sleek little box, freeing us from purchasing a whole tube of chèvre with a box of 45 water crackers. Savorish snack packs and Everyday Rosé can be found at Gelson's and Whole Foods.

Sofia Mini Blanc de Blanc with Sweet Olive Oil Tortas and goat brie

If sweets are on your mind, the 11.5 percent ABV Sofia Coppola mini cans pair beautifully with Ines Rosales Sweet Olive Oil Tortas smeared with goat brie. Spanish olive oil tortas are an excellent vehicle for milder cheeses, especially the sweet variety, which add a unique spin to the usual cheese-and-cracker combo. The pinot blanc blend completes the flavor trifecta by playing the crisp counterpart to the sugary torta and tangy brie. Though the wine and brie can be purchased at most grocery stores, the tortas can be found at Whole Foods and Whole Foods 365. *Ines Rosales tortas, \$5.79; Wolwich triple crème goat brie, \$6.99; Sofia Minis, 4-pack, \$16.99.*

Simpler Wines White with smoked sardines and Manzanilla olives

Trader Joe's is a treasure trove of snacks and ridiculously cheap wine. Its canned wine costs \$4 for a pack of four, so it's no surprise that Simpler Wines are not superior in taste. But at 10 percent ABV per can, they're completely acceptable for boozy picnics. The muted flavor works as a palate cleanser for bold and briny flavors, such as the single-serving packs of pitted Manzanilla olives for just 99 cents apiece, and smoked sardines in oil for \$1.69. Eat the sardines with multigrain crackers to add a touch of sweetness and crunch to the ensemble.

Fiction Red with cured meats and cheeses

Canned red is tougher than whites and pinks, but this Fiction 14.7 percent ABV red blend defies the odds. It's a perfect balance of dryness and fruit, which pairs well with meats and cheeses. No need to be adventurous with this one. Grab some salami and provolone from the deli counter, or pick up a pack of Fiorucci mozzarella wrapped in prosciutto (\$4.79 at Whole Foods), and you're in business. Fiction Red is made by Field Recordings Wine, which also produces the aforementioned Everyday Rosé, so it's no surprise that this wine is a winner. Get it at Whole Foods or Gelson's for \$9.99. —Rebecca Pardess

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Week of
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14-20

P. 21 **FRI**

LAY DOWN THE CLAW AT PORT OF LOS ANGELES LOBSTER FEST

P. 21 **SAT**

HEAVY METAL MARKS 40 YEARS OF CENTAURS AND BIG BOOBS

P. 22 **SUN**

CELEBRATE THE FLOWERS FLOATING IN ECHO PARK LAKE



P. 23 **TUE**

THE VOICE OF THE DODGERS TAKES THE STAGE WITH L.A. PHIL

Union Station Summer Train Fest: See Saturday.



PHOTO BY ALEX GILLMAN

Fri., July 14, 5-11 p.m.; Sat., July 15, 11 a.m.-11 p.m.; Sun., July 16, 11 a.m.-7 p.m.; \$12, free veterans, military and kids under 12. (310) 798-7478, lobsterfest.com. —John Payne

sat 7/15

GALLERIES

Beasts and Bikinis

Heavy Metal Magazine — or “Naked Chicks With Wings Monthly,” as it was known in eighth grade — embarks upon its fifth decade of riveting fantasy, science fiction and artistic vibrancy at the opening of the **Heavy Metal 40th Anniversary Art Show**. The group exhibition presents works by more than 80 artists — everyone from European greats like Moebius and Milo Manara to American visionaries such as Richard Corben and the late genius Jeffrey Catherine Jones. From the breadth and depths of the magazine’s history, you’ll also see live body painting, cels from the 1981 *Heavy Metal* film, limited-edition prints, memorabilia and more. *Copro Gallery, Bergamot Station, 2525 Michigan Ave., Ste. T-5, Santa Monica; Sat., July 15, 8-11 p.m. (exhibit runs through Aug. 19); free. (310) 829-2156, copronason.com. —David Cotner*

CULTURE

Masked Mayhem

Despite its flamboyant personalities and over-the-top histrionics, American professional wrestling can’t hold a candle to *lucha libre*, the highly theatrical and acrobatic style of Mexican wrestling. The Museum of Latin American Art celebrates the popular sport with its **Lucha Libre Extravaganza!**, an evening of film, music and, of course, wrestling. The program begins with a *Wrestling School*, Max Minor’s documentary about the Santino Bros. Wrestling Academy in Bell Gardens, followed by a meet-and-greet with *luchadores* and a performance by local rockabilly-punk band Cutty Flam. The main event is five high-energy matches, featuring, among others, Thunder Rosa and Taya Valkyrie, international superstars whose prowess inside the ring unites fans on both sides of the border. *Museum of Latin American Art, 628 Alamitos Ave., Long Beach; Sat., July 15, 5-10 p.m.; \$25, members \$20. (562) 437-1689, molaa.org. —Matt Stromberg*

fri

7/14

MUSIC

Psychedelic Sunsets

Friday Flights soars again with tonight’s titanic triad of creative energies: Artist Molly Burno and Yeah Yeah Yeahs drummer Brian Chase meld choreography and barbering with *We of Me*, a soundscape mixed live and propelled by 20 men and their amplified, handcrafted hairbrushes. There’s also a set by Long Beach psychedelic velvet jammer Sun Araw and site-specific work by the Institute for New Feeling, a cabal of artists that unites New Age thinking and corporate mindsets to create “new ways of feeling and ways of feeling new.” *Getty Center, 1200 Getty Center Drive, Brentwood; Fri., July 14, 6-9 p.m.; free (parking is \$15, \$10 after 3 p.m.). (310) 440-7300, getty.edu. —David Cotner*

COMEDY

One Nation Under Jokes

In 2016, PBS aired John Fugelsang’s excellent road-trip documentary *Dream On*, which followed Fugelsang as he traveled through 17 states to retrace the 1831 journey of Alexis de Tocqueville, author of the book *Democracy in America*, and find out if the American dream is still accessible to working-class people. Since 2013, the New York-based comedian and SiriusXM host (he’s also been a host on VH1 and of *America’s Funniest Home Videos*), has applied that same political sensibility when emceeding *Comedy Nation*, a stand-up show in which fellow comics crack wise about such topics as sex, sexism, gambling and legalizing drugs, followed by a panel discussion. Tonight’s lineup for **Comedy Nation: Patriotism vs. Party: Are They All Drunk on Power?**, features Dulcé Sloan, Rick Overton, Felicia Michaels, Tamer Kattan, Bill Dixon and Robin Tran. *Nerd-*

ist Showroom at Meltdown Comics, 7522 Sunset Blvd., Hollywood; Fri., July 14, 7-8:30 p.m.; \$10. (323) 851-7223, nerdmeltla.com. —Siran Babayan

FOOD & DRINK

Laying Down the Claw

The 18th annual **Port of Los Angeles Lobster Festival** is the world’s largest lobster festival, with four Guinness World Records to prove it. The star item here is fresh discount Maine lobster meals flown in daily, including lobster rolls, lobster mac and cheese, lobster quesadillas and ... well, you get the idea. (Note: The admission price does not include lobster meal.) Dine and dance to free entertainment, including a variety of bands and street performers, and savor a stroll in the pleasant outdoor park along L.A.’s historic waterfront, with tall ships harbored nearby and shopping at Ports O’ Call in San Pedro. *Port of Los Angeles, Sixth St. & Harbor Blvd., San Pedro;*

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CULTURE

C'mon Ride the Train

Union Station, with its Early California architecture built in 1939, hosts the first **Union Station Summer Train Fest**. It's a nostalgic nod to trains of that era, featuring a display of vintage train engines and cars, including the 1927 Santa Fe 3751 steam locomotive and the 1959 Tioga Pass business car. The daylong family event includes model trains, tutorials, a kids zone organized by Griffith Park Travel Town, food trucks, DJs and live music by harmonicist Ross Garren. And if you're a hobbyist, Skylight Books, Train Shack and other local vendors will be offering model train supplies, themed merchandise and train safety education. *Union Station*, 800 N. Alameda St., downtown; Sat., July 15, noon-6 p.m.; free; tour of Santa Fe 3751 \$20, \$10 children, under 5 free. (213) 683-6875, unionstationla.com.
—Siran Babayan

sun 7/16

CULTURE

Flying Lotus

Every year Echo Park Lake becomes the site of a festival timed to coincide with the awe-inspiring bloom of countless lotus flowers along the northwest shore. Thanks to last winter's much-needed rain, the lakeside blossoms are particu-

larly showy this year, which is as good a reason as any to drop by the 37th annual **Lotus Festival**. Each year's event is hosted by a different country, and this year it's Bangladesh. Dancers from the host country join vendors selling street food and handmade crafts, adding to a range of other multiculti attractions that have become part of an L.A. tradition spanning nearly four decades. *Echo Park Lake*, 751 Echo Park Ave., Echo Park; Sat., July 16-Sun., July 17, noon-9 p.m.; free. (213) 485-5027, laparks.org/lotusfestival.
—Tanja M. Laden

mon 7/17

THEATER

Speed Writing

Even if you're a musical-theater hater who doesn't enjoy watching people break into song and dance, you might be intrigued by **The 24-Hour Musicals: Los Angeles**. An offshoot of New York-based the 24 Hour Company's *The 24-Hour Plays*, *The 24-Hour Musicals* challenges film and TV actors, writers, composers and choreographers to create four wholly original, short musicals within the 24 hours prior to performance, from 8 p.m. to 8 p.m. The lineup for tonight's first L.A. event features Shoshana Bean, Wayne Brady, Nellie McKay, Michelle Visage, Garrett Clayton, Janina Gavankar, Alicia Witt, Vella Lovell, Donna Lynne Cham-



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plin, Amanda Seales, Andrew Leeds and Deborah Ann Woll. Who knows, you may witness the next *Hamilton*. Speaking of, VIP ticket holders will have a chance to win orchestra seats to *Hamilton*. Proceeds benefit the Dramatists Guild of America's Legal Defense Fund. *The Theatre at Ace Hotel*, 929 S. Broadway Ave., downtown; Mon., July 17, 8 p.m.; \$175-\$500. theatre.acehotel.com/events/24-hour-musicals-los-angeles/. —Siran Babayan

tue 7/18

THEATER

Scully and the Symphony

One of the quintessential elements of any proper Southern California summer soundtrack has long been the affable voice of **Vin Scully** deftly weaving in references to Shakespeare and post-war Brooklyn in his broadcasts of L.A. Dodgers games. Because of the ongoing limitations of the Dodgers' current television deal, most local fans couldn't see much of Scully's final seasons covering the baseball team before he retired last year, but he emerges from retirement tonight, putting his reassuring, mellifluous voice to use in his orchestral debut with the L.A. Phil as the narrator of *Lincoln Portrait*, composed by fellow New York native Aaron Copland. Conductor Gustavo Dudamel throws out the first pitch with Copland's *Fanfare for the Common Man* before guiding the orchestra through Beethoven's epic, choral-infused Ninth Symphony. *Hollywood Bowl*, 2301 N. Highland Ave., Hollywood; Tue., July 18, 8 p.m.; \$1-\$154. (323) 850-2000, hollywoodbowl.com. —Falling James

wed 7/19

TALKS

Spooky Synths

Part of the success of *Stranger Things*, Netflix's retro-themed, sci-fi/horror drama that takes place in a small Indiana town in 1983, was its soundtrack, which featured tunes from The Clash, Joy Division, New Order, Echo and the Bunnymen and Modern English, as well as an original, synth score, including the opening credits, composed by Kyle Dixon and Michael Stein. The two are half of Austin quartet SURVIVE and were nominated for two Grammys for Best Score Soundtrack for Visual Media. In anticipation of the show's season-two premiere in October, Grammy Museum executive director Scott Goldman interviews Dixon and Stein about **The Music Behind Stranger Things**, exploring the creative process and the pair's collaboration with series creators the Duffer Brothers. *Grammy Museum*, 800 W. Olympic Blvd., downtown; Wed., July 19, 8 p.m.; \$15. grammymuseum.org. —Siran Babayan

thu 7/20

NOSTALGIA

It's Aliiiiive

No 1980s-inspired party would be complete without Oingo Boingo's theme song to *Weird Science*, with its synths, horns and sample from 1935's *Bride of Frankenstein*. The soundtrack to John Hughes' 1985 teen-angst comedy, about two Chicago suburban nerds who gain popularity by using their computer to create the perfect woman ("just like Frankenstein ... except cuter"), is one of the director's most memorable. Tonight, Film Independent

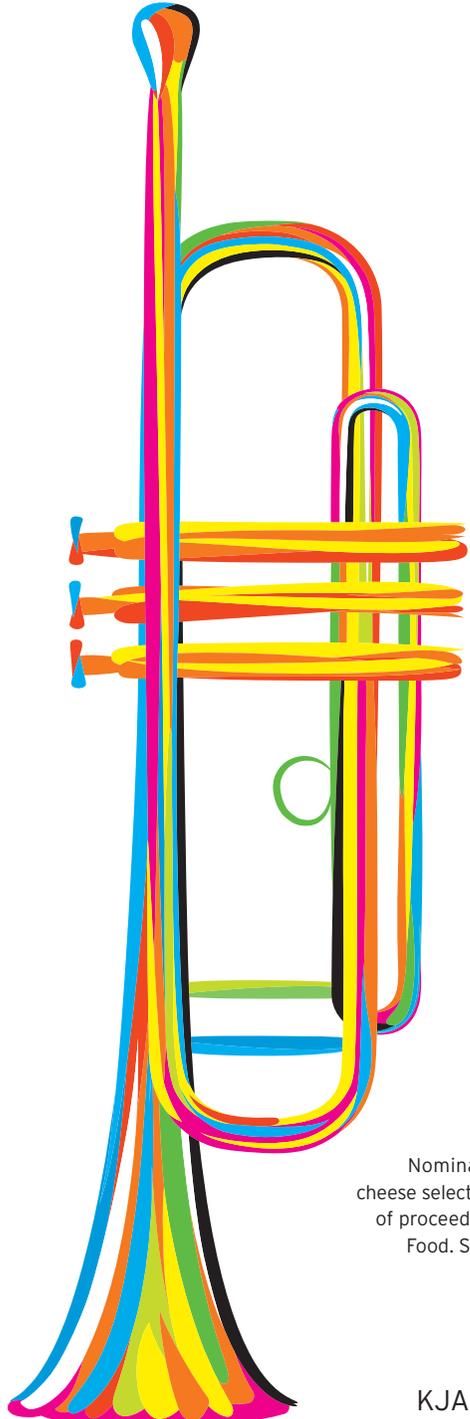
at LACMA will do away with that at **Bring the Noise: *Weird Science* with Live Music** by Ulises Lozano, Carlos Chairez and Gil Cerezo of Kinky. Launched earlier this year, the museum's screening series has paired classic films with original scores composed by Seth Bogart, Yacht and Jack Antonoff, who, in April, performed to that other famous Hughes movie, *The Breakfast Club*. *LACMA, Bing Theater*, 5905 Wilshire Blvd., Mid-Wilshire, Thu., July 20, 7:30 p.m.; \$30, \$25 students and seniors. (323) 857-6010, lacma.org. —Siran Babayan

MUSIC

Outer Limits

The boldly ever-morphing **Zola Jesus** is not

one to shy away from the scary potentialities to be encountered in trekking the outer parameters of a new "pop" sound. The singer-composer's somewhat gothic path along several sonics-stretching albums of uncanny vocal acrobatics laced with electronic atmospheres — and, more recently, big brass and beats on her choicely ultra-widescreen *Taiga* album (2014) — is a thrilling one, if only for her brave-hearted determination to do things her own way. Also performing: singer-songwriter Lawrence Rothman, Norwegian electronic duo Smerz and the Echo's Part Time Punks DJ Michael Stock. *The Geffen Contemporary at MOCA*, 152 N. Central Ave., downtown; Thu., July 20, 6:30 p.m.; free with reservation. (213) 621-1741, moca.org. —John Payne



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Culture //

PORTRAIT OF THE ACTOR AS A YOUNG PHOTOGRAPHER

Seven years after his death, Dennis Hopper the photographer comes into focus

BY CATHERINE WOMACK

Before he ruined Sandra Bullock's commute by strapping a bomb to a city bus; before he maniacally inhaled gas from a plastic mask, morphing into one of David Lynch's most sadistic, unhinged villains; and before he donned a hippie headband, straddled a custom chopper and rode easy with Peter Fonda across the American West, Dennis Hopper took photographs.

They called him *The Tourist*. With his trusty Nikon slung around his neck, Hopper spent his 20s capturing images of 1960s Hollywood, Harlem, Tijuana and Selma, Alabama. He knew he was living through a unique time, and he wanted to document it.

It was James Dean — a co-star (*Rebel Without a Cause*, *Giant*) and close friend of Hopper's — who suggested to the young actor that the practice and discipline of photography would help him prepare to direct films. When filming a movie, Dean explained, shots had to be framed correctly in the moment. Cropping a moving image after a shoot was not an option.

In the photos he shot from 1961 to 1967, Hopper took his friend's advice, studying the world around him like a photojournalist with an artistic eye. He was careful in his framing and never cropped an image.

Easy Rider, Hopper's directorial debut, was released in 1969 and launched a period in his life during which he set aside photography and focused on acting and directing. But before he packed his photos away in boxes, Hopper selected and exhibited 429 of them in a 1970 show at the Fort Worth Art Center in Texas. He organized the show himself, grouping the small, postcard-sized prints thematically and displaying them in long lines, like a black-and-white storyboard or a strip of film zipping along the wall.

The photos from that exhibit remained primarily in storage until they were rediscovered after Hopper's death in 2010. Now

a part of the Hopper Art Trust, the "Lost Album" has been exhibited in Europe and New York. Now Angelenos have the opportunity to view the collection in its entirety for the first time at "Dennis Hopper: The Lost Album," at the Kohn Gallery in Hollywood through Sept. 1.

Curators Claudia Bohn-Spector and Sam Mellon of Micronaut see their role as conduits for Hopper's vision. They studied photos of the 1970 show in Fort Worth and meticulously re-created the groupings Hopper chose then, placing each photo on the Kohn Gallery walls in the exact order in which they were originally shown.

"Dennis really curated the show," Mellon says. "My hope is that people who see the show appreciate it for the artist's presentation and pacing."

"In a way, that Fort Worth show was like Dennis' own retrospective of himself," Bohn-Spector says. "We have re-created that and added quotes and images of him along the way so that people will get the sense that they are hearing directly from him, as if he is walking them through the show."

Along this posthumous tour, viewers will be greeted by images of Hopper's extraordinary friends. A disparate group of up-and-coming actors, artists and musicians at the time, the individuals in Hopper's album are now cultural icons: There's Jane Fonda sunbathing in Malibu and Paul Newman squinting into the California sun. Andy Warhol lounges on a couch at the Factory. James Brown, surrounded by adoring fans, shoots a million-dollar smile at the camera. Ed Ruscha's piercing, serious eyes seduce as he poses in front of a TV repair shop's neon sign.

"You become this little voyeur," Bohn-Spector says of the sensation upon viewing these intimate moments of art world and Hollywood celebrities. "Hopper was a very privileged photographer. He had access to a lifestyle, to connections, to travel, to money."

The curator suggests looking behind the seductive curtain of celebrity: "I would love for people to take Dennis' photography se-



PHOTO BY DENNIS HOPPER

riously," she says. "Not just because he was in the right place at the right time or for who he was depicting but for the genuine artistic quest and hunger that is apparent. I feel he was a very hungry person — hungry for experience and hungry for artistic expression."

Mellon says he sees Hopper's artistic brilliance in images captured away from celebrity-saturated Hollywood. "I think he turns into a different photographer when he's somewhere — be it geographically or at a point in time — in which he is less famous. When he's able to be anonymous, he's much more ambitious with his photography."

"HE WAS ALWAYS TAKING PICTURES. THAT IS HOW I REMEMBER HIM — FRAMING THE WORLD WITH HIS CAMERA LENS." —MARIN HOPPER, DAUGHTER OF THE ACTOR-DIRECTOR

Those less well-known photos, especially those taken by Hopper as he followed a civil rights march from Selma to Montgomery, reveal a young man sharply attuned to the time in which he was living and eager to capture it in all its messy complexity. They also reveal the photographer's privileged position from a different setting, one in which he is more observer than participant.

In our current decade, there are a slew of 50th anniversaries (Kennedy's and King's assassinations, the passage of the Civil Rights Act, the first man on the moon) that prod us to look back to the '60s. Not only that but today's political climate and societal struggles mirror those of Hopper's youth. Black Americans are still seeking justice in the face of police brutality. Women are still marching for their rights. Everything has changed yet nothing has.

That's why Hopper's 20th-century male gaze can feel toxic at times, when viewed through modern eyes. There is Bill Cosby innocently peeking out from behind a leafy bush. There are the privileged white elite lounging poolside. There are women, naked, sexualized and objectified.

When it comes to Hopper, there is a slew of outdated politics, tabloid stories and personal demons to confront. "But, as happens when you delve into anybody, all of a sudden there's a person there," Bohn-Spector says of grappling with the drugs, womanizing and ego that crowd Hopper's biography. "He spoke about the photography filling a void for him. Once you hear that, then he becomes human. He was really an artist. And that often comes with baggage."

Both curators say that the real joy in this exhibit comes from witnessing a young artist's pursuit of his craft. "Dennis picked up a camera to train himself to look at moving pictures," Mellon says. "And what is fascinating is that it paid off. When you watch *Easy Rider* after seeing these photos, you recognize how certain scenes mimic the angles and perspectives of certain photographs almost exactly."

Hopper's oldest daughter, Marin Hopper, says that before her father died, he told her he wanted to be remembered most as a photographer. That is, in part, why she is so passionate about exhibiting the "Lost Album."

Her motives are also deeply personal. "He was always taking pictures," she says. "That is how I remember him — framing the world with his camera lens."

This show won't replace Hopper-the-actor with Hopper-the-photographer in the public's imagination. His films were too great, his villains too affecting, his roles too memorable. What the "Lost Album" does reveal is that behind this famous actor — behind all the bad guys and great lines — was a young man with a camera, learning his craft and making himself vulnerable in pursuit of art.

DENNIS HOPPER: THE LOST ALBUM | Kohn Gallery, 1227 N. Highland Ave., Hollywood July 8-Sept. 1 | (323) 461-3311 | kohngallery.com

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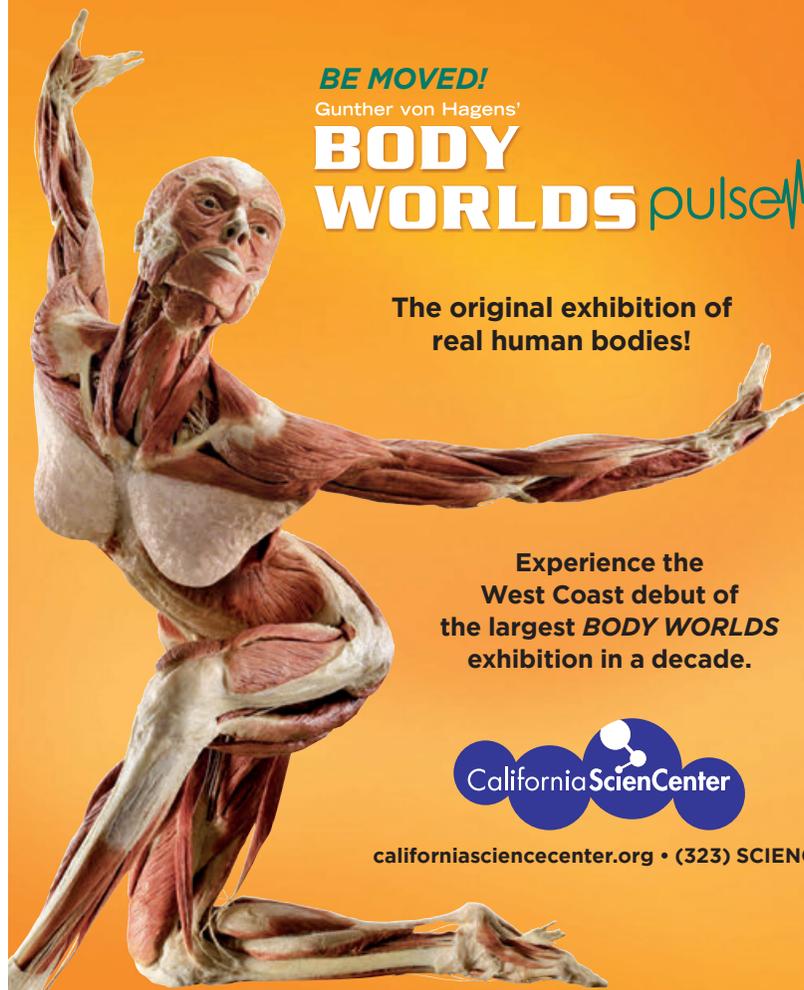


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Stage //

WEIRD SCIENCE

Transplanted from Broadway with Mary-Louise Parker and Denis Arndt, *Heisenberg* is an 80-minute slog

BY DEBORAH KLUGMAN

British playwright Simon Stephens' *Heisenberg* tracks the ups and downs in the relationship of an American woman in her 40s and an Irishman in his 70s. First produced at the Manhattan Theatre Club in 2015 and later remounted on Broadway, the play shares its appellation with physicist and 1932 Nobel Prize winner Werner Heisenberg. Heisenberg was most famous for his Uncertainty Principle, which posits limitations to our understanding of the dynamics of matter. Stephens clearly had in mind a parallel between Heisenberg's theory and the peculiar pas de deux between the characters in his two-hander, each alienated in their own way but striving, in various degrees, to relate.

Stories about the misery of the lonesome and disaffected are the crux of

many plays, and their success often rests with how interesting their characters might be. *Heisenberg*, transplanted to the Mark Taper Forum with the original cast, Mary-Louise Parker and Denis Arndt, and under its original director, Mark Brokaw, underwhelmed me from the start.

ARNDT MAKES THE MOST OF WHAT THE PLAYWRIGHT HAS GIVEN HIM.

My main issue is with Parker's rendering of the American woman, Georgie — representative of those annoying people who, having no aim or purpose, devote their otherwise directionless energy to cultivating an eccentricity for display to others. This character drives the action,

but she does so with a tedious sameness. Add to that Brokaw's theater-in-the-round staging, which forced me to muse on the actors' profiles when I longed to view their faces, and I was tapping my foot till curtain time.

Complete strangers, Georgie and Alex (Arndt) meet in a metro station after Georgie approaches Alex and spontaneously kisses him on the neck. Reticent and soft-spoken but with an innate dignity, Alex isn't the sort of man most people are likely to notice — which makes him a perfect target for Georgie, who's looking for someone to give her their undivided attention.

After their initial meeting, Georgie tracks Alex down in his London East End butcher shop and continues her efforts to probe his reserve and sexually entice him, which she eventually succeeds in doing.

By design, *Heisenberg* is a talky piece, which makes it all the more important for its characters to be engaging enough to watch and to listen to. Arndt makes the most of what the playwright has given him, and his taciturn Alex deepens and enriches as we get to know him. But Parker's detached posturing (reminiscent of her portrayal of Nancy on *Weeds*), in



Denis Arndt and Mary-Louise Parker

PHOTO BY CRAIG SCHWARTZ

tandem with the odd, bleating way she delivers many of her lines, is counter-effective and makes you not care a hoot about her.

Where was the director in this? His lack of oversight, if that's what you kindly want to call it, delivers a piece that's an 80-minute slog.

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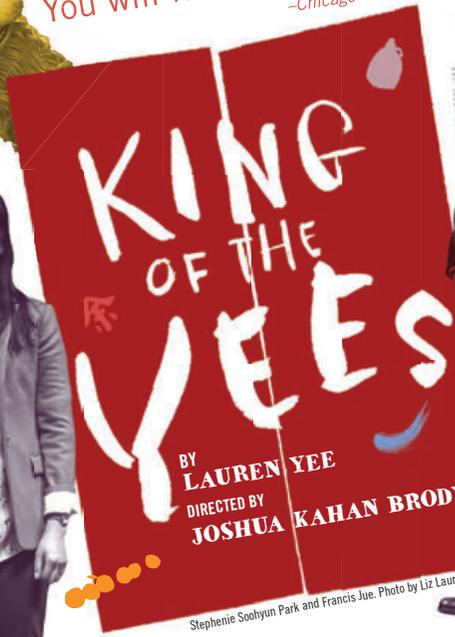
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Film //

MONKEY SHINES

War for the Planet of the Apes is the most vital blockbuster since *Mad Max: Fury Road*

BY BILGE EBIRI

Somehow, while we were worrying about superheroes and star destroyers and hot rods and whether Captain America could beat up Superman or whatever, the goddamned *Planet of the Apes* movies became the most vital and resonant big-budget film series in the contemporary movie firmament. And they did it with the most confrontational of high concepts: Humans suck, and now the apes are the good guys.

To be fair, the films didn't initially state this outright; they've steadily built to the idea. But elements were present right from the beginning. The Simian flu might be killing humans and making apes hyper-intelligent, but what's really undone us across these three films has been our selfishness, cruelty and nihilistic propensity to destroy that which we claim we want to save. *War for the Planet of the Apes* picks up a couple of years after 2014's *Dawn of the Planet of the Apes*, which ended as all-out war was declared between the ascendant apes and the declining remnants of the human race, just 10 years after the events of 2011's *Rise of the Planet of the Apes*. Now, the tribe of apes led by Caesar (Andy Serkis) is hoping to flee to safety, behind a mountain range and across a desert — beyond which, they believe, humanity will not follow them.

But of course, the humans won't stop their pursuit. Sometimes they come in small, heavily armed invading armies, using turncoat apes as slaves and scouts. Sometimes they come in quiet raiding parties. One of this film's most striking achievements — especially in its first half — is making us fear even the silhouette of a human being. The men in this movie might as well be the xenomorphs from the *Alien* movies: strange, unspeakable beasts uncurling out of the shadows like demons from your worst nightmare.

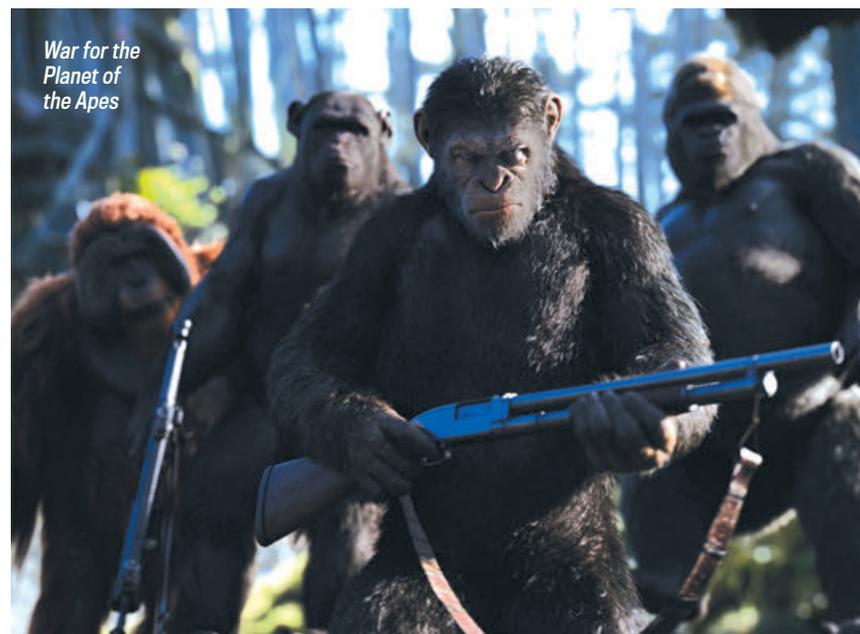
Leading the humans is the messianic Colonel (Woody Harrelson), who inspires a kind of mindless devotion from his soldiers. I'm not sure if the Colonel has a name, but I'm gonna call him Kurtz, because he's clearly channeling Marlon Brando's portrayal of that character from *Apocalypse Now*, which itself was based on Joseph Conrad's *Heart of Darkness*. (By the way, this is the second angry-ape movie this year to reference Francis Ford Coppola's film; what's up with that?) Harrelson finds ways to bring shading to this monster. The humans themselves are grappling with a mutation of the Simian flu, which has begun to take speech and intelligence from many of those survivors who were

once immune to its effects, and the cruel acts by "Kurtz" are as much a death rattle for his race as anything else.

Meanwhile, Caesar also is wrestling with his darker side, represented here by his visions of Koba (Toby Kebbell), the bitter, bellicose bonobo who in *Dawn of the Planet of the Apes* helped engineer the escalating enmity between apes and men. Across these films, Caesar's rage and vengeance have always fought with his capacity for compassion, but in death Koba has become the devil on Caesar's shoulder — a tempta-

THE MINDLESS, TRIBAL DESTRUCTIVENESS ON DISPLAY IS NOT SOME OUTSIDE, UNFAMILIAR FORCE. THESE AREN'T ZOMBIES.

tion as well as a warning sign. There is no similar conflict among the men, it seems: In the intervening years, they have become a grunting, faceless, well-disciplined horde, in thrall to the preening, godlike bluster of the Colonel. There's something weirdly cathartic about the spectacle of humanity reduced to an animalistic throng. And it gives the film a disturbing, powerful kick. Of course, people are often capable of great evil; we don't need the movies to tell us



COURTESY 20TH CENTURY FOX

that. But the mindless, tribal destructiveness on display in this film is not some outside, unfamiliar force. These aren't zombies. We recognize this impulse, this willingness to embrace raw hatred and give ourselves over to leaders who focus and cultivate our rage. These days, we know it all too well.

These last two *Apes* films were directed by Matt Reeves, who previously distinguished himself with the bleak, beautiful teen-vampire drama *Let Me In*, a superior remake of the hit Swedish thriller *Let the Right One In*. This new one has all the reliable virtues of a well-made studio blockbuster: The effects are incredible, the action is exciting, the music is great, and Andy Serkis — once again embodying a nonhuman character through motion-capture technology — remains terrific.

But there's something more here: Reeves likes his stuff dark — visually, thematically, narratively — and now he plunges us headlong into the gloom. *War for the*

Planet of the Apes is certainly the most melancholy tentpole since... well, since *Dawn of the Planet of the Apes*. The subject matter may well lend itself to melodrama and spectacle, and while Reeves never skimps on suspense or emotion or epic imagery, he also understands the power of restraint, of quiet. The apes usually speak in sign language. The humans barely speak at all — those who can don't really have anything worth saying. Meanwhile, the grim settings and mood — thick forests and desolate valleys and pitch-black caves — enhance the imperative for survival at all costs. The picture pulls us as viewers into an atmosphere so oppressive that it leaves no room for morality; we're too caught up in the characters' struggle for survival to worry about anything else. This movie is a dangerous place to be.

WAR FOR THE PLANET OF THE APES
| Directed by Matt Reeves | Written by Mark Bombak and Reeves | 20th Century Fox | Citywide

JODOROWSKY'S ENDLESS POETRY OFFERS A PHANTASMAGORICAL COMING OF AGE

At 88 years young, the rebel-shaman filmmaker Alejandro Jodorowsky has led an eclectic life and enjoyed a provocative career not easily encapsulated. His 1970 acid Western, *El Topo*, crowned him godfather of the midnight-movie craze. His phantasmagoric 1973 masterpiece, *The Holy Mountain*, was ripped off by Kanye West for his Yeezus tour design. His impossibly ambitious, unfinished Frank Herbert adaptation was anecdotally chronicled in the Cannes-vetted doc *Jodorowsky's Dune*. And that's just within cinema — "Jodo" has also been a playwright and a novelist, a writer of comic books and a musician, a Tarot scholar and the inventor of "psychomagick" therapy. He once was a mime who studied with Marcel Marceau.

Jodorowsky began to unpack his origins and his emotional baggage in 2013's *The Dance of Reality* (the first in a proposed pentalogy of autobiographical magic-realist fantasies), which concerned his melancholic 1930s childhood in Tocopilla, Chile. You need not have seen that film to delve into its spectacular follow-up, *Endless Poetry*, which picks up in the 1940s with Alejandro and his Jewish-Ukrainian folks moving from their provincial home to open a garment shop in Santiago. Dazzlingly shot on location by cinematographer extraordinaire Christopher Doyle (*In the Mood for Love*), this color-splashed, user-friendly sequel draws a heartfelt if comically absurd portrait of a young man growing into his identity by leaning into his creative passions.

Episodic in structure, *Endless Poetry* feels like a scrapbook of amended memories filtered



COURTESY ABKCO FILMS

through Jodo's lysergic proclivities. There are Nazi dwarves and amputees. There is more full-frontal nudity than the MPAA could stomach. Epic choreography commingles a marching band of red devils with a street procession of skeletons. It's more loopy, more irreverent and more intensely personal than anything its mystic creator has invented before.

—Aaron Hillis

ENDLESS POETRY | Written and directed by Alejandro Jodorowsky | Abkco Films | Nuart



Florence Pugh in
Lady Macbeth

COURTESY ROADSIDE ATTRACTIONS

Film //

BLOOD ON HER HANDS

LADY MACBETH FINDS A CORSETED WOMAN THRILLINGLY, MURDEROUSLY UNLEASHED

BY APRIL WOLFE

A “feminist” film need not portray all its female characters in a positive light. Women

aren’t a monolith of benevolence. Still, a film with multiple female characters who are equal parts sympathetic and sadistic, who face off against one another in a battle of wits and will, exposing some harsh truths about race, class and privilege, is something rare — something to be tightly embraced. *Lady Macbeth* — a chilling period piece about a woman who comes into her own savage power, directed by William Oldroyd and penned by playwright Alice Birch — is that film.

Newcomer Florence Pugh smolders as Lady Katherine, a young woman sold into a loveless and dutiful marriage with a much older man, Alexander (Paul Hilton). Our sympathies are squarely with her in the opening scene, peering out from a white lace veil, surveying the solemn men in dark

suits surrounding her at the ceremony. Her eyes take in the world with curiosity and dread: What will they do to her? Perhaps knowing the answer to that, Lady Katherine surprises us with a question of her own: In what terrible ways will she deal them their fate?

A FEMINIST FILM NEED NOT PORTRAY ALL ITS FEMALE CHARACTERS IN A POSITIVE LIGHT.

Alexander is dispatched abruptly to a fire somewhere yonder for an indefinite amount of time. Really, though, this is Alexander’s shoddy and convenient excuse to disappear and avoid sleeping with his wife for months, or even forever — his reasoning is slyly revealed toward the end of the narrative. Alexander’s father, Boris (Christopher Fairbank), punishes Katherine’s insolence

by leaving her in the house alone with the servants. This is the first of the fatal flaws in the thinking of these male characters: their assumption that a woman’s biggest fear is being left to herself.

The moment the house is free of men, Katherine’s corset is loosened (or gone altogether). Later, when decorum demands that her servant Anna (Naomi Ackie) — who happens to be black — must again tie her up tight at the waist, Katherine deals with the pain by slurping red wine. And when Katherine takes a lover — farmhand Sebastian (Cosmo Jarvis) — her demeanor grows hungrier, and Oldroyd finds in her desire deliciously dark humor.

In one moment, Katherine’s arms are splayed wide across the footboard of her bed while she and Sebastian writhe in ecstasy. The creaking wood of the bedframe beats like a frantic heartbeat against the floor, echoing through the cold, prisonlike home. Then Oldroyd brusquely cuts to fresh-faced, prim Katherine in daylight, holding out her cup for some of Anna’s tea, the gentle tinkling of liquid in the china so at odds with the sounds that preceded it. This is a house with no secrets. Rule-abiding Anna hears the ruckus from the lovers, and her tight-lipped, prudish response (she is unable to question her mistress’s exploits) at first contributes to the comedy — at least until Katherine slowly devolves from lovable cad to vindictive murderess.

When Boris returns at last and requests a special wine for dinner, Anna must deliver the news that it’s all gone — Katherine drank it. But the lady’s anxious face and cold eyes challenge Anna, and the servant has no choice but to take the blame for the wine disappearing. It’s a multilayered, almost dialogue-free scene that ends (achingly) with Anna crawling on hands and knees out the door, at Boris’ behest. Oldroyd frames her so that we only see the top of her back at the bottom of the screen, like a little worm undulating away from its tormenters. Pugh’s and Ackie’s performances here are electric and expressive, the former portraying ultimate power, the latter ultimate fear. By the end of this twisty, enigmatic story, my chest was as tight as one of Katherine’s corsets.

LADY MACBETH | Directed by William Oldroyd | Written by Alice Birch, based on Nikolai Leskov’s *Lady Macbeth of Mtsensk* | Roadside Attractions Arclight Hollywood, Landmark

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BATTLE SCARS I'm sure there's a thoughtful way to make a movie about a war veteran who loses his genitals in combat. Unfortunately, *Battle Scars* doesn't find it — mainly because the movie doesn't have one original, sensible thought. It's all about this Marine Corps soldier (Zane Holtz) who returns home after fighting in Afghanistan, plagued with both PTSD and the loss of his nether regions. While he gets the Purple Heart and a \$50,000 check for his troubles, he also leaves his wife and crashes at his weed-dealing brother's place. You'd think a movie with subject matter like this would have our protagonist figuring out how to cope with such a life-changing, physical loss, maybe even interacting with men who've been through the same predicament. Instead, *Battle Scars* takes a luntheaded detour into sleazy crime-thriller land when our hero goes on the run with a strip-club waitress (Heather McComb) — who initially

took his credit-card info and went on a shopping spree, by the way — when they both incur the wrath of the club's insanely villainous owner (Fairuza Balk, with a ridiculous, Eastern European accent that makes her sound like she's looking for "moose and squirrel"). The sheer stupidity of all this pissed me the hell off. Writer-director Danny Buday has slapped together a so-called drama in which practically all the characters make the most insipid, illogical decisions. But what's truly offensive is how Buday dedicates this movie to all the soldiers who've lost limbs and had to rebuild their lives. I'm sure any war-vet amputee will tell you that, no matter how bad things have gotten, they've never done the dumb, insulting shit that goes on in *Battle Scars*. (Craig D. Lindsey)

GO CHASING CORAL In 2016, rising sea temperatures killed 22 percent of the Great Barrier Reef. In Jeff Orlowski's new film *Chasing Coral*, scientist and reef specialist Charlie Veron — born in 1945 — throws a pained look at a millennial marine

YOUR WEEKLY MOVIE TO-DO LIST

**Silent Films Under the Stars
Friday, July 14**

The *Citizen Kane* of cannibal pictures, Gary Sherman's *Death Line* (aka *Raw Meat*) is a minor masterpiece of dread too little known in the U.S. Sherman shot the picture in the tunnels of the London Underground network, imbuing this tale of subterranean savagery with a visually precise milieu. Cinefamily screens this surprisingly rich suspense exercise — which plays with audience sympathies with masterful grace — in its **Friday Night Frights** series. Sherman will be in attendance, along with producer Paul Maslansky and star David Ladd, to present the restored director's cut. *Cinefamily/Silent Movie Theatre*, 611 N. Fairfax Ave., Fairfax; Fri., July 14, 10:30 p.m.; \$14. (323) 655-2510, cinefamily.org.

Before dying in the same infamous plane crash that took the lives of Buddy Holly and J.P. "Big Bopper" Richardson, Ritchie Valens achieved legendary status as the granddaddy of Chicano rock. As played by Lou Diamond Phillips in *La Bamba*, Valens comes across as a sweet, sensitive soul who overcame a culturally stacked deck to become an American success story. The Skirball Cultural Center will screen the film as part of its outdoor **Movies That Rock** series. Get there early and check out the exhibit "Paul Simon: Words & Music." *Skirball Cultural Center*, 2701 N. Sepulveda Blvd., Brentwood; Fri., July 14, 8:30 p.m. (doors 6:30 p.m.); \$10. (310) 440-4500, skirball.org.

Sunday, July 16

Before he became the most successful French film producer in recent history, Luc Besson was a poster child of the "Cinéma du Look," a 1980s movement that privileged surface flash over abstemious formalism. By the time he made *The Professional*, Besson was already an international sensation, with seven César nominations to his credit. This was preceded by *La Femme Nikita*, a robustly stylish thriller about a troubled teenage girl recruited and reprogrammed as a deadly spy. The Egyptian will screen both in anticipation of Besson's forthcoming sci-fi extravaganza, *Valerian and the City of a Thousand Planets*. Between shows, the director will discuss his storied career. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Sun., July 16, 7:30 p.m.; \$15. (323) 466-3456, americancinemathequecalendar.com.

One of L.A.'s best-kept secrets is the **Silent Society**, an offshoot of the Hollywood Heritage Museum, which screens vintage 16mm flicks at Paramount Ranch. You can eat a leisurely picnic dinner and take a guided tour of the derelict sets of *Dr. Quinn, Medicine Woman* while you wait for the sun to go down and the show to begin. It doesn't really matter what's playing; it's the rustic, family-friendly, congenial atmosphere that appeals.



La Bamba:
See Friday.

COURTESY COLUMBIA PICTURES

The summer season kicks off with the 1926 *Beau Geste*, starring a handsomely mustachioed Ronald Colman. Be sure to bring a lawn chair for comfort and a flashlight for the moonless walk back to the parking lot. *Paramount Ranch*, 2903 Cornell Road, Agoura; Sun., July 16, 8 p.m.; \$6 (\$3 under 12). hollywoodheritage.org.

Thursday, July 20

The American Cinematheque will tip its hat to the antiquated X rating in a series designed to showcase some of the best films to earn that rare designation. Mileage may vary on which shows tickle your fancy, but this writer's choice would be the Pier Paolo Pasolini double header, *The Decameron* and *Arabian Nights*. Together they comprise two-thirds of Pasolini's "Trilogy of Life," a quixotic attempt to will humanity back to a premodern existence. (The middle part of the trilogy, an appropriately randy adaptation of *The Canterbury Tales*, is generally considered to be the weakest.) Vaguely Marxist in its symbolic depiction of bodies undefiled by capitalism, the films endure as examples of pure storytelling for its own sake: amoral, sensual, mysterious. *Egyptian Theatre*, 6712 Hollywood Blvd., Hollywood; Thu., July 20, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com.

Dan Duryea might be the quintessential noir actor. The lanky, laconic star had a knack for creating slimy characters with a mere whine of his nasal voice. His mannerisms suggested a concealed insecure streak, and when he played the good guy, he could be oddly touching. In celebration of a new biography by Mike Peros, enjoy two classic Duryea films. In *Criss Cross*, he partners with Burt Lancaster to pull off an armored car robbery in broad daylight. In *Black Angel*, extracted from a Cornell Woolrich novel, Duryea plays an alcoholic pianist who teams up with a woman to clear her husband of murder charges. Between films, Peros will discuss Duryea's legacy with Richard Duryea, the late actor's son, moderated by Alan K. Rode of the Film Noir Foundation. *Aero Theatre*, 1328 Montana Ave., Santa Monica; Thu., July 20, 7:30 p.m.; \$12. (323) 466-3456, americancinemathequecalendar.com. —Nathaniel Bell

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& SATURDAY 7/15, FOLLOWING THE 7:00 PM SHOW AT THE LANDMARK.**

biologist and sighs, "I'm glad I'm not your age." The oceans are warmer, of course, because our release of carbon dioxide has thickened the greenhouse gases in our atmosphere, trapping heat that once would have bounced out into space. The seas absorb much of that heat, sparing those of us on land from radically increased temperatures — but not sparing coral, which after steeping in too-warm water blanches white and then dies. Rather than just a globe-trotting report on the crisis afflicting our oceans, *Chasing Coral* is about an ad man's efforts to find a way to focus us on the problem. Orlowski (*Chasing Ice*) tracks a race to document rather than one of discovery, with a team of scientists and photographers traveling to endangered reefs to capture, with time-lapse cameras, the bleaching of coral and the death of the

vibrant ecosystems that thrive around it. (The scientists continually compare coral to forests and cities, the point being that marine life depends upon it — and our lives, too.) At first, Orlowski's reliance on reality TV-style interviews about process and emotions struck me as indulgent padding, but by film's end their necessity is clear. We watch this crew emerge from the depths stunned and shaken, their hearts ripped open by their work: bearing witness to the slow death of a world. The film is a devastating success, moving in its beauty and wrenching when that beauty withers away. (Alan Scherstahl)

GO CITY OF GHOSTS What might be most horrific about the horrors exposed in Matthew Heineman's overwhelming *City of Ghosts* is their familiarity. The film documents the efforts of citizen journalists to

alert the world to ISIS' ravaging of Raqqa, their Syrian hometown, which Abu Bakr Al-Baghdadi and his extremist followers seized four years ago. With cellphones, video cameras and spotty Wi-Fi, the courageous young men of Raqqa Is Being Slaughtered Silently revealed the bloody truth of ISIS' perversion of Islam. Here are public executions: bodies chucked from buildings, kneeling hostages shot on camera, men and women publicly flayed, heads spiked on a fence while the bodies rot below. It's terrible to behold but it of course is no surprise. It's what any reasonably informed American knows is going on but likely chooses not to think about. *City of Ghosts* and Raqqa Is Being Slaughtered Silently demand that you contemplate it — that you find within yourself the capacity for outrage. Unsurprising or not,

that footage has outraged ISIS, which has endeavored to cut Raqqa off from the rest of the world and to exterminate the citizen journalists. Much of the original RBSS crew long ago fled Raqqa and Syria for Europe, where, in safe houses, they post to the internet reports from back home. "They executed our brother and father so that we'd stop," says a young man named Hassan, "but we're going to continue." Heineman's own footage is strong, too. He shows us his expat heroes making new lives. They field calls from Raqqans, type up news reports, wince at photographs of air strikes. They wait to hear who has died; they are harrowed witnessing an anti-refugee rally in Berlin. Heineman's film is invaluable, as both moral instruction and documented history. (Alan Scherstuhl)

GO HERMIA & HELENA The latest Shakespeare-inspired film from Argentine director Matías Piñeiro, and his first in English, *Hermia & Helena* takes a lively jaunt through intellectual and personal relationships. The plot follows Camila (Agustina Muñoz), a theater director who travels from Buenos Aires to New York for an artistic residency translating *A Midsummer Night's Dream*. The act of creative translation is made pleasingly tactile: Dialogue from the play occasionally materializes on screen. We see Camila tear pages from the play and tape them into a notebook — "This is part of my preparation," she says, the book-ripping a clever metaphor for the infinite malleability of the Bard's work. Piñeiro peppers Camila's life with scenes opposite acquaintances and potential romantic interests, moving between them in dissolves. Sometimes, given the fleet running time, these relationships can feel inconsequential, and we could use more grounding in an interpersonal history. At the same time, Piñeiro treats some of the potentially more dramatic plot points with compelling understatement. Late in the film, before she goes to meet Horace, her long-absent father (played by New York indie filmmaker Dan Sallitt), Camila writes a series of questions for him in her notebook. The camera lingers on the page, creating an unspoken connection between her translation process and her poignant quest for personal knowledge. There are a few different potential films within *Hermia & Helena* — a Shakespeare adaptation, a tale of romantic relationships, a tale of family — but the totality proves a sunny and affable literary collage. (Abbey Bender)

THE SKYJACKER'S TALE Ali (formerly Ronald LaBeet), who spent 12 years in hellish U.S. federal prisons after being convicted of murder, pulled off the impossible on New Year's Eve 1984. While being transported back to the United States from the Virgin Islands, where he had failed to win an appeal, he sneaked a gun onto a plane and hijacked it, taking everyone on the

plane hostage, including the officers charged with guarding him, and ordering the pilot to fly him to Cuba. The people on the plane took him seriously because he referred to himself as "the Fountain Valley Killer." In the documentary *The Skyjacker's Tale*, Ali says he did this for effect, and he maintains his innocence in the case in question. In 1972, Ali and four associates were tried and convicted for the shooting deaths of eight people at the Fountain Valley Golf Course, a bit of land in St. Croix that was owned by the Rockefeller family. Ali, then a radical, cops to sticking up tourists to fund his liberation movement. But after serving in the Army — and following orders to kill innocents during the Vietnam War, he says — Ali was done with murdering. Ali and the others reported that the cops were torturing the hell out of them in order to get confessions. (One officer who worked the case chillingly comes clean in the movie.) *Tale* doesn't try to solve the murders, but it does make a compelling case that Ali couldn't have done it; in the meantime, it focuses on the elder, amusingly foul-mouthed Ali, now living free with family in Cuba. (Craig D. Lindsey)

TO THE BONE About 10 minutes into Marti Noxon's eating-disorder drama *To the Bone*, Ellen (Lily Collins) sneaks away from her overbearing stepmom, Susan (Carrie Preston), to chug warm water in a public bathroom (a trick to fool the body into thinking it's full so that it will burn more calories). A fellow "rexie" bursts into the restroom — they're at a facility to see if they're eligible for radical treatment — and questions Ellen: "So you had some crazy fan or something?" Ellen barely reacts. She flutters her eyes, then lights a cigarette. The "crazy fan," we find out later, is a young woman who became obsessed with Ellen's caustic, anorexia-themed artwork on Tumblr and killed herself. Collins gets a lot of mileage out of every minute facial movement, but her flat reactions are not dramatically interesting to watch. That's the problem in a nutshell with this startlingly authentic film about a young woman's long road to recovery — Ellen is a character who literally wants to disappear from her own story. Noxon has said that this story is loosely based on her own experience with eating disorders, and her film is infused with some stark and horrific truths — the frank talk about calories, about the bingeing and purging. But accurate portrayals of disorders and mental illness may be at odds with the demands of Hollywood: Movies star beautiful people, speaking lines that are better than what we hear in real life, inherently romanticizing the affliction being portrayed. The evidence here suggests that "accurate" and "entertaining" may be mutually exclusive. Still, *To the Bone* is acted well and, in its depiction of this all-too-pervasive disorder, may be essential. (April Wolfe)

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Neighborhood Movie Guide //

Schedules are subject to change; please call ahead to confirm showtimes. See Film & Video Events for other programs.

HOLLYWOOD & VICINITY

ARENA CINELOUNGE LAS PALMAS 1625 North Las Palmas Avenue (323)924-1644
Call theater for schedule.

ARLIGHT HOLLYWOOD Sunset Blvd. at Vine (323) 464-4226

Dunkirk Thurs. 6:30, 8, 10:30 p.m., 12 mid.

Girls Trip Thurs. 7:15, 9:50 p.m.

Lady Macbeth Fri. 10:05, 11:15 a.m., 12:30, 2:50, 5:25, 8:15, 11:05 p.m.; Sat. 10:05, 11:15 a.m., 12:30, 2:50, 5:25, 8:20, 10:25 p.m.; Sun. 10:05 a.m., 12:25, 2:50, 5:25, 8:20, 10:20 p.m.; Tues. 10:05 a.m., 12:25, 2:50, 5:20, 8:20, 10:20 p.m.; Wed. 10:30 a.m., 1, 3:45, 5:45, 7:30, 11:15 p.m.; Mon. 10:05 a.m., 1, 4:55, 7:05, 10:30 p.m.

War for the Planet of the Apes Fri-Sat, 10 a.m., 12 noon, 12:45, 2, 3, 3:45, 4:30, 5:45, 6:35, 7:15, 8, 8:45, 9:30, 10:15, 11 p.m., 12 mid, 12:30, 1, 4:55, 5:30, 7:15, 9:15, 10 a.m., 12 noon, 12:45, 2, 3, 3:45, 4:30, 5:45, 6:45, 7:15, 8, 8:45, 9:30, 10:15, 11 p.m., 12 mid, 12:30 a.m.; Wed. 10, 11:25 a.m., 12:25, 2:15, 3:10, 4:30, 5:30, 7, 8, 9:15, 10:15, 11:05 p.m.; Mon. 10 a.m., 4:30, 8 p.m.; Mon. 11 a.m., 12 noon, 1:45, 2:15, 3, 5, 6, 7:15, 8:45, 9:15, 10:15, 10:45 p.m., 12 mid.

War for the Planet of the Apes 3D Fri-Sun, 11:15 a.m., 1:15, 5, 11:30 p.m.; Tues. 11:15 a.m., 1:15, 5 p.m.; Wed. 11:15 a.m., 1:15, 11:30 p.m.; Mon. 1:15, 11:30 p.m.; Mon., 4 p.m.

City of Ghosts Fri-Sat, 11:05 a.m., 2:55, 5:05, 8:30, 9:25 p.m.; Sun. 11:05 a.m., 2:55, 5:05, 8:05, 9:05 p.m.; Mon. 10:55 a.m., 1:05, 4:50, 7:05, 9:05 p.m.; Tues. 11:05 a.m., 2:55, 5:05, 7:05, 9:05 p.m.; Wed. 11:55 a.m., 1:55, 4, 7:15, 9:15 p.m.

A Ghost Story Fri. 10:20 a.m., 1:05, 3:05, 5:20, 7:20, 10:20 p.m., 12:35 a.m.; Sat. 10:20 a.m., 1:05, 3:05, 5:20, 7:20, 10:20 p.m., 12:25 a.m.; Sun. 10:20 a.m., 1:05, 3:05, 5:20, 7:20, 10:05 p.m., 12:05 a.m.; Mon. 10:10 a.m., 1:10, 4:50, 7, 10:40 p.m.; Tues. 10:20 a.m., 1:05, 3:05, 5:20, 7:20, 10:05 p.m., 12:10 a.m.; Wed. 10:20 a.m., 1, 4:55, 7:15, 10:45 p.m.

Spider-Man: Homecoming Fri-Sat, 10:15, 11:30 a.m., 1:30, 2:30, 4:15, 5:30, 6:05, 7:35, 8:35, 9:35, 10:25, 11:25 p.m.; Sun. 10:15, 11:30 a.m., 1:30, 2:30, 4:15, 5:30, 6:05, 7:35, 8:35, 9:35, 10:25, 11:25 p.m., 12:15 a.m.; Mon. 10:45 a.m., 12:15, 1:45, 2:45, 4:45, 5:45, 7, 8, 9, 10:05, 11:35 p.m., 12:10 a.m.; Tues. 10:15, 11:30 a.m., 12:30, 1:30, 2:30, 4:15, 5:30, 6:05, 7:35, 8:35, 9:35, 10:25, 11:25 p.m., 12:15 a.m.; Wed. 10:10 a.m., 12:15, 1:50, 3:15, 4:15, 5:45, 7:30, 8:30, 9:45, 11:20 p.m., 12:05 a.m.

Spider-Man: Homecoming 3D Fri-Sat, 12:30, 3:15 p.m.; Sun. 10:45 a.m., 3:15 p.m.; Mon. 11:15 a.m., 3:15 p.m.; Tues. 10:45 a.m., 3:15 p.m.; Wed. 11:45 a.m., 2:25 p.m.

The Beguiled Fri-Sun, 10:10 a.m., 1, 4:55, 7:25, 10:50 p.m.; Mon. 11 a.m., 2:55, 5:55, 8:30, 11:05 p.m.; Tues. 10:10 a.m., 1, 4:55, 7:25, 10:50 p.m.; Wed. 11:35 a.m., 2:35, 5, 8, 8:20, 11:10 p.m.

The Little Hours Fri. 10:30 a.m., 1, 4, 7:25, 11:20 p.m.; Sat. 10:30 a.m., 1, 4, 7:25, 11:25 p.m.; Sun. 10:30 a.m., 1, 4, 7:10, 10:20 p.m.; Mon. 11:10 a.m., 2:55, 5:15, 8:10, 11:25 p.m.; Tues. 10:30 a.m., 1, 4, 8:05, 10:20 p.m.; Wed. 10:10 a.m., 2:55, 5, 8:35, 10:40 p.m.

Baby Driver Fri. 10:25, 11:30 a.m., 12:20, 1:30, 2:15, 3, 5:05, 6, 7:30, 8:30, 9:35, 11:30 p.m., 12:55 a.m.; Sat. 10:25, 11:30 a.m., 12:20, 1:30, 2:15, 3, 5:05, 6, 7:30, 8:30, 9:35, 11:35 p.m., 12:45 a.m.; Sun. 10:25, 11:25 a.m., 12:20, 1:30, 2:15, 3, 5:05, 6, 7:30, 8:30, 9:35, 11:35 p.m., 12:25 a.m.; Mon. 10:30, 11:45 a.m., 12:15, 1:15, 2:10, 3:10, 5:10, 7:45, 9:40 p.m., 12:05 a.m.; Tues. 10:25, 11:25 a.m., 12:20, 1:30, 2:15, 3, 5:05, 6, 8:30, 9:35, 11:35 p.m., 12:25 a.m.; Wed. 10:30, 11:40 a.m., 1:15, 3, 5:05, 6, 7, 9:30, 10:40 p.m., 12:10 a.m.

The Big Sick Fri-Sat, 10, 11:50 a.m., 2:30, 5, 7:45, 10 p.m., 12:20 a.m.; Sun. 10, 11:50 a.m., 2:20, 5, 7:45, 10 p.m., 12:10 a.m.; Mon. 11:25 a.m., 2:15, 5:25, 8:05, 10:05, 11:45 p.m.; Tues. 10, 11:50 a.m., 2:30, 5, 7:45, 10:30 p.m., 12:20 a.m.; Wed. 10:15 a.m., 12:30, 2:10, 3:05, 5:30, 8:05, 9:35, 11:20 p.m.

Wonder Woman Fri. 10:45 a.m., 2:25, 5:15, 8, 11:25 p.m.; Sat. 10:45 a.m., 2:25, 5:15, 8, 11:15 p.m.; Sun. 10:45 a.m., 2:25, 5:15, 8, 11:05 p.m.; Mon. 10:35 a.m., 1:35, 4:30, 7:30, 10:25 p.m.; Tues. 10:45 a.m., 2:25, 5:15, 8, 11:05 p.m.; Wed. 10:25 a.m., 1:05, 4:40, 7:45, 10:25 p.m.

The Lord of the Rings: The Return of the King Mon. 7:30 p.m.
Dunkirk 70mm Thurs. 7, 9:45 p.m., 12:30 a.m.; Thurs. 6, 8:45, 11:30 p.m.
LOS FELIZ 3 1822 N. Vermont Ave. (323) 664-2169

Spider-Man: Homecoming 2:15, 5:30, 8:45 p.m.

Baby Driver 1:30, 4:15, 7, 9:45 p.m.

The Big Sick Fri. 1:30, 4:15, 9:45 p.m.; Sat-Thurs. 1:30, 4:15, 7, 9:45 p.m.
TCL CHINESE 6 THEATRES 6801 Hollywood Blvd. (323) 461-3331

It Comes At Night Fri., 12:25, 5:20, 10 p.m.; Sat. 12:35, 9:30 p.m.; Sun. 12:20, 4:55, 9:30 p.m.; Tues. 1, 10:30 p.m.; Wed. 12:40, 5:20, 10 p.m.; Thurs. 1 p.m.

Dunkirk Thurs. 7, 9:50 p.m.

Girls Trip Thurs. 7:15, 10:15 p.m.

Valerian and the City of a Thousand Planets Thurs. 5, 11:40 p.m.

Valerian and the City of a Thousand Planets 3D Thurs. 8:20 p.m.

Shark Week 2017 Tues., 7:30 p.m.

War for the Planet of the Apes Mon., 12:45, 4, 7:15, 10:30 p.m.; Thurs. 4, 7:15, 10:30 p.m.; Fri-Sat, 4, 10:40 p.m.; Sun. 3:30, 10:10 p.m.; Tues-Wed, 4, 10:30 p.m.; Fri-Sat, 4, 10:40 p.m.; Sun. 3:30, 10:10 p.m.; Tues-Wed, 4, 10:30 p.m.

War for the Planet of the Apes 3D Fri. 12:40, 7:20 p.m.; Sat. 9:30 a.m., 12:40, 7:20 p.m.; Sun. 9 a.m., 12:10, 6:50 p.m.; Tues-Wed, 12:45, 7:15 p.m.; Thurs. 12:30 p.m.; Fri. 12:40, 7:20 p.m.; Sat. 9:30 a.m., 12:40, 7:20 p.m.; Sun. 9 a.m., 12:10, 6:50 p.m.; Tues-Wed, 12:45, 7:15 p.m.; Thurs. 12:30 p.m.

Wish Upon Fri. 12:45, 3, 5:15, 7:30, 9:45 p.m.; Sat. 10:15 a.m., 12:30, 2:45, 5, 7:15, 9:30 p.m.; Sun. 9:50 a.m., 12:15, 2:30, 4:45, 7, 9:15 p.m.; Mon-Thurs. 12:45, 3, 5:15, 7:30, 9:45 p.m.

Spider-Man: Homecoming Fri. 7, 10:15 p.m.; Sat. 7:15, 10:30 p.m.; Sun., 6:45, 10 p.m.; Mon. 12:45, 4, 7:15, 10:30 p.m.; Tues. 7, 10:10 p.m.; Wed. 7, 10:15 p.m.; Thurs. 12:40, 3:45 p.m.

Spider-Man: Homecoming 3D Fri. 12:15, 3:30 p.m.; Sat. 9:40 a.m., 12:45, 3:55 p.m.; Sun. 9:15 a.m., 12:15, 3:25 p.m.; Mon. 12:30, 3:45, 7, 10:15 p.m.; Tues-Wed, 12:15, 3:30 p.m.; Thurs. 7, 10:10 p.m.

Despicable Me 3 Fri. 12:30, 2:45, 5, 7:15, 9:30 p.m.; Sat. 10 a.m., 12:15, 2:30, 4:45, 7, 9:15 p.m.; Sun. 9:40, 11:55 a.m., 2:10, 4:25, 6:40, 9 p.m.; Mon-Wed, 12:30, 2:45, 5, 7:15, 9:30 p.m.; Thurs. 12:30, 2:45 p.m.

The House Fri. 12:50, 7:45 p.m.; Sat. 10:25 a.m., 7:05 p.m.; Sun. 10 a.m., 2:40, 7:15 p.m.; Tues. 3:30 p.m.; Wed. 3, 7:45 p.m.

Wonder Woman Fri. 3:55, 10:20 p.m.; Sat. 9:45 a.m., 12:50, 4, 7:10, 10:20 p.m.; Sun. 9:45 a.m., 4, 10:15 p.m.; Tues. 12:50, 3:55, 7:10, 10:20 p.m.; Wed. 4, 10:15 p.m.; Thurs. 12:50, 4 p.m.

Wonder Woman 3D Fri-Wed, 12:50, 7:10 p.m.

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

Dunkirk: The IMAX 2D Experience Thurs. 6, 9 p.m.

Spider-Man: Homecoming An IMAX 3D Experience Fri. 7:15, 10:30 p.m.; Sat-Sun, 7, 10:15 p.m.; Tues. 7:35, 10:45 p.m.; Wed. 7:15, 10:30 p.m.

Spider-Man: Homecoming The IMAX 2D Experience Fri. 12:30, 3:45 p.m.; Sat. 12:15, 3:30 p.m.; Sun. 12:30, 3:45 p.m.; Tues. 1:15, 4:20 p.m.; Wed. 12:30, 3:45 p.m.; Thurs. 11:30 a.m., 2:30 p.m.

Escape From L.A. Sun. 10 a.m.

Lobbyists & Handprints Tour Fri. 12:45, 1:20, 2:15, 2:45, 4:15, 5:15, 6, 8, 8:45, 9:30, 11 p.m.; Sat. 12:15, 12:45, 1:20, 2:15, 3:30, 4:15, 5:15, 6, 8, 8:45, 11 p.m.; Sun. 11:45 a.m., 12:15, 12:45, 1:20, 3, 3:30, 4:15, 5:15, 6:45, 8, 8:45, 10:15 p.m.

TCL Chinese Theatre Tour Fri. 9:15, 10, 10:30, 10:45, 11:15, 11:45 a.m., 12:15, 3, 3:30, 6:45, 10:15 p.m.; Sat. 9:45, 10:45, 11:30, 11:45 a.m., 2:45, 3, 6:45, 9:30, 10:15 p.m.; Sun. 9:30, 10, 10:30, 10:45, 11:15 a.m., 2:15, 2:45, 6, 9:30 p.m.; Mon. 9 a.m.

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

Cars 3 10 a.m., 1:15, 4:30, 7:45 p.m.

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

Dunkirk Thurs. 6, 8, 10 p.m.

Transformers: The Last Knight Fri-Mon, 6:15, 9:45 p.m.; Tues. 3:30 p.m.; Wed. 9:45 p.m.

Cars 3 Fri. 12:45, 3:30 p.m.; Sat-Sun, 12 noon, 4:30 p.m.; Mon. 12:45, 3:30 p.m.; Tues. 12:45, 3:30 p.m.; Wed. 6:45 p.m.
Wonder Woman Fri. 12:15, 3:45, 7:15, 10:45 p.m.; Sat-Sun, 11:15 a.m., 2:45, 7:15, 10:45 p.m.; Mon-Wed, 12:15, 3:45, 7:15, 10:45 p.m.
UNIVERSITY VILLAGE 3 3323 S. Hoover St. (213) 748-6321
Call theater for schedule.

War for the Planet of the Apes 3D Fri-Sun, 12:45, 3:45, 6:45, 9:45 p.m.; Mon-Wed, 1, 4, 7, 10 p.m.

Wish Upon Fri-Sat, 11 a.m., 1:15, 3:30, 5:45, 8, 10:15, 11:45 p.m.; Sun. 11 a.m., 1:15, 3:30, 5:45, 8, 10:15 p.m.; Mon-Wed, 11 a.m., 1:10, 3:30, 5:45, 8, 10:15 p.m.

Spider-Man: Homecoming Fri-Sat, 10, 10:45, 11:30 a.m., 1:45, 2:30, 4, 4:45, 5:30, 7, 7:45, 8:30, 9:15, 10, 10:45, 11:30 p.m.; Sun. 10:35, 11, 11:30 a.m., 2, 2:35, 5, 6:15, 9:15, 9, 10:30, 11:15 p.m.; Mon. 10:35, 11, 11:30 a.m., 2, 2:35, 5, 6:15, 9:15, 9, 10:30, 11 p.m.; Tues. 10:30, 11:05, 11:40 a.m., 1:30, 2, 2:40, 4:30, 5, 6:15, 7:30, 9:15, 10:30, 11 p.m.; Wed. 10:35, 11:15, 11:50 a.m., 1:30, 2:15, 2:45, 4:30, 5:15, 6:15, 7:30, 8:15, 9:15, 10:30, 11:15 p.m.; Mon. 1:30, 4:30, 7:30 p.m.

War for the Planet of the Apes 3D Fri-Sun, 12:45, 3:45, 6:45, 9:45 p.m.; Mon-Wed, 1, 4, 7, 10 p.m.

Wish Upon Fri-Sat, 11 a.m., 1:15, 3:30, 5:45, 8, 10:15, 11:45 p.m.; Sun. 11 a.m., 1:15, 3:30, 5:45, 8, 10:15 p.m.; Mon-Wed, 11 a.m., 1:10, 3:30, 5:45, 8, 10:15 p.m.

Spider-Man: Homecoming Fri-Sat, 10, 10:45, 11:30 a.m., 1:45, 2:30, 4, 4:45, 5:30, 7, 7:45, 8:30, 9:15, 10, 10:45, 11:30 p.m.; Sun. 10:35, 11, 11:30 a.m., 2, 2:35, 5, 6:15, 9:15, 9, 10:30, 11 p.m.; Tues. 10:30, 11:05, 11:40 a.m., 1:30, 2, 2:40, 4:30, 5, 6:15, 7:30, 9:15, 10:30, 11 p.m.; Wed. 10:35, 11:15, 11:50 a.m., 1:30, 2:15, 2:45, 4:30, 5:15, 6:15, 7:30, 8:15, 9:15, 10:30, 11:15 p.m.; Mon. 1:30, 4:30, 7:30 p.m.

War for the Planet of the Apes 3D Fri-Sun, 12:45, 3:45, 6:45, 9:45 p.m.; Mon-Wed, 1, 4, 7, 10 p.m.

Wish Upon Fri-Sat, 10:10, 11:25 a.m., 12:45, 2, 3:25, 4:30, 5:45, 7:10, 8:20, 9:40, 10:55 p.m.; Sun. 10:10, 11:25 a.m., 12:45, 2, 3:25, 4:30, 5:45, 7:10, 8:20, 9:40, 10:55 p.m.; Mon-Wed, 10:30, 11:25 a.m., 1, 2, 3:40, 4:30, 5:45, 7:25, 8:20, 9:55, 10:55 p.m.

The Big Sick Fri-Sun, 10:05, 11:45 a.m., 2:30, 5:15, 8:25, 11:10 p.m.; Mon-Wed, 10:25, 11:45 a.m., 2:30, 5:15, 8:25, 11:10 p.m.

Wonder Woman Fri-Wed, 10:55 a.m., 2:05, 5:10, 8, 11:05 p.m.

VISTA 4473 Sunset Dr. (323) 660-6639

War for the Planet of the Apes Fri-Wed, 1:30, 5:10, 8:45 p.m.; Thurs. 1:30, 5:10 p.m.

Dunkirk 35mm Thurs. 8:45 p.m.

DOWNTOWN, S. LOS ANGELES

DOWNTOWN INDEPENDENT 251 South Main Street (213)617-1033

Blue Velvet Revisited Fri., 8:30 p.m.; Sat, 6, 8 p.m.; Sun., 5:30 p.m.; Mon., 7 p.m.; Tues-Thurs, 5:30 p.m.

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

War for the Planet of the Apes Fri-Wed, 10:30 a.m., 1:45, 4:40, 7:30, 10:20 p.m.

Spider-Man: Homecoming 3D Fri-Wed, 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.

Anarchist From Colony (Park Yeol) Fri-Wed, 10:15 a.m., 12:50, 3:30, 6:15, 9:05 p.m.

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

Dunkirk Thurs. 6, 9 p.m., 12 mid.

Girls Trip Thurs. 7, 10:15 p.m.

Valerian and the City of a Thousand Planets Thurs. 5, 11:50 p.m.
Valerian and the City of a Thousand Planets 3D Thurs. 8:30 p.m.
National Theatre Live: Angels in America Part One: Millennium Approaches Thurs. 7 p.m.

Carmen Met Summer Encore Wed. 7 p.m.

Shark Week 2017 Tues., 7:30 p.m.

War for the Planet of the Apes Fri-Sun, 11:45 a.m., 6:45 p.m.; Mon-Wed, 12:30, 7:30 p.m.; Fri-Sat, 1:30, 4, 5, 8:30, 11 p.m.; Sat-Sun, 1:30, 3:15, 5, 8:30, 10:30 p.m.

War for the Planet of the Apes 3D Fri-Wed, 11 a.m., 2:30, 6, 9:30 p.m.; Fri-Sun, 12:30, 7:30 p.m.; Mon-Wed, 11:45 a.m., 6:45 p.m.; Fri-Sun, 3:15, 10:30 p.m.; Mon, 4, 11 p.m.; Tues, 4, 11:15 p.m.; Wed., 4, 11 p.m.

Wish Upon Fri-Sat, 11:45 a.m., 2:15, 4:45, 7:15, 9:45, 11:45 p.m.; Sun-Wed, 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.

Falsettos Sat-Sun, 1 p.m.

Spider-Man: Homecoming Fri-Wed, 11:30 a.m., 1:15, 2:45, 6, 8, 9:15 p.m.

Spider-Man: Homecoming 3D Fri-Wed, 12:30, 3:45, 4:45, 7, 10:15, 11:15 p.m.

Despicable Me 3 Fri-Mon, 11 a.m., 1:30, 4, 6:30, 9 p.m.; Tues-Wed, 12:15, 1:30, 4, 6:30, 9 p.m.

Despicable Me 3 3D Fri. 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sat-Sun, 2:45, 5:15, 7:45, 10:15 p.m.; Mon. 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Tues. 2:45, 5:15, 7:45, 10:15 p.m.; Wed. 3:30 p.m.

Baby Driver Fri-Mon, 11:15 a.m., 2:15, 5:15, 8:15, 11:15 p.m.; Tues. 11:15 a.m., 2:15, 5:15, 8:15, 11:05 p.m.; Wed. 11:15 a.m., 2:15, 5:15, 8:15, 11:15 p.m.

The Big Sick Fri-Wed, 1,

BACK TO THE BEAT

Celebrating their 25th anniversary, DJ collective The Beat Junkies are on a mission to keep turntablism alive in the era of button pushers

BY JEFF WEISS

As the ashes smoldered from the riots of 1992, L.A.'s hip-hop scene reimagined the next quarter-century of sound. In what remains one of the most important years in Angeleno music history, Dr. Dre's *The Chronic* turned gangsta rap into Technicolor party anthems; Pharcyde pioneered a whimsical funhouse alternative; Ice Cube redefined the meaning of a good day; and debuts from Rage Against the Machine and Sublime engineered an indigenous Southern California fusion.

Unbeknownst to the industry, another landmark moment quietly occurred far from the torched strip malls of South Central. From the fringes of L.A.'s suburban sprawl came The Beat Junkies, the most important West Coast DJ crew.

The story of The Beat Junkies doubles as a regional hip-hop chronicle of the last 25 years. During that span, the 13-man collective (J. Rocc, D-Styles, DJ Rhettmatic, DJ What?!, Symphony, Tommy Gun, Icy Ice, Curse, DJ Shortkut, Melo-D, DJ Havik, DJ Babu and Mr. Choc) irrevocably shaped the landscape of Southern California radio, nightlife and DJ technique. They won so many battles that no one can remember the exact number. Even the term "turntablism" comes from DJ Babu.

As hip-hop scholar Oliver Wang wrote in these pages on the Junkies' 10th anniversary, "There has never been a DJ crew in any American city as dominant as the Beat Junkies. ... To conceive of what they've done in the '90s, you'd have to imagine New York's DJ kings — Red Alert, Marley Marl, Frankie Knuckles, Grandmaster Flash — all coming from the same neighborhood [and] forming a crew."

It began inauspiciously in Cerritos and the neon anonymity of Northern Orange County, which most of the original members called home. They spun in various mobile DJ crews that rocked house parties, high schools and clubs.

"The roots go back to the late '80s, when DJing started to take a back seat to the MC. Everyone we knew seemed to stop DJing and we knew we had to stick together," Rhettmatic explains.

"We'd go up and battle in L.A., and at first it was hard to get respect," he continues. "We were this crew with one black dude, one Mexican and a bunch of Asians ... walking into the lion's den."

Expanding on the genius of the original KDAY mixmasters, within a few years the Junkies became so ascendant that it was like Larry Bird taunting his peers in the three-point contest: "So who's going to



Rhettmatic, left, J. Rocc, Melo-D and Babu of The World Famous Beat Junkies

PHOTO BY VERONICA DE LA CRUZ COURTESY BLACKBERRY RECORDS

come in second?" They were practically unbeatable. In 1997 alone, they won the International Turntablist Federation Team World Championship and the ITF U.S. Team championship, and Babu took home the ITF solo trophy for scratching and beat juggling. Shortkut's "beat juggling strobe technique" became one of the most celebrated attacks in the turntablist arsenal. So did Babu and Melo-D's "echo scratch."

To be a hip-hop fan in L.A. was to be a fan of The Beat Junkies. If you wanted to buy the latest underground 12-inch, it usually required a pilgrimage to the original Fat Beats on Vermont in Los Feliz, run and stocked by Babu and J. Rocc. If you went

to a local rap show, you might catch Babu DJing for Dilated Peoples or Rhettmatic manipulating the Technics for The Visionaries.

Should you turn on your radio, you could hear J. Rocc and Mr. Choc on Power 106's seminal mix show, *Friday Night Flavas*. Over at the station's chief rival, 92.3 "The Beat," Melo-D cut up alongside Julio G. At KPFFK (90.7 FM), Icy Ice and Curse unleashed *Seditious Beats*.

"That was the height of the turntablist explosion, which included the Junkies, The X-Ecutoners and the Invisibl Skratch Piklz," Babu says. "They all really went for it, but we opted to spread ourselves thin

and cross-market ourselves while always shouting 'Beat Junkies' loud and proud."

From their genesis, The Beat Junkies strove for versatility, so as turntablism's popularity waned in the mid to late 2000s, most of their members adapted to a hip-hop environment that prized party rocking over technical mastery.

Aligning himself with Madlib and Stones Throw, J. Rocc burnished his reputation as arguably the most artful and funkier live DJ in the world. D-Styles took his scratch wizardry to Low End Theory, where he became one of the residents. Accepting an offer from his close friend, DJ AM, Melo-D spent several years as a sought-after club DJ in Las Vegas. Babu and Rhettmatic toured constantly with their respective groups and produced for everyone from underground legends like Ras Kass and M.O.P. to Vince Staples.

While the Junkies never quite broke up, a full-scale reunion didn't occur until five years ago. In commemoration of their 20th anniversary, the Junkies packed out the Echoplex, which reignited their old chemistry and set the stage for their third act.

"That was the catalyst," Melo-D says. "We'd stayed good friends but hadn't been getting together like we used to. After that show, we started vibing and exchanging ideas like the old days."

In an era when the importance of DJ virtuosity has been destabilized by the rise of birthday cake fingers and button pushers, the Junkies seek to once again reimagine their role in hip-hop and move the needle, incorporating tradition but refusing to indulge in nostalgia. They established an online record pool, their own radio station on the Dash network and, most recently, self-funded their own DJ school, Glendale's Beat Junkie Institute of Sound.

"I watch a lot of boxing and UFC and noticed how a lot of fighters have their own gyms that teach their style," D-Styles says. "I told the guys, 'How come we don't have our own school like Manny Pacquiao?' There are other schools out there, but we have our own brand and style and can pass on that foundation."

The Junkies spent a year remaking the interior of the space, which opened in May, sparing no expense. The room's centerpiece is "the Longtagon," a 14-station table designed to inspire a communal and collaborative feel.

If anyone can be a DJ in 2017, the Junkies are doubling down on the things that no YouTube tutorial offers: a sense of community and the chance to absorb wisdom, history and technique from turntable Roshis.

"I'd love to turn some world champions out of our school, but at the least I hope we can connect people closer to the culture and history," Babu says. "I don't diss people making millions without their equipment plugged in, but there aren't any ones and zeros that can replicate the experience of getting together with someone and scratching together and building. The thing that made us The Beat Junkies was that we had each other to practice with — we had finally found our people."

THE BEAT JUNKIES | Agenda Festival, Long Beach Convention Center, 300 E. Ocean Blvd., Long Beach | Sat., July 15, 11 a.m.-8 p.m. | \$45 | agendafest.co

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THE ELITE EIHT

ON HIS FIRST ALBUM IN 11 YEARS, MC EIHT RECLAIMS HIS MANTLE AS ONE OF WEST COAST HIP-HOP'S GREATEST O.G.S

BY JEFF WEISS

For most of hip-hop history, aging gracefully was a veritable oxymoron. Most artists disappeared into dollar-bin CD cemeteries or else attempted to stay eternally young, mimicking teenage ingenuity as convincingly as a Steve Buscemi “How Are You Doing, Fellow Kids?” meme.

Over the last few years, veterans such as E-40, Juicy J, DJ Quik and Raekwon pioneered Ponce de Leon rap. This year alone, Snoop Dogg and Jay-Z have released albums that rival anything they’ve released since the Bush years. Yet equally impressive is *Which Way Iz West*, the revitalized new record from MC Eiht, the Compton gangsta rapper’s first full-length in 11 years.

“I surprised myself on this get-down,” the rapper born Aaron Tyler says. “The beats got me reminiscing on the days of old and inspired me to get really articulate with the pen. Music transitions, and we have to adapt to the times, but I also felt we didn’t have West Coast music that reached back to the foundation of ‘Nuthin’ but a G Thang,’ [It] Was a Good Day’ or ‘Streih Up Menace’ — the latter being Eiht’s best-known track.

Though hip-hop is fundamentally rooted in wild-style originality, its O.G.s deserve the right to stay in the lane that they helped invent — especially with ‘90s babies siphoning off influences from the decade that birthed them.

There’s an unabashedly nostalgic feel to the proceedings, with Eiht recruiting The Outlawz, WC, The Lady of Rage, B-Real, Kurupt, Xzibit, Big Mike of The Geto Boys and his own partners from Compton’s Most Wanted. DJ Premier executive produced it and contributed several beats — alongside Austria’s Brenk Sinatra, whose hydraulic thump should earn him honorary California citizenship.

But it’s Eiht who deserves the lion’s share of credit, picking up where he left off with his growling wake-up call on Kendrick Lamar’s “m.A.A.d. City,” the song that reintroduced the 47-year-old *Menace II Society* star to the younger generation.

“It got to the point where I can be straight up with it,” Eiht says from his house in Corona. “Wasn’t nobody checking for an MC Eiht record. That’s what happens. Sometimes you get left behind.

MC Eiht



COURTESY YEAR ROUND RECORDS

Sometimes, you just have to sit back and be patient.”

There’s something quietly radical to this methodology. Rather than furiously attempt to claw back into the spotlight, Eiht painstakingly toiled, recording 50 or 60 songs over the course of this decade and letting Premier cull the best. He kept busy with tours, the occasional festival date and guest spots (including the latest Snoop Dogg and Quik albums) but also was happy coaching his son’s football squad.

“I didn’t have to put out dumb records that would be worthless or beg for a deal to stay relevant,” Eiht says. “Rap comes and goes. New styles form, some stay relevant and others disappear.”

EIHT RECORDED 50 OR 60 SONGS OVER THE COURSE OF THE PAST DECADE.

He stresses that money was never an issue, invoking the early days when he wanted to be like Run-DMC hopping out of limos with dookie ropes before going onstage. He admits that he barely made a dime off the first three Compton’s Most Wanted albums.

“I didn’t know anything about publishing or royalties,” he says. “I was just doing it for the love of music.”

So one song at a time, he went back to the bedrock — listening to the early CMW records, EPMD, Pete Rock & CL Smooth and the touchstones of West Coast gangsta rap. In the process, he made something authentic to himself and the tradition he helped create.

“Disregard the age thing — that always seems to make people stumble,” Eiht says. “I want people to listen and realize this is a person who knows music, who appreciates the true foundation of hip-hop and wants to tell stories that everyone has been through. I want people to feel like I’m in the struggle right there with you.”

An L.A. native, Jeff Weiss edits *Passion of the Weiss* and hosts the Bizarre Ride show on RBMA Radio. Follow him on Twitter @passionweiss.

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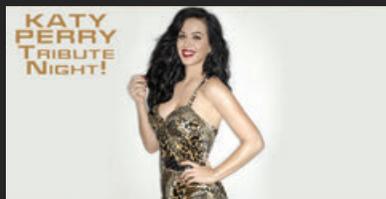
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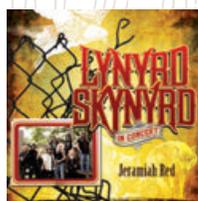



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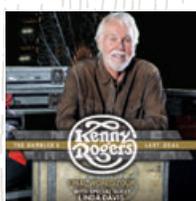
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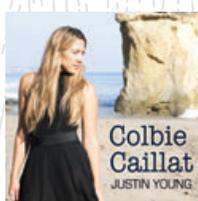
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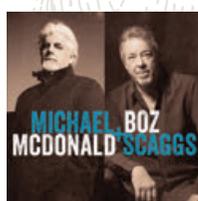
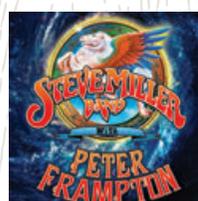
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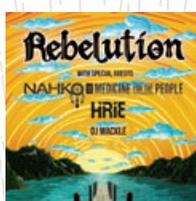
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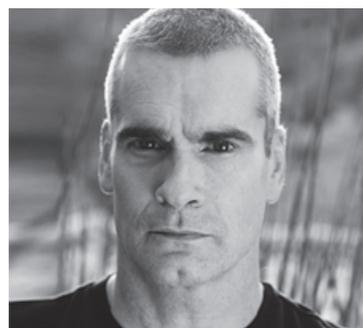
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Henry Rollins
The Column!

THE NEW NORMAL

Almost any situation, when endured for long enough, goes from how it is now, to just how it is. What came before becomes harder and harder to remember.

Our species adapts quickly. We have no choice. There's hardly a square mile on the planet where a human can exist without quite a bit of alteration and protection. To varying degrees, we have always had to scramble. In more modernized countries, we first worlders are spared a lot of the day-to-day misery engendered by the elements. In a lot of ways, the conveniences we enjoy have made us inconsiderate and ignorant.

We always find a way to keep going. We're far too high-functioning and mean to let a dying planet that's screaming for mercy keep us from further mutilating it as we customize and innovate. No matter what, we adapt — but most important, we forget and then repeat.

George W. Bush's use of the English language fascinated me. As his administration dragged on, it seemed to progressively devolve. When Bush was the governor of Texas, he was noticeably sharper, at times bordering on witty. By the end of his second presidential term, he seemed to marvel at getting through a sentence. During his speeches, it sounded not only like he was reading the material for the first time but that he was just saying the words, devoid of context. I wondered if it was the horror of knowing he sent so many people to their deaths needlessly, finally taking its toll. He went out crushed, like Johnson.

Over those eight years, I got used to how he faltered both domestically and abroad. It took a while but eventually, how he was as he disintegrated became normal. It was like passing through stages of grief — if you can somehow get there, you accept.

The Obama years were so different. While I felt bad for the president and his family because of the attacks that started as soon as he began his campaign, I enjoyed how most of the criticism was more about the ignorance and bigotry of the accusers than anything real. Not that there weren't things to take President Obama to task for. But at least when the man spoke, you had the idea that he was truly engaged and understood what he was talking about, whether you agreed with him or not. Much of the frustration from "the other side" stemmed from the fact that they knew they were outmatched.

The inexhaustible level of anger that met President Obama is a testament to how spec-

tacularly stupid about a third of the electorate is. When grifter Palin spewed her "How's that hope and change workin' out for ya?" line, I thought to myself, "Great, actually. How's being a chew toy for Tina Fey while millions of people all over the world howl in laughter working out for you?"

The point I'm making is that after a while, the anger became normal.

It feels like a long time since the election of comrade Trump. I remember the first few days, the frustration and accompanying exhaustion I felt knowing that the country was going to go backward. Several weeks later, I was resolved to "reconfiguring my pack," as I like to say. I had to do my best to understand this new landscape as America now lurched toward greatness. There were some familiar echoes of the Bush years: the homophobes and misogynists taking a victory lap now that they had one of theirs in the executive position, the environment with a target on its back, science getting sucker-punched in the schoolyard once again. All part of the greatness.

Comrade Trump's scary base is one thing, but the man is quite another: a true study in psychopathy and lack of self-control. The term "dumpster fire" keeps coming up when people mention the Trump administration. It fits. It's a sad mess that's roaring away right in front of you. That being said, that incredible ability of humans to acclimate and find the horizon comes into play.

IT FEELS LIKE A LONG TIME SINCE THE ELECTION OF COMRADE TRUMP

Trump's first few tweets struck millions of people as the actions of a rank amateur. A president wouldn't do that, right? It took me I don't know how many news broadcasts to become accustomed to variations of, "The president tweeted today that" Then the shock wore off and it became how it is.

Sarah Huckabee Sanders is like Iraq's good-news knucklehead, Muhammad Saheed al-Sahhaf. Remember him? No matter how badly Baghdad was getting blown up, he was in front of a camera, telling you that the terrified American forces were running at all speed back to the safety of their mothers' skirts. Sanders is like al-Sahhaf but without his oratory skill or comic timing. She is a grim-faced, one-woman barroom brawl. "When the president gets hit, he's going to hit back harder."

An administration with zero accountability. Took a while, but it registers as normal now.

I understand why the comrade uses Twitter. Unless it's one of those psycho rallies, Trump is simply unable to speak in sentences that can be understood.

Trump spoke recently when he signed an executive order to re-establish the National Space Council:

"Our journey into space will not only make us stronger and more prosperous but will unite us behind grand ambitions and bring us all closer together. Wouldn't that be nice? Can you believe that space is going to do that? I thought politics would do that. Well, we'll have to rely on space instead."

Nope. We'll be relying on ourselves.

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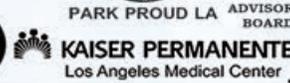
AUG 19



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Tastemaker, educator, sound designer, and Motor City proponent, the man behind the legendary Record Time store shares a special set of Sun Ra music.

Friday • July 14 • 4:20 PM SNOOP DOGG CD SIGNING

Entertainment icon, Snoop Dogg celebrates the CD release of *Neva Left* with a signing at Amoeba. The first 200 fans who purchase *Neva Left* at Amoeba Hollywood will receive a ticket to attend. Due to limited time, only 1 copy of CD will be signed per person. No posed photos at the signing.

Saturday • July 15 • Noon-4 PM SIDEWALK SALE

Join us outside the store for amazing deals such as: CDs - buy 1 get one of equal or lesser value FREE; \$1 vinyl; DVD BOX SETS \$4/each or 2 for \$7; POSTERS \$2/each or 3 for \$5; DVDs \$2/each or 3 for \$5; T-SHIRTS \$5/each; BLU-RAY \$4/each or 3 for \$10!

Saturday • July 22 • 4:30 PM THE REGRETTES LP SIGNING

The Regrettes return to Amoeba to celebrate *Feel Your Feelings Fool!* - finally out on VINYL, 7/21! Purchase the LP (or CD) at Amoeba to meet the band and get your copy signed.

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Music //
Picks //

fri

7/14

Chic featuring Nile Rodgers

@ THE WILTERN

In the late 1970s, there was an artificial divide in the pop-music scene. "Disco sucks!" chanted some white rock & rollers who were threatened by the ubiquitous popularity of such black forms of music as funk and disco. Such provincialism seems quaint today, but back then a few guitar-based bands were so threatened by advances in technology that they proudly declared their recordings were synthesizer-free. None of that mattered to guitarist Nile Rodgers, who drew from the same blues and R&B influences as rockers but blended them with sleekly danceable rhythms on such hits as "Everybody Dance" and "Le Freak," which were distinguished by his insanely tight and slinky riffs. By the early '80s, Rodgers' skills as a producer and sideman were openly prized by both rockers (David Bowie, Power Station) and pop stars (Madonna). -Falling James

Wanda Jackson

@ THE OBSERVATORY

Wanda Jackson's place in rock and country history alike has long been recognized by such disparate fans as Elvis Costello, Rosie Flores, Jack White and The Cramps, all of whom have recorded with the Oklahoma native during the revival of her career over the past two decades. Of course, Jackson has never really stopped performing and recording since her emergence in the mid-'50s, when she toured with her onetime beau Elvis Presley and was one of the first women to sing rockabilly. Not only that, but also she played a mean guitar and often wrote her own songs, a rarity in that male-dominated era. She reinvented herself in the 1960s, when she adapted her fiery vocals to the more laid-back strains of country music. She continues to perform despite the recent death of her courtly husband and longtime manager, Wendell Goodman. -Falling James

sat

7/15

Classic West

@ DODGER STADIUM

The music and personas of The Eagles, Fleetwood Mac, Steely Dan, Journey, The Doobie Brothers and Earth, Wind & Fire all significantly contributed to the sound and culture that have come to be defined by the term "classic rock." While the one-off nature of this event might leave room for a few surprises, expect all six bands to play full sets of their biggest hits. (The Eagles, Steely Dan and the Doobies play Saturday; the other three play Sunday.) Even Steely Dan, known for playing shows full of obscurities or albums in their entirety, have been spending the year consistently



The Sword:
See Wednesday.

COURTESY RAZOR AND TIE

performing their highest-charting and best-known songs. The Eagles will be debuting their new lineup, filling the void left by the death of founding member Glenn Frey with Frey's son Deacon and country superstar Vince Gill. Having won 21 Grammys, Gill's voice and guitar are the perfect fit to help The Eagles "take it to the limit, one more time." -Jackson Truax

The Dead Boys, Junkyard

@ VIPER ROOM

The validity of a band calling themselves The Dead Boys with a lineup featuring just Cheetah Chrome and Johnny Blitz is going to be justifiably debated by punk enthusiasts. Even if Jimmy Zero and Jeff Magnum were back in the ranks, a Dead Boys minus the late Stiv Bators is never going to sit right with many. But screw it, let's be kind. There are many young punks out there who never got to see The Dead Boys, so, much like when The New York Dolls or The MC5 reformed, this offers an opportunity to hear tunes like "Sonic Reducer" performed by a couple of the guys who recorded them. Controversial? Sure. Fun? Surely. Bluesy '80s rockers Junkyard make for an interesting top end of the bill, put together by *L.A. Rock Review*, while The Flamethrowers and Love Razors open the show. -Brett Callwood

Yass! Music & Arts Festival

@ THE AIRLINER

Presented by MiddleGround Gallery, the debut of the Yass! Music & Arts Festival features three stages overflowing with music, DJs and poets. It's part of a large group art exhibition that includes work by local artists such as Marcel DeJure and Patricia Alvarado, as well as Pablo Damas, Carissa Louise Martin and others who will paint live onstage. Almost two dozen bands are on the bill, ranging from the crazed and unrestrained psychedelic Latin-punk explosions of Bastidas! to the strangely mesmerizing interplay of The Swords of Fatima, a local duo with former Popdefect drummer Nick Scott's alt-rock and surf beats anchoring Buko Pan Guerra's febrile vocals and blurry layers of guitar. Nk-Riot's pulsating

waves of electronics collide with Peg Leg Love's goth-tinged punk. The musical lineup also encompasses Los Glifos, Alé, Creatures Choir, Pocket Rockets and DJ Ghetto Funk. -Falling James

sun

7/16

Jack Johnson

@ HOLLYWOOD BOWL

It's been nearly four years since singer-songwriter-surfer Jack Johnson released his last album, *From Here to Now to You*, and the Oahu native is on the road for his first extensive run since the end of 2014. Despite the long absence, Johnson remains one of the more influential singer-songwriters of the 21st century, with his Brushfire label providing the likes of G. Love, Bahamas and Matt Costa an outlet to showcase their sound. Appearing in the new documentary *The Smog of the Sea*, which focuses on how plastics are polluting the ocean, Johnson also lent a new song, "Fragments," to its soundtrack. The 42-year-old's re-emergence could be a sign that he's on the verge of releasing more new material in the not-too-distant future. -Daniel Kohn

Riot Grrrl Carnival

@ THE SMELL

Although the music industry is changing, it remains a man's world, with tons of guitar-slinging male role models to worship but far fewer female rockers for girls to look up to. There are even fewer musical heroines for Latina girls to aspire to, hence the need for Chicas Rockeras SELA, an affiliate of the long-running Girls Rock Camp, which serves Southeast LA's predominantly Latinx community. Now in its ninth year, the Riot Grrrl Carnival features a lineup of female-fronted punk/garage bands, which this year includes The Groans, The Vixens, Las Sagronas y El Cabron and, all the way from Argentina, Las Piñas. Proceeds from the \$5, all-ages show will go to support Chicas Rockeras SELA and its influential host space, the Smell. -Matt Stromberg



CFM: See Monday.

PHOTO BY DENISE SEGALL

their hats to Sabbath and Zep, bowing deeply to the bronto-sludge riff-o-rama of the former and telling the sort of tales of mythological beasts, crumbling moldy castles and clanging clashes of the titans deep in the foggy woods favored by the latter. This unpretentious, Metallica T-shirted bunch of fellas (come to think of it, avant-jazz bands look like

that these days, too) rip out a slightly experimental form of classic metal built on solidly constructed songs, and bear a satisfying vibe of eagerness about bringing the metal "form" to higher, heavier heights. But let's face it — basically, they've got a billion truly, royally slamming riffs. Smash thy head against the wall. —John Payne

mon 7/17

CFM

@ ZEBULON

Ty Segall is this era's reigning punk hero. Along with Mikal Cronin, one of his main collaborators in such groups as Fuzz, Gøggs and The Freedom Band is drummer-guitarist Charles Moothart. Moothart opens up and bleeds even more with his own project, CFM, a hard-hitting combo that shares some of his other bands' punk and psychedelic influences on debut album *Still Life of Citrus and Slime*. In contrast with the record's title, CFM are anything but a group of statues onstage, as they unreel a tangled blend of grungy riffs that stretch out with a trippy expansiveness. A track like "Lunar Heroine" comes off as a sort of altered "Hey Joe" for a new generation, with Moothart's sneering vocals buried in layers of fuzz. —Falling James

thu 7/20

Eric Burdon & the Animals

@ SANTA MONICA PIER

The headliners in this installment of the Twilight Concert Series are billed as Eric Burdon & the Animals, although its lead singer is the only remaining member of the celebrated, early-'60s rock band, which emerged from Newcastle with a bluesy, keyboard-based sound that was much rawer and more openly passionate than the more melodic strains of British Invasion rivals The Beatles and The Dave Clark Five. Burdon has employed wildly varying lineups of The Animals throughout his long career, including the more psychedelic, sometimes even jazzy combo that had evolved by the end of the '60s. For decades, Burdon has taken his early pop-song structures and blown them up into free-ranging, rambling opuses that attempt to chart the entire history of rock music, to varying effect. Through it all, his vocals still retain an almost feral, world-weary intensity. —Falling James

Dead Kennedys, Wraths, The Gears, The Last Internationale

@ THE ECHOPLEX

With two of the greatest-ever bands from punk's circa '78 second wave (albeit necessarily featuring tattered, truncated lineups), this throwdown between Dead Kennedys and The Gears is certain to provide a volcanic earful. Forget their infamous breakup with Jello Biafra; when DKs guitar genius East Bay Ray — one of the most creative, distinctive and flat-out brilliant players in punk history — bassist Klaus Flouride and ferocious drummer D.H. Peligro get to work, it's as electrifying as ever (and the new guy is damn good, too). Taken with the high-impact punk 'n' roll whammy of The Gears' fast-moving music and live-wire presence of peerless vocalist Axxel G. Reese, this definitely rates as a must-slam event. Also with Wraths (featuring Jim Lindberg of Pennywise) and The Last Internationale. —Jonny Whiteside

tue 7/18

Algiers

@ THE ECHOPLEX

Atlanta trio Algiers burst onto the scene in 2015 with a self-titled debut album that merged gospel, chain-gang chants, ghostly electronica and jagged post-punk into soulful, raw and thrillingly original music. Their recently released sophomore album, *The Underside of Power*, explodes that sound in every direction at once, unleashing distorted collisions of goth and soul ("Walk Like a Panther"), fractured gospel laments ("A Murmur. A Sigh.") and slashing punk rave-ups ("Animals"). It all comes to a climax on the furious title track, which sounds like The Heavy doing a Suicide cover. The producers on *The Underside of Power*, Portishead's Adrian Utley and Ali Chant, clearly helped Algiers find another gear, and it will be fascinating to hear how these emotionally charged tracks — many, like "Death March" and "Cleveland," with overtly political themes — detonate in a live setting. —Andy Hermann

wed 7/19

The Sword

@ EL REY THEATRE

Like so many in their area of endeavor, Austin metal monsters The Sword tip

CHRIS ISAAK JUL 14	HAPPY TOGETHER TADA 2017 JUL 15	BUDDY GUY & QUINN SULLIVAN JUL 27	JUL 14: CHRIS ISAAK
FANTASTIC DIAMOND AUG 5	QUEEN NATION AUG 11	LED ZEPAGAIN WITH BONFIRE AUG 12	JUL 15: HAPPY TOGETHER TOUR
WHICH ONE AUG 26	STEPHEN STILLS & JUDY COLLINS SEP 1	ACCEPT SEP 7	JUL 27: BUDDY GUY/QUINN SULLIVAN
GEORGE THOROGOOD & THE DESTROYERS SEP 22	CALIFORNIA TRIO OF YACHT ROCKERS: AMBROSIA, PABLO CRUISE, PETER BECKETT OF PLYER SEP 24	MICKY DOLENZ OF THE MONKES & FELIX GAVALIERE OCT 21	AUG 5: FANTASTIC DIAMOND
ROBERT CRAY NOV 10	PETULA CLARK NOV 19	KENNY LOGGINS DEC 2	11: DSB & QUEEN NATION
SPINNERS FEB 24	DON MCLEAN MAR 3	The Manhattan Transfer MAR 9	12: LED ZEPAGAIN & BONFIRE
			22: EXTRAORDINARY: STAN LEE
			26: WHICH ONE'S PINK
			1: STEPHEN STILLS & JUDY COLLINS
			7: ACCEPT
			9: OTTMAR LIEBERT & LUNA NEGRA
			22: GEORGE THOROGOOD & THE DESTROYERS
			24: AMBROSIA, PABLO CRUISE & PETER BECKETT OF PLYER
			OCT 21: MICKY DOLENZ OF THE MONKES & FELIX CAVALIERE
			28: A NIGHT WITH JANIS JOPLIN
			NOV 10: ROBERT CRAY
			19: PETULA CLARK
			DEC 2: KENNY LOGGINS
			JAN 20: HERMAN'S HERMITS STARRING PETER NOONE
			FEB 24: THE SPINNERS
			MAR 3: DON MCLEAN
			9: MANHATTAN TRANSFER
			24: GINO VANNELLI
			APR 5: ARLO GUTHRIE

20
17

SANTA MONICA
— PIER —



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GRIFFITHS**

Jah9

7/20 ROCK

**ERIC BURDON
& THE ANIMALS**

Mr. Elevator / Rusty's EAC

7/27 DANCE

**MIAMI
HORROR**

Cleopold

8/3 AMERICANA

**VALERIE JUNE
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THE AIRLINER: 2419 N. Broadway. YASS Music & Arts Festival, with Nk-Riot, Automatic Knives, Los Glifos, Dream Clinic, Alé, The Swords of Fatima and others, Sat., July 15, 4 p.m., \$5 & \$10. See Music Pick.

ALEX'S BAR: 2913 E. Anaheim St., Long Beach. Vespertine, Mike Watt & the Jom & Terry Show, TV Heads, Spare Parts for Broken Hearts, Fri., July 14, 8 p.m., \$7. The Stitches, Neighborhood Brats, Thee Cormans, Die Group, Sat., July 15, 8 p.m., \$10. Cheetah Chrome, Mink Dagers, The Sold & Bones, Transistor LB, The Bourbon Saints, Sun., July 16, 2 p.m., \$15. So Many Wizards, Avi Buffalo, Very Crush, Thu., July 20, 8 p.m., \$5.

BOOTLEG THEATER: 2200 Beverly Blvd. T-Rextasy, Sister Mantos, Momma, Fri., July 14, 8:30 p.m., \$8. Palm, Palberta, Shit Giver, Sat., July 15, 8:30 p.m., \$12. The Gavin Templeton Trio, Kidi Band, Ole Mathisen, Sun., July 16, 8 p.m., \$10. Dustin Lovelis, Tino Drima, Wilding, Mon., July 17, 8:30 p.m., free. Cymbals Eat Guitars, Palo Duro, Tue., July 18, 8:30 p.m., \$15. Hazel English, Kera & the Lesbians, Wed., July 19, 8:30 p.m., \$14. The Americans, Laura Jean Anderson, Camila Webb, Thu., July 20, 8:30 p.m., \$10.

BROUWERIJ WEST: 110 E. 22nd St., Warehouse 9, San Pedro. La Luz, Mike Watt & the Missingmen, Jurassic Shark, White Night, Easy Love, Sat., July 15, 5 p.m.

CODY'S VIVA CANTINA: 900 Riverside Dr., Burbank. The Rocket Revelers, Lisa Finnie, Fri., July 14, 6 p.m., free. The Messaround, with a benefit for Dim Wanker with The Zeros, F-Word, Turbulent Hearts, Jack Rivera, Exploding Pintos, MP5s and others, Sun., July 16, 6-10 p.m., TBA. Murphy's Flaw, Mon., July 17.

THE ECHO: 1822 W. Sunset Blvd. ExSage, Wendy Bevan, Gateway Drugs, Polyplastic, Fri., July 14, 8:30 p.m., \$10. Now Now, Dem Yut, Las Piñas, Sat., July 15, 5:30 p.m., \$14.50. Banta, Brea Burns, Mara Connor, Sun., July 16, 3-8 p.m., free-\$5; Thou, Graf Orlock, Cloud Rat, False, Moloch, Sun., July 16, 7 p.m., \$15. Jerry Folk, Wed., July 19, 8:30 p.m., \$18. Cap'n Jazz, Thu., July 20, 8 p.m., \$25.

THE ECHOPLEX: 1154 Glendale Blvd. Derv Gordon, Creation Factory, Fri., July 14, 8:30 p.m., \$26. Bloody Death Skull, Happy Hollows, Zero DeZire, Quazar & the Bamboozled, Mon., July 17, 8:30 p.m., free. Algiers, Sextile, Moon Diagrams, Tue., July 18, 8:30 p.m., \$15 (see Music Pick). Dead Kennedys, Wraths, The Gears, The Last Internationale, Thu., July 20, 7 p.m., \$32 (see Music Pick).

HERMOSA SALOON: 211 Pacific Coast Highway, Hermosa Beach. Rosemary's Billygoat, Yeastie Boys, Roadkill, Fri., July 14, 9 p.m., free.

THE HI HAT: 5043 York Blvd., Highland Park. Alvarez Kings, Big Mother Gig, Yacht Punk, Fri., July 14, 8 p.m., \$12. Playboy Manbaby, Catsigns, The High Curbs, The Rosewaters, Santa Barbara, Sat., July 15, 8 p.m., \$10. Girl Pusher, Model/Actriz, Matter Room, Brutus VIII, Sun., July 16, 8 p.m., \$5. The Chamanas, Ruzzi, The Marias, Mon., July 17, 8 p.m., \$7. Yoya, J.E. Sunde, Ryan Lerman, Philip Krohngold, Tue., July 18, 8 p.m., \$8. Dzang, Cones, Maxim Ludwig, Wed., July 19, 8 p.m., \$7. Rozwell Kid, Vundabar, Great Grandpa, Thu., July 20, 7 p.m., \$14.

HM157: 3110 N. Broadway. Terminal A, Prettiest Eyes, Boy Scouts of Annihilation, L.A. Drones, VJ Stephi Duckula, DJ Gregg Foreman, in an all-ages benefit for Sean Barger, Sat., July 15, 8 p.m., \$10.

INNER CITY ARTS: 720 Kohler St. Summer on Seventh, with Xavier Omär, DJ Numark, Sat., July 15, 6 p.m., \$30-\$2500.

LOS GLOBOS: 3040 W. Sunset Blvd. Ryan Caraveo, Sat., July 15, 6:30 p.m., TBA. Diamond Aces, The Idle Kind, The Wraith, Crash Overcast, Can Attack, Sun., July 16, 7 p.m. Skin Town, Adore Me, Blk Rainbow, Whitegoth, Wed., July 19, 10 p.m., \$5.

MAUI SUGAR MILL SALOON: 18389 Ventura Blvd., Tarzana. Love Weapon, Fri., July 14, 9 p.m., free. Symbol Six, Transers, Pedal Strike, Sat., July 15, 9 p.m., free. Pete Anderson, Thu., July 20, 9 p.m., free.

MCCABE'S GUITAR SHOP: 3101 Pico Blvd., Santa Monica. Joan Shelley, Fri., July 14, 8 p.m., \$16. The John Jorgenson Bluegrass Band, Sat., July 15, 8 p.m., \$30. Led Kaapana, Sun., July 16, 8 p.m., \$25.

THE MINT: 6010 W. Pico Blvd. Super Doppler, Easy Love, Allie Crow Buckley, Cole Withers, Fri., July 14, 8:30 p.m., \$10. Devon Rowland, Tizdale, The Gregory Hodges Band, Matt Mackey III, Lynn Andrews, Sat., July 15, 8 p.m., \$12. Of Sea & Stone, Stephanie Rice, Jimmy White, Mike Brondstetter, Aaron Bowen,

Sun., July 16, 7 p.m., \$8. The Alex Boneham Quartet, followed by the Mint Jam, Mon., July 17, 8 p.m., \$5. Kaeli Earle, Kela Parker, Megan Hutch, Tue., July 18, 7:30 p.m., \$8. Mike Stockdale, Charlie Parr, Yony, Sydney Bryant, Wed., July 19, 8 p.m., \$15. Jelly Ellington, Paige Williams, Little Timmy, Madcat, Thu., July 20, 8 p.m., \$10.

THE REDWOOD BAR & GRILL: 316 W. Second St. DJ Esa, DJ Weak Sauce, DJ Luna Soul, Fri., July 14, 9 p.m. Banned for Life, Sat., July 15, 9 p.m. The Swamis, Daydream Time Machine, The Premonitions, Wed., July 19, 9 p.m. Robin Zander Jr., Joe Normal & the Anytowns, Thu., July 20, 9 p.m.

RESIDENT: 428 S. Hewitt St. King, Caroline Smith, Arima Ederra, Fri., July 14, 8 p.m., \$10. Dead Heavens, Aeges, Draag, Sat., July 15, 6 p.m., \$10. Uncle Lucius, Space Hurricane, Mon., July 17, 8 p.m., \$10. The Delta Riggs, The Soft White Sixties, Tue., July 18, 8 p.m., \$10. TV Heads, Crook, The Bomb, Wed., July 19, 8 p.m., \$7. Jesse Baez, Thu., July 20, 8 p.m., \$14.

THE ROSE: 245 E. Green St., Pasadena. Blue Oyster Cult, Sat., July 15, 9 p.m., \$38-\$68. Micky Dolenz, Sun., July 16, 9 p.m., \$38-\$54. The Aggrolites, Thu., July 20, 9 p.m., \$20-\$32.

THE ROXY: 9009 W. Sunset Blvd., West Hollywood. The M Machine, Omniboi, Madnap, Fri., July 14, 9 p.m., \$18. Yung Bae, Goldwash, Sat., July 15, 9 p.m., \$15. Shakewell, Ramirez & Germ, Sun., July 16, 8 p.m., \$20-\$40. Roni Size, Lost City, Wed., July 19, 9 p.m., \$12-\$20. Wolflyta, Thu., July 20, 8 p.m., \$15.

THE SATELLITE: 1717 Silver Lake Blvd. Swamp Dogg, Sat., July 15, 6-8 p.m., \$15. AOE, Common Souls, Jennah Bell, Mon., July 17, 9 p.m., free. Psychic Love, Pom Poms, Santa Barbara, Omniflux, Thu., July 20.

THE SMELL: 247 S. Main St. Frankie & the Witch Fingers, Mind Meld, Psychic Jiu-Jitsu, Kaz Mirblouk, Fri., July 14, 9 p.m., \$5. Riot Grrrl Carnival, with Las Piñas, Las Sangronas y el Cabron, The Groans, The Vixens, Sun., July 16, 9 p.m., \$5 (see Music Pick).

THE TERAGRAM BALLROOM: 1234 W. Seventh St. The Pity Party, Jurassic Shark, Fri., July 14, 9 p.m., \$14. Wicked Rap Party, Sat., July 15, 9 p.m., \$10. NCS, Roseay, Ramonpang, Thu., July 20, 9 p.m., \$16.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Pig, Julien-K, Ghostfeeder, Fri., July 14, 9 p.m., \$16. Amirsaysnothing, Code Green, Kid Presentable, Sun., July 16, 8 p.m., \$15.

THE VIPER ROOM: 8852 W. Sunset Blvd., West Hollywood. Junkyard, The Dead Boys, The Flamethrowers, Love Razors, Sat., July 15, 7:30 p.m., \$28 & \$400 (see Music Pick). Spose, The Neighborhood Thieves, Thu., July 20, 8 p.m., \$10.

ZEBULON: 2478 Fletcher Dr. Nonplussed Fest, a three-day film and music fest with Joe Cardamone, Annie Hardy, Pink Mountaintops and others, Fri., July 14, 6 p.m., \$12. HOTT MT, Vinyl Williams, Sat., July 15, 5 p.m., \$15. The Desert Quill Quartet, The Brendan Eder Ensemble, Sun., July 16, 5 p.m., \$15. CFM, The Cairo Gang, Mon., July 17, 8 p.m., \$12 (see Music Pick). Qui, Trevor Dunn, The Manx, Wed., July 19, 8 p.m., \$10. Seun Kuti & Egypt 80, Thu., July 20, 8 p.m., \$25.

-Falling James

JAZZ & BLUES

AU LAC: 710 W. First St. Sista Jean & the Blues Machine, Mando & Blue Gatos, Fri., July 14, 8 p.m., \$15. Home-naje, with Will Brahm, Sat., July 15, 7:30 p.m., \$25.

THE BAKED POTATO: 3787 Cahuenga Blvd. W., Studio City. Carl Verheyen, Fri., July 14, 9:30 p.m., \$25. Mitch Forman, Sat., July 15, 9:30 p.m., \$20. Alex Machacek, Sun., July 16, 9:30 p.m., \$20. Hadrien Feraud, Thu., July 20, 9:30 p.m., \$15.

BLUE WHALE: 123 Astronaut E.S. Onizuka St. Christian Euman, Fri., July 14, 9 p.m., \$15. Kevin Kanner, Sat., July 15, 9 p.m. Lindsay Solonycze, Marcel Camargo, Sun., July 16, 9 p.m. Chris Fishman, Mon., July 17, 9 p.m. The Late Night Jazz Orchestra, Tue., July 18, 9 p.m. Roger Rosenberg, Alan Pasqua & Darek Oles, Wed., July 19, 9 p.m., \$20. David Binney, Thu., July 20, 9 p.m.

THE BOARDROOM: 135 N. Grand Ave. Palter Ego, Saturdays, 8:30 p.m. July 15-29, free. Alanna & These Fine Gentlemen, Thu., July 20, 8:30-11:30 p.m.; Thu., July 27, 8:30-11:30 p.m., free.

CATALINA BAR & GRILL: 6725 W. Sunset Blvd. Miki Howard, July 14-15, 8:30 p.m., TBA. Freda Payne, Sun., July 16, 7:30 p.m., TBA. Chris Mann, Thu., July 20, 8:30 p.m., TBA.

DESERT ROSE: 1700 Hillhurst Ave. The Mark Z. Stevens Trio, Saturdays, 7-11 p.m., free; Bill Cunliffe & Kim Richmond, Sat., July 15, 7 p.m.

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OLD TOWN MUSIC HALL: 140 Richmond St., El Segundo. The City of Angels Saxophone Quartet, Sun., July 16, 2:30 p.m., \$20.
THE TAP ROOM AT THE LANGHAM HOTEL: 1401 S. Oak Knoll Ave., Pasadena. The Joe Bagg Trio, Thu., July 20, 8 p.m., free.
VIBRATO GRILL & JAZZ: 2930 Beverly Glen Circle, Bel-Air. Luke Carlsen, Fri., July 14, 9 p.m. The Vibrato All-Stars, David Marcus & Jon Alvarez, Sat., July 15, 6:30 p.m. Anna Mjöll, Sun., July 16, 8 p.m. Greg Johnson, Ben Haugland, Tue., July 18, 8 p.m. The Jennifer Keith Quintet, Wed., July 19, 8 p.m., \$20. Rogelio Douglas Jr., Thu., July 20, 8 p.m., \$20.
THE WORLD STAGE: 4321 Degnan Blvd. Billy Childs' Prophecy, Fri., July 14, 9 p.m., \$20.
THE YORK: 5018 York Blvd., Highland Park. The Elliott Caine Quintet, Sun., July 16, 7:30 p.m., free.
—Falling James

COUNTRY & FOLK

THE COFFEE GALLERY BACKSTAGE: 2029 N. Lake Ave., Altadena. Silgo Rags, Fri., July 14, 8 p.m., \$20. Trout Fishing in America, Dana Louise & the Glorious Birds, Sat., July 15, 11 a.m., \$20; Janet Klein & Her Parlor Boys, Sat., July 15, 7 p.m., \$20. The Beatunes, Sun., July 16, 2:30 p.m., \$20; The Susie Glaze New Folk Ensemble, Dan Schatz, Sun., July 16, 7 p.m., \$20. Patrick Carrico, Emily Zuzik, Pam Loe, Chad Watson, Thu., July 20, 7:30 p.m., \$20.
COWBOY COUNTRY: 3321 E. South St., Long Beach. The Rye Brothers, Fri., July 14, 9 p.m., \$5. The Scotty Mac Band, Sat., July 15, 9 p.m., \$5. The Jimi Nelson Band, Wed., July 19, 8:30 p.m., \$3.
THE COWBOY PALACE SALOON: 21635 Devonshire St., Chatsworth. Christian Simmons, July 14-15, 8 p.m., free. Neil Morrow, Sun., July 16, 6 p.m., free. Ben Bostick, Mon., July 17, 8 p.m., free. Hollywood Hillbillies, Tue., July 18, 8 p.m., free. Sterling Sylvester, Wed., July 19, 8 p.m., free. The Morgan Ridge Band, Thu., July 20, 8 p.m., free.
E.B.'S BEER & WINE BAR, FARMERS MARKET: 6333 W. Third St. Brea Burns & the Boleros, Carla Olson, Sat., July 15, 7 p.m., free.
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DANCE CLUBS

AVALON HOLLYWOOD: 1735 Vine St. TM88, Nessler, No Pants Party, NCS, Fri., July 14, 9:30 p.m. Arkham Knights, Ronski Speed, Grube & Hovsepian, Adina Butar, Sat., July 15, 10 p.m.

CREATE NIGHTCLUB: 6021 Hollywood Blvd. Tony Arzadon, Fri., July 14, 10 p.m. Arty, Tom Staar, Sat., July 15, 10 p.m.

EXCHANGE L.A.: 618 S. Spring St. Awakening, Fridays, 10 p.m.; Wolfgang Gartner, Bixel Boys, Torro Torro, Fri., July 14, 10 p.m. Inception, Saturdays, 10 p.m.; Deorro, Sat., July 15, 10 p.m.

FIGAT7TH: 735 S. Figueroa St. Show-Your-Spirit-Animal Quiet Clubbing Party, Fri., July 14, 6-10 p.m., free.

LOS GLOBOS: 3040 W. Sunset Blvd. Oh!, Magakies, Rosqo, DJ OG, Fri., July 14, 10 p.m. Chaos, Dji, SKULFKR, CTRL, Hydrogen, VHF, Tue., July 18, 10 p.m. All XO Everything, Thu., July 20, 9 p.m., \$15; Electric Boogie, Thu., July 20, 10 p.m.

PRECINCT: 357 S. Broadway. Queen Kong, Heklina, Plack Blague, Big Dipper, Disasterina, Sissy Spastik, Fri., July 14, 10 p.m. DJ Josh Peace, Sun., July 16, 3-9 p.m., free.

SOUND NIGHTCLUB: 1642 N. Las Palmas Ave. Oliver Koletzki, Fri., July 14, 10 p.m., \$15-\$30. Victor Calderone, Sat., July 15, 10 p.m., \$20-\$35.

UNION NIGHTCLUB: 4067 W. Pico Blvd. Ryan Origin, Circadian Riff, Lo-J, Squama, Prawm, Analog Takeover, Fri., July 14, 9 p.m., \$15. Xcellerated Anniversary, with Funtcase, June Miller, Jayline, Ruffstuff, Flaco, DJ Construct, Rawtee, MC Dino, MC J-Tec, Werd MC, Sat., July 15, 9 p.m., \$20-\$30. Prototype, with Xian Vox, Danny Fuentes, Sun., July 16, 10 p.m., \$5 & \$10.

—Falling James

For more listings, please go to laweekly.com.

CONCERTS

FRIDAY, JULY 14

CHESTER WHITMORE & HIS TAP & JAZZ REVUE: 8:30 p.m., free. Union Station, 800 N. Alameda St., Ste 203.

GO CHIC & NILE RODGERS: 7 p.m., \$39.50-\$150. The Wiltern, 3790 Wilshire Blvd. See Music Pick.

CHRIS ISAAK: 9 p.m., \$58-\$250. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

I LOVE THE '90S: With TLC, Kid N Play, Tone Loc, Blackstreet, Montell Jordan, 7 p.m., \$25-\$177. The Greek Theatre, 2700 N. Vermont Ave.

JON B.: 9 p.m., \$5. The Novo by Microsoft.

RISE AGAINST: With Of Mice & Men, 7:30 p.m., \$30. Shrine Auditorium & Expo Hall, 665 W. Jefferson Blvd.

TIM MCGRAW, FAITH HILL: 7:30 p.m. Staples Center, 1111 S. Figueroa St.

GO TONY BENNETT: With L.A. Philharmonic and conductor Gustavo Dudamel, 8 p.m., \$29-\$130. Hollywood Bowl, 2301 N. Highland Ave.

GO WANDA JACKSON: With Omar Romero, Gizelle, The Rocketz, The Black Rose Phantoms, The Quaranteds, Frantic Rockers, 6 p.m., \$5. The Observatory, 3503 S. Harbor Blvd. See Music Pick.

WE OF ME, SUN ARAW: 6 p.m., free. The Getty Center, 1200 Getty Center Dr.

SATURDAY, JULY 15

AGENDA FESTIVAL: With Tyler the Creator, Ludacris, Cam'ron, Lil Dicky, 1 AM Vibes, J.Rocc, Melo-D and others, 11 a.m.-8 p.m., \$45. Long Beach Convention and Entertainment Center, 300 E Ocean Blvd.

GO THE CLASSIC WEST: With The Eagles, Steely Dan, The Doobie Brothers, 3:30 p.m. Dodger Stadium, 1000 Elysian Park Ave. See Music Pick.

GO DOS LOBOS: With Los Lobos' David Hidalgo & Cesar Rosas, 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

GO HAPPY TOGETHER TOUR: With The Turtles, The Cowsills, The Association, 9 p.m., \$44-\$85. Saban Theatre, 8440 W. Wilshire Blvd., Beverly Hills.

L'ORCHESTRE AFRISA INTERNATIONAL: With Ricardo Lemvo, 8 p.m., free. California Plaza, 350 S. Grand Ave.

GO MARIACHI DIVAS: 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

MIGUEL: With Gabriel Garzón-Montano, DJ Stretch Armstrong, DJ Anthony Valadez, 5 p.m., free with RSVP. Annenberg Space for Photography, 2000

Avenue of the Stars, Century City.

OSCAR HERNANDEZ & ALMA LIBRE: 5 p.m., free. LACMA, 5905 Wilshire Blvd.

PRINCE ROYCE: With Luis Coronel, 7:30 p.m., \$34-\$137. The Greek Theatre, 2700 N. Vermont Ave.

SUN SOAKED: With Kaskade, 2 p.m., \$85-\$250. Alamitos Beach, 700 E. Shoreline Dr., Long Beach.

TIM MCGRAW, FAITH HILL: 7:30 p.m. Staples Center, 1111 S. Figueroa St.

GO TONY BENNETT: With L.A. Philharmonic and conductor Gustavo Dudamel, 8 p.m., \$29-\$130. Hollywood Bowl, 2301 N. Highland Ave.

THE WALLFLOWERS: With The Bright Light Social Hour, 8 p.m., free. Pershing Square, 532 S. Olive St.

SUNDAY, JULY 16

BLUE OYSTER CULT: 8:30 p.m. OC Fair & Event Center, 88 Fair Dr., Costa Mesa.

GO THE CLASSIC WEST: With Fleetwood Mac, Journey, Earth Wind & Fire, 3:30 p.m. Dodger Stadium, 1000 Elysian Park Ave. See Music Pick.

G-DRAGON: 8 p.m., \$65.50-\$245. The Forum, 3900 W. Manchester Blvd., Inglewood.

GORDON GOODWIN'S PHAT BAND: With Sheléa Frazier, Jenifer Lewis, 7:30 p.m., \$55 & \$85. S. Mark Taper Foundation Amphitheatre, 12601 Mulholland Dr., Beverly Hills.

GO HAPPY TOGETHER TOUR: With The Turtles, The Cowsills, The Association, 8 p.m. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa.

GO JACK JOHNSON: With Jamtown, 7 p.m. Hollywood Bowl, 2301 Highland Ave. See Music Pick.

LOUIE CRUZ BELTRAN: 7 p.m., free. Levitt Pavilion Pasadena, 85 E. Holly St., Pasadena.

NATALIE MERCHANT: 6:30 p.m., \$30.50-\$90.50. The Greek Theatre, 2700 N. Vermont Ave.

MONDAY, JULY 17

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

TUESDAY, JULY 18

CAMERON GRAVES: 7 p.m., \$14. Hollywood & Highland, 6801 Hollywood Blvd.

JOSHUA RADIN, RACHAEL YAMAGATA: With Brandon Jenner, 7 p.m., \$30. The Belasco Theater.

RETRO FUTURA: With Howard Jones, Paul Young, The English Beat, Men Without Hats, Katrina & the Waves, Modern English, 5:30 p.m., \$20-\$99.50. The Greek Theatre, 2700 N. Vermont Ave.

WEDNESDAY, JULY 19

GO ELLA & DIZZY: With Andra Day, Jane Monheit, Lizz Wright, Leslie Odom Jr., Regina Carter, Patrice Rushen, Billy Childs and others, 8 p.m., \$26-\$62. Hollywood Bowl, 2301 N. Highland Ave.

GIN BLOSSOMS, LETTERS TO CLEO: 7:30 p.m., free. The Grove, 189 The Grove Dr.

GO THE SWORD: With Big Jesus, All Souls, 8:30 p.m., \$28. El Rey Theatre, 5515 Wilshire Blvd. See Music Pick.

THURSDAY, JULY 20

GO THE B-52s: With Pacific Symphony, 8:15 p.m., \$35-\$65. Pacific Amphitheatre, 100 Fair Dr.

BRAEVES, FLAVIA, CHRIS SCHOLAR: 6 p.m., free. The Bloc LA, 700 S. Flower St.

BRAINSTORY, ETHIO CALL: 7:30 p.m., free. Levitt Pavilion at MacArthur Park, 2230 W. Sixth St.

ELOHIM: With Suzi Analogue, 7:30 p.m., free. Hammer Museum, 10899 Wilshire Blvd., Westwood.

GO ERIC BURDON & THE ANIMALS: With Mr. Elevator, 7 p.m., free. Santa Monica Pier, 200 Santa Monica Pier, Santa Monica. See Music Pick.

LOUIE CRUZ BELTRAN: 6:30 p.m., free. San Gabriel Mission Playhouse, 320 Mission Dr., San Gabriel.

THE MARKED MEN: With Audacity, Flat Worms, 8 p.m., \$18. The Regent Theater, 448 S. Main St.

PERFUME GENIUS: With Serpentwithfeet, 9 p.m. El Rey Theatre, 5515 Wilshire Blvd.

PLANETARIUM: With Sufjan Stevens, Nico Muhly, Bryce Dessner & James McAlister, 7 p.m., \$49.50. Hollywood Forever Cemetery, 6000 Santa Monica Blvd.

RICARDO LEMVO & MAKINA LOCA: 7 p.m., free & \$10. Culver City City Hall Courtyard, 9770 Culver Blvd.

SMERZ: With Yaeji, 8:30 p.m., \$14. Globe Theatre, 740 S. Broadway.

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THIRD EYE BLIND, SILVERSUN PICKUPS: With Ocean Park Standoff, 5:30 p.m., \$14.98-\$1500. The Greek Theatre, 2700 N. Vermont Ave.

GO ZOLA JESUS: 6:30 p.m., free with RSVP. Museum of Contemporary Art (The Geffen Contemporary at MOCA), 152 N. Central Ave. See GoLA.

CLASSICAL & NEW MUSIC

2CELLOS: Wed., July 19, 8 p.m. The Greek Theatre, 2700 N. Vermont Ave.

CRISTINA MONTES MATEO: The harpist plucks melodies by Spohr, Guridi, Godefried, Grandjany, Saint-

Saëns, Gombau and Falla, Sun., July 16, 6 p.m., free. LACMA, Bing Theater, 5905 Wilshire Blvd.

THE GOLDEN STATE POPS ORCHESTRA: The group replicates music from video games, Sat., July 15, 8 p.m., \$28.50-\$70. Los Angeles Theatre, 615 S. Broadway.

GO KATHERINE MARSH & TIMM BOATMAN: Flutist Marsh and percussionist Boatman meet over selections by Dwight Dixon, Katherine Hoover, Peter Maxwell Davies and Payton McDonald, Wed., July 19, noon, free. Glendale City Seventh-Day Adventist Church, 610 E. California Ave.

GO L.A. PHILHARMONIC: Beloved longtime Dodgers announcer Vin Scully narrates Aaron Copland's *Lincoln Portrait*, which conductor Gustavo

Dudamel bookends with Copland's *Fanfare for the Common Man* and Beethoven's magnificent Ninth Symphony, Tue., July 18, 8 p.m., \$1-\$154 (see GoLA). Bolstered by artistic director Grant Gershon and L.A. Master Chorale, Gustavo Dudamel conducts selections by Wagner, Thu., July 20, 8 p.m., \$23-\$101. Hollywood Bowl, 2301 N. Highland Ave.

GO LUDWIG VAN: DuoFest closes with Mauricio Kagel's homage *Ludwig van*, alongside music by Beethoven and variations by John Corigliano, Erik Carlson and Clarence Barlow, Sat., July 15, 8 p.m., \$30. Boston Court, 70 N. Mentor Ave., Pasadena.

—Falling James
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ing business as Resource
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berry Lane, #200 Valencia,
CA 91355 LA COUNTY. This
business is conducted by an
individual. Registered Own-
er: Leo Salazar. The date
registrant started to trans-
act business under the ficti-
tious business name above:
06/2017. Signed: Estrellieta
Pollicarpo. NOTICE- THIS FIC-
TITIOUS NAME STATEMENT
EXPIRES FIVE YEARS FROM
THE DATE IT WAS FILED IN
THE OFFICE OF THE COUNTY
CLERK. A NEW FICTITIOUS
BUSINESS NAME STATEMENT
MUST BE FILED PRIOR TO
THAT DATE. The filing of
this statement does not of
itself authorize the use in
this state of a fictitious
business name in violation
of the rights of another
under federal, state, or
common law (see Section
14411 et seq., Business and
Professions Code.)
This statement was filed
with the County Clerk of
Los Angeles on: June 28
2017. Publish: 07/06/17,
07/13/17, 07/20/17,
07/27/17
LA Weekly

660
Public Notices

Blvd, Norwalk, CA. 90650.
And a petition for change
of name having been duly
filed with the clerk of this
Court, and it appearing
from said petition that said
petitioner desires to have
his name changed from:
**Carlos Anthony Alvarez
Quintero to Anthony
Alva-
rez Quintero.** Now there-
fore, it is hereby ordered
that all persons interested
in said matter of change of
name appear as indicated
herein above then and
there to show cause why
the petition for change of
name should not be grant-
ed. It is further ordered
that a copy of this order be
published in a newspaper of
general circulation for the
County of Los Angeles,
once a week for four (4)
successive weeks prior to
the date set for hearing of
said petition. Set to publish
07/13/07, 07/20/17,
07/27/17, and 08/03/17.
Dated: July 10th, 2017.

**Order To Show Cause for
Name Change Case**
#ES021661

Superior Court of California,
County of LASC-North Cen-
tral District Burbank Court-
house 300 East Olive Ave-
nue, Burbank, CA 91502
Filed on 06/16/17 in the
matter of petitioner: **Za-
chary Curtis Wallace**, it is
hereby ordered persons in-
terested in the above-enti-
tled matter of change of
name appear before the
above-entitled court as fol-
lows to show cause why the
petition for change of
name should not be grant-
ed. Court Date: 07/28/2017
Located at LASC-North Cen-
tral District Burbank Court-
house 300 East Olive Ave-
nue, Burbank, CA 91502.
And a petition for change
of name having been duly
filed with the clerk of this
Court, and it appearing
from said petition that said
petitioner desires to have
his name changed from:

660
Public Notices

**Zachary Curtis Wallace to
Zachary Curtis Scharlepp.**
Now therefore, it is hereby
ordered that all persons in-
terested in said matter of
change of name appear as
indicated herein above then
and there to show cause
why the petition for change
of name should not be
granted. It is further or-
dered that a copy of this
order be published in a
newspaper of general cir-
culation for the County of Los
Angeles, once a week for
four (4) successive weeks
prior to the date set for
hearing of said petition. Set
to publish 06/29/07,
07/06/17, 07/13/17, and
07/20/17. Dated: June 27th,
2017

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Provide resource support & technl. project leadership in the design, implement, & support of complex tech. sols. Must possess following cert.: Cisco Certified Network Professional (CCNP) Routing and Switching, Req. Bach. deg. in Comp. Sci., Comp. Engg. or rel. + 7 yrs exp. in ntwrk. Engg. including designing, dvlpmt, troubleshooting & ops. in lieu of Bach. deg., emp. will accept 2 addt. yrs. exp. in ntwrk. engg. including designing, dvlpmt troubleshooting & operations. 25% Travel req. Please apply to: Softchoice, c/o Talent Acquisition, 680 Engineering Drive, Suite 100, Norcross, GA, USA 30092 (Ref: SSES/LA)

SOFTWARE

Rockley Photonics, Inc. has openings in Pasadena, California for Network Database Software Engineers to implement and test our software and participate as a member of the software development team. Job code: RP14. To apply, reference job code # & mail resume to: 234 E. Colorado Blvd, Suite 600, Pasadena, CA 91101. Must be legally auth to work in the U.S. w/out sponsorship. EOE.

Sr. Quality Assurance Analyst

Req'd: BA, Computer Science, or closely related & 60 months experience in software quality assurance engineering or test engineering, OR Masters in Computer Science, or closely related & 36 months experience in software quality assurance engineering or test engineering. Special Requirements: Must have knowledge of C#, JIRA, Selenium IDE, & Agile engineering m process. Employer will accept special requirements obtained through employment experience and/or academic coursework. Duties: Oversee testing & QA for rich enterprise class SaaS software application related HR mgmt, Full-time, HR Cloud, El Segundo, CA 90245. Email resume to: John Closs, Controller at jcloss@neogov.net

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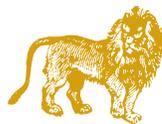
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